

Cocoon

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INT. HOSPITAL BABY WARD - DAY (SUNRISE)

Ambient sounds of birds and distant lo-fi music plays through the walls. The ward is overrun with nature, trees grow through the windows, incubators and cots fill the room, corners of the room and objects are covered in webbing. A large larva is wrapped in a cocoon. Beside it is a tiny mummified corpse also wrapped in webbing. The human sized larva rips through the cocoon and falls out onto the floor, covered in slime.

LARVA

Lucy?

(Breathing heavily)

Lucy! It didn't work!

beat

Lucy!!

(Voice is raspy, larva coughs)

The larva sits up and grows two arms with disfigured fingers on each end. He grabs the mummified corpse and puts a long finger down the corpse's throat while holding it close to his face.

CLOSE UP ON A LARGE MOUTH FILLED WITH ROTTING TEETH, LUCY STILL VISIBLE IN SHOT.

LARVA (CON'T)

Shh! shh shh shh. No no don't cry
baby, it's okay. We still have today,
and I bet tomorrow will be better.

The larva holds the small corpse close. A spider crawls out of the corpse's hollow eyes.

LARVA (CON'T)

Come now darling, it's time for our
picnic.

The larva spits on the cocoon left on the floor behind them, then carries Lucy out of the building while pulling the webbing off of her.

LARVA (CON'T)

Useless.

(Sneering at the cocoon)

beat, ambient noises go silent.

The larva stops, turns around and grabs a picnic basket that had been sitting in one of the cots, then leaves the room.

INT. HOSPITAL HALLWAY - SUNRISE

In the hallway the larva puts down the basket and takes a moment to hold Lucy close to him. Ambient lo-fi begins again from a room nearby, the walls muffle the sound. Lucy is taken into the larva's stomach, because of his slime-like nature he is partially transparent and Lucy can be seen as though a fetus in a pregnant woman's stomach. The larva smiles largely with eyes closed and holds it's stomach lovingly. The lo-fi begins sounding more disjointed as this is taking place.

CAMERA SLOWLY PANNING IN ON STOMACH, LO-FI BECOMES MORE VIOLENT, BLACK LIQUID OOZES SLOWLY FROM HER EYES.

CAMERA ZOOMS OUT AGAIN TO SHOW ENTIRE LARVA IN HALLWAY. MUSIC BECOMES AMBIENT AND SLOW AGAIN.

LARVA

(sneering, becoming agitated)

It sounds like Olly-boy is at it again, hey Lucy! That silly snake, his music is garbage. Right garbage! It's true isn't it Lucy? Yes, such a good girl.

(Stroking stomach)

We should tell him to stop that racket! We all live here! He should be more considerate of his neighbors.

The larva slugs its way over to a door and the ambient music gets a bit louder, although still muffled.

LARVA (CON'T)

Olly!

(Knocking on door)

beat

Oliver!

(Knocking becomes more violent)

beat

The larva becomes angry and snot begins running from its nose as it begins to beat on the door

LARVA (CON'T)

Oliver Julian Browning if you do not
open this door this instant I will cut
your skin off and make it into purses
to be sold to the women who get their
coochies waxed at Leliana's salon!
(Spittle flies from its mouth)

OLIVER

Yes! Fuck! Just give me a minute, holy
shit.

The music stops and everything becomes quiet. Some rustling
is heard beyond the door. The larva is trying to peak through
small cracks on the decrepit door that have gotten bigger due
to its pounding.

A BLINK, GOES TO CAMERA LOOKING THROUGH ONE OF THE CRACKS.

The snake has itself wrapped around another snake, its tongue
licking the others' cheek. Around the room a cornucopia of
drug paraphernalia can be seen. A cigarette is burning in an
ashtray. A large sound system and a very outdated, chunky
computer can be seen. Oliver gets off the other snake and
slithers to the door, opening it.

OLIVER (CON'T)

What.

LARVA

I just wanted to ask you to be quiet
with that garbage. I always ask you
this, every day it seems, it's not
difficult to understand, no one likes
it but you. Also, it reeks in there!
It makes Lucy sick you know that! Look
at her... The poor thing.

Oliver cringes at the larva and then at Lucy, but clearly has
a speck of pity in his facial expressions.

OLIVER

Look, you're not my favourite. You're
kind of a prick, actually. But I found
a song that I thought you might
appreciate. Music is life man, Listen
to it when you feel down alright.

Sometimes you gotta, you know, look
outside yourself for some healing.

Oliver slithers to his desk, takes a cassette with
headphones, comes back and hands it to the larva.

OLIVER (CON'T)

Here, give it back when your done.
Close your eyes and really listen
alright? And, yeah sure, I'll keep it
down for a bit. Just piss off.

Oliver cringes again then closes the door in the larva's
face. The larva is visibly annoyed.

LARVA

Eck, more garbage.

The cassette is thrown into the picnic basket and the larva
slugs its way down the hallway to a door that is bright with
sunlight. Without the ambient lo-fi each movement of the
larva can be heard, it makes an uncomfortable sloshing sound
as it moves and leaves a trail of slime behind it. Layers of
this slime can be seen from the day to day goings of the
larva. Along the walls of the hallway are images of a young
human girl, although this is not made prominently obvious.
The larva exits through the doors.

CAMERA FOLLOWS THE LARVA OUT THE DOORS, IS BLINDED BY LIGHT,
THEN REFOCUSSES INTO NEW SCENE.

EXT. COURTYARD - DAYTIME

The courtyard is filled with picnic tables that are covered
in overgrown nature. There is a fountain with a statue of a
lotus flower cradling a moon, water pours from each petal
into the fountain. There is a harpy eagle sat at one of the
benches. The larva looks visibly uncomfortable and moves to
the other side of the courtyard, lays a blanket from the
basket under a tree, and sets up the picnic.

The larva begins pulling Lucy out of its stomach, ooze
attaches to her, it makes groaning noises and an
uncomfortable face, but successfully places her down on the
blanket.

LARVA

Ah yes there we go sweet little one.
Hmm? You would like a peanut butter
jam sandwich? Well...

The larva searches through the basket, beat.

LARVA (CON'T)

Oh... It, it seems I have forgotten
your favouri- No! No I am, I am so
sorry! I, I could not have forgotten
you- No!

beat

In the silence the larva sits stunned for a moment, eyes
watering, a slick of drool begins falling from its mouth.
Lucy falls over.

LARVA (CON'T)

No no no no no!
(grabs lucy and sits her back up)
Its okay! Look, look right here!

The larva gets up and walks to the tree. It begins using its
mangled fingers to claw into the bark, hurting itself and
bleeding in the process.

CAMERA PANS UP TO THE TREE'S LEAVES AND BRANCHES.

The tree's branches have baby doll heads tied to them, they
hang upside down with smiles on their faces. As the larva
rips pieces of bark off and tears into the tree's flesh, the
leaves begin to die. Syrup slowly seeps out of the tree. The
larva smiles large as the tree dies and takes a piece of
bread from the picnic basket. It lathers some syrup onto it
and then takes Lucy's head into its hands. It pushes the
syrup soaked bread into Lucy's cracking mouth.

LARVA

See! Just as good isn't it, yes that's
right love, stop your crying now.
Perfect little one.

The bottom of Lucy's jaw falls off.

LARVA (CON'T)

Oh! Silly silly, can't have that now.

The larva takes the jaw and sticks it back to Lucy's face with syrup and some string it procures from the picnic basket.

LARVA (CON'T)

See... Yes good as new. Beautiful.

The harpy eagle perceives this and begins wobbling over. He has a long coat and a workers hat on. As he hobbles the larva takes Lucy in its arms and turns its back to the eagle, shimmying and turning in the same spot, a grimace forming on its face.

CAMERA IN FRONT OF LARVA'S FACE, LUCY SLIGHTLY IN SHOT HELD IN ITS ARMS, OVER BACK OF LARVA'S SHOULDER THE SHADOW OF THE EAGLE IS SEEN HOBBLING CLOSER, IT'S BEAK ALMOST RESTS ON THE LARVA'S NECK.

HARPY EAGLE

Hello again, Charlie. How're you holding up? Did you find what you needed?

Charlie's eyes go wide, almost bulging out of their head. It holds Lucy close. Begins to sweat and slightly shake, eyebrows defiant.

CHARLIE

No, Leopold, but I am still looking thank you. And I will no longer require your help.

beat

Thank you.
(nods to Leopold and looks down)

Charlie begins cleaning up the picnic semi-frantically. Eyes still bulging, still sweating.

LEOPOLD

Are you sure? I think my new mix could really help you reach a milestone. Find that place you're looking for. It is somewhere very deep now... Isn't it?

beat

(Charlie stops what its doing, eyes wide open)

I'll leave it on the table here, yeah?
 You can pay me back later. I'll come
 see you in your room at some point.
 You know what I want.
 (Leopold gives a sinister smirk)

Leopold leaves. Charlie slugs its way over to the table, leaving Lucy on a bunched up blanket in the background, then looks at the green pill that Leopold left, takes it in open hands, eyes begin to shine. Takes a beat to stare at the pill, then looks around in a paranoid manner, and finally swallows it. After the pill is swallowed, out of focus in the background Lucy is grows spider legs out of her stomach and sides, black ooze is excreting from her orifices, and she scurries off somewhere out of camera range.

CHARLIE
 Well now, we'll see if that was worth
 it, right Lucy!

beat

Lucy?

Charlie looks around and begins to panic.

CHARLIE (CON'T)
 Lucy?! Lucy where have you gone now!
 You can't keep doing this darling!
 It's not time for hide and seek!
 (becoming more flustered)
 Lucy!!!

The baby doll heads on the tree begin to laugh childishly. A moth that looks degraded with holes in it's wings laughs among the doll heads sitting in the half dead tree. It has rotten teeth and a too large mouth.

MOTH
 You want to know! You want to know
 where your Lucy went?
 (the moth laughs some more)
 That way! You see the maze of maize!
 Red is not your friend, I am.
 (suddenly serious)
 Remember that, or we may be lost.

The moth begins chewing on it's wings. Charlie looks disgruntled but begins moving towards the maze which sits behind the lotus fountain. The moth disappears into vapor. Previous patterns of slime trails from other times that Charlie has been here can be seen lining the ground.

CAMERA ZOOMS OUT FAR AS CHARLIE HEADS TOWARDS THE BEGINNING OF THE MAZE, IT REVEALS THAT THE MAZE GOES IN CIRCLES WITH RANDOM AREAS OF INTEREST AND SURROUNDS A LARGE, DEEP HOLE IN THE MIDDLE OF IT.

EXT. CORN MAZE - MIDDAY

Charlie walks through the entrance to the maze and the corn shifts and closes off the entrance. There are tiny faces on all the leaves, Charlie looks close to them. The leaves begin to cry. Charlie grimaces and turns, begins to slug down the pathway through the maze.

CHARLIE

Lucy! Where are you Lucy! Oh dear me,
I've never been through the maze
before.

Slime trails are all over, it is clear Charlie has been through here in the past. Charlie moves towards the same way as the slime trails. There is red string laced throughout the maze going the opposite way of the slime trails.

Charlie comes to a dead end ahead with a husk of corn sat on the ground.

Charlie walks to the husk, picks it up, begins drooling and husks the corn. The inside is rotten, but as Charlie husks the corn each kernel begins to pop into black popcorn. Each kernel of popcorn has a face of a woman on it. With each pop the faces contort and by the end they are all screaming.

Charlie swallows the popcorn, but gets a stomach ache. The larva begins slugging its way back to another fork in the path and its slime trail turns black as it holds its stomach.

The grass and maize begin dying on the path that the larva creates. Charlie struggles to make it to the center of the maze sweating profusely. The popcorn is reproducing in Charlie's stomach.

Visions of the moth from earlier are leading Charlie through the maze, taking the same path as previous slime trails show. The moth has holes in its wings and a haggard look.

Charlie's hand happens to touch the red string when trying to steady itself.

CHARLIE
What's this now?
(squinting)
Ahh, Lucy's favourite colour. Lucy!
I'm coming sweetie!

Charlie begins following the string instead of the moth.

MOTH
Wha- Where are you going? No, No!
Happiness is this way! Where are you
going?!

The vision disappears.

EXT. CORN MAZE POND - EVENING (DARKLING)

A large starfish sits at the edge of a pond. It is dipping its limbs into the water, chewing them off, regenerating them, then repeating the process. The red string leads down into the pond.

Charlie grimaces at the starfish, then looks down into the pond. The water is almost black and looks thick like ooze.

CHARLIE
Oh dear, Lucy! Lucy are you down
there?!

STARFISH
Are you looking for your truth too?
It's delicious isn't it. Mmmm. Just a
taste is milky and smooth.

The starfish nibbles on itself as it speaks.

STARFISH (CON'T)
If you go too far in it though it'll
be hard to come back. You won't be
able to just taste anymore.
(cackle)

Some say its better that way, but the indulgence, nnnng the indulgence.

The starfish falls backwards in pleasure.

STARFISH (CON'T)

Instant relief is better than a long burn.

CHARLIE

Well I'll have you know I'm not here for myself, I am here for Lucy. Thank you very much. Now, have you seen a cute little one? Has she come this way?

STARFISH

Sure.

The starfish shrugs indifferently and rolls its eyes. It continues to consume itself. Charlie tugs on the red string. It appears stuck to the bottom of the pool. Charlie climbs down the edges of the pool and submerges into the water, continuing to climb head first following the red string. The water ends but is held up by an unseen force. Charlie falls out of it into a cavernous area.

INT. CAVERN - EVENING

The walls are made of rock, there are subtle outlines of pregnant androgynous people holding their stomachs with looks of pain on their faces. The red string leads underneath a closed old fashioned wooden door.

Charlie follows the string and opens the door. It is a child's nursery room, but in the center is a large hole. Over the hole the string leads to a hinge in the ceiling. The end of the string is tied like a noose and hanging from it is another larva swinging back and forth. It is clearly a separate larva and not a representation of Charlie at all.

CHARLIE

Oh dear... Are you alright?

beat

Well, you really got yourself into a predicament here now didn't you? Let's see there must be a way to get you down from there.

Charlie looks around the room calmly.

CHARLIE (CON'T)

Did you do this? Or did someone else? You look quite silly with your tongue wagging out like that you know.

CAMERA VERY SLOWLY CLOSING UP ON OTHER LARVA WHILE CHARLIE SPEAKS.

CHARLIE (CON'T)

Hmm. Oh, how wonderful.

Charlie finds a pomegranate in a cupboard in the room, opens it up and begins sucking on the insides of it. The other larva begins convulsing, foam frothing from mouth.

CHARLIE (CON'T)

Sometimes we need to cut our losses don't we? I know it seems like a long fall down... But perhaps there is something soft to catch your landing no? I don't see any other way to do it I'm afraid! Oh... What's this?

Charlie looks into the cradle nearby. The outline of a baby is cast in water inside the cradle. A sink used for washing babies nearby begins filling and spilling over the edges. The larva that is hanging begins weeping and whispering to itself almost incoherently.

OTHER LARVA

I'm sorry please live I'm sorry please live I'm sorry please live I'm sorry please live

Charlie's eyes go wide as the other larva continues muttering. All of the furniture in the room begins to grow mold. Charlie looks into its palm watches the pomegranate turn to rot. Charlie drops it tries to gain it's composure by sitting down in a rocking chair nearby. The other larva's body begins to elongate and drip into the hole.

CHARLIE

Huh... Strange, do we know each other?
Have we met before?

beat

Oh, maybe at that coffee shop! Or
perhaps Leliana's salon? Were you one
of those ladies?

beat

Perhaps not...

The room continues to mold. Charlie rocks in the chair
watching the body of the other larva convulse.

CHARLIE (CON'T)

Ech! Such bad company! You barely
speak! I don't suppose you have seen
Lucy, have you?

beat

No, no, of course not.
(sighs frustrated)
Okay well good-luck on the way down!

Charlie walks over to an area where the string is low enough
to reach and uses it's teeth to break it. The other larva's
face contorts and it falls into the hole. A wet splat can be
heard after a moment.

CHARLIE (CON'T)

Well that was unpleasant. Lucy!! Lucy
darling where are you!? Oh? Crying?
You couldn't be down there now could
you?

Charlie begins slugging down the wall of the hole.

INT. BOTTOM OF CAVERN - NIGHT

The body of the previous larva lays mangled at the bottom of
the cavern. Charlie takes a moment to stare at it, cringes,
and then walks passed.

CHARLIE
Lucy! Lucy!

Charlie enters into a dark cavern, almost velvety. Lucy is in the center of the room in the middle of a large pool of water. As Charlie approaches Lucy begins sinking.

CHARLIE (CON'T)
Lucy!! No!! That's dangerous!

OTHER LARVA
(quietly in the distance)
Let her go.

Charlie jumps into the water and flails towards Lucy, struggles a bit, grabs her and then brings her to land.

CHARLIE (CON'T)
Oh dear oh dear oh dear, are you okay
my darling?

Charlie caresses Lucy's cheek. Lucy drips with water. The cavern begins rumbling and rocks from the roof begin to fall. Charlie looks up while holding Lucy and sees a small hole in the roof.

Charlie slugs along the walls and uses the hole in the ceiling to escape. As this is happening Lucy is getting drier and beginning to crumble slightly. Charlie struggles with a panicked face, action scene of them escaping together.

EXT. CORN MAZE CENTER - TWILIGHT

Charlie climbs out of a large hole in the ground with Lucy in arm; it had expanded as the tunnel got closer to the surface.

CHARLIE
(breathing heavily)
Oh... Oh my dear are you okay?

Charlie looks Lucy up and down. A piece of her dry flesh peels off and slowly falls to the ground. She looks limp.

CHARLIE (CON'T)
Yes, yes, just fine. We need to find a
way out of here. Hmm?

beat

Oh no no no we could not go through
the maize! We would get dirty! You
don't want to get dirty now do you?
No, I think not.

A stork flies overhead with a picnic basket held in its feet.
It flies down and drops the basket beside Charlie, and then
it's beak opens wide and stretches. The stork begins to eat
it's own head and as it's wings are fluttering it stumbles
backwards and falls through the hole that Charlie and Lucy
emerged from.

CHARLIE (CON'T)
What's this now? Oh! Before I forget.

Charlie engulfs Lucy into it's stomach again.

CHARLIE (CON'T)
Wouldn't want you running off again my
little flower! Now, what... Is...
This... Ah! My basket!

Charlie opens the basket and finds the cassette player that
Oliver had given earlier.

CHARLIE (CON'T)
Eck trash, what else do we have here?
Maybe we have enough for another
picnic Lucy!

Continuing to rummage through the basket, Charlie then finds
a folded letter at the bottom of it, on the front is written
"To Charlie, I couldn't stay".

CHARLIE (CON'T)
Ah! Is this a story for Lucy? One of
my privy tales I had written for you,
hmm? Oh you do love those. Let us have
a look then.

Charlie begins to move away from the hole, but then stops a
moment.

CHARLIE (CON'T)
Oh dear now what am I thinking! This
isn't a very nice place to read a
story now is it. We'll go home first
and I'll lay you to bed, it is gotten
quite late now hasn't it.

Charlie walks up to a wall of maize and gives the faces on the leaves a menacing look.

CHARLIE (CON'T)
(speaking rough and quiet)
Now you listen here, I don't have time
for your nonsense you nasty, evil
little things. You open up now or I
will devour each and every one of you.

Charlie begins eating the leaves and they writhe in anguish. Tiny screams can be heard. The ones surrounding the ones that had been eaten begin to push away from Charlie. The leaves act as if a large group of people trying to flee from some monster, but unable to do so efficiently because of the sheer amount of people surrounding each other. Eventually they part enough so that Charlie may fit through an arch of maize with Lucy. The two walk straight out of the maize back towards the entrance.

CHARLIE (CON'T)
Gosh, some beings just don't know
common kindness now do they Lucy?
Keeping us all waddled up in there
when they didn't have to. Truly, it is
despicable. don't you agree dear?

CAMERA ON LUCY IN CHARLIE'S STOMACH.

Lucy pulls into herself while floating in the stomach of Charlie, her hollow face distorted.

EXT. COURTYARD - TWILIGHT

Charlie exits the maze back into the courtyard, still carrying the picnic basket. The fountain is now filled with black ooze. The tree has completely wilted and the baby faces hanging from it look dejected. Charlie begins walking to the hospital doors. Before having a chance to get close enough to enter, a figure comes out of the shadows from behind a corner and holds it's arm out stopping Charlie from going inside. A cigarette hangs out of the figures mouth.

LEOPOLD
Hey there friend, how did it go? Did
you find it?

Charlie begins sweating, eyes wide, but smiles largely showing teeth that have gone black.

CHARLIE

I'm not so sure what you mean, Leo. I decided not to take your pill! I told you once and I'll tell you again, I don't need any extra help with my life.

beat

Thank you, I really must be getting Lucy to bed now.

Leopold squints, then takes the cigarette hanging out of his mouth and ashes it on Charlies "pregnant" stomach. Charlie winces and eyes tear up.

LEOPOLD

You look like shit, Charlie. I'm just tryin' to help you. You know, sometimes you need to sink into things and accept them. Also, you know it helps me out knowing the... Effects, you know? I could really help a lot of people. Don't you want to help others like you? Now...

(he lights another cigarette,
takes a long drag.)

Why don't you tell me what happened.

Charlie takes a moment, holds its stomach, takes a breath, but then stops. Leopold raises an eyebrow.

LEOPOLD (CON'T)

You won't get in trouble, don't worry so much. I just want to know if it helped, that's all. Describe to me how you felt at least, yeah?

Leopold leads Charlie over to the picnic bench he was sitting at earlier. They sit down together. Leopold stares intently.

CHARLIE

I don't know what you mean by "helped", I am quite fine thank you. But...

beat

Well, I felt lost at first. Yes, very lost. I think. And well. Oh dear. Well, I guess I was too distracted to pay attention to how I was feeling. Lucy ran off you see and I had to spend the time looking for her. Silly girl. Is that all then? I don't think I can help you too mu-

Leopold cuts Charlie off by taking a hold of its wrist tightly. It bends under the pressure and makes the sound of leather tightening as Leopold squeezes tighter.

LEOPOLD
You're not telling me everything
Charlie
(soft grin)
Try again.

Leopold lets go of Charlie's wrist, Charlie's eyes are brimming and the larva looks shocked.

CHARLIE
(change in voice, becomes dire sounding)
I found a room.

Charlie's face becomes sallow and grim.

LEOPOLD
Go on.

Charlie's face contorts into an unnatural frown of disgust.

CHARLIE
I found another there, they were familiar, can't quite put my finger on it... In any case, if I HAD to give your new mix a rating I would say it was two hot steaming piles of trash out of the garbage can that is this planet. Yes, It was not a very good experience to say the least.

Charlie suddenly takes on an air of arrogance.

CHARLIE (CON'T)
Now, I think that is all the
information you need. If you'll excuse
me then.

Charlie stands up. Leopold gets up at the same time but quickly moves in front of Charlie and gets close to Charlie's face.

LEOPOLD
(whispering)
Fine, I'll see you in your room later.

Leopold leaves but not before dropping the butt of his cigarette at the feet of Charlie. Charlie grimaces.

CHARLIE
Awful man, isn't he Lucy.

Charlie walks into the hospital.

INT. HOSPITAL HALLWAY - PAST MIDNIGHT

Heavy coughing can be heard from Oliver's room, as well as slow, quiet, lo-fi ambience through the walls. Before entering its own room Charlie is reminded of the cassette tape and peers into the picnic basket.

CHARLIE
I suppose Olly isn't too bad compared
to some of the other residents. I
still think his music is absolute
trash though. Hm, won't be listening
to that any time soon. Hmm?

beat

You want to listen to it? Why? Eck,
well sweetheart maybe later then, just
for you.

Charlie walks into the baby ward, their "bedroom".

INT. HOSPITAL BABY WARD - AFTER MIDNIGHT

The trees coming through the windows are wilting. The room is

covered in silk thread. Charlie takes Lucy out of it's stomach and places Lucy in one of the cots.

CHARLIE
(whispering)
Now now dear, it's been a long day I know. Shh, shh, don't cry. Tomorrow will be better. Tomorrow will be better. Shh.

Lucy's skin is cracking, she has almost completely fallen apart. Charlie begins spinning silk thread around Lucy and wraps her up in a cocoon.

CHARLIE (CON'T)
(whispering and humming)
Tomorrow we will bloom, this time we will. We just need a good wrap up in a blanket and a good sleep and tomorrow we will bloom, now won't we? We will be so beautiful, this time we will I know it, won't we now Lucy? That's right dear. Hmm? The music?

beat

Oh well alright, you can listen while you sleep.

Charlie grabs the cassette and places the headphones over Lucy's left ear, while leaving her other ear uncovered as she lays wrapped up in the cot.

CHARLIE (CON'T)
Here we go, now you can listen while I read you your story, yes? Good idea I think.

Charlie grabs the letter from the basket and takes a seat beside Lucy's cot. Charlie turns the cassette on and max fry - lose you (feat. ali fry) (<https://www.youtube.com/watch?v=S9cg6iK7bek>) begins to play through the headphones, audible to the audience. Charlie goes to the picnic basket and finds the letter. The larva slowly gets comfortable and then opens the sealed letter.

Charlie scans the page for a beat.

After finishing reading to itself it's smile fades slowly and it's face becomes sullen. The larva lowers the letter from its face and stares at Lucy for a few beats.

Charlie smiles slowly and sadly, and then puts the other side of the headphones over Lucy's ears carefully. The music becomes audible to the audience completely, not through the headphones anymore, it takes over the audio.

Charlie places the letter over Lucy's body, out of view for the audience, making sure not to cover her face. The larva slowly walks over to where it had been in it's own cocoon the day before. It begins spinning a noose out of silk. Charlie stares at the noose for a few beats.

CLOSE UP ON NOOSE IN HAND.

Charlie loosens it's grip on the noose, almost allowing it to fall out of it's hand, but not quite.

CAMERA FADES OUT, BUT MUSIC CONTINUES, AND THEN FADES BACK IN TO CREDIT SCENE WITH SAME MUSIC FROM CASSETTE CONTINUING.

A time lapse of the night begins playing with credits rolling along the sides. There is a large human sized cocoon in the baby ward. Throughout the time lapse whenever a speck of light from either outside or some other source hits the cocoon, the audience can see the silhouette of either a larva or a moth, it is ambiguous.

The last image shown before the end of the video is a shot of Lucy with the letter sat over her body. The letter is written in crude hasty, practically unreadable cursive:

She was there and then she just wasn't.

Please forgive me. Please forgive yourself.

Please find life again.

You couldn't fix me, I'm sorry. Don't blame yourself.