

Great Scene: "Get Out"

[Scott Myers](#)

Missy hypnotizes Chris and sends him down into the Sunken Place.



The 2017 movie *Get Out* was written and directed by Jordan Peele, a film he refers to as a "social thriller." However, one can't help but feel that with the Sunken Place scene and vicariously connecting with what Chris is experiencing that this is a horror movie.

IMDb plot summary: A young African-American visits his white girlfriend's parents for the weekend, where his simmering uneasiness about their reception of him eventually reaches a boiling point.

Setup: Chris attempts to sneak outside to have a cigarette when he is spotted by his girlfriend's mother Missy, a

psychiatrist adept at using hypnosis in her practice.

Here is the scripted version of the Sunken Place scene:

INT. ARMITAGE HALLWAY - NIGHT

Chris sneaks in through the door in the dark dining room. Chris moves down the hallway past Missy's office. The desk lamp turns on. Missy sits inside drinking a cup of tea.

MISSY

Do you know how dangerous smoking
is, Chris?

Chris is startled; caught; for real this time.

CHRIS
Yeah. Yeah I do.

MISSY
You alright?

CHRIS
Yeah, why?

MISSY
You seem a little jumpy, nervous.

CHRIS
I'm not nervous. That dude Walter
running out there scared me. And
Georg--

Georgina comes by with a teapot.

GEORGINA
Can I get you a cup.

CHRIS
Nah, I'm good. It'll keep me up.

MISSY
Come in.

Chris comes in.

INT. MISSY'S OFFICE - NIGHT

Georgina Missy and Chris sit across from each other. Georgina
pouring tea pot.

MISSY
I've got it Georgina.

GEORGINA
Of course.

Georgina leaves. Missy starts stirring sugar into her tea.

MISSY
They're both obsessive
compulsive... They get up too
early.

CHRIS
What about you?

MISSY
I just can't sleep.

CHRIS
Me neither.

MISSY
Is it the bed?

CHRIS
Nah, the bed's fine.

MISSY
Comfortable enough?

CHRIS
It's perfect, thanks.

MISSY
Enough sheets?

CHRIS
Yep.

Chris' scratches the chair. Missy notices.

MISSY
Wanna know how it works?

Missy puts two sugar cubes in her cup. She begins to stir slowly, CLINKING the SPOON softly and rhythmically against the sides of the cup.

TinG TINg. TinG tinG.

CHRIS
What, do you swing a pocket watch in front of people's faces?

MISSY
You watch a lot of Television. Now, you are feeling very sleepy...

TinG tinG. TinG tinG.

They share a smile.

MISSY (CONT'D)
We do use focal points sometimes, but just about any object or simple motion can guide someone to a state of heightened suggestibility.

CHRIS
Heightened suggestibility.

MISSY
That's right. Why do you wanna try?

CHRIS
Nope. Definitely not for me.

MISSY
I understand. Now do you smoke in front of Rose?

CHRIS
Huh.

TING TING. TING TING.

MISSY
Yeah, she's my kid...

CHRIS
Yeah, I'm gonna quit.

MISSY
What was your relationship with your mother like?

CHRIS
Um I don't. Wait, are you?

MISSY
Tell me, it's alright. What was your relationship with your mother like?

CHRIS
Yeah... She worked all the time. She was funny. She loved me.

MISSY
Where were you when she died?

TING TING TING TING

CHRIS
I don't wanna think about that.

MISSY
The mind goes where it wants to.

CHRIS
Home; watching TV.

MISSY
And what do you hear?

CHRIS
Rain.

MISSY
It's been raining a while.

CHRIS
Yes.

MISSY
Hear that. Hear the rain. What does
it sound like? Hear it, Hear it...
Find it... Tell me when you find
it.

The sound of RAIN AGAINST a WINDOW slowly fades up along with
the MUFFLED sound of a SITCOM ON TELEVISION.

CHRIS
Okay... Yeah, I found it.

TING TING. TING TING.

MISSY
How old were you?

CHRIS
Eleven.

MISSY
Good. You're eleven. Now touch.
Feel your surroundings. Feel every
part of your body and what you
touched. Feel it. Find it... Tell
me when you find it...

FLASHBACK - INT. SMALL APARTMENT - NIGHT

Close on 11 year old Chris' hands scratches the bed post
nervously.

MISSY (V.O.)
Tell me when you find it.

CHRIS (V.O.)
I found it.

His toes brush the carpet as his dangling legs swing off the
57 side of his bed.

TING TING. TING TING.

PRESENT DAY - INT. MISSY'S OFFICE. - NIGHT

Chris' feet try to swing but are too long. He scratches the arm of the chair in Missy's office.

MISSY
Are you alone?

CHRIS
Yes.

MISSY
Where's your mom?

CHRIS
She's late.

MISSY
Well, where is she?

CHRIS
Something's wrong. She's still not home.

MISSY
What did you do?

CHRIS
Nothing.

MISSY
Nothing?

CHRIS
I just sat there.

MISSY
You didn't call anyone?

CHRIS
No.

MISSY
Your Aunt?

CHRIS
No.

MISSY
Why not?

CHRIS
I don't know. I thought if I did,
it would make it real.

TING TING. TING TING.

MISSY
Good. Do you see it? Do you see the
phone?

Chris doesn't answer.

MISSY (CONT'D)
You need to see it. See it. See it.
Find it.

Chris' continues to scratch the armchair.

TING TING. TING TING

FLASHBACK - INT. SMALL APARTMENT - NIGHT

11-year-old Chris scratches through the wood on his bed,
splintering a piece of the wood off. He watches TV from his
bed next to some action figures. Chris looks at a telephone.

MISSY (V.O.)
Tell me when--

11-year-old Chris nods.

TING TING. TING TING.

PRESENT DAY - INT. MISSY'S OFFICE. NIGHT

Chris nods and cries.

CHRIS
--I see it.

MISSY
You're scared.

Chris nods.

MISSY (CONT'D)
(realizing)
You think it was your fault.

Chris nods.

Chris' hand scratching the chair intensifies.

CHRIS
I can't move.

MISSY
You can't move.

He nods.

MISSY (CONT'D)
That's good. Now sink into the
floor.

CHRIS
Wait I--

MISSY
Sink.

TING TING...

Chris' hand has compulsively scratched open the arm of the
chair. His hand stops. His mouth drops and eyes open, frozen.

FLASHBACK - INT. SMALL APARTMENT - NIGHT

...TING TING.

Suddenly, 11-year-old Chris falls through the bed and floor.

END FLASHBACK

INT. DARKNESS

Terror. Chris, 26 again, breathes fast but falls in slow
motion though darkness as if through water

He flails towards a pitch black abyss. He's illuminated by
the fading blue flicker of a large downward facing TV-like
screen. On it Missy sits speaking to him and clinking her
teacup.

Missy's voice is everywhere.

PRESENT DAY - INT. MISSY'S OFFICE. NIGHT

Chris' body sits in his chair motionless. He can't move. His
eyes are wide open, staring straight at Missy.

INT. DARKNESS

Chris continues to slowly fall backwards away from the screen. All of a sudden his body stops in the space. He turns upright. He's frozen in stasis.

CHRIS
No! NO!!! I'm done! Bring me back!
Please!!!!

He looks up. He can still see the screen above but it is far away, like the mouth of a deep and expansive well.

CHRIS (CONT'D)
(whispering)
Bring me back. Bring me back. Bring
me back. Bring me back. Bring me
back. Bring me back. Bring me back.

INT. MISSY'S OFFICE. CONTINUOUS

Missy stands. She walks towards Chris' motionless body and looks down at him through his own eyes.

INT. DARKNESS - CONTINUOUS

Chris looks up in the darkness. Missy comes towards him until her face is close to the screen.

CHRIS
Mrs. Armitage!!!

MISSY
Now you are in the Sunken Place.

Missy reaches towards the screen and shuts his eyelids. The abyss goes almost completely dark. Now he's alone in the dark. He cries in terror.

Here is the movie version of the scene:

It is interesting to note how much dialogue has been cut by the time the story reached the film stage. The one line I wish could have made the final cut is this one from Missy: *"Wounds get locked in your heart and they fester and grow into ugly little things like depression and addiction. But, they are all in there somewhere. All we need to do is find the key."*

Very Jungian!

No matter. Missy comes off as a compelling Nemesis figure in (A) hypnotizing Chris without his consent, (B) forcing him to relive the night of his mother's death, (C) cementing his feelings of guilt ("You did NOTHING"), and (D) sent Chris to the Sunken Place.

What does the Sunken Place mean? From a Jungian standpoint, we can look at it as the residence of Chris's shadow, the seat of his guilt and shame over not having done something to save his mother's life. It is completely irrational, but feelings aren't rational and this way, Chris can hold some control over the fickle nature of fate which claimed his mother's life in a car crash.

But the Sunken Place has other layers of meaning. Here is what Peele had to say in an [Indiewire interview](#):

You know when you're going to sleep and it feels like you're about to fall, so you wake up? What if you never woke up? Where would you fall? And that was kind of the most harrowing idea to me. And as I'm writing it becomes clear that the sunken place is this metaphor for the system that is suppressing the freedom of black people, of many outsiders, many minorities. There's lots of different sunken places. But this one specifically became a metaphor for the prison-industrial complex, the lack of representation of black people in film, in genre. The reason Chris in the film is falling into this

place, being forced to watch this screen, that no matter how hard he screams at the screen he can't get agency across. He's not represented. And that, to me, was this metaphor for the black horror audience, a very loyal fan base who comes to these movies, and we're the ones that are going to die first. So the movie for me became almost about representation within the genre, within itself, in a weird way.

The Sunken Place represents the way people of color are marginalized by white Americans. This fits with the movie's take on White-Black relations and the specter of slavery alive and well.

It also represents how in order to move forward psychologically, we must confront that which we fear the most, we must dive into our own Sunken Place.

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