

"Incantations"

by
Michel J. Duthin

FADE IN:

INT. ATTIC - DAY

A dark cobwebbed attic.

Only few things can be discern. Piles of old books, wooden boxes, rolled carpets, a broken window, cabinets, pieces of wood-- and a big old wooden trunk.

Suddenly, from the trunk, muffled voices and moans can be heard. A kind of yellow fluorescent light beams through the keyhole.

As soon as the voices stop, the light disappears.

FADE OUT:

FADE IN:

EXT. BARNES STREET - DAY

A SUV stops in front of a large old two-story wooden Victorian house covered by snow and sat on a quiet street.

JODI FAIRCHILD appears behind the passenger window. She is a pale-skinned fragile 13 year-old little girl, blonde with blue eyes, always wearing black. Cuddled up in her parka, she stares at the house with apprehension.

The driver door slams and a man in his early forties comes to Jodi. He is RALPH, Jodi's father. He opens Jodi's door and lets her get off the car.

RALPH
(smiling)
This is your new home, honey pie.

Jodi doesn't answer. She keeps staring at the house.

RALPH
I'm sure you'll like it there.

From the car trunk, he takes a colorful luggage out and comes back to his daughter. He takes her by the shoulders and takes her to the porch.

INT. HOUSE - DAY

Jodi and Ralph enter the house. Jodi stops in the middle of the foyer and looks around, feeling tiny.

Already furnished, the mix of modern furnishing and the 19th Century room gives the place a weird combination.

Ralph turns back to his daughter.

RALPH
(sweet)
What are you waiting for? I'll
show you our new palace.

Jodi reluctantly smiles and follows him through the ground floor.

The living room is huge with a large fireplace. Above it, a large photograph under frame shows Ralph, Jodi and a blonde woman. They all burst out laughing in the middle of a wheat field.

Jodi stops in front of the photograph.

RALPH
You see. This way, mom will
always be with us.

Jodi sadly nods with a smile.

RALPH
I'll show you your bedroom.

As Ralph is still carrying Jodi's luggage, they climb the wood stairway. The steps are covered with a thick carpet.

The head of the stairway towers the house foyer.

INT. JODI'S BEDROOM - DAY

Jodi's bedroom is a typical teen room except walls are covered with shelves of books. Not a single poster of any pop or movie stars, but lines of books. On the floor, a beige carpet.

Ralph opens the door and enters with Jodi.

RALPH
I asked them to design your
bedroom exactly the way yours
was. I checked myself twice.

Jodi steps to the window, slightly lifts the curtain, and peeks outside. The large garden lies silently under the snow. Then, she looks back at the bed covered with pink bedsheets. A white plush dog sits on the pillow.

RALPH
You'll soon have your dreams come
true. I'll get you the dog you
always wished.

He puts the luggage on the bed and is about to leave the room.

RALPH
I'll order pizzas.

He winks at Jodi and steps out.

As soon as he's out, Jodi, upset, takes the bag out of her bed and flattens the bedsheets.

FADE TO BLACK:

INT. LIVING ROOM - NIGHT

A fire has been lit in the fireplace and it throws high distorted shadows on the walls along a reddish light.

Ralph and Jodi are silently sitting face to face at the long living room table. Jodi hasn't touched her piece of pizza.

JODI
(not looking)
I'm not hungry.

She pushes her plate back.

JODI
(not looking)
I wanna go back to L.A.

RALPH
Sorry dear?

JODI
I say, I wanna go back to L.A.
Here, this is not my home.

RALPH
We had to move here. You
perfectly know my job required me
to work downtown.

JODI
Your job or-- your chick?

RALPH
Language, young lady! Linzi is
not my chick. She's someone I
like a lot.

JODI
Mom only died one year ago.

RALPH

I still love your mom, but we,
adults, need someone to help to
get through.

JODI

(sharply)

I wanna go home!

RALPH

You're home now! I made a promise
to your mother to watch over you
before she died. I will. Whatever
you'll say, I will! You're the
lady of the house now!

JODI

I--

Lost in words, she stands up and steps out of the living
room.

Although the carpet on the stairway, Ralph can hear the
thud of her footsteps climbing up. He heavily sighs and
stands up to follow her.

INT. UPSTAIRS HALL - NIGHT

Ralph stands in front of Jodi's bedroom. He pats on the
door.

RALPH

I shouldn't had shouted at you.
Jodi. Talk to me.

JODI (V.O.)

I want my mommy!

Ralph can hear now her weeping. Not knowing what to do
anymore, he steps away.

INT. JODI'S BEDROOM - NIGHT

Jodi is lying on her bed, her head buried in her pillow.
She cries. Then, she takes her plush dog, rummages inside
and takes a photograph out: her mother. She lets herself go
deeper into her sadness.

INT. LIVING ROOM - NIGHT

Ralph is clearing the table. Suddenly, he stops, sits down
and starts to sob. He turns to the photograph above the
chimney.

He stares at his wife for a while and closes his eyes.

FADE TO BLACK:

INT. HIGH SCHOOL HALLWAYS - DAY

All dressed in black, Jodi walks down a long hallway bordered with lockers. She is surrounded with young people. She doesn't seem to know where to go.

She enters a classroom.

FADE TO:

INT. CLASSROOM - DAY

CLARA SANDERSON is a teacher in her late fifties. She writes a question on the board.

MRS. SANDERSON

Can anyone tell who were the main
leaders of the French revolution
in 1789?

She turns and stares at her class of twelve and thirteen year old private high school students.

At the back of the classroom, Jodi rests her chin on her hand and watches the class with big eyes. She looks lost.

In front of her, a hand rises.

YOUNG GIRL

(self confident)
Danton and Robespierre.

MRS. SANDERSON

Very good Sarabeth.

Jodi scans the room. Her eyes meet then a boy's. He seems to weirdly stare at her. Long curly hair falling over his face and with a diamond on his ear, he wears a heavy metal band tee-shirt. His name is LEIF TURNER. He shyly smiles at Jodi, but she turns her head.

FADE TO:

LATER

As class leaves the room, Mrs. Sanderson calls to Jodi.

MRS. SANDERSON

Jodi.

Jodi stops and faces Mrs. Sanderson.

MRS. SANDERSON
I hope you'll spend a nice year
with us.

Jodi doesn't look to listen to her.

MRS. SANDERSON
If you ever need anything, don't
bother to ask. Alright?

Jodi just nods with a polite smile.

EXT. PROVIDENCE OUTSKIRTS STREETS - DUSK

Jodi walks down the snowy streets. She arrives in sight of the Victorian house.

INT. JODI'S BEDROOM - NIGHT

Lying on her belly on the bed, Jodi reads a book, sipping a tea. The room is quiet. No music.

Someone knocks on her door.

RALPH (V.O.)
Jodi, I'm home.

Jodi doesn't move.

RALPH (V.O.)
How was your first day in school?
(a beat)
Honey pie?

Jodi still doesn't move.

RALPH (V.O.)
Are you still mad at me?
(a beat)
I can't make her come back.
(a beat)
I wish I could. I wish I could.

Jodi can hear her father's footsteps stepping away.

Thoughtful, she gets up and instinctively takes a look by the window.

Jodi's POV: down in the garden, she can discern a furtive shadow behind a tree. She recognizes then Leif's silhouette and frowns.

FADE TO:

LATER

The entire house is quiet. Jodi takes a look at her clock:
11 PM.

She silently opens her door and peaks out.

The whole place is dark except the reddish halo coming from
the living room fireplace.

INT. UPSTAIRS HALL - NIGHT

Jodi steps out of her bedroom. The wooden floor creaks
under her feet. She goes down the stairway.

INT. MASTER BEDROOM - NIGHT

In his king-sized bed, Ralph doesn't sleep. He lies in the
darkness, listening to Jodi's noises.

INT. KITCHEN - NIGHT

Jodi enters a large traditional kitchen. She switches the
lights on and takes a pan.

FADE TO:

LATER

Jodi eats fried eggs in the pan.

FADE TO:

INT. BATHROOM - NIGHT

On her knees in front of the porcelain toilet bowl, Jodi
puts two fingers in her throat and forces herself to vomit.

INT. MASTER BEDROOM - NIGHT

In his bedroom, Ralph closes his eyes with despair as he
hears Jodi emptying her stomach.

FADE TO BLACK:

INT. KITCHEN - DAY

Ralph stands in the kitchen, sipping a coffee while reading
the local newspaper. Then, he takes a look at his watch.

RALPH

Shit.

He pours his mug into the sink, scribbles something on a paper and leaves some cash. He steps out of the kitchen.

INT. FOYER - DAY

Ralph enters the foyer and wears a coat. Then, he grabs a suitcase. As he opens the main door, we see a cab waiting in front of the house.

Ralph slams the door.

INT. UPSTAIRS HALL - DAY

Jodi opens her bedroom door and peeks out on the upstairs hall. She wears a white night gown.

INT. KITCHEN - DAY

Jodi enters the kitchen and finds the note and the cash. She reads the note.

RALPH (V.O.)

Just a quick note to remind you
I'm away for a business trip the
next four days. If you need
anything, just call me. I love
you. Dad.

Happy, Jodi smiles and crumples the note.

She starts to hum and dances, holding her arms out, spinning in a circle.

INT. BASEMENT - DAY

Jodi comes down the steps leading to the basement. The place has been converted into a wine cellar. Hundred of bottles are placed against the walls on racks.

INT. KITCHEN - DAY

Jodi goes back to the kitchen and, still dancing and humming, she steps--

INT. FOYER - DAY

--into the foyer. There, Jodi stops in front of a closet under the stairway. She opens the door, checks out what is inside, closes back the door and resumes her dance.

INT. GROUND FLOOR ROOM - DAY

Jodi, still humming, enters a room. Ralph's place. His laptop on a desk emerges from a flow of sheets of paper. A real busy businessman's den. The walls are covered with pictures under frame. Jodi is everywhere, from her birth to nowadays. Sometimes she is with her mother, always smiling or laughing.

On the desk, a picture under frame shows Ralph wearing a biker outfit.

Jodi stares at the photographs for a while and her happiness seems to fade. She cannot stand it anymore. She steps out and slams the door.

INT. STAIRWAY - DAY

Still humming and dancing, Jodi goes up the stairs.

INT. UPSTAIRS HALL - DAY

Reaching the head of the stairway, Jodi turns down to the foyer.

JODI
(almost singing)
I'm the lady of the house--

Then, she walks down the hall, twirling. She opens Ralph's bedroom door.

INT. MASTER BEDROOM - DAY

The bed is not done. On the wall, not a single photograph, not a feminine touch. Just as if Ralph had erased his past life.

Jodi opens the closet to find only Ralph's clothing.

Jodi opens the bedside table drawers and finds there-- condoms. She grimaces and puts them back.

INT. PRIVATE BATHROOM - DAY

Jodi goes in the private bathroom and steps on the scale. She sighs as she checks her weight out.

Dancing and humming, she steps out of the bedroom.

INT. UPSTAIRS HALL - DAY

Jodi reaches the end of the hall, looks outside through a window and notices a ladder on the ceiling. She pulls the ladder rope and climbs up to find--

INT. ATTIC - DAY

--the house attic.

The whole place is dark, dusty and cobwebbed, only lighted by a bull's eye.

The place seems to fascinate Jodi. Her face lightens up.

JODI
(whispering)
Wow--

Barefoot, she steps on the dusty wooden floor and scans the room. An incredible bric-a-brac of different stuff lies there: old books, wooden boxes, rolled carpets, a broken window, cabinets, pieces of wood--

Jodi goes directly to the books. They are all leather-covered. Impressed, Jodi takes one and pages through. Then, a second, a third--

JODI
(whispering)
Cool--

Farther, she opens a cabinet full of old clothes from the twenties. She unhooks a dress and places it in front of her. She looks at her in front a broken mirror. Amused, she takes a bow.

JODI
Madam--

She notices a lace hat in the cabinet and tries it on. She stares at the mirror with a seductive look when a kind of muffled bleating can be heard in the room. Jodi freezes.

A new bleating echoes. Half amused and scared, Jodi steps forward where she thinks she heard the noise.

She faces a large painting from the 19th century where an old lady smiles at us.

The same muffled bleating again. This time, Jodi is sure it comes from her back. She turns back and fronts a big wooden trunk.

The bleating resounds again.

IT ACTUALLY APPEARS TO COME FROM INSIDE THE TRUNK

Intrigued, Jodi squats by the trunk and tries to open it. A big rusty lock closes it. She grabs the lock and checks it. She forces on it but it holds.

She gets up and steps out of the attic.

INT. GARAGE - DAY

Jodi enters a two-car garage where Ralph's SUV is parked by a trial motorcycle. On a shelf, she finds a large metal toolkit and searches in it. She takes out two big screwdrivers.

She has the feeling to be observed. She turns her head to the window and sees Leif's head.

JODI

Hey, you!

But the boy is gone. Jodi shakes her head with spite. Through the open door, she can hear the phone ringing inside the kitchen.

INT. KITCHEN - DAY

Jodi enters the kitchen and picks up the receiver.

JODI

(on the phone)

Fairchild's residence.

RALPH (V.O.)

(in the phone)

Jodi? It's dad. I just landed in Memphis. Just call to see if things are alright.

JODI

(on the phone)

Everything's okay, dad.

RALPH (V.O.)
(in the phone)
I left early this morning and
didn't want to wake you up. You
sure you're alright?

JODI
(on the phone, kindly)
I'm fine dad. I miss you.

RALPH (V.O.)
(in the phone)
I miss you too, honey pie. I'll
be home soon. What are you gonna
do in the while?

JODI
(on the phone)
Maybe hang around and find new
friends.

RALPH (V.O.)
(in the phone)
Fine. I'm glad you take over. I
love you.

JODI
(on the phone, kindly)
I love you too, dad.

She hangs up, stares at the tools in her hands, and steps
out of the kitchen.

INT. ATTIC - DAY

On her knees in front of the trunk, Jodi introduces the
screwdriver inside the lock keyhole and turns. Nothing
happens.

She hammers the lock but the metal resists.

She tries to use the screwdriver as a crowbar, but the tool
slides and hurts her left hand. Jodi shouts with pain as
blood runs out of her hand and dribbles on the lock.

As she runs out of the attic while holding her wounded
hand, her blood drips into the lock.

A YELLOW FLUORESCENT LIGHT COMING FROM THE TRUNK BEAMS
THROUGH THE KEYHOLE

FADE TO BLACK:

LATER

Her hand now bandaged, Jodi comes back in the attic. She firmly holds a hammer. She steps to the trunk and stands before it.

JODI
Showtime.

Jodi hammers twice and the rusty lock finally breaks. Satisfied, she drops the tool and opens the trunk. The top creaks as she lifts it.

Inside the trunk, Jodi finds an amount of yellowed pages filled with a long and thin purple ink handwriting and sketches. Some words are scratched out. In addition, there are other old books and diverse objects: several small clay medals with a rope and flasks of different colored powders or liquids.

Jodi takes a sheet of paper at random and starts to read.

JODI
(reading)
The Old Ones were, the Old Ones
are and the Old Ones shall be.
From the dark stars They came ere
man was born, unseen and
loathsome They descended to
primal earth.

She stops reading, chooses another page, and reads.

JODI
(reading)
Beneath the oceans They brooded
while ages past, till seas gave
up the land, whereupon They
swarmed forth in Their multitudes
and darkness ruled the Earth.

Jodi opens her eyes wide with astonishment. On the side of the trunk, Jodi notices another book attached with a ribbon. She grabs it, untied the rope and opens it.

Jodi's POV: on the first page, written with the same purple handwriting, she reads:

HOWARD P. CONNELLY - DIARY

10 BARNES STREET - PROVIDENCE - RHODE ISLAND STATE

She turns to the second page. The diary starts there. It is dated September 14th, 1922.

Jodi sits on the floor, her back against the trunk and starts to read.

JODI

(reading)

I hate this world. I hate the whole world. I don't believe in this God anymore. If there was a loving God, why did He take my beloved one?

FLASHBACK - 1919 - INSERT

Close up of a chain watch showing two opposite tiny photographs. On the right, HOWARD PAUL CONNELLY, a thin man in his early twenties. On the left, SONIA, a young woman with curly blonde hair.

CONNELLY (V.O.)

This is my diary I rather would call a confession. If there really is an almighty God, please make him forgive me.

FLASHBACK - 1919 - GRAVEYARD - DAY

Under the pouring rain, Connelly stands before a grave where we can read:

SONIA HELEN GREENE

1900 - 1919

CONNELLY (V.O.)

I was 23. Sonia died two years before. Flu took her from me. She was the only love of my life.

FLASHBACK - 1919 - BEDROOM - NIGHT

Connelly is sitting at a table, writing, quoting from different books.

CONNELLY (V.O.)

I was a student. I wanted to be a famous archeologist. I decided then to drown myself in my studies. But my grieving had swept my youth innocence away. I expected more. I didn't know what at this time. I was only aware that one day I would.

FLASHBACK - 1920 - LIBRARY - NIGHT

Connelly is sitting at a table, in a dark library, lighted by a petrol lamp, reading.

CONNELLY (V.O.)
I was spending my days and nights
in libraries. It was my kingdom.
My teachers used to call me a
"library rat".

INT. ATTIC - DUSK

Jodi is reading Crowley's diary. Through the bull's eye, daylight begins to fade.

CONNELLY (V.O.)
Though I felt alone, books were
my only friends.

FLASHBACK - 1920 - STREET - DAY

Connelly stands in front of a bookshop window. There, he notices a book.

CONNELLY (V.O.)
I read almost every one I found
on my favorite subject: Orient
History. Orient fascinated me.

He enters the shop.

FLASHBACK - 1921 - SHIP - DAY

Connelly is smoking a cigarette. He stands on the steamer deck, facing the ocean.

CONNELLY (V.O.)
One year later, thanks to a
generous scholarship, I finally
could journey from one country to
another at my free will.

He face is worn.

FLASHBACK - 1921 - BEIRUT LIBRARY - DAY

Connelly is walking through a huge library bathed by an incredible sun.

CONNELLY (V.O.)

I was in Beirut. There was one of the largest libraries I've ever been. I spent days here. I knew I needed good basis before being on the field.

YOUNG MEN pass by Connelly, hail him and laugh at him. Connelly simply turns his back, ignoring them.

CONNELLY (V.O.)

The other students used to call me "Howeird".

INT. JODI'S BEDROOM - NIGHT

The night has fallen. Lying on her bed, Jodi is still reading Crowley's diary.

JODI

(reading)

But I didn't care. I didn't like them too.

FLASHBACK - 1921 - BEIRUT LIBRARY - DAY

Connelly is walking through high shelves in the sunny library. Sometimes, he stops to take a book or a rolled parchment.

CONNELLY (V.O.)

I will always remember that day. It was the 19th of July, 1921. Among unreadable and useless parchments, I discovered a magnificent used book.

Connelly takes a heavy and dusty large volume with a metal and faded leather cover. Amused, he takes it to the nearest table and pages through.

CONNELLY (V.O.)

It was a 16th Century Latin translation of a book which title was as scary as appealing: Al-Azif, wrote in 730 in Damascus by Abdul Al-Hazred as known as the Mad Arab. I knew that book.

Close up of Crowley's stupefied face.

FADE TO:

FLASHBACK - 1921 - BEIRUT LIBRARY - NIGHT

Connelly is translating the book, copying every drawing on sheets of paper.

CONNELLY (V.O.)

I knew there were only four
copies in the world. This book
offered new horizons. I felt hope
coming back in me. I knew my
fate, why I was born.

FADE TO BLACK:

INT. JODI'S BEDROOM - DAY

Jodi is sleeping in her bed, curled up in fetal position,
her head by the open diary.

She wakes up in a jump and checks the time out.

JODI

Shit!

She gets up in a hurry.

FADE TO:

INT. MOSES BROWN HIGH SCHOOL BATHROOM - DAY

Her hand still bandaged, Jodi is sitting on the toilets in
the high school bathroom, reading Crowley's diary. She
slowly turns the pages, captivated. When she hears
students' feminine voices entering the bathroom, she lifts
her legs and gathers them against her chest.

EXT. MOSES BROWN HIGH SCHOOL - DAY

A flow of students gets out of the high school. Among them,
on her own, Jodi slowly walks out.

She notices Leif walking ahead.

EXT. PROVIDENCE STREETS - DAY

Jodi paces to Leif and accosts him.

JODI

Hi.

Leif looks embarrassed.

LEIF
Hi.

JODI
You're doing good?

LEIF
Better than you anyway.

They walk down the snowy, side by side.

JODI
What do you mean?

LEIF
You'll be in deep trouble if
you'll keep getting late.

JODI
I don't give a damn.
(a beat)
Why do you spy on me?

LEIF
What?

Jodi tries to discern the boy's eyes under his long hair.

JODI
Are you some kind of pervert?

LEIF
I'm not.

Leif grins a smile and looks up at her.

JODI
So, we're neighbors.

LEIF
Right.

JODI
Do you always spy on your
neighbors?

Leif hesitates.

JODI
Do you?

LEIF
(shyly)
I don't.

JODI
You're weird.

LEIF
Talk about yourself. Always
wearing black.

JODI
(sarcastic)
Because it matches my soul.

Leif keeps silent.

JODI
You're not a big talker.

LEIF
I never heard the sound of your
voice at school neither.

JODI
I don't like school.

LEIF
(with a smile)
We're the same.

JODI
And I'm fat.

LEIF
(stunned)
You what?!

JODI
I'm fat.

LEIF
Are you out your mind?
(he sizes her up)
You're perfect.

Jodi smiles.

JODI
Do you want to visit my house?

Leif answers with a large smile.

FADE TO:

EXT. HOUSE - DAY

Jodi and Leif arrive in sight of the Victorian house. For a short while, Leif stops as if he was hesitating.

JODI
What's wrong?

LEIF
Nothing.

She can feel a kind of fear in his voice.

JODI
If you don't want to come in--

LEIF
I do.

INT. HOUSE - DAY

Jodi and Leif enter the house. Nervous, Leif stops in the middle of the foyer, feeling tiny. He scans the place.

Jodi turns to him with a smile.

JODI
Creepy, huh?

Leif doesn't answer. Jodi figures out his fidgetiness.

JODI
Is there something wrong with
this house?

LEIF
No, no.

JODI
Why do you then stand here like a
mummy?

Leif keeps on staying silent.

JODI
There's nothing to worry about. I
checked myself every closet and
didn't find any witch broom.

LEIF
(worried)
Are you sure?

JODI
(with a large smile)
Hot chocolate?

FADE TO:

INT. KITCHEN - DAY

Jodi and Leif are sitting at the kitchen table. They are sipping a chocolate. Leif keeps his eyes looking down at his mug.

JODI

My mother died one year ago. She caught AIDS after a cyst operation in L.A. My father told me we had to move here because of his job, but I know it's because of Linzi, his girlfriend, who lives downtown. How could he do this to mom? How could he forget her? He says he still loves her and he makes love to another woman. I hate him for that. I'll always will.

LEIF

No, you won't.
(a beat)
Do you still grieve your mother?

JODI

I look for her everywhere. Sometimes I still can hear her voice calling me and I realize I'm by myself. Except the large frame in the living room, I'm sure he did for me, my father erased her from his life.

Jodi fights tears.

LEIF

My father's gone when I was seven. Though he's away, I only have one father and--

JODI

(interrupting)
You still can talk to him, touch him, feel his presence. All I have left from her is a grave and photographs.

(beat)

Books are my only friends.

LEIF

If you wish, I could be your friend too.

Jodi doesn't answer. She sighs and looks up at Leif. She smiles at him. Leif drinks his chocolate up.

LEIF
I have to go. My mother's gonna
kill me.

He stands up.

LEIF
Maybe I'll see you tomorrow?

JODI
Why? You won't come back to spy
on me anymore?

LEIF
No need. You're definitely not a
witch.

He leaves the kitchen. Jodi stares at him, thoughtful and
frowning.

INT. BATHROOM - DAY

On her knees in front of the porcelain toilet bowl, Jodi is
vomiting.

FADE TO:

INT. PRIVATE BATHROOM - DAY

In Ralph's private bathroom, Jodi steps on the scale and
checks. She draws a slight satisfied smile.

FADE TO BLACK:

INT. JODI'S BEDROOM - NIGHT

Sipping a mug of tea, Jodi is sitting on her bed, reading
Crowley's diary. Her alarm clock indicates 2 AM.

JODI
(reading)
The more my work was progressing,
the more I realized the unlimited
possibilities offered to me. The
discovery of unknown worlds, the
end of my tying to the mankind.

FLASHBACK - 1921 - BEIRUT LIBRARY - DAY

Connelly is working in the library. He stops writing and
thinks.

JODI (V.O.)

(reading)

Then, an inconceivable thought came to me. And if I could bring back Sonia to life? I was sure I had the answer right under my eyes. I just had to find the right incantation. Every single word was important.

Connelly takes his chain watch out his pocket, opens it and stares at Sonia's photograph.

JODI (V.O.)

(reading)

Ever since I had that craziness in mind, my acts, every one of my breaths, were turned to that purpose. It was henceforth my only reason of living: to have her back to me.

FLASHBACK - 1921 - BEIRUT STREET MARKET - DAY

Connelly wanders in a Beirut market from one shop to another. His face is more worn than ever.

JODI (V.O.)

(reading)

First of all, I had to collect every prop I could need. The list was not long--

Connelly talks to an ARAB MERCHANT.

JODI (V.O.)

(reading)

--but some of my requests scared the merchants--

The merchant yells at Connelly and closes his stall.

Jodi's voice becomes increasingly tired.

JODI (V.O.)

(reading)

--as they had guessed the reason of my need--

Jodi's voice fades and is replaced by a snoring.

FADE TO BLACK:

INT. JODI'S BEDROOM - DAY

CLOSE UP on Jodi's shut eyes. Her face, bathed by daylight, looks relaxed.

She slowly wakes up and yawns. Then, she freezes.

JODI
Oh, no! Not again!

She gets up in a hurry. On her move, her elbow bumps into the mug of tea. The mug hits the floor and spills its dark content on the beige carpet.

JODI
(in despair)
Shit!

CLOSE UP on the dark spot on the carpet as we hear O.S. the bedroom door slamming.

FADE TO BLACK:

EXT. PROVIDENCE STREET - DAY

Jodi and Leif are on their way back from high school. Jodi looks upset.

LEIF
I told you'd be in trouble. Late twice within a week. I knew Mrs. Sanderson wouldn't tolerate that.

JODI
That old crone? May she go to Hell.

They arrive in sight of Jodi's Victorian house. Suddenly, Jodi has a kind of stroke. She grimaces and puts her hands on her stomach. Leif holds her.

LEIF
Are you okay?

Jodi slowly recovers.

JODI
Yes-- Yes-- Guess I made a hypoglycemia crisis.

LEIF
Did you eat today?

JODI
Of course, yes.

Leif frowns, meaning "I don't believe you". Jodi deeply breathes in.

JODI
Are you coming in?

LEIF
My stepfather blew a fuse last
night 'cos I was late.
(a beat)
Can you promise me something?

Jodi just shrugs.

LEIF
Please, try to be not late on
Monday.

Jodi is about to talk back.

LEIF
I can't stand people I like being
in troubles.

Jodi smiles at him.

JODI
I'll do my best.

LEIF
And have a real dinner--
(with raillery)
--fat girl.

Jodi touches his arm and runs to her house. Leif lifts his hair up his sparkling eyes and stares at her entering her house.

FADE TO BLACK:

INT. JODI'S BEDROOM - DAY

Lighthearted, Jodi enters her bedroom. She frowns when she sees the dark spot the tea made on the carpet.

She sighs.

JODI
(to herself)
Well. First of all--

FADE TO:

INT. JODI'S BEDROOM - DUSK

On her knees on the bedroom carpet, an open bottle of bleach by her, Jodi gently pats on the spot with a cloth she wets with the bleach.

Downstairs, the telephone rings. Surprised, Jodi hits the bottle of bleach with her elbow. The contents spills over the carpet. A now large white spot covers it.

JODI
(to herself)
Shit!

INT. LIVING ROOM - DUSK

When Jodi reaches the living room, she hears the answering machine switching on in Ralph's office. She opens the office door and stands on the threshold.

RALPH (V.O.)
(from the answering
machine)
Honey pie, it's dad. Hope
everything's okay. I'll be home
tomorrow late at night.
(sigh)
I'll try to call you back later
on your cell phone. I love you.

He has hang up.

Jodi stays immobile. She shows no feelings.

FADE TO:

INT. JODI'S BEDROOM - DUSK

Jodi stands at her bedroom door. The beige carpet had definitely turns to white in large blenched spot on the center of the room.

FADE TO:

INT. JODI'S BEDROOM - NIGHT

Jodi had moved every piece of furniture out her bedroom. Kneeled in the corner of the room, she pulls on the carpet and unnails it.

FADE TO:

LATER

A cloud of dust rises. Jodi coughs.

FADE TO:

LATER

Every side of the carpet is now unnailed. Jodi starts to roll the carpet up.

When she reaches the center of the room, Jodi notices something carved on the wooden floor. It appears like a double circle surrounding bizarre signs.

Jodi keeps rolling the carpet up and discovers the whole drawing: a double circle encircling a David's cross with cabalistic signs.

A PENTAGRAM

Jodi gets up and shivers.

LEIF (V.O.)
You're definitely not a witch--

INT. ATTIC - NIGHT

Holding a flashlight between her teeth, Jodi, pulling the carpet from her bedroom, hardly enters the attic. By night, the place looks creepy. The moonlight entering the bull's eye bathes the place with an unreal light.

Jodi directly steps backward to the other carpet and lets hers drop on the floor. She embraces the second carpet and pulls it to the attic door.

FADE TO:

INT. JODI'S BEDROOM - NIGHT

Everything is back at its place in the bedroom. Jodi stares at the result with a satisfied smile. She sweeps her hands.

FADE TO:

LATER

Laid on her tummy, Jodi keeps on reading Crowley's diary.

FLASHBACK - 1921 - MERCHANTMAN - NIGHT

Connelly stands on the deck of a merchantman. Though the incredible storm around and the violence of the waves, he stands still.

CONNELLY (V.O.)

As the days passed, in my frenzy,
I completely forgot I had to come
back home. In the bilge of the
ship, my trunk was filled with
everything I could have needed. I
was ready but scared of what
could happen--

FLASHBACK - 1922 - HOUSE - DAY

Connelly gets off a cab in front of the Victorian house.
The building has barely changed.

CONNELLY (V.O.)

I said to myself: "it will be
harmless." I didn't know I was
blinded by pride and that kind of
disbelief that lives in every
scientist--

The CAB DRIVER gets off, takes Crowley's trunk out of the
cab and hardly brings it to the porch.

CONNELLY (V.O.)

Just like the kid walking on thin
ice thinking it would hold under
his weight.

FLASHBACK - 1922 - LIVING ROOM - NIGHT

Connelly is sitting in a large armchair in the living room,
facing the fireplace. Flames redden his face.

CONNELLY (V.O.)

Now I was waiting for a sign,
something that could tell me that
time had come. I waited then for
the third anniversary of Sonia's
death--

FLASHBACK - 1922 - BASEMENT - DAY

Crowley's trunk is open in the basement, as he sets every
items he will need up.

JODI (V.O.)
 (reading)
 On the 23 of April, I set
 everything down in the basement.
 I was ready. I was so sure. God
 forgive me--

INT. JODI'S BEDROOM - NIGHT

Jodi realizes the last pages of the diary are missing and have been torn off. Upset, she closes the book and stays thoughtful.

FADE TO:

INT. JODI'S BEDROOM - DAWN

Jodi hasn't moved. She is still thoughtful, fixing on the diary.

FADE TO BLACK:

INT. BASEMENT - DAY

The basement has been cleared of all the bottles on the walls. They have been gathered in a corner. On the racks, large sheets of paper where weird drawings and graffiti have been drawn. On the wall facing the door, there is a five branches star in a double circle.

Jodi is on her knees, by the trunk, in front of a small fire lit on the ground. She has spread Crowley's faded documents by her. She gets up and reads, muttering.

JODI
 (muttering)
 Imas, Weghaymnko, Xewefaram--

Around her neck, Jodi wears a clay medal with a leather thin strap. Jodi lowers hers eyes to the medal. She smiles, takes a compass and looks for the North. She turns to it.

JODI
 (out loud)
 Iah! Shub-Niggurath! Great Black
 Goat of the Woods, I Call Thee
 forth!

She kneels.

JODI
 Answer the cry of thy servant who
 knoweth the words of power!

She makes a sign with her hand.

JODI

Rise up I say from thy slumbers
and come forth with a thousand
more! I make the signs, I speak
the words that openeth the door!
Come forth I say, I turn the Key,
Now, walk the Earth once more!

Jodi takes a small flask, opens it and pours some of its content on the flames. On the basement, she now traces a strange emblem.

JODI

Zariatnatmix, janna, etitnamus,
hayras, fabelleron, fubentronty,
brazo, tabrasol, nisa, varf-Shub-
Niggurath! Gabots membrot!

The light bulb trembles on the ceiling as the fire is out like it has been blown away by a draft coming out from nowhere. Like a hologram, a shape appears. At first blurred, it becomes increasingly sharp between Jodi and the back of the basement.

A 2-meter high humanoid, almost reaching the ceiling, takes shape. A kind of WEIRD ANIMAL with a black goat head on a hairy man body with two batrachian yellow eyes appears.

Jodi looks confounded and doesn't seem to know what to do. She takes the medal out her neck and brandishes it toward the creature. She now looks fascinated. Holding tight her medal, she turns her eyes away from the animal.

JODI

(shouting)

IMAS! WEGHAYMNKO! QUAHERS!
XEWEFARAM!

She makes a last sign with her hand and turns to the creature. It has disappeared.

Jodi jubilates, happy like a little girl.

FADE TO BLACK:

INT. JODI'S BEDROOM - DAY

Jodi comes back to her bedroom. She still feels the exultation and the fear of what has just happened. She throws herself on her bed and grabs her plush toy. She takes her mother's picture out from it and stares at it.

JODI

We'll soon be together again. I promise.

She shivers. She looks around, gets up and checks out if the window is closed. It is.

Jodi shivers again and rubs her arms. She opens her closet and takes a shawl out she wears. Then, she turns the radiator faucet on. Then, she looks down to her injured hand. She unbandages it and realizes her wound is completely healed.

FADE TO BLACK:

INT. JODI'S BEDROOM - NIGHT

Jodi is asleep on her bed, curled up in fetal position trying to keep warm, wrapped in her shawl. A noise downstairs wakes her up. Exhausted, she gets up and opens her door.

In the foyer, she can hear Ralph's voice. She closes her door back. She rubs her face, pinches her cheeks, forces herself to wear a smile, and then, opens the door again.

INT. LIVING ROOM - NIGHT

When she reaches the living room, Jodi, her shawl still on the shoulders, finds Ralph along with an elegant young red-haired woman. She is LINZI (33).

When she sees her, Jodi freezes for a short while, but keeps walking to her. Ralph looks a bit confused.

RALPH

(to Jodi)

Hi honey pie. Sorry, I forgot to call. How are you?

No answer from Jodi. Ralph turns to Linzi.

RALPH

(to Jodi)

I met Linzi at the airport and asked her to come for dinner. Don't you mind?

To Ralph's surprise, Jodi wears a big smile.

JODI

Hi Linzi. Did you have a nice flight?

LINZI

Yep. Thank you Jodi. How are you?

JODI

I'm fine.

(looking at Ralph)

As the lady of the house, I'm gonna fix you a nice dinner. Okay dad?

Not waiting for her father's reply, Jodi steps into the kitchen. Ralph and Linzi exchange a dumfounded look.

INT. KITCHEN - NIGHT

Jodi is busy to make a giant omelet. She's even happily humming. Linzi steps to the kitchen door.

LINZI

You sure you don't need a hand?

JODI

Positive. I have to take care of my dad now.

Linzi doesn't insist. As she disappears in the living room, Jodi hears her father.

RALPH (V.O.)

I'm gonna get some wine.

Ralph enters the kitchen and steps to the basement door. He finds it locked.

RALPH

Jodi. It's locked.

JODI

Uh?

RALPH

It's locked.

JODI

Oh, yes. I know. I looked for that stupid key for an hour yesterday and never found it. You should have a six-pack in the fridge.

RALPH

But Linzi doesn't like beer.

JODI

I'm sorry for her.

Upset, Ralph steps out of the kitchen.

FADE TO:

INT. LIVING ROOM - NIGHT

In front of a giant fire in the fireplace, Ralph, Linzi, and Jodi have dinner. They are all silent. As Jodi pigs out, Ralph and Linzi keep exchanging disconcert glances.

Suddenly, Ralph turns to Jodi.

RALPH

Okay! That's enough, Jodi.

JODI

(falsely innocent)

Sorry dad?

RALPH

What's wrong with you tonight?
You're up to something, do you?

Jodi keeps smiling.

JODI

What do you mean daddy?

RALPH

You-- You-- Nothing--
(to Linzi)
I'm sorry Linzi.

LINZI

Don't. Jodi is adorable tonight.
Don't blame her for smiling.

RALPH

But-- That's not my daughter--

JODI

Dad. It's me. Jodi-- I'm your
daughter.

Ralph shakes his head.

RALPH

Okay. Okay. I-- I'm a bit
exhausted.

JODI

Do you want me to make you a hot
bath?

RALPH
(uptight)
Stop it, would you?

JODI
Okay dad.

She looks up at Linzi and they both burst out laughing under Ralph's dark look.

FADE TO:

INT. FOYER - NIGHT

Through the tiny window by the main door, Jodi is watching outside.

Jodi's POV: by a cab, Ralph and Linzi are kissing, hugging each other.

As the cab leaves, Ralph reenters the house. As soon as he steps into the foyer, he can hear, upstairs, a door slamming. Ralph looks up, closes his eyes, and sighs.

FADE TO BLACK:

INT. MASTER BEDROOM - NIGHT

Ralph is deeply sleeping in his bed. However, something appears to bother him. He grimaces.

A thud resounds somewhere in the house. Then, a second one is heard.

Ralph opens his eyes. Not moving, he scans the bedroom when a third thud can be heard. He searches under his bed and takes a baseball bat out. He slowly gets up, still listening.

Another thud. The sound appears to come from downstairs.

Ralph reaches the door and turns the knob. He slowly opens the door. He can see downstairs the glowing of the fireplace.

INT. UPSTAIRS HALL - NIGHT

Ralph steps out, his bat firmly in hand.

No move from downstairs. He gets closer to the stairway, when he feels a presence in his back.

Ralph turns back, ready to strike, and faces Jodi. She wears her white night gown. Ralph sighs.

RALPH
For God's sake, Jodi. Don't do
that again.

Jodi looks up at him, expressionless, as if he was some
stranger.

RALPH
Did you hear that noise too?

Jodi still stares at him.

RALPH
Are you okay baby?

Still that same empty look.

RALPH
Stay here. I'm gonna check it
out.

Ralph goes down the stairway. He stops on his way to look
up at Jodi. She has disappeared.

INT. FOYER - NIGHT

Ralph reaches the foyer. Not a noise, except the cracking
of the fire.

RALPH
(on his guards)
I warn you! I have a weapon!

Nothing.

He checks the main door. Locked.

FADE TO:

INT. UPSTAIRS HALL - NIGHT

Ralph walks down the upstairs hall and reaches Jodi's
bedroom door. He gently knocks on it.

Not having an answer, he opens it.

INT. JODI'S BEDROOM - NIGHT

As Ralph slips his head into the bedroom, Jodi is
peacefully sleeping, snoring.

Ralph closes back the door.

FADE TO BLACK:

INT. KITCHEN - DAY

Ralph is taking his breakfast in the kitchen.

Barely awake, Jodi enters, ready for school. She doesn't wear black this time.

JODI
'morning.

RALPH
What were you doing last night?

JODI
Sorry?

RALPH
When I met you upstairs.

JODI
I slept all night long.

She puts her hand on her belly.

JODI
My stomach hurts.

RALPH
Maybe because you ate and laughed
too much with Linzi during the
dinner?

Jodi stares at him, as if she didn't get him.

JODI
I did what?

RALPH
Are you on drugs?

JODI
Dad. I'm only thirteen.

She checks the clock on the kitchen wall.

JODI
I'm gonna be late. I'm off.
(on her way out)
See you tonight.

She's gone. Ralph cannot help shaking his head.

RALPH
Kids.

FADE TO BLACK:

INT. MOSES BROWN HIGH SCHOOL BATHROOM - DAY

On her knees in front of the porcelain toilet bowl, Jodi puts two fingers in her throat and purges herself.

She gets up, wipes her mouth off with her sleeve, and gets off the toilets.

Jodi catches her reflection in the bathroom large mirror. She looks like shit. She leans over the washstand, turns the water on, and refreshes her face.

INT. CLASSROOM - DAY

Slowly walking through the room, Mrs. Sanderson watches over the silent class. The students are leaned over their table, writing.

MRS. SANDERSON
You still have ten minutes.

She keeps walking when she stops by Jodi. The little girl scribbles on her sheet of paper some strange writing.

Mrs. Sanderson stares at it with puzzlement.

MRS. SANDERSON
Jodi.

Jodi barely raises her head to her. Her face is really worn down.

Every student is now looking at her. Leif looks particularly pothered.

MRS. SANDERSON
(nodding to Jodi's
writing)
What's that?

JODI
I don't know. Just felt like
writing it.

MRS. SANDERSON
Are you okay?

Jodi simply shakes her head.

MRS. SANDERSON
You may go home.

JODI
Thank you.

Jodi packs her stuff in her bag, gets up, and walks out of the classroom in front of Leif and Mrs. Sanderson's worried faces.

FADE TO BLACK:

INT. FOYER - DAY

Jodi closes back the main door and catches her reflection in a mirror.

JODI
(to herself)
You look like shit, little girl.

She takes her coat off and notices the leather rope around her neck. She pulls on it and finds the clay medal. Jodi takes it out of her neck and, holding it in her hand, steps to the fireplace.

Jodi adds several logs and the fire starts again. She puts the medal on the fireplace top and reaches out her hands to the flames to warm her up.

Suddenly, as if an incredible force had pushed her, she is thrown back in the middle of the living room.

A deep voice coming from nowhere resounds in the room.

SHUB-NIGGURATH (V.O.)
Do not irritate me! I cannot
stand the heat!

On her knees, Jodi is helpless. She desperately takes her head between her hands and presses on her temples. She appears to be suffering.

SHUB-NIGGURATH (V.O.)
I am the one you woke up! I am
Shub-Niggurath the Black! The one
you invoked to come back among
human beings!

Scared, Jodi scans the living room, looking where the voice could come from.

SHUB-NIGGURATH (V.O.)
I do not know why I cannot
possess you, but we cannot be
disassociated anymore! I need you
as you will need me!

As stupid as it could seem to her, Jodi talks back.

JODI
But I sent you back!

SHUB-NIGGURATH (V.O.)
The ceremony was incomplete!

JODI
(shouting)
IMAS! WEGHAYMNKO! QUAHERS!
XEWEFARAM!

She stays still for a short while. A demonic laugh resounds.

SHUB-NIGGURATH (V.O.)
Poor earthling thing! You wished to make your mother come back to you? This incantation was a decoy! My time has come finally come, Jodi!

Jodi keeps pressing her temples.

JODI
(desperate)
How do you know my name?!

SHUB-NIGGURATH (V.O.)
I know all about you. Every one of your thoughts, everyone of your secret wills! As I told you, we cannot be disassociated! We are one! Now I will serve you as much as you will serve me!

In spite of the hurting inside her head, Jodi succeeds in getting up and springs to the fireplace to grab the clay medal. As soon as she does, the voice and the hurting disappear.

Jodi leans over the fireplace, panting and sweating. On the verge of the nervous breakdown, she bursts out in tears.

FADE TO BLACK:

INT. BATHROOM - DAY

Still in tears, Jodi is taking a shower.

JODI
(to herself)
Oh God, what did I do?

We notice she wears the clay medal protected by a tiny plastic bag around her neck.

Suddenly shouting like a maniac, she hits the tiled wall with her fists.

JODI
(shouting)
WHAT DID I DO?!

FADE TO BLACK:

INT. UPSTAIRS HALL - NIGHT

Ralph reaches Jodi's bedroom door and gently knocks.

RALPH
Honey pie?

No answer.

RALPH
Are you alright? May I come in?

Still no answer.

RALPH
I'm coming in.

He opens the door.

INT. JODI'S BEDROOM - NIGHT

In the darkness, Jodi lies on her bed, shivering, wearing a bathrobe.

RALPH
You okay?

Jodi barely looks up at him. Ralph switches the light on and steps to her, worried.

RALPH
What's wrong, Jodi?

She is apparently too weak to answer. Ralph touches her forehead.

RALPH
You're burning.

He sighs, not knowing exactly what to do.

RALPH
Hang on a minute.

INT. RALPH'S PRIVATE BATHROOM - NIGHT

Ralph enters his private bathroom, opens the cabinet above the washbowl and rummages through the medicine boxes.

He grabs one and gets out.

INT. JODI'S BEDROOM - NIGHT

Ralph comes back in Jodi's bedroom, a glass of water in hand. He sits on the bed by Jodi.

RALPH
Have this.

He has two pills in his hand. Jodi takes them, puts them into her mouth and drinks the glass of water. She gives the glass back to Ralph.

RALPH
Did you eat?

Jodi doesn't answer.

RALPH
You have to take care of
yourself. This is not good.

He caresses her forehead, takes out the blonde hair locks off her sweaty skin, concerned.

RALPH
(softly)
Sleep, honey pie. I'll watch over
you.

Jodi's eyes slowly close.

FADE TO BLACK:

DREAM FLASHES

Horrifying apparitions and images zoom by us. Gloomy buildings under a pitch black sky. MUTANTS and twisted MONSTERS. Shadowy streets and dark alleyways. Distorted faces, screams, bright lights--

INT. KITCHEN - DAY

Ralph finishes drinking his morning coffee when Jodi enters the kitchen. She looks better and wears a large black sweater. Ralph acts as if nothing had happened the night before.

RALPH
Good morning sunshine.

JODI
'morning.

RALPH
Feeling better? How's your belly?

JODI
I'm cold and my throat hurts.

RALPH
Let me check.

JODI
Are you a doctor?

RALPH
I raised you, didn't I? I know
each part of your body. Come
here.

Jodi reluctantly approaches Ralph and opens her mouth wide.

RALPH
(checking out her
throat)
It looks inflamed. Would you take
an advice from your dad for once?

Jodi shakes her head.

RALPH
You will anyway. Stop making you
vomit for a while and have a hot
milk.

Jodi is about to retort when the doorbell resounds. Ralph
steps out of the kitchen.

INT. FOYER - DAY

Ralph opens the main door and faces Leif. The boy looks
embarrassed.

RALPH
Yes?

LEIF
Uh-- Is Jodi home?

Ralph turns to the kitchen.

RALPH
(calling)
Jodi! It's for you!

Ralph notices a newspaper in Leif's hand.

LEIF
It's yours.

He hands it to Ralph.

RALPH
Thank you. Come in.

Ralph lets Leif enter and closes back the main door. Jodi steps to them and Ralph leaves them, going back to the kitchen.

Jodi and Leif are facing each other.

JODI
Well?

LEIF
Feeling better?

JODI
Yep.

A beat.

LEIF
Are you going to school today?

JODI
I-- I don't know.
(a beat)
What are you doing here?

LEIF
(low voice)
I came last night. I heard your
father yelling at you and I left.
You sure you're okay?

JODI
I am.
(with a wry smile)
Please, go.

Leif turns to the kitchen.

LEIF
Okay.

Jodi opens the door.

LEIF
Take care of you.

He steps out. Jodi closes the door.

INT. KITCHEN - DAY

Ralph pretends to read his newspaper when Jodi comes back in the kitchen. He looks up at her.

JODI
(annoyed)
What?

RALPH
Nothing.
(a beat)
Nice boy. Quite wild, but nice.

JODI
Oh, dad, please. It's just a boy living next door who is in the same class than I.

RALPH
I'm glad you're making friends.
(a beat)
I hope you'll intent to stay home today? I'll call your school.

JODI
If they are doctor's orders.

She's about to step out.

RALPH
By the way, did you hear these noises again last night?

JODI
Noises? No. I slept all--

RALPH
(resuming)
--night long. Yes. Just like the other night.

JODI
Yes. Just like the other night.

He folds the newspaper on the table.

RALPH
I'm gonna be late.

He drinks bottom up his mug of coffee.

RALPH
See you tonight, stubborn.

JODI
I'm your daughter.

RALPH
Linzi will be there tonight.
Don't you mind?

Jodi shakes her head.

JODI
I'm ill anyway. I won't bother
you.

Ralph grins a smile and gets out of the house.

INSERT

CLOSE ON the local newspaper where it reads:

MYSTERIOUS DEATH IN PROVIDENCE OUTSKIRTS

FADE TO BLACK:

INT. BASEMENT - DAY

Jodi is frenziedly searching through Crowley's documents.

JODI
(to herself)
There should be a way!

She takes one sheet of paper after the other but,
apparently, cannot find what she's looking for.

Jodi hears the doorbell ringing upstairs. She freezes as if
she wouldn't be heard.

A second ringing.

JODI
(to herself)
Hell with it!

But the ringing continues. Exasperated, Jodi gets up and
steps out of the basement. She locks the door.

INT. FOYER - DAY

Jodi peeps out through the tiny window by the main door and
recognizes Mrs. Sanderson on the porch. The teacher has
seen her and Jodi finally opens.

As soon as the door is open, Mrs. Sanderson smiles at Jodi.

MRS. SANDERSON
Hi, Jodi. May I come in?

JODI
(embarrassed)
Please.

Mrs. Sanderson enters the foyer. Jodi closes the door.

JODI
My father was about to call
school to tell I couldn't--

MRS. SANDERSON
(interrupting)
This is not the reason I'm here.
I'll be straight. Jodi, where did
you learn to write Nug-Soth?

JODI
Write what?

MRS. SANDERSON
What you were writing yesterday.

Jodi reaches out for the door.

JODI
Please. I'm not feeling well.

MRS. SANDERSON
I won't leave before an
explanation.

Mrs. Sanderson firmly stands in the middle of the foyer.
Jodi realizes she won't go.

JODI
I don't know what you're talking
about.

Mrs. Sanderson takes out her purse Jodi's exercise.

MRS. SANDERSON
Where did you learn that?

JODI
Believe me. I was not aware of
what I did. I just felt like
writing.

MRS. SANDERSON
Jodi. This is writing of the
mystic runes from ancient ages. A
forgotten alphabet lost in time.

Jodi stares at her as if she were speaking Chinese.

JODI

I swear I've never heard of it.

Mrs. Sanderson stares at her right in the eyes.

MRS. SANDERSON

Now, I know you do.

She gives Jodi a reassuring smile.

MRS. SANDERSON

Would you mind fixing me a nice cup of tea?

FADE TO:

INT. LIVING ROOM - DAY

Jodi and Mrs. Sanderson are sitting by the fireplace. The teacher sips a mug of tea. As Mrs. Sanderson talks, Jodi cannot help taking distressed glances at the fireplace.

MRS. SANDERSON

I was raised in a family where mystic belief was very strong. A part of our lives in fact. My brother and I were fascinated by the occult. I started reading occult books when I was nine. And never stopped.

Jodi appears to be mindless, preoccupied by the fact she is cold.

MRS. SANDERSON

Later, I kept studying with my husband Paul while I became a teacher. When Paul turned blind and mysteriously died in 1979 after studying Egyptian rolls, I decided to give up my researches and buried all this in a part of my mind.

She notices Jodi's absence of mind.

MRS. SANDERSON

Jodi, did you ever heard of a book called Al-Azif?

The book title gives Jodi a shock. She gives Mrs. Sanderson a scared look and turns pale.

MRS. SANDERSON

(quietly)
Tell me the truth.

JODI
I-- I can't.

MRS. SANDERSON
Is it that serious?

Jodi appears to be looking for a way out.

MRS. SANDERSON
You cannot keep all this for
yourself. I know you need to tell
someone. I'm the one who'd
listen.

Jodi fights the tears.

MRS. SANDERSON
(gently)
Trust me.

She smiles at Jodi who sighs.

JODI
What is exactly Al-Azif?

MRS. SANDERSON
It's a book of incantations to
call back the elder gods banished
from the surface of the Earth
million years ago. They wait
behind a door for someone who
would let them enter to rule the
world again.

A long beat.

JODI
And if-- one of them managed to
pass through the door?

MRS. SANDERSON
(intrigued)
What do you mean? This is not an
innocent question, isn't it?

JODI
And if one of them managed to
pass through the door?

MRS. SANDERSON
You mean that--
(upset)
No-- You-- How?

Jodi lowers her eyes.

JODI
I just wanted to bring back my
mom from the dead!

MRS. SANDERSON
Which one is it?

JODI
(hesitating)
Shub-- something.

MRS. SANDERSON
Shub-Niggurath?

JODI
The Black. That's it. Who is he?

MRS. SANDERSON
One of the worst.
(a beat)
How did he put in appearance?

JODI
I invoked him by mistake. But I
get scared and sent him away.

MRS. SANDERSON
Are you sure?

JODI
(shameless)
I said the words: imas,
weghaymnko, quaher, xewefaram.

She shows Mrs. Sanderson the clay medal she wears around
her neck.

MRS. SANDERSON
Do you need help?

Jodi hesitates for a while.

JODI
I don't know.

Mrs. Sanderson takes a card from her purse and hands it to
Jodi.

Jodi's POV: she holds a shop card where she reads:

THE GOLDEN AURORA

MRS. SANDERSON
You may find help there if you'll
need it.

She gets up and steps to the foyer.

MRS. SANDERSON
Take a good care of yourself, my
child.

She stares at her right in her eyes.

MRS. SANDERSON
You're stronger than you might
show.

With no more notice to Jodi, she steps out of the house,
leaving the little girl by herself.

Jodi looks down at the card in her hand, sighs, and pockets
it. She sighs again, hesitates to take the medal off her
neck, takes it out, and puts it on the carpet, her foot
ready to touch it.

She fearfully raises her eyes to the ceiling.

JODI
(calling out)
Hey, you! Are you still here?!

Her voice echoes in the living room.

Only silence responds.

Jodi picks up the medal and wears it.

FADE TO BLACK:

INT. JODI'S BEDROOM - NIGHT

In the dark, Jodi silently stands in front of her window,
watching out the night. She looks lost, her eyes avoided of
life.

Feminine moan can be heard now coming from another room.

Erika's moan.

As the moans accelerate, Linzi starts to shout.

LINZI (V.O.)
Yes! Yes! YES!!

A last shout and nothing.

Jodi's face still shows no feeling.

LATER

Jodi is sleeping in her bed. No more sound throughout the
house. The clock alarm by her indicates: 3:06.

Jodi suddenly opens her eyes wide and scans the bedroom. She sits on her bed and slowly takes the medal off her neck. She puts it on the bedside table.

She gets up and steps out of the room.

INT. MASTER BEDROOM - NIGHT

Door opens in Ralph's bedroom and Jodi's head appears.

Ralph sleeps in his bed by Linzi. She lies on her belly.

Jodi silently creeps to the bed but, as if some invisible barrier surrounded the sleeping couple, she cannot step further.

Jodi quietly walks out.

EXT. HOUSE - NIGHT

The house main door opens and Jodi shows. Only wearing her nightgown, she steps out.

Walking barefoot in the snow, she doesn't seem to feel the cold.

EXT. PROVIDENCE OUTSKIRTS STREET - NIGHT

Jodi walks down an empty street, maundering like a sleepwalker. Not a living soul around. Sometimes, we can see the headlights of a nearby car.

Jodi is about to cross the street when an old white dairy truck looms around the corner, blinding her with its headlights.

The truck screeches, skids on the icy concrete street and ends its course on the sidewalk, barely missing Jodi who never showed a single sign of fear.

The truck driver door opens and a MILKMAN, a man in his fifties with a thick mustache, gets off, upset. He paces to Jodi.

MILKMAN

Are you okay, Miss?!

Jodi looks up to him.

MILKMAN

Are you okay?

He realizes the way she is dressed.

MILKMAN

What are you doing in the streets
at this time dressed like that?

Jodi keeps staring at him.

MILKMAN

Are you in troubles? You need
help?

Jodi smiles at him.

MILKMAN

What?

FADE TO BLACK AS:

we hear O.S. a man's scream, a cracking and the sound of an
avid gulping.

INT. JODI'S BEDROOM - DAY

CLOSE ON Jodi's eyes opening wide.

Then, Jodi frowns. She sits on her bed and notices the
bottom of her nightgown is wet.

She yawns and realizes her throat hurts. She puts her hand
to it and grins with pain.

From the corner of her eye, she sees the clay medal on the
bedside table. Jodi grabs it and wears it.

INT. PROVIDENCE OUTSKIRTS STREET - CRIME SCENE - DAY

On the street, at few feet of the dairy truck, the
milkman's body is covered with a blanket. Two detectives
talk about the body as POLICEMEN seal off the crime scene.
CONNIE REAL (54) is the local Lieutenant. Despite her fat
body, she radiates grace and warmth. Dino RIZZOLONI (32),
a.k.a. Rizzo, is rather good-looking, good-humored and laid
back.

CONNIE

Believe me or not, this is the
first time I ever see this kind
of manslaughter. Who could tell
after fifteen years in the Bronx,
I'd face this.

Rizzo takes a pack of cigarettes out his pocket and puts it
up his mouth. Connie stares at him and frowns, severe.

RIZZO

Sorry Princess.

He takes the cigarette out his mouth.

RIZZO

I can't quit. I promise I tried.

Connie shakes her head, meaning: not to me.

Rizzo squats and lifts the blanket, uncovered the milkman's top body. We hardly can recognize him. He is distorted and dried out as if he has been dragged of all energy. Only his mustache remains the same.

Rizzo grimaces.

RIZZO

Bet my ass the coroner will vomit again, just like yesterday.

He checks the milkman's neck. Brown fingers traces can be seen on the skin. Rizzo puts back the blanket over the body.

RIZZO

Are you positive they are fingerprints?

He stands up.

CONNIE

Though they are twice the size as usual, yes, they are.

A POLICEMAN brings them smoking coffees in plastic mug.

CONNIE

They're two of them now.

Rizzo sips some coffee and grimaces again.

RIZZO

Connie. This coffee is awful.

He throws it away.

CONNIE

It's last night leftover.

Connie takes a pillbox out her jacket, picks one pill, puts it in her mouth, and swallows it with her coffee.

RIZZO

Still your bad heart?

CONNIE
 It never left me.
 (showing the pillbox)
 You should try. It gives coffee a
 better taste.

She pockets the pillbox.

RIZZO
 What about my supernatural crime
 theory this time?

CONNIE
 Don't be stupid Rizzo. Who ever
 investigated on supernatural
 crimes? We're not on TV.
 (sigh)
 However, what would I give having
 CSI equipment and men?

RIZZO
 Stop dreaming. You're hurting
 yourself. They're not real.
 (scanning around)
 Where's that fucking ambulance?

CONNIE
 I remind you the guy's dead.

RIZZO
 Hey, I'm cold!

We hear O.S., a siren blaring.

RIZZO
 'was about time.

FADE TO BLACK:

EXT. HOUSE - PORCH - DAY

Leif steps up onto the porch and presses on the doorbell.
 The house looks empty. He tries to peep through the tiny
 window by the main door, but cannot see anything.

LEIF
 (calling out)
 Jodi! It's me, Leif! Jodi!

EXT. HOUSE - GARDEN - DAY

Leif turns around the house through the garden and looks
 for an unlocked window. They are all locked.

He reaches a back door and finds it unlocked. He opens it.

LEIF
(calling out)
Jodi!

Having no answer, he steps in.

INT. KITCHEN - DAY

Leif enters the kitchen and hears sobbing from another room.

LEIF
Jodi?

INT. LIVING ROOM - DAY

Leif reaches the living room and sees Jodi, in tears, throwing books into the fireplace wrapped in a blanket. High flames rise. He stands for a while, staring at her. She is quivering and tries to get some warmth from the fire. Though she never turned back and didn't notice Leif's presence, her voice resounds in the living room.

JODI
(sobbing)
Go out!

LEIF
Are you talking to me?

JODI
(sobbing)
Get away from me.

She turns back to him.

JODI
I'm just evil. Lemme alone!

Leif makes one step toward her.

JODI
(sobbing)
Don't get close to me!

Leif stops.

JODI
(sobbing)
Can't you see what I am?!

LEIF
What are you?

She keeps throwing her books into the fire.

JODI
(sobbing)
I'm so cold. I can't stand that
cold!

Leif makes another step but this time Jodi doesn't say anything.

JODI
(sobbing)
Leif, please.

She has no more book to throw into the fire. Leif is now a few inches behind her. She turns back to him. Her eyes are reddened by the tears. She looks exhausted.

JODI
(sobbing)
Please.

Leif looks helpless. He stares at her, pitiful.

LEIF
It hurts me to see you that way.

JODI
(sobbing)
I can't help it. Get away, I'm
evil!

She turns back to him and Leif notices the clay medal around her neck.

LEIF
I know that thing.

JODI
(sobbing)
What?

LEIF
That medal you wear. I found the
same in my house.

Jodi looks down to the medal.

LEIF
Why do you wear it?

Jodi chuckles.

JODI
You wouldn't believe me.

Leif sits on the arm of the armchair.

LEIF

My grandma', before she died, told me a weird tale about this house. In the years of 1920, a strange man lived here. Everyone thought he was a sorcerer. He barely got out, never showed his face. He was always wearing black. He left his house for a couple of years. When he came back, he always kept his shutters closed. Then, one night, the whole neighborhood heard an ear-piercing scream. Not human. Animal. Police came and never found him. There was only some viscous stuff on the ground leading to the basement. An abroad cousin inherited of the house and sold it. No one heard of that man again. Two nights before that event, everyone living around found a medal like yours at the foot of their door.

Jodi now simply stares at Leif.

LEIF

No one lived in this house ever since. That's why I spied on you. I thought you could be some kind of witch too.

Jodi smiles at him.

JODI

Leif--

EXT. PROVIDENCE OUTSKIRTS STREET - DAY

Out of Betsy's view, Rizzo is smoking, appreciating every puff. When he finishes his cigarette, he throws it on the ground. The butt bounces on the snow and falls by footprints.

Rizzo gets closer and squats by the footprints. They appear to belong to a kid. He turns to Connie.

RIZZO

(calling out)

Connie! Would you come, please?!

FADE TO BLACK:

INT. JODI'S BEDROOM - NIGHT

In the bedroom, the shelves are now empty of any books.

Jodi is still quivering. Lying on her bed, and covered by her blanket, she appears to be exhausted. Leif is sitting by her side, trying, helpless, to get her some comfort. Though she's cold, she does her best to talk to Leif.

JODI
Do you believe in my story?

LEIF
I would believe you even if
you're telling lies to me.
Anyway, I'm believe you.

From under the blanket, she hands Leif the shop card given by Mrs. Sanderson.

JODI
Do you know that shop?

LEIF
Yeah. My grandma' used to take me
there with her when I was a kid.

JODI
Will you go with me tomorrow?

LEIF
Sure. I'll do some researches on
Internet in the while.

Jodi tries to smile.

JODI
Thanks, Leif.

They hear a door slamming downstairs.

JODI
That should be my father.

LEIF
I'd better go then.

Leif opens the bedroom door and finds himself face to face with Ralph who looks surprised to find him there.

LEIF
Jodi-- is not well.

He lets Ralph enter.

RALPH
(to Jodi)
This time, I'm calling a doctor.

JODI
Please dad. I'm okay.

RALPH
No way.

Jodi straightens up.

JODI
I'm already feeling better. Leif
was here to keep me company. It
did me some good.

She throws her blanket away. Ralph turns to Leif.

RALPH
(severe)
Good night Leif.

LEIF
Good night Sir.

He steps out of the bedroom. Ralph turns back to Jodi.

RALPH
Next time, little girl, you won't
cope with it.

JODI
I'm fine.

RALPH
Well--

He looks embarrassed.

RALPH
I-- I have a business dinner
tonight. You sure you'll be
alright? I can cancel and--

JODI
(interrupting)
I'm fine. Just flu. It's gone
now.

RALPH
Did you eat?

JODI
I did.

Ralph is about to reply.

JODI
Good night dad.

RALPH
Call me if--

JODI
Good night dad.

Ralph grins a confused smile, hesitates for a short while, then gets out.

INT. CAR - NIGHT

Inside a car parked in view of the Victorian house on Barnes Street, an OLD MAN is sitting behind the wheel. He is in his sixties, bold with grayish eyebrows. His wise eyes appear to stare at Jodi's house.

The old man keeps watching the house, when he sees Ralph stepping out, getting into his SUV, and driving away into the night.

INT. BASEMENT - NIGHT

Lights are on in the basement. Jodi's bare feet appear on the head of the stairs. Wearing her night robe, she goes down, woozy.

Jodi steps to the trunk, opens it, and gropes around Crowley's documents. She starts to rapidly page through. She looks desperate.

FADE TO:

LATER

Jodi is asleep on the ground of the basement.

INT. CAR - NIGHT

The old man is dozing in his car when he hears a slamming door. He looks up at the house and sees Jodi stepping out. She only wears her night robe.

The old man stares at her for a while as she walks down the street and, finally, gets off the car to follow her.

INT. BARNES STREET - NIGHT

The old man tails Jodi fifty feet behind her. She walks like a sleepwalker. Like the night before, Jodi doesn't seem to be aware she walks barefoot in the snow.

The old man accelerates and is now ten feet behind Jodi.

THE OLD MAN

Jodi?

Jodi stops.

THE OLD MAN

Are you Jodi Fairchild?

Jodi doesn't move. She starts to speak with Shub-Niggurath's voice.

JODI

Never mind who I am. I am who I am.

She slowly turns back to the old man and looks up at him with empty eyes and a smile on her face.

JODI

Don't you know who I am?

Jodi hurls onto the old man but she is thrown back, butt in the snow. She gets up and tries to launch herself on the old man, but, once again, an invisible force retains her.

The old man draws a sign with his left hand towards Jodi.

THE OLD MAN

(reciting)

Ia gushe-ya! Ia inanna!

Jodi's face now reflects fear. She appears to be helpless in front the old man's sign.

THE OLD MAN

(reciting)

Ia gushe-ya! Ia inanna!

Jodi looks around, distraught, and starts to run away, heading for her house.

The old man watches her entering the house and slamming the door.

INT. LIVING ROOM - NIGHT

Roaring and foaming, Jodi fiercely wrecks the living room furniture with a phenomenal strength. She turns over the table, throws the chairs against the walls, rips out every painting.

She's about to break the frame of the picture of her and her mother above the fireplace when she suddenly passes out and, breathless, collapses on the floor.

FADE TO BLACK:

LATER

Jodi is still lying on the floor when the main door opens. Ralph and Linzi enter the house. They both look quite drunk and try to be as silent as possible.

Linzi face's freezes. Ralph follows her eyes and realizes Jodi is laid in the center of the living room among the wrecked furniture. He rushes to her and kneels to take her in his arms.

RALPH

Jodi! Answer to me!

Linzi joins him and squats by them. She feels her pulse. Her drunkenness, as Ralph's, appears to be forgotten.

LINZI

She's okay. She's breathing.

RALPH

Jodi!

Linzi scans the living room, looking at the broken pieces of wood. In Ralph's arms, Jodi slowly opens her eyes.

JODI

(hardly)
Dad--

RALPH

Are you hurt?

Jodi slowly shakes her head.

RALPH

What happened here?

JODI

I-- I don't know.

RALPH
Did someone break in? Did he hurt
you?

JODI
(hardly)
I'm so tired. I want to sleep.

RALPH
Alright, honey pie. I'll carry
you to your bed.

He carries her in his arms and picks her up.

LINZI
(to Ralph)
I'd better go.

Ralph doesn't reply.

LINZI
I'll call a cab.

With no more notice to Linzi, Ralph carries Jodi to the
stairway and starts to go up. Linzi sadly looks at them.

INT. CAR - NIGHT

Inside his car, the old man sees Linzi on a cell phone
stepping out of the house. She's nervously smoking.

INT. JODI'S BEDROOM - NIGHT

Jodi is now in her bed. Ralph stands by her on the phone.

RALPH
(on the phone)
Doctor Sandridge? Ralph
Fairchild. I know it's late but I
need you to come right now. It's
about my daughter Jodi.

As Ralph is on the phone, Jodi realizes her clay medal has
fell on the carpet. She hardly points at it, silent.

RALPH
(on the phone)
I'm waiting for you.

He folds his phone and sees Jodi pointing at the medal.

RALPH
You want this?

He picks up the medal and hands it to Jodi. She tries to pass it around her neck. Ralph helps her. Then, she stays still.

FADE TO:

LATER

DR. SANDRIDGE, a man in his late fifties, is sitting on the bed, leaned over Jodi, his stethoscope around his neck.

Ralph nervously stands by the window. Dr. Sandridge gets up and packs his stuff in his leather bag.

DR. SANDRIDGE
(to Ralph)
If she keeps refusing to feed herself, I'll have to hospitalize her.

Jodi stares at him. Her face is really worn.

DR. SANDRIDGE
She's actually underweight and she has to gather forces. We're dealing with anorexia.

RALPH
I know Doctor. She is this way since her mother died. She's already seen some doctors but there's nothing I can do.

Dr. Sandridge nods, concerned. He smiles at Jodi.

DR. SANDRIDGE
Good night Jodi.

He takes his bag, grabs Ralph's arm takes him along out of the bedroom.

When they are out, Jodi can hear their muffled voices whispering from the upstairs hall.

INT. CAB - NIGHT

Linzi is sitting at the back of a cab driving through the snowy streets. She tosses her hair and takes a mirror from her purse. As she checks her make-up out, her purse falls on the cab floor and spills its content where we can see a picture of Ralph and some condoms.

Sighing, Linzi leans over her stuff to pick it up. She doesn't notice the small clay medal fallen from the purse under the cab driver's seat.

FADE TO BLACK:

INT. JODI'S BEDROOM - NIGHT

Jodi is sleeping. Ralph is sitting in an armchair and watches over her, sipping a beer. Some of the beer spills on his shirt. He searches in his jacket pocket and takes a handkerchief out along with--

A SMALL CLAY MEDAL.

Ralph stares at Jodi and notices this is the medal she wears but smaller. He tenderly smiles, shakes his head, and puts it back into his pocket.

FADE TO BLACK:

INT. KITCHEN - DAY

Ralph is sipping his coffee, reading the morning local newspaper. The headlines announce:

MYSTERIOUS KILLER ON THE RUN

The doorbell rings.

Ralph checks out his watch, surprised.

INT. FOYER - DAY

Ralph opens the main door and faces Leif.

RALPH
 'morning Leif.
 (with a smile)
 Are you moving in?

LEIF
 Just taking news from Jodi.

RALPH
 She has to rest.
 (a beat)
 Come in.

He lets Leif coming in.

RALPH
 I think you know the way to her
 bedroom?

Leif is about to go when Ralph grabs his arm.

RALPH

Leif. Don't upset me.

Leif shyly smiles and starts to go up upstairs while Ralph steps back into the kitchen.

INT. JODI'S BEDROOM - DAY

When Leif enters the bedroom, Jodi is already fully dressed.

LEIF

I thought you were ill.

JODI

What are you doing here?

LEIF

You want me to go?

JODI

This is not what I mean.

(a beat)

In fact, I may need you.

INT. SQUAD ROOM - DAY

This large room is very busy, many officers at work. Known sexual offenders have been rounded up. False confessors add to the crowd. Detectives who are not dealing with these people are making and taking calls.

Behind his desk, Rizzo takes coffee and doughnuts out of a box and is leaned over a computer screen. Concentrated, he is doing some researches on Google.

He types:

PROVIDENCE MYSTERIOUS DEATHS

SANDY enters the room and paces to Rizzo. Sandy is a small, deceptively vulnerable looking young woman. She is neat, buttoned down, crisp. The more she will talk with Rizzo, the more seductive she will be.

SANDY

Betsy's not here?

RIZZO

She took a day off, visiting her ex-husband's mother at the hospital.

SANDY
Okay. Just asking.

She notices the Google page on screen.

SANDY
Still persuaded they are
supernatural crimes?

RIZZO
Hope they aren't.

Sandy searches through her pockets.

RIZZO
What are you looking for?

SANDY
(mocking)
Special agent Fox Mulder's card.

RIZZO
Sandy?

SANDY
Yeah?

RIZZO
Get out.

She smiles.

SANDY
Seriously, are you up to
something?

RIZZO
Just started.

Sand nods to an empty chair.

SANDY
May I?

RIZZO
Only if you keep your sarcasms
for yourself.

SANDY
I promise.

She sits by him.

SANDY
What are you exactly looking for?

RIZZO

Strange events in the past in that area where we found the two bodies.

SANDY

(with a smile)

I know I'm only a secretary and you're a big boy, but may I give a hint?

RIZZO

Go ahead.

SANDY

I'm a Providence native and I've always been fond of her history. When I was a kid, I heard one of my granduncle talking about eerie events on Barnes Street--

Rizzo listens to her, fascinated. His eyes are glittering. Sandy feels it. She energizes her seducement.

RIZZO

Yes?

SANDY

--in the year of 1922.

Rizzo turns to his keyboard and frantically types:

PROVIDENCE BARNES STREET 1922 MURDERS

Several results appear on screen. He clicks on the first one.

ON SCREEN, a faded black and white photo of Jodi's Victorian house appears.

RIZZO

(reading)

No one can explain what happened that night of April 23rd, 1922. When police enters the house on 10, Barnes Street, they never found the owner, Sanderson Howard Connelly. The house vicinity has known three mysterious murders the nights before. Every time, the bodies found were distorted and dried out as if they had been dragged of all energy.

LedZep's got his beer goggles on. He turns to Sandy with the same expression. She appears to be very proud of her.

RIZZO
 (reading)
 After a whole night of shouting
 of terror, Connelly disappeared
 and no one ever heard of him.

SANDY
 Well-- Seems you owe me a dinner.

Rizzo appears to not hear her, lost in his thoughts.

SANDY
 Hey, I'm talking to you.

Rizzo turns to her.

RIZZO
 Sorry. What did you say?

SANDY
 Uh-- Forget it.

She gets up and steps away while Rizzo prints the page. He
 picks up the phone and dials a number.

RIZZO
 (on the phone)
 Connie? It's me. I might have an
 interesting trail to explore and
 I--
 (a beat)
 But--
 (a beat)
 Alright. I'll wait for you.

Furious, he slams the receiver on the phone. Everyone
 around turns to him.

Rizzo looks back at them.

RIZZO
 What! Never had a bad day?!

EXT. PROVIDENCE STREETS - DAY

Jodi and Leif get off a bus and walk down a street. Leif
 appears to know where they're going.

LEIF
 Right after this building.

They pace for hundred feet and stop in front of an old
 occult shop window:

THE GOLDEN AURORA

LEIF
This is it.

Jodi hesitates.

LEIF
You don't have to--

JODI
I have no choice anymore.

She enters the shop, followed by Leif.

INT. THE GOLDEN AURORA - DAY

We are in a dusty shop. Filled floor to ceiling with books and occult stuff (necklaces, gemstones, crystal balls, pendulums, ritual tools, etc...) bathed with incense smoke. At the back of the room, a door with a curtain.

As soon as Jodi and Leif enter the shop, the bell above the door rings. No one behind the cashier desk.

Jodi and Leif stop in the center of the shop, scanning the place. We don't know if they are going to stay or run away. Leif is about to talk when the curtain is lifted and the owner appears. We recognize the old man who watched Jodi's home in his car. His name is MEL DEXTER.

MEL
Good morning, young people.

He steps to Jodi and Leif who appear to be hypnotized, not daring to make a single move. Mel reaches out his hand to Leif and shakes his hand. He does the same to Jodi, but she doesn't move.

MEL
(to Jodi)
Don't you recognize me?

Jodi takes a step back.

MEL
You don't remember me at all, do you?

As Jodi still doesn't answer, Mel steps to the entrance door, locks it and turns back the sign on the door: CLOSED.

LEIF
Hey! What are you doing?!

Mel turns back to them.

MEL
Jodi. We have to talk.

Leif frowns.

LEIF
Who are you?

MEL
The one who gave you this card,
I'm her brother, Mel.

JODI
You're Mrs. Sanderson's brother?

MEL
(with a large smile)
I am.

FADE TO:

INT. THE GOLDEN AURORA - BACKROOM - DAY

Jodi, Leif, Mel, and Mrs. Sanderson are sitting around a table in the shop backroom.

The three stare at Jodi, fascinated.

JODI
--so, this is it. That's why I
came here.
(a beat)
I'm afraid to sleep now. I have
that feeling Shub-Niggurath takes
control of me at this moment and
makes me do terrible things.

MEL
He probably takes you medal off
and uses you at his will till his
hunger is quenched.

JODI
There should be a way to prevent
all this.

Mel and Mrs. Sanderson look at each other, apparently
unable to give Jodi a good answer.

LEIF
(innocently)
Why don't you get a tattoo of the
medal on your body? He wouldn't
take it out.

MEL
Brilliant idea.

Jodi looks up at him, worried.

JODI
A tattoo?

Mrs. Sanderson gets up.

MRS. SANDERSON
Leif's right. But I think an
indelible marker would be enough
for a while.

She takes a black marker out a drawer.

FADE TO:

LATER

Jodi is leaned over the table, her black sweater up. Mel finishes drawing the medal symbols on her shoulder plate with the black marker.

MEL
This way, he won't be able to rip
it off.

Jodi gets pale. Leif stares at them and cannot help giggling.

MEL
What's so funny?

LEIF
(to Jodi)
You're lucky we're not in the
summer. Maybe you would create a
new style. The ultimate occult
tattoo--

MEL
(to Leif)
You're right. Take your shirt off
too.

LEIF
Are you joking?

MEL
Do I look like?

MRS. SANDERSON
(sweet)
For your own safety.

Reluctantly, Leif starts to undress as Jodi readjusts her sweater. Leif takes her place and Mel starts to draw.

MRS. SANDERSON

This way, you'll be both safe for a while, time enough for us to find a final way to get rid of him.

Jodi turns to her with begging eyes.

JODI

I don't want to go back home.

MRS. SANDERSON

You have to, my child. He would think something is going on.

MEL

Furthermore, with the drawing on your skin, he'll be harmless to you. By the way, is your father protected?

JODI

He has a medal I put in his jacket.

MEL

And his girlfriend?

Jodi nods.

MEL

Excellent.

He turns to Mrs. Sanderson.

MEL

Guess we still have a lot to do.

Jodi and Leif are ready to leave. Mrs. Sanderson takes them to the back door.

MRS. SANDERSON

Do not worry Jodi. You're not alone anymore.

JODI

I'm sorry.

MRS. SANDERSON

Don't. It's too late to be sorry. You've got to fight now. We'll keep in touch.

Jodi and Leif step out. Mrs. Sanderson closes the door and turns to Mel.

MRS. SANDERSON
What are we going to do?

MEL
I don't know. What I'm sure is we
have to help her.

FADE TO BLACK:

INT. RALPH'S OFFICE - DAY

The large carpeted office over looking the city of Providence is warm, comfortable, and nicely decorated. Ralph is leaned over his desk, working and writing with a ink pen.

On the desk, there is a small photograph of Jodi under frame and a small plastic motorcycle model.

As Ralph writes, he notices the pen is not working anymore. He opens a drawer, takes a cartridge ink box, and picks up a cartridge. He unscrews the pen and starts to refill it, when he presses too hard on the cartridge. Black ink spills on his jacket.

RALPH
Shit!

He checks his jacket out. There are two large ink spot. Flustered, he picks up his phone.

RALPH
(on the phone)
Martha. Would you come a minute?

He hangs up and takes his jacket off. The office door opens and a woman in her forties enters. She is MARTHA, Ralph's secretary.

MARTHA
Yes Sir?

RALPH
Would you mind giving my jacket
to a cleaner on your way home?

He shows the jacket. Martha frowns.

MARTHA
I can do this.

RALPH
It's very kind of you.

Ralph takes his wallet out from the inner pocket and hands the jacket to Martha.

RALPH

By the way, would call my daughter and tell her I'll be home late?

Martha smiles at him and steps out.

FADE TO BLACK:

INT. THE GOLDEN AURORA - BACKROOM - DAY

In the shop backroom, Mel and Mrs. Sanderson are busy gathering weird apparatus on the table: a small bronze scimitar etched with cabalistic signs, flasks of different colorful stuff, books, and bronze medals.

FADE TO BLACK:

EXT. HOUSE - PORCH - DUSK

Jodi stands on the porch with Leif.

JODI

You sure you really wanna go in?

LEIF

As long as your father won't be here, I want to be with you. Just in case. Remember. I'm protected too now.

JODI

What about your father-in-law?

LEIF

Fuck him. You worth it.

Jodi sadly smiles and they both enter the Victorian house.

INT. JODI'S BEDROOM - NIGHT

Jodi sleeps fully dressed in her bed. She looks totally relaxed. Leif is sitting on the armchair, watching over her sleep. He stares at her with a mix of affection and compassion. He takes off his shoes, spreads his toes in his socks, and sighs. He checks the alarm clock: 3:00.

Jodi starts to noisily snore. Leif cannot help smiling.

Suddenly, Jodi opens her eyes and her hand looks for the meal around her neck but cannot find it.

Jodi starts to have spasms and struggle in her bed. Her pupils are now yellow phosphorescent. She screams, her voice mixed with Shub-Niggurath's. He apparently tries to take control of her, but cannot.

Leif straightens up and stares desperately at the tormented young girl, not knowing what to do.

In a jump, Jodi hurls onto Leif, but she is pushed back like she cannot reach out to him. She is thrown all over the bedroom, breaking the shelves.

JODI
(mixed with Shub-
Niggurath's voice)
LET ME OUT! LET ME OUT!

INT. FOYER - NIGHT

Ralph enters the foyer. He hears Jodi screaming on the second floor. He drops his briefcase and rushes to the stairway.

INT. JODI'S BEDROOM - NIGHT

When he enters the bedroom, Ralph sees Jodi in a complete rage. She rolls on her bed with spasms. Leif is cornered, petrified.

RALPH
Jodi!

Everything goes fast then. Jodi turns to Ralph and hurls onto him in a jump. She grabs him and hugs him tight with both arms and legs. Face to face, father and daughter stare at each other.

As Jodi's pupils get normal, Ralph's suddenly turn yellow. He starts to grunt and pushes Jodi back. She falls back on her bed like a dislocated marionette, exhausted.

RALPH
(mixed with Shub-
Niggurath's voice)
Free at least!!

As if Ralph's body possession has given him new forces, the entity appears to be more powerful than ever.

Ralph steps out of the bedroom and runs out.

As soon as he's out, Leif hastens to Jodi and takes her in his arms.

LEIF
It's over.

Woozy, Jodi looks up to him.

JODI
What?

LEIF
He's gone. He left your body.

JODI
But-- my dad--

LEIF
(nodding)
Yes.

INT. FOYER - NIGHT

Ralph reaches the main door, but an invisible force soon propels him back.

RALPH
(mixed with Shub-
Niggurath's voice)
NO!!

He tries anew, but once again, he is pushed back. He cannot get out. An incredible shout comes out from his chest.

AN ANIMAL GROANING

INT. JODI'S BEDROOM - NIGHT

The terrible groaning is heard in the bedroom. Jodi and Leif both freeze. They look at each other and Leif dashes to the bedroom door to lock it. He places the armchair against the door.

JODI
That won't stop him.

LEIF
What do you suggest?

JODI
(shaking her head)
I don't know.

INT. FOYER - NIGHT

Heavily breathing and with an extraordinary wolfishness, Ralph can barely touch the door and succeeds only in scratching the paint with his nails.

Scratch after scratch, the paint reveals an old drawing on the door:

ANOTHER PENTAGRAM

Ralph vociferates again. The shout echoes on the ground floor.

Ralph gives up the door and bustles to a window. There again, the same force pushes him back. He takes his chance on a second window. Still the same force.

INT. GROUND FLOOR ROOM - NIGHT

Ralph enters the room he set into his private office and steps to the window. No way. Every window is protected.

Ralph yowls.

INT. JODI'S BEDROOM - NIGHT

Jodi is prostrated on her bed against Leif. The young boy scans the bedroom and turns to the window. He gets up and steps to it to slide the pane up. He looks out.

JODI

What are you doing?

LEIF

I think we can make it.

JODI

Make what?

LEIF

Jumping. Snow would cushion our fall.

Jodi gets up at her turn and joins him at the window to look out too.

LEIF

What do you think?

JODI

It's our only way out.

She climbs out the window.

LEIF

Wait--

Too late. Jodi has already jumped.

EXT. HOUSE - GARDEN - NIGHT

Jodi's fall has been softened by the snow. Her butt in the snow, she looks up to Leif at the window.

JODI
(talking low)
Come on! You can make it!

Leif hesitates for a while, climbs out the window and jumps. He lands by Jodi who stands up.

LEIF
Now?

JODI
Follow me. I have an idea.

EXT. PROVIDENCE OUTSKIRTS STREET - NIGHT

A car slowly pulls into a street. Behind the wheel, we recognize Rizzo.

Suddenly, looming around the corner, Rizzo sees a boy and a girl riding a trial motorcycle as if they had the devil on their tail. Intrigued, he stares at them and lowers his door window.

RIZZO
(shouting)
Hey! You two!

Jodi and Leif have already disappear into the night.

EXT. BARNES STREET - NIGHT

LedZep's car arrives in sight of the Victorian house. Rizzo slows down and pulls over the curb. He stops the engine and takes the printed page out his pocket. He checks out the photo. No doubt, this is the same house.

He pockets the page and gets off the car.

Rizzo walks to the house and notices there is still light at the windows. He steps up onto the porch.

EXT. HOUSE - PORCH - NIGHT

Rizzo tries to discern inside the house through the tiny window by the main door. He can't see a thing.

Rizzo is about to turn around the house when he hears Ralph's groaning along with noises of something breaking. He hits on the door.

RIZZO
(calling out)
Hello?! Are you alright Sir?!

No answer.

RIZZO
(calling out)
Sir?! Police! Do you need help?!

No answer but the noise continues. Rizzo hesitates for a short while and takes his .45 out.

RIZZO
(calling out)
This is the police! Open that door!

The house is now quiet. Rizzo starts to heavily breathes.

RIZZO
(calling out)
This is my last warning! I'm coming in!

He puts his hand on the doorknob and slowly turns it. Then, he pushes the door and opens it wide to peep inside. No one in sight.

INT. FOYER - NIGHT

On his guards, Rizzo takes one step into the house. Everything looks still.

RIZZO
(calling out)
This is the police!

He realizes he is stepping on something that creaks under his feet. He looks down and notices pieces of paint mixed some yellowish viscous stuff. Rizzo grimaces when he checks his sole. He scans the ground floor and hears a noise behind him.

Rizzo has just the time to look back when Ralph bolts to him, and, with just one hand, breaks his neck. Rizzo is dead. As he collapses, his .45 bounds on the wooden floor and falls on the porch by the threshold.

Ralph leans over LedZep's body that remains on the floor, lifeless.

From the dead's mouth, a bright white ectoplasm slowly rises. Ralph opens his mouth and gobbles it with an avid gulp.

Then, he stands up, bucked up, and exults with delight.

On the floor, LedZep's body is now dried and drained out of all energy just like the milkman before.

Appeased, Ralph closes the door.

FADE TO BLACK:

EXT. ALLEYWAY - NIGHT

Out of breath and frozen, Jodi and Leif arrive in front of the "GOLDEN AURORA" backroom door. The lights are out. Jodi dismounts the motorcycle and bangs on the door. Leif joins her.

As they now both banging on the door, the light turns on.

MEL (V.O.)
Who's there?

JODI
It's me! Jodi!

The door is unlocked and opened. Mel appears.

MEL
What happened?

JODI
(out of breath)
He-- He took my father!

MEL
Come in.

Jodi and Leif enter.

FADE TO:

INT. THE GOLDEN AURORA - BACKROOM - NIGHT

Jodi's eyes are reddened and puffy. We guess she has cried. She is sitting around the table with Leif, Mel and Mrs. Sanderson.

LEIF
--then we escaped through the window and drive as fast as we could.

Mel looks disarmed.

MRS. SANDERSON

Well, Jodi. To be honest with you, we're not ready yet to confront him. Anyway, your father is safe as long as Shub-Niggurath will possess him and won't leave the house. I think every way out should be protected.

JODI

But, I could get out when he was in me--

MRS. SANDERSON

Because he was partly possessing you. He knew that.

MEL

One of our main problems now is he can call back to Earth every creature banished millions years ago. That would be the end of our civilization.

MRS. SANDERSON

We need the diary.

JODI

It's in my bedroom. He can't get in. I found a pentagram on the floor.

LEIF

I'll get it.

MRS. SANDERSON

No! It's too dangerous!

LEIF

Can you climb a window fifteen feet high?

JODI

I'll do it. All this is because of me and I have to save my father.

LEIF

(to Jodi)

I'll come with you. You might need me. I'm protected too, remember?

A buzz resounds. Jodi pulls off her cell phone and looks at the tiny screen.

JODI
It's my father.

MRS. SANDERSON
Are you sure?

Jodi answers and switches the loudspeaker on. Ralph's voice resounds.

RALPH (V.O.)
(sweet, in the phone)
Honey pie. It's dad. You must
come home. It's late.
(a beat)
It's over. He's gone.

JODI
(on the phone)
Do you think I am so naive? I
know who you are.

RALPH (V.O.)
(sweet, in the phone)
You're right, honey pie. That's
why I chose you to be my reward.
You'll be the price for human
sacrifice before man's total
annihilation.

JODI
(on the phone)
Go to hell!

JODI'S MOTHER (V.O.)
(begging, in the phone)
Jodi. It's mommy. Don't you want
to see me again?

Mrs. Sanderson takes the phone off Jodi's hands.

MRS. SANDERSON
(on the phone)
Your time soon will come!

RALPH (V.O.)
(sweet, in the phone)
Not mine, Clara Sanderson. Yours.

Mrs. Sanderson is aghast, wordless.

RALPH (V.O.)
(sweet, in the phone)
You and your brother Mel, who do
you think you are to defy me?
You're two old fools.

Mrs. Sanderson turns to Mel.

RALPH (V.O.)
 (sweet, in the phone)
 However, you could be useful to
 me. Join me in my Earth conquest
 and I promise you both eternal
 youth. Isn't it what you looked
 for through all these years?
 Don't you want to see your dear
 husband again and--

Ralph stops. Mrs. Sanderson is silent. She appears to be
 hesitating and stares at Mel. Jodi figures it out. Then,
 Mrs. Sanderson's eyes meet hers.

MRS. SANDERSON
 (on the phone)
 DALMALEY! CADAT!

As Ralph bursts out laughing with Shub-Niggurath's tone,
 Mrs. Sanderson hangs up.

INT. GROUND FLOOR ROOM - NIGHT

Ralph is sitting behind his desk. He puts the receiver
 down. Then, he picks it up again and rapidly dials a
 number. After several rings, someone answers.

RALPH
 (on the phone)
 Hello. I want my main door to be
 changed. Immediately.
 (a beat)
 I don't care what time it is or
 how much it will cost! I said
 immediately!
 (a beat)
 10, Barnes Street.

He cuts the call and dials another number.

FADE TO:

INT. BASEMENT - NIGHT

By the trunk, the ground has collapsed and a large hole is
 open. From inside, a yellowish light emerges along with
 whispers, screams and moans.

Ralph goes down the stairs and gets close to the hole. He
 bends over.

RALPH

(praising)

O Thou that dwelleth in the
darkness of the Outer Void, soon
come forth unto the Earth once
more. O Thou who abideth beyond
the Spheres of Time, hear my
supplication. Thou soon pass
through the Gate and enter the
World!

FADE TO BLACK:

INT. CLARA'S CAR - NIGHT

As Mrs. Sanderson drives by Mel, Jodi and Leif are sitting
at the back of an old car.

LEIF

(to Mrs. Sanderson)

You can stop here.

Mrs. Sanderson parks the car and stops the engine.

LEIF

(to Jodi)

We'll reach your house if we cut
through that garden.

Mrs. Sanderson turns back to them.

JODI

(to Mrs. Sanderson)

We'll be okay.

EXT. BARNES STREET - NIGHT

A police patrol car slows down and pulls over by the house.
Behind the wheel, Connie stops the engine in sight of the
Victorian house and pulls off her phone.

CONNIE

(on the phone)

For God's sake, Rizzo, where are
you? This is the fourth message I
leave. I'm at Barnes Street.
Sandy gave me the address. I wait
for you till seven.

She hangs up and sighs. She turns to the house and sees
light at the windows. She nervously pats on her wheel and
finally gets off the car.

Connie walks to the sidewalk in front of the house and
notices something on the porch floor.

A shape that appears familiar to her. She paces up onto the porch and realizes the shape is in fact a .45.

She picks LedZep's .45 and sticks her back by the door.

INT. BASEMENT - NIGHT

Ralph is kneeled in front of the luminous hole, mumbling something. Sometimes, he raises his left hand and makes weird signs. The yellowish glooming gets increasingly radiant. The whispers, screams and moans increase.

However, something appears to bother Ralph. He stops his mumbling and turns his head to the basement stairs.

He stands up.

EXT. HOUSE - GARDEN - NIGHT

Jodi and Leif step into the garden and find themselves under Jodi's bedroom window. Leif shows the lattice that runs up the wall.

LEIF

There.

Jodi starts to climb the wall, followed by Leif. Reaching her still open window, Jodi climbs it in. Leif imitates her.

INT. FOYER - NIGHT

Connie silently enters the house. The first thing she sees is LedZep's body on the floor. He turns his back to her.

CONNIE

No!

Connie rushes to Rizzo and squats by him. As she turns him back to her, she sees his face and cannot help screaming.

INT. JODI'S BEDROOM - NIGHT

Jodi opens the closet, enters it and victoriously gets out with the diary she shows to Leif.

He beckons her to remain silent. Jodi frowns.

LEIF

(whispering)

Did you hear that?

JODI
(whispering)
Hear what?

LEIF
(whispering)
A screaming. Downstairs.

Jodi hands the diary to Leif and steps to the bedroom door she opens.

LEIF
(whispering)
What are you doing?

Jodi doesn't answer and silently steps out.

INT. UPSTAIRS HALL - NIGHT

Jodi tiptoes to the stairway. From the bedroom door, Leif stares at her, terrified. As she gets closer, Jodi can hear struggling noises from downstairs.

She reaches the head of the stair.

Downstairs, in the foyer, by LedZep's body, she sees Ralph who holds Connie by the neck. The police officer starts to choke.

JODI
(horrified)
DADDY!!

Her shouting freezes Ralph's action. He looks up to Jodi. There is still humanity on his face. Jodi can see it in his eyes.

Ralph hesitates and, finally, releases Connie. Scared to death, she flees out. Jodi runs back to her bedroom. She reenters and slams the door.

INT. JODI'S BEDROOM - NIGHT

Jodi dashes to the window.

LEIF
What did you see?

Jodi doesn't answer and starts to climb out through the window. Then, she comes back into the bedroom and grabs her plush dog. She takes her mother's picture out, pockets it and flings back to the window she climbs out. Leif follows her.

INT. PATROL CAR - NIGHT

Connie enters the patrol car. Exhausted, she breaks down and bursts out in tears. She grabs the radio scanner microphone. She suddenly drops it and holds her arm, her face distorted with pain.

She collapses, dead, her head on the wheel.

INT. CLARA'S CAR - NIGHT

Jodi and Leif run to Mrs. Sanderson's car where she and Mel wait for them. As she enters the car, Jodi hands the diary to Mel.

JODI
We got it!

Leif sits by her.

LEIF
(to Jodi)
What did you see?

FADE TO BLACK:

EXT. BARNES STREET - DAWN

As day arises, a truck slowly drives down the street and stops in front of the Victorian house just behind the patrol car. On its side, we can read :

MARVIN - WINDOWS & DOORS

Two men get off the truck.

REPAIRMAN #1
Are you sure it's the right
address?

REPAIRMAN #2 checks on his clipboard.

REPAIRMAN #2
10, Barnes Street. I'm not as
stupid as I look.

Repairman #1 stares at him with a smile.

REPAIRMAN #1
If you say so.

Repairman #2 turns the around the truck and opens the back doors.

REPAIRMAN #2
 Hope we brought the right door.

Several wooden doors are stored in the back of the truck.

REPAIRMAN #1
 I'm off to take the measures.

REPAIRMAN #2
 Alright.

Repairman #2 walks to the house and, in the patrol car, notices Connie on her wheel.

REPAIRMAN #1
 Hey Marv! You're not the only one
 to have sleep troubles!

He laughs on his own and steps up onto the porch. The main door is still open.

EXT. HOUSE - PORCH - DAWN

Repairman #2 knocks on the door. He peeps inside. The foyer has been cleared and is now empty.

REPAIRMAN #2
 Sir?

RALPH (O.S.)
 What?

REPAIRMAN #2
 We're here for your door.

RALPH (O.S.)
 I'm busy! Do what you have to do!

REPAIRMAN #2
 We have to take the measures
 first.

RALPH (O.S.)
 (roughly)
 Do what you have to do, but take
 me that door away!

Repairman #2 mutters something and takes his meter out his pocket.

REPAIRMAN #2
 I'm not sure we actually brought
 the right door and--

RALPH (O.S.)
 (interrupting)
 TAKE THAT FUCKING DOOR AWAY!!

REPAIRMAN #2
 (shrugging)
 You're the boss.

He turns to the street.

REPAIRMAN #2
 Marv! Come here and gimme a hand!

At the same moment, a cab slows down and stops in front of the Victorian house.

INT. CLARA'S CAR - DAWN

Mrs. Sanderson is turned back to Jodi and Leif. Mel does the same. They both wear a bronze medal with the same symbols as Jodi around their neck. Mel has a large sport bag on his laps.

MRS. SANDERSON
 Time has come. You all know what to do?

Both Mel and Leif nod. But Jodi appears to be unrelenting. She shakes her head.

JODI
 I'm not okay. I wanna play an important part in the action. I'm the one who caused all this. I have to fix things up. You don't have to risk your lives because of me.

MRS. SANDERSON
 Not because of you. For the whole world.

JODI
 Whatever. I can't let you go. I have to come with you.

MRS. SANDERSON
 You--

JODI
 (firmly)
 No way.

Mrs. Sanderson turns to Mel who simply nods. She sighs and turns back to Jodi.

MRS. SANDERSON
 Okay. I hope you have a good
 memory. To send him back, the
 right incantation is: ZENOXESE,
 PIOTH, OXAS ZAEGOS, MAVOC
 NIGORSUS, BAYAR! HEECHO!

JODI
 (repeating)
 ZENOXESE, PIOTH--

MRS. SANDERSON
 --OXAS ZAEGOS, MAVOC NIGORSUS,
 BAYAR! HEECHO!

She hands her a sheet of paper.

MRS. SANDERSON
 I wrote this down.

Jodi takes the paper and reads the words.

JODI
 (muttering)
 ZENOXESE, PIOTH, OXAS ZAEGOS,
 MAVOC NIGORSUS, BAYAR! HEECHO!

MRS. SANDERSON
 Mel and Leif, I count on you two.
 You'll be the back team.
 (to Jodi)
 Our main problem would be to
 reach the basement.
 (to Mel)
 Did you check everything?

He hands her the sport bag.

MEL
 I did. And added-- this.

He takes a gun out his inner pocket and hands it to Clara.

MEL
 Just in case.

Jodi is shocked.

JODI
 No! No one will hurt my father!

MEL
 He's not your father anymore.

JODI

You're wrong! There is still some of him in this-- monster! I dare you--

MEL

(interrupting)
Just in case.

He puts the gun in Mrs. Sanderson's trembling hand. She takes a long sigh and pockets it.

MRS. SANDERSON

(to Jodi)
You'll have to be strong and brave.
(another sigh)
Let's go. Sun will soon be up.

She opens the driver door.

FADE TO:

EXT. BARNES STREET - DAWN

Around the corner, Mrs. Sanderson and Jodi appear, followed by Mel and Leif. Mrs. Sanderson carries the sport bag on her shoulder. She notices the door repairmen's truck and frowns. Jodi looks up at her.

JODI

Do you think the same thing I do?

MRS. SANDERSON

Just hope this is not too late.

They pass by the police patrol car. Steam has covered every window.

JODI

I hope my father's okay.

They take the path to the porch. The main door has been disassembled.

Mrs. Sanderson turns back to Mel and Leif.

MRS. SANDERSON

Get prepared to any eventualities.

Mel simply nods, while Leif appears to be intrigued by the police patrol car.

EXT. HOUSE - PORCH - DAWN

Mrs. Sanderson and Jodi step up onto the porch. The house appears to be quiet. However, a mix of shrieking and groaning get increasingly louder.

MRS. SANDERSON
It's started.

Jodi turns to her with fear.

EXT. FOYER - DAWN

At the entrance of the foyer, Mrs. Sanderson and Jodi find the two repairmen's distorted bodies. They silently enter. Jodi beckons Mrs. Sanderson the way to the basement.

INT. KITCHEN - DAWN

Mrs. Sanderson and Jodi step into the kitchen. From behind the table, they hear a human moan. They freeze.

Slowly, a hand appears on the floor. Jodi recognizes Ralph's hand. She rushes to him.

JODI
Dad!

Though an appalling aspect, Ralph is still alive.

From the basement, shrieking and moaning get louder and louder. Mrs. Sanderson is about to walk to it when Jodi stops her.

JODI
I want to get him out of here
first.

Mrs. Sanderson hesitates for a short while. She looks at the basement door, then at Ralph. Reluctantly, she drops the sport bag on the floor, leans over Ralph, and helps Jodi to pull him out of the kitchen.

EXT. HOUSE - PORCH - DAWN

Mrs. Sanderson and Jodi appear on the porch, still pulling Ralph. Mel and Leif see them.

JODI
Help us!

Leif and Mel rush to help Ralph to stand up.

MEL
 (to Mrs. Sanderson)
 Are you sure he's--

MRS. SANDERSON
 Positive.

MEL
 In this case, where Shub-
 Niggurath?

In a last effort, Ralph grabs Mrs. Sanderson's collar and pulls her to him.

RALPH
 (in a breath)
 Linzi--

He releases her and passes out.

MRS. Sanderson DIDN'T REALIZE WHILE HE GRABBED HER, Ralph BROKE HER BRONZE MEDAL CHAIN

JODI
 (to herself)
 Linzi?

From the porch, we now can hear the shrieking and moaning down in the basement.

MRS. SANDERSON
 (to Jodi)
 We have to move fast!

Jodi hesitates to leave her father. Leif reassures her with a smile.

LEIF
 We're gonna call an ambulance.

JODI
 Okay.

Mrs. Sanderson and Jodi reenter the house.

INT. FOYER - DAWN

Mrs. Sanderson and Jodi are now on their guards. As she walks on the foyer carpet, Mrs. Sanderson doesn't notice that her medal silently falls on the floor.

INT. KITCHEN - DAWN

Mrs. Sanderson and Jodi enter the kitchen. As she gets back her sport bag, Mrs. Sanderson appears as if she was hypnotized by the shrieking down the basement. The squealing becomes so piercing that Mrs. Sanderson and Jodi have to put their hands on the ears.

Every electric bulb explodes in the house. Million of pieces of glass shatter everywhere.

Mrs. Sanderson and Jodi finally reach the basement door. An intense yellow light comes from downstairs.

Mrs. Sanderson and Jodi stare at each other and, after a instant of hesitation, they enter the basement.

INT. BASEMENT - DAWN

By the trunk, a large hole is open in the basement ground. A fluorescent yellow jelly-like spills over the sides. The shrieking and the moaning are louder than ever as if they were very close.

As they go down the wooden stair, Mrs. Sanderson and Jodi look both fascinated by what they see. They reach the ground and Mrs. Sanderson puts her sport bag down. She squats and unzips it.

MRS. SANDERSON

We have to hurry or it will be too late.

In front of Jodi's distressed eyes, she takes out the items she prepared earlier with Mel and hands the small bronze scimitar to Jodi.

MRS. SANDERSON

Whatever it happens, never drop it. Never. It'll be precious protection for you.

Jodi nods and grabs the scimitar with both hands. Mrs. Sanderson opens the different flasks and pours their contents in front of the hole. Jodi takes one step forward and tries to discern what is inside the hole. Mrs. Sanderson grabs her arm.

MRS. SANDERSON

Don't. They are too many. Your protection wouldn't be strong enough.

Jodi steps back. Mrs. Sanderson opens the diary and starts to read an incantation.

MRS. SANDERSON

(mumbling)

Zenoxese, pioth, oxas zaegos,
mavoc nigorsus, Bayar! Heecho!
Zyweso, wecato, keoso, Xunewe-
rurom Xeverator--

Suddenly, they hear a crack in their back. They turn back as one and realize someone is watching them from the head of the basement stair: Linzi.

She looks down at them with a grin on her face.

LINZI

(mixed with Shub-
Niggurath's voice)

Jodi. At last, you are here. I am
glad you came. I was longing for
my final sacrifice.

She looks at Mrs. Sanderson.

LINZI

(mixed with Shub-
Niggurath's voice)

Do you really believe you are
powerful enough to doom me? Poor
earthling creature.

She descends one step and turns to Jodi.

LINZI

(mixed with Shub-
Niggurath's voice)

Your father was a strong spirit.
As you were. I finally found the
perfect carnal envelop with a
weaker spirit. Easier to control.

Another step down.

Mrs. Sanderson slowly reaches for her inner pocket and suddenly draws her gun out. She shoots several times, emptying the gun.

Then--

CLICK

Hit by the bullets, Linzi is shaken by spasms like a distorted marionette and, finally, she stumbles down on the side of the stairs.

JODI

(screaming)

NO!

She is about to rush to Erika's hidden body, when Mrs. Sanderson retains her. She beckons her to stay here.

MRS. SANDERSON

Do not move.

Jodi's POV: cautiously, Mrs. Sanderson approaches Erika's body. A pool of blood starts to run on the ground by Erika's white hand. Jodi grimaces, horrified.

In her back, a shrieking, closer than the others, makes her turning back. Jodi realizes a monstrous hand covered with scales is emerging from the hole.

JODI

(frightened)

Mrs. Sanderson!!

She holds the scimitar stronger than ever and hits the hand. Half cut and burnt, the hand disappears as its owner squeals with pain.

Mrs. Sanderson joins Jodi.

MRS. SANDERSON

Shub-Niggurath is dead. Let's finish our job.

She starts again to the incantation.

MRS. SANDERSON

(praising)

O Thou who art the Gate and the
Way come forth come forth Thy
Master calleth Thee!

(to Jodi)

Give me the scimitar.

Jodi turns to her, confounded.

JODI

But-- you told me to--

She realizes Mrs. Sanderson is not wearing her bronze medal anymore.

MRS. SANDERSON

(mixed with Shub-
Niggurath's voice)

Jodi, give me that scimitar.

JODI

Not you?!

Mrs. Sanderson raises her eyes to Jodi. She can see a touch of yellow light in them.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 Give me that scimitar!

Without a warning, her hand slaps Jodi in the face. Jodi leaps back and hits the wall. She lands on her butt hard.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 I shall deserve my reward. You are the final sacrifice to open the gate.

Tears begin to run on Jodi's cheeks.

JODI
 Why her?

Mrs. Sanderson closes her eyes.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 How interesting it is to delve such mind.

She reopens her eyes and takes one step toward Jodi paralyzed by terror.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 Give me that scimitar.

All of sudden, Jodi's fear disappears. She now stares at Mrs. Sanderson straight in the eyes.

JODI
 No.

Mrs. Sanderson chuckles.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 I thought you knew whom you were talking to.

Jodi stands up.

JODI
 I'm not scared anymore.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 You should be.

Jodi stands before her as Mrs. Sanderson keeps moving on.

JODI
 Don't you guess why?

Mrs. Sanderson's hand lugs to Jodi's throat, but the little girl eludes the move with an incredible speed and the teacher smashes the brick wall.

Jodi starts to walk aside, her back on the basement wall, still facing Mrs. Sanderson, the scimitar firmly in hands. At every attempt Mrs. Sanderson makes to approach her, Jodi lurches her bronze weapon through the air.

Mrs. Sanderson picks up the diary and faces Jodi who strikes her but the scimitar pierces the book and gets stuck in it. Mrs. Sanderson succeeds in taking the scimitar out of Jodi's hands. The sword and the diary hit the ground.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 Let us see now if you--

She hasn't time to finish her sentence that Jodi lifts her leg and kicks her in the stomach. Mrs. Sanderson is slammed against the wall.

JODI
 (proudly)
 I still can feel your power in
 me.

Anger can be seen on Mrs. Sanderson's face.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 I will crush you.

JODI
 (with defiance)
 Catch me if you can!

As she walks aside, her foot hits the bottles of wine. Jodi kicks one and sends it to Mrs. Sanderson who avoids this improvised weapon. The bottle blows on the ground and shatters in pieces as the wine splashes around.

Mrs. Sanderson hurls herself on Jodi but the little girl sidesteps at the last moment, leaving the teacher to hit the wall. Mrs. Sanderson turns back.

Jodi is now back to the hole. Mrs. Sanderson has noticed it. Jodi guesses her intentions.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 Cannot you hear them? They are
 calling for you. For your young
 flesh.

JODI
 Hate to disagree.

Mrs. Sanderson grabs a wine rack and launches it to Jodi who flips back over the hole and lands on the other side.

Mrs. Sanderson loses her balance and falls forward on the rack right over the hole. She can clearly see the deep and endless gap below her where thousands of creatures are crawling. She rolls aside on the basement ground.

A monster's hand grabs the rack and uses it to pull himself up. As his hideous scaled head appears, the rack breaks and they are both swallowed by the hole.

The time Mrs. Sanderson stands up gives Jodi the chance to spring to the stairs and she goes up on a few steps.

JODI
 (screaming)
 Leif!! HELP!!

But Mrs. Sanderson grapples her foot and pulls her back. Jodi falls onto her and they both stumble down the stairs. Mrs. Sanderson grabs Jodi's neck but the little girl takes her wrist and succeeds in snapping up her fingers off her throat and pushes Mrs. Sanderson back.

They both stand up, facing each other.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 You seriously think that little
 boy could help you?

Imperceptibly, Jodi steps aside and gets closer of the scimitar. Mrs. Sanderson notices her move.

MRS. SANDERSON
 (mixed with Shub-
 Niggurath's voice)
 Oh no. You will not!

Once again, she hurls herself onto Jodi and shoves her against the wall, pressing her full weight against her. Jodi lets out a muffled scream. She starts to flail and kicks desperately as Mrs. Sanderson's hand reaches out for the scimitar. Her fingers touch the hilt, but Jodi pushes her back.

In her move, Mrs. Sanderson seizes the scimitar and takes it off from the diary. She now faces Jodi, the sword in hand.

MRS. SANDERSON
(mixed with Shub-
Niggurath's voice)

It was not the way I planned your sacrifice, but my people will be pleased by any means and will be free again.

Jodi rapidly scans the basement, looking for a substitute weapon. The wine bottles are on the other side of the room, too far to reach.

Mrs. Sanderson raises the scimitar and lunges at Jodi who dives aside at the last moment. The bronze blade strikes the bricks and sparks. Jodi steps aside along the wall, getting close of the stair again.

Mrs. Sanderson kicks the trunk that crashes on the stair and breaks the three first steps.

MRS. SANDERSON
(mixed with Shub-
Niggurath's voice)
You will not escape.

Terror comes back in Jodi's eyes.

SHE HAS NO MORE WAY OUT

MRS. SANDERSON
(mixed with Shub-
Niggurath's voice)
That is the face I used to know.

She grins and relaunched her attack, scimitar spinning in the air. Jodi closes her eyes.

A shooting explodes in the basement, freezing Mrs. Sanderson in her move. She looks down at her chest. Blood starts to pour from a hole.

A second shooting makes her taking one step back.

Then, a third. A fourth--

Each time, a bloody impact appears on her chest and makes her back off closer to the hole. She drops the scimitar and looks up.

At the head of the basement stair, Leif firmly stands on his feet, a .45 in his hands, aiming at Mrs. Sanderson.

Leif shoots again. Mrs. Sanderson, shot at the shoulder this time, takes another step back. She is now just a few inches from the hole. Just another bullet, then goodbye.

Leif pulls the trigger and--

CLICK

His .45 is empty.

Mrs. Sanderson smiles. She is about to step forward to Jodi, but the little girl is quicker. She springs at the scimitar, grabs it, and thrusts it in Mrs. Sanderson's belly.

As soon as the scimitar enters the flesh, smoke rises from Mrs. Sanderson's body as if she was burning inside.

Mrs. Sanderson shrieks with a mix of human and animal scream.

Jodi pushes on the scimitar, pushing Mrs. Sanderson who finally falls back into the hole. Her shriek is heard for long seconds, then is mixed with the other screams.

Jodi turns to Leif.

JODI
Help me, quick!

Leif jumps over the trunk and the broken steps and lands by her.

JODI
Where did you find that gun?

LEIF
In the patrol car.

Jodi grabs the diary, opens it to the right page and starts to read.

JODI
(reading)
Zenoxese, pioth, oxas zaegos,
mavoc nigorsus, Bayar! Heecho!
Zyweso, wecato, keoso, Xunewe-
rurom Xeverator. Xono, Zuwezet,
Quyhet kesos. Hagathowos yachyros
Gaba Shub-Niggurath!

Nothing happens. Leif turns to Jodi, worried, and beckons her what's happening. She shakes her head. She doesn't know.

Then, everything goes fast. Like in a reverse-action film, the hole rapidly swallows the light, shuts on itself and the ground gets firm and flat like it was before, as if nothing had happened.

JODI
(fighting tears)
What about my dad?

LEIF
He's okay. Ambulance's on its way.

Jodi bursts out in tears and buries her face in Leif's shoulder. He hugs her.

LEIF
That's okay. You're my hero.

She looks up at him, eyes full of tears.

LEIF
Can you stand up?

Jodi nods. He helps her to stand up and they walk to the stairs. Leif tosses the trunk aside, steps on it and reaches the stair. The trunk top falls back and shuts.

Leif pulls Jodi to him. She reaches the steps and they both climb up the stair.

EXT. HOUSE - PORCH - DAY

A beautiful sun shines over the city and reflects on the snow.

Jodi, exhausted and pale like a ghost, held by Leif, appears on the porch. She holds her hand over her eyes like a visor against the sun.

On the sidewalk, Mel is leaned over Ralph. Jodi's father turns his head to her daughter and smiles. She smiles back.

Mel looks up to her at his turn. Sadly, Jodi shakes her head. Leif puts his jacket on her shoulders.

An ambulance comes tearing down the road, siren blaring, to a halt in front of the house.

Two PARAMEDICS get off the ambulance and urgently run a stretcher down to Ralph. They lift him on the stretcher and run back to the ambulance.

Jodi leaves Leif and walks to the back of the ambulance.

JODI
(to Leif)
I'll catch you up later.

A last smile and she climbs into the ambulance to sit by her father.

A paramedic closes the back and gets in the driver door.

The ambulance is pulling away with a tremendous wail of its siren, leaving Leif and Mel on the sidewalk.

FADE TO:

INT. BASEMENT - DAY

In the basement, everything is now quiet, still. The trunk lays on the ground.

A YELLOWISH LIGHT BEAMS THROUGH THE KEYHOLE

FADE OUT:

THE END