

Screenplay
JOIN THE EVIL - THE CODES OF EVIL

BY

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Based on:
JOIN THE EVIL

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1 1 MAICOL, TRAM, EAST, WOODS, COTTAGE RUINS, CARANZA'S
PHOTOGRAPH,

A boy named Maicol, walking in the woods, sees an old ruin. He approaches it and starts rummaging through the remains. Among the rocks, he sees an old painting with a photo, he picks it up and looks at it. There's an image of an archaeologist imprinted on it. He turns the painting around and reads the writing on the back: Archaeologist Prof. Pedro Caranza.

2 2 MAICOL, TRAM, EAST, WOODS, COTTAGE RUINS, CARANZA'S CHEST,
CLAY TABLETS, FILMS, DIARY, AND SUMERIAN DAGGER

Then the boy turns around and sees an old green wooden chest covered in dust among the rocks. He approaches it, pulls it out from the rocks, and opens it. Inside, there are clay tablets carved with strange symbols and an unknown hieroglyphic script.

MAICOL

They look like hieroglyphics. Maybe
these tablets are ancient... And
what do these symbols mean?

3 3 MAICOL, TRAM, EAST, WOODS, COTTAGE RUINS, CARANZA'S CHEST,
CLAY TABLETS, FILMS, DIARY, AND SUMERIAN DAGGER

Then Maicol continues to look inside the chest and takes out three old cinematographic films. Each film has a label on it. The first one says: Prof. Caranza, Part 1 - Discovery of the Tablets. The second one says: Part 2 - The Formula. And on the third film: Part 3 - Warning.

MAICOL

They seem to be 8mm films shot with
an old movie camera. Dad should
have an old projector for 8mm and
Super 8 films at home.

Maicol places the films next to the tablets, then takes out the last item from the chest: a sacrificial dagger carved in bone. Maicol examines it closely, inspecting every single part... Meanwhile, it's getting late, the sun is setting behind the mountains.

MAICOL

This dagger must be very ancient
too. It looks like a dagger for
some kind of magical ritual...

4 4 MAICOL, TRAM, EAST, WOODS, COTTAGE RUINS, CARANZA'S CHEST,
CLAY TABLETS, FILMS, DIARY, AND SUMERIAN DAGGER

Maicol continues to examine the
dagger and closely observes the
skulls...

MAICOL

These skulls... maybe it's a ritual
dagger used by some tribe to
sacrifice victims to a pagan god.

Maicol puts the dagger back inside the chest.

MAICOL

Alright, all this stuff is coming
home with me today. I want to
investigate their origin, maybe
they have a lot of value.

5 5 MAICOL, TRAM, EAST, WOODS, COTTAGE RUINS, KUTU'S BOOK,
CARANZA'S CHEST, CLAY TABLETS, FILMS, DIARY, AND SUMERIAN
DAGGER

Maicol grabs the chest with his hands, turns around, and is
about to leave when a book with a demonic face engraved on
the cover appears on a rock in front of him. He bends down
to pick up the book when a noise behind him catches his
attention. He quickly stands up and turns around.

MAICOL

Who's there? Is someone there?

From the depths, among the remains of the destroyed cottage,
there is no one. When Maicol turns back to retrieve the
book, it has disappeared.

MAICOL

But where did it disappear to? It
was here resting on this rock, I
swear!

Maicol turns around, looks everywhere, but there is no trace
of the book anymore. The sun has now disappeared behind the
mountains.

MAICOL

Did I imagine the book? Yet it
seemed like it was right here on
the rock! The evening is setting
in, everything seems darker here.
It was probably just my
imagination.

6 MAICOL, TRAM, EAST, WOODS, RUINS, CARANZA'S CHEST, CLAY TABLETS, FILMS, DIARY, AND SUMERIAN DAGGER
Maicol takes the chest and starts walking on foot towards the path that leads him out of the woods.

7 MAICOL, FATHER/SELLER, INT, BEDROOM, BED, TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY
Maicol is in his bedroom, trying to watch the films. While he is setting up the first film in his father's projector, his elderly father enters the room.

FATHER/SELLER
Ah, you're here? I came by earlier, but you weren't here...

MAICOL
Hi, Dad. Yeah, I was outside, just got back now...

FATHER/SELLER
What are you doing with my old projector?

MAICOL
I'm trying to see the content of these old films...

FATHER/SELLER
What stuff is that?

MAICOL
I found them in the ruins near the chestnut forest...

FATHER/SELLER
You went to Caranza's ruins?

MAICOL
Do you know who lived in those ruins?

FATHER/SELLER
Those ruins used to be archaeologist Pedro Caranza's cottage. It was destroyed in a terrible fire. A lightning struck the cottage, and nothing was saved.

(CONTINUA)

MAICOL

Did you personally know the
archaeologist?

FATHER/SELLER

Yes, 32 years ago. He was a strange
guy, out of his mind. Once he came
to the bar claiming he made an
incredible discovery and found a
way to resurrect the dead.
Obviously, nobody believed him.

MAICOL

I think that archaeologist was
right when he said he made an
exceptional discovery. Look at
these tablets...

FATHER/SELLER

What are they? I can't make sense
of what's written on them!

MAICOL

They're clay tablets. They're
extremely ancient. Those symbols
are hieroglyphics. I thought they
were Egyptian, but they're actually
Sumerian. I believe they have
immeasurable value.

8 8 MAICOL, FATHER/SELLER, INT, BEDROOM, BED, TABLE OR DESK,
PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY
Then Maicol takes the dagger out of
the chest.

MAICOL

And look at this!

FATHER/SELLER

It looks like a dagger, but I've
never seen one with those skulls in
the handle...

MAICOL

It's a sacrificial dagger used by
the Sumerians to sacrifice victims
to their pagan gods...

FATHER/SELLER

And what are you going to do with
all this stuff? Sell it?

(CONTINUA)

MAICOL

First, I want to uncover the content of the tablets. I took your projector to see the content of these films that were with the tablets. It seems like the story of their discovery is recorded on them.

FATHER/SELLER

Well, go ahead. I'm going to bed. Don't stay up too late, you have class tomorrow!

MAICOL

Don't worry, Dad. I've studied, and I'm ready for the test. I'll show you I'll be top of the class.

FATHER/SELLER

Good. That's the way to go. Goodnight!

MAICOL

Goodnight, Dad. The father exits the room, closing the door behind him.

9 9 MAICOL, INT, BEDROOM, BED, TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

Maicol continues to set up the first film in the projector, turns on the projector, and turns off the light. The first black and white film seems like a kind of "diary" showcasing the discovery of the tablets in the caves of Kut-Al-Amara, when the archaeologist found them and brought them to the cottage for translation.

(Montage: flashback scenes of the discovery of the tablets and their translation)

The first film ends with archaeologist Caranza bringing the Sumerian tablets to his cottage for translation. Maicol turns on the light, turns off the projector, rewinds the film, then removes it and sets up the second film. He starts the projector and turns off the light again. In the second film, we see the professor translating the tablets and writing everything in the book of Kutu.

MAICOL

The book! That's the book I saw in the ruins! So, I didn't dream it!

10 10 MAICOL, INT, BEDROOM, PROJECTOR, BED, TABLE OR DESK,
CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The film continues. We see that Professor Caranza has finished translating the tablets and writing the book of Kutu, which is now completed. In the film, Professor Caranza speaks, saying, "Let's see if I've translated it correctly..." and reads a formula composed of Sumerian words:

PROJECTOR VOICE
TRA-TTA' (The volume increases a
bit) IMBHA-LA' (The volume gets
even louder

Maicol gets scared as the volume of the projector suddenly increases, and the eerie atmosphere intensifies.

11 11 MAICOL, INT, BEDROOM, PROJECTOR, CHEST, BED, TABLE OR
DESK, SUMERIAN TABLETS, FILMS, DAGGER, DIARY
Maicol tries to turn off the
projector, but he can't.

MAICOL
What the hell is happening? WHY
WON'T IT TURN OFF?

The filmstrip continues to play, and it utters two more obscure words:

PROJECTOR VOICE
EXTRA-TTU' (The volume is
deafening!) IMPHAC-TU'! (The
projector suddenly turns off) Then
the projector turns off by itself.

12 12 MAICOL, INT, BEDROOM, BED, TABLE OR DESK, PROJECTOR,
CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The room is filled with a cold wind. A dark voice seems to come from the corner of the room.

DARK VOICE
"Join us"...

MAICOL
Who's there? Come out so I can see
you!

The dark force rushes wildly, colliding with Maicol, who ends up thrown onto the bed.

13 13 MAICOL, INT, BEDROOM, BED, TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

Maicol's body seems to be sucked inward (effect created by the actor pulling back his stomach as much as possible, creating a "vacuum" effect).

14 14 MAICOL, FATHER/SELLER, INT, BEDROOM, T-SHIRT, BLOOD WRITING, BED, TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The father, hearing a great commotion, rushes into the boy's room.

FATHER/SELLER
What's happening here?

Before he can finish the sentence, a terrifying and unsettling scene unfolds before his eyes: his son is suspended in the air, held by "something" that tears his shirt apart, leaving him bare-chested.

effect created by the shirt tied to a string that, when pulled, removes the shirt. The shirt only has the front part and no back part to better achieve the effect of a torn shirt) A message written in blood appears on his chest: "Help me."

15 15 FILM OPENING TITLES

TITLE RISING FROM BELOW:

"JOIN THE EVIL - THE CODES OF EVIL"

second title: A FILM BY DAVIDE SANTANDREA

16 16 MAICOL, FATHER/SELLER, INT, BEDROOM, FACIAL SKIN, BED, TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

Then the force of evil tears off the skin from the boy's face, revealing his facial muscles and raw flesh. Next, the boy's neck snaps abruptly to the right, as if an invisible hand has broken his neck bone. He is released from the grip and falls onto the bed. The father rushes to the bed to help his son.

FATHER/SELLER
Maicol, Maicol, dear God, what happened?

(CONTINUA)

Maicol is barely alive. His face is nothing but a mass of muscles and raw flesh. With a weak voice, he responds to his father.

MAICOL

The demon... it's inside me. Can't
you see what it did to me? Dad, run
away!

Maicol dies in his father's arms. The father is devastated.

FATHER/SELLER

Dear God, noooo! Why did you take
him away from me? He was my only
son!

17

17 MAICOL, FATHER/SELLER, INT, BEDROOM, FACIAL SKIN, BED,
TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS,
DAGGER, DIARY

Maicol wakes up possessed in his father's arms. His face is
horrifying, covered in blood, his eyes are demonic, and a
satanic smile is plastered on his mouth. His voice is hoarse
and demonic.

DEMONIC MAICOL

Oh daddy, enough with this whining!
There's no God here, there's only
me!

The father, still with tears in his eyes, opens his eyes and
looks at his son.

FATHER/SELLER

Maicol! So you're alive!

DEMONIC MAICOL

Gneee (mimicking the sound of a
wrong answer buzzer on a TV quiz
show)! Wrong! I have swallowed your
son's soul, which now lies amidst
the flames of hell!

FATHER/SELLER

Then... if you're not my Maicol,
who are you?

DEMONIC MAICOL

I am the one who will devour your
soul and accompany it to hell!

(CONTINUA)

Maicol, possessed and turned into a demon, tries to bite his father somewhere, but the father manages to gather strength and push him to the ground.

DEMONIC MAICOL

You won't be able to do anything to
save your soul!

18 18 MAICOL, FATHER/SELLER, INT, BEDROOM, FACIAL SKIN, BED,
TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS,
DAGGER, DIARY, BLACK LIQUID

Maicol, the demon, rises from the ground and rockets towards the father, but the father manages to grab the Sumerian dagger and forcefully thrusts it straight into Maicol's chest. Maicol falls to the ground and starts vomiting a disgusting black liquid.

19 19 MAICOL, FATHER/SELLER, INT, BEDROOM, FACIAL SKIN, BED,
TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS,
DAGGER, DIARY, BLACK LIQUID, UMBRELLA

The father thinks it's over. He's about to leave when he hears the hoarse voice again from behind him.

DEMONIC MAICOL

You thought you killed me,
daddy? (Laughs mockingly)

Maicol, the demon, runs wildly towards the father. The father turns around and doesn't know how to defend himself, but then he notices Maicol's umbrella near the door frame. When the demon is almost in front of him, the father forcefully jams the tip of the umbrella into Maicol's mouth, causing him to stagger and fall to the ground.

20 20 MAICOL, FATHER/SELLER, INT, BEDROOM, FACIAL SKIN, BED,
TABLE OR DESK, PROJECTOR, CHEST, SUMERIAN TABLETS, FILMS,
DAGGER, DIARY, BLACK LIQUID, UMBRELLA

This time the father knows what to do. He quickly goes back to the table before Maicol wakes up again, takes the Sumerian dagger, and decapitates his son. Then, holding Maicol's demon head by the hair with one hand, he raises it towards the sky and exclaims:

FATHER/SELLER

God, God, why did you allow this!
The father drops the head to the
ground and leaves the room.

- 21 21 FATHER/SELLER, MAICOL'S BEDROOM, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

Several years later Maicol's father is in his son's room, where the events that deeply shook him and led to Maicol's death occurred. The old man looks around, seeing all the belongings that belonged to his son. The sight of those things opens a deeply wounded wound. The old man looks at the photos hanging on the wall, from when Maicol was a child to when he became a handsome young man.

FATHER/SELLER
MY SON, YOU WEREN'T SUPPOSED TO
HAVE SUCH A HORRIBLE END! I ONLY
HOPE YOU'VE FOUND PEACE NOW...

- 22 22 FATHER/SELLER, MAICOL'S BEDROOM, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The father sees the objects that were the cause of his son's death and transformation: the Sumerian tablets, the Sumerian dagger, the professor's diary, and especially those three cursed films that unleashed the forces of evil. The father takes one of these films in his hand.

FATHER/SELLER
Damned! You awakened evil and
allowed my son to be killed and
transformed into that horrible
being. You have no right to stay in
this house!

The old man opens the chest and puts all the objects back inside. Then he closes the chest.

- 23 23 FATHER/SELLER, TRAM, EXTERIOR, TRESTLES, WOODEN PANELS FOR MAKING A TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

Maicol's father takes two trestles and a wooden board, exits the house's entrance, and sets up a makeshift stand. He goes back inside and immediately comes out carrying some items to sell, placing them on the stand. Then he goes back inside the house.

- 24 24 FATHER/SELLER, MAICOL'S BEDROOM, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The father enters Maicol's room, takes the chest containing the cursed objects, exits the room, and closes the door.

- 25 25 FATHER/SELLER, TRAM, EXTERIOR, TRESTLES, WOODEN PANELS FOR MAKING A TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The father exits the house again and places the old chest on the stand, opening it to display the contents. Then he takes a sheet of paper and a marker, writing "selling everything at a good price." Finally, Maicol's father reenters the house, takes a chair, brings it outside, places it behind the stand, and sits on it.

- 26 26 JACOB, FATHER/SELLER, TRAM, EXTERIOR, TRESTLES, WOODEN PANELS FOR MAKING A TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

The sunset begins to darken the deserted streets of an old hillside town. Maicol's elderly father is seated in a chair in front of the house. In front of him, on an improvised table made of a wooden panel and two trestles, various trinkets, books, records, an old rocking chair, and a chest are displayed for sale. A sign in front of the table reads: "Selling everything at a good price."

- 27 27 JACOB, FATHER/SELLER, TRAM, EXTERIOR, TRESTLES, WOODEN PANELS FOR MAKING A TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILMS, DAGGER, DIARY

A young man named Jacob in his thirties passes by and stops to browse the flea market. As he looks through the displayed items, his gaze stops on an old chest that catches his attention.

JACOB

Can I open it?

FATHER/SELLER

Sure, go ahead! The elderly man responds kindly, showing a hint of a smile.

The young man opens the old chest, intrigued. As soon as he opens the chest, a chilling wind passes through him. The young man feels a sense of fear mixed with anguish and dread. A barely perceptible whisper seems to come from the chest.

28

28 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS
FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN
TABLETS, FILM REELS, DAGGER, DIARY.

The young man shakes his head as if waking up and looks
inside the chest. Inside the chest, he finds an ancient
dagger that appears to be Aztec, some clay tablets with
cuneiform inscriptions and strange symbols, a diary, and old
Super 8 film reels. The young man, even more intrigued, asks
the old man:

JACOB

Excuse me, but where do the items
inside the chest come from?

The old man stands up from his chair and approaches the
young man, then looks inside the chest.

FATHER/SELLER

That stuff there? It's all things
my son brought home one evening
years ago...

JACOB

Out of curiosity, where did he find
them?

FATHER/SELLER

Ah, ah, ah... He said he found them
near the remains of an old mountain
cottage that was destroyed in a bad
fire years ago.

JACOB

Wow, did anyone get hurt?

FATHER/SELLER

No, it seemed abandoned for years.
One stormy night, lightning struck
the cottage, and it caught fire.
Nothing was saved, only a book and
this chest with its contents.

29

29 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS
FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN
TABLETS, FILM REELS, DAGGER, DIARY.

Young Jacob looks at the old man as
he tells the story, then interrupts
him, saying:

(CONTINUA)

JACOB

Damn, what a terrible story... The old man looks at him and continues his tale:

FATHER/SELLER

Oh, but that's nothing, the best part of the story is yet to come. It so happened that my son inexplicably died on the very night he brought that chest home.

JACOB

Damn, I'm sorry...

FATHER/SELLER

I remember it as if it happened today: I was sitting in my rocking chair in my room, smoking my pipe, when I heard agonizing screams coming from my son's room. I rushed into his room, and what I found shattered my entire life, something I can never forget.

30

30 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY.

The old man pauses. The young man is too curious to know the end of the story, so he urges the old man to continue.

JACOB

Please, go on, if you feel up to it...

The old man takes out a handkerchief from his pocket and wipes away a tear that falls from his eye down his cheek. The young man places his hand on the old man's shoulder, almost to console him.

FATHER/SELLER

Excuse me... I found my son dead, transformed. His face was gone, as if someone had torn it off.

31 31 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS
FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN
TABLETS, FILM REELS, DAGGER, DIARY.

The young man withdraws his hand and widens his eyes in
horror at the description just given by the old man.

JACOB

Oh my God, but who did this to him?

FATHER/SELLER

I never found out, and it remained
a mystery. While cleaning my son's
room, I decided to give away
everything he had collected
throughout his life. I sold
everything, and only this old chest
and its mysterious contents
remained.

JACOB

You also mentioned a book that
survived the cottage fire. Is this
diary what you're referring to? The
young man asks, showing an old
dusty diary from the chest.

FATHER/SELLER

No, that's not it. What you're
holding is the professor's diary. I
took a peek at it. It talks about a
discovery.

JACOB

So, there's another book...

FATHER/SELLER

My son, before he died, said he
saw, near the chest, a book with a
strange cover. But when he went to
get it, it was gone. It was
probably just a figment of his
imagination.

32 32 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS
FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN
TABLETS, FILM REELS, DAGGER, DIARY.

The young man continues with his questions:

(CONTINUA)

JACOB

Have you already seen the contents of these old Super 8 film reels? The old man scratches his head and raises an eyebrow.

FATHER/SELLER

No, I don't know what's inside those reels. My son managed to see their contents, but he didn't tell me anything. They look very old. Who knows if you can still see anything on them!

JACOB

I see...

FATHER/SELLER

At first glance, those tablets and that dagger seem ancient, but I'm not knowledgeable about these things. So, if you want, I'll sell you the whole chest and its contents for 20 euros. The important thing for me is to get rid of them.

JACOB

I'll take it!

33 33 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, 20 EUROS.

The young man exclaims immediately and hands the old man 20 euros.

FATHER/SELLER

Well, I believe you've made a good deal. You could show that dagger and those tablets to an antique dealer; you might make quite a bit of money!

The young man shakes hands with the old man.

JACOB

Thank you! It was a pleasure to meet you and talk with you. I'm sorry for the sad fate of your son, but stay strong! The old man smiles slightly.

(CONTINUA)

FATHER/SELLER

A father will never forget his son's death; it's a burden I'll carry to the grave. It was a pleasure for me as well to have met you. Come visit me again! Jacob takes the chest and replies to the old man.

JACOB

You can bet that when I have some free time, I'll gladly come to visit you again. Maybe I'll find more interesting things!

34 JACOB, FATHER/SELLER, TRAM, EAST, EASELS, WOODEN PANELS FOR MAKING THE TABLE, VARIOUS ITEMS, CHEST, CHAIR, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY.

The young man leaves, taking the chest with him. The old man watches him go and sees him get into a car parked fifty meters away.

FATHER/SELLER

May luck be with you, my young friend. I hope you're luckier and don't meet the same fate as my son.

FATHER/SELLER (CONTINUED)

You're a good person, and I regret selling you the chest and its contents, but I had to get rid of those damned objects!

34 35 JACOB, EXTERNAL B&B HOUSE, EAST, SUNSET.

Jacob arrives in front of the B&B house he had bought four years earlier and parks the car. The B&B is his business, which he opened right after his alcoholic mother divorced his father, leaving her and Jacob alone. Since then, Jacob has never seen his father again. His mother now lives in one of the rooms of the B&B, beneath Jacob's apartment, with a man who is only interested in having sexual adventures with whoever comes his way. He is with her only to exploit her and be supported by her. He takes the chest that he had placed on the front seat, locks the car, retrieves the keys from his pocket, and opens the door.

35 36 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY.

Then he climbs the stairs of the B&B and enters his apartment. Upon entering the kitchen, he places the chest on the table and opens it. He takes the dagger and examines it closely.

JACOB

Damn, it really looks like an Aztec dagger. It's quite impressive with all those embedded skulls. It seems carved from bone...

36 37 TANIA, MANUEL, BED, BEDROOM, NIGHTSTAND, CHAMPAGNE BOTTLE OPENER, CORK.

Meanwhile, in one of the rooms of the B&B managed by Jacob, a young couple, Manuel and Tania, are in bed under the sheets, engaging in sexual activity. The girl moans with pleasure as the guy encourages her.

MANUEL

You like it, huh? You slut! You're my little slut! She continues moaning and replies:

TANIA

Yes, yes... I'm your slut! Damn, I've had so much to drink! On the nightstand next to the bed, there is an open bottle of champagne, two glasses, the cork, and a bottle opener.

37 38 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

In another room of the B&B, Jacob's mother, Mrs. Mildred, and her lover George are having a heated argument. The woman, having just returned home, caught her lover in bed with someone else. She's furious and yelling at the half-dressed man.

MILDRED

You're a sexual pervert! I can't leave you alone for a single day without finding you in bed with some random whore!

the hysterical woman says. Ignoring her anger, the man scratches his testicles and responds defiantly:

(CONTINUA)

GEORGE

Cut it out with your usual hysteria. It was just a fuck, a sexual adventure, nothing more! You know I like to mix it up once in a while!

MILDRED

You're a pig, a swine! the woman exclaims, throwing objects she finds at hand towards the man.

38 39 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

George tries to protect himself from the things Mildred throws at him.

GEORGE

If you were up for a threesome instead of always getting drunk, then sex with you wouldn't be monotonous, and I wouldn't need to seek other adventures.

MILDRED

And now you have the audacity to blame me?!

GEORGE

Oh, for God's sake! Stop dragging it out with your hysterical screams!

39 40 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND. JACOB'S MOTHER DOESN'T GIVE UP AND CONTINUES:

MILDRED

Listen to this swine! And I should have a threesome with one of your whores? Should I turn into a lesbian to satisfy your perverted needs? Who do you think I am?

GEORGE

Well, it wouldn't be a bad idea!

MILDRED

OH, REALLY? You really want a threesome? Fine, let's do it, but instead of your whore, we'll bring in another man, someone who can

(CONTINUA)

(CONTINUA)

MILDRED (SEGUE)
finally make me enjoy and embrace
life as I should!

40 41 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND. THE MAN
DOESN'T ACCEPT THE LOVER'S PROPOSAL WILLINGLY:

GEORGE
Another man? One of your friends?
So they can screw me over too!
Forget it! And what do you mean, I
can't sexually satisfy you?

MILDRED
Ah ah ah, you satisfy me? Ah
ah ah, with that little thing
you have between your legs?
(sarcastic tone)

GEORGE
What the hell are you saying? Do
you really think I have a tiny
penis?

MILDRED
Ah ah ah... Here's the macho with a
small penis, two women, yes, but
two men to please me? No! It
doesn't suit him...

The woman responds with a sarcastic and taunting tone...

41 42 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS
ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS,
DAGGER, DIARY.

From Jacob's kitchen, the noise of the shouts coming from
the two B&B rooms can be heard, but he is too engrossed to
pay attention. His focus is entirely on the contents of the
chest. Now Jacob takes the diary and starts reading. In the
diary, he learns that a certain archaeologist professor
Pedro Caranza found the Sumerian tablets and the dagger,
which are inside the chest, in the caves beneath the temple
of the city of Kut-Al-Amara in southern Iraq. The diary
narrates his adventure during the discovery of the tablets.
Then Jacob takes the dagger and turns it in his hands.

JACOB
Wow, so these are Sumerian tablets,
and this dagger is Sumerian too!
They must be of inestimable value!

(CONTINUA)

(CONTINUA)

JACOB (SEGUE)

Just as that old man said, I really
made a great deal!

42 43 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS
ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS,
DAGGER, DIARY.

Jacob places the dagger on the table and takes out three
film reels from the chest. He looks at them carefully and
exclaims:

JACOB

Oh no, dear Jacob, this time you
really got it wrong! These films
aren't Super 8; they are even
older, they're 8 millimeters! Let's
see what they contain...

Jacob places the reels on the table with the other items and
goes to get an old projector and a bedsheet.

43 44 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS
ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS,
DAGGER, DIARY, BEDSHEET, PROJECTOR.

Then he returns to the kitchen, places the projector and
bedsheet on the table. He takes a box of thumbtacks from a
drawer, grabs a chair, stands on it, and secures the white
bedsheet to a window with closed blinds. He gets off the
chair, plugs in the projector, and mounts the first reel
onto it. Then he turns off the lights and turns on the
projector. In the first footage, Jacob sees the discovery of
the Kutu tablets inside the caves beneath the temple of
Kut-Al-Amara.

Flashback of the professor finding the Sumerian tablets in
the caves) Professor Caranza finds the tablets, removes them
from their location, brushes off the dust with a brush,
examines them with a magnifying glass, and takes them away.
The film's audio features the professor's voice narrating
the discovery of the tablets.

44 45 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS
ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS,
DAGGER, DIARY, BEDSHEET, PROJECTOR.

(CONTINUA)

The first film abruptly ends like that. Jacob turns the lights back on, mounts the second reel, and turns off the lights once again. In the second footage, Jacob sees that archaeologist Caranza has brought the tablets to the cottage, translates them, and writes down their contents in a book.

JACOB

It must be the book the old man mentioned...

Jacob thinks. The footage continues, capturing the moment when the professor reads the content of the book, which is the translation of the tablets he included.

PROJECTOR VOICE

"TRA-TTA', IMBHA-LA', EXTRA-TTU',
IMPHAC-TU'!"

45 46 EXT, EVENING, POV CAMERA, B&B HOUSE, DOOR.

From the end of the street where Jacob's B&B is located, a supernatural force emerges, bypassing parked cars and colliding with the closed front door of the B&B.

46 47 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS
ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS,
DAGGER, DIARY, BEDSHEET, PROJECTOR.

The sound of the building's door suddenly swinging open and slamming against the wall catches Jacob's attention:

JACOB

What was that? It sounds like the
front door slammed open!

47 48 TANIA, MANUEL, INT, B&B HOUSE, BEDROOM, SUBJECTIVE CAMERA
(SPIRIT).

The two young lovers, in the B&B bedroom, are still making love when an invisible malevolent force (represented by the subjective camera) crashes into the girl.

48 49 TANIA, MANUEL, INT, B&B HOUSE, BEDROOM.

The girl, sitting on top of the boy lying on the bed, suddenly becomes immobilized. Foam starts coming out of her mouth. The young man underneath her doesn't understand why his girlfriend has suddenly stopped.

(CONTINUA)

MANUEL

"Hey, Tania, what's wrong? Why did you stop? Why are your eyes so wide open? Are you okay?"

49 50 TANIA, MANUEL, INT, B&B HOUSE, BEDROOM, BLOOD FROM MOUTH.

Tania remains petrified. Then, her mouth slowly fills up, and she vomits a significant amount of blood onto the boy. The boy is stunned.

MANUEL

"Tania, what the hell are you doing? Are you okay? What's with all the blood?"

Tania doesn't respond, she just stares at the boy with wide, glassy eyes.

50 51 TANIA, MANUEL, INT, B&B HOUSE, BEDROOM, WIDE EYES, MOVING HAND, CORKSCREW.

However, her hand starts to move slightly. Her fingers slowly regain life. The hand slowly reaches the nightstand, grabs the corkscrew, and then, with astonishing speed, she plunges it straight into Manuel's right eye.

51 52 TANIA, MANUEL, INT, B&B HOUSE, BEDROOM, WIDE EYES, MOVING HAND, CORKSCREW.

The boy screams at the top of his lungs. Tania pulls back the corkscrew, consequently removing the eye from the boy's socket, who continues to scream and thrash in bed. Tania, still sitting on top of him, holds him tightly with her legs and then, using the corkscrew, she drives it straight into the boy's head. He continues to scream. Tania twists the corkscrew until the entire extraction end is embedded in the boy's brain, at which point he is dead as a doornail. At that moment, the possessed girl gets up from him and with her foot knocks the boy's body to the ground, from which a pool of blood emerges.

52 53 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

In the next room, George and Jacob's argumentative mother heard the screams.

(CONTINUA)

MILDRED

Did you hear those screams? Jacob's mother asks.

GEORGE

Yes, I heard them. Ah, that young couple! They sure know how to make a scene!

The man affirms.

MILDRED

Stop talking nonsense! Actually, those screams sounded agonizing from the boy! Did something happen? Go check if everything is alright!

The woman asks.

GEORGE

Why do I have to go check? You're the nosy one, you go!

The man responds, scratching his testicles once again and spitting on the ground.

53 54 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

Jacob's mother takes off her shoe and throws it at the man.

MILDRED

Empty-headed monkey, first of all, you shouldn't be lazing around in my house. Second, I told you to go and see if they're okay, otherwise, see what I'll do to you, you imbecile!

GEORGE

Actually, this house belongs to your son. You don't even have a penny to pay for the alcohol you drink and the drugs you take...

54 55 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

At this point, Jacob's mother loses her patience, stands up, and starts slapping and punching her lover.

(CONTINUA)

MILDRED

I told you to go, and when I say something, you have to do it, you piece of crap! (says while hitting him)

The man tries to defend himself from the woman's punches and slaps but fails to block them. Finally, while putting on his sweatpants, he sighs:

GEORGE

You're a real pain in the ass! He opens the door and leaves.

55 56 GEORGE, HALLWAY, DOOR.

Standing in front of the door to the young couple's room, George knocks.

GEORGE

Hey, guys? Are you doing some freaky stuff in there? We can hear your screams. Can you keep it down? Otherwise, my woman won't stop nagging me!

No one responds from the room.

GEORGE

Hey, everything okay? Did you hear me?

Still no response.

GEORGE

Peekaboo! Are you there? If it's not a problem, I'll come in!

No answer.

56 57 GEORGE, HALLWAY, DOOR, BEDROOM, DARKNESS, MANUEL'S DEAD BODY ON THE FLOOR, BLOOD, LIGHT SWITCH.

At that point, the man turns the doorknob and opens the door. The room is dark.

GEORGE

What the hell... it's all dark in here. ... Ahhh, you guys like to keep it mysterious!

(CONTINUA)

The man searches with his hand for the light switch and turns on the light. As soon as the light comes on, he sees the dead boy lying on the floor in a pool of blood with the corkscrew stuck in his head. Startled, he exclaims:

GEORGE

Oh, bloody hell! There's a
slaughter in here! Then he hears a
noise coming from the bathroom.

57 58 GEORGE, TANIA, BATHROOM, WIRE HANGER, BEDROOM, DARKNESS,
MANUEL'S DEAD BODY ON THE FLOOR, BLOOD.

In the bathroom, a hand is seen straightening the curve of a wire hanger. George, Jacob's mother's lover, approaches the bathroom, and before he has time to enter, possessed Tania runs towards him like a maniac. As soon as the man sees the monstrosity of the girl, he opens his mouth wide to scream, but he doesn't have time because the possessed girl shoves the wire hanger hook into his mouth, piercing his skull and protruding out from behind his head.

CUT

58 59 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS
THINGS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS,
DAGGER, DIARY, BEDSHEET, PROJECTOR.

Meanwhile, in Jacob's apartment, the projector has finished projecting the second reel. Jacob approaches his front door, turns on the kitchen light, and hears the commotion being caused by the tenants on the ground floor. He wonders what they are doing downstairs. He puts his ear to the door and asks himself:

JACOB

What the hell are they doing down
there? What are these screams?

Then, shaking his head, he says:

JACOB

What kind of people did they rent
the room to? They have no manners
whatsoever!

59 60 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS THINGS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR.

He approaches the table with the projector, rewinds the film onto the reel, then removes it and mounts the third and final film reel. He starts the projector again and once again turns off the light. This time, the film highlights the last part of the story: Professor Caranza narrating what happened when he read the translation of the tablets that he had recorded in the book.

JACOB

Damn, how was it possible that the professor, by reading the tablets, awakened this incredible demonic force?

60 61 MILDRED, BED, BEDROOM, NIGHTSTAND.

In Jacob's mother's bedroom, Mildred, she has gotten into bed and is waiting for George.

MILDRED

Where has that idiot gone? I must be crazy for still putting up with him and not kicking him out... Why do I keep him here in the house..

61 62 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

The bedroom door slowly opens. An indistinct figure stands against the light. The woman sees it and wonders who it is.

MILDRED

George, is that you?

The figure doesn't respond...

MILDRED

Can you answer? Are you George or not? And why are you just standing at the door?

62 THE FIGURE SLOWLY ADVANCES TOWARD THE BED.

MILDRED

Ah, so you've decided to come in! Well, are those two okay?

(CONTINUA)

The figure stops about a meter away from the bed and doesn't say a word.

MILDRED

Well, then? Cat got your tongue?
Will you answer me or not? T

he woman loses her patience. Silence still from the figure.

MILDRED

That's it, I've had enough.
Tomorrow pack your bags and get out
of here!

Mildred turns on the light switch from the bed without getting up. The room lights up.

63 63 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

As soon as she turns toward the figure, she sees a terrifying scene. Her lover, George, is standing there with the wire hanger stuck in his mouth, piercing through his head. His eyes are bulging. Mildred lets out a piercing scream.

MILDRED

AHHHHHHHHH Oh my God, George, what
happened, who did this!?

The man regurgitates and without even uttering a scream, falls to the floor, dead, in a pool of blood.

64 64 MILDRED, GEORGE, BED, BEDROOM, NIGHTSTAND.

Mildred gets off the bed and tries to help him, but she is afraid of the sight of blood and loses a lot of blood herself.

MILDRED

Oh my God, all this blood! And now
who's going to clean it up? I'm
terrified of blood!

She doesn't know what to do to help him without getting blood on herself. George dies, emitting a few groans. His eyes remain wide open, glassy.

MILDRED

Noooo, that idiot is dead! And now
what do I do? I can't call an
ambulance, they would call the

(CONTINUA)

(CONTINUA)

MILDRED (SEGUE)
police and they would find the
alcohol and all those ecstasy pills
and marijuana that I have at
home...

65 65 MILDRED, GEORGE, BED, CLOSET, BEDROOM, NIGHTSTAND.

The woman opens the closet, takes the bedsheet, and covers George's body.

MILDRED
And now what do I do? I can't keep
him here in the house... I can't
even go and tell Jacob, he would
kick me out immediately, and he'd
be right.

She moves the curtain from the window and looks outside.

MILDRED
There's no one outside. I could put
him in a bag and bury him in the
woods, so no one finds him. And
even if they do find him, there's
no evidence that he was at my
place.

66 66 MILDRED, FRONT DOOR, BAG WITH GEORGE'S BODY, CAR, STREET.

The front door of the house opens. Mildred's head appears from behind a corner of the door to make sure no one is around. Then she grabs the bag with George's body and drags it to the car.

67 67 MILDRED, CAR, TRUNK, BAG WITH GEORGE'S BODY.

She opens the trunk and puts the body inside. Then, still looking around to make sure no one has seen her, she gets in the car, starts the engine, and drives away.

68 68 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS THINGS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR.

As Mildred's car drives away, Jacob, her son, turns off the projector even though the third reel is not finished yet and goes to the window. He sees Mildred's car getting farther.

(CONTINUA)

JACOB

Where is my mother going now?

Jacob is worried. He knows that when his mother goes out, she drinks or does drugs, and when she comes back home, she's a wreck. He's afraid that sooner or later she might end up back in jail for drug dealing or, even worse, lose her life.

JACOB

I just hope she's not going to get drunk or do drugs... That she uses her head and doesn't do something stupid this time.

69 69 JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, VARIOUS THINGS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR.

Then, punching the wall to release his anger, Jacob reflects and knows that there's nothing more he can do for his mother. At this point, it's impossible for her to get off the path of drugs and alcohol.

JACOB

What am I saying? When has my mother ever used her head? She's a lost cause, and I have to start thinking about my future and my own life!

Leaving the window and approaching the trunk and the items, he reflects:

JACOB

I have to stop taking care of her; she's beyond recovery. I need to think about these items, where to sell them, and make some money for myself.

70 70 MILDRED, CAR, FOREST, SHOVEL, TRUNK, BAG WITH GEORGE'S BODY.

Mildred arrives in a forest. She takes a shovel from the trunk and starts digging a hole. Then she throws George's body inside the bag into the hole. Finally, she begins to cover everything up.

71 71 MILDRED, CAR, FOREST, SHOVEL, TRUNK, BAG WITH GEORGE'S BODY.

After finishing covering the hole, she turns around with the shovel in her hand, ready to leave. She has only taken two steps away from the burial site when a noise from behind freezes her in place out of fear. She slowly turns around to see where that noise came from. As soon as she turns, she sees that George's body is sitting outside the hole, still inside the bag, on top of the grave.

72 72 MILDRED, GEORGE, GRAVE, SHOVEL.

George's mouth, with the hanger still inserted, emits monstrous sounds. Mildred starts screaming in terror. She wants to escape, but she is petrified with fear.

MILDRED

Ahhhhhhhh It can't be! You...
you... you're dead! Ahhhhhhh

George's hands manage to break the bag, and slowly his head emerges from the bag. His face has turned into that of a hideous monster. With one hand, the demon George removes the hanger from his mouth. As soon as it's removed from his mouth, a spurt of putrid black blood gushes out. Mildred is terrified and disgusted by the scene unfolding before her eyes.

73 73 MILDRED, GEORGE, GRAVE, SHOVEL.

Meanwhile, George manages to get out of the bag, stands up, and takes a clumsy step.

MILDRED

No... no! It can't be, you're dead!
Dead!

The man takes another step towards Mildred, emitting guttural noises.

MILDRED

NO! You're dead, and you can't walk
now!

At this point, George is able to speak, although his voice and words still sound guttural...

GEORGE

I will eat your heart and send your
soul to the fires of hell!

74 74 MILDRED, GEORGE, GRAVE, SHOVEL.

Mildred is terrified, but in the midst of her fear, she makes a sudden move: With the shovel, she swiftly decapitates George's head from his body. The body falls, and the head lands on Mildred, who screams and throws the head away with one hand.

75 75 MILDRED, GEORGE, GRAVE, SHOVEL.

Then, with the shovel, she dismembers George's body, cutting off the arms and legs. Finally, she turns the head into a pulp using the shovel.

MILDRED

You ended up in the fires of hell,
George! And stay there!

76 76 MILDRED, CAR, FOREST, SHOVEL, TRUNK.

The woman loads the shovel into the car and screeches away.

77 77 MILDRED, BARMAN, CAR, BAR, SHOVEL, COUNTER, CHAIR, BOTTLE OF SCOTCH.

Arriving at a bar, she decides to drown herself in alcohol. Sitting at the bar counter, looking disgusting, she has already finished a bottle of Scotch. Then, addressing the bartender:

MILDRED

Hey, you! Give me a bottle of good
wine now! (in a drunken voice

BARMAN

Hasn't Mildred already had too much
to drink?

MILDRED

Hey, do you want to give me a
lecture too? Isn't my son enough?
(in a drunken voice

BARMAN

Maybe her son is right. Why waste
her life on alcohol...

MILDRED

Alcohol and ecstasy, to be precise!
(in a drunken voice

(CONTINUA)

BARMAN

...even worse! Why waste her life
on alcohol and drugs? She's a
beautiful lady

MILDRED

Hey, I told you I want a bottle of
wine, so do your f*cking job...

Mildred doesn't manage to finish her sentence. Her head
slumps heavily onto the bar counter. After a few moments,
she starts snoring.

BARMAN

Here we go again. It's already the
fifth time this has happened. She
comes here to get drunk and then
collapses. And now I have to wait
for her to wake up...

78 78 CORINNE, JACOB, STREET, B&B HOUSE, DOORBELL, DOOR,
INTERCOM

Meanwhile, on the street in front of Jacob's B&B house, a
girl named Corinne, Jacob's girlfriend, dressed elegantly,
rings the doorbell. Jacob's voice comes through the
intercom.

JACOB

Who is it?

CORINNE

It's me, Jack. Sorry for the delay,
but they made me work late at the
office!

JACOB

Come on up! The door opens.

79 79 CORINNE, STREET, B&B HOUSE, DOORBELL, DOOR, INTERCOM,
HALLWAY

Corinne enters the building and walks past the partially
open door of the young couple's room, hearing some commotion
inside... She would like to stop and listen, but she knows
it's not polite to pry, so she restrains herself and simply
comments, continuing on her way.

CORINNE

What a mess... I don't know how
Jack can put up with all this...

80 80 CORINNE, JACOB, STAIRS, B&B HOUSE, DOOR

The girl climbs the stairs, reaching Jacob's apartment, and knocks on the door. Jacob opens it.

JACOB
FINALLY! I thought you'd never arrive...

CORINNE
You know I would have let you know if I couldn't make it. But they made me work overtime at the office, and they let me leave just now.

JACOB
At midnight? Come on, have a seat. You must be tired!

81 81 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Corinne moves the chair away from the table and sits down. Jacob sits down next to her.

CORINNE
Jack, I'm sorry, but you know I need to work overtime, otherwise I can't afford my rent and studies!

JACOB
You wouldn't have to pay rent if you moved in with me!

CORINNE
One day it will happen. Especially when those people downstairs are gone. You should hear the noise when I passed by their door...

82 82 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Jacob's eyes widen as he tells his girlfriend.

JACOB
TELL ME ABOUT IT! I've been hearing the noise from downstairs all day! They have no respect...

(CONTINUA)

CORINNE

And then there's your mother...

JACOB

You know I can't kick her out. If she goes back to living alone without me keeping an eye on her, she'll end up in a bad state. You know now she's not only drinking but also using drugs?

CORINNE

Heavens, how can a woman let herself sink like that? Doesn't she think about the harm she's causing you by seeing her like that?

Jacob shrugs.

JACOB

I'm starting to think she doesn't care about me anymore. Her only fear is that I'll leave her on the street and close the door on her forever.

83

83 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET, MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Corinne notices the bedsheet hanging by the window and the projector.

CORINNE

What were you watching with the projector? Jacob smiles and proudly shows her his purchase.

JACOB

You should know that today I stumbled upon an antique market in town. At one stall, I found this trunk with these three films, this dagger, and these clay tablets inside...

84 84 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET,
MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS,
FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Corinne takes one of the tablets in her hand and examines it closely.

CORINNE
It looks ancient...

JACOB
They're Sumerian tablets...

CORINNE
Sumerian?

JACOB
Yes, they were discovered by an
archaeologist who brought them to
his cottage to translate them...

85 85 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET,
MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS,
FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Corinne continues to examine the tablets, now picking up the others.

CORINNE
And what are all these symbols
engraved on them?

JACOB
It seems that these tablets bear
the engraved signs that bring forth
the laws of death. Corinne is even
more curious.

CORINNE
Laws... of death?

JACOB
Better known as the codes of life
and death. It appears that these
symbols compose formulas capable of
awakening demons or bringing the
dead back to life.

CORINNE
Are you kidding me?

86 86 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET,
MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS,
FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

JACOB

No, I'm dead serious! The
archaeologist translated them into
a book he wrote: the "Book of
Kutu,"

which has since disappeared.

CORINNE

Come on, it must be a legend, a
myth, like the curse that befalls
you when you desecrate a pharaoh's
tomb!

JACOB

I'm not convinced it's a legend...
The archaeologist read one of these
formulas and was possessed by a
terrible demon, Azathoth.

CORINNE

Well, he must have performed an
exorcism to get rid of it, right?
He must have gone to a priest
and...

JACOB

He committed suicide!

CORINNE

What?

87 87 CORINNE, JACOB, B&B HOUSE, STAIRS, KITCHEN, INT, SUNSET,
MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS,
FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR JACOB

When the archaeologist, in a moment of clarity, realized he
had awakened this force of evil, he stabbed himself to avoid
being possessed again.

CORINNE

Oh my God... Maybe it's better if
you return that stuff where you
found it...

JACOB

Yes, I'll get rid of it by selling
it to an antique dealer. I intend
to make some money out of it...

88 88 MILDRED, SERA, EAST, ROAD

Mildred is on the road that cuts through the countryside and leads to the small town, alone in the darkness. The bartender didn't allow her to take the car because she was too drunk and made her walk back home. She walks unsteadily due to the intoxication. At a certain point, she hears some noises behind her. She turns around, swaying, to see who's there.

MILDRED

Who's there? (slurring her words)
There's no one behind her.

Mildred turns back around and continues walking. Once again, a noise behind her stops her. Mildred turns around.

MILDRED

So, who's there? Are you done
following me? (In a drunken
voice)

89 89 MILDRED, SERA, EAST, ROAD, GUTTURAL SOUNDS

From the road far away from her, a hoarse voice emits guttural sounds. Terrified, Mildred exclaims:

MILDRED

Stay away from me, got it? Leave me
alone!

Once again, the guttural voice seems to grow louder. A gust of wind hits Mildred as if someone slapped her.

MILDRED

Ah, help! Who are you? Go away!

90 90 MILDRED, SERA, EAST, ROAD, GUTTURAL SOUNDS, SHOES

Mildred starts running with all her strength. She runs in a disoriented manner because her drunkenness hampers her ability to coordinate her movements properly. She trips and loses one of her shoes. The evil spirit is getting closer to her. At this point, Mildred takes off her shoes and, holding them in her hand, starts running like a madwoman, screaming for help.

MILDRED

Help! Help, someone's following me!

91 91 MILDRED, SERA, EAST, ROAD, GUTTURAL SOUNDS, SHOES, KEYS, DOOR, B&B HOUSE

Finally, she arrives in the town and stands in front of her son's B&B house. She takes out her keys, trying to insert the key into the lock, but her hands tremble, and the keys fall to the ground. Meanwhile, the force of evil (in a subjective camera shot) is getting closer to Mildred.

92 92 MILDRED, SERA, EAST, ROAD, GUTTURAL SOUNDS, SHOES, KEYS, DOOR, B&B HOUSE

The woman picks up the keys and finally manages to open the door, rushes inside, and slams the door in the face of the evil spirit.

The evil spirit retreats, retracing its steps backward on the road. (Effect created by reversing the footage of the advancing spirit.

93 93 MILDRED, INT, B&B HOUSE, FOYER, HALLWAY, SHOES, DOG, ROOM DOOR

Inside the foyer, Mildred leans against the door to prevent the force of evil from entering. When she hears silence again, she moves away from the door, slips her shoes back on. Meanwhile, the dog her son had given her starts barking incessantly.

MILDRED

"Stay quiet, Flick, it's me, you
stupid dog! Why are you barking?
I'm coming!"

The dog continues barking from behind Mildred's room door. She crosses the entrance hallway, passing by the door of the room rented by the young couple.

MILDRED

Finally home... But what the hell
were those voices and those sounds
that were chasing me?

When she's about to insert the key into the lock of her room door, with the dog still barking as if sensing that something is about to happen, Mildred hears the guttural growls once again coming towards her.

94 94 MILDRED, TANIA, INT, B&B HOUSE, FOYER, CORRIDOR, SHOES,
DOG, ROOM DOOR

She turns slowly and sees Tania, the girl from the young couple, at the end of the corridor, holding a large kitchen fork. Mildred is taken aback by the terrifying expression on the girl's face as she approaches. She tries to open the door but fails. The dog keeps barking and growling.

95 95 MILDRED, TANIA, INT, B&B HOUSE, FOYER, CORRIDOR, SHOES,
DOG, ROOM DOOR

The possessed girl is practically on top of Mildred, attempting to kill her with the fork. Not knowing how to defend herself as she has no weapon, Mildred bites the girl's arm, causing her to scream and drop the fork. The demon girl vomits blood from her mouth onto Mildred's face.

96 96 CORINNE, JACOB, B&B HOUSE, LIVING ROOM, INT, EVENING,
MISCELLANEOUS

Upstairs, the two lovers, Jacob and Corinne, are in the living room, kissing when Corinne suddenly stops and exclaims,

CORINNE

Listen to that commotion! It sounds
like your mother's voice.

JACOB

It must be her, probably drunk as
usual!

97 97 MILDRED, TANIA, INT, B&B HOUSE, FOYER, CORRIDOR, SHOES,
DOG, ROOM DOOR

The struggle continues, and in a moment of great effort, Mildred manages to pick up the fork from the floor and thrust it straight into the demon girl's eyes, causing her to fall lifeless to the ground. Exhausted and with her face covered in blood, Mildred enters her room and closes the door.

98 98 CORINNE, JACOB, B&B HOUSE

The two lovers on the couch in the living room continue to kiss when they hear the front door open. Corinne abruptly stops.

(CONTINUA)

CORINNE

Did you hear that? Someone has
entered the house! Jacob stands up.

JACOB

Wait, I'll go check...

CORINNE

I'm coming with you!

99 99 CORINNE, JACOB, MILDRED, B&B HOUSE, KITCHEN, DISHES,
SINK, INT, DOOR, MISCELLANEOUS, TRUNK, CHAIRS, TABLE,
SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

The two young ones arrive in the kitchen and see Jacob's
mother standing at the wide-open door in a pitiful state.

JACOB

Mom, are you okay? What have you
done?

Mildred, haggard and disoriented, takes step by step closer
to the sink. She picks up the dishes and starts smashing
them in the sink, one after another, stacking them and
breaking them into pieces... Jacob is astounded:

JACOB

Mom, what the hell are you doing!?
Why are you smashing my dishes?

100 100 CORINNE, JACOB, MILDRED, B&B HOUSE, KITCHEN, DISHES,
SINK, INT, DOOR, MISCELLANEOUS, TRUNK, CHAIRS, TABLE,
SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Mildred tries to speak, but in her confused state, her words
come out slurred...

MILDRED

I killed George... That filthy,
repulsive creature won't bother me
anymore, hee hee hee hee (Giggles).
And I also killed that dirty and
hateful neighbor slut, hee hee hee
(continues giggling). Now she and
her despicable boyfriend will cause
chaos only in hell! Hee hee hee.

JACOB

Mom, you're drunk, you can't have
done this!

(CONTINUA)

MILDRED

Oh, yes, I did, and it's all thanks
to those tablets and films you
bought!

JACOB WAIT... HOW DO YOU KNOW ABOUT THE TABLETS AND FILMS? I
DIDN'T TELL YOU ANYTHING ABOUT IT!

MILDRED

AH AH AH, I KNOW EVERYTHING AND SEE
EVERYTHING, IH IH IH (Laughs
again).

101 101 CORINNE, JACOB, MILDRED, B&B HOUSE, KITCHEN, DISHES,
SINK, INT, DOOR, MISCELLANEOUS, TRUNK, CHAIRS, TABLE,
SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR

Jacob's mother loses her balance and falls to the ground,
hitting her head on the sink. Jacob and Corinne immediately
rush to her side to help her.

CORINNE

Holy God, look at her face! She's
unrecognizable! She doesn't seem
like herself anymore!

JACOB

Corinne, please call the emergency
room right away and ask them to
come urgently!

Corinne takes out her cellphone and dials the emergency
room, but then she realizes there's no signal!

CORINNE

Jack, there's no signal!

JACOB

THEN HURRY TO THE EMERGENCY ROOM
AND CALL AN AMBULANCE, PLEASE! I
CAN'T FEEL HER PULSE ANYMORE, MY
MOTHER IS DYING!

102 102 CORINNE, JACOB, MILDRED, B&B HOUSE, KITCHEN, DISHES,
SINK, INT, DOOR, MISCELLANEOUS, TRUNK, CHAIRS, TABLE,
SUMERIAN TABLETS, FILMS, DAGGER, DIARY, BEDSHEET, PROJECTOR,
KEYS

Terrified by the situation, the frightened girl responds to
Jacob.

(CONTINUA)

CORINNE

Okay, I'll grab the car keys and go
right away!

JACOB

Please, hurry!

Corinne takes the keys from the coffee table in the living
room, then passes by Jacob and his mother again, saying:

CORINNE

I'm going!

103 103 CORINNE, TANIA DEAD BODY ONLY, INT, STAIRS, CORRIDOR

While Jacob remains with his mother lying on the ground,
Corinne rushes down the stairs. But when she reaches the
foyer, she finds the dead body of the demon girl with the
fork sticking out of her eyes. Corinne screams at the top of
her lungs.

CORINNE

AHHHHHHHHHHH

104 104 CORINNE, TANIA (DEAD BODY ONLY), JACOB, INT, STAIRS,
CORRIDOR

Upon hearing Corinne's scream, Jacob rushes towards the
foyer corridor and sees Corinne terrified in front of the
slain demon Tania's body.

JACOB

Oh my God, what happened?

CORINNE

I found her dead here. Look at her
face... It's horrifying! And your
mother, her face... has the same
look, the same eyes as her! What's
happening? MY GOD, WHAT'S
HAPPENING?! (frantic voice)

105 105 CORINNE, JACOB, TANIA (DEAD BODY ONLY), INT, STAIRS,
CORRIDOR

Jacob, looking at Tania's lifeless body, steps back, shaking
his head in denial.

(CONTINUA)

JACOB

No, it can't be... it can't be true...

CORINNE

Do you want to explain what's going on?

106 106 CORINNE, JACOB, TANIA (DEAD BODY ONLY), INT, STAIRS, CORRIDOR

Jacob brings his hands to his head...

JACOB

Corinne, I think I've made the biggest mistake in the world...

CORINNE

What do you mean?

JACOB

Do you remember the films and tablets I bought from that seller?

CORINNE

Yes, and what about them?

JACOB

In those Sumerian tablets, there's an inscription of a formula capable of awakening evil spirits and allowing them to possess the bodies of the living and the dead.

CORINNE

So what? You didn't read them, right? You don't know Sumerian!

JACOB

I didn't read them, but the films... I watched and listened to the recorded films with the projector, made by the archaeologist who discovered them. In the second film, the professor read the formula out loud...

CORINNE

And then? I don't understand what you're saying...

(CONTINUA)

JACOB

Can't you see? THAT FILM, THAT
RECORDING HAS AWAKENED THE FORCES
OF EVIL!

CORINNE

OH MY GOD! What do we do now?

JACOB

We need to go back upstairs. We
have to take my mother away before
the forces of evil possess her!

107 107 CORINNE, JACOB, MILDRED, INT, B&B HOUSE, KITCHEN,
DISHES, SINK, INT, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS,
TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET,
PROJECTOR, KEYS

Jacob and Corinne enter the house and notice that Mildred's
body is no longer on the floor.

JACOB

My mother! She's gone!

CORINNE

How is that possible? Who could
have taken her?

JACOB

Or maybe she regained consciousness
and got up. We need to find her! Or
worse, she's become... No, I can't
believe it! You search the
upstairs, and I'll go down to the
rooms below!

CORINNE

But we didn't see her go
downstairs!

JACOB

No, but it's possible that while we
were looking at Tania's body, she
passed behind us without making any
noise and went to a room!

CORINNE

Alright, I'll check up here...

108 108 CORINNE, MILDRED, B&B HOUSE, INT, BATHROOM, SCISSORS,
EYE

Jacob descends the stairs while Corinne remains in the apartment and starts searching room by room. When she reaches the bathroom, she sees Mildred crouched on the floor, facing away from her.

CORINNE
Oh, thank God, Mildred, you're
here! We've been looking everywhere
for you. How are you? Have you
recovered?

Mildred doesn't speak, only emits guttural sounds.

CORINNE
You're not saying anything?

Corinne approaches, about to turn her around, and when Mildred faces her, pure horror is revealed. Mildred has completely gouged out her right eye with a pair of scissors, tearing through the eye socket.

109 109 CORINNE, MILDRED, B&B HOUSE, INT, BATHROOM, SCISSORS,
EYE

As she turns, she still has the scissors in one hand, holding her right eye in the other.

CORINNE
AHHHHHH MILDRED, WHAT HAVE YOU
DONE!

Mildred presents her right eye, holding it in the palm of her hand, attempting to bring it closer to Corinne, who recoils.

MILDRED
You want it? It's my eye! Taste it,
it's delicious!

Corinne is shocked and tries to step back to distance herself from Jacob's mother.

110 110 CORINNE, MILDRED, B&B HOUSE, INT, BATHROOM, SCISSORS,
EYE

Mildred suddenly starts crawling on all fours and lunges at Corinne, biting her ankle. Corinne loses her balance and ends up lying on the floor. Mildred then jumps on top of her, vomiting black liquid onto her face, and starts laughing with a guttural voice.

111 111 CORINNE, MILDRED, B&B HOUSE, INT, BATHROOM, SCISSORS, NAIL FILE, EYE

Corinne gathers her strength and pushes the demon Mildred backward with her hands. Then Corinne gets up and sees a sharp nail file on the bathroom sink, grabbing it. As Mildred approaches again to deliver the final blow, Corinne plunges the pointed tip of the nail file directly into Mildred's left eye. Mildred falls backward as if dead.

112 112 CORINNE, MILDRED, INT, B&B HOUSE, BATHROOM, SCISSORS, NAIL FILE, EYE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE

As Corinne limps out of the bathroom, she notices that Mildred's bite on her ankle has become infected, and the infection is spreading throughout her foot. Terrified of turning into a living dead like Mildred, Corinne rushes to the kitchen, grabs a butcher knife, places her leg on the table, and with one swift strike, she cuts off her foot at the ankle. Blood splatters everywhere. Corinne screams in pain as she delivers another blow with the knife to her foot.

113 113 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE

At that moment, the door bursts open, and Jacob enters, wide-eyed with horror at what he sees.

JACOB

N0000! Corinne, what are you doing?

Corinne, sobbing, tries to lower her foot from the table. But as she attempts to pull her leg down, the foot, rotten from infection, detaches from her leg, creating a pool of blood.

114 114 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE

Trying to stay upright without her severed foot still on the table, the tearful girl attempts to explain...

CORINNE

Jack, your mother... Did you see what she did to me? She bit my ankle, and it immediately got infected. I didn't want to become a monster like her, so I tried to stop the infection by cutting off the infected foot.

115 115 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE

What Jacob has witnessed is too much to bear. First his mother, then the tenant in the room below, and now his girlfriend. Devastated by the horror, Jacob screams to the sky:

JACOB

God, please... let this be a dream, a horrible nightmare! Let none of this be real!

Corinne, barely able to speak, addresses Jacob:

CORINNE

My love... it's all real, and if you don't help me stop the bleeding in my leg right now, I'll die and become a living dead like your mother!

Suddenly, Jacob snaps back to his senses and knows exactly what to do.

JACOB

You're right, I have to do something.

116 116 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE, PILLS, NAPKIN

Jacob turns on the stove, takes the knife, and heats it over the flame. Then he retrieves some pills and a glass of water and gives them to Corinne.

JACOB

These are powerful painkillers.
They'll numb you and make the pain
more bearable.

The girl ingests the pills given by her boyfriend. Then Jacob takes a napkin, crumples it up, and puts it in her mouth.

JACOB

This is to make sure you don't bite
your tongue!

117 117 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE, NAPKIN

Once the knife is hot, Jacob grabs it by the handle and approaches the girl.

JACOB

Now, bite down on the napkin I put
in your mouth. This will hurt a
lot, my love. But I have to
cauterize the wound before you
bleed to death. You have to try to
hang on. Do it for me because I
don't want to lose you!

Jacob places the hot knife against the wound. Corinne screams in pain, even with the napkin in her mouth.

118 118 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE, NAPKIN

Jacob heats the knife again over the flame and applies it to the stump of Corinne's leg. Corinne is now voiceless, unable to scream, and she faints from the pain. Jacob takes a glance at the stump and sees that the wound is well cauterized.

119 119 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, CHEST, CHAIRS, TABLE, SUMERIAN TABLETS, FILMS, DAGGER, DIARY, SHEET, PROJECTOR, KNIFE

Jacob picks up the girl and lays her on the sofa bed in the living room. He uses a bandage to dress his girlfriend's stump.

JACOB

Now rest, my love. When you wake up, you'll feel better.

120 120 CORINNE, JACOB, MILDRED, BATHROOM, INT, EYE, NAIL FILE, INT, LIVING ROOM, SOFA BED

Jacob remembers his mother. He goes to the bathroom to see what happened. In a pool of blood, he finds the woman lying on her back. He approaches her, turns her over, and sees that she's missing an eye. Next to her, he finds the eye on the floor. In her other eye, a nail file is lodged in the iris.

JACOB

My God, what happened to you, Mom?
You were a terrible mother, but you didn't deserve this fate.

121 121 JACOB, MILDRED, BATHROOM, INT, EYE, NAIL FILE

As Jacob tries to leave the bathroom, a hand grabs his ankle. Mildred screams and sits up. Terrified, Jacob exclaims:

JACOB

No, it can't be that you're still moving!

Jacob jerks his foot to free himself from her grasp.

JACOB

You're blind, Mom, you can't hurt me!

MILDRED

Ahahaha, darling, your mommy doesn't need eyes to know where you are. I can smell it, that stench of human filth you carry around!

(CONTINUA)

JACOB

This can't be happening, nothing
can stop her!

122 122 CORINNE, JACOB, INT, B&B HOUSE, LIVING ROOM, PICKET

Jacob rushes into the living room. Corinne is still lying on the sofa bed, lost in her dreams. He needs to protect her somehow. He knows that if his mother reaches the living room, she'll kill Corinne instantly. Near the entrance door of the living room, he sees the old picket from his scouting days. He grabs it and positions himself by the door, waiting for his mother.

123 123 MILDRED, CORINNE, JACOB, INT, B&B HOUSE, LIVING ROOM,
PICKET

The mother doesn't take long to arrive.

MILDRED

Jacobyyyy, I can smell you! I know
you're in the living room. I'm
coming to devour your soul!

Jacob waits for his mother with the picket in hand. As expected, Mildred enters the living room. As soon as she does, Jacob thrusts the tip of the picket into her chest. Mildred falls to the ground once again.

124 124 JACOB, MILDRED, CORINNE, INT, B&B HOUSE, LIVING ROOM

Jacob kneels down to see if Mildred is really dead this time. When Jacob's face is just inches away from his mother's face, she grabs Jacob's head with her hands to keep it immobilized and says:

MILDRED

Ungrateful child, give your mommy a
nice kiss!

Mildred sticks out her tongue for a kiss from Jacob. Jacob feels his mother's tongue invading his mouth and widens his eyes, wanting to pull away immediately but unable to. Then he feels something from his mother's mouth entering his own and going down his throat. Jacob starts coughing. Mildred releases him but still holding his head in her hands, she says:

(CONTINUA)

MILDRED

And after a nice kiss, do something
nice for your mommy too!

With violence, Mildred takes Jacob's head and repeatedly slams it against her dress near her undergarments. Jacob can't free himself.

MILDRED

Ahhh, what a pleasure!

125 125 JACOB, MILDRED, CORINNE, INT, B&B HOUSE, LIVING ROOM

Jacob finally manages to free himself from Mildred's grip, pushes his mother, causing her to lose balance and fall backward again.

126 126 JACOB, MILDRED, CORINNE, INT, B&B HOUSE, LIVING ROOM,
FIREPLACE, AXE

Mildred lies on the ground, trying to get up but not knowing where to grab for support due to her blindness. Jacob looks around to find a weapon to tear his mother apart. He finds an axe on the living room fireplace, grabs it, and approaches his mother, who is struggling to get up.

JACOB

Mom, if I were to be reborn, please
don't give birth to any children
because as a mother, you were truly
repugnant! And now, content
yourself with going to hell!

MILDRED

(EMITS A GROWL) GRRRRR

With the axe, Jacob delivers a clean blow to his mother's head, separating it from her body.

127 127 JACOB, MILDRED, CORINNE, INT, B&B HOUSE, LIVING ROOM

As the body continues to writhe, Jacob grabs the head by the hair, goes to the bathroom, opens the toilet lid, and throws the head inside, closing the lid. From the toilet, Mildred's voice screams:

MILDRED

You ungrateful child, get me out of
here now!

(CONTINUA)

JACOB

Have a nice trip to the sewers,
Mom!

Jacob flushes the toilet. Then he opens the bathroom window, returns to the living room, drags his mother's writhing body across the floor to the bathroom, tries to lift it, and throws it out the window.

JACOB

There, all done and taken care of.

128 128 JACOB, CORINNE, INT, B&B LIVING ROOM

Jacob is extremely tired. All these events, the various deaths, and the fight with his mother have drained him of his strength. He goes into the living room, sits on the floor, and rests his head next to the sofa, close to his beloved Corinne.

129 129 JACOB, CORINNE, INT, B&B LIVING ROOM

Many hours later, Corinne wakes up. She lifts her head and sees that her foot is missing. Then she remembers everything. She sits up on the sofa bed and sees her beloved Jacob leaning against the sofa, appearing to be asleep. With one hand, she tries to shake him awake, but Jacob doesn't wake up. She gives him a stronger shake, and Jacob's body slides to the floor. Corinne realizes that her fiancé is dead.

CORINNE

No, please... no, Jack! You can't
be dead too!

Corinne slowly tries to get off the bed and lets herself slide to the floor. Crawling, she reaches Jacob's lifeless body. The girl tries to feel if his heart is beating, but she feels nothing.

CORINNE

No, Jack, nooo! You can't leave me
here alone! You can't leave me like
this, I love you...

130 130 JACOB, CORINNE, INT, B&B LIVING ROOM

Corinne gives one final kiss on Jacob's mouth, then, crawling and dragging herself along the floor, she moves away from Jacob's body and enters the kitchen. The kitchen is dark, barely illuminated by the light filtering from the living room.

131 131 CORINNE, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, MISCELLANEOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, NAPKIN, KNIFE

With great effort, Corinne tries to stand up, gathering her strength, and sits in the chair next to the projector. As she sits down, she notices that the third film reel that Jacob was about to watch is still inserted in the projector. She turns on the projector, and the footage shows the archaeologist Prof. Pedro Caranza in his final moments of life:

ARCHAEOLOGIST CARANZA'S VOICE

I have decided to take my own life
to prevent the spirit I have
summoned from possessing my body
again and doing terrible things.

Corinne watches the footage attentively.

ARCHAEOLOGIST CARANZA'S VOICE

I hope to no longer be possessed in
death by this diabolical spirit,
but just in case, to anyone
watching this footage: Demons are
great deceivers. When you believe
they are dead, they are not. The
only way to stop them and destroy
them is to tear their bodies apart,
divide the parts, and destroy each
one of them. Only then will you be
safe!

132 132 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN

The film reel ends. The white light from the projector illuminates the room, revealing Jacob just outside the kitchen door. Corinne, upon seeing him, is terrified once again and exclaims:

(CONTINUA)

CORINNE

No, nooo, even you, my love, are possessed!

Jacob moves in jerky, disjointed movements, slowly advancing towards the kitchen. Corinne knows that if Jacob reaches her, it's the end for her. Without a foot, she cannot escape. She sees the large knife she used to cut off her own foot still on the table. She brings it closer, ready to grab it as soon as Jacob is within reach.

133 133 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN

Jacob inches closer, only a few centimeters away from Corinne. Corinne grabs the knife, and as Jacob leans in to bite her, she swings the knife, striking him in the head and shattering his skull. She then begins to stab Jacob all over his body as he falls to the ground. Corinne throws herself onto him and, using the knife on his neck, she forcefully tries to decapitate him. Blood splatters everywhere, but Corinne doesn't stop until the head is detached. Once the head is severed, she throws it away from the body into the living room.

134 134 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN, OLD AGE STAFF

Corinne lies on the ground next to Jacob's motionless and mutilated body. She tries to regain her strength and relax a bit. While lying on the ground, Corinne reminisces about the beautiful moments she shared with Jacob, like when he proposed to her. (Flashback

135 135 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN

In the flashback of Jacob and Corinne's memory, the two young lovers are standing in the kitchen, side by side. Jacob takes a small box out of his pocket, then kneels down and offers the box to his fiancée.

JACOB

It would be an honor for me to take you as my wife... Corinne, will you marry me?

A tear of joy streams down Corinne's face.

(CONTINUA)

CORINNE

Jack, I love you, and of course, I want to! Yes, I want to marry you, be your wife, and spend my entire life by your side!

(END FLASHBACK)

136 136 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN, OLD AGE STAFF

The memory of Jacob proposing to her breaks Corinne's heart.

CORINNE

Love, we were supposed to get married in ten days, but now I'm here alone, without a foot, with my life shattered, and without you! How will I go on?

Corinne picks up the knife from the ground next to her and is about to take her own life. She points the knife towards her chest. But then she sees an old age staff leaning against the kitchen wall, behind the entrance door. She doesn't know why the staff is there in the corner, but she knows that it could be her salvation.

137 137 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN, OLD AGE STAFF

She drops the knife to the ground and forcefully crawls, using her hands and knees, to the other side of the kitchen, towards the entrance door. She takes the old age staff, then, approaching the table, she musters strength and tries to stand up.

138 138 CORINNE, JACOB, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN, OLD AGE STAFF

Using the staff as a crutch, the girl manages to walk, hopping step by step along the kitchen. At that point, she returns to the entrance door, turns off the kitchen light, closes the door, and leaves.

139 139 THIEF, INT, B&B HOUSE, HALLWAY AND BEDROOM DOOR

A thief forces open the front door of the house and enters Jacob's B&B. The thief opens the first door along the ground floor hallway, but sees that it's completely dark inside. They turn on their flashlight but realize it's just a bedroom with nothing interesting to steal. The same thing happens with the second room. The thief forces open the door, looks inside with the flashlight, and again finds nothing worth taking.

140 140 THIEF, INT, B&B HOUSE, LIVING ROOM, FURNITURE, SOFA, BOOKCASES, BOOKS, TABLE WITH CHAIR, VARIOUS TRINKETS

At this point, the thief goes upstairs and reaches Jacob's apartment. They force open the door and enter. Using the flashlight, they illuminate the dark apartment, which has no electricity. The thief crosses the kitchen, reaches the living room, and looks around, shining the flashlight.

THIEF

Nah, just worthless trinkets. I won't make a penny selling these things...

141 141 THIEF, INT, B&B HOUSE, BATHROOM, BEDROOM

The thief continues and enters the bathroom and bedroom. They open the bedroom door but don't step inside, already realizing there's nothing to steal there either.

142 142 THIEF, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR, VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN

Returning to the kitchen, the thief takes a look at the things on the table. In doing so, they notice the Sumerian tablets, the three film reels, the ancient Sumerian dagger, and the professor's diary.

THIEF

Who knows if these things have any value. They pick up one of the Sumerian tablets and examine it closely.

THIEF

These might have some value, they look ancient... Well, let's take all this stuff. There's nothing

(CONTINUA)

(CONTINUA)

THIEF (SEGUE)
else worth stealing in this house
anyway!

143 143 THIEF, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR,
VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM
REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN

The thief opens the old trunk. Then, they take some paper
napkins and wrap each of the ancient tablets individually,
placing them inside the trunk. They also wrap the Sumerian
dagger with a napkin and place it in the trunk.

144 144 THIEF, INT, B&B HOUSE, KITCHEN, DISHES, SINK, DOOR,
VARIOUS ITEMS, TRUNK, CHAIRS, TABLE, SUMERIAN TABLETS, FILM
REELS, DAGGER, DIARY, BEDSHEET, PROJECTOR, KNIFE, NAPKIN

They then place the old diary of Prof. Caranza inside the
trunk. At that point, they take the three film reels and
stack them on top of each other. Using tape, they secure
them together and also place them inside the trunk. They
close the trunk, grab it, open the entrance door, and
leave... They have completed their theft.

145 145 INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE

An antique dealer is sitting on the sofa, holding a painting
in his hand, when he hears the doorbell ringing.

ANTIQUÉ DEALER
Who could be disturbing me at this
hour?

The doorbell rings insistently once again.

ANTIQUÉ DEALER
Alright, alright, damn it! I'm
coming!

146 146 EXT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE

The antique dealer steps out of the house, crosses the
courtyard, and approaches the gate. He sees that it's the
thief he hired to find things to sell at his antique market.

(CONTINUA)

ANTIQUÉ DEALER

Ah, it's you... Did you have to come at this hour?

THIEF

Are you going to open the door or not? This time I've stolen some interesting things for you!

ANTIQUÉ DEALER

Are you an idiot? Can't you see there are houses all around? Do you want them to hear and call the police? Come on in, you imbecile!

THIEF

Wait, I'll get the stuff from the car!

147 147 EXT, NIGHT, THIEF, ANTIQUÉ DEALER, CAR, TRUNK

The thief goes to their car, opens the door, and takes out the trunk. Then, they close the door and walk towards the antique dealer, carrying the trunk in their hands.

148 148 EXT, NIGHT, GATE, INT, THIEF, ANTIQUÉ DEALER, CAR, ANTIQUÉ DEALER'S HOUSE, TRUNK

The antique dealer opens the gate and lets the thief into the house.

THIEF

Here's the loot...

ANTIQUÉ DEALER

Are you telling me you disturbed me at this hour to try and sell me an old dusty trunk? Do you know how many old trunks I can find without having to pay you for this?

THIEF

Wait, it's not the trunk that's important, but its contents!

ANTIQUÉ DEALER

Put it on that table over there, the antique dealer says, pointing his finger at the table.

149 149 INT, NIGHT, THIEF, ANTIQUE DEALER, CAR, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK

The thief walks towards the table and places the trunk on it. The antique dealer approaches as well. The thief opens the trunk, but everything inside is wrapped in paper napkins.

 ANTIQUE DEALER
What is this stuff?

 THIEF
Can't you see?

150 150 INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN TABLET

Then the thief turns around to look at the contents and sees that everything is wrapped in paper.

 THIEF
Oh, right! You can't see because
the objects are all wrapped in
paper. I wrapped everything to
avoid breaking anything!

The thief unwraps one of the Sumerian tablets.

 THIEF
Look here. There are seven of these
tablets inside!

151 151 INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN TABLET

The antique dealer examines the ancient tablet carefully.

 ANTIQUE DEALER
Hmm, these symbols are
hieroglyphs... Sumerian, to be
precise! Did you say there are
seven of them? markdown

 THIEF
Yes, but there's more, look here...

152 152 INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN DAGGER

The thief takes out the ancient dagger from the trunk and hands it to the antique dealer, who begins to examine it closely, paying attention to every detail.

ANTIQUÉ DEALER

Hmm... this one is Sumerian as well. The handle and skulls are carved from bone. It's excellently crafted. Is there anything else?

THIEF

Inside the trunk, there's an archaeologist's diary and three reels of film that I believe were shot by the archaeologist, probably the one who discovered the tablets and the dagger.

153 153 INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN DAGGER, 100 EUROS

The antique dealer takes out his wallet from his pocket and starts counting the money.

ANTIQUÉ DEALER

So, for the trunk and its contents, I can give you 100 euros.

THIEF

What? Are you trying to cheat me? We both know that those tablets and the dagger are worth much more than 100 euros. How about 500 euros?

ANTIQUÉ DEALER

Oh no, forget it. Either you take the 100 euros I can give you or you can leave right away because you won't be able to sell those tablets and that dagger to anyone. In fact, if they catch you with that stuff in your hands or at home, they might think you stole them from some museum and you'll end up spending more months in jail as if you haven't had enough already!

(CONTINUA)

THIEF

F*** YOU!

ANTIQUÉ DEALER

Make up your mind: either take the
100 euros or get out now!

THIEF

Fine, I'll take the 100 euros, but
I'm done working for you!

154 154 INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN DAGGER, 100 EUROS

The antique dealer hands the man the 100 euros and takes the
trunk and its contents, responding to him.

ANTIQUÉ DEALER

Whatever! Do you think I care? I
can find as many desperate people
like you, willing to steal, as I
want! And now get lost! You got the
money, right? So, scram! Go spend
your money on alcohol and hookers,
as if you're capable of anything
better!

155 155 EXT/INT, NIGHT, THIEF, ANTIQUE DEALER, ANTIQUE DEALER'S
HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN DAGGER, SUMERIAN
TABLETS

The thief exits the antique dealer's house. The antique
dealer takes a magnifying glass from the drawer, then
retrieves one of the Sumerian tablets from the trunk. He
sits at the table and tries to translate it.

ANTIQUÉ DEALER

Let's see if I can translate it.
There seems to be a sentence here:
"TRA-TTA' IMBHA-LA' EXTRA-TTU'
IMPHAC-TU'."

156 156 EXT, NIGHT, FORCE OF EVIL, THIEF, STREET, EVENING, CAR

The force of evil awakens and starts running along the
street. The thief is heading towards his car and gets hit by
the demonic spirit.

157 157 INT, NIGHT, ANTIQUE DEALER, ANTIQUE DEALER'S HOUSE,
TABLE WITH CHAIRS, TRUNK, SUMERIAN DAGGER, SUMERIAN TABLETS

Inside the house, the antique dealer finishes translating the tablet.

ANTIQUÉ DEALER
Yes, it says exactly this... Damn
it, I still remember Sumerian after
all these years of studying it!

A noise comes from the courtyard and catches the antique dealer's attention.

ANTIQUÉ DEALER
Who the hell is out there now?

158 158 INT, NIGHT, FLASHLIGHT, CABINET, ANTIQUÉ DEALER, ANTIQUÉ
DEALER'S HOUSE, TABLE WITH CHAIRS, TRUNK, SUMERIAN DAGGER,
SUMERIAN TABLETS

The antique dealer stands up, walks towards a cabinet, takes a flashlight from it, walks towards the front door, opens the house door...

159 159 EXT, NIGHT, ANTIQUÉ DEALER, FRONT DOOR, VERANDA,
COURTYARD

...and crosses the veranda to reach the courtyard, illuminating his way with the flashlight.

ANTIQUÉ DEALER
WHO'S OUT HERE?

No one responds. The man tries to shine the flashlight around to see if he can spot anyone. But he sees no one.

160 160 EXT, NIGHT, ANTIQUÉ DEALER, THIEF, FLASHLIGHT, FRONT
DOOR, VERANDA, COURTYARD

ANTIQUÉ DEALER
It must have been the wind moving
something...

When the antique dealer is about to reenter the house, he finds a human figure in front of the front door.

ANTIQUÉ DEALER
Who's there?

(CONTINUA)

Guttural sounds come from the figure. The antique dealer points the flashlight at the figure and sees that it's the thief transformed into a hideous creature of evil.

ANTIQUÉ DEALER

Oh my God...

The possessed thief suddenly lunges at the antique dealer, who lets out a piercing scream in the night.

THE END

END CREDITS