

SAM RAIMI'S

BOOK OF THE DEAD



To Sullivan 79

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SCENE CODING

Interior - I
Exterior - E
Day - D
Night - N
Twilight - T

LOCATION CODING

CAR - Car
B - Bridge
CAB - Surrounding area outside cabin
W - Woods
M.R. - Main Room
D.R. - Dining Room
K - Kitchen
C - Cellar
W.S. - Work Shed
L.B. - Linda's Bedroom
S.B. - Shelly's Bedroom
C.B. - Cheryl's Bedroom
B.T.R- Bathroom

EXAMPLE

12 ID - D.R.

TRANSLATION

Scene 12, Interior, Day, Dining Room

1 ED - W

Something evil is lurking deep within the wooded mountains of Tennessee, and the camera takes its point of view. Rising from a swampy bog, the mud slides from view allowing it to see early morning mist hanging about the forest. Creeping silently past trees, gliding over small shrubs, it moves onward through the woods until a mammoth oak rests directly in its path. The tree is uprooted by this unseen force, and falls with a deafening crash.

2 ED - CAR

Near by, a stretch of highway curves along the base of a mountain. The road winds off into oblivion beyond other peaks. From behind view, the rumble of an engine can be heard. It is a large logging truck headed south. Moving away, the truck becomes smaller until finally it disappears in the distance. From where the truck emerged, a dilapidated gold 1973 Oldsmobile comes into view.

3 ID - CAR

Inside, five people can be seen. They are couples ASHLY and LINDA, SCOTT and SHELLY, and CHERYL, ASHLY's sister. Both SCOTT and SHELLY wear "Michigan State" T-shirts, and are students along with the others at that university. SCOTT is driving and SHELLY sits next to him up front. ASHLY, LINDA and CHERYL are in back. They listen to an old "Baby Moses And The Thrillers" song on the radio, and SHELLY is slapping the dash board as if it were a drum.

SHELLY

(Singing with the music)... Together,
forever...

SCOTT

Ash, where are we?

ASHLY

I'll tell ya in a second. Now we're

3 CONTINUED

still on seventy-five just past the
county border...

4 ED - W

Once again, the camera takes the point of view of the
dark and brooding force which stops atop a forest ridge
to peer downward. Its view focuses upon the 1973 Olds-
mobile speeding along the narrow highway below.

5 ID - CAR

ASHLY traces a route on the map with his finger.

ASHLY

...Which would put us...which would
put us...

SCOTT

Jesus Christ, just tell us already
will ya?

ASHLY zeroes in on the map with his finger.

ASHLY

...Right...

SCOTT is growing impatient.

ASHLY

...Right...

SCOTT

Yes?

5 CONTINUED

ASHLY

Here!

Suddenly, the radio stops, and the steering wheel jerks from SCOTT's hand.

6 ED - CAR

The car screeches out of control into the opposite lane. A large oncoming tanker truck with its horn screaming races toward the car on a collision course.

7 ID - CAR

SHELLY

Scotty, watch out!

8 ED - CAR

The truck races closer.

9 ID - CAR

Their steering wheel is locked.

ASHLY

Turn!

10 ED - CAR

At the last possible instant, SCOTT's wheel again can

10 CONTINUED

be controlled, and the car swerves sharply back into its own lane.

11 ED - CAR

The truck speeds harmlessly past them.

12 ID - CAR

ASHLY

Damn it Scott, what the hell was that?
You trying to kill us?

SCOTT

Don't yell at me, it's your lousy
steering wheel. The damn thing jerked
right out of my hand.

ASHLY

I can't understand it. I just had
this thing in for a tune-up.

SHELLY

Radio's dead too, ace.

ASHLY

And I just had 'em tune up the whole
thing yesterday.

SCOTT

Well, then take it back 'cause the
damn thing don't work. Only thing
that works on the whole car is the
lousy horn.

12 CONTINUED

SCOTT honks the horn.

13 ED - CAR

Several local MEN walking down the highway respond to the horn by waving.

14 ID - CAR

SCOTT yells out the window at them.

SCOTT

Aw, go to hell, I'm not waving at ya!

He looks in the rear view mirror. The MEN are still waving in the distance. SCOTT turns back to drive.

SCOTT

Jesus Christ.

SHELLY turns around in the front seat and holds up a pint of Scotch.

SHELLY

Well, I'd like to make a toast. To Scott who almost killed us.

SCOTT

Aw, eat shit and die will ya?

SHELLY and the others laugh.

SHELLY

Okay, okay- then to a wild week-end

14 CONTINUED

in a wonderful cabin with good friends,
(She glances at SCOTT) provided we
live that long.

SHELLY coolly drinks from the Scotch and passes the bottle
back to ASHLY and LINDA. ASHLY pours LINDA a drink in the
bottle cap and keeps the bottle. They raise their drinks.

ASHLY AND LINDA

...With good friends.

They toast, drink and react to the strong liquor. ASHLY
tries to hide his reaction to the Scotch in front of
LINDA, since SHELLY had reacted so calmly. ASHLY passes
the bottle to CHERYL who stops him with a polite "No,
thank you," then back up front to SCOTT.

LINDA

Hey Scotty, what's this place like
anyway?

SCOTT

Well, the guy that's renting it says
it's an old place, little run down,
but it's right up in the mountains-
totally secluded. (He takes a drink
from the bottle) Best part is, we
get it so cheap.

LINDA

Why are we getting it so cheap?

SCOTT

I don't know, might be in real bad
shape.

CHERYL

You mean nobody's seen this place
yet?

14 CONTINUED

SCOTT

Not yet.

ASHLY

Might not be too bad.

LINDA

No...

ASHLY

Actually, it might be very nice.

LINDA

Yeah...

SHELLY

It's probably a real pit.

CHERYL

I can't believe that we're renting a place for a week-end that nobody's seen.

SCOTT

(Mumbling to himself) Jesus Christ, not this again...

CHERYL

(Turning to ASHLY) You know, mom and dad would never let us go up to a place like this if they knew-

ASHLY

-Which is exactly why they don't know.

14 CONTINUED

I'll tell you who I am gonna call.
The guys that fixed up this car.

15 ED - CAR

The car approaches an exit along the highway.

16 ID - CAR

ASHLY glances at the map again.

ASHLY

Hey, I think this is where we get
off.

17 ED - CAR

The car turns off the main highway and follows several
back roads until it approaches a narrow dirt lane that
winds upward along a twin set of mountains.

18 ID - CAR

SCOTT glances up to the peaks.

SCOTT

These mountains seem familiar.

LINDA

What do they remind you of? Some-
thing majestic? Adventure?

18 CONTINUED

SCOTT

Yeah, more like adventure.

LINDA

Any adventure in particular?

SCOTT

Shelly's sweater.

ASHLY and SCOTT laugh out loud. LINDA laughs quietly, and CHERYL lets out an embarrassed giggle to herself.

SHELLY

(Teasing) Oooh, you're gonna get it Scotty, when you least expect it, you're gonna get it good.

19 ED - B

Finally, the car arrives at a wooden bridge extending over a great chasm. Carefully, the vehicle crosses.

20 ED - CAB

It is late afternoon when they eventually arrive at their destination. The small wooden cabin is surrounded by thick dark woods. SCOTT shuts off the car but it continues to sputter and backfire.

21 ID - CAR

ASHLY reacts to his car.

ASHLY

I...I sent 'em a check for the tune-up,

21 CONTINUED

but I'm just not paying for it.

LINDA

This place is perfect.

CHERYL

The woods come awfully close to the house don't they?

SCOTT

So what's wrong with the woods, they can't bite ya.

CHERYL

It's just a little claustrophobic that's all.

LINDA

Well, I think it's beautiful.

SHELLY

Me too, it's gonna be a bomb weekend.

22 ED - CAB

SCOTT moves to the front door of the cabin where he finds a small ring of keys concealed on the shelf above the door. ASHLY unloads the car to the others.

SCOTT

It's supposed to be one of these on here.

After trying several keys, he is able to unlock the door.

23 ID - M.R.

The interior of the cabin is completely dark. SCOTT opens the door and stands silhouetted in the doorway for a moment, then enters to find the light switch. The illumination reveals floors, walls, and ceilings made of cedar. There are two small bedrooms, a kitchen, and the main room which contains a stone fireplace set into the wall. An old grandfather clock stands silently in one corner, partially hidden in the shadows. A door in the rear of the cabin leads to a small work shed containing a work bench and an assortment of tools upon the wall. Located centrally in the main room is a trap door leading to the cellar. This catches SCOTT's eye.

SCOTT

Hey, this place has a dungeon.

CHERYL puts down a case of art supplies, and moves over to SCOTT by the trap door. He unlocks a chain securing the trap door with one of his keys and hands the ring to SHELLY.

SCOTT

Put these back will you?

SHELLY leaves with the keys, and SCOTT tries to open the hatch but cannot.

SCOTT

They nailed it shut.

CHERYL

Good, I don't like cellars. Probably just some garbage down there anyways.

SCOTT

Cheryl, they don't nail garbage in cellars. I mean it's not going to try and get out or anything.

23 CONTINUED

CHERYL

Well, what's down there?

SCOTT

Well, could be any number of things.
Old baseball cards, mushrooms, dead
bodies-

LINDA

Hey, look at this!

LINDA is standing in the corner next to the old grand-
father clock. She repositions a balance weight, and it
begins to tick.

LINDA

Ta daaaaaa!

The others applaud and whistle. LINDA smiles.

24 ET - CAB

The cabin is seen from the outside. Twilight has come.

25 IT - M.R.

CHERYL sits alone in the living room near the window. She
is drawing sketches of the old clock. As she works, the
ticking stops unexpectedly. CHERYL puts down her pencil
and looks up to the clock. It stands silently in the cor-
ner with its hands frozen in position. There is a rust-
ling from the woods. CHERYL looks out the window but can
see only the trees. Something is moving outside, yet re-
mains hidden within the forest. A gust of wind fills the
room. CHERYL glances down at her hand. It turns a pale

25 CONTINUED

white and begins to shake and jerk about uncontrollably. She stares on incredulously as her hand, guided by some unseen force picks up the pencil and begins to sketch a figure upon her pad. The wind gales through the open window but dies down slowly as her hand completes the drawing. Whatever was at the edge of the woods has now retreated further into them. Her hand loses the pale cast and is now under control once more. CHERYL picks up her pad of paper. The likeness of a book with some form of ancient writing on its cover has been sketched. She looks to the woods which are now silent. A snapping of wood is heard from the cellar. CHERYL quickly turns to the trap door still nailed shut in the floor. Possibly just a mouse, but she fixes her gaze upon it. Another sound, almost like faint breathing comes from the cellar.

26 IT - K/M.R.

ASHLY and LINDA enter from the kitchen. ASHLY is drinking a beer and moves over to CHERYL. He stands between her and the trap door.

ASHLY

What're you drawing Cheryl?

He picks up the piece of paper. LINDA looks over his shoulder to glance at it.

CHERYL

I...I don't know.

ASHLY

Is it a bible?

CHERYL

No, no it's no bible. (She glances again at the cellar, knowing something is down there) I don't know what it is.

26 CONTINUED

LINDA

Well, this one of the clock's not bad.

LINDA picks up the sketch and walks over to the clock with it a few steps away. She stands comparing it to the real thing with her back to CHERYL and ASHLY. She is only a few inches from the trap door, and CHERYL wants to call out in warning when ASHLY kneels in front of her to speak secretly.

ASHLY

(In a whisper) I got it right here.

He taps something in his shirt pocket. CHERYL is looking past him paying no attention. She watches only LINDA's feet, waiting for whatever is in the cellar to grab them. LINDA looks at the drawing in comparison.

LINDA

Cheryl, this is really good. I like how you did the numbers in that wood-ish style.

ASHLY produces a small box from his shirt and opens it quickly to show CHERYL. It contains a gold pendant on a necklace. LINDA takes a step closer to the clock. She is now standing almost upon the trap door. Although nailed shut, it opens slightly, pulling the nails with it. CHERYL gasps. ASHLY is pleased with her response.

ASHLY

(Still in a whisper) I knew you'd like it.

Quickly, he places it back in his shirt and touches his lips with a finger to indicate the secrecy of his surprise. LINDA returns with the sketch and places it back on CHERYL's small drawing table.

26 CONTINUED

LINDA

It's really good Cheryl. Very close to the original.

CHERYL

(In a relieved whisper) Yes, very close.

LINDA

I'm gonna check dinner.

LINDA returns to the kitchen and ASHLY turns to CHERYL.

ASHLY

You better get washed up. I'll see ya in there.

He winks, then follows LINDA into the kitchen. CHERYL again looks at the cellar. Slowly, from her point of view, the camera moves in toward the trap door, waiting...waiting.

27 T - K

A blender screams as it mixes up a drink in the kitchen. HELLY shuts it off and carries it to the dining room.

28 T - D.R.

She joins the others who are now seated at the dinner table and serves the mixture. SCOTT sits between LINDA and CHERYL. He leans over to CHERYL.

SCOTT

(In a whisper) Dead bodies in the

28 CONTINUED

cellar, dead bodies in the cellar...

CHERYL

Will you stop it?

LINDA

Scott, leave her alone will ya?

SCOTT turns toward LINDA.

SCOTT

Will you relax, I'm just kidding around. She can take a joke-

He stops talking as he hears the trickling of water. He turns to see CHERYL finish pouring a glass of water in his lap. The others laugh. SCOTT is silent for a moment, then begins chuckling to himself. He turns to CHERYL.

SCOTT

(Jokingly) I'll get ya.

With a napkin, he blots the water from his pants.

SCOTT

I'll get ya for this Cheryl.

ASHLY stands with his drink and raises the glass.

ASHLY

I'd like to make a toast for all here this evening. As a greek friend of mine once said, "Nis-hat-nis-fert-dis-ruben-tu-tar-im."

LINDA

Which means?

28 CONTINUED

SCOTT

Party down!

The laughter is stifled by a loud snap and cracking of wood heard from the main room.

SCOTT

What the hell...

All stand from the table and hurry to the main room.

29 IN - M.R.

The nails that held down the trap door have been ripped out, and although still in tact, the hatch is wide open. They stand silently in front of it, looking blank as to what could have done this. CHERYL is slightly more nervous than the others. ASHLY is the first to speak.

ASHLY

(Slowly) What is this?

SCOTT

Whatever it is, it's still down there.

CHERYL

I don't like cellars, let's close it up. (She does not want to deal with it) It's probably just some animal.

SCOTT

An animal?! An an...ha-ha-ha-ha-ha-that's the stupidest thing I ever heard in my life. Jesus Christ.

29 CONTINUED

SCOTT locates a flashlight and peers into the hole. He traces the old wooden steps into darkness with his light.

LINDA

Maybe it is just some animal.

SCOTT

Yeah, probably right. It's probably just some animal. Uh...Cheryl, why don't you make sure.

He hands the flashlight to CHERYL who quickly gives it back.

CHERYL

Scotty, I'm not going down there!

SCOTT

Okay, okay you cowards, I'll go.

LINDA

Scotty don't. You're crazy if you go down there. Why don't you wait until morning.

SCOTT

Look, I'll be all right.

SHELLY

What melodrama! What courage! A kiss my brave hero.

SCOTT kisses SHELLY and with flashlight in hand, he descends the narrow steps into the cellars blackness.

29 CONTINUED

SHELLY

I, your virgin queen eagerly await
the precious moment when you will
ascend.

SCOTT

Virgin queen?! Ha-ha-ha-ha-ha-

He disappears below the floor. SHELLY, CHERYL, LINDA and
ASHLY wait above.

ASHLY

(Calling down) Hey Scott, see any-
thing?

There is no answer.

ASHLY

Hey Scott!...Scott!

SHELLY

He's just kidding around.

There is silence.

SHELLY

Isn't he?

No sounds come from the cellar.

ASHLY

Linda, get me a flashlight.

LINDA

That's the only one we brought up.

29 CONTINUED

ASHLY spots a lantern on the fireplace mantle.

ASHLY

Then get that lantern.

LINDA brings it over. ASHLY opens the kerosene valve, lights the wick, and descends into the basement.

30 IN - C

Down below, ASHLY moves quietly past the old stone walls and wooden beams which support the main floor above. In front of him stands an old door which leads to another section of the cellar. Cautiously, he moves toward it. Before he can touch it, the door swings open slowly with a moan. ASHLY moves through the doorway and deeper into the cellar. Condensation from water pipes above turn the cellar into an echo chamber as drips fall into shallow pools on the dirt floor below. As ASHLY scans with his light, he spots a shadow move out the corner of his eye.

ASHLY

Scott?

ASHLY breaks into a cold sweat as he moves away from the area where the shadow passed. He backs squarely into a pair of arms which grab him.

ASHLY

Ahhhhhhh!

It is only SCOTT behind him.

ASHLY

What the hell are you doing down here, jerkin' off? How come you didn't answer me?

30 CONTINUED

SCOTT

When?

ASHLY

Just now, I mean upstairs.

SCOTT

I didn't hear you.

ASHLY

Oh well, did you find anything?

SCOTT

Uh-uh.

ASHLY

What's this?

SCOTT sweeps his light to another corner and reveals several items atop a small table. Beneath a dusty cloth, he finds a book which appears to be covered in some sort of animal hide, with an ancient form of writing on the cover. Along with this book, SCOTT and ASHLY uncover a reel to reel tape recorder, an ancient dagger, and other parapanalia including a box of rifle shells.

31 EN - CAB

It is evening as darkness surrounds the small cabin.

32 IN - M.R.

The group sits huddled around the fireplace talking quietly about school. The same bottle of Scotch is passed

32 CONTINUED

around. ASHLY is rewinding the tape recorder, and once this is done, he turns it on. The voice of an old man is heard. ASHLY turns to the others who are talking.

ASHLY

Shhh, listen to this.

VOICE

My name is Julian Knowby. I am a professor of ancient Egyptian mythology in Dextin university's ancient history department...

ASHLY

This is the tape I found downstairs.

VOICE

(Continuing)...I am recording this entry from a small cabin in the southern mountains of Tennessee. Here, I am staying with my wife for a few weeks so that I may continue my research undisturbed. Since May, a group of associate professors and myself have been excavating the ruins of Ca'n Dar. I believe I have made an important find in that area, and thus the reason for this log. With it, I can keep an accurate record of translations from my latest find; the first of six, the others still lost, volumes of ancient Sumarian burial practices and rites. Basically, it is a book of do's and don'ts dealing with the deceased entitled "Naturan Demanto" roughly translated "Book Of The Dead." It is bound in human flesh, and inked with blood of the deceased...

SCOTT

Jeez, I'd hate to find out what they used for pens.

VOICE

(Continuing)...This particular volume deals with demons and demon resurrection. These are of the Katardi family, meaning those forces believed to inhabit the jungles and woods of man's domain. The first few pages that I have translated warn that these demons are dangerous, everpresent, and exist primarily through this book. As legend has it, only the sacred high priests of the Ca'n Dar tribe could possess these books, for they alone could properly control the resurrected demons. It is only through the act of reciting the resurrection passage that these demons would be able to possess the living. For many years, it was thought that this legend-

CHERYL turns off the machine at this point.

SCOTT

Hey, what'd you do that for? It was just getting good.

CHERYL

I just don't want to hear any more that's all.

SCOTT

(Singing) Cheryl's scared, Cheryl's scared.

ASHLY

Scott, leave her alone will ya?

SCOTT

Jesus Christ.

He moves to the tape recorder and fast forwards it for a bit then stops.

32 CONTINUED

SCOTT

She's acting like a baby- it's no
big deal.

He turns the machine on. The passage continues.

VOICE

Tantir-ah-mis-trobeen-ha-zar-ta

33 EN - CAB

As the tape plays, all natural sounds from the forest
die out, and the autumn colors in the trees fade to a
gloomy grey.

34 IN - M.R.

VOICE

Tantir-man-ov-mis-hazen-sober.

All eyes except CHERYL's turn to the window.

35 EN - CAB

Outside, clouds roll in from the east, thunder booms in
the distance, and as the wind picks up, it begins to rain.

36 IN - M.R.

VOICE

Kanda!

37 EN - CAB

A section of ground deep within the woods begins to crack, and opens. Smoke seeps out from within, as if some evil force was now being unleashed.

38 IN - M.R.

CHERYL

(In a whisper) Shut it off.

VOICE

Kanda!

39 EN - CAB

The winds howl, and blackbirds fly from their nests, screaming.

40 IN - M.R.

CHERYL

(Louder now) Shut it off.

ASHLY, hearing her for the first time, turns from the window to CHERYL. She is overwhelmed with fear.

VOICE

Kanda!

41 EN - CAB

A bolt of lightning strikes very near and its thunder crash is deafening.

42 IN - M.R.

CHERYL can no longer control herself. She screams and covers her ears.

CHERYL

Shut it offffff!

The window shatters when a branch from a nearby tree tears through it. ASHLY runs to the tape recorder and turns it off. CHERYL is crying now, and runs to her room. ASHLY turns to SCOTT.

ASHLY

Scott, you knew not to play it, I mean...I mean you knew it was upsetting her. You just don't know when you're carrying something too far.

SCOTT

(To SHELLY) C'mon. (Back to ASHLY)
Big deal, it's just a joke, shit.

SCOTT and SHELLY head for their bedroom. SCOTT mumbles to himself along the way.

SCOTT

You'd think she's three years old or something.

SCOTT slams the door behind him. ASHLY sighs. He moves to the broken window and reaches through it to close the outside shutters.

LINDA

He's really been bothering you hasn't he?

ASHLY walks to a chair near the other window.

30 CONTINUED

ASHLY

No. It's not Scott. Scotty's okay. It's just that ever since we came up here, things have been a little too tense. (He sits) All these crazy things going on. And look at that window- we're gonna have to pay for that window now.

LINDA

It'll be better tomorrow. Things'll smooth out, you'll see.

ASHLY

I hope so.

He looks at LINDA lovingly for a long moment.

ASHLY

What'ya say we stay up for a while and listen to the storm.

LINDA

Deal. Lemme check on Cheryl. I'll be right back.

From across the room, she is seen opening CHERYL's door a crack. LINDA asks if she is all right, and gets a muffled reply. In the foreground, ASHLY removes the small box he showed to CHERYL earlier and places it in his hand. He glances behind to LINDA. She closes CHERYL's door and walks back to find ASHLY sound asleep with the box in his hand. She reaches for the box and ASHLY opens his eyes to watch. LINDA looks at him, but his eyes are closed again in time to still appear fast asleep. LINDA turns her attention back to the box. ASHLY watches again wide-eyed as she removes it from his hand. Quickly, LINDA turns to him but as expected, ASHLY is sleeping like a baby. She begins to turn back toward the box and ASHLY opens his eyes, but LINDA turns back again in time to catch him with his eyes wide open.

42 CONTINUED

LINDA

Ah ha!

ASHLY

(Laughing) Stealing from the blind
eh? It's for you.

LINDA begins to open the box.

LINDA

It better be good.

The gold necklace is revealed inside.

LINDA

Oh Ash, it's beautiful.

LINDA kisses ASHLY. He removes the necklace from the box
and holds it around her neck.

ASHLY

(Fastening it around her neck) I was
going to give it to you before we
left, but things got so hectic, this
is the first chance I've had. Do you
like it?

LINDA moves to a mirror.

LINDA

It's beautiful. I really love it.
(She turns to ASHLY) I'll never take
it off.

43 EN - CAB

Lightning strikes as something in the woods examines the

43 CONTINUED

small cottage. Through the outside window, ASHLY and LINDA can be seen embracing. This force watching them moves around the house to another window. The silhouette of SCOTT and SHELLY undressing can be seen. The force continues around and arrives at CHERYL's window. Inside, she brushes her hair in front of the mirror for a moment, then sets down her brush and moves to the window. She stops to uncrumple the sketch drawn earlier, looks at it, then out to the dark woods.

44 IN - C.B.

CHERYL can faintly hear some kind of sound. It is the same sound she had heard earlier from the cellar. A noise almost like that of something breathing.

45 EN - CAB

The evil entity rounds the corner of the cabin as CHERYL walks through the rooms to the front door. She can be seen stepping out the door. It closes behind her. Wind shaking the tree branches sends dead leaves fluttering about.

CHERYL

(Calling to the woods) Is anybody
out there?

There is no answer. CHERYL steps away from the cottage toward the woods.

46 EN - W

The breeze animates her nightgown and it too seems alive. CHERYL stops.

CHERYL

I know someone's out there...I

30 CONTINUED

heard you...I heard you in the cellar.

Suddenly, CHERYL becomes chilled. She folds her arms around herself and stands at the woods edge, listening. There is only darkness and sounds of the evening wind blowing through the trees. CHERYL steps into the forest a few feet then stops. A cry deep within the woods can be heard. She freezes. Whispering in the distance grows somewhat louder and a soft wail is heard- like that of something long since dead, dredged up to roam the earth again. CHERYL is about to turn back toward the cabin when a rustling comes from a group of trees about twenty yards behind her. She stops. No sound. Nothing moves. Several yards to her left a twig snaps suddenly. She turns but there is silence again. The winds die down, leaving a deathly stillness throughout the woods. Then, all at once, the entire forest becomes alive in a flurry of chaotic noises and movement. Snake-like vines wrap around her ankles and slither up her legs. Tree branches near by begin to claw and rake at her. The force is now moving through the woods toward her. CHERYL is able to break the vines and run toward the cabin. She emerges from the woods and into the clearing. The force is still following.

47 EN - CAB

CHERYL reaches the cabin door but it is locked. She begins pounding upon the door.

CHERYL

Help, help, let me in. Open the door!

The evil entity now emerges from the woods.

CHERYL

Ashly! Linda! Open up!

CHERYL spots the small key ring above the door where SHELLY had returned them earlier. One by one, she frantically jams one key after another into the lock, but

47 CONTINUED

still cannot find the right one. The force comes closer with each key.

CHERYL

Please, someone please! Help me, help meeeee!

The evil entity is almost upon her, but her actions are so frantic that the ring falls to the ground. She bends down to pick them up, but a hand grabs her arm. It is SCOTT who has opened the door from the inside. She pushes him in the door and slams it tightly.

48 IN - M.R.

SCOTT

What the hell happ-

CHERYL

(In hysterics) It...it tried to kill me. I, I heard a noise and...and I ran and the trees...the trees!

SCOTT

What are you-

He is cut off by ASHLY approaching with the others.

ASHLY

Cheryl what's wrong with you? Did something in the woods do this to you?

CHERYL

No, no, no...the woods themselves- The trees- they're alive...

48 CONTINUED

She hugs ASHLY tightly and cries in hysterical sobs.

CHERYL

They're alive...

LINDA

Ash, why don't I take her into the bedroom so she can lie down a little-

CHERYL

(Cutting her off) -I'm not lying down! I'm not staying here. We're leaving this place, we're leaving this place right now!

SCOTT

Wait a minute, I'm sure as hell not going anywhere.

SHELLY

Cheryl-

ASHLY

Cheryl, there's nothing out there. Trees do not attack people.

CHERYL

Ashly, will you drive me into town or not?

ASHLY

(Looking at his watch) Right Now?
(He realizes how desperate she is)
Sure, sure I'll drive you into town.
But if you'll just listen to what you're saying, you-

48 CONTINUED

CHERYL

I don't care how it sounds. I want to leave this minute. You can bring back my things when you go.

ASHLY

Okay- if you don't want to stay, I can't make you.

LINDA puts a coat around CHERYL as ASHLY helps her to the door.

49 EN - CAB

ASHLY and CHERYL move to the car. ASHLY helps CHERYL in then then gets in the drivers side.

50 IN - CAR

CHERYL

I'll stay some place in town tonight.

ASHLY tries to start the car. There is no response. CHERYL becomes somewhat worried. ASHLY tries again. The car will not turn over. A look of dread comes across CHERYL's face.

51 EN - CAB

SCOTT and the others join the two outside.

52 IN - CAR

CHERYL

It's not gonna start.

52 CONTINUED

ASHLY again tries the engine.

CHERYL

I know it's not gonna start. It's not gonna let us leave.

ASHLY keys the engine and it turns over this time, starting up with a roar. ASHLY, worried by CHERYL's condition glances over to her. Confused and upset, CHERYL turns away from ASHLY and looks out her window. They drive off into the night through the wooded mountains toward town. ASHLY glances at CHERYL who is studying the forest intently for any sign of movement. The concern for his sister is made obvious by the expression on his face. Their car approaches the narrow bridge area and slows down.

CHERYL

Why are you slowing down?

ASHLY brings the car to a halt.

CHERYL

What is this?

ASHLY's gaze is fixed directly ahead, and his mouth opens slowly. He flips on the high beams which stab through the evening mist.

53 EN - B

The bridge over the chasm has been torn away. CHERYL is silent as ASHLY walks to the ravine's edge to examine any remains.

54 IN - CAR

30 CINTINUED

CHERYL

(Mumbling to herself) No, no, no, no,
no...it's not going to let us leave,
it's not going to let us go...it's
not gonna let us gooooo!

55 EN - CAB

An axe is raised into the air, then brought down smash-
ing upon a log, splitting it in two. SCOTT is chopping
wood outside the cabin. Behind him, through a window,
CHERYL sits with a cup of tea in her hand watching him.
SCOTT sets his axe down, gathers the wood and moves
away. CHERYL shifts her gaze from SCOTT to the woods
beyond. The camera moves in toward CHERYL then past
her to SHELLY and LINDA who can be seen playing cards
on the floor. ASHLY is seated near the fireplace with
the tape recorder in front of him. He plugs an earphone
in so only he can hear it. SCOTT enters the cabin and
passes in front of ASHLY to drop his wood to one side
of the fireplace. He throws a log in, and heads back
outside.

56 IN - M.R.

From inside, LINDA speaks.

LINDA

Cheryl, wanna play some cards?

CHERYL

(Turning with a smile) Uh-uh.

CHERYL turns to face the window again.

LINDA

Hey, tomorrow morning, we'll find

56 CONTINUED

some way around that cliff into town
okay?

CHERYL

Okay.

Outside the window, SCOTT chops more wood for the night's
fire. ASHLY turns on the tape recorder to listen with
the ear plug.

VOICE

March 12th. Suzanne came after me
and almost murdered me. My own wife.
At first I thought it was a mental
or physical disorder because of what
had happened to her eyes, but I was
only fooling myself. I knew what it
was.

Outside the window, SCOTT continues to chop and gather
wood. SHELLY, still engaged in cards with LINDA, holds
up one in particular.

SHELLY

Okay, guess this card.

LINDA

How am I going to know what card
that is?

SHELLY

Guess, I'm going to see if you're
psychic.

The card is a two of clubs.

LINDA

Okaaaay...is it a queen?

56 CONTINUED

SHELLY

Right!

LINDA

Really?

SHELLY

Yeah.

LINDA

Hey Ash, I guessed the card right.

ASHLY

(indifferently) Truly amazing Linda.

He is listening intently to the log as it continues.

VOICE

Three days have passed since that thing has been down there. I was hoping to weaken it without food or water. Nothing worked. Finally, in desperation I dragged her out to the shed and dismembered her so that whatever it was could not get up again.

SHELLY

Cheryl, did you see that?

CHERYL remains with her back to them staring out the window.

SHELLY

Try this one.

She removes a nine of clubs from the deck and holds it up.

56 CONTINUED

LINDA

Okay, lemme think, uh...

She puts her hands to her head in a curved funnel formation as if to direct her thoughts to the card.

LINDA

...Um, it's a seven.

SHELLY

Oh my God, what suit?

LINDA

Diamonds, no wait! I mean hearts!

SHELLY

That's right- seven of hearts!

LINDA

Hey Ash, did you see that? I guessed two cards in a row.

ASHLY

(Still not paying attention) How do you do it Linda?

He is concentrating on the tape.

VOICE

This is when I saw the dark figures moving about in the woods. I should have never tampered with the "Book Of The Dead." I now know that whatever it is I have resurrected through this book, is coming for me.

56 CONTINUED

LINDA

You know, I always thought I had some sort of extra sense. You know, like e.s.p or something.

SHELLY

What's this one?

She holds up the queen of spades.

LINDA

Another seven!

SHELLY

I don't believe it!

CHERYL

(Still looking outside) Queen of spades.

SHELLY looks at her card then back to CHERYL. She holds up another card.

CHERYL

Four of hearts.

The card is a four of hearts. SHELLY bites her lip in fear and reaches for another card. ASHLY and LINDA listen in silence.

CHERYL

Eight of spades.

SHELLY picks up the card. CHERYL is correct again.

56 CONTINUED

CHERYL

Two of spades- jack of diamonds-
jack of clubs-

Faster and faster she calls them off. Even before SHELLY can flip them to keep up. Suddenly, CHERYL turns toward the group. Her eyes are bone white. SHELLY's deck of cards slip from her hand and scatter across the floor. CHERYL's body is hoisted up to its feet and jerked about like a white-eyed marionette. She speaks in a voice unlike her own.

CHERYL

Why have you disturbed our sleep,
awakened us from our ancient slumber?
You will die. Like the others
before you. We will take you one by
one. All of you ha-ha-ha-ha-ha-

She screams in a low gruff voice and collapses to the floor.

ASHLY

Oh my God, Shelly, get Scott in here!

SHELLY does not respond.

ASHLY

Hurry!

She exits through the front door. LINDA moves to CHERYL and lifts her head gently. CHERYL appears unconscious but behind her, she reaches for a pen.

LINDA

Did you see her eyes? I'm scared.
What's wrong with her?

56 CONTINUED

ASHLY begins to speak when SCOTT and SHELLY enter.

SCOTT

What happened to her?

CHERYL's hand clutches the pen tightly.

LINDA

Look at her eyes.

SCOTT's hand reaches for CHERYL's eyes to inspect them, but they blink open. The pen in her hand races upward, then slashes down, ripping into LINDA's achilles tendon. LINDA screams fiercely and with a blur, the bloodied pen is raised again. ASHLY grabs CHERYL's arm stopping her, but with a powerful swipe, she swings her remaining arm at LINDA who is sent sprawling across the cabin floor. CHERYL then clutches ASHLY and, almost lifting him, sends his body reeling across the room into a bookcase which topples over, trapping him beneath its weight. SHELLY stands screaming as CHERYL now advances toward ASHLY's face with the bloody pen. He struggles to pull himself out but cannot. CHERYL is almost upon him when SCOTT grabs her from behind. Effortlessly, she tosses him off and moves toward ASHLY again. SCOTT climbs to his feet and grabs the axe. CHERYL raises the pen above ASHLY's face, and SCOTT gives her a sharp jab in the jaw with the wooden handle. CHERYL stumbles past LINDA and falls backwards, head first into the cellar. She begins to climb out but SCOTT slams the trap door shut upon her hand. It won't close. CHERYL starts to push the trap door open from below. SCOTT climbs on top and is almost thrown off until he viciously rams the butt of his axe down upon her protruding hand. Demented screams and moans are heard from below as CHERYL's hand is finally pulled back and SCOTT manages to secure the chain across the hatch.

57 IN - LB

Later that evening, LINDA is seen in her bed, sleeping. ASHLY covers her with a blanket, kisses her, and walks to the door, closing it quietly behind him.

58 IN - M.R.

ASHLY joins SCOTT and SHELLY who sit near the fire in the main room. From the cellar, strange moans, sobs and laughter emerge, then horrible rasping sounds from CHERYL'S breathing. Through the next sequence of dialogue, her breathing becomes louder then somewhat quiet.

SCOTT

She'll be okay Ash, she just took a bad bump.

ASHLY

(Quietly) Yeah.

SCOTT and SHELLY listen to the strange noises from below as ASHLY looks out the window to the woods beyond.

ASHLY

We've still got a few hours before morning.

SHELLY

I don't know if I can wait that long.

SCOTT

You have to. We all have to. Then, once it's light out, we'll try to find a way to get around that chasm.

SHELLY

(Covering her ears) Why does she keep making those horrible noises?

ASHLY

I don't know.

58 CONTINUED

SHELLY

And what about her eyes?

ASHLY and SCOTT are quiet.

SHELLY

What about her eyes? (Desperately)
For God's sake what happened to her
eyes?!

CHERYL patiently sits in the cellars darkness with a streak of light across her eyes from the crack in the trap door. Her head is slightly tilted as she watches and listens to what is said above. From her point of view we hear SCOTT speak to SHELLY.

SCOTT

Everything's gonna be all right.

CHERYL's lips part slightly and a thick blackish yellow liquid drools out between her teeth. She grins.

59 EN - CAB

Outside, the forest is very dark. The unseen force moves from the wooded area, pushing over small trees and shrubs as it advances. The cottage comes into view and the evil entity glides up to it. The figure of a girl in the cabin window can be seen looking out. The force stops and moves behind a bush.

60 IN - M.R.

Inside, SHELLY is studying the woods.

60 CONTINUED

SHELLY

Scotty, I...I think there's something out there.

SCOTT joins her at the window and looks out.

61 EN - CAB

From within the woods, this force watches SCOTT peer out, but he can see nothing. Through the window he says something to reassure SHELLY and moves away.

62 IN - M.R.

Inside, SCOTT can be heard in mid sentence.

SCOTT

...Is to get some rest. Ash and I can stay up with Cheryl.

SHELLY

Okay.

SCOTT

Everything's gonna be okay. Come morning- you'll see.

SHELLY heads to her bedroom. SCOTT walks back to the fireplace and sits. He slices twigs from a branch with the Sumarian dagger and tosses them into the fire. ASHLY glances at the Book Of The Dead, then to the old clock. It stands silent.

63 EN - CAB

63 CONTINUED

Again, the evil entity watches from outside. It sees SHELLY leave one room and turn the lights on in another. She begins to undress near the window. The force now moves from behind its cover and rushes at tremendous speed to SHELLY who is looking out her bedroom window. She sees it and sheer terror covers her face as a scream stifles itself in her throat, but it is too late.

64 IN - M.R.

A noise is heard from SHELLY's bedroom. SCOTT drops the small stick he was whittling and looks up. He places the dagger on the floor and walks toward SHELLY's room.

SCOTT

Shelly, are you okay?

She does not answer. SCOTT approaches her door and turns to ASHLY.

SCOTT

Keep an eye on Cheryl for a minute.

65 IN - S.B.

SCOTT enters the darkness of her room and sees nothing amidst the shadows.

SCOTT

Shelly?

He looks over to her window. It is open, and wind blows upon the curtains.

66 IN - S. BATH

66 CONTINUED

SCOTT steps into SHELLY's bathroom and sees that the shower curtain is drawn. Cautiously, he moves up to it.

SCOTT

Shelly?

He pulls the curtain back to reveal an empty tub. SCOTT turns back to the bedroom when SHELLY steps into the doorway, possessed. With a scream, she latches upon SCOTT. Her eyes have gone bone white and she claws at SCOTT's face and clothes with her nails.

67 IN - S.B.

Screaming, SCOTT stumbles through her bedroom with SHELLY still upon him biting at his throat.

68 IN - M.R.

They stagger into the main room where SCOTT manages to knock SHELLY off himself and into the fireplace. She remains motionless as her head smolders upon the hot coals. SCOTT rushes to her, grabs an arm and pulls her out. SHELLY's face and hair on one side of her head are seared and blackened. She blinks her eyes open, turns her charred head to SCOTT, and speaks in a rasp.

SHELLY

Thank you. I don't know what I would have done if I had remained on the hot coals burning my pretty flesh. You have pretty skin- give it to us!

Cackling, SHELLY clutches SCOTT's neck and begins throttling the life out of him with a vice-like grip. He tries to break the hold but cannot. ASHLY also tries but with a backhand blow, SHELLY knocks him into a cabinet, smashing it to bits. A garbled cry for help escapes from SCOTT's frothing mouth. SHELLY reaches down, picks up

68 CONTINUED

the Sumarian dagger, and holding SCOTT by his throat with one hand, she raises the dagger with the other. ASHLY, slightly injured, crawls to his feet. SCOTT grabs her raised arm and although choking, swings his camping knife from its side sheath and slices deep into SHELLY's raised wrist, almost severing it. A murky black ooze pumps from the wound. She emits an ear splitting- howl and tightens her grip on SCOTT's throat. He drops the hunting knife. ASHLY watches terrified, unable to move as SHELLY raises her dangling hand (Still clutching the dagger) to her mouth and bites it off. The useless part falls to the floor with the dagger still firmly in its fist. SCOTT, now almost dead, grabs her severed hand clutching the dagger and in a last attempt, swings it around ramming the blade into her spine.

SHELLY screeches along with CHERYL in the cellar, the old grandfather clock gongs and lightning strikes all at the same instant. SHELLY reaches around with her remaining arm to clutch at the severed hand and knife protruding from her own back. A thick black ooze pours from the wound as she bends backward screaming. ASHLY stands in horror, clutching the axe, unable to move. Black ooze runs from SHELLY's mouth as her body writhes about spasmodically upon the floor. Gradually, the movements cease and she is dead. As SCOTT slowly stands to his feet, SHELLY's arm grabs his leg.

SCOTT

Ahhhhhhh!

Some force reanimates her, even though the body is dead.

ASHLY

No...no...no...

SCOTT

Hit her!

SHELLY's body is hoisted up, jerking about to its feet, and laughing madly.

68 CONTINUED

SCOTT

Hit it!

SCOTT screams this as he backs toward ASHLY who stands with the axe, paralyzed. Gurgling black ooze, SHELLY advances toward them with one remaining arm. SCOTT grabs the axe from ASHLY, pushes him away and slams it into her. Lightning flashes, thunder booms, and CHERYL screams from the cellar. SCOTT brings his axe down again and again in a frenzy. Then, after the final chop, there is silence.

SHELLY's body remains on the floor for quite some time-until ASHLY can cope with the fact that she is dead and something must be done.

ASHLY

Uh...Scott.

SCOTT

Yeah.

ASHLY

What is uh...what are we gonna do?

SCOTT

Bury her.

ASHLY

You...can't bury Shelly. She's a friend of ours isn't she?

SCOTT

Ash, she's dead.

ASHLY moves away from SCOTT.

SCOTT

Shelly's dead. We're gonna bury her now.

68 CONTINUED

ASHLY bites his lip and looks about blankly.

69 EN - CAB

Finally, the body is dragged outside and buried near the work shed. Harsh floodlights from the house make the task look very stark and barren.

70 IN - M.R.

SCOTT and ASHLY return inside. ASHLY heads to LINDA's room to check in on her.

71 IN - L.B.

He peers in to see LINDA sleeping peacefully.

72 IN - M.R.

ASHLY quietly returns to the main room. SCOTT is loading new batteries into a flashlight.

SCOTT

I saw an old hiking trail when we were driving up here. Now I don't know if it goes all the way around that gorge-

ASHLY

-Or if it's even still in tact.

SCOTT

Or if it's even still in tact. But uh, I guess I'll find out. Take good care of Linda.

68 CONTINUED

ASHLY

I will. Do you have everything?

SCOTT

(Putting on a small back pack) Yeah-
all set.

ASHLY

Listen...Scotty...I'm sorry about
falling apart like that when-

SCOTT

Don't bother, really.

He steps out the door.

SCOTT

If I find a way out of here, I'll
mark it and then come back. Then if
I'm not back here in a few hours...
if for some reason...well, if I don't
come back, grab Linda, leg and all,
and just get her the hell out of here.

They shake hands.

ASHLY

You're a good man.

SCOTT

Good, I'm the best.

73 EN - CAB

ASHLY smiles a good-bye to SCOTT and watches him move
off into the night. He lingers for a moment by SHELLY's

73 CONTINUED

grave, then slowly disappears into the woods.

74 IN - M.R.

ASHLY closes the door and turns back to the main room. He sees CHERYL's eyes through the crack in the cellar. She has been watching all of this through a space between the trap door and floor. ASHLY walks past her to LINDA's room.

75 IN - L.B.

He opens the door and a crack of light falls across her. LINDA wakes up.

LINDA

Who's there? Ash?

ASHLY

It's me Linda.

LINDA

Ash, I had a bad dream about Linda.

ASHLY

You did baby?

LINDA

Yeah. She's all right isn't she?

ASHLY

Yeah. Fine.

75 CONTINUED

LINDA

Is Shelly okay too Ash?

ASHLY can no longer hide his fear and anxiety. He speaks in a whisper so as not to let his voice quiver.

ASHLY

Yeah, sure. She's sleeping that's all.

LINDA

Ash, I love you. (She turns over)

ASHLY

Get some rest.

ASHLY closes the door behind him and the fear from a few hours ago engulfs him once more.

76 IN - M.R.

ASHLY moves into the main room and stops dead in his tracks when a voice in the cellar speaks.

CHERYL

You lied to her. You lied to Linda. Shelly's not sleeping. She's dead. Don't you know the difference? You killed her. You and Scott cut her up with the axe. She's dead ha-ha-ha-ha-ha-ha-

ASHLY picks up the axe and slams it down upon the trap door. CHERYL is silent from below for a moment, then the hatch opens an inch or so. (The length of the chain securing it) CHERYL's white eyes can be seen again.

76 CONTINUED

CHERYL

Ha-ha-ha-ha-ha-ha-

ASHLY takes the axe and steps outside.

77 EN - CAB

He begins to chop wood, taking out his emotions upon the logs with each blow. SHELLY's blood can still be seen on the blade of the axe.

78 IN - M.R.

From her dungeon, CHERYL watches ASHLY chop wood in the window. The shadow of his axe rising then striking is seen over her white eyes.

79 EN - CAB

Exhausted, ASHLY puts down the axe. He looks off into the woods but there is no sign of SCOTT. He returns to the cabin.

80 IN - M.R.

CHERYL begins her taunting again.

CHERYL

Soon all of you will be like me and
then who will lock you in the cellar?
Ha-ha-ha-ha-ha-

CHERYL begins to violently ram her fists against the trap door. ASHLY walks by her to LINDA's room.

81 IN - L.B.

She is still asleep. Quietly, so as not to wake her, ASHLY pulls back her blanket exposing the bandaged leg. He removes the wrappings and looks at the wound. As he does this, it infects with a blackened coloration at an incredible speed. ASHLY looks up to see if LINDA is still sleeping and sees that she has been watching him with white eyes and an evil grimace upon her face. She lets out a low growl.

82 IN - M.R.

ASHLY jolts backwards out of her room to escape through the front door. He steps outside and stops to look back in. He can see the main room, but finds it difficult to see in LINDA's room, being lost in the shadows. Something ragged and bloody grabs him. It is SCOTT's mutilated body ripped and torn to shreds. He is still alive. ASHLY looks behind him through the door to LINDA's room. He can barely make out LINDA who sits on the bed watching him with glaring white eyes. ASHLY helps SCOTT to the couch so he can sit. SCOTT is in agony and can barely speak.

SCOTT

Ash, I think I'm dying. Jesus, I can't feel my legs.

ASHLY

Uh...uh Scotty you're gonna be okay.
You're gonna be just fine- you'll see.

He throws another log on the fire.

ASHLY

You'll see.

He looks off into LINDA's bedroom again, but she is gone. She is now sitting in the corner of the main room where ASHLY is, watching him. SCOTT begins to cough with horrible rasping sounds.

68 CONTINUED

SCOTT

It's, it's not gonna let us leave...
Cheryl...Cheryl was right...we're
all gonna die here...

ASHLY

We're not gonna die!

SCOTT

...All gonna die. All of us.

ASHLY grabs SCOTT and shakes him violently.

ASHLY

We're not gonna die! We're not gonna
die! We're getting out of here! Now
listen to me- is there a way around
the chasm.

SCOTT passes out.

ASHLY

Scotty. Scott!

ASHLY slaps SCOTT. He stirs awake and mumbles.

SCOTT

Jesus Ash. I don't want to die. So...
so lonely to die like this. You're not
gonna leave me are you? Are you Ash?

CHERYL

(Imitating SCOTT) I don't want to
die. So lonely to die like this. You're
not gonna leave me are you? Are you
Ash? Ha-ha-ha-ha-ha-

82 CONTINUED

ASHLY

Scott, is there some way around the chasm?

SCOTT

Ash, I'm scared- I...I can't feel my legs.

ASHLY

Scott, listen to me please, for God's sake. Is there a way around the chasm?

SCOTT

There is...one way, the trail...but the trees, they know...don't you see- they're alive!! They're ali-ahhhhhhh!

His sentence is cut short as he cries out in sharp pain. Blood dribbles from his nostrils and he doubles over grabbing his stomach. LINDA begins to laugh. ASHLY looks to her, or rather what possesses her with hatred.

ASHLY

Shut up!

She continues to laugh. CHERYL in the cellar joins in the laughter. ASHLY walks to LINDA and slaps her but she continues. He grabs a hunting rifle from a rack on the wall, loads it with shells, flips off the safety and places the barrels against LINDA's head.

ASHLY

God forgive me Linda.

The laughter stops and her eyes return to normal. It is LINDA again. ASHLY puts down the rifle.

82 CONTINUED

LINDA

Ash, oh Ash, help Me! Please.

She hugs him tightly.

LINDA

Don't let them take me away again,
please, please, please.

ASHLY

(Crying and holding her tightly) I
won't, I won't- I promise.

CHERYL's voice is heard from the blackness of the cellar.

CHERYL

Ashly? Ashly, help me. Let me out of
here. I'm all right now.

ASHLY releases LINDA and moves cautiously to the cellar.
LINDA remains behind nervously fumbling with her necklace.

CHERYL

I'm all right now, Ashly. I'm all
right. Come unlock this chain and
let me out.

ASHLY

Cheryl?

There is no reply from the cellar. ASHLY looks through
the crack but sees only darkness. He reaches for the
chain and begins to unlock it, but sensing something
wrong, he stops.

ASHLY

Cheryl?

82 CONTINUED

He puts his ear to the floor listening for the slightest sound. CHERYL's arms rip through the floor boards and grab ASHLY's head. He breaks away and her hand reaches for the chain but cannot quite grasp it. Slowly it withdraws beneath the floor.

CHERYL

(A little too sweet) Ash, what are you doing? This is your sister Cheryl. Don't you recognize me?

Her voice drifts off, and the evil laughter resumes from the cellar.

ASHLY

(Crying and yelling to the cellar)
You bastards! Why are you doing this?
Why?

There is silence for a moment. Laughter from behind him begins again. It is LINDA. Her eyes are white once more, and she laughs at ASHLY.

ASHLY

Oh...Linda.

With newly found courage, ASHLY angrily grabs LINDA by the legs and drags her outside.

83 EN - CAB

LINDA

It's useless, useless, useless. In time we'll come for him, then you ha-ha-ha-ha-ha-

ASHLY leaves her in the woods and runs back to the cabin, closing the door behind him.

84 IN - M.R.

SCOTT is coughing again.

SCOTT

Ash, Ash, please...I don't want to die- but...but I can't stand this pain. It hurts Ash. Gimme something. Gimme something to put me out.

ASHLY

Scott, I can't. I- I know it's bad. But I can't be alone now, I can't. I'd lose my mind.

SCOTT

Please Ash, please.

ASHLY

You'll get better- you'll see.

LINDA's laughter is faintly heard outside. ASHLY moves to the window and pulls back the curtain. LINDA is no longer in the woods but sitting at the edge of the clearing, watching ASHLY with her glowing white eyes.

ASHLY

Yeah, tomorrow, soon, you'll be better and we'll both get out of here tomorrow.

SCOTT

There is no tomorrow! You- you've got to kill her and cut- cut her up- your sister too.

ASHLY

No, that was only with Shelly. You had to with Shelly. You- Linda loves me. You're delirious- I...I'll get you some water.

84 CONTINUED

ASHLY places a glass to Scott's lips.

ASHLY

Now, now the sun will be up in an hour or so and we'll get out of here ...together. You, me, Linda, Shelly- n-no not Shelly, she- we'll all go home together. Wouldn't you like to be going home? You'd like that I'd bet, wouldn't ya?

There is no answer from SCOTT. The water runs out of his mouth.

ASHLY

...Scott.

SCOTT is dead. LINDA's laughter is heard again. ASHLY walks to the window and pulls back the curtain. There is nothing there. He turns and she is there! With the Sumarian dagger, LINDA rips into ASHLY's shirt, cutting his arm. He screams and watches in horror as she runs her tongue over the dagger, licking the blood from it. She turns her attention toward ASHLY again but he grabs her and they struggle. LINDA backs ASHLY up against SCOTT, knocking his body to the floor. CHERYL's gnarled arm reaches up through the broken floor boards and grabs at ASHLY's foot. He manages to turn LINDA's arm so the knife is behind her back. Forcefully, ASHLY pushes her over the body of SCOTT and she falls backward upon the dagger, impaling herself upon it. The blade tears into her back and rips through her stomach. Lightning flashes, thunder roars, and LINDA screams in a deep growl once, then all is quiet.

ASHLY drags LINDA's corpse past the crumpled body of SCOTT, past CHERYL, who watches all of this from below, through the back door and out to the work shed.

85 IN - W.S.

He lifts her up onto the work bench and secures her body

85 CONTINUED

to it with a number of chains which hang from nails along the wall. He rips down a tarp hanging on the wall to reveal a chain saw. He starts it up and moves toward her. Buzzing madly, the saw is lowered to a position several inches above LINDA's neck. ASHLY looks into LINDA's face. Her eyes have gone back to blue. He turns off the saw.

ASHLY

(In a whisper) Linda...

He drops the saw and breaks down crying over LINDA's body.

86 EN - CAB

An evening mist drifts out of the woods and cloaks the shed as ASHLY carries LINDA's body outside for burial. He lays the body upon the ground and picks up a shovel. Harsh floodlights from the corners of the cabin create strange shadows on the ground as ASHLY digs LINDA's grave. She lies on her back during the digging. One of her eyes opens. It is white. ASHLY drops the shovel and looks at her. She appears to be dead.

87 IN - M.R.

Inside the cabin, CHERYL begins slamming her fists against the trap door in the cellar again. She wants out. The screws holding the hatch in place begin to loosen.

88 EN - CAB

ASHLY places LINDA's corpse in the grave, oblivious to CHERYL's pounding. He begins to cover her with dirt.

89 IN - M.R.

89 CONTINUED

CHERYL has ripped out all but one screw which holds the trap door in tact.

90 EN - CAB

ASHLY glances to the grave and sees LINDA's necklace on top of the dirt mound. He reaches down to pick it up when LINDA's hand shoots up from beneath the grave and grabs him! She pulls herself up out of the grave screaming and clutches ASHLY's leg with a black and bloodied hand. He twists around, trying to free himself, but she will not let go. By now, LINDA is almost completely out of the grave. With her fingernails, she rips into ASHLY's leg, tearing his skin. Screaming, he picks up a large log nearby and swings it roundhouse into her face again and again, breaking the wood into smaller bits. She grabs the log with him clinging to the other end, lifts him up and throws ASHLY log and all, away from her. ASHLY hits the ground with considerable force and for the first time begins to comprehend the power of this thing he is dealing with. Thick black ooze pours from LINDA's nose and mouth as she turns toward ASHLY sprawled on the ground.

ASHLY

Stay back.

His hand gropes for the handle of the spade. LINDA advances toward him, laughing.

ASHLY

Linda please, if you can still hear me. Keep away.

His fingers tighten on the wooden handle. With a scream, she lunges toward him. From the ground, ASHLY swings the spade upward, lopping off her head. The head falls into the mud, but the body falls upon him, grabbing and jerking about spasmodically. Thick black ooze pumps from her neck and ASHLY manages to pull himself out from underneath the body. He backs away in disgust and falls.

90 CONTINUED

He picks himself up again and sees LINDA's necklace upon the ground. ASHLY stashes it in his pocket and staggers back to the cabin.

91 IN - M.R.

Inside, he looks to the main room beyond SCOTT's body.

ASHLY

Oh.....

It is a moan from deep inside him. The trap door is open and CHERYL is gone. ASHLY walks over and kicks it shut. A slight breeze sweeps through the front door causing SHELLY's bedroom door to creak open. ASHLY picks up the rifle again and cautiously moves to the door.

92 IN - S.B.

He enters. The room is dark and the closet door bangs back and forth because of the breeze. ASHLY moves toward it, grabs the handle and slowly opens the door. Only clothes are inside. He turns toward the other end of the room and CHERYL pops up in the window right by him. He swings and fires, shattering the window. CHERYL backs away and spots the open front door.

ASHLY

The door...

He makes a mad dash through SHELLY's room.

93 IN - M.R.

In the main room, ASHLY races for the door.

94 EN - CAB

Outside, CHERYL is almost upon the door.

95 IN - MR

ASHLY arrives in time, but CHERYL has already started reaching in. He slams the door on her fingers and rams his gun butt down upon them. Horrible screams are heard as CHERYL withdraws her hand. ASHLY is able to slam the door and bolt it. He runs to the back entrance leading to the shed and locks it also. On his way back to the main room, he pumps his rifle in preparation. It is his last shell.

ASHLY

(To himself) More shells. Where did I see that box of shells?

96 IN - C

From the basement, the trap door lifts open and ASHLY descends. The bottom step, now rotten, breaks under his weight, and ASHLY sprawls to the floor. Slowly, he picks himself up and walks through the dividing stone doorway beneath the water pipes to a small table. On it, he finds the box of shells and quickly loads them into the gun. He ascends the steps and enters the main room once more.

97 IN - M.R.

The sound of ticking catches ASHLY's attention. He looks up to see the old grandfather clock slowly winding backwards. He watches and waits tensely. Turning carefully, ASHLY tries to monitor all the windows. The ticking grows louder. A shadow passes in the window before him and he fires, shattering the glass into a million pieces. Wind whips through the cabin swirling glass and leaves to the floor. ASHLY waits, leaning against the front door for something to happen. He is tense and more determined than ever to survive. He whispers to himself.

97 CONTINUED

ASHLY

C'mon, c'mon, get it over with, why
are you torturing me like this?

Placing his hand to his side, ASHLY discovers something
in his pocket. He lifts it to his eyes. It is LINDA's
necklace.

ASHLY

...Linda. (He whispers)

The ticking stops. He tilts his head for the slightest
sound. All is silent. From behind, two arms rip through
the door and grab him. ASHLY tears away and falls to
the floor. The necklace is tossed away in the confusion.
CHERYL's hands pull away and she looks through a hole
in the door. From the floor, ASHLY raises his rifle and
fires at her head.

98 EN - CAB

Clutching at her face and screaming horribly, CHERYL
is jolted from the door.

99 IN - M.R.

ASHLY places a dresser and chair against the holes in
the door. Behind ASHLY, SCOTT's corpse sits up and opens
its white eyes. It stands and moves toward ASHLY. He
turns with the gun, but SCOTT knocks it out of his hands.
Desperately, ASHLY grabs a table lamp and shatters it
across SCOTT's head, then jams the exposed socket into
his face, shocking him. SCOTT staggers back several
steps, then continues after ASHLY.

100 EN - CAB

Outside, Cheryl is now pounding against the front door.

101 IN - M.R.

ASHLY picks up a small table upon which are the Book Of The Dead, and the professors journal. He throws it at SCOTT. This does not affect him, and he advances closer. The Book Of The Dead lands near the fireplace and edges of the paper darken from the heat. SCOTT picks up ASHLY and begins to throttle him as if he were a rag doll. The front door begins to give under CHERYL's pounding. ASHLY brings his hands to SCOTT's eyes. With a crash, CHERYL breaks through the front door and begins to push the dresser away. Pages from the Book Of The Dead are smoldering now. ASHLY jams his fingers into SCOTT's eyes and slips from the grip. SCOTT clutches his eye sockets and his back begins to smolder. ASHLY now sees the book. Its pages burn at the edge. CHERYL topples the dresser and enters the room. Her face is partially torn away from the shot gun blast. ASHLY rushes to throw the book onto the burning logs, but CHERYL, smoldering also, gives him a backhand blow across the head, and he is sent sprawling to the floor. She grabs a fireplace poker with her crushed fingers and turns back to ASHLY who is crawling toward the fireplace. When almost in reach of the book, SCOTT grabs his leg and begins to pull ASHLY backward. CHERYL approaches with smoke pouring from her clothes and slams ASHLY across the back with her poker. ASHLY screams. A glitter catches his eye. It is LINDA's necklace. Grabbing it, he tosses the end with a clasp toward the book. It slides off the cover. SCOTT pulls him back once more as ASHLY swings the necklace in a last desperate attempt. CHERYL raises the poker for the final blow. The necklace drapes over the book and as ASHLY is dragged, the clasp hooks the cover and pulls the book with him. With a yank, he seizes the book and tosses it upon the blaze.

CHERYL and SCOTT freeze. The Book Of The Dead burns in a bluish green flame. Smoke pours from SCOTT and CHERYL as distant demonical screams are heard from the woods. The fireplace poker slips from CHERYL's hand and sticks into the wood scarcely an inch from ASHLY's head. The bodies of SCOTT and CHERYL then begin to cave inward upon themselves, collapsing to the floor in smoldering heaps. Finally, nothing is left but the burnt clothing and a blackish grey ooze on the floor where their bodies once were.

The old clock begins to tick again, normally. ASHLY slowly climbs to his feet to stand above the fuming debris. Opening his hand, he looks down at LINDA's necklace. The force retreats from him, out the door, slowly returning to the darkness from which it emerged. Gradually, the natural sounds of the forest swell and trees lose their gloom as Autumn colors return. The first rays of sunlight gleam over the woods beyond the cabin. Daybreak has finally come.

