

"THE MUMMY"

by

Stephen Sommers

stop on
EGYPT
Nile,
until
ourselves

The UNIVERSAL PICTURES globe spins. Then comes to a
the African continent. A golden papyrus MAP of ANCIENT
rises up. WE PUSH IN on it, towards a CITY along the
it's name written in hierarchic. WE KEEP PUSHING IN
the golden map turns to golden sand and we find
DESCENDING on this ancient Egyptian city. Only it's not
ancient.

SUPERIMPOSED across the SCREEN are the WORDS.

THEBES - 2,134 B.C

accent:
Accompanied by a NARRATOR with a very thick Egyptian

NARRATOR

Thebes. City of the Living. Crown
jewel of Pharaoh Seti the First.

horse-drawn
SETI;
FRAME.

The CAMERA sets-down in an open plaza. An Arabian
CHARIOT comes barreling right at us, driven by PHARAOH
an aristocratic, virile old man. The chariot WIPES

INT. ANCK-SU-NAMUN'S BALCONY WINDOW - PALACE - DUSK

handsome,

Glaring out over the city at the setting sun is a
muscular MAN with intense, evil eyes. This is IMHOTEP.

NARRATOR

Home of Imhotep, High Priest of
Osiris, Keeper of the Dead.

foyer. It

A gorgeous, olive-skinned goddess enters the outer

she's
naked
She's a

takes us a moment to realize that the skin-tight dress
wearing isn't a dress at all, but rather her entire
body has been PAINTED in the ancient Egyptian manner
stunning sight to behold. This is ANCK-SU-NAMUN.

NARRATOR

Birthplace of Anck-su-namun. Pharaoh's
Mistress. No other man was allowed
to touch her.

CAMERA
then
looking
stand
Their
curtains.

She makes her way through the ornate statuary. The
comes to a stop on a CRACKED STONE FACE. A BEAT. And
it's eyes suddenly POP OPEN. It's really a strange
TATTOOED MAN. Several more of these hideous, bald MEN
nearby. They are the PRIESTS of Osiris. Imhotep's guys.
eyes watch Anck-su-namun vanish through the bedroom

lust:

Anck-su-namun embraces Imhotep, they kiss passionately,
feverishly. Imhotep's hands roam over her perfect body,
smearing the paint. The Narrator's VOICE fills with

NARRATOR

But for our love, we were willing to
risk life itself.

himself
rush
doors
at
EGYPTIAN, --

And we realize that the Narrator is actually Imhotep
on the other-side of the curtains, the bald Priests
over and close the doors. But just as they do, the
suddenly BURST OPEN. Pharaoh angrily strides in, looks
the Priests. The following DIALOGUE is in ANCIENT

SUBTITLED.

PHARAOH

What are you doing here?

arrival

The Priests back away, scared shitless, obviously his

Throws was unexpected. Pharaoh strides for the curtains.
them back.

Pharaoh Anck-su-namun stands alone. Gives him a sexy smile.
sees the smeared body paint. Points his finger.

**PHARAOH
WHO HAS TOUCHED YOU?!**

scabbard. From behind him, his sword is ripped out of its
Pharaoh spins around. It's Imhotep. Pharaoh is shocked.

PHARAOH
Imhotep?... My priest.

into Behind him, Anck-su-namun lifts a dagger and plunges it
his back.

hideous Pharaoh SCREAMS. Imhotep raises Pharaoh's sword. The
Through the bald Priests SLAM the doors and bolt them tight.
Imhotep curtains, they see the SHADOWS of Anck-su-namun and
from stab away at Pharaoh. Suddenly, the doors are RAMMED
and the other side, --WHAM! Imhotep and Anck-su-namun turn
lovers look. --WHAM! The doors are RAMMED again. The two
and share desperate looks. --WHAM! The bald Priests run up
grab Imhotep and try and pull him towards the balcony.

PRIESTS
Pharaoh's bodyguards!

Pharaoh's Imhotep tries to break free, but Anck-su-namun rips
balcony. sword out of his hand and pushes him towards the

ANCK-SU-NAMUN
You must go. Save yourself. Only you
can resurrect me.

Imhotep's face fills with despair. The DOORS EXPLODE
OPEN.

over
the
balcony

MEN with BLUE-TINTED SKIN and strange PUZZLE-TATTOOS
their bodies stride in, armed to the teeth. These are
MUMIA. The Priests hustle Imhotep out onto the dark
just as the Mumia rip through the curtains.
Anck-su-namun points at Pharaoh and hisses --

ANCK-SU-NAMUN

My body is no longer his temple!

balcony,

She PLUNGES the sword into her own heart. Out on the
Imhotep's mouth opens into a horrible silent scream...

NARRATOR/IMHOTEP

For murdering Pharaoh, Anck-su-namun's
body was to be cursed. And it was I,
the High Priest, whose duty it was
to curse it.

EXT. SAND DUNES - NIGHT

Anck-
her

Imhotep leads-a TORCH-LIT procession across the dunes.
su-namun's mummy is carried by NUBIAN SLAVES. They put
down in the sand along with FIVE JEWEL ENCRUSTED JARS.

IMHOTEP

Her body was mummified, her vital
organs removed and placed in sacred
canopic jars.

out of

Imhotep, filled with dread, reads from a OBOOKO made
pure GOLD. THIS IS THE BOOK OF THE LIVING.

IMHOTEP

The Book of The Living contained
sacred incantations that would send
the evil dead on a journey into the
dark underworld.

slaves
filled

Strange LIGHT suddenly FLASHES across the faces of the
and the EGYPTIAN SOLDIERS. Suddenly, everyone's fear-

rising.

eyes all rise, as if watching Anck-su-namun's body

WIND,
the

Then one last HUGE FLASH, accompanied by a BLAST OF
and it's over. Anck-su-namun's body now lies twisted on
ground.

sarcophagus.

Imhotep's Priests place the body into a stone

sand.
spears

The Nubian slaves lower it into a hole and bury it with
Imhotep then signals to the Soldiers, who throw their
at the Nubians. Killing them.

IMHOTEP

The slaves were killed...

Imhotep's knife-wielding Priests attack the now unarmed
Soldiers, hacking at them in the flickering darkness as
Imhotep and the Mumia solemnly watches.

IMHOTEP

...and the soldiers who killed them
were also slain, so that no unholy
person should ever know the exact
location of the burial site.

one, the
the
distant
namun's

The Mumia walk off across the sand and then, one by
Priests stop their frenzied stabbing and stare off at
vanishing Mumia. As the last Mumia disappears over a
dune, Imhotep nods, and the Priests leap onto Anck-su-
grave and begin digging it back up with their hands.

EXT. SAHARA DESERT - NIGHT

leads the
OF
map.

CHARIOTS race out into the moonlit desert. Imhotep
way. A "hearse" carries Anck-su-namun's mummy. THE MAP
ANCIENT EGYPT FADES UP. The chariots race across the

IMHOTEP

But there was another book, The Book

Of The Dead, which was never to be opened, never to be read, for it contained the incantations that could bring a dead body back to life a most unholy thing.

hieratic.
The chariots arrive at a place marked on the map in
They race up the stone ramp and in through the city
gates.

SUPERIMPOSED across the SCREEN are the WORDS:

HAMUNAPTRA - City of the Dead

IMHOTEP

It was hidden at Hamunaptra, City of the Dead, inside the statue of Anubis, so that no such sacrilege might ever disgrace Egypt.

EXT. HAMUNAPTRA - ANUBIS SITE - NIGHT

COMPARTMENT
and
Imhotep pulls an ORNATE CHEST out of a SECRET
inside the giant STATUE OF ANUBIS. He opens the chest
lifts out THE BOOK OF THE DEAD, made of black stone.

IMHOTEP

But for my love of Anck-su-namun I was willing to defy the gods.

INT. UNDERGROUND NECROPOLIS - NIGHT

the
Big hairy RATS scurry through the mausoleums and over
headstones of this very large, scary, UNDERGROUND
CEMETERY.

out of
The
lifeless
back and
creatures.
A DETRITUS MOAT surrounds the cemetery, -- muck made
filthy water and human remains. Skulls bob in the goop.
Priests have gathered in a circle. Their hooded,
eyes seem dead to this world. Their bald heads rock
forth as they CHANT, a quiet eerie HUM. Heinous

ALTAR. In the middle of the circle is a strange, twisted

lifeless Imhotep has unwrapped Anck-su-namun's gorgeous,
her. body and placed her five sacred canopic jars around

IMHOTEP

Anck-su-namun's vital organs were still fresh, so a human sacrifice would not need be made.

As Imhotep begins to read from The Book of The Dead, a large SWIRLING HOLE starts to open in the detritus bog. Several Priests look over at it, frightened, then quickly look back down and resume CHANTING. A strange MIST wafts up out of the swirling hole and over to the jars, it passes through them and into Anck-su-namun's body. One of the jars SHUDDERS, the heart inside begins to BEAT. The CHANTING PRIESTS, SWIRLING HOLE, WAFTING MIST, BEATING HEART and IMHOTEP'S READINGS are reaching a crescendo. Anck-su-namun's EYES suddenly FLY OPEN.

IMHOTEP

Anck-su-namun soul had come back from the dead! Now all that was needed, was to return her organs to their rightful place within her body.

Imhotep lifts a sacrificial knife above Anck-su-namun's and breast, about to plunge it down. The CHANTING, SWIRLING BEATING heart CLIMAX. And that's when the Mumia BURST IN and storm through the startled Priests. The HEAD MUMIA SMASHES the jar with the beating heart. The MIST instantly sucks back out of Anck-su-namun's body and IMPLODES back into the swirling hole.

SCREAMS Anck-su-namun's eyes close. Dying once again. Imhotep
in rage. The Mumia grab him and his Priests.

IMHOTEP

My Priests were condemned to be
mummified alive.

INT. EMBALMING CHAMBER (NECROPOLIS RE-VAMP) - NIGHT

headed Inside a TORCH-LIT CHAMBER, Imhotep is held by Anubis-
impressionistic EMBALMERS. He cringes at the flickering,
alive. glimpses of his Priests being embalmed and mummified

SCREAMING The horrid-looking Embalmers, using knives, needles and
thread, calmly perform their ghastly surgery on the
Priests, who are going insane from the procedure.
coals. A red hot POKER is pulled out of a pit of burning

His A Priest's head is wedged between two strong boards.
red eyes widen in terror as an Embalmer moves to insert the
hot poker up his nose.

FACE, But just before he does, WE QUICKLY CUT TO IMHOTEP'S
horrified, as OFF CAMERA, the Priest SCREAMS.

Priests WE GO WIDE on the chamber. All twenty-one of Imhotep's
knees. squirm inside their wrappings. Imhotep is forced to his

His arms are held back. His mouth is pried open.

IMHOTEP

As for me, I was condemned to endure
the HOM-DAI. The worst of all ancient
curses. One so horrible, it had never
before been bestowed.

Imhotep's Using a pair of tongs, an Embalmer slowly pulls
on TONGUE out of his mouth, then places a very sharp knife

is top of it. WE GO TIGHT on IMHOTEP'S EYES as his tongue
tongue apparently cut out. The Embalmer flings Imhotep's
it. onto the floor. The Mumia's dogs attack and quickly eat

Detritus Imhotep is WRAPPED ALIVE. Only his mouth, nostrils and
the fearfilled eyes are left free of the slimy bandages.
squirms. muck boils inside a black cauldron. Embalmers scoop out
fetid muck and apply it to Imhotep's wrappings as he

SARCOPHAGUS. He's then laid in a wooden COFFIN inside a stone

coffin. An Embalmer with a BUCKET steps up and looks into the

the Imhotep's wild eyes stare back. The Embalmer empties
disgusting bucket over Imhotep's chest: dozens of SCARABS,
face. dung beetles. They scurry across Imhotep's SCREAMING

nostrils. Some vanish into his tongue-less mouth and up his

IMHOTEP

By eating the sacred scarabs, I would
be cursed to stay alive forever. And
by eating me, they were cursed just
the same.

strange The lid to the coffin is SLAMMED SHUT. Then, using a
tight. four-sided KEY, the Head Mumia locks the coffin lid

a The heavy sarcophagus lid is shoved into place and with
Mumia loud WHOOSH seals itself airtight. Once again, the Head
tight. uses the strange key, locking the sarcophagus lid

IMHOTEP

I was to remain sealed inside my
sarcophagus, the undead for all of

eternity.

collapses
puzzle

The blue-skinned, strangely tattooed man carefully
the sides of the key, -- turning it into a little

BOX.

IMHOTEP

They would never allow me to be
released. For I would arise a walking
disease, a plague upon mankind, an
unholy flesh-eater, with the strength
of ages, power over the sands, and
the glory of invincibility.

The
and
clean.

Imhotep's sarcophagus is dropped into a DETRITUS PIT.
disgusting muck SPLASHES up, drools down it-s sides,
then is mysteriously sucked into It's seams, vanishing

IMHOTEP

And if I could raise my beloved Anck-
su-namun from her place in hell,
together, we would be an unstoppable
infection upon this world. The
Apocalypse. The End.

coming
dirt

Imhotep's horrifying tongue-less SCREAMS can be heard
from inside his sarcophagus as grave diggers shovel
onto it. THE MAIN TITLE IS SUPERIMPOSED ON THE SCREAM:

THE MUMMY

grave.

The heavily armed Mumia stand guard around Imhotep's

ANUBIS,
begins
only
half-
desert.

Looking down on the burial site is the huge statue of
the jackal-headed god of death. It stares at us. Then
to DECAY before our very eyes, aging 4,159 years in
seconds. And then we find ourselves and the decrepit,
buried statue of Anubis out in the middle of the

EXT. SAHARA - HAMANAPTRA RUINS (1925) - DAY

TUAREG
Imhotep's horrifying SCREAMS become the SCREAMS of a
HORSEMAN.

warrior
Racing across the desert with two thousand of his
brethren. Armed to the teeth. SUPERIMPOSED across the
SCREEN
are the WORDS:

THE SAHARA - 1925

FOREIGN
A mile across the scorching desert TWO HUNDRED FRENCH
LEGIONNAIRES scurry through the ruins, preparing for
the
onslaught. OUR HERO is up on the wall. His Kepi sits at
a
jaunty angle. Dashing and handsome. This is RICK
O'CONNELL.

at
He looks out at the massive SCREAMING horde galloping
him.

O'CONNELL

I knew this was gonna be a lousy
day.

across
A doughy little Frenchman joins him as he makes his way
the top of the wall. This is BENI.

BENI

Personally, I would like to surrender.
Why can we not just surrender?

O'CONNELL

Shut-up and gimme your bandolier.

O'Connell.
Beni pulls off his cartridge belt. Hands it to

BENI

Then let's run away. Right now. While
we can still make it.

bandolier.
O'Connell throws it on, crisscrossing his own

O'CONNELL

Now gimme your revolver, you'll never use it anyway.

Beni pulls out his pistol and chucks it to O'Connell.

BENI

Then let's play dead, huh? Nobody ever does that anymore.

O'Connell slides it into his belt, next to his own revolver

O'CONNELL

Now go find me a big stick.

BENI

In the desert? What for?

O'Connell turns and goes nose-to-nose with him.

O'CONNELL

So I can tie it to your back, you appear to be without a spine.

The horde of warriors THUNDERS forward. Now a half mile out. Scimitars RATTLING. O'Connell and Beni run through the ruins.

O'CONNELL

How'd a guy like you end up in the Legion anyways?

BENI

I got caught robbing a synagogue. Lots of good stuff in them holy places; churches, temples, mosques, and who's guarding them?

O'CONNELL

Altar boys?

BENI

Exactly! I speak seven languages, including Hebrew, so my specialty was synagogues. How about you? Kill somebody?

Beni trips and accidentally tackles O'Connell to the ground.

O'Connell gives him a nasty look.

O'CONNELL

No, but I'm considering it.

ramp They get up and run out the gate and down the stone

BENI

What then? Robbery? Extortion?
Kidnapping!

O'CONNELL

None of the above, thank you.

BENI

Then what the hell are you doing
here!?

the They both skid to a stop at the front line as they see
deafening. horde of warriors. The SOUND of CHARGING HORSES is

O'Connell gives Beni a big cheesy smile.

O'CONNELL

I was just looking for a good time.

suddenly And that's when the cowardly Legionnaire Colonel
panics, cuts and runs. O'Connell instantly stiffens.

O'CONNELL

Oh shit. Steady!

horde Gives the men around him courage. But onward comes the
off. Hoofs pounding the sand. Several more Legionnaires take

O'CONNELL

STEADY!

(to himself)

What the hell am I sayin'?

loog The Tuaregs let loose with those horrifying oooo-loo-
them. SCREAMS. More Legionnaires haul-ass. Beni is one of

O'CONNELL

STEADY!!

(to himself)

What the hell am I doin'?

The Tuaregs set their rifles and take aim. O'Connell steels himself, cocks and locks. The cartridge in his mouth suddenly snaps, he spits it into the sand. Another BEAT. And then --

O'CONNELL

FIRE!

The Legionnaires on the ground FIRE. The rifles report a CRASH. The BLAST blows dozens of Tuaregs clean off their mounts. The prone Legionnaires quickly begin to reload.

O'CONNELL

FIRE!

The kneeling Legionnaires FIRE. More Tuaregs bite the sand.

The remaining warriors OPEN FIRE. THUNDER and SMOKE rip hot air. A third of the Legionnaires are killed instantly.

O'CONNELL

FIRE!

The remaining standing Legionnaires FIRE. Tuaregs spin off their mounts. Crash to the sand. And then the entire Tuareg force plows into the ruins and through the Legionnaires.

O'Connell grabs the barrel of his rifle and starts CLUBBING riders off their steeds, fighting like a man possessed. Beni on the other hand, is bellycrawling across the sand, whimpering in full retreat as Legionnaires fall dead all around him. He crawls through the front gate.

He
off
DOORWAY
as
behind

O'Connell throws his rifle down and goes for his guns.
cross-draws, gun in each hand, starts blowing riders
their mounts.

DOORWAY
as
behind

Beni crawls faster, and then he spots an open TEMPLE
amongst the rocks. He gets up and sprints for the door
the last of the Legionnaires are shot off their feet
him. O'Connell's guns go empty.

O'CONNELL

Son-of-a-bitch.

gate.

He turns and runs like hell, right through the front

him.

Four Tuareg warriors on massive Arabians haul-ass after

running.

O'Connell hurdles a stone column, hits the ground

close the

He spots Beni inside the Temple doorway, trying to
heavy sandstone door.

O'CONNELL

Hey! Beni! Wait up!

Beni has no intention of waiting up, he pushes harder.

O'CONNELL

What are ya doing?! Wait up!

Horsemen
POUNDING.

O'Connell runs faster. Beni pushes harder. The four
LEAP the big column and CHARGE after him. HOOFS

O'CONNELL

Don't you close that door! DON'T YOU
CLOSE THAT DOOR!

O'Connell

Beni closes the door just as O'Connell reaches it.
SLAMS his body into the door. It doesn't budge.

O'CONNELL

I'm gonna get you for this!

his
closer
LOUDER.

He turns and bolts off around the rocks. Running for life, weaving through the ruins. The Arabians getting and closer. The POUNDING hoofs getting LOUDER and LOUDER.

The
The

O'Connell finally spins around and faces his attackers. four massive horses crash to a stop in front of him. vicious Tuaregs raise their rifles to finish him off.

he

O'Connell just stands there, exhausted and beaten, then slowly lifts his right hand and gives them the bird.

them

And that's when the horses go ape-shit. All four of REAR UP. Two of the Riders are THROWN to the ground.

The
like
scared

horses SCREECH and BELLOW and SNORT in fear, then buck fury and haul-ass away as if the devil himself had them. The thrown Riders get up and race off after their mounts.

right
feels the
decrepit

O'Connell just stands there, stunned, then he lifts his hand and checks out his middle finger. And then he evil himself, and turns around. -- The shattered, statue of Anubis stares back at him.

feet.

Suddenly, the sand begins to shift under O'Connell's

transforming
writhing
picture.

He starts to back away, keeping his eyes on the sand, it looks like huge snakes are wiggling and beneath it, forming lines and shapes, -- drawing a

The
the

O'Connell quickly turns and runs off through the ruins. sand stops moving, and we can now see that, drawn in

sand, is a picture of IMHOTEP'S SCREAMING FACE.

EXT. RIDGE - DAY

stumble
presence
have
TATTOOS.

Up on a ridge, A GROUP OF RIDERS watch O'Connell clear of the decrepit city. O'Connell feels their and looks up. Very different from the Tuaregs, they BLUE TINTED SKIN and faces covered in strange PUZZLE-

this

The Mumia. Still watching Imhotep's grave after all time.

with
handsome
dark
desert...

The MUMIA LEADER is a huge, fierce Man in black robes, dual scimitars across his waist. His face is both and horrible, blue and tattooed. Meet ARDETH RAY. His eyes watch O'Connell stagger off into the open

EXT. CAIRO - DAY

their
with
city.

Cairo, a city so old the stars have actually changed positions in the sky since it's birth. A city teeming every form of life. A strange, mysterious, wonderful

WE SUPERIMPOSE it's name across the SCREEN:

CAIRO

INT. CAIRO MUSEUM OF ANTIQUITIES - DAY

upon
the
between
bookshelves,
hair-in-

Deep in the bowels of the museum lie the STACKS. Rows rows of towering bookshelves. Filled with literature on Antiquities. Standing at the top of a tall ladder two of these rows and leaning against one of the is a rather uninteresting British GIRL: eye-glasses,

nightmare.

a-bun, long boring dress, your typical prudish

with

This is EVELYN CARNARVON. We're going to fall in love
her.

blows

Evelyn pulls a book out from a stack under her arm,
the dust off it, then places it on a shelf with other
whose titles all begin with the letter "O". Then she
another book out from under her arm and reads the

books

grabs

title.

EVELYN

Tuthmosis?... Now how did you get up
here?

over her

Carefully, so as not to lose her balance, she looks
shoulder to the bookshelf behind her, where all the
begin with the letter "T". Then she looks down. It's a
way to the bottom. Evelyn gently sets the other books
on the top shelf, then turns and gingerly starts to
across the aisle with the Tuthmosis book. It's a little
far, so she stretches, reaching, holding the top of the
with her fingertips, she's almost got it, closer now

titles

long

down

reach

too

ladder

closer.

Evelyn

And that's when the ladder pulls away from the shelf.
YELPS, flings the Tuthmosis book and grabs the top of
ladder, which stands straight up. Evelyn holds her
swaying precariously, a long BEAT, and then she loses
balance, the ladder swings around and Evelyn starts
stiltwalking down the aisle.

the

breath,

her

EVELYN

OHEIUGM!! AHHHHHH!

heads
struggling
and
into
of a

CRASHES

The ladder crosses the aisle, does an about face and
back the way it came. Evelyn clings to the top,
for balance. The ladder teeters out into the main aisle
picks up speed. Evelyn SCREAMS as it does a 180, spins
another aisle and finally crashes to a stop at the top
bookshelf. Evelyn holds her breath, then SIGHS HEAVILY.
And that's when the bookshelf falls away from her and
into the next bookshelf.

She
bookshelf
after
and
last
She
other

Evelyn slides down the ladder and plops to the floor.
looks up just as the domino effect kicks-in: each
crashing into the next. And onward it goes. Bookshelf
bookshelf. Thousands of volumes flinging off shelves
scattering across the floor. It finally ends as the
shelf CRASHES into a wall. Evelyn's eyes are closed.
opens one eye. Looks left. Then right. Then opens the
eye and stares at the huge mess.

EVELYN

Oops.

The Egyptian CURATOR storms in.

CURATOR

Look at this! Sons of the Messiah!
Give me frogs, flies, locusts,
anything but this! Compared to you,
the other plagues were a joy!

Evelyn quickly gets up and starts gathering books.

EVELYN

I'm sorry, it was an accident.

CURATOR

When Ramesses destroyed Syria, it
was an accident. You are a
catastrophe! Why do I put up with

you?

Evelyn turns to him, trying to contain herself.

EVELYN

You put up with me, because I can read and write ancient Egyptian, decipher hieroglyphs and hieratic, and I'm the only person within a thousand miles who knows how to properly code and catalogue this library.

CURATOR

Who needs smart women? I put up with you because your mother and father were our finest patrons, Allah rest their souls. Now straighten up this mess!

The Curator storms out. Evelyn just stands there, steaming.

And then she hears a NOISE and quickly turns around. A BEAT.

EVELYN

Hello?

Quiet. Eerie. And then she hears it again, like feet, slowly shuffling across the floor, coming from a nearby gallery.

EVELYN

Abdul? Mohammed? Bob?

Evelyn walks through the stacks and enters --

INT. THE RAMESSEUM

Filled with treasures and plunder from the Middle Kingdom. It's very dark and quiet in here, the only LIGHT is from FLICKERING TORCHES at either end of the spooky gallery. The NOISE again! From the far side of the room. Feet, slowly shuffling, plodding across the floor. Evelyn grabs a torch.

they
now. She
cases
this
looks
leans

Looks around, at a statue of Anubis, another of Horus,
stare down at Evelyn, who is starting to get scared
walks down the aisle. Past a closed sarcophagus. Past
of ancient artifacts. Past another sarcophagus, -- only
one is OPEN! Evelyn freezes, swallows hard, nervously
around to see who could have opened it. Then she slowly
forward with the torch, and peers inside.

out
sarcophagus,
cad
half

-- A hideous rotted MUMMY sits up and SCREECHES at her!
Evelyn SCREAMS, drops the torch and backs away, scared
of her wits. And then, coming from inside the
she hears a Man LAUGHING. Her eyes narrow as a foppish
crawls out from behind the Mummy, laughing his ass off,
drunk.

EVELYN

You...! YOU...!

JONATHAN

Drunkard? Fool? Rat-bastard? Please
call me something original.

sarcophagus,

Meet JONATHAN CARNARVON. As he crawls out of the
Evelyn pulls a cigarette out of the mummy's mouth.

EVELYN

Have you no respect for the dead?

JONATHAN

Right now, I only wish to join them.

chest.

He grins drunkenly. Evelyn punches him hard in the

EVELYN

Well I wish you'd do it sooner rather
than later, before you ruin my career
the way you've ruined yours.

JONATHAN

My dear, sweet, baby sister, I'll have you know, that at this moment my career is on a high note.

He BELCHES, then falls back and sits on the edge of a tomb.

EVELYN

High note? Ha! For five years you've been scrounging around Egypt, and what have you to show for it? Nothing.

Jonathan excitedly starts scrounging around in his jacket.

JONATHAN

Oh yes I do! I have something right here!

EVELYN

Oh no, not another worthless trinket, Jonathan, if I bring one more piece of junk to the Curator to try and sell for you.

KEY
instantly
Jonathan pulls out a small, ancient BOX; the collapsed to Imhotep's sarcophagus and coffin. Evelyn is curious, she grabs the box out of his hand.

EVELYN

Where did you get this?

smile.
Jonathan knows her weaknesses, gives her a mischievous

JONATHAN

On a dig, down in Thebes.

herself
covering it.
Evelyn rolls the box around in her hands, mumbling to as she translates the hieratics and hieroglyphs

Jonathan licks his lips in anticipation.

JONATHAN

My whole life I've never found anything, Evy. Tell me I've found something.

the
puzzle
mechanically,
key/box

Evelyn's fingers play with the various little slats on
box, shifting them this way and that way, it's like a
box. Then suddenly, it UNFOLDS ITSELF, almost-
turning itself into the KEY. Sitting inside the open
is a folded piece of GOLDEN PAPYRUS. An ANCIENT MAP.

EVELYN

Jonathan?

JONATHAN

Yes?

EVELYN

I think you found something.

INT. CURATOR'S OFFICE - DAY

jeweler's
excited.

The Curator sits at his desk, staring through a
eyepiece at the key/box. Evelyn hovers behind him,

EVELYN

See the cartouche there, it's the
official royal seal of Seti the First,
I'm sure of it.

CURATOR

Perhaps.

Jonathan leans in from across the desk.

JONATHAN

Two questions. Who the hell is Seti
the First? And was he rich?

EVELYN

He was the last Pharaoh of the Old
Kingdom, said to be the wealthiest
Pharaoh of them all.

JONATHAN

Alright, good, that's good. I like
this fellow, like him very much.

same

The Curator picks up the MAP. It's actually the exact

map that we established in the opening scenes of the movie.

EVELYN

I've already dated it, this map is almost four thousand years old. And the hieratics over here...

(Inhales deeply)

It's Hamunaptra.

The Curator freezes, suddenly very nervous, then he recovers.

CURATOR

My dear girl, don't be ridiculous, we are scholars, not treasure hunters. Hamunaptra is a myth.

JONATHAN

Are we talking about the Hamunaptra?

EVELYN

Yes. The City of The Dead. Where the early Pharaohs were said to have hidden the wealth of Egypt.

JONATHAN

Right, right, in a big underground treasure chamber. Everybody knows the story. The entire necropolis was rigged to sink into the sand. On Pharaoh's command, a flick of the switch! And the whole place could disappear beneath the dunes.

EVELYN

All we know is that the city mysteriously vanished around 2,134 **B.C.**

The Curator holds the map closer to the burning CANDLE-LAMP.

CURATOR

As the Americans would say: it's all fairy tales and hokum.

The map 'accidentally,' CATCHES ON FIRE. The Curator throws it to the floor. Jonathan drops to his knees and quickly

now

puts it out. Lifts it up. The left third of the map is missing.

JONATHAN

You burned it! You burned off the part with the lost city!

CURATOR

It's for the best, I'm sure. Many men have wasted their lives in the foolish pursuit of Hamunaptra, no one has ever found it, most have never returned.

JONATHAN

(devastated)

You killed my map.

CURATOR

I'm sure it was a fake, anyway, I'm surprised at you, Miss Carnarvon, to be so fooled.

snatches
look.

The Curator reaches for the key/box. Evelyn quickly it off the desk and gives him a very angry, suspicious

EXT. CAIRO PRISON - GALLOWS COURTYARD - DAY

Every
a
across

Cairo prison. One of the worst hell holes on earth. low-life form of scumbag can be found here. The WARDEN, first rate scumbag himself, escorts Evelyn and Jonathan the gallows courtyard. Evelyn whispers to Jonathan.

EVELYN

You told me you found it on a dig down in Thebes!

JONATHAN

I was mistaken.

EVELYN

You lied to me!

JONATHAN

I lie to everybody, what makes you so special?

EVELYN

I'm your sister.

JONATHAN

That just makes you more gullible.

EVELYN

You stole it from a drunk at the local Casbah?!

JONATHAN

Picked his pocket, actually.

EXT. VISITOR'S PEN - DAY

The Warden ushers Evelyn and Jonathan into the holding pen.

EVELYN

And what is he in prison for?

WARDEN

I did not know, so when I heard you were coming, I asked him that myself.

EVELYN

And what did he say?

WARDEN

He said... he was just looking for a good time.

The interior cell door BURSTS OPEN. O'Connell is in chains, dragged by FOUR GUARDS, they shove him up to the cell bars.

From the looks of it, he's been here awhile; his face is half hidden by long hair, a scraggly beard and many new bruises. Evelyn looks at him, disgusted by his appearance.

EVELYN

But he's just a filthy criminal?

JONATHAN

(cringing)
Way to go, Evy.

Jonathan. O'Connell gives Evelyn the once over, then looks at

O'CONNELL

So who's the broad?

EVELYN

Broad?!

JONATHAN

She's my sister, actually.

O'CONNELL

Yeah? Well, ... I'm sure she's not a total loss.

Evelyn is stunned and furious. The Warden heads out the door.

WARDEN

I'll be back in a moment.

O'CONNELL

(sarcastic)

I tremble with anticipation.

A Guard CLUBS O'Connell across the head, O'Connell's face bounces off the metal bars. He shows no pain, but just looks back and gives the Guard a nasty look. Evelyn steps closer.

EVELYN

We uh, ... found... your puzzle box, and we've come to ask you about it.

O'CONNELL

No.

EVELYN

No?

O'CONNELL

No... You came to ask me about Hamunaptra.

guards Evelyn and Jonathan quickly look around, hoping the didn't hear him. They step closer. Evelyn plays coy.

EVELYN

How do you know the box pertains to Hamunaptra?

O'CONNELL

Because that's where I found it. I was there.

Evelyn is dumbstruck. But Jonathan looks suspicious

JONATHAN

How do we know that's not a load of pig swallow?

O'Connell looks closer at Jonathan, a glint of recognition.

O'CONNELL

Hey, ... don't I know you?

JONATHAN

Um, well, you see...

Jonathan
cold. A
again.
look.

O'Connell's FIST comes flying through the bars, hits square in the jaw, DECKS HIM. He hits the floor. Out Guard CLUBS O'Connell. His head bounces off the bars

He shows no pain, but gives the Guard another nasty look.

Evelyn looks down at her brother, then back at O'Connell.

EVELYN

You were actually at Hamunaptra?

O'CONNELL

I just decked your brother

EVELYN

Yes, well...
(shrugs)
I know my brother.

O'Connell almost smiles. There's a bit of spark to this girl.

O'CONNELL

Yeah, I was there.

EVELYN

You swear?

O'CONNELL

Every damn day.

EVELYN

No, I mean --

O'CONNELL

-- I know what you mean. I was there, alright. Seti's place. The City Of The Dead.

EVELYN

What did you find? What did you see?

O'CONNELL

I found sand. I saw death.

The warden enters. Evelyn quickly leans closer to
O'Connell.

EVELYN

Could you tell me how to get there?
The exact location?

O'CONNELL

Want to know?

Evelyn leans in even closer.

EVELYN

Yes.

O'CONNELL

Really want to know?

She leans her face right up to the bars, nervous and
excited

EVELYN

Yes.

O'Connell steps forward and KISSES her full on the
lips.

O'CONNELL

Then get me the hell outta here.

Evelyn is stunned. A Guard CLUBS him, his face bounces
off

him,
room.
the bars again, but before he can react the Guards GRAB
YANKS him away from the bars and DRAG him out of the

EVELYN

Where are they taking him?

WARDEN

To be hanged.

teeth.
Evelyn is shocked. The warden shows-off his green

WARDEN

Apparently, he had a very good time.

EXT. GALLOWS COURTYARD - DAY

gallows as
warden
dead
fresh
Hundreds of filthy PRISONERS stare down onto the
the hangman's noose is draped over O'Connell's head and
cinched tight around his neck. Evelyn follows the
onto a balcony above the gallows. The prisoners all go
quiet at the sight of her; like jackals staring at
meat.

WARDEN

No women allowed.

EVELYN

I am an English woman.

down.
This seems to confuse the Warden, he shrugs and sits

Warden.
O'Connell looks up as Evelyn plops down beside the

EVELYN

I will give you one hundred pounds
to spare his life.

WARDEN

I would pay one hundred pounds just
to see him hang.

EVELYN

Two hundred pounds.

WARDEN

Proceed!

EVELYN

Three hundred pounds!

than
him.
O'Connell can hear every word, he looks hopeful. Other
Evelyn, you could hear a pin drop. The HANGMAN turns to

HANGMAN

Any last requests, pig?

O'CONNELL

Yeah, I'd like ya to let me go.

The Hangman grabs the lever to the trapdoor.

EVELYN

FIVE HUNDRED POUNDS!

leg.
The Warden sets his greasy, lecherous hand on Evelyn's

WARDEN

And what else?

Evelyn is revolted, she quickly shoves his hand away.

Insulted, the Warden angrily turns and gestures to the
Hangman, who pulls the lever. The trapdoor DROPS AWAY.

EVELYN

NOOO!

Then
rope.
O'Connell DROPS through the hole. The rope pays out.
JERKS TAUGHT. O'Connell's body SNAPS at the end of the

But he's still alive, because --

WARDEN

His neck did not break! Good! Now we
watch him strangle to death.

anger.
The prisoners go ape-shit, SCREAMING and SHOUTING in

the
quickly
ear.

The GUARDS look around, nervous. O'Connell struggles at
end of the rope, gagging. Evelyn is horrified, she
turns to the warden, leans forward and whispers in his

EVELYN

He knows the location to Hamunaptra.

The warden spins around and faces her.

WARDEN

You lie.

EVELYN

I would never!

gagging and
Evelyn.

At the end of the rope, O'Connell is choking and
turning several shades of red. The Warden stares at

WARDEN

Are you saying this filthy godless
son of a pig knows where to find The
City Of The Dead? Truly?

EVELYN

Yes and if you cut him down, we will
give you ten percent.

WARDEN

Fifty percent.

EVELYN

Twenty.

WARDEN

Forty.

as

Evelyn hesitates, bites her lip. O'Connell's eyes bulge
he looks up at her, he can't believe this girl.

O'CONNELL

Give... give him... give him GLAAAA--
!

EVELYN

Twenty-five percent, and not one
single farthing more.

Arabic.
CRASHES

The warden flashes a big green smile, then YELLS in
A scimitar SLASHES the air. The rope is CUT. O'Connell
to the ground. Half dead. Rolls over. GAGGING.
All of the prisoners BURST INTO CHEERS. O'Connell looks
at Evelyn. She smiles broadly and waves down at him.

up

CURATOR'S OFFICE - NIGHT

CANDLE LIGHT FLICKERS across the Curator's face.

CURATOR

She must die.

MUMIA:

Standing in the shadows across from his desk are THREE
blue tinted skin, hideous facial tattoos, -- the works.
One
of the Mumia has a rusty metal HOOK for a hand. He
shrugs.

HOOK

She is like all the others. She will
die in the desert.

CURATOR

No! She has seen too much. She knows
too much.

The Curator leans across his desk, fear in his eyes.

CURATOR

Not only does she have a map, but
she has the key.

Spooks the hell out of the Mumia guys.

HOOK

The key!? She has the lost key!?

CURATOR

Yes. No one has ever had so much,
been so close. We must stop her, or
it will be the end of us all.

HOOK

Then we will kill her, we will kill
her and all those with her.

CURATOR

And burn the map and retrieve the key.

HOOK

It will be done. But what of the American expedition? They leave tomorrow as well.

CURATOR

Forget the bumbling Americans, they will be like all the others. Without the map to guide them, how can they possibly find Hamunaptra?

EXT. GIZA PORT - DAY

SMASH CUT TO: our old traitorous friend BENI.

BENI

It is three days down the Nile, then two days by camel, sahibs.

WE CRANE BACK: to reveal Beni standing on the bow of a PASSENGER BARGE. Surrounded by DANIELS, HENDERSON and

BURNS.

DANIELS

For all the money we're paying you, something better god-damned well be under that sand.

WE KEEP CRANING BACK: as Henderson slaps Daniels on the back.

HENDERSON

"Hamunaptra," Daniels, that's all ya gotta keep sayin, to yourself, "Hamunaptra."

Now we see all of GIZA PORT: Team of explorers swarm the docks. Across the Nile, the PYRAMIDS spike the sky. Evelyn and Jonathan walk along the boardwalk besieged by HAWKERS selling everything from toy tombs to King Tut action figures.

EVELYN

Do you really think he'll show up?

JONATHAN

Undoubtedly, I know the breed, he may be a cowboy, but his word is his word.

EVELYN

Personally, I think he's filthy, rude and a complete scoundrel. I don't like him one bit.

O'CONNELL (O.S.)

Anyone I know?

They both turn. O'Connell walks up; shaved, showered, spit and polished, with a new haircut and clothes. He looks more dashing and handsome than ever. Evelyn is suitably impressed.

EVELYN

Oh... um,... hello.

Jonathan grabs O'Connell's arm and shakes his hand.

JONATHAN

Smashing day for the start of an adventure, eh, O'Connell?

O'Connell quickly checks his pockets.

O'CONNELL

Yeah, sure, smashing.

He finds his wallet and relaxes. DIRECTLY ABOVE HIM: on the bow of the barge, Burns wipes his bifocals and turns to Beni.

BURNS

You're sure Hamunaptra is out there?

BENI

Along with the scorched bones of my entire garrison, sahib.

And that's when Beni spots O'Connell. Beni shakes his head, as if seeing a mirage, then starts backing away from the men.

BENI

A thousand pardons, my good sahibs
but there is much work to be done.

hold. Beni quickly scurries off, vanishing down into the

throat. BACK DOWN WITH: Evelyn, recovering, she clears her

EVELYN

Mister O'Connell, can you look me in
the eye, and guarantee me this is
not some sort of flimflam? Because
if it is, I'm warning you --

looks O'Connell steps up close to Evelyn, invading her space
her straight in the eye. Evelyn doesn't back away.

O'CONNELL

All I can tell you, miss, is that my
Colonel found that map in an ancient
fortress, and the whole damn garrison
believed in it so much, that without
orders, we marched halfway across
Libya and into Egypt to find that
city. Like I told ya, all I saw was
sand. Everybody else was wiped out
by Tuareg warriors. I'll take your
bags.

onto O'Connell takes her bags and heads up the gangplank and
are on. the same passenger barge that Beni and the Americans

sees it. Evelyn's eyes follow him, a bit wistfully. Jonathan

JONATHAN

Yes, yes, you're right, filthy, rude,
a complete scoundrel, nothing to
like there at all.

that's Evelyn gives him a look. Jonathan just grins. And
raggedy when the warden suddenly brushes past, tipping his
hat.

WARDEN

A bright good morning to all.

EVELYN

What are you doing here?

WARDEN

I have come to protect my investment,
thank you very much.

And up the plank he goes. Evelyn and Jonathan share a
look.

WE GO WIDE AGAIN: as the barge pulls out and heads down
the Nile. WE TILT UP: to the SUN, which then DISSOLVES into
--

EXT. RIVER NILE - NIGHT

MUMIA
The MOON, shining down on the desert. The THREE VICIOUS
quietly glide a narrow skiff out onto the river. The
one with the hook sits in the middle of the skiff, the
other two row, heading for the PASSENGER BARGE coming their way.

EXT. THE BAR AT THE BOW - NIGHT

O'Connell
Jonathan and the three Americans are playing poker.
comes out a door carrying a GUNNY-SACK.

JONATHAN

Sit down, O'Connell, sit down, we
could use another good player.

O'CONNELL

I only gamble with my life, never my
money.

DANIELS

Never? What if I were to wager five
hundred dollars says we get to
Hamunaptra before you?

O'Connell returns Daniel's cocky look.

O'CONNELL

Yer on.

Burns slips on his dirty bifocals.

BURNS

What makes you so confident, sir?

O'CONNELL

What makes you?

Henderson spits a wad of chew into a spittoon.

HENDERSON

We got us a man who's actually been there.

O'Connell's poker face drops, perplexed. Same with Jonathan.

JONATHAN

I say, what a coincidence, why --

O'Connell 'accidentally' hits him in the ribs with the gunnysack, shutting him up. Jonathan quickly covers.

JONATHAN

-- whose deal is it? Is it my deal?
I thought I just dealt?

EXT. BARGE - NIGHT

Evelyn sits on a table, staring out over the passing river.

The gunny-sack DROPS onto the table, startling her.

O'CONNELL

Sorry, didn't mean to scare ya.

EVELYN

The only thing that scares me, Mister O'Connell, are your manners.

O'CONNELL

Still angry that I kissed ya, huh?

EVELYN

If you call that a kiss.

O'Connell reaches into the gunny-sack and starts pulling out
gun,
revolvers, pistols, hunting knives, a massive elephant
and a half dozen carefully wrapped sticks of dynamite.

EVELYN

Did I miss something? Are we going into battle?

O'CONNELL

The last time I was at that place everybody I was with died.

starts This takes the smile off Evelyn's face. O'Connell dismantling and cleaning the guns.

O'CONNELL

There's something out there, you know, something under that sand.

EVELYN

Yes, I'm hoping to find a certain artifact, a book, actually, my brother thinks there's treasure. What do you think is out there?

O'Connell looks into Evelyn's eyes.

O'CONNELL

Evil. The Tuaregs and the Bedouin believe that Hamunaptra is cursed, they call it, "the doorway to hell."

EVELYN

Ahmar is Ossirion. "Passageway to the underworld", actually.

She gives him a know-it-all grin.

EVELYN

I don't believe in fairy tales and hokum, Mister O'Connell, but I do believe that one of the most famous books in history is buried out there, The Book Of The Living. It's what first interested me in Egypt as a child. It's why I came here, sort of a life's pursuit.

O'CONNELL

And the fact that they say it's made out of pure gold, makes no nevermind to you, right?

Evelyn is surprised by his knowledge.

EVELYN

You know your history.

O'CONNELL

I know my treasure.

turns
says:
Evelyn gets up to go, then she hesitates, nervous, she
back to O'Connell, and as matter-of-fact as possible

EVELYN

By the way, ... why did you kiss me?

shoulders.
O'Connell, cleaning his guns, just shrugs his

O'CONNELL

I was about to be hanged, seemed
like a good idea at the time.

perplexed.
Evelyn's eyes widen, furious, she turns and storms off.
O'Connell looks up, watching her leave, a bit

O'CONNELL

What?... Wha'd I say?

quickly
Beni.
Then he hears someone SNICKERING under the table. He
reaches down, grabs that someone and lifts him up. It's

BENI

My very good friend! What a surprise.

O'CONNELL

Why if it ain't my little buddy,
Beni. I oughta kill you.

swallows
O'Connell sticks a knife under Beni's throat. Beni
hard, then tries to weasel his way out with a big grin.

BENI

You never were any good with the
ladies, O'Connell.

O'CONNELL

So you're the one leading the

Americans, I shoulda figured. So what's the scam? You get 'em out in the middle of the desert then leave 'em to rot?

BENI

Unfortunately no, these Americans are smart, they pay me only half now, half when I get them back to Cairo, so I must go all the way.

O'Connell pulls the knife away. Beni relaxes, rubs his neck.

BENI

You never believed in Hamunaptra, O'Connell. Why are you going back? The devil himself lives out there.

They look as they hear Evelyn YELP. A single CAMEL in the HORSE PADDOCK takes another bite at her. She YELPS again and backs away. O'Connell grins as Evelyn flees down the deck.

O'CONNELL

The girl saved my life, figured it was the least I could do, keep her out of trouble.

BENI

You always did have more balls than brains.

O'Connell's eyes narrow at the insult, he looks back at Beni.

O'CONNELL

Let's make us even, shall we?

BENI

Even?

O'Connell grabs him and chucks him over the side of the barge.

Beni SPLASHES into the river. O'Connell takes his gunny-sack and starts walking off down the deck.

BENI (O.S.)

O'Connell! I am going to kill you
for this!

O'CONNELL

Sounds familiar.

coming
deck.
And that's when he spots THREE SETS OF WET FOOTPRINTS,
up over the railing from the river and heading down the

alert.
O'Connell quickly looks around, immediately on the

INT. EVELYN'S CABIN - NIGHT

mirror.
Evelyn, wearing a nightgown, stands in front of a

loose
THERE
hand
She gives her head a good shake, letting her hair fall
over her bare shoulders. Then she turns around, RIGHT
IS ONE OF THE HIDEOUS MUMIA! It's Hook. He slams his
hand
over her mouth and lifts up his hook, ready to strike.

HOOK

Where is the map?

sees
table.
Evelyn's terrified eyes glance down. Hook looks over,
the map lying next to a flickering candle on a nearby

HOOK

And the key? Where is the key?

grins.
Evelyn's eyes look confused. She shakes her head. Hook

HOOK

Then I'll find it myself.

the
hand.
He cocks his hook, about to kill her. And that's when
door is KICKED OPEN. O'Connell BURSTS IN, gun in each

him.
Hook spins Evelyn around and holds her out in front of

O'Connell looks at her.

O'CONNELL

Friend of yours?

table

O'Connell
leans in.

O'Connell's
back.

Kerosene
grabs
shoulder,
her go.

O'Connell grabs her and YANKS her out of the FLAMING
ROOM.

HALLWAY - NIGHT

O'Connell pulls Evelyn down the hall, she tries to jerk
free.

EVELYN

The map! We need the map!

He shoves her up against a wall.

O'CONNELL

Relax! I'm the map!
(taps his forehead)
It's all up here.

EVELYN

Oh that's comforting.

O'Connell gives her a look, then pulls her forward.

O'CONNELL

C'mon, there's still one more of
those guys around here somewhere.

EVELYN'S FLAMING ROOM - NIGHT

eye
on
the
knocks
flames.

Hot melted wax covers Hook's face as he holds his sore and struggles to the door. Then he notices the key/box on the floor. He bends over to pick it up. And that's when door is KICKED OPEN again, it hits him in the ass and him into the fire. Jonathan leans in. Sees nothing but

JONATHAN

EVY!!

A
HAND suddenly snatches the key/box away from him.

Then he sees the key/box on the floor and picks it up.

JONATHAN

Hey that's mine --

pistol.

It's Hook. His backside is now ON FIRE. He lifts his

FIRE.

Jonathan quickly backpedals out the door as Hook OPENS

EXT. CAMEL PADDOCK - NIGHT

horse
panic.

O'Connell and Evelyn race out onto the deck near the paddock. People are SCREAMING and SHOUTING, lots of

head.

BLAM! A chunk of the wall is BLOWN OFF next to Evelyn's

on the
GUNFIRE.

O'Connell pivots and FIRES BACK. It's the last Mumia, other side of the paddock. He and O'Connell exchange

OFF the
their
The

Another LANTERN BURSTS INTO FLAMES. O'Connell SHOTS paddock lock. The horses go nuts. O'Connell FIRES over heads. They CHARGE FORWARD and CRASH through the door.

sweep
is now
shoulder.

Mumia SCREAMS as the horses STAMPEDE over him. FLAMES
up the walls and race across the roof. Half the barge
ON FIRE. O'Connell throws the gunny-sack over his

O'CONNELL

Can you swim?

EVELYN

Well of course I can swim, if the
occasion calls for it.

O'CONNELL

Trust me.

He picks her up and throws her over the side.

O'CONNELL

The occasion calls for it.

after

Evelyn SPLASHES into the water. O'Connell dives in
her.

EXT. BARGE BOW - NIGHT

Americans,
everything

Jonathan runs out onto the bow, sees the three
guns in every hand, fanning their pistols, SHOOTING
in sight. Jonathan just shakes his head.

JONATHAN

Americans.

TORCH.

Hook suddenly stumbles up behind him, -- now a FLAMING

with his
eyes
about to
Hook
smiles.

Jonathan turns around, Hook grabs him by the throat
FLAMING ARM and pins him to the cabin wall. Jonathan's
widen as he sees a hook rising up inside the FLAMES
strike him. The Americans pivot and OPEN FIRE. Blows
over the railing. Jonathan turns to the Americans and

JONATHAN

I say! Good show!

Then he points his thumb at himself

JONATHAN

And did I panic?

He lifts up his other hand, -- he has the key/box back.

JONATHAN

I think not.

Jonathan
other.
And that's when the horses STAMPEDE onto the bow.
dives over one side, the three Americans dive over the

NILE RIVERBANK - NIGHT

the
she
O'Connell, Evelyn, Jonathan and the Warden wade out of
water. Evelyn's nightgown clings tight to her body as
she wrings it out. She looks good. O'Connell notices.

the
Americans.
Everybody else, including the horses, is getting out on
far shore O'Connell spots Beni running up to the

BENI

Hey O'Connell! Looks to me like I
got all the horses!

O'CONNELL

Hey Beni! Looks to me like your on
the wrong side of the river!

sinking...
Beni looks up at the stars, then angrily KICKS the sand
CURSING. The FLAMING barge drifts off, slowly

BEDOUIIN TRADING POST - DAY

trading
them
O'Connell barter in ARABIC with a CAMEL TRADER at a
post. Jonathan forks over some cash. The Trader hands
the reins of four ugly old camels.

JONATHAN

I can't believe the price of these

fleabags.

O'CONNELL

We coulda had 'em for free, all we had to do was give 'em your sister.

JONATHAN

Yes, awfully tempting, wasn't it?

O'CONNELL

Awfully.

She's And that's when Evelyn steps out of a trading tent.
changed into a gorgeous, tightly fitted, Bedouin dress.

O'CONNELL

Then again...

SAHARA DESERT SAND DUNES - DAY

camels in O'Connell, Evelyn, Jonathan and the warden are on
Sahara. the middle of the frying pan; the endless, sunbaked

JONATHAN

Never did like camels. Filthy buggers.
They smell, they bite, they spit.
Disgusting.

vile The warden savagely attacks a chicken wing with his
his green teeth. Flies buzz around his head. He sucks at
him. gums, then spits out some gristle. O'Connell watches

O'CONNELL

Yeah, disgusting.

camel. Evelyn is having the time of her life on top of her

EVELYN

Well I think they're cute.

the WE DO SEVERAL TIME DISSOLVES: showing the majesty of
it. desert, and our heroes getting deeper and deeper into

FRYING PAN - NIGHT

trekking

The MOON shines down on four lone camel rider's
across the vast wasteland.

the
Warden
starts to
her,
waking
he

Jonathan is sound asleep, his head bobbing comically to
rhythm of his camel. On the camel next to him, the
SNORES LOUDLY. Up in front of them, Evelyn slowly
slide off her saddle. O'Connell reaches over and stops
then gently pushes her back up onto her saddle, never
her. For a long moment, his eyes watch Evelyn, and then
looks up at a distant ridge --

pacing

-- where Ardeth Ray and a group of MUMIA RIDERS are
them.

EXT. GIANT SAND DUNE - ENDLESS HORIZON - DAY

as
dune.

The dawning sun hasn't yet crested the distant horizon
Jonathan and the Warden ride alongside a giant sand

JONATHAN

And you snore!

WARDEN

I do not snore!

JONATHAN

All night you snored!

WARDEN

I have never snored!

Up in front of them, O'Connell looks at Evelyn.

O'CONNELL

We're almost there.

EVELYN

Are you sure?

O'Connell looks down at the ground.

O'CONNELL

Pretty sure.

sticking
the
The others look down and see DOZENS OF SKELETONS
out of the ground. Bleached and eaten away. Some of the
skeletons look like they're trying to crawl up out of
desert floor.

JONATHAN

What in bloody hell is this?

The Warden shivers in fear.

WARDEN

Other seekers of Hamunaptra.

end of
NATIVE
camel,
The American Expedition rides out from behind the far
the dune. The Americans are accompanied by TWO DOZEN
DIGGERS and an Arab EGYPTOLOGIST. Beni rides lead on a
the rest ride horses.

BENI

Good morning, my friend!

hundred
endless
puzzled.
O'Connell just nods. The two parties come to a stop a
feet apart. O'Connell turns and stares out across the
horizon. Beni does likewise. The Americans look

DANIELS

Well, what the hell we doin'?

BENI

Patience, my good sahib, patience.

Henderson looks over at O'Connell.

HENDERSON

First one to the city, O'Connell!
Five hundred! Cash bucks!

nothingness.
O'Connell and Beni just stare out at the flat

starts Evelyn and Jonathan share a look. And then, the SUN
to rise in the distance, breaking the flat horizon.

O'CONNELL

Get ready.

moment. Evelyn can feel the suspense and the majesty of the

EVELYN

For what?

O'CONNELL

We're about to be shown the way.

the Far off to the right, a HUGE SHAPE begins to rise with
sun. A VOLCANO. O'Connell and Beni watch it,
expressionless.

Daniels, Henderson and Burns share a look, and then --

DANIELS/HENDERSON/BURNS

HEYA!

volcano. The Americans take off. Racing towards the rising

DANIELS

SEE YA THERE, O'CONNELL!

looks. Evelyn and Jonathan give O'Connell anxious, sarcastic

JONATHAN

Ah, begging your pardon, but shouldn't
we be going?

EVELYN

After all, you rode us night and day
to win that bet.

watches the O'Connell doesn't say a word, staring hard. Beni
Americans and spits into the sand.

BENI

Fools.

HORIZON. And then suddenly, the volcano SHIFTS ACROSS THE

Passing across the sun as it goes. It's a MIRAGE.

other
The Americans crash their horses to a stop and race the
amazed.
way, after the volcano. Evelyn and Jonathan smile,

horizon.
The volcano SHIFTS AGAIN, floating across the watery

O'Connell
The Americans crash to a stop again and chase after the
And
volcano. All three of them confused and CURSING.
from
and Beni just stare, waiting. The volcano SHIFTS AGAIN.
chucks it
the Americans crash to a stop again. Burns is THROWN
chase.
his horse. Henderson angrily rips his hat off and
to the ground. Daniels just curses as they give up the

horizon.
The volcano comes to a stop on the far left of the

BEAT.
The Americans are on the far right. Nothing moves. A

look.
And then O'Connell grins. So does Beni. They share a

else
And then SWAT their camels and RACE AWAY. Everybody
neck.
hauls-ass after them. O'Connell and Beni are neck-and-

wind.
And then Evelyn comes galloping up, hair flying in the

O'Connell.
Beni takes out his camel whip and starts WHIPPING
CRACK!
Trying to knock him off his camel. once. CRACK! Twice.

Beni
But on the third try O'Connell grabs the whip and JERKS
off his camel. Beni SLAMS to the ground and TUMBLES.

never
Evelyn and O'Connell race across the desert. Evelyn has

this
out of
past
hard.

felt so alive. She LAUGHS. O'Connell grins; he likes
girl. Beni stumbles to his feet, then quickly dances
the way as Jonathan and all the other riders stampede
him. Evelyn beats O'Connell to the stone ramp, racing

O'CONNELL

Evelyn! Slow down!

Evelyn ignores him as she races up the ramp towards the
gate.

O'CONNELL

**SLOW DOWN, EVELYN! SLOW DOWN! THERE'S
A REALLY BIG --**

INT. HAMUNAPTRA - DAY

lands
eyes.

Evelyn goes ass-over-teacups through the air and crash
in a sand dune. She sits up, stunned, sandy hair in her

camel.

O'Connell stops at the edge of the ramp next to her

O'CONNELL

Never mind.

inside
grin.

The Americans ride up and look in wonder at the ruins
the volcano. O'Connell gives them a big, shit-eating

O'CONNELL

You boys owe me five hundred dollars.

EXT. HAMUNAPTRA - DAY

busy
three
swats
dusty
humps.

Under the guidance of the Egyptologist, the Diggers are
hauling rock and dirt out of the Temple doorway. The
Americans are playing poker. Beni smokes a hookah and
flies. Dozens of stray CAMELS roam the decrepit city;
backpacks and old saddlebags still slung over their

DANIELS

Where'd all these camels come from?

BENI

They belong to the dead. They will wait years for their masters to return before leaving.

EXT. OUR HEROES DIG - DAY

next
O'Connell, Evelyn, Jonathan and the Warden are working
ruins.
to a narrow CREVICE, which weaves it's way through the

rest of
O'Connell ties a rope around a pillar and throws the
Jonathan
the coils into the crevice, about to rappel down.
YELPS
bends over to have a look, his ass hits something, he
and backs away. It's the decrepit FACE OF ANUBIS.

JONATHAN

That thing gives me the creeps.

O'CONNELL

Be nice. That thing saved my life.

crevice.
Evelyn is positioning ancient MIRRORS along the

EVELYN

That "thing" gets me excited.

O'CONNELL

(sarcastic)
The things that get you excited.

EVELYN

According to Bembridge Scholars,
inside the statue of Anubis was a
secret compartment, perhaps containing
The Book Of The Living.

O'CONNELL

What are those mirrors for?

EVELYN

Ancient Egyptian trick. You'll see.

O'Connell shrugs, then rappels down into the crevice.

INT. EMBALMER'S CHAMBER - DAY

warden
O'Connell waves a TORCH as Jonathan, Evelyn and the
drop down next to him. Evelyn peers into the spooky
darkness.

EVELYN

Do you realize, we are standing inside
a room that no one has entered in
over four thousand years.

WARDEN

Who cares? I don't see no treasure.

O'CONNELL

You're welcome to my share of the
spider webs.

JONATHAN

And it stinks to high heaven in here.

Evelyn just rolls her eyes.

EVELYN

Cretins.

warden
Jonathan sniffs the foul air, then he looks at the
and realizes where the smell is coming from. He stops
sniffing.

wall,
RAY OF
LIGHT
ONE
LIGHT
embalmer's
Evelyn brushes COBWEBS away from a METAL DISK on the
then repositions it on it's pedestal, aiming it at a
LIGHT shining in from the outer mirrors. -- THE RAY OF
**HITS THE DISK AND QUICKLY SHOOTS AROUND THE ROOM FROM
DISK TO ANOTHER UNTIL THE WHOLE CHAMBER IS LIT UP.**
RAYS SHOOT OFF DOWN THE PASSAGEWAYS. It's the
chamber.

O'CONNELL

That is a neat trick.

EVELYN

Oh my god, It's a preparation room.

O'CONNELL

Preparation for what?

EVELYN

For entering the afterlife.

O'Connell quickly draws his gun. Jonathan gently nudges him.

JONATHAN

Mummies, my good son, this is where they made the mummies.

Evelyn heads down a narrow passageway. The others follow.

INT. LABYRINTH - DAY

O'Connell, Evelyn and Jonathan crouch as they make their way through a narrow, COBWEB INFESTED LABYRINTH. The short, squat warden can stand straight up. Then they hear something and freeze. It sounds like somebody is clawing inside the walls.

They share looks. Then slowly move forward. Getting darker and darker as they go. The strange sound getting louder and louder. And then it stops. Evelyn holds her breath. Jonathan licks his lips. O'Connell cocks his pistol. The warden FARTS.

O'Connell, Jonathan and Evelyn glare at him.

ANUBIS' CHAMBER - DAY

They slowly creep out of the labyrinth and up to the foot of an enormous half-buried statue. The lower half of Anubis.

Then they hear the sound again, coming closer now, from the other side of the statue. And closer. O'Connell pulls Evelyn

CLOSER! behind him. And closer. O'Connell raises his gun. And

LUNGE AT O'Connell LEAPS OUT. -- THREE HORRIBLE SWEATY FACES
because HIM. O'Connell REACTS. But doesn't pull the trigger
aimed. it's just the Americans, their guns are up, cocked and

HENDERSON

Ya scared the bejeezus out of us,
O'Connell.

O'CONNELL

Likewise.

one. But nobody lowers their guns. Daniels grins, the tough

DANIELS

This here is our statue, ... friend.

O'CONNELL

Don't see your name on it, ... pal.

step And that's when Beni, five Diggers and the Egyptologist
O'Connell. out of the shadows, -- all holding guns aimed at

BENI

Ten to one, O'Connell, your odds are
no-so-good.

O'CONNELL

I've had worse.

Jonathan clenches a tiny derringer.

JONATHAN

Yes, me too.

gun, O'Connell gives him a sideways glance. Beni cocks his
Then grinning, he wants it to happen. The tension thickens.
down. Evelyn gently takes O'Connell's gun hand and pulls it

EVELYN

Let's be nice, children, if we're

going to play together, we must learn
to share.

follow. Evelyn pulls O'Connell away. Jonathan and the Warden

laughing. Beni and the Americans slowly lower their guns,

hieroglyphs. The Egyptologist excitedly begins translating the

INT. IMHOTEP'S CHAMBER - DAY

the O'Connell and Jonathan are using sledge-hammers against
chisel. ceiling. Evelyn is gently chipping away with a tiny

EVELYN

According to my calculations, we
should be right under the statue.
We'll come up right between his legs.
(she blushes and laughs)
Oh my.

JONATHAN

And when those dirty Yanks go to
sleep --
(looks at O'Connell)
No offense.

O'CONNELL

None taken.

JONATHAN

We'll sneak up and steal that book
right out from under them.

O'CONNELL

And you're sure you can find the
secret compartment?

EVELYN

Yes, if their Egyptologist hasn't
already found it.

Jonathan looks around.

JONATHAN

I say, what's our smelly little friend
got himself up to?

INT. SCARAB CHAMBER - DAY

TORCH.
The Warden crawls into a DARK CHAMBER and LIGHTS A

of
A mural wall comes alive. Embedded into it are dozens
black amethyst SCARABS; glittering images of the sacred
beetles. Awestruck, the Warden pulls out a pocket knife
and
starts prying away at one of the precious bugs.

INT. ANUBIS' CHAMBER - DAY

who's
Egyptologist
forward and
Beni and the Americans hover around the Egyptologist,
found the SECRET COMPARTMENT inside Anubis. The
brushes sand away from the seam. Henderson steps
grabs the seam, -- the Egyptologist quickly stops him.

EGYPTOLOGIST

Seti was no fool.

eyes
Henderson sees the intense look in the Egyptologist's

HENDERSON

Yeah, sure...

He looks back at the native Diggers.

HENDERSON

We'll let him open it.

Diggers.
The Egyptologist nods, then YELLS IN EGYPTIAN at the

out
Diggers
into
shitless.
The Diggers hesitate, filled with fear. Daniels pulls
his gun, aims it at three of the Diggers. The three
hesitantly step forward with crowbars and stick them
the seams. The other Diggers back away, scared

back
Beni and the Americans exchange looks, and then they
away as well.

INT. IMHOTEP'S CHAMBER - DAY

Three Heroes are still digging into the ceiling

O'CONNELL

Lemme get this straight, they stuck
a sharp, red hot poker up your nose,
cut your brain into small pieces,
then ripped it all out through your
nostrils?

JONATHAN

OWCH! That's really got to hurt.

EVELYN

It's called mummification. You're
dead when they do this

JONATHAN

Still...

O'CONNELL

Yeah, that'd bring you back to life.

EVELYN

You two are worse than a couple of
schoolboys.

And that's when a huge chunk of the roof suddenly GIVES
OUT.

O'Connell GRABS Evelyn and JERKS her clear. Jonathan
DIVES for the far wall. A MASSIVE STONE CASEMENT DROPS OUT OF
THE CEILING AND CRASHES to the floor. DUST FLIES. Fills the
room.

INT. ANUBIS' CHAMBER

Having heard the crash, Beni and the Americans have
their guns pointed at the floor. The Egyptologist could care
less,
he looks at the Diggers, gripping their crowbars, and
YELLS --

EGYPTOLOGIST

FENI!

give,
The
Diggers

The three Diggers PULL HARD. The ancient seams start to
The Egyptologist YELLS again. The Diggers PULL HARDER.
compartment starts to loosen. Again he YELLS. The
give one final pull and --

HITS

-- **AN INTENSE BURST OF LIQUID SPRAYS OUT OF THE SEAM.**
THE THREE DIGGERS. MELTS THEIR SKIN CLEAN OFF. They
SCREAM.

Dying horribly. HALF SKELETAL by the time they hit the
ground...

INT. IMHOTEP'S CHAMBER - DAY

Jonathan
casement.

The dust is starting to clear. O'Connell, Evelyn and
slowly get up and step over to the massive stone

We immediately recognize it as IMHOTEP'S SARCOPHAGUS.

EVELYN

Oh my god,... it looks like, it looks
like a sarcophagus.

O'CONNELL

Why would they bury somebody in the
ceiling?

EVELYN

They didn't, they buried him at the
foot of Anubis. He was either someone
of great importance. Or he did
something very naughty.

INT. SCARAB CHAMBER - DAY

then
drops
quietly

The warden drops an amethyst-scarab into his pouch,
greedily starts prying away at another. It rips off, he
it into his pouch, -- only he misses, and this scarab
falls to the sandy floor without the Warden noticing.

TRANSFORM.

CLOSE ON: the scarab on the floor. It begins to

The amethyst starts to glow. Something inside starts to
WIGGLE; as if the amethyst were some sort of strange
cocoon.

Then it splits open and a real live hideous SCARAB
BEETLE
scurries out. It races over to the warden's shoe,
quickly
burrows into the leather and vanishes inside.

The Warden's eyes FLY OPEN. He starts to SCREAM, drops
his
knife and frantically starts clawing away at his pant
leg,
higher and higher until he rips open his shirt
revealing a
large, hideous LUMP, BURROWING UNDER HIS SKIN. IT
BURROWS
IT'S WAY UP HIS FAT BELLY AND ACROSS HIS HAIRY CHEST.
The
Warden claws and scratches at it, trying to stop it.
The
lump BURROWS UP HIS NECK. The Warden starts GAGGING and
COUGHING.

And then the scarab-lump VANISHES INTO HIS HEAD.

INT. IMHOTEP'S CHAMBER - DAY

Our Heroes clear the dirt off the top of the
sarcophagus,
revealing a single, ominous hieroglyph. Evelyn stares
at it
Jonathan impatiently strums his fingers across the lid.

JONATHAN

Well?... Who is it?

Evelyn stares at the hieroglyph, confused and
concerned.

EVELYN

'He that shall not be named.'

O'Connell dusts off the huge LOCK

O'CONNELL

There's some sort of lock here. You
say these thing's are made of granite
with a steel interior?

EVELYN

Quarried granite with a cobalt lining.

JONATHAN

Whoever's in here, sure wasn't getting out.

O'CONNELL

No kiddin', without a key, it'll take us a month to crack this thing,

EVELYN

A key! That's it! That's what he was talking about.

O'CONNELL

Who was talking about what?

Evelyn starts rummaging through the pack on Jonathan's back.

EVELYN

The man on the barge. The one with the hook, he was looking for a key.

Evelyn pulls out the key/box. Jonathan tries to take it back.

JONATHAN

Hey that's mine!

Evelyn slaps his hand and quickly unfolds the box, -- it's now shaped exactly like the LOCK'S KEYHOLE. Evelyn smiles.

And that's when they hear the Warden's SCREAMS echoing through the labyrinth. All three of them turn and take-off running.

INT. LABYRINTH - DAY

The Warden is SCREAMING and dancing insanely around the labyrinth, totally freaked from the extreme pain in his head.

O'Connell, Evelyn and Jonathan run up just as the Warden starts RIPPING his own hair out of his head. O'Connell and Jonathan grab at the Warden's hands, but he's far too crazed,

the
The
open.

he shoves them aside, runs full bore down the length of
labyrinth and SLAMS his head straight into a rock wall.
Warden drops to the ground. Dead as lead. Eyes wide

staring,

O'Connell, Evelyn and Jonathan just stand there
breathing hard, wide-eyed themselves...

EXT. BASE CAMP - NIGHT

Evelyn and Jonathan are nuzzled up to a campfire.

EVELYN

What do you suppose killed him?

JONATHAN

Did you ever see him eat?

O'Connell comes up over some rocks.

O'CONNELL

Seems the Americans had a little
misadventure of their own today,
three of their diggers were killed.

EVELYN

How?

O'CONNELL

Salt acid. Pressurized salt acid.
Some sort of ancient booby-trap.

JONATHAN

Maybe this place really is cursed.

A GUST OF WIND blows through the camp.

nervous

The campfire FLICKERS O'Connell and Jonathan share a
look. Evelyn laughs.

EVELYN

You two!

O'CONNELL

You don't believe in curses, huh?

EVELYN

No. I believe if I can see it and I

can touch it, then it's real. That's
what I believe.

O'Connell cocks his rifle, KA-CHANK! Gives her a big
grin.

O'CONNELL

I believe in being prepared.

Jonathan opens the Warden's POUCH, the one that held
the
SLOWLY
then, --
the
scarabs. He reaches in, starts scrounging around. WE
PUSH IN. Waiting for the attack. THE MUSIC BUILDS. And
Jonathan SCREAMS in pain and RIPS his hand back out of
the
pouch. O'Connell and Evelyn both jump.

O'CONNELL/EVELYN

WHAT?! WHAT IS IT?!

Jonathan sucks his finger, then reaches back into the
pouch
and pulls out a LIQUOR BOTTLE, the top has been chipped
off.

JONATHAN

Seagrams!

Jonathan smiles at the bottle, then turns the pouch
inside
out and shakes it, nothing but SAND is inside it.

JONATHAN

Well, he may have been a stinky
fellow,... but he had good taste.

Jonathan takes a swig. O'Connell and Evelyn laugh,
guiltily
ear
then
camp.
And then O'Connell suddenly kneels down and sticks his
to the sand. Evelyn and Jonathan watch him. A BEAT. And
a BARAGE OF GUNFIRE IS HEARD coming from the American

O'Connell jumps up and throws the elephant gun to
Evelyn.

O'CONNELL

Stay here!

immediately
the
He takes off running through the ruins. Evelyn gets up and runs after him. Jonathan grabs a gun, holds bottle of Seagrams; tight and dashes after her.

JONATHAN

Evy! Excuse me! But didn't the man just say -- !

EXT. AMERICAN CAMP - NIGHT

RIDERS
killed as
Kill
keeps
AWAY.
The American camp is under siege. Two dozen MUMIA gallop through. FIRING RIFLES. Several Diggers are they run. The Americans leap out of their tents FIRING. multiple Riders. Daniels is shot, spins and falls, SHOOTING. Henderson and Burns run to his aid, BLASTING

Beni,
O'Connell races through the ruins and SLAMS right into who is obviously trying to high-tail-it out of there.

O'CONNELL

Goin' somewhere?

BENI

Just looking for you, O'Connell! I wanted to be with my friend!

O'Connell drags him back towards the American camp.

O'CONNELL

C'mon, friend.

BENI

(struggling)
Why do you like to fight so much?

O'CONNELL

'Cause I look good doin, it.

down
rocks,
Ardeth Ray gallops through the camp, cutting Diggers with his scimitar. O'Connell runs up on top of some

SLAM to
point
O'Connell
them.

LEAPS OUT and TACKLES him off his horse. The two men
the ground. O'Connell spins up onto one knee and FIRES,
blank. Blows the scimitar out of Ardeth Ray's hand.
is about to shoot again when a horse rides up between

off,
Rider
gone.

A scimitar swoops down, almost takes O'Connell's head
misses him by an inch. O'Connell leaps up and blows the
off his mount. The horse BOLTS. -- But Ardeth Ray is

suddenly,
around.

Evelyn hides behind some rocks, watching the scene,
she hears something coming up behind her and spins

quickly
raises

A vicious tattooed Mumia Rider races at her. Evelyn
backpedals over the rocks, terrified. The Mumia Rider
his scimitar, about to strike.

elephant
CATAPULTS

Evelyn SCREAMS, trips over a rock and FIRES the
gun, -- BLAM! Blows the Rider off his mount and
him twenty feet back into some ruins.

and
sand

At the same time, the kick blows Evelyn off her feet
over a ridge. She FLAILS through the air and lands in a
dune.

the

Jonathan and some Diggers are holding their own near
temple door. Four Riders come CHARGING right at them.
Jonathan takes a swig off the Seagrams.

JONATHAN

Let 'em have it, boys!

clears,

Jonathan and the Diggers OPEN FIRE. When the smoke
the Riders are either dead or gone. Jonathan grins.

JONATHAN

I say, bloody good show.

land
around
something
Ardeth Ray
raises
Disarmed,
stick
fire. It
two
Ray

And then several more Mumia leap off the temple and behind them. Jonathan and the remaining Diggers spin and suddenly find themselves in hand-to-hand combat. O'Connell is quickly loading his pistol. He hears THUNDERING UP behind him. He spins around just as on a horse swings his scimitar. O'Connell instinctively raises his hands to protect his face, the scimitar STRIKES! Hits his gun, -- CHING! O'Connell's gun flips away. O'Connell dives and rolls and suddenly comes up with a stick of dynamite in his hand. He shoves the fuse into a fire. It IGNITES. He faces Ardeth Ray, towering above him. The two men lock eyes. The fuse continues to burn down. Ardeth Ray points his scimitar at O'Connell's head.

ARDETH RAY

**LEAVE THIS PLACE!... LEAVE THIS PLACE
OR DIE!**

after
leave,
Evelyn
takes her

Ardeth Ray GALLOPS OFF. The remaining Mumia Riders race him, vanishing into the night. O'Connell watches them then turns to the burning fuse,... and blows it out. Evelyn staggers up, looking very shaken. O'Connell gently takes her and holds her close.

O'CONNELL

You alright?

time
He's
too.

Evelyn looks up into his strong eyes. It's the first time he's shown genuine concern for her. And she likes it. He's also holding her a little too close. And she likes that too.

EVELYN

Yes, ... fine, ... thank you.

and Beni crawls out from under some pillars as Henderson Burns help Daniels to his feet.

DANIELS

See! That proves it! Old Seti's fortune's gotta be under this sand!

HENDERSON

For them to protect it like this, you just know there's got to be treasure down there.

unsatisfied. O'Connell looks up into the surrounding ridges,

O'CONNELL

These men are a desert people. They value water, not gold.

Evelyn looks at O'Connell, suddenly very worried.

EVELYN

Where's Jonathan?

EXT. BASE CAMP - NIGHT

open. Jonathan falls into FRAME. Hits the ground. Eyes wide

close drunk. Mouth agape. Clearly dead. A BEAT. And then his eyes and his mouth widens into a goofy smile. Shit-faced

themselves, the O'Connell and Evelyn laugh, both half-in-the-bag the bottle of Seagrams is almost gone. O'Connell offers bottle to Evelyn, she waves it away, slurring badly --

EVELYN

Unlike my brother, sir, I know when to say no.

O'Connell polishes off the bottle and chucks it away.

O'CONNELL

Unlike your brother, Miss, you I don't get. You're a whole new brew.

EVELYN

I know, you're wondering, what's a place like me doing in a girl like this?

O'CONNELL

Something like that.

EVELYN

Egypt is in my blood. My father was a famous explorer, he loved Egypt so much that he married an Egyptian. My mother! Who was quite an adventurer herself

O'CONNELL

Okay, I get your father, I get your mother and I get your brother, but what are you doing here?

Evelyn is insulted, she staggers to her feet.

EVELYN

I may not be an explorer, or an adventurer, or a treasure hunter, or a gunfighter! Mister O'Connell But I'm proud of what I am.

O'CONNELL

And what is that?

grins Evelyn plops back down beside him, really drunk, she and proudly lifts her head high.

EVELYN

...I am a librarian!

eyes, She leans in, very close to his face, looks him in the

EVELYN

I'm going to kiss you, Mister O'Connell.

O'CONNELL

No you're not.

EVELYN

I'm not?

O'CONNELL

Not unless you call me Rick.

EVELYN

Why would I do that?

O'CONNELL

Because that's my name.

KISSES
out,
and
She gives him a goofy smile. He leans forward and
HER. Evelyn's eyes slowly close. And then she passes
slumping into his arms. O'Connell looks down at her,
just smiles.

INT. IMHOTEP'S CHAMBER - DAY

and
are
HISS.
Evelyn's HAND slips the KEY into the sarcophagus, lock
turns it. A series of STRANGE MECHANICAL-LIKE SOUNDS
heard, and then the sarcophagus unlocks with a GIANT

hungover.
O'Connell, Evelyn and Jonathan all look very, very

They start to slide the heavy lid off the sarcophagus.
PUSHING, SHOVING and GROANING, the lid budging, inch by
inch.

EVELYN

I can't believe I allowed the two of
you to get me drunk.

JONATHAN

Don't blame me, I don't even remember
being there.

EVELYN

Well neither do I, thank you.

O'Connell gives her a hurt look.

O'CONNELL

You don't?

Evelyn gives O'Connell a nervous look.

EVELYN

No... Why?... Should I?

O'CONNELL

Gee, yeah, you told me it was the best time you ever had.

O'Connell gives her a big cheesy smile. Evelyn's face drops,
appalled and embarrassed. And that's when the lid FALLS
OFF
and LOUDLY CRASHES to the ground. All three of them
instantly
grab their sore heads and MOAN.

INT. ANUBIS' CHAMBER - DAY

Several fear-filled, sweaty-faced Diggers reach into
the
secret compartment. Henderson and Burns hold guns on
them.

Daniels has his arm in a sling. The Diggers slowly pull
out
the ORNATE CHEST. They set the chest down on the sandy
floor.

Beni watches as the Egyptologist translates the
hieratics.

EGYPTOLOGIST

There is a curse upon this chest.

DANIELS

Curse my ass.

HENDERSON

Yeah, who cares.

The Egyptologist gives them the evil-eye

EGYPTOLOGIST

In these hallowed grounds, that which
was set forth in ancient times, is
as strong today, as it was then.

HENDERSON

Yeah, yeah, okay, what's it --

The Egyptologist slowly and carefully reads the
inscription:

EGYPTOLOGIST

"Death will come on swift wings to
whomever opens this chest".

A GUST OF WIND blows through the chamber. TORCHES
FLICKER
All the Diggers suddenly turn tail and run off
SCREAMING.

The Americans look at each other, suddenly very
nervous.

EGYPTOLOGIST

It says, there is one, the undead,
who if brought back to life, is bound
by sacred law to consummate this
curse.

HENDERSON

Yeah, well, let's just make sure we
don't bring anybody back from the
dead then, huh?

The three Americans laugh.

EGYPTOLOGIST

He will kill all who open this
chest, ... and assimilate their organs
and fluids.

DANIELS

Assimilate their organs and fluids?
Ya mean eat 'em?

EGYPTOLOGIST

And in so doing he will regenerate.
And no longer be the undead, but a
plague upon this earth.

The WIND WHISTLES. Torches FLICKER. VERY SPOOKY. Beni
and
just
the Egyptologist share a fear-filled look. Henderson
shrugs.

HENDERSON

Ah hell, let's open it anyways.

INT. IMHOTEP'S CHAMBER - DAY

next
WHAM! Imhotep's wooden coffin is DROPPED to the ground
to his stone sarcophagus. Evelyn is very excited.

EVELYN

Oh my god, I've dreamed about this
ever since I was a little girl.

O'CONNELL

You dream about dead guys?

and
Evelyn just gives him a look, then starts brushing dirt
cobwebs off the top of the coffin. Then she freezes.

EVELYN

Look, all the sacred spells have
been chiseled off. The hieratics and
hieroglyphs that protect the deceased
on his journey into the afterlife,
they've been removed. This man was
cursed,... doomed.

O'Connell and Jonathan are too excited to care.

O'CONNELL

Tough break.

JONATHAN

Yes, I'm all tears, now let's see
who's inside, shall we?

key/box
with a
grabs
Evelyn can't believe these guys. Jonathan inserts the
into the coffin's lock. Turns it. The lid cracks open
HISS. They all react to the FOUL STENCH. Then O'Connell

Jonathan
Sloooooowly.
the lid. It's stuck. He pulls with all his might.
helps him. It starts to give way. Slowly. Slowly.

MAGGOT
And then it suddenly POPS OPEN and THE MOST HIDEOUS,
INFESTED, ROTTEN CORPSE IMAGINABLE JUMPS UP!

O'CONNELL/EVELYN/JONATHAN

AHHHHH!!!

years
They all jump back. Scared to death. Imhotep is now the
'Elephant Man' of corpses; twisted and deformed. The
have not been kind. He slumps back into his coffin.

INT. ANUBIS' CHAMBER - DAY

wooden
background,
buckets.
Henderson and Daniels start to pry at the lid of the
chest. Beni and the Egyptologist watch. In the
Beni starts backing away, filled with fear, sweating

BENI

The curse,... beware the curse!

Beni turns and bolts from the chamber. Daniels spits.

DANIELS

Stupid superstitious bastard.

BLASTS OUT
cloud.
And that's when the seal breaks, -- A BLACK VAPOR
OF THE CHEST. Everybody vanishes into the strange

INT. IMHOTEP'S CHAMBER - DAY

out.
O'Connell, Evelyn and Jonathan slowly creep forward and
carefully look back inside Imhotep's coffin, creeped-

O'CONNELL

Is he supposed to look like that?

EVELYN

No. I've never seen a mummy look
like this. He's, he's still...

JONATHAN

Juicy?

EVELYN

Yes. He's more than four thousand
years old and still decomposing.

O'CONNELL

And look at this.

there
O'Connell points at the inside of the COFFIN LID, where

inside. are FINGERNAIL SCRATCHES and DRIED BLOOD all over the

EVELYN

Oh my god, he was buried alive.

This sends a chill through everyone. Evelyn leans in closer.

EVELYN

And he left a message.

WE PUSH IN on a grouping of hieratics WRITTEN IN BLOOD.

EVELYN

It says: 'Death is only the beginning.'

Jonathan shivers. O'Connell looks around.

O'CONNELL

Where's my gun?

JONATHAN

What are you going to do? Shoot him?

O'CONNELL

If he decides to wake up, hell yes!

INT. ANUBIS' CHAMBER - DAY

aimed The vapor is settling. The Americans have their guns
eyes at the chest. The Egyptologist slowly steps up, reaches
and inside, and lifts out a heavy burlap bag. Everyone's
book widen in excitement as he sticks his hand into the bag
to slowly pulls out the black BOOK OF THE DEAD, the same
Imhotep used in his attempt to bring Anck-su-namun back
life.

EGYPTOLOGIST

I have heard told of this book, but I never truly believed it existed. This, good gentlemen, is a most priceless treasure.

Henderson kicks the sandy floor in anger.

HENDERSON

I wouldn't trade ya for a brass spittoon!

DANIELS

Yeah! It's supposed to be made outta pure gold!

reveal
JEWEL
jewels)

Daniels kicks the chest. It breaks open, unfolding to a lower compartment. Inside, are Anck-su-namun's FIVE ENCRUSTED CANOPIC JARS (one is shattered and without

EXT. BASE CAMP - NIGHT

Beni

The two camps have now joined together. O'Connell and Beni are roasting chunks of hairy meat over a fire. Jonathan wrinkles his nose, disgusted by the smell.

JONATHAN

What is this stuff? It smells like our late friend, the Warden.

O'Connell and Beni both grin. Jonathan looks horrified.

JONATHAN

You did not!?!... We're not!?

O'CONNELL

Rat gizzards. They smell bad and taste worse, but that's the best the desert has to offer.

jars.

The gloating Americans sit down, fondling their jeweled

HENDERSON

Say O'Connell, whadaya think these honey's'll fetch back home?

BURNS

We hear you gentlemen found yerselves a nice gooey mummy. Congratulations.

DANIELS

Ya know if ya dry him out, you can sell him for firewood.

drops a

The Americans laugh. Evelyn walks up, sits down and
pile of big dusty BUG SKELETONS onto the ground.

EVELYN

Scarabs, flesh eaters, I found them
inside our friend's coffin. They can
stay alive for years living off the
flesh of a corpse, or in this case...

She shrugs, then looks at the roasting meat

EVELYN

Famished.

O'Connell and Jonathan stare at the bug skeletons,
disgusted.

O'CONNELL

Are you saying somebody threw these
things in with our guy, and they
slowly ate him alive?

EVELYN

Very slowly.

JONATHAN

He certainly was not a popular fellow
when they planted him.

O'CONNELL

Must of got a little too frisky with
the Pharaoh's daughter.

EVELYN

According to my readings, our friend
suffered the HOM-DAI, the worst of
all ancient Egyptian curses, one
reserved for only the most evil
blasphemers. In all of my research,
I've never read of this curse actually
having been performed.

O'CONNELL

That bad huh?

EVELYN

Yes, they never used it because they
feared it so. It's written, that if
a victim of the HOM-DAI should ever
arise, he would bring with him the
ten plagues of Egypt.

O'CONNELL

The ten plagues?... You mean all ten plagues.

BENI

Like what that Moses guy did to that Pharaoh guy?

EVELYN

That's one way of putting it.

JONATHAN

Let's see, there was frogs, flies, locusts...

BURNS

Hail and fire.

HENDERSON

The sun turning black.

DANIELS

Water turning to blood.

JONATHAN

And my personal favorite: people covered in boils and sores.

just
fire.
All the men share nervous looks, really spooked. Evelyn
laughs at them, then pulls a meat stick out of the

EVELYN

Fried gizzard anyone?

EXT. CAMP - LATER THAT NIGHT

temple
arm,
Evelyn
sneaks
over
Having just freshened up for bed, Evelyn exits the
and steps past the sleeping Diggers. She spots the
Egyptologist, his jeweled canopic jar snug under one
the Book Of The Dead laying loose under the other.
stares at the Book, nervously biting her lip, then she
over, carefully steals it, and quickly tip-toes away.
Lying on some blankets by the campfire, O'Connell rolls

Book. and sees Evelyn, sitting wide-eyed, staring at the

O'CONNELL

You sure you outta be playin, around with that?

EVELYN

It's just a book, no harm ever came from a book.

O'Connell Evelyn opens the cover. THE FIRE FLICKERS. She and share a nervous look, then Evelyn shrugs and starts reading.

EVELYN

Ahm kum Ra. Ahm kum Dei.

EGYPTIAN. Evelyn continues READING THE BOOK ALOUD IN ANCIENT

INT. IMHOTEP'S CHAMBER - NIGHT

Imhotep's Evelyn's VOICE is OVERLAID as WE START WIDE on chamber and SLOWLY PUSH IN on his sarcophagus. WE PUSH IN towards over the lip of the coffin, then closer and closer Imhotep's rotten, twisted head, until his putrid face fills FRAME, -- and then suddenly his crusty eyelids Pop OPEN!

Revealing EMPTY SOCKETS. -- BIG SCARY MUSIC STING.

EXT. BASE CAMP - NIGHT

around, The Egyptologist sits bolt upright. Quickly looks sees Evelyn reading the Book. He gets up and runs for her.

EGYPTOLOGIST

NO! NOOOO! YOU MUST NOT!

heard, He skids to a stop as a strange, piercing WHINE is coming from out in the desert. O'Connell and the others all

tents. leap to their feet. The Americans run out of their

the The SOUND gets LOUDER and CLOSER. And then from out of
envelops darkness a HUGE WALL OF LOCUSTS SWIRLS into camp and
their everyone. O'Connell grabs Evelyn, and with Jonathan at
horrid side they race for the crevice, trying to fend off the
temple. vermin as they go. Beni and the Americans run for the

The The Egyptologist is covered in locusts. He stares at
Book Of The Dead, looking haunted.

EGYPTOLOGIST

What have we done?

The campfire is SUCKED UP INTO THE AIR

INT. LABYRINTH CORRIDOR - NIGHT

hair O'Connell, Evelyn and Jonathan race down the labyrinth,
slapping at themselves and picking locusts out of their

JONATHAN

Did you see that!? Grasshoppers!
Billions of grasshoppers!

O'CONNELL

That's one of the plagues, right?
The grasshopper plague!

EVELYN

This is not a plague. It's
generational. Every so many years
the locusts of Egypt have a population
explosion and they all take flight.

lowers Evelyn steps forward, something SQUISHES. O'Connell
FROGS. his TORCH, -- the entire floor is FILLED WITH SLIMY

O'CONNELL

Okay,... and what about frogs?

INT. LABYRINTH PASSAGEWAY - NIGHT

passageway.

ground,
feet,

The Americans, Beni and the Diggers race into a
Burns is knocked down, his bifocals skitter across the
they get CRUSHED in the stampede. Burns staggers to his
squinting. BLURRY FIGURES vanish into the darkness,

BURNS

Daniels! Henderson!

INT. LABYRINTH CORRIDOR - NIGHT

to
HUNDREDS OF
Start
SCREAMS.

The ground under O'Connell, Evelyn and Jonathan starts
SHAKE. Then suddenly, right in front of them, --
CHITTERING SCARAB BEETLES BOIL UP OUT OF THE SAND.
scurrying towards them. Evelyn SCREAMS. Jonathan

haul

Even O'Connell almost screams. They turn around and
ass.

INT. PASSAGEWAY - NIGHT

out
anything.

Burns staggers down a passageway, squinting, his hands
in front of him, groping, trying not to bump into

steps

Then ten feet in front of him, a dark, blurry FIGURE
out.

BURNS

Daniels?... is that you?

Burns half-blindly staggers forward. The Figure doesn't
move.

BURNS

Henderson?

hands
Burns

Burns TRIPS, stumbles forward, towards the Figure, his
reach out and SINK INTO IMHOTEP'S PUTRID CHEST CAVITY.

at jumps like a scalded cat, pulls his hands out and looks
starts them, -- HIS HANDS ARE COVERED IN MOLTEN FLESH ROT. He
to SCREAM. A SKELETAL HAND clamps over his mouth.

LABYRINTH STAIRCASE - NIGHT

just O'Connell, Evelyn and Jonathan race up the staircase,
ahead of the mass of SCURRYING, CHITTERING SCARABS.

next O'Connell leaps out onto a pedestal. Jonathan jumps up
of to him. Evelyn jumps up into a grotto on the other side
scarabs the narrow stairway. The horrible herd of vicious
MOVES. scurries between them, their ear-piercing CHITTERS send
shivers up Evelyn's spine. She leans back. THE WALL

and Evelyn falls backwards through an opening. O'Connell
Then Jonathan watch the scarabs vanish up the staircase.
they look across the way. Evelyn is gone.

JONATHAN

EVY!?

SCARAB CHAMBER - NIGHT

fearfully Evelyn sits up, shakes the sand out of her hair,
feels looks around. It's almost PITCH BLACK. She gets up and
shaft her way along the dark walls. She rounds a corner. A
A of MOONLIGHT filters in through a crack in the ceiling.
towards MAN stands in the middle of the room. Evelyn walks
him.

EVELYN

Oh thank goodness, you're one of the
Americans, aren't you?

BOTH OF Just as she reaches him he turns around. It's Burns.

sockets. HIS EYES ARE MISSING. He stares at her with vacant

hyperventilating, Evelyn SCREAMS in horror and backs away,
around she bumps into something. She SCREAMS again and spins
It's Imhotep. With two fresh EYEBALLS in his sockets.
hair is Evelyn SCREAMS again and backs away into a wall. Her
ripped, down, her face is dirty and sweaty, her blouse is
SQUINTS. her dress is torn, she's never looked sexier. Imhotep

IMHOTEP

Anck-su-namun?

LABYRINTH STAIRCASE - NIGHT

O'Connell is feeling his way around inside the grotto

O'CONNELL

Damn-it! Must be a trap door around here or somethin'.

Henderson, And then they hear MEN SCREAMING, and suddenly,
stairs. Daniels and one of the Diggers come running down the

HENDERSON

RUN, YOU SONS-A-BITCHES! RUUUUN!

of O'Connell and Jonathan join them as they hear the herd
suddenly CHITTERING scarabs coming their way. The Digger
and trips and falls. O'Connell slows down, about to go back
horror as help him. But it's too late. The Digger SCREAMS in
through the herd of scarabs run over him, eating straight
Daniels him, leaving behind the Digger's half eaten skeleton.
already Henderson and Jonathan react in horror. O'Connell's
haul running, races right past them. The others turn and
ass.

SCARAB CHAMBER - NIGHT

skeletal
Burns
Imhotep steps forward, -- the sand around him seems to
MAGNETIZE, swirling and dancing around his flaking
legs. Evelyn starts backing away, horrified, looks at

EVELYN

Help me,... please,... help me.

because
the
a
parts his
TEETH.
Burns opens his mouth, but can only GURGLE and MOAN
HIS TONGUE IS MISSING. Imhotep grabs him, throws him to
ground and sets his skeletal foot on Burns' chest, like
big game hunter standing on his kill. Imhotep then
fetid lips, -- A FRESH TONGUE FLAPS BETWEEN HIS ROTTED

IMHOTEP

Kadeesh pharos Anck-su-namun!

flying
Evelyn shivers in fear. Suddenly, O'Connell comes
around the corner and runs right up to her.

O'CONNELL

Would you quit playin, around! Let's
get outta here already!

- at
O'Connell sees the look in her eyes and turns around, -
the sight of Imhotep, O'Connell jumps back in fright.

O'CONNELL

WHOA!

cornering
starts
stops
stretches
O'Connell and Evelyn start backing away down the wall.
Imhotep glides sideways with them, like a tiger
his prey, the sand around him SWIRLS and DANCES. Burns
to crawl away, whimpering as he goes. Imhotep suddenly
and UNHINGES his skeletal jaw, his skinless mouth

primordial

to an inhuman size, and he lets out a horrific,
SHRIEK.

IMHOTEP
ANCK-SU-NAMUUUUUN!!!!

by his
him --
Evelyn SCREAMS. O'Connell shudders, then, embarrassed
fear, he opens his own mouth and ROARS right back at

O'CONNELL
Ahhhhhhhh!!

the
his
runs.
Then BLASTS him with the elephant gun, --BLAM! Through
SMOKE AND FLAMMAGE we see Imhotep blown off his feet,
ribcage half torn away. O'Connell grabs Evelyn and

EXT. CREVICE - NIGHT

Evelyn
WITH TEN
O'Connell
Henderson,
knees,
SAND and WIND whip through the ruins as O'Connell and
stumble up out of the crevice and COME FACE-TO-FACE
ARMED MUMIA. The Mumia quickly raise their guns.
and Evelyn quickly raise their hands. Jonathan,
Daniels and the Egyptologist are already on their
hands over their heads. Ardeth Ray steps forward.

ARDETH RAY
I told you to leave or die, you
refused, and now you may have killed
us all. For you have unleashed the
creature that we have feared for
more than four thousand years.

O'CONNELL
Relax, I got him.

ARDETH RAY
No mortal weapons can kill this
creature. He is not of this world.

O'CONNELL
Are we talkin, about the same

creature? The walking corpse? Really
big mouth? Really bad breath?

INT. ANUBIS' CHAMBER - NIGHT

He
backs
but
the
shitless.

Beni slowly backs up around Anubis, eyes wide, gun up.
turns around, -- IMHOTEP IS RIGHT THERE! Beni SCREAMS,
away and OPENS FIRE. Six GUNSHOTS perforate Imhotep,
have no effect except to SPLATTER molten flesh rot onto
back wall. Beni retreats into a corner, scared

molten
his
his
chain.

Imhotep moves forward, his one hand trying to stop the
mummy guts from oozing out of the large shotgun hole in
side. Beni drops his gun and grabs at the CHAINS around
neck, RELIGIOUS SYMBOLS AND ICONS dangle from each

quickly
English:

Beni holds the first one up: A CHRISTIAN CRUCIFIX. He
makes the sign of-the cross and blesses himself in

BENI

May the good Lord protect and watch
over me as a shepherd watches over
his flock. And may Satan in all his
forms be vanquished forever.

Beni
them
slow his
a
statue.

It has no effect on Imhotep, who continues forward.
quickly grabs at the other symbols and icons, holding
out towards Imhotep, one after the other, trying to
progress: an Islamic Sword and Crescent Moon necklace;
Hindu Brahma medallion; a small Buddhist Bodhisattva

and
for

All while blessing himself in Arabic, Hindi, Chinese
Latin. Nothing works. Imhotep's skeletal hand reaches

freaked.

Beni's throat. Tears run down Beni's cheeks he's so

blesses

And that's when he holds up THE STAR OF DAVID and himself in HEBREW. Imhotep stops in his tracks. His

hand

lowers. His grotesque new eyeballs stare at Beni.

IMHOTEP

(subtitled)

The language of the slaves.

Looks at him quizzically. Imhotep takes a step back.

IMHOTEP

(in Hebrew -- subtitled)

I may have use for you. And the rewards will be great.

out

Imhotep reaches into his tattered robe, and then holds

cringes,

his fetid hand, filled with squirming MAGGOTS. Beni

revealing a

about to throw up, but then the maggots part, --

raises

tiny pile of little JEWELS. Beni's eyes widen. Imhotep

JAR.

his other hand, it holds Anck-su-namun's BROKEN CANOPIC

IMHOTEP

Where are the other sacred jars?

EXT. CREVICE - NIGHT

horrified.

Several Mumia drag Burns up, he stares out with vacant sockets. Daniels and Henderson are especially

DANIELS

You bastards!

HENDERSON

What did you do to him!?

ARDETH RAY

We saved him! Saved him before the creature could finish his work. Now leave, all of you, quickly, before he finishes you all.

JONATHAN

You're not going to kill us?

Evelyn ELBOWS Jonathan in the ribs.

ARDETH RAY

We must now hunt him down, and try
and find a way to kill him, before
he consumes the earth. Allah be with
us.

Ardeth Ray and the Mumia start heading down into the
crevice.

O'Connell yells at them, trying to convince himself.

O'CONNELL

I told ya, I already got him!

Ardeth Ray stops and looks back, deadly serious.

ARDETH RAY

Know this, the creature will be coming
for you. He must consummate the curse.
And until he does, he will never
eat, he will never sleep, and he
will never stop.

Ardeth Ray turns and jumps down into the crevice,

EXT. RUINS - NIGHT

Daniels
Egyptologist,
another.
O'Connell and Jonathan boost Evelyn up onto a camel.
and Henderson throw Burns up onto another. The
still clutching The Book Of The Dead, gets up on yet
another.

They all head off into the dark, windblown desert...

SUDDENLY
HORRIFIC,
And then in the extreme foreground, A SKELETAL HAND
**PUNCHES UP OUT OF THE SAND, ACCOMPANIED BY THE MOST
PRIMORDIAL SHRIEK IMAGINABLE --**

IMHOTEP

ANCK-SU-NAMUUUUUN!!!!

EXT. BRITISH FORT - CAIRO - DAY

front
dusty
enter.

A British flag flies over BRITISH SOLDIERS manning the gate. Our tired, disheveled Heroes saunter up on their camels. The Soldiers check their papers, then let them

INT. EVELYN'S QUARTERS - DAY

open.

A steamer trunk is slammed to the floor and thrown

O'Connell chucks a load of DRESSES into the trunk.

O'CONNELL

I thought you didn't believe in this stuff!?

dresses

O'Connell heads for the closet. Evelyn UNPACKS the

EVELYN

Having an encounter with a four thousand year old walking-talking corpse tends to convert one.

O'CONNELL

Forget it, we're out the door down the hall and gone.

EVELYN

No, we are not.

trunk.

O'Connell throws a handful of her underthings into the

O'CONNELL

Oh yes we are.

continues

O'Connell continues to PACK Evelyn's clothes as she to UNPACK them:

EVELYN

No we are not. We woke him up, and we must try and stop him.

O'CONNELL

We?! What we?! You didn't read that book. I told you not to play around with that thing.

EVELYN

Alright then, Me, I,... I read the book, I woke him up and I intend to stop him.

O'Connell angrily stretches a bra between his hands.

O'CONNELL

How!?! You heard the man, no mortal weapons can kill this guy.

Evelyn grabs the bra and throws it into a drawer.

EVELYN

Then we'll have to find some immortal ones.

O'CONNELL

There goes that belief again. Not me, I am outta here!

O'Connell stuffs a pile of Evelyn's shoes into the trunk.

Evelyn KICKS the lid shut, slamming it on his fingers.

O'Connell YELPS and angrily storms around the room sucking his fingers as Evelyn follows him.

EVELYN

According to that Book, once this creature has been reborn, his curse will spread, and as he grows in strength, so will his curse grow, infecting the people until the whole of the earth is destroyed.

O'CONNELL

Yeah? So? Is that my problem?

EVELYN

(incredulous)
It's everybody's problem!

O'CONNELL

Look lady, I appreciate you saving my life and all, but when I signed on, I agreed to take you out there and bring you back, and I did, now were even, end of job, end of story, contract terminated.

EVELYN

That's what I am to you? A contract?

O'CONNELL

You can either tag along with me, or you can stay here and play around with Mister Maggot.

EVELYN

I'm staying.

O'CONNELL

FINE.

O'Connell storms out and SLAMS the door. A BEAT. Then the door opens and O'Connell's hand reaches back in and throws a handful of frilly panties to the floor. SLAM goes the door.

EXT. BRITISH FORT COMPOUND - DAY

O'Connell angrily strides through the compound. He sees Beni coming up the path with a MAN dressed in hooded robes, his face covered by an ornate death mask. Imhotep disguised.

O'CONNELL

Beni ya little stinkweed, where did you slink off to?

BENI

You left me! You left me in the desert to rot.

O'CONNELL

Oh yeah, ... sorry bout that.
(gestures to Imhotep)
So who's this guy?

BENI

This is Prince Imhotep, High Priest of Osiris.

O'CONNELL

Oh, hey, how ya doin'?

recoils O'Connell sticks out his hand, -- Imhotep instantly
O'Connell gives him the once-over. Beni quickly covers.

BENI

The Prince does not like to be touched by other humans. A Silly eastern superstition, I'm afraid.

O'CONNELL

Yeah, well, we all got our little problems today don't we?

BENI

He has come to help Mister Burns. Somehow I feel responsible.

O'CONNELL

Don't gimme that, you never had any scruples.

BENI

Do you know where I can steal some?

gives O'Connell fake-punches him. Beni flinches. O'Connell
Imhotep a look as he strides off.

O'CONNELL

See ya around, Padre.

mask. Imhotep's grotesque new eyes glare out from behind the

INT. CASBAH - DAY

and The proverbial den-of-iniquity. Hard men, hard women
with a hard liquor. Lots of deals going down. An OLDER GUY
customers. walrus mustache is drunk and talking to some tough

HAVLOCK. He wears British WWI fighter pilot gear. Meet WINSTON

WINSTON

I'm the last of the Royal Force still stationed here, you know? All the other laddies died in the air and were buried in the sand.

over to The tough customers shove him away. Winston staggers
O'Connell and Jonathan at the bar, not missing a beat.

WINSTON

Ever since the end of the Great War,
there hasn't been a single challenge
worthy of a man like me.

O'CONNELL

I've heard it before, Winston.

Jonathan. O'Connell shoves him away. Winston staggers back to

WINSTON

I just wish I would've chucked it
with the other laddies, gone down in
a flame of glory, instead of sitting
around here, rotting from boredom
and booze!

sods Jonathan shoves him towards another group of unlucky
Henderson and Daniels sidle up to the bar next to them.
Burns, now tongue-less, talks with a severe impediment.

BURNS

The drawer there, spectacles.
(tries to laugh)
As you see, I won't be needing them.

He Imhotep opens the drawer and pulls out some bifocals.
puts the bifocals on over his death mask, -- and grins
broadly, his rotted teeth showing through the mouth
hole.

BENI

Mister Burns, Prince Imhotep thanks
you for your spectacles, -- and for
your eyes, ... and for your tongue.

puzzled. The expression on Burns' face starts to change, very

BENI

But I am afraid more is needed, the
Prince says he must finish the job,
consummate the curse which you and
your friends have brought down upon

yourselves.

quickly
the
revealing

A look of pure fear registers on Burns, face. Beni backs away and runs out of the room. Imhotep picks up sacred canopic jar, then removes the death mask, his hideous, shattered CORPSE-SKULL.

INT. CASBAH - DAY

and
SPIT
well.

Three shot glasses clink together. O'Connell, Jonathan Henderson slug 'em down, -- all three of them instantly SPIT OUT the liquid. Half the bar SPITS OUT their drinks as

HENDERSON

Sweet Jesus! That tasted just like, ...
like...

O'CONNELL

Blood.

They all look at each other, even more nervous.

JONATHAN

"And the rivers and waters of Egypt
went red and were as blood."

A look passes over O'Connell's face, a realization.

O'CONNELL

He's here.

door.

He suddenly jumps away from the bar and runs for the

JONATHAN

Who's here!?

O'CONNELL

The guy! The Priest! THE MUMMY!

EXT. BRITISH FORT COMPOUND - DAY

compound,
stricken.

LIGHTNING FLASHES as O'Connell races across the compound, knocking several Soldiers out of his way, panic

O'CONNELL

Evelyn!! EVELYYYYNN!!!

EXT. BRITISH FORT COURTYARD - DAY

of
drops
and
hard.

Evelyn calmly steps into a courtyard carrying a handful of books. A BLAST OF THUNDER AND LIGHTNING scares her. She drops half the books. Then a HAND GRABS HER! She jumps again and drops the rest of the books. It's O'Connell, breathing hard.

O'CONNELL

We got problems.

the
fountain
O'Connell
and
maelstrom.

And that's when a barrage of HAIL AND FIRE slams into the courtyard. O'Connell and Evelyn jump back. A water fountain bursts into STEAM. A wooden trellis catches FIRE. O'Connell and Evelyn run under the eaves as SOLDIERS, SERVANTS and CAMELS run in every direction, trying to avoid the maelstrom.

O'CONNELL

He's here! I saw him! That thing is here!

EVELYN

The creature!? Are you sure!?

the

O'Connell gives her an incredulous look and gestures at HAIL and FIRE.

O'CONNELL

Pretty sure!

quiet.

The HAIL and FIRE come to a stop. Everything goes dead quiet.

O'Connell and Evelyn freeze. And then a BLOOD CURDLING SCREAM is heard coming from the living quarters directly above them.

O'Connell and Evelyn race up the stairs.

INT. BURNS' QUARTERS - DAY

Servant
they
floor, --

O'Connell and Evelyn race into the room, past the
who is running out SCREAMING. They skid to a stop as
spot Burns, or what's left of him, lying dead on the
HIS BODY IS SHRIVELED TO HALF IT'S SIZE.

are
his

Drained of all organs and liquids. O'Connell and Evelyn
shocked. Then they hear a LOUD MOAN and notice Imhotep
standing on the far side of the room. O'Connell draws
gun.

powerful
and
and
looks
hell.

Imhotep is REGENERATING: A thick skin FORMS over
new musculature. His tendons RIPPLE. His bones BULGE
REFORM. His mouth opens to an inhuman size as he MOANS
CRIES OUT, in severe pain. And then it's over. And he
like an incredibly muscular, corpse-like vision from

stunned.

The 'Terminator' Mummy. O'Connell and Evelyn are

O'CONNELL

We are in serious trouble.

Imhotep starts to move towards them, staring at Evelyn.

O'CONNELL

Back off, creep.

Imhotep
mind.

Imhotep keeps coming. O'Connell OPENS FIRE. BLASTING
Bullets RIP through his body. Imhotep doesn't seem to

They're

Jonathan, Henderson and Daniels run into the room.
all stunned at the sight of Imhotep.

Imhotep

O'Connell steps forward, throws a RIGHT HOOK, punches

AND
it,
of
fist
as

in the face, -- HIS FIST GOES THROUGH IMHOTEP'S SKULL
GETS STUCK DEEP INSIDE HIS HEAD. O'Connell stares at
shocked, then quickly YANKS his fist back out. The area
Imhotep's face that came into contact with O'Connell's
quickly DEGENERATES and DECAYS, right down to the bone,
if O'Connell's hand instantly infected it.

effort,
others
that
DECAY.

Imhotep angrily turns, grabs O'Connell, and with no
THROWS him across the room and into Jonathan and the
knocking them down. Imhotep looks at his hand, the one
just grabbed O'Connell, -- IT STARTS TO SHRIVEL and

wall,

He quickly turns to Evelyn. Evelyn backs away into a
terrorized. Imhotep steps up to her.

IMHOTEP

You saved me from the undead. For
this, I shall make you immortal.

HISSING.

He leans in, about to kiss her with his decayed face.
And that's when a WHITE CAT jumps onto the piano,

spins
Gone.

Imhotep SHRIEKS. The balcony doors BLOW OPEN. Imhotep
into a BLAST OF WIND AND SAND and SWIRLS out the doors.

transfixed.

O'Connell, Evelyn, Jonathan and Daniels stand

horrified.

Henderson kneels next to Burns, shriveled body,

HENDERSON

The curse. The curse.

INT. MUSEUM OF ANTIQUITIES - DAY

Evelyn

O'Connell, Jonathan, Henderson and Daniels follow

across the Ramesseum.

EVELYN

There's only one person I know who
can possibly give us some answers.

is They round a corner and come upon the Curator, -- who
talking with Ardeth Ray. Everybody stops.

EVERYBODY

YOU!

Ardeth O'Connell and the American's quickly draw their guns.
Ray just scowls. The Curator nods his head.

CURATOR

Miss Carnavon. Gentlemen.

EVELYN

What is he doing here?

CURATOR

Do you truly wish to know? Or would
you prefer to just shoot us?

.38. Everybody tenses, guns up. Then O'Connell uncocks his

O'CONNELL

I just saw my fist vanish into some
guy's head.

He slides his gun back into his shoulder-holster.

O'CONNELL

I'm willin, to go on a little faith,
here.

CURATOR

You will not believe it.

O'CONNELL

Try me.

INT. RAMESSEUM - MOMENTS LATER

The Everyone is assembled around the tomb display of Seti
First.

Seti's

We recognize his chariot and sword. The Curator sits on throne.

CURATOR

We are part of an ancient secret society, the cult-of-the-Mumia, and we have a sacred mission, passed down through thirty-nine generations. For over four thousand years we have guarded The City Of The Dead. we are sworn at manhood to do any and all in our power to stop the High Priest Imhotep from being reborn into this world.

ARDETH RAY

And because of you, we have failed.

EVELYN

(appalled)

And you think this justifies killing innocent people!?

CURATOR

To have stopped this creature? Yes!

O'CONNELL

Okay, let's cut to the chase. He's afraid of cats, what's that about?

CURATOR

According to the ancients, cat's are the guardians at the gates of the underworld. Imhotep will fear them until he is fully regenerated, and then he will fear nothing.

Daniels is totally wigged-out, he looks at O'Connell.

DANIELS

Right! And ya know how he gets fully regenerated?! By killing everybody who opened that chest and sucking us dry! That's how!

CURATOR

Yes, the creature must first try and regenerate, and then he will attempt to resurrect the one he has loved for more than four thousand years.

EVELYN

Anck-su-namun.

The Curator and Ardeth Ray look at Evelyn,
thunderstruck.

EVELYN

In the necropolis, when I saw him, -
alive, ... walking, he called me Anck-
su-namun. And then in Mister Burns'
quarters he tried to kiss me.

CURATOR

It is because it was you who read
from the Book. He has chosen you to
be the human sacrifice needed to
regenerate the body of Anck-su-namun.

Jonathan scratches his ear with the barrel of his
pistol.

JONATHAN

This is not good. Not good at all.

Ardeth Ray has been staring out a wall of windows.

ARDETH RAY

Tonight is the full moon. The moon
of Osiris. It will begin tonight.

Everyone follows Ardeth Ray's eyes, through the windows
we
can see the SUN, -- which is now going into a FULL
ECLIPSE.

JONATHAN

"...and he stretched forth his hands
towards the heavens, and there was
darkness throughout the land of
Egypt."

EXT. BRITISH FORT - WINDOW - DAY FOR NIGHT

O'Connell looks out a window at the British Soldiers
manning
the walls. Above and beyond them, -- is the BLACK SUN.

EXT. EVELYN'S FOYER - DAY FOR NIGHT

Evelyn and Jonathan are pacing the foyer

EVELYN

We must stop him from regenerating.

She turns to Daniels and Henderson.

EVELYN

Who opened that chest?

HENDERSON

Well, there was me and Daniels here and then poor Burns of course, oh yeah, and that Egyptologist fella.

O'Connell turns from the window.

O'CONNELL

What about my buddy, Beni?

DANIELS

Naw, he scrambled outta there,

EVELYN

We must find the Egyptologist and bring him back here to the safety of the fort, before the creature can get to him.

O'Connell looks at Evelyn, Daniels and Henderson.

O'CONNELL

Okay, ... Evelyn, you wait here, you two come with me.

All three of them pounce on him at once --

HENDERSON

The hell with that! I'm not goin' nowhere! We're safe here.

DANIELS

Yeah, I'm not leavin', this fort for nothin'.

EVELYN

Who put you in charge? You can't just leave me behind like some old suitcase. I'm the one responsible for this mess and I intend to be the one to clean it up.

O'Connell just shakes his head and SIGHS. Totally put-upon.

slams the
room

Then he takes Evelyn, shoves her into the bedroom,
door and locks it with a skeleton key. From inside her
we can hear Evelyn POUNDING on the door and YELLING.
O'Connell throws the skeleton key to Daniels.

O'CONNELL

Keep an eye on her. If you leave her
door, I'll rip your spleen out. C'mon,
Jonathan.

Jonathan swallows hard and points to himself.

JONATHAN

Me?

CAIRO ALLEYWAYS - BAZAAR - DAY FOR NIGHT

looking
and
stalking
decayed

The Egyptologist stumbles through the dark alleys,
haunted. He clutches the Book of The Dead in one hand
his SACRED CANOPIC JAR in the other. Imhotep is
him. A STREET VENDOR turns and sees Imhotep's horribly
face.

covers
heading

He reacts and scurries away. Imhotep lifts his robe,
his face, and moves in on the Egyptologist, who is
into the bazaar. WE PAN UP TO --

THE EGYPTOLOGIST'S OFFICE - DAY FOR NIGHT

files
pocket
he

Beni is RANSACKING the joint, pulling out drawers and
and throwing them on the floor. He finds a silver
watch, shakes it, then throws it into his pocket, then
starts tipping over bookcases and clearing shelves.

O'CONNELL (O.S.)

Well, well, well.

door.

Beni spins around. O'Connell and Jonathan stand in the

O'CONNELL

Lemme guess, spring cleaning?

a
into
up

Beni turns and runs for an open window. O'Connell grabs
chair, FLINGS IT into his path. Beni TRIPS and CRASHES
a wall. O'Connell strides over, grabs him and lifts him
the wall. Beni's feet dangle off the floor.

O'CONNELL

Where's your new friend?

BENI

What friend? You're my only friend.

chin.

O'Connell quickly slides his knife up under Beni's

O'CONNELL

Then you got no excuse for living.
What the hell you doin, being buddies
with this creep, Beni? What's in it
for you?

BENI

It is better to be the right hand of
the Devil,... than in his path. As
long as I serve him, I am immune.

O'CONNELL

Immune from what?

BENI

You shall see.

O'CONNELL

What are you looking for? Lie, and
I'll slit your throat.

O'Connell shoves the knife deeper into Beni's skin.

BENI

The book! The black book they found
at Hamunaptra! Imhotep wants it back.
Said to me it would be worth it's
weight in diamonds.

O'CONNELL

What does he want the book for?

BENI

(shrugs)

Something about bringing his dead
girly-friend back to life. He needs
the book...

(looks at Jonathan)

And your sister.

KNEES

O'Connell looks at Jonathan. Beni seizes the moment and

collapses.

O'Connell in the balls. O'Connell doubles over and

Beni leaps out the window. Jonathan cringes.

JONATHAN

That looked rather painful.

O'CONNELL

(wincing)

Ya know, ever since I met you, my
luck has been for crap.

JONATHAN

Yes, I know, I do that to people.

coming

And that's when they hear a BLOOD CURDLING SCREAM

scramble to

from down in the bazaar. O'Connell and Jonathan

the window and look out --

EXT. BAZAAR - DAY FOR NIGHT

backing

Down in the bazaar, people are SCREAMING and quickly

away from the SHRIVELED CORPSE OF THE EGYPTOLOGIST.

sacred

A partially decayed HAND reaches down and takes the

It's

canopic jar out of the Egyptologist's shriveled hand.

and

Imhotep, having regenerated even further. He looks up

UNHINGES;

catches eyes with O'Connell. Imhotep grins, then

then a

his jaw, his mouth stretches to an inhuman size, and

straight

huge SWARM OF FLIES comes out of his mouth and races

shutters.

up at O'Connell and Jonathan. They both SLAM the

spread
running.

The flies SLAM into the closed window and immediately throughout the bazaar. Sending people SCREAMING and

EGYPTOLOGIST'S OFFICE - DAY FOR NIGHT

O'Connell and Jonathan look at each other, panicked.

O'CONNELL

Damn-it! That's two down and only two to go.

JONATHAN

And then he'll be coming after Evy.

They turn and race out of the office.

BRITISH FORT - WINDOW --NIGHT

Guards at
parapet.

Daniels stares out a window, watching the British the front gate. More Soldiers march the encircling

SOLDIER

Ten o'clock! All is well!

The lights and MUSIC from the Casbah come up from below

INT. EVELYN'S FOYER - NIGHT

chair
with
fear.

Daniels turns from the window. Henderson sits in a next to Evelyn's door, chain smoking. Both look wired

DANIELS

The hell with this. I'm goin, downstairs to get me a drink. You want somethin'?

HENDERSON

Yeah, get me a glass of bourbon, a shot of bourbon and a bourbon chaser.

alone,
his

Daniels nods and heads out. Henderson just sits there, smoking. He reaches into his jacket pocket, pulls out

comes
Henderson
window.

SACRED CANOPIC JAR and fondles it. A BREEZE suddenly
in through the open window. The curtains flutter.
gets up and goes over to shut it. He looks out the

HITS

The CAMERA races over the compound, into the window and
Henderson square in the FACE just as he's about to
scream.

SAND.

Henderson is lifted into the air by a mass of SWIRLING

life is

His body TWISTS and TURNS and slowly SHRIVELS as the
SUCKED out of him.

the
of a
REGENERATES.

Then he COLLAPSES to the floor. On the wall above him,
SHADOW of the SWIRLING SAND condenses, forming a SHADOW
human body. The SHADOW CONVULSES as the body

And then it's over.

and
steps
door,

Imhotep steps into view. He's regenerated even further
looks almost normal now, his face no longer decayed. He
over Henderson's shriveled body and up to Evelyn's
rattles the knob. It's locked. Imhotep grins.

EVELYN'S ROOM - NIGHT

large
TO
is

Evelyn is asleep in her bed as SAND begins streaming in
through the keyhole, pouring onto the floor, forming a
mound. Evelyn starts to toss and turn. WE PAN BACK OVER
THE DOOR: The mound of sand is gone and in it's place
Imhotep.

INT. FOYER - NIGHT

a

O'Connell and Jonathan race into the foyer and skid to

stop as they see Henderson's shriveled body on the floor.

O'Connell runs up to Evelyn's door and rattles the knob, still locked. He bends down and looks in through the KEYHOLE.

EVELYN'S ROOM - NIGHT

Imhotep leans down towards Evelyn, about to kiss her as she sleeps. The door starts to CRASH and BANG from O'Connell.

Imhotep ignores it. And KISSES Evelyn. His lips and mouth instantly start to DEGENERATE and DECAY. Right down to the bone. The door BURSTS OPEN. Evelyn wakes up. Sees Imhotep's rotted mouth kissing her. She SCREAMS and shoves him away.

Imhotep's putrid mouth grimaces in sadness.

O'CONNELL

Get your hands off my girl, pal.

Imhotep's sadness turns to anger as he spins around and faces O'Connell. Imhotep licks his fetid lips. O'Connell smirks.

O'CONNELL

Nice lips.

Imhotep starts to move for O'Connell.

O'CONNELL

I figured you might be here, so I brought a friend.

He throws the white cat at Imhotep. Imhotep instinctively catches it.

He SHRIEKS, drops the cat and stumbles back towards the window, -- which suddenly BLOWS OPEN. Imhotep spins like a dervish and BURSTS INTO A WHIRLWIND OF SAND.

EXPLODES
Everybody covers their eyes. The Imhotep/sand-devil
out the window and vanishes over the compound.
Jonathan aims his gun at the window, his hand shaking
badly.
O'Connell hugs Evelyn as she wipes her mouth in
disgust.
Daniels walks in, looks at Henderson's shriveled body
on the
floor... and drops the martini glasses.

INT. 1923 CONVERTIBLE DUSSENBERG - NIGHT

Jonathan races his big convertible through the streets,
HONKING constantly. Evelyn sits between him and
O'Connell,
looking scared and nervous, then she gives O'Connell a
look.

EVELYN

You called me your girl?

O'CONNELL

What?... Oh yeah, that was just um,
you know, figure a speech.

EVELYN

I think you were jealous

O'CONNELL

Jealous? You kiddin' me? Did you see
that guy's face?

Daniels leans forward from the back seat, filled with
fear,

DANIELS

Shut-up! JUST SHUT-UP! We gotta do
somethin'! we gotta do somethin,
NOW! Before it's too late!

They race into the driveway of the museum of
Antiquities.

EXT. CAIRO BAZAAR - NIGHT

A FULL MOON now shines down on the bazaar, still
bustling

begins
people
a

with activity. Suddenly, a BREEZE kicks-in. GREEN MIST
to SWIRL down the street and through the stalls. The
begin to CHOKE and COUGH and RETCH, as if being hit by
severe sickness -- it's already too late.

rotted
his

Imhotep strolls through the sickened mob, his face half
off, his deformed mouth grinning happily. Beni is at
side, looking very nervous.

follow
BOILS

And then, one-by-one, the people silently begin to
Imhotep, their skin now covered in disgustingly hideous
AND SORES.

INT. MUSEUM OF ANTIQUITIES - NIGHT

Ray

O'Connell., Jonathan, Daniels, the Curator and Ardeth
follow Evelyn as she strides through the museum.

EVELYN

Last month I came across an
inscription that mentioned The Book
Of The Dead.

DANIELS

That book we found at Hamunaptra?

EVELYN

Yes. I dismissed it, because it talked
about bringing people back from the
dead. A notion I was unwilling to
believe.

O'CONNELL

Believe it, sister. That's what
brought our buddy back to life.

JONATHAN

And now he's going to use it to bring
his girlfriend back

ARDETH RAY

And if he succeeds, the two of them
together will bring about the
apocalypse.

the
The Curator joins Evelyn at her side as she heads up
stairs, everyone else in hot pursuit.

THE CURATOR

The plagues we have seen so far, are
merely Imhotep flexing his muscles.
Only at the moment of Anck-su-namun's
resurrection will he be truly
invincible.

them.
They reach the display cases. Evelyn quickly opens

EVELYN

I'm thinking that if the black Book
Of The Dead can bring people back to
life --

CURATOR

-- then perhaps, the golden Book Of
The Living can return them to the
underworld.

EVELYN

Exactly --

O'CONNELL

So your sayin', if we find the book
made outta gold --

CURATOR

-- And read the sacred incantations
contained inside it.

O'CONNELL

You think it'll send this guy back
to hell?

CURATOR

Correct, And that's when --

rush
large,
CHANTING
LOUD CHANTING is heard coming from outside. They all
over to the upper windows and look down -- OUTSIDE: A
CRAZED MOB covered in hideous boils and sores comes
up the driveway: 'Anck-su-namun! Anck-su-namun!'

ARDETH RAY

It has begun. The beginning of the end.

EVELYN

Not quite yet it hasn't. C'mon.

Evelyn dashes back to the display cases. Everyone follows.

EXT. MUSEUM - NIGHT

The crazed mob CRASHES into the huge front doors, which are locked. They pound furiously, throwing themselves at it while CHANTING CONSTANTLY. Imhotep solemnly comes up the driveway.

INT. MUSEUM OF ANTIQUITIES - UPPER BALCONY - NIGHT

The BANGING on the doors can be heard as Evelyn and the Curator quickly sort through broken pieces of stone tablets.

The others watch. Evelyn pulls out a large piece.

EVELYN

Got it!

O'CONNELL

Got what?

Evelyn The BANGING gets LOUDER. Multiple windows SHATTER. talks while quickly translating the tablet:

EVELYN

Since the black Book of The Dead was found inside the statue of Anubis, then according to this, the golden Book of The Living should be inside...

Evelyn finds the translation in the tablet and smiles.

O'CONNELL

What?

JONATHAN

What?

DANIELS

WHAT!?

EVELYN

The golden Book Of The Living, is
inside the statue of Horus.

CURATOR

Which would be located not far to
the east of the Anubis statue.

O'CONNELL

Don't tell me we gotta go back out
there?

CURATOR

If we want to kill the creature,
yes.

doorway,
them
into
OPEN,
ass

TWO HIDEOUS BOIL & SORE-COVERED MEN charge out of a
SCREAMING. O'Connell and Ardeth Ray grab them and chuck
over the railing. The men fly through the air and CRASH
the lower display cases. The front doors suddenly BURST
OPEN. The crazed mob pours into the museum. our heroes haul
across the balcony and down the staircase.

EXT. MUSEUM OF ANTIQUITY - NIGHT

for his
mob
bugs

Jonathan sneaks out of some bushes and quickly heads
convertible. Suddenly, a splinter group of the diseased
comes around the side of the museum. Jonathan instantly
his eyes out, starts drooling, and begins CHANTING --

JONATHAN

Anck-su-namun! Anck-su-namun!

doors
fires it

The crazed group runs past him and heads into the front
of the museum. Jonathan leaps into the convertible,
up and 180's it back over to the bushes.

jump
them.

O'Connell, Evelyn, Daniels, Ardeth Ray and the Curator
inside the car. Beni steps out of the museum and sees

BENI

Imhotep! IMHOTEP!

upper
points
Imhotep looks out of the museum from the shattered windows just as the convertible PEELS OUT. O'Connell a finger at Beni as they race past him.

O'CONNELL

You're gonna get yours, pal!

inhuman
SHRIEKS.
Imhotep UNHINGES his jaw, his mouth stretches to an size, he lets out one of his horrific, primordial

out
car.
His disease-ridden disciples immediately begin pouring of the front doors of the museum and chasing after the

EXT. BAZAAR - NIGHT

street.
The convertible hauls ass down the narrow bazaar

the
them
car,
before
He
into a
killing
CLICK!
like
them
down
Crazies start jumping out of stalls and LEAPING onto car. O'Connell and the others fight them off, throwing overboard. More people JUMP on. Jonathan SWERVES the CRASHES through some stalls, knocking them off, but not they manage to open the back door and YANK Daniels out.

TUMBLES across the pavement. Gets up SHOOTING. Backs corner, FIRING his pistol into the hideous rabble, several, keeping them at bay. His gun goes empty, CLICK! CLICK! But the mob stays back, looking at him rabid vultures. Daniels eyes them, filled with fear.

The mob parts like the red sea as Imhotep walks through and up to Daniels. Daniels whimpers in fear, tears pour

pocket,
He
Through
spared.

his cheeks. Then he gets an idea, reaches into his
and pulls out his jewel encrusted SACRED CANOPIC JAR.
holds it out for Imhotep. Imhotep takes it and grins.
his tears, Daniels grins back, hopeful that he'll be

diseased
SCREAM...

WE CUT WIDE: Somewhere in the middle of the crazed,
mob, we hear Daniels give out A BLOOD CURDLING

INT./EXT. CONVERTIBLE - STREETS - NIGHT

WE
Evelyn to
back.

The convertible slowly motors down the narrow alleys.
DOLLY across the hood of the car from Jonathan to
O'Connell. Ardeth Ray and the Curator are still in the

out.

All of them staring out the front windshield. Freaked-

the
loses
Evelyn.

Then suddenly one of the hideous ghouls CRASHES through
windshield! Everybody SCREAMS. Jonathan hits the gas,
control, the car SLAMS into a wall. O'Connell grabs

O'CONNELL

C'mon! C'mon! Let's go! Let's go!

mob
his
into
way
Ardeth
the

They all leap out of the car. But the angry, festering
quickly surrounds them. O'Connell quickly reaches into
gunny-sack, pulls out a stick of dynamite, then reaches
his pocket and pulls out a match. He looks around for a
to light it, then reaches over and strikes it across
Ray's stubbly face. Ardeth Ray YELPS. O'Connell holds
lit match near the fuse.

staring

The crazed, CHANTING mob gives O'Connell a wide berth,

regenerated,
did

at him and the others with insane, bloodshot eyes.
And then Imhotep steps through, -- having fully
he now looks as young and handsome and muscular as he
the day he was buried alive. Evelyn stares at him.

EVELYN

He's gorgeous.

fingers. He
strikes it
gives

O'Connell gives her a look, the match burns his
YELPS and throws it down, grabs another match and
across Ardeth Ray's face again. Ardeth Ray YELPS and
O'Connell a look to kill. The Curator shakes his head.

THE CURATOR

He has consummated the curse, now
all he need do is raise Anck-su-namun
from the dead, then it will be the
end of us, and the beginning for
them.

O'Connell
stops,
The
the
forward
on

Imhotep moves forward, heading right for them.
LIGHTS THE FUSE. Imhotep steps up to O'Connell and
watching the fuse burn down. it's a game of chicken.
tension mounts. The LIT FUSE is about to vanish inside
stick of dynamite, blowing it up, -- when Evelyn leans
and blows it out. O'Connell exhales, but keeps his eyes
Imhotep, who extends his hand to Evelyn.

IMHOTEP

Koontash dai na.

Beni steps through the swarming mass, translating.

BENI

Take his hand and he will spare the
others.

bloodthirsty

Evelyn hesitates, looks around at the huge,

scimitars,
confident,
crowd surrounding them, holding axes, picks and
waiting to pounce, then she looks at Imhotep,
powerful, invincible. Then she looks at O'Connell.

EVELYN

Any bright ideas?

O'Connell talks through angry, grit teeth.

O'CONNELL

Sorry, fresh out.

to
her, --
Evelyn looks back at Imhotep, then starts to reach out
take his hand. Both O'Connell and Jonathan move to stop
but Ardeth Ray grabs them both and holds them tight.

O'CONNELL

Don't do it, Evelyn.

EVELYN

I have no choice.

closes
Evelyn's trembling hand touches Imhotep's: His hand
around hers. Nothing happens. Imhotep smiles.

IMHOTEP

Keetah mi pharos, aja nilo, isirlan.

BENI

Come with me my princess. It is time
to make you mine, forever.

Evelyn gives Beni a nasty look, correcting him --

EVELYN

All eternity, idiot.

Then she looks at O'Connell and puts on her best face.

EVELYN

You better think of something, because
if he turns me into a mummy, you're
the first one I'm coming after.

O'Connell almost smiles.

O'CONNELL

Got guts, lady.

EVELYN

Yes, I know, and I'd like to keep them.

Imhotep suddenly notices something. He reaches forward
and --

RIPS THE KEY/BOX OUT OF JONATHAN'S UPPER JACKET POCKET.

JONATHAN

Hey that's mine -- !

Ardeth Ray holds Jonathan back. Imhotep pulls Evelyn
away.

O'Connell can't take it anymore, he tries to break free
of
Ardeth Ray's grip.

O'CONNELL

Evelyn!

The huge, powerful man holds him tight.

ARDETH RAY

Be calm. There is still time. We can stop him yet.

Imhotep
The crowd parts for Imhotep and Evelyn. And then
stops and looks back at O'Connell.

IMHOTEP

Pared oos.

Evelyn SCREAMS.

EVELYN

NOOO!!

Beni smiles.

BENI

Kill them.

Imhotep pulls her away. O'Connell breaks free of Ardeth
Ray's
grip and stumbles forward.

O'CONNELL

EVELYN!

kill. But the rabid vultures are already moving in for the

O'Connell quickly bends down, pulls open a
CISTERN/MANHOLE COVER and shoves Jonathan down inside it, then jumps in
after him. The Curator pushes Ardeth Ray towards the cistern
hole.

CURATOR

Go! Find a way! Kill the creature!

Ardeth The Curator turns and throws himself at the mob as
Curator Ray crawls down into the hole. The mob tears the
apart.

INT. CATACOMBS - NIGHT

the O'Connell, Jonathan and Ardeth Ray slosh their way down
ahead, a watery catacomb, crazies pouring in behind them. Up
then LIGHT suddenly shines in from another cistern hole, and
rats. more of the infected crowd drop down, SCREECHING like

ahead O'Connell jags right, pushing Jonathan and Ardeth Ray
nubby of him, he strikes a match off the wall, lights the
hell. fuse on a stick of dynamite, throws it, and runs like

FIRE BLAST incinerates a bunch of crazies.

STREET - ALLEY - NIGHT

air, The EXPLOSION blows a cistern cover fifty feet into the
followed by a mass of FLAMMAGE...

EXT. ALLEY - NIGHT

Jonathan A sewer grate is kicked out of a wall. O'Connell,
and Ardeth Ray climb out of the hole and into AN ALLEY.

O'CONNELL

We gotta get her back.

JONATHAN

I'm with you, old man. No one touches my sister like that and gets away with it.

O'Connell looks at Ardeth Ray.

O'CONNELL

You know where he's taking her?

ARDETH RAY

Yes. To Hamunaptra. To perform the ritual.

Jonathan looks worried.

JONATHAN

And what ritual would that be?

ARDETH RAY

The ritual to bring the body of Anck-su-namun back to life.

JONATHAN

And how does one do that?

ARDETH RAY

By reading the Book Of The Dead.

JONATHAN

Oh yes, of course.

ARDETH RAY

And then killing your sister.

JONATHAN

Excuse me?

Ardeth Ray looks at O'Connell.

ARDETH RAY

Imhotep is now able to cross the desert with great haste.

Jonathan taps him in the shoulder.

JONATHAN

Begging your pardon, but I wasn't quite clear on that last part.

Ardeth Ray ignores him.

ARDETH RAY

If he arrives before us, it will be too late.

JONATHAN

Did you say 'kill' my sister?

O'Connell smiles.

O'CONNELL

I know how to beat him to it.

And on that WE SMASH CUT TO -- THE ERFOUD DUNES - DAWN

a set
with
READS:

Jonathan's bashed-in convertible steams it's way up to
of semi-abandoned Quonset huts. A single WWI BIPLANE
R.A.F. INSIGNIAS sits in the sand beside them. A SIGN

HIS MAJESTY'S ROYAL AIR CORP

EXT. QUONSET HUT - DUNES - MINUTES LATER

O'Connell, Jonathan and Ardeth Ray stand before Winston Havlock, the massive dunes of Erfoud as our background.

WINSTON

So what's your little problem got to do with His Majesty's Royal Air Corp?

O'CONNELL

Not a god-damned thing.

Winston looks intrigued.

WINSTON

Is it dangerous?

O'CONNELL

You probably won't live through it.

This really interests him.

WINSTON

By Jove, do you really think so?

JONATHAN

Everybody else we've bumped into has died, why not you?

Winston nods his head, he's hooked.

WINSTON

So what's the challenge then?

O'CONNELL

To save the damsel in distress, kill the bad guy and steal his treasure.

gives A slow grin spreads across Winston's face, then he
them a snappy salute.

WINSTON

Winston Havlock at your service,
sir!

SAHARA - DAY

over the Way off across the desert, a large SAND-DEVIL races
to dunes. The SANDY WHIRLWIND comes to a stop and starts
it, dissipate. Evelyn and Beni are suddenly ejected out of
they land in a dune. The SWIRLING SAND CONDENSES AND
FORMS INTO IMHOTEP. He looks up into the sky, listening
carefully.

Beni. Evelyn shakes the sand out of her hair and looks at

EVELYN

What just happened?

BENI

All I remember is him turning into a blast of sand,... and then I remember nothing.

Then they hear a plane in the sky and look up.

INT. BIPLANE - DAY

sits in The WIND whips at Winston in the cockpit. O'Connell
eagle the gunner's compartment. Jonathan is strapped spread-

right.

across the left wing, Ardeth Ray is tied tight to the

fear.

Both men are scared out of their wits and SCREAMING in

EXT. SAHARA - DAY

size,
- And

Imhotep's jaw UNHINGES, his mouth opens to an inhuman
he lets fly with another one of his horrible SHRIEKS. -
a massive WALL OF SAND rises up out of the desert

BIPLANE - DAY

rise
sees
the

O'Connell watches the desert below him come alive and
up towards the plane. Winston looks over the side and
what's coming. He laughs, throws the throttle, and puts
plane into a dive.

WINSTON

Hang on, men!

twisting

WE GO WIDE AS: The sandstorm chases the diving,
biplane. Getting closer and closer, about to engulf it.

GIANT

O'Connell looks back into the blinding sand and sees a
FACE forming inside the sandstorm. It's Imhotep.

Grinning.

bracket and

O'Connell grabs the Lewis machine-gun, cocks the

plane.

FIRES, blasting away at Imhotep's giant face inside the
sandstorm. Imhotep's face begins to laugh, then his jaw
unhinges, his mouth opens wide, and he ENGULFS the

Winston blindly fights for control, elated.

WINSTON

We're going down!

ROARING.

The biplane SPINS inside the BLOWING SAND. Engines

Winston

Wind HOWLING. Jonathan and Ardeth Ray SCREAMING.

Havlock LAUGHING.

WINSTON

Here I come, laddies!

O'Connell braces himself for impact,

SAHARA - DAY

Evelyn leaps to her feet and runs over to Imhotep.

EVELYN

Stop it! You'll kill them!

stare
hard.

Imhotep grabs her, pulls her close, her beautiful eyes
into his shockingly intense ones. Then he kisses her,

pushes
laughs.

Evelyn's eyes widen, stunned and mesmerized, then she
herself away and falls back into the sand. Imhotep

EXT. BIPLANE - DUNES - DAY

upside-
falls
jammed

The biplane SMASHES over a dune, ROLLS OVER and CRASHES
down into another dune. The SAND SWIRLS as O'Connell
out of the gunner's compartment. The left wing is
into the dune, Jonathan hangs upside down.

JONATHAN

Excuse me... A little help would be
useful... IF IT'S NOT TOO MUCH
TROUBLE!!

over to
it's
O'Connell
dead.
the

O'Connell goes to help Jonathan. Ardeth Ray stumbles
the gunner's compartment and tears the Lewis gun off
mount. He throws the machine-gun over one shoulder, a
cartridge belt over the other and staggers away.
and Jonathan look into the cockpit. Winston Havlock is
A smile on his face. The plane suddenly starts to move,

away. sand sinks under their feet, they quickly high-tail-it

rocks and O'Connell, Jonathan and Ardeth Ray make it to some
slides look back. The biplane, with Winston Havlock inside,
plane away over a dune. O'Connell gives it a salute. The
vanishes over the dune and into the SWIRLING SAND...

HAMUNAPTRA - DAY

in the O'Connell, Jonathan and Ardeth Ray come down a ravine
volcano and look out over the ruins of Hamunaptra.

O'CONNELL

Okay, now what the hell does this
Horus guy look like?

JONATHAN

He's a big fellow with pointy ears
and a face like a falcon.

O'CONNELL

Got it.

HAMUNAPTRA STAIRWAY - DAY

make Carrying TORCHES, O'Connell, Jonathan and Ardeth Ray
Heading their way down a long, winding, narrow staircase.
hell. into the bowels of the necropolis. A passageway to

NECROPOLIS - DAY

She Evelyn follows Imhotep into the underground cemetery.
through stops at the sight of all the big hairy rats scurrying
his the mausoleums and over the gravestones. Beni shoves
rifle into her back and pushes her forward.

BENI

Keep moving.

Evelyn gives him a look.

EVELYN

You know, nasty little fellows such as yourself, always get their comeuppance.

Beni suddenly looks worried.

BENI

Yeah?

EVELYN

Oh yes, always.

Beni looks even more worried, he nervously starts chewing on his lip. All three of them walk over the bridge crossing the disgusting DETRITUS MOAT. Evelyn looks down at it, horrified.

INT. PASSAGEWAY - DAY

O'Connell and Ardeth Ray are busy digging out a collapsed doorway. Jonathan notices an AMETHYST SCARAB on the far wall.

JONATHAN

I say, look at that.

He walks over and tries to jiggle it free. It comes loose in his hand. He looks at the scarab in his palm. It starts to glow. And then something inside it starts to WIGGLE.

JONATHAN

Say, gents! You should come have a look at this.

The wiggling continues; a long, agonizing BEAT, and scarab breaks out of it's cocoon and instantly BURROWS into Jonathan's palm. Jonathan starts to freak out and SCREAM.

O'Connell runs up and rips the arm off Jonathan's shirt. The scarab is now BURROWING UP JONATHAN'S ARM. O'Connell whips

Jonathan's
passes in
being
scurrying

out his butterfly-knife, snaps it open and grabs
arm. Jonathan's eyes widen in terror as the knife
front of his face. Jonathan SCREAMS LOUDER, obviously
cut open. O'Connell's hand flicks something away.
The scarab hits the floor and immediately starts
back towards Jonathan, wanting to finish the job.
O'Connell pulls out his gun and blows it away, -- BLAM!

INT. CEMETERY - DAY

and
years
CANOPIC
namun's
reading
against a
eyed.

The GUNSHOT echoes into the cemetery as Imhotep, Evelyn
Beni step-up to the strange ALTAR, where four thousand
ago Imhotep tried to bring Anck-su-namun back to life.
Imhotep scowls at the sound and angrily reaches into a
JAR. He pulls out the crusted remains of Anck-su-
heart, crushes it to dust in his hand and starts
from The Book Of The Dead. Then he BLOWS the dust
mausoleum wall, -- THE WALL STARTS TO COME ALIVE.
Evelyn and Beni stare at the wall, both of them wide-

looking
passageway.

TWO FORMS emerge from the mausoleum's wall. Horrific-
mummified CORPSES. Two of Imhotep's long dead Priests.
They bow to Imhotep, then turn and move off down a

INT. PASSAGEWAY - DAY

O'Connell helps Ardeth Ray mend Jonathan's wound.

O'CONNELL

From now on, don't touch anything.
Not a damn thing. Keep your hands
off the furniture, got it?

Jonathan swallows hard and nods vigorously.

INT. CEMETERY - DAY

Beni
Imhotep prepares the altar while speaking in HEBREW.
holds his gun on her, translating:

BENI

Prince Imhotep wants your heart.

Evelyn blushes, feeling complimented by the handsome
prince.

EVELYN

Tell him, I'm truly flattered... but
that it's already taken.

Imhotep continues SPEAKING while laying the four jewel
encrusted canopic jars next to the shattered one.

BENI

He wants your heart and your brain,
your liver, your kidneys...

Evelyn's eyes widen.

BENI

...and how do you say? Those slimy
things, in your stomach?

EVELYN

Intestines.

BENI

Yeah! Them.

Imhotep.
Evelyn can't believe it, she furiously turns to

EVELYN

You only want me for my organs?!

WAP!
Imhotep looks at her and grins, then BACKHANDS her --

Evelyn goes down for the count. Imhotep stares at her,
cold,
malevolent, then he turns and walks off into the
mausoleums.

Beni nervously glances around, then quickly scurries
away.

TREASURE CHAMBER - DAY

and
Jonathan
shooting
against a
his
spinning
SHAFT
ROOM
UP.

O'Connell squeezes through a small crevice in a wall
drops to the floor of a dark chamber. He picks up his
gunnysack and scans the darkness. Something GLITTERS.
and Ardeth Ray crawl in behind him.
O'Connell notices a SHAFT OF LIGHT, high above him,
through a small hole in the ceiling and stopping
wall next to one of those mirror disks. O'Connell aims
gun. FIRES. The bullet STRIKES the disk's pedestal,
the mirror into the shaft of light, -- And WHAM! THE
**OF LIGHT HITS THE DISK AND QUICKLY BOUNCES AROUND THE
FROM ONE DISK TO ANOTHER UNTIL THE WHOLE CHAMBER IS LIT**

overflowing.
That's

It's an enormous TREASURE CHAMBER. Filled to
Everything sparkles and shines. The wealth of Egypt.
O'Connell, Jonathan and Ardeth Ray are speechless.
when the two mummified Priest-mummies walk in.

O'CONNELL

Who the hell are these guys?

ARDETH RAY

Priests. Imhotep's priests.

O'Connell pulls the elephant gun out of his gunny-sack.

O'CONNELL

I never killed a priest before.

ARDETH RAY

They are evil, cursed, they matter
not.

O'CONNELL

Well, okay then.

O'Connell FIRES the elephant gun. SMOKE and FLAME shoot out.

BLASTS one of the mummies. Blows it's upper torso clean off.

O'Connell pumps the gun, the huge spent cartridge flips through the air. He FIRES again. BLASTS the other mummy, blows this one's torso clean off as well. The smoke clears.

The two sets of LEGS keep walking forward, unaffected by the loss of their upper torsos. O'Connell can't believe it.

O'CONNELL

Oh come on, gimme a break here.

And then the disemboweled upper torsos start to move, turning over and crawling towards our heroes, who start to back away.

INT. CEMETERY - DAY

Imhotep turns from the altar as he hears more GUNSHOTS echoing out of the passageways. He angrily reaches into another of Anck-su-namun's canopic jars, pulls out her crusty liver and crushes it to dust, then quickly starts reading a passage from the Book and BLOWS the dust down a passageway.

IMHOTEP

(ancient Egyptian --
subtitled)

Kill them! Kill them all! And bring
me the Book Of The Living!

INT. TREASURE CHAMBER - DAY

A dusty BREEZE blows into the chamber as O'Connell, Jonathan and Ardeth Ray back away from the mummy pieces. The floor where they were just standing suddenly STARTS TO MOVE. Two more mummies slowly dig their way up out of the floor. More

of mummies start coming out of the walls and crawling out
the piles of gold. All the mummies head for our heroes.
O'Connell lifts the elephant gun. Ardeth Ray stops him.

ARDETH RAY

My turn.

shit Ardeth Ray OPENS UP with the Lewis gun. BLASTING the
out of the mummies. They keep on coming. Even more now.
FIRING O'Connell OPENS FIRE with the elephant gun, pumping and
mummies as all three of the men back away and haul ass. The
and mummy pieces follow them into the passageway.
Then Beni creeps into the chamber. He stares in wonder
at all the treasure. Then falls backwards into a pile of
jewels and rolls about.

INT. CEMETERY - DAY

She Evelyn wakes up, lying chained to the top of the altar.
the blinks, then turns her head, -- and looks right into
the ROTTED FACE of Anck-su-namun's corpse. Evelyn SCREAMS.

INT. LABYRINTH PASSAGEWAYS - DAY

into The elephant gun FIRES, blasting FLAME and SMOKE right
a the LENS. O'Connell, Jonathan and Ardeth Ray race down
passageway, a dozen mummies striding after them.

O'CONNELL

This whole place is comin, alive!

around The men race around a corner. More mummies. They race
Methodical. another corner. More mummies. Onward they come.
Ray Relentless. Boxing in our heroes. O'Connell and Ardeth
FIRING as they go. Ardeth Ray goes empty.

ARDETH RAY

I'm out.

He throws the machine-gun down and they all race into -

HORUS' CHAMBER - DAY

-- A small chamber. The lower half of the giant statue
of HORUS stands in the middle of the chamber.

JONATHAN

There he is!

They run up to the base of the statue,

JONATHAN

Hello Horus old boy.

O'Connell looks back at the mummies coming down the
passageway. He reaches into his gunny-sack and pulls

out a

stick of dynamite. Ardeth Ray taps him on the shoulder.

ARDETH RAY

Allow me.

turns to
strikes
YELPS.

O'Connell hands him the dynamite and a match, then
look at the statue. Ardeth Ray reaches forward and
the match off O'Connell's stubbly face. O'Connell

EXPLODES.

Ardeth Ray lights the dynamite and throws it down the
passageway. They all hit the deck. The dynamite

sealing
way

Ripping apart the creatures, causing a CAVE-IN and
the passageway with rock and dirt. Now there's only one
out, -- another dark, creepy passageway.

INT. CEMETERY

hopelessly
start

Chained tight to the top of the altar, Evelyn
struggles to free herself. She stops as Priest mummies

hideous
sounds
mouths

surrounding the altar. Evelyn is horrified as the mummies kneel down and begin to CHANT, -- which now even more horrific due to the lack of tongues, jaws and in the room.

His
decayed

Imhotep steps up carrying the black Book Of The Dead. His hand reaches out and lovingly caresses Anck-su-namun's cheek.

INT. HORUS' CHAMBER - DAY

the
Ardeth
the
looks up.

O'Connell and Jonathan are digging away at the seams of secret compartment, it starts to give. And that's when Ray spots another group of rotting mummies coming down dark passageway, heading right for them. O'Connell

O'CONNELL

These guys just don't quit.

shells

Ardeth Ray grabs the elephant gun and a handful of and runs off towards the mummies.

ARDETH RAY

Keep digging!

harder
give.

O'Connell and Jonathan redouble their efforts, pulling on the seam. The compartment starts to loosen. About to

remember?

The last time this happened, salt acid sprayed out,

GROUND
BURST
with

Our heroes keep tugging. The tension mounts...

And that's when a SKELETAL HAND BURSTS UP OUT OF THE and grabs O'Connell's ankle. Several more moldy hands up out of the ground. O'Connell and Jonathan struggle with the mummies as they crawl up out of the dirt floor.

Another
him. A
hard.

One of the mummies violently shoves O'Connell away.
grabs Jonathan by the throat and starts to strangle
third mummy grabs at the secret compartment and pulls

HITS ALL

it in
horribly.

AN INTENSE BURST OF ACID SPRAYS OUT OF THE SEAM AND
THREE OF THE MUMMIES. The one strangling Jonathan gets
the back and drops him. All three mummies melt

INT. CEMETERY

bog.

Imhotep begins to read from The Book Of The Dead.
A large SWIRLING HOLE starts to open in the detritus

Evelyn's eyes widen in amazement and horror.

INT. HORUS' CHAMBER - DAY

the
ornate
the
he
GOLD
faces

Ardeth Ray BLASTS AWAY at the oncoming mummies. over at
base of the statue, O'Connell and Jonathan pull an
chest out of the secret compartment. O'Connell rips off
lid, reaches inside and pulls out a heavy burlap bag.
He and Jonathan exchange nervous, excited looks. Then
reaches into the bag and slowly pulls out the SOLID
Book Of The Living -- GOLDEN LIGHT reflects off their
as they stare at it in wonder.

barrel

The elephant gun goes empty. Ardeth Ray takes it by the
and wades into the remaining mummies swinging.

ARDETH RAY
Save the girl! Kill the creature!

apart.

The mummies quickly overwhelm and start to tear him

it
O'Connell lights the last stick of dynamite and throws
against the far wall. He and Jonathan hit the deck.

O'CONNELL

That's the last one, we better get
lucky.

hole
through
chamber.
The wall BLOWS. Debris COLLAPSES, -- but now here's a
for them to get out. O'Connell and Jonathan race out
the hole just as the remaining mummies enter the

EXT. HAMUNAPTRA RUINS - DAY

filled
door.
Outside, Beni staggers across the sand with a saddlebag
with treasure. He throws it over the rear of a camel.
Starts to climb up. Hesitates. Looks back at the temple

him
the
door.
Licks his lips. And then his greed gets the better of
and he quickly climbs down and scurries back towards

INT. CEMETERY - DAY

rock
back and forth, CHANTING. Evelyn struggles.

swirling
them and
electrified.
Then suddenly, the strange MIST wafts up out of the
hole and over to the sacred jars, it passes through
into Evelyn. Evelyn JERKS as though she's been

body.
The MIST passes through her and into Anck-su-namun's

crusty
disbelief.
The CHANTING PRIESTS, SWIRLING HOLE, WAFTING MIST and
IMHOTEP'S READINGS reach a crescendo. Anck-su-namun's
EYELIDS suddenly POP OPEN. Evelyn stares at her in

with
then
knife.

Anck-su-namun's rotted head turns and looks at Evelyn
empty sockets. Evelyn freaks out and struggles wildly,
she notices Imhotep holding the ancient sacrificial

IMHOTEP

With your death, my love and I will
be invincible!

He raises it up over Evelyn's chest, about to plunge it
down.

O'Connell and
Jonathan BURST IN. Imhotep spins around and faces them.
Jonathan beams as he holds up the golden Book Of The
Living.

JONATHAN

I found it, Evy! I found it

EVELYN

Shut-up and get me off of here!

O'Connell grabs an ancient sword out of a statue's
hand,
Priests.
jumps up onto a gravestone and leaps out over the

The Priest-mummies stop chanting. The MIST vanishes.
Imhotep steps forward. O'Connell STRIKES the
sacrificial
Priests
O'Connell.
knife out of his hand. Imhotep BELLOWS a command. The
stand up, swords and knives in hand, they ATTACK

EVERYTHING HAPPENS AT ONCE, READ FASTER:

EVELYN

Open the book, Jonathan! Open the
book! That's the only way to kill
him!

O'Connell RACKS and CHOPS at the attacking Priest-
mummies,
wildly
fighting his way to Evelyn. The skeletal creatures

fumbles SWING their swords, trying to STAB O'Connell. Jonathan
with the book, struggling to open it, -- he can't.

JONATHAN

I can't open it! It's locked or something!

his O'Connell CUTS two of the mummies in half, then swings
sword down at Evelyn, -- CLANG! One chain breaks free.
along Jonathan spots a series of SOLID GOLD, FOUR-SIDED LOCKS
the binder. It hits him like lightning --

JONATHAN

We need the key!

chain Imhotep grins, then grabs the KEY/BOX hanging from a
pocket around his neck, rips it off and shoves it into his
Jonathan. He picks up the sacrificial sword and heads for

JONATHAN

What do I do, Evy!? What do I do!?

EVELYN

Read the inscription on the cover!

now O'Connell swings his sword down again, -- CLANG! Evelyn
O'Connell has one hand and one leg free. More mummies attack
force him back.

inscription, Jonathan quickly starts translating the cover
but his ancient Egyptian is clearly awful.

JONATHAN

Keetash-something, naraba-something.

clutching Jonathan starts to backpedal through the cemetery,
the golden book; wide-eyed, as Imhotep moves in on him.

JONATHAN

Ebarra im hatu Kashka ummmmm -- ?

Jonathan trips and falls on his ass. Imhotep CHARGES FORWARD.

O'Connell SLASHES another chain. Only one more left holding Evelyn. Jonathan sits up and quickly looks back at the cover.

JONATHAN

Rasheem Aaaaa ANUBIS!

Imhotep raises the sacrificial sword, about to kill Jonathan.

And that's when the giant statue of Anubis suddenly CRASHES through the wall -- shades of Ray Harryhausen. Only better.

The god of Deaths, horrible, decrepit STONE FACE stares angrily down. Jonathan stares back.

JONATHAN

Oh boy.

O'Connell DECAPITATES a mummy and looks up at Anubis.

O'CONNELL

This just keeps gettin, better and better.

Imhotep leaves Jonathan and heads for the giant statue. O'Connell leaps over and with one last swing of the sword, attack, forcing him away. Evelyn jumps off the altar and starts to head for O'Connell, -- a SKELETAL HAND grabs her! Spins her around. It's Anck-su-namun's rotted corpse. Evelyn reacts.

Imhotep looks up at Anubis, points to O'Connell, and in ANCIENT EGYPTIAN commands him to attack. Anubis moves

for O'Connell, STOMPING over mausoleums and through the detritus moat on his way. O'Connell quickly backs away.

O'CONNELL

Do something, Jonathan! Kill it!

JONATHAN

You have got to be joking?

Evelyn is backing away from Anck-su-namun.

EVELYN

Finish the inscription, idiot!

JONATHAN

Oh.

best
on

Anck-su-namun ATTACKS Evelyn. Evelyn fends her off as she can. Jonathan quickly looks back at the hieroglyphs the book cover, fumbling badly under the pressure --

JONATHAN

Ummm, Hootash im... Hootash im now
what is this last symbol here?

EVELYN

What's it look like!?

Anubis
stares

Anck-su-namun grabs Evelyn by the throat. The statue of corners O'Connell, reaches down and GRABS him with it's MASSIVE TALONS. O'Connell HACKS away at it. Jonathan at the inscription, slightly oblivious.

JONATHAN

It's an Anck symbol, with two little squiggly lines above it, and a bird, a stork! on either side.

Evelyn is being STRANGLED by Anck-su-namun.

EVELYN

Ah! Ah! Ahmenophus!

JONATHAN

Yes,... I see.

The talons lift O'Connell up and start to CRUSH him.

JONATHAN

Hootash im Ahmenophus!

tracks
O'Connell
away,
scream
to

The giant statue of Anubis instantly freezes in it's
and PETRIFIES. It's off balance. Starts to fall.
slides free of it's talons. Evelyn SHOVES Anck-su-namun
Anck-su-namun looks up and opens her fetid mouth to
just as Anubis CRASHES DOWN on top of her, SMASHING HER
powder and DRIVING her into the ground.

angrily
quickly

Imhotep SHRIEKS in rage and horror, then turns and
heads for Jonathan. Jonathan, sitting on his ass,
backpedals on his hands and heels.

golden
wall.

O'Connell leaps to his feet, sword in hand and runs for
Imhotep. Imhotep grabs Jonathan, lifts him up, rips the
Book Of The Living out of his hand and pins him to a

WAP!

O'Connell runs up and swings his sword at Imhotep, --

still
Jonathan and

SLICES Imhotep's right arm off. It drops to the ground,
clutching The Book Of The Living. Imhotep drops
spins around, facing O'Connell. O'Connell grins.

O'CONNELL

Okay pal, let's see how tough you
are without your right arm.

him
shakes

Imhotep grabs O'Connell with his left arm and THROWS
half way across the cemetery. O'Connell SLAMS into a
gravestone, bounces off and crashes to the ground. He
it off.

O'CONNELL

Alright,... so he's left handed.

up
Evelyn.

Imhotep is already striding towards him. Jonathan lifts
his hand, -- HE HAS THE KEY/BOX BACK! He smiles at

JONATHAN

I got it!

Evelyn runs for Jonathan.

O'Connell SWINGS his sword and CLEAVES a big chunk of molten flesh rot out of Imhotep's stomach. On the outside, Imhotep looks human, but on the inside he is still a rotten old mummy.

Imhotep BACKHANDS O'Connell. Knocks him twenty feet back.

O'Connell staggers to his feet. Imhotep is right there. CLUBS him hard with his left arm. O'Connell spins through the air,

rage SLAMS into the side of a mausoleum. Imhotep approaches, in his eyes. O'Connell gets up, quickly pivots and HACKS

into Imhotep's head. Imhotep grins and PUNCHES O'Connell in the face. O'Connell is thrown back, pulling his sword with him.

He bounces hard off the mausoleum. Lands on his feet. Totally beat-to-shit. Knees buckling. He can barely stand.

Jonathan lifts up the heavy gold book, -- Imhotep's severed hand still clings to it. Jonathan cringes in disgust. Evelyn yanks it off, throws it away, then start furiously working the key into the series of locks, unlocking each of them.

Imhotep strides forward. O'Connell backs into the mausoleum, swings the sword, Imhotep tries to catch it, -- it CLEAVES through his palm and deeply imbeds itself into his forearm.

and
No matter, Imhotep rips the sword away from O'Connell
casually flings it away.

Jonathan
The golden Book Of The Living opens with a HISS.
holds it tight as Evelyn quickly turns the heavy gold
pages
looking for something.

throat
O'Connell turns to run, but Imhotep grabs him by the
and lifts him off his feet. O'Connell hangs there, a
dazed
mess. Imhotep grins, says something in ANCIENT
EGYPTIAN,
About
then starts to strangle O'Connell. O'Connell chokes.
to die.

inscription:
Evelyn turns and faces Imhotep and reads an

EVELYN

Kadeesh mal! Kadeesh mal! Pared oos!
PARED OOS!!

terror
Imhotep pivots and looks at Evelyn, a look of sheer
Which
on his face. Then he looks over at the detritus bog.
starts to BUBBLE and SHIFT. The SWIRLING HOLE begins to
open.

out
And then suddenly THE SPIRITS OF THE EGYPTIAN GODS waft
The
of the black bog and SWIRL around the Priest-mummies.
spirits
mummies all collapse and turn to dust. And then the
air.
attack Imhotep. Lifting him and O'Connell up into the

spirits,
Imhotep lets go of O'Connell, who falls to the ground.
Book of
Evelyn and Jonathan fearfully stumble away from the
golden
Jonathan trips and falls and accidentally throws The
The Living into the detritus bog. Evelyn watches as the

like

book sinks into the black putrescence. Jonathan looks
he's about to cry.

Imhotep's
IT.

Ten feet off the ground, the spirits SWIRL around
body, TWISTING IT and TURNING IT and slowly SHRIVELING

at the

Accompanied by the same strange FLASHING LIGHT we saw
beginning of the movie when Anck-su-namun was cursed.

One

last HUGE FLASH, accompanied by a BLAST OF WIND, and

Imhotep

is spit out and thrown to the floor. He staggers to his

feet,

he looks perfectly normal. His body is completely

intact.

sword

O'Connell swings his sword. Imhotep jerks back. The

across

scrapes Imhotep's chest, -- a swath of blood appears

touches the

Imhotep's chest where the sword hit him. Imhotep

shoves him

blood on his chest, amazed and horrified. He's mortal.

detritus

O'Connell runs Imhotep through with the sword and

backwards. Imhotep stumbles back and falls into the

bog. The sword still in his stomach.

watch as

Evelyn and Jonathan run up next to O'Connell. They

dying. And

Imhotep gently sinks into the fetid swamp, slowly

at

then, just before his head goes under, Imhotep looks up

EGYPTIAN.

them, grins broadly, and says something in ANCIENT

Evelyn translates:

EVELYN

Death is only the beginning.

Imhotep's grinning face vanishes under the black bile.

STAFF CHAMBER - DAY

weight
large,
saddlebag
Exhausted.

Beni staggers across a chamber, straining under the
of another saddlebag filled with treasure. He spots a
ornate STAFF sticking out of a wall. He throws the
over the staff and collapses against the wall.

STAFF

A BEAT. And then the weight of the treasure PULLS THE
DOWN. Which starts a massive AURAL CHAIN-REACTION.

fear.

Beni-backs away from the wall, wide-eyed, filled with

tons
chamber.

ALL THE WALLS START TO SINK INTO THE GROUND. Driven by
of pouring sand. Beni turns and hauls ass out of the

CEMETERY - DAY

walls

O'Connell, Evelyn and Jonathan look around as all the
start to DESCEND. O'Connell grabs Evelyn's hand.

O'CONNELL

C'mon!

sinking
doorway.

He pulls her forward and all three of them race past
pillars. They duck as they run into a descending

INT. PASSAGEWAY - DAY

lower
stick
knees.

Beni scampers down a passageway, the ceiling getting
and lower until he has to crouch. And then he has to
the TORCH between his teeth and crawl on his hands and

INT. TREASURE CHAMBER - DAY

treasure
the
again

O'Connell, Evelyn and Jonathan crouch-run into the
chamber. Evelyn skids to a stop. Looks in wonder at all
treasure. SAND rains down on them. O'Connell grabs her

towards
SOUND of

and quickly pulls her through the mounds of treasure
a SINKING DOORWAY on the far side of the room. The
the sinking walls is deafening.

Evelyn
up a
already
feet
gap.

Beni crouch-runs into the treasure chamber. O'Connell,
and Jonathan race past him. He joins them as they run
staircase. Heading for a DESCENDING DOORWAY, which is
half gone, it's now only four feet high -- now three
high -- now two feet. Jonathan dives through the narrow

dives,
nick of
hand --

Then O'Connell dives through, he spins around. Evelyn
but gets stuck in the middle, about to get cut in half.
O'Connell grabs her arm and YANKS her through in the
time. Beni reaches through the narrowing gap with his

BENI
O'CONNELL!!

hand
stairs as
looks

O'Connell grabs it, but it's too late. Beni yanks his
back just as the top of the door CRASHES to the floor.
Sealing him in. Beni quickly crawls back down the
the ceiling SLAMS down behind him. He stands up and
around with his diminishing torch.

He's
Over
CHITTERING.

All the doorways FINISH CLOSING. There's no way out.
trapped. And then he hears something, and turns around.
in the corner, a scarab-beetle stares at him,

away.
Beni waves his flickering torch at the scarab and backs

BENI
Go away.

dozens
him.
in.
BEAT.
pain.
And then we hear Beni start SCREAMING in horror and
And the scarabs CHITTERING hungrily.

EXT. HAMUNAPTRA - DAY

a
CREVICE
the
behind
the
camels
The temple COLLAPSES as O'Connell, Evelyn, Jonathan and
pack of stray camels race through the ruins. A SINKING
DROPS OUT right behind them. Chasing them out through
front gates. The whole place RUMBLES ominously.
They make it down the ramp as more ruins CRASH DOWN
them. A MASSIVE CLOUD OF SAND AND DUST billows out over
wall and into the air. our heroes and all the stray
race out into the desert...

SLOW

DISSOLVE TO:

EXT. PLATEAU - DAY

the
the
ominously.
O'Connell, Evelyn and Jonathan stand in the middle of
plateau, surrounded by stray camels. They stare off at
sandy, dusty, volcano as it continues to RUMBLE-

JONATHAN

Well,... I guess we go home empty
handed.

O'Connell looks at Evelyn.

O'CONNELL

Wouldn't say that.

arms
Evelyn returns the look, A BEAT, and then she wraps-her
around his neck and kisses him. O'Connell returns it.
climbs
Jonathan just rolls his eyes, snorts in disgust and
up onto a camel.
smile,
When the kiss is over, O'Connell and Evelyn share a
grabs
then O'Connell leaps up into the saddle, reaches down,
her
Evelyn's hand and pulls her up behind him. Evelyn wraps
reins.
arms around his waist. O'Connell and Jonathan slap the

O'CONNELL/JONATHAN

TUK-TUK-TUK!!

saddlebag
The camels start to move out. WE PAN DOWN: to the
can
behind Evelyn, hidden under the closed back flap, -- we
see that it's filled with Beni's stolen TREASURE.
SUNSET.
O'Connell, Evelyn and Jonathan ride off into the

THE END