

"THE MUMMY"

by

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

SUPERIMPOSED across the SCREEN are the WORDS.

THEBES - 2,134 B.C

Accompanied by a NARRATOR with a very thick Egyptian accent:

NARRATOR

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

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

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

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

NARRATOR

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

A gorgeous, olive-skinned goddess enters the outer foyer. It takes us a moment to realize that the skin-tight dress she's wearing isn't a dress at all, but rather her entire naked body has been PAINTED in the ancient Egyptian manner She's a 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.

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

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 lust:

NARRATOR

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

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

PHARAOH

What are you doing here?

The Priests back away, scared shitless, obviously his arrival was unexpected. Pharaoh strides for the curtains. Throws them back.

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

PHARAOH

WHO HAS TOUCHED YOU?!

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

PHARAOH

Imhotep?... My priest.

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

Pharaoh SCREAMS. Imhotep raises Pharaoh's sword. The hideous bald Priests SLAM the doors and bolt them tight. Through the curtains, they see the SHADOWS of Anck-su-namun and Imhotep

stab away at Pharaoh. Suddenly, the doors are RAMMED from the other side, –WHAM! Imhotep and Anck-su-namun turn and look. –WHAM! The doors are RAMMED again. The two lovers share desperate looks. –WHAM! The bald Priests run up and grab Imhotep and try and pull him towards the balcony.

PRIESTS

Pharaoh's bodyguards!

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

ANCK-SU-NAMUN

You must go. Save yourself. Only you can resurrect me.

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

MEN with BLUE-TINTED SKIN and strange PUZZLE-TATTOOS over their bodies stride in, armed to the teeth. These are the MUMIA. The Priests hustle Imhotep out onto the dark balcony 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!

She PLUNGES the sword into her own heart. Out on the balcony, 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

Imhotep leads-a TORCH-LIT procession across the dunes. Anck-su-namun's mummy is carried by NUBIAN SLAVES. They put her 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.

Imhotep, filled with dread, reads from a OBOOKO made out of

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.

Strange LIGHT suddenly FLASHES across the faces of the slaves and the EGYPTIAN SOLDIERS. Suddenly, everyone's fear-filled eyes all rise, as if watching Anck-su-namun's body rising.

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

Imhotep's Priests place the body into a stone sarcophagus.

The Nubian slaves lower it into a hole and bury it with sand. Imhotep then signals to the Soldiers, who throw their spears 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.

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

EXT. SAHARA DESERT - NIGHT

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

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.

The chariots arrive at a place marked on the map in hieratic. 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

Imhotep pulls an ORNATE CHEST out of a SECRET COMPARTMENT inside the giant STATUE OF ANUBIS. He opens the chest and 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

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

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

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

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

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, WAFING 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 breast, about to plunge it down. The CHANTING, SWIRLING and 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.

Anck-su-namun's eyes close. Dying once again. Imhotep SCREAMS 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

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

The horrid-looking Embalmers, using knives, needles and thread, calmly perform their ghastly surgery on the SCREAMING Priests, who are going insane from the procedure.

A red hot POKER is pulled out of a pit of burning coals.

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

But just before he does, WE QUICKLY CUT TO IMHOTEP'S FACE,

horrified, as OFF CAMERA, the Priest SCREAMS.

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

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.

Using a pair of tongs, an Embalmer slowly pulls Imhotep's TONGUE out of his mouth, then places a very sharp knife on top of it. WE GO TIGHT on IMHOTEP'S EYES as his tongue is apparently cut out. The Embalmer flings Imhotep's tongue onto the floor. The Mumia's dogs attack and quickly eat it.

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

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

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

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

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

IMHOTEP

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

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

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

IMHOTEP

I was to remain sealed inside my

sarcophagus, the undead for all of eternity.

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

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

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.

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

THE MUMMY

The heavily armed Mumia stand guard around Imhotep's grave.

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

EXT. SAHARA - HAMANAPTRA RUINS (1925) - DAY

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

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

THE SAHARA - 1925

A mile across the scorching desert TWO HUNDRED FRENCH FOREIGN 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.

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

O'CONNELL

I knew this was gonna be a lousy day.

A doughy little Frenchman joins him as he makes his way across 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.

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

BENI

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

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

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.

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

BENI

What then? Robbery? Extortion? Kidnapping!

O'CONNELL

None of the above, thank you.

BENI

Then what the hell are you doing here!?

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

O'Connell gives Beni a big cheesy smile.

O'CONNELL

I was just looking for a good time.

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

O'CONNELL

Oh shit. Steady!

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

O'CONNELL

STEADY!

(to himself)

What the hell am I sayin'?

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

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 with 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 the 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.

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

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

O'CONNELL
Son-of-a-bitch.

He turns and runs like hell, right through the front gate.

Four Tuareg warriors on massive Arabians haul-ass after him.

O'Connell hurdles a stone column, hits the ground running.

He spots Beni inside the Temple doorway, trying to close the 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!

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

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

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

O'CONNELL

I'm gonna get you for this!

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

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

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

And that's when the horses go ape-shit. All four of them REAR UP. Two of the Riders are THROWN to the ground. The horses SCREECH and BELLOW and SNORT in fear, then buck like fury and haul-ass away as if the devil himself had scared them. The thrown Riders get up and race off after their mounts.

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

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

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

O'Connell quickly turns and runs off through the ruins. The sand stops moving, and we can now see that, drawn in the sand, is a picture of IMHOTEP'S SCREAMING FACE.

EXT. RIDGE - DAY

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

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

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

EXT. CAIRO - DAY

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

WE SUPERIMPOSE it's name across the SCREEN:

CAIRO

INT. CAIRO MUSEUM OF ANTIQUITIES - DAY

Deep in the bowels of the museum lie the STACKS. Rows upon rows of towering bookshelves. Filled with literature on the Antiquities. Standing at the top of a tall ladder between two of these rows and leaning against one of the bookshelves, is a rather uninteresting British GIRL: eye-glasses, hair-in-a-bun, long boring dress, your typical prudish nightmare.

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

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

EVELYN

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

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

And that's when the ladder pulls away from the shelf. Evelyn YELPS, flings the Tuthmosis book and grabs the top of the ladder, which stands straight up. Evelyn holds her breath,

swaying precariously, a long BEAT, and then she loses her balance, the ladder swings around and Evelyn starts stiltwalking down the aisle.

EVELYN
OHEIUGM!! AHHHHHH!

The ladder crosses the aisle, does an about face and heads back the way it came. Evelyn clings to the top, struggling for balance. The ladder teeters out into the main aisle and picks up speed. Evelyn SCREAMS as it does a 180, spins into another aisle and finally crashes to a stop at the top of a bookshelf. Evelyn holds her breath, then SIGHS HEAVILY.

And that's when the bookshelf falls away from her and CRASHES into the next bookshelf.

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

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

– A hideous rotted MUMMY sits up and SCREECHES at her!

Evelyn SCREAMS, drops the torch and backs away, scared out of her wits. And then, coming from inside the sarcophagus, she hears a Man LAUGHING. Her eyes narrow as a foppish cad crawls out from behind the Mummy, laughing his ass off, half drunk.

EVELYN
You...! YOU...!

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

Meet JONATHAN CARNARVON. As he crawls out of the sarcophagus, 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.

He grins drunkenly. Evelyn punches him hard in the chest.

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.

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

EVELYN

Where did you get this?

Jonathan knows her weaknesses, gives her a mischievous smile.

JONATHAN

On a dig, down in Thebes.

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

Jonathan licks his lips in anticipation.

JONATHAN

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

Evelyn's fingers play with the various little slats on the
box, shifting them this way and that way, it's like a puzzle
box. Then suddenly, it UNFOLDS ITSELF, almost-mechanically,
turning itself into the KEY. Sitting inside the open key/box
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

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

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.

The Curator picks up the MAP. It's actually the exact same 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 puts it out. Lifts it up. The left third of the map is now 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.

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

EXT. CAIRO PRISON - GALLOWS COURTYARD - DAY

Cairo prison. One of the worst hell holes on earth. Every

low-life form of scumbag can be found here. The WARDEN, a first rate scumbag himself, escorts Evelyn and Jonathan across 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.

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

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.

Evelyn and Jonathan quickly look around, hoping the guards 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...

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

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

EVELYN

Where are they taking him?

WARDEN

To be hanged.

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

WARDEN

Apparently, he had a very good time.

EXT. GALLOWS COURTYARD - DAY

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

WARDEN

No women allowed.

EVELYN

I am an English woman.

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

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

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!

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

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!

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

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!

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

But he's still alive, because –

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

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

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

EVELYN

He knows the location to Hamunaptra.

The warden spins around and faces her.

WARDEN

You lie.

EVELYN

I would never!

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

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.

Evelyn hesitates, bites her lip. O'Connell's eyes bulge as 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.

The warden flashes a big green smile, then YELLS in Arabic. A scimitar SLASHES the air. The rope is CUT. O'Connell CRASHES to the ground. Half dead. Rolls over. GAGGING.

All of the prisoners BURST INTO CHEERS. O'Connell looks up at Evelyn. She smiles broadly and waves down at him.

CURATOR'S OFFICE - NIGHT

CANDLE LIGHT FLICKERS across the Curator's face.

CURATOR

She must die.

Standing in the shadows across from his desk are THREE MUMIA: 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.

Beni quickly scurries off, vanishing down into the hold.

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

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 –

O'Connell steps up close to Evelyn, invading her space looks 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.

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

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

JONATHAN

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

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

The MOON, shining down on the desert. The THREE VICIOUS MUMIA 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

Jonathan and the three Americans are playing poker. O'Connell 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 revolvers, pistols, hunting knives, a massive elephant gun, 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.

This takes the smile off Evelyn's face. O'Connell starts 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.

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

EVELYN

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

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

O'CONNELL

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

Evelyn's eyes widen, furious, she turns and storms off.

O'Connell looks up, watching her leave, a bit perplexed.

O'CONNELL

What?... Wha'd I say?

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

BENI

My very good friend! What a surprise.

O'CONNELL

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

O'Connell sticks a knife under Beni's throat. Beni swallows 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.

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

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

INT. EVELYN'S CABIN - NIGHT

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

She gives her head a good shake, letting her hair fall loose over her bare shoulders. Then she turns around, RIGHT THERE 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?

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

HOOK

And the key? Where is the key?

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

HOOK

Then I'll find it myself.

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

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

O'Connell looks at her.

O'CONNELL
Friend of yours?

Evelyn's eyes widen. And that's when the candle on the table FLICKERS. Everything happens at once, READ FAST: O'Connell spins around just as a window BURSTS OPEN. A Mumia leans in.

FIRES A GUN. Woodchips BLAST OFF the wall next to O'Connell's head. He returns FIRE. Kills the Mumia. The Mumia falls back.

FIRING BLINDLY. A LANTERN in the room is BLASTED. Kerosene SPLASHES across the wall. BURSTS INTO FLAMES. Evelyn grabs the candle on the table and JAMS IT back over her shoulder, right into Hook's EYE. He SCREECHES in pain and lets 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

Hot melted wax covers Hook's face as he holds his sore eye 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 the door is KICKED OPEN again, it hits him in the ass and knocks him into the fire. Jonathan leans in. Sees nothing but flames.

JONATHAN
EVY!!

Then he sees the key/box on the floor and picks it up. A HAND suddenly snatches the key/box away from him.

JONATHAN
Hey that's mine –

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

Jonathan quickly backpedals out the door as Hook OPENS FIRE.

EXT. CAMEL PADDOCK - NIGHT

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

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

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

Another LANTERN BURSTS INTO FLAMES. O'Connell SHOOTS OFF the paddock lock. The horses go nuts. O'Connell FIRES over their heads. They CHARGE FORWARD and CRASH through the door. The Mumia SCREAMS as the horses STAMPEDE over him. FLAMES sweep up the walls and race across the roof. Half the barge is now ON FIRE. O'Connell throws the gunny-sack over his shoulder.

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.

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

EXT. BARGE BOW - NIGHT

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

JONATHAN

Americans.

Hook suddenly stumbles up behind him, – now a FLAMING TORCH.

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

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.

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

NILE RIVERBANK - NIGHT

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

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

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!

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

BEDOUIN TRADING POST - DAY

O'Connell barter in ARABIC with a CAMEL TRADER at a trading
post. Jonathan forks over some cash. The Trader hands them
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.

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

O'CONNELL

Then again...

SAHARA DESERT SAND DUNES - DAY

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

JONATHAN

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

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

O'CONNELL
Yeah, disgusting.

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

EVELYN
Well I think they're cute.

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

FRYING PAN - NIGHT

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

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

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

EXT. GIANT SAND DUNE - ENDLESS HORIZON - DAY

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

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.

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

JONATHAN
What in bloody hell is this?

The Warden shivers in fear.

WARDEN
Other seekers of Hamunaptra.

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

BENI
Good morning, my friend!

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

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!

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

Evelyn and Jonathan share a look. And then, the SUN starts

to rise in the distance, breaking the flat horizon.

O'CONNELL

Get ready.

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

EVELYN

For what?

O'CONNELL

We're about to be shown the way.

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

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

DANIELS/HENDERSON/BURNS

HEYA!

The Americans take off. Racing towards the rising volcano.

DANIELS

SEE YA THERE, O'CONNELL!

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

JONATHAN

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

EVELYN

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

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

BENI

Fools.

And then suddenly, the volcano SHIFTS ACROSS THE HORIZON.

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

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

The volcano SHIFTS AGAIN, floating across the watery horizon.

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

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

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

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

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

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

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

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

Evelyn and O'Connell race across the desert. Evelyn has never felt so alive. She LAUGHS. O'Connell grins; he likes this girl. Beni stumbles to his feet, then quickly dances out of the way as Jonathan and all the other riders stampede past him. Evelyn beats O'Connell to the stone ramp, racing hard.

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

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

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

O'CONNELL

Never mind.

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

O'CONNELL

You boys owe me five hundred dollars.

EXT. HAMUNAPTRA - DAY

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

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

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

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

Evelyn is positioning ancient MIRRORS along the crevice.

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

O'Connell waves a TORCH as Jonathan, Evelyn and the warden
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.

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

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

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

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

HENDERSON

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

O'CONNELL

Likewise.

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

DANIELS

This here is our statue,... friend.

O'CONNELL

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

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

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.

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

EVELYN

Let's be nice, children, if we're
going to play together, we must learn
to share.

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

Beni and the Americans slowly lower their guns, laughing.

The Egyptologist excitedly begins translating the hieroglyphs.

INT. IMHOTEP'S CHAMBER - DAY

O'Connell and Jonathan are using sledge-hammers against the

ceiling. Evelyn is gently chipping away with a tiny chisel.

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

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

A mural wall comes alive. Embedded into it are dozens of
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

Beni and the Americans hover around the Egyptologist, who's
found the SECRET COMPARTMENT inside Anubis. The Egyptologist

brushes sand away from the seam. Henderson steps forward and grabs the seam, – the Egyptologist quickly stops him.

EGYPTOLOGIST

Seti was no fool.

Henderson sees the intense look in the Egyptologist's eyes

HENDERSON

Yeah, sure...

He looks back at the native Diggers.

HENDERSON

We'll let him open it.

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

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

Beni and the Americans exchange looks, and then they back 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!

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

– AN INTENSE BURST OF LIQUID SPRAYS OUT OF THE SEAM. HITS 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

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

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

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

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

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

O'Connell, Evelyn and Jonathan just stand there staring, 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.

The campfire FLICKERS O'Connell and Jonathan share a nervous 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 scarabs. He reaches in, starts scrounging around. WE SLOWLY PUSH IN. Waiting for the attack. THE MUSIC BUILDS. And then, – 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. And then O'Connell suddenly kneels down and sticks his ear to the sand. Evelyn and Jonathan watch him. A BEAT. And then a BARAGE OF GUNFIRE IS HEARD coming from the American camp.

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

O'CONNELL
Stay here!

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

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

EXT. AMERICAN CAMP - NIGHT

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

O'Connell races through the ruins and SLAMS right into Beni, 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.

Ardeth Ray gallops through the camp, cutting Diggers down with his scimitar. O'Connell runs up on top of some rocks, LEAPS OUT and TACKLES him off his horse. The two men SLAM to the ground. O'Connell spins up onto one knee and FIRES, point blank. Blows the scimitar out of Ardeth Ray's hand. O'Connell is about to shoot again when a horse rides up between them.

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

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

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

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

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

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

Jonathan takes a swig off the Seagrams.

JONATHAN

Let 'em have it, boys!

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

JONATHAN

I say, bloody good show.

And then several more Mumia leap off the temple and land behind them. Jonathan and the remaining Diggers spin around and suddenly find themselves in hand-to-hand combat.

O'Connell is quickly loading his pistol. He hears something THUNDERING UP behind him. He spins around just as Ardeth Ray 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. Disarmed, 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!

Ardeth Ray GALLOPS OFF. The remaining Mumia Riders race after him, vanishing into the night. O'Connell watches them leave, 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?

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.

Beni crawls out from under some pillars as Henderson and 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.

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

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

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

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

O'Connell and Evelyn laugh, both half-in-the-bag themselves, the bottle of Seagrams is almost gone. O'Connell offers the 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?

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

EVELYN
...I am a librarian!

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

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.

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

INT. IMHOTEP'S CHAMBER - DAY

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

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

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 the Egyptologist share a fear-filled look. Henderson just shrugs.

HENDERSON

Ah hell, let's open it anyways.

INT. IMHOTEP'S CHAMBER - DAY

WHAM! Imhotep's wooden coffin is DROPPED to the ground next 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?

Evelyn just gives him a look, then starts brushing dirt and 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?

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

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

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

O'CONNELL/EVELYN/JONATHAN

AHHHHH!!!

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

INT. ANUBIS' CHAMBER - DAY

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

BENI

The curse,... beware the curse!

Beni turns and bolts from the chamber. Daniels spits.

DANIELS

Stupid superstitious bastard.

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

INT. IMHOTEP'S CHAMBER - DAY

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

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.

O'Connell points at the inside of the COFFIN LID, where there are FINGERNAIL SCRATCHES and DRIED BLOOD all over the inside.

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

The vapor is settling. The Americans have their guns aimed

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

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

EXT. BASE CAMP - NIGHT

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.

The gloating Americans sit down, fondling their jeweled jars.

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.

The Americans laugh. Evelyn walks up, sits down and drops a 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.

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

EVELYN

Fried gizzard anyone?

EXT. CAMP - LATER THAT NIGHT

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

Lying on some blankets by the campfire, O'Connell rolls over and sees Evelyn, sitting wide-eyed, staring at the Book.

O'CONNELL

You sure you outta be playin, around with that?

EVELYN

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

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

EVELYN

Ahm kum Ra. Ahm kum Dei.

Evelyn continues READING THE BOOK ALOUD IN ANCIENT EGYPTIAN.

INT. IMHOTEP'S CHAMBER - NIGHT

Evelyn's VOICE is OVERLAID as WE START WIDE on Imhotep's chamber and SLOWLY PUSH IN on his sarcophagus. WE PUSH IN over the lip of the coffin, then closer and closer towards 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

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

EGYPTOLOGIST

NO! NOOOO! YOU MUST NOT!

He skids to a stop as a strange, piercing WHINE is heard, coming from out in the desert. O'Connell and the others all leap to their feet. The Americans run out of their tents.

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

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

EGYPTOLOGIST

What have we done?

The campfire is SUCKED UP INTO THE AIR

INT. LABYRINTH CORRIDOR - NIGHT

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

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.

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

O'CONNELL

Okay,... and what about frogs?

INT. LABYRINTH PASSAGEWAY - NIGHT

The Americans, Beni and the Diggers race into a passageway.

Burns is knocked down, his bifocals skitter across the ground, they get CRUSHED in the stampede. Burns staggers to his feet, squinting. BLURRY FIGURES vanish into the darkness,

BURNS

Daniels! Henderson!

INT. LABYRINTH CORRIDOR - NIGHT

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

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

INT. PASSAGEWAY - NIGHT

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

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

BURNS

Daniels?... is that you?

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

BURNS

Henderson?

Burns TRIPS, stumbles forward, towards the Figure, his hands reach out and SINK INTO IMHOTEP'S PUTRID CHEST CAVITY. Burns jumps like a scalded cat, pulls his hands out and looks at them, – HIS HANDS ARE COVERED IN MOLTEN FLESH ROT. He starts to SCREAM. A SKELETAL HAND clamps over his mouth.

LABYRINTH STAIRCASE - NIGHT

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

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

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

JONATHAN

EVY!?

SCARAB CHAMBER - NIGHT

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

EVELYN

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

Just as she reaches him he turns around. It's Burns. BOTH OF HIS EYES ARE MISSING. He stares at her with vacant sockets.

Evelyn SCREAMS in horror and backs away, hyperventilating, she bumps into something. She SCREAMS again and spins around It's Imhotep. With two fresh EYEBALLS in his sockets.

Evelyn SCREAMS again and backs away into a wall. Her hair is down, her face is dirty and sweaty, her blouse is ripped, her dress is torn, she's never looked sexier. Imhotep SQUINTS.

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'.

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

HENDERSON

RUN, YOU SONS-A-BITCHES! RUUUUN!

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

Henderson and Jonathan react in horror. O'Connell's already running, races right past them. The others turn and haul ass.

SCARAB CHAMBER - NIGHT

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

EVELYN

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

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

IMHOTEP

Kadeesh pharos Anck-su-namun!

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

O'CONNELL

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

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

O'CONNELL

WHOA!

O'Connell and Evelyn start backing away down the wall.

Imhotep glides sideways with them, like a tiger cornering his prey, the sand around him SWIRLS and DANCES. Burns starts to crawl away, whimpering as he goes. Imhotep suddenly stops and UNHINGES his skeletal jaw, his skinless mouth stretches to an inhuman size, and he lets out a horrific, primordial SHRIEK.

IMHOTEP

ANCK-SU-NAMUUUUUN!!!!

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

O'CONNELL
Ahhhhhhhh!!

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

EXT. CREVICE - NIGHT

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

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

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

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

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.

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

All while blessing himself in Arabic, Hindi, Chinese and Latin. Nothing works. Imhotep's skeletal hand reaches for Beni's throat. Tears run down Beni's cheeks he's so freaked.

And that's when he holds up THE STAR OF DAVID and blesses 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.

Imhotep reaches into his tattered robe, and then holds out his fetid hand, filled with squirming MAGGOTS. Beni cringes, about to throw up, but then the maggots part, – revealing a tiny pile of little JEWELS. Beni's eyes widen. Imhotep raises his other hand, it holds Anck-su-namun's BROKEN CANOPIC JAR.

IMHOTEP

Where are the other sacred jars?

EXT. CREVICE - NIGHT

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

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

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

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

And then in the extreme foreground, A SKELETAL HAND SUDDENLY

PUNCHES UP OUT OF THE SAND, ACCOMPANIED BY THE MOST HORRIFIC, PRIMORDIAL SHRIEK IMAGINABLE –

IMHOTEP
ANCK-SU-NAMUUUUUN!!!!

EXT. BRITISH FORT - CAIRO - DAY

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

INT. EVELYN'S QUARTERS - DAY

A steamer trunk is slammed to the floor and thrown open.

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

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

O'Connell heads for the closet. Evelyn UNPACKS the dresses

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.

O'Connell throws a handful of her underthings into the trunk.

O'CONNELL
Oh yes we are.

O'Connell continues to PACK Evelyn's clothes as she continues 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'?

O'Connell sticks out his hand, – Imhotep instantly recoils
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?

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

O'CONNELL

See ya around, Padre.

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

INT. CASBAH - DAY

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

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

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.

The tough customers shove him away. Winston staggers over to
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.

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

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!

Jonathan shoves him towards another group of unlucky sods
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.

Imhotep opens the drawer and pulls out some bifocals. He
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.

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

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.

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

INT. CASBAH - DAY

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

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.

He suddenly jumps away from the bar and runs for the door.

JONATHAN

Who's here!?

O'CONNELL

The guy! The Priest! THE MUMMY!

EXT. BRITISH FORT COMPOUND - DAY

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

O'CONNELL

Evelyn!! EVELYYYYNN!!!

EXT. BRITISH FORT COURTYARD - DAY

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.

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!?

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

O'CONNELL

Pretty sure!

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

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

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

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

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

O'CONNELL

We are in serious trouble.

Imhotep starts to move towards them, staring at Evelyn.

O'CONNELL

Back off, creep.

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

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

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

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

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

IMHOTEP

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

He leans in, about to kiss her with his decayed face.

And that's when a WHITE CAT jumps onto the piano, HISSING.

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

O'Connell, Evelyn, Jonathan and Daniels stand transfixed.

Henderson kneels next to Burns, shriveled body, horrified.

HENDERSON

The curse. The curse.

INT. MUSEUM OF ANTIQUITIES - DAY

O'Connell, Jonathan, Henderson and Daniels follow Evelyn across the Ramesseum.

EVELYN

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

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

EVERYBODY

YOU!

O'Connell and the American's quickly draw their guns. Ardeth 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?

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

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

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

We recognize his chariot and sword. The Curator sits on Seti's 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 wiggled-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.

Then he takes Evelyn, shoves her into the bedroom, slams the door and locks it with a skeleton key. From inside her room 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

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

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

THE EGYPTOLOGIST'S OFFICE - DAY FOR NIGHT

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

O'CONNELL (O.S.)

Well, well, well.

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

O'CONNELL

Lemme guess, spring cleaning?

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

O'CONNELL
Where's your new friend?

BENI
What friend? You're my only friend.

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

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.

O'Connell looks at Jonathan. Beni seizes the moment and KNEES O'Connell in the balls. O'Connell doubles over and collapses.

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.

And that's when they hear a BLOOD CURDLING SCREAM coming from down in the bazaar. O'Connell and Jonathan scramble to the window and look out –

EXT. BAZAAR - DAY FOR NIGHT

Down in the bazaar, people are SCREAMING and quickly backing away from the SHRIVELED CORPSE OF THE EGYPTOLOGIST.

A partially decayed HAND reaches down and takes the sacred canopic jar out of the Egyptologist's shriveled hand. It's Imhotep, having regenerated even further. He looks up and catches eyes with O'Connell. Imhotep grins, then UNHINGES; his jaw, his mouth stretches to an inhuman size, and then a huge SWARM OF FLIES comes out of his mouth and races straight up at O'Connell and Jonathan. They both SLAM the shutters.

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

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

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

SOLDIER

Ten o'clock! All is well!

The lights and MUSIC from the Casbah come up from below

INT. EVELYN'S FOYER - NIGHT

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

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.

Daniels nods and heads out. Henderson just sits there, alone, smoking. He reaches into his jacket pocket, pulls out his SACRED CANOPIC JAR and fondles it. A BREEZE suddenly comes in through the open window. The curtains flutter. Henderson gets up and goes over to shut it. He looks out the window.

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

Henderson is lifted into the air by a mass of SWIRLING SAND.

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

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

And then it's over.

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

EVELYN'S ROOM - NIGHT

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

INT. FOYER - NIGHT

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

Everybody covers their eyes. The Imhotep/sand-devil EXPLODES 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 with activity. Suddenly, a BREEZE kicks-in. GREEN MIST begins to SWIRL down the street and through the stalls. The people begin to CHOKe and COUGH and RETCH, as if being hit by a severe sickness – it's already too late.

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

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

INT. MUSEUM OF ANTIQUITIES - NIGHT

O'Connell., Jonathan, Daniels, the Curator and Ardeth Ray 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 Curator joins Evelyn at her side as she heads up the 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.

They reach the display cases. Evelyn quickly opens them.

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 –

LOUD CHANTING is heard coming from outside. They all rush
over to the upper windows and look down – OUTSIDE: A large,
CRAZED MOB covered in hideous boils and sores comes CHANTING
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?

The BANGING gets LOUDER. Multiple windows SHATTER. Evelyn 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.

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

EXT. MUSEUM OF ANTIQUITY - NIGHT

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

JONATHAN

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

The crazed group runs past him and heads into the front doors of the museum. Jonathan leaps into the convertible, fires it up and 180's it back over to the bushes.

O'Connell, Evelyn, Daniels, Ardeth Ray and the Curator jump inside the car. Beni steps out of the museum and sees them.

BENI

Imhotep! IMHOTEP!

Imhotep looks out of the museum from the shattered upper windows just as the convertible PEELS OUT. O'Connell points a finger at Beni as they race past him.

O'CONNELL

You're gonna get yours, pal!

Imhotep UNHINGES his jaw, his mouth stretches to an inhuman size, he lets out one of his horrific, primordial SHRIEKS.

His disease-ridden disciples immediately begin pouring out of the front doors of the museum and chasing after the car.

EXT. BAZAAR - NIGHT

The convertible hauls ass down the narrow bazaar street.

Crazies start jumping out of stalls and LEAPING onto the car. O'Connell and the others fight them off, throwing them

overboard. More people JUMP on. Jonathan SWERVES the car, CRASHES through some stalls, knocking them off, but not before they manage to open the back door and YANK Daniels out. He TUMBLES across the pavement. Gets up SHOOTING. Backs into a corner, FIRING his pistol into the hideous rabble, killing several, keeping them at bay. His gun goes empty, CLICK! CLICK! CLICK! But the mob stays back, looking at him like rabid vultures. Daniels eyes them, filled with fear.

The mob parts like the red sea as Imhotep walks through them and up to Daniels. Daniels whimpers in fear, tears pour down his cheeks. Then he gets an idea, reaches into his pocket, and pulls out his jewel encrusted SACRED CANOPIE JAR. He holds it out for Imhotep. Imhotep takes it and grins. Through his tears, Daniels grins back, hopeful that he'll be spared.

WE CUT WIDE: Somewhere in the middle of the crazed, diseased mob, we hear Daniels give out A BLOOD CURDLING SCREAM...

INT/EXT. CONVERTIBLE - STREETS - NIGHT

The convertible slowly motors down the narrow alleys. WE DOLLY across the hood of the car from Jonathan to Evelyn to O'Connell. Ardeth Ray and the Curator are still in the back.

All of them staring out the front windshield. Freaked-out.

Then suddenly one of the hideous ghouls CRASHES through the windshield! Everybody SCREAMS. Jonathan hits the gas, loses control, the car SLAMS into a wall. O'Connell grabs Evelyn.

O'CONNELL

C'mon! C'mon! Let's go! Let's go!

They all leap out of the car. But the angry, festering mob quickly surrounds them. O'Connell quickly reaches into his gunny-sack, pulls out a stick of dynamite, then reaches into his pocket and pulls out a match. He looks around for a way to light it, then reaches over and strikes it across Ardeth Ray's stubbly face. Ardeth Ray YELPS. O'Connell holds the lit match near the fuse.

The crazed, CHANTING mob gives O'Connell a wide berth, staring at him and the others with insane, bloodshot eyes.

And then Imhotep steps through, – having fully regenerated, he now looks as young and handsome and muscular as he did the day he was buried alive. Evelyn stares at him.

EVELYN

He's gorgeous.

O'Connell gives her a look, the match burns his fingers. He YELPS and throws it down, grabs another match and strikes it across Ardeth Ray's face again. Ardeth Ray YELPS and gives 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.

Imhotep moves forward, heading right for them. O'Connell LIGHTS THE FUSE. Imhotep steps up to O'Connell and stops, watching the fuse burn down. it's a game of chicken. The tension mounts. The LIT FUSE is about to vanish inside the stick of dynamite, blowing it up, – when Evelyn leans forward and blows it out. O'Connell exhales, but keeps his eyes on 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.

Evelyn hesitates, looks around at the huge, bloodthirsty crowd surrounding them, holding axes, picks and scimitars, waiting to pounce, then she looks at Imhotep, confident, powerful, invincible. Then she looks at O'Connell.

EVELYN

Any bright ideas?

O'Connell talks through angry, grit teeth.

O'CONNELL

Sorry, fresh out.

Evelyn looks back at Imhotep, then starts to reach out to take his hand. Both O'Connell and Jonathan move to stop her, – but Ardeth Ray grabs them both and holds them tight.

O'CONNELL
Don't do it, Evelyn.

EVELYN
I have no choice.

Evelyn's trembling hand touches Imhotep's: His hand closes 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.

The crowd parts for Imhotep and Evelyn. And then Imhotep 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!

But the rabid vultures are already moving in for the kill.

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!

The Curator turns and throws himself at the mob as Ardeth Ray crawls down into the hole. The mob tears the Curator apart.

INT. CATACOMBS - NIGHT

O'Connell, Jonathan and Ardeth Ray slosh their way down the watery catacomb, crazies pouring in behind them. Up ahead, a LIGHT suddenly shines in from another cistern hole, and then more of the infected crowd drop down, SCREECHING like rats.

O'Connell jags right, pushing Jonathan and Ardeth Ray ahead of him, he strikes a match off the wall, lights the nubby fuse on a stick of dynamite, throws it, and runs like hell.

FIRE BLAST incinerates a bunch of crazies.

STREET - ALLEY - NIGHT

The EXPLOSION blows a cistern cover fifty feet into the air, followed by a mass of FLAMMAGE...

EXT. ALLEY - NIGHT

A sewer grate is kicked out of a wall. O'Connell, Jonathan 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

Jonathan's bashed-in convertible steams it's way up to a set
of semi-abandoned Quonset huts. A single WWI BIPLANE with
R.A.F. INSIGNIAS sits in the sand beside them. A SIGN READS:

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.

A slow grin spreads across Winston's face, then he gives them a snappy salute.

WINSTON

Winston Havlock at your service, sir!

SAHARA - DAY

Way off across the desert, a large SAND-DEVIL races over the dunes. The SANDY WHIRLWIND comes to a stop and starts to dissipate. Evelyn and Beni are suddenly ejected out of it, they land in a dune. The SWIRLING SAND CONDENSES AND FORMS INTO IMHOTEP. He looks up into the sky, listening carefully.

Evelyn shakes the sand out of her hair and looks at Beni.

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

The WIND whips at Winston in the cockpit. O'Connell sits in the gunner's compartment. Jonathan is strapped spread-eagle across the left wing, Ardeth Ray is tied tight to the right.

Both men are scared out of their wits and SCREAMING in fear.

EXT. SAHARA - DAY

Imhotep's jaw UNHINGES, his mouth opens to an inhuman size, he lets fly with another one of his horrible SHRIEKS. – And a massive WALL OF SAND rises up out of the desert

BIPLANE - DAY

O'Connell watches the desert below him come alive and rise up towards the plane. Winston looks over the side and sees what's coming. He laughs, throws the throttle, and puts the plane into a dive.

WINSTON

Hang on, men!

WE GO WIDE AS: The sandstorm chases the diving, twisting biplane. Getting closer and closer, about to engulf it.

O'Connell looks back into the blinding sand and sees a GIANT FACE forming inside the sandstorm. It's Imhotep. Grinning.

O'Connell grabs the Lewis machine-gun, cocks the bracket and 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 plane.

Winston blindly fights for control, elated.

WINSTON

We're going down!

The biplane SPINS inside the BLOWING SAND. Engines ROARING. Wind HOWLING. Jonathan and Ardeth Ray SCREAMING. Winston 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!

Imhotep grabs her, pulls her close, her beautiful eyes stare into his shockingly intense ones. Then he kisses her, hard.

Evelyn's eyes widen, stunned and mesmerized, then she pushes herself away and falls back into the sand. Imhotep laughs.

EXT. BIPLANE - DUNES - DAY

The biplane SMASHES over a dune, ROLLS OVER and CRASHES upside-down into another dune. The SAND SWIRLS as O'Connell falls out of the gunner's compartment. The left wing is jammed into the dune, Jonathan hangs upside down.

JONATHAN

Excuse me... A little help would be useful... IF IT'S NOT TOO MUCH TROUBLE!!

O'Connell goes to help Jonathan. Ardeth Ray stumbles over to the gunner's compartment and tears the Lewis gun off its mount. He throws the machine-gun over one shoulder, a cartridge belt over the other and staggers away. O'Connell and Jonathan look into the cockpit. Winston Havlock is dead.

A smile on his face. The plane suddenly starts to move, the sand sinks under their feet, they quickly high-tail-it away.

O'Connell, Jonathan and Ardeth Ray make it to some rocks and look back. The biplane, with Winston Havlock inside, slides away over a dune. O'Connell gives it a salute. The plane vanishes over the dune and into the SWIRLING SAND...

HAMUNAPTRA - DAY

O'Connell, Jonathan and Ardeth Ray come down a ravine in the 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

Carrying TORCHES, O'Connell, Jonathan and Ardeth Ray make their way down a long, winding, narrow staircase. Heading into the bowels of the necropolis. A passageway to hell.

NECROPOLIS - DAY

Evelyn follows Imhotep into the underground cemetery. She stops at the sight of all the big hairy rats scurrying through the mausoleums and over the gravestones. Beni shoves his 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 then the scarab breaks out of its 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 out his butterfly-knife, snaps it open and grabs Jonathan's arm. Jonathan's eyes widen in terror as the knife passes in front of his face. Jonathan SCREAMS LOUDER, obviously being cut open. O'Connell's hand flicks something away.

The scarab hits the floor and immediately starts scurrying back towards Jonathan, wanting to finish the job.

O'Connell pulls out his gun and blows it away, – BLAM!

INT. CEMETERY - DAY

The GUNSHOT echoes into the cemetery as Imhotep, Evelyn and Beni step-up to the strange ALTAR, where four thousand years ago Imhotep tried to bring Anck-su-namun back to life.

Imhotep scowls at the sound and angrily reaches into a CANOPIC JAR. He pulls out the crusted remains of Anck-su-namun's heart, crushes it to dust in his hand and starts reading from The Book Of The Dead. Then he BLOWS the dust against a mausoleum wall, – THE WALL STARTS TO COME ALIVE.

Evelyn and Beni stare at the wall, both of them wide-eyed.

TWO FORMS emerge from the mausoleum's wall. Horrific-looking

mummified CORPSES. Two of Imhotep's long dead Priests.

They bow to Imhotep, then turn and move off down a passageway.

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

Imhotep prepares the altar while speaking in HEBREW. Beni 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.

Evelyn can't believe it, she furiously turns to Imhotep.

EVELYN

You only want me for my organs?!

Imhotep looks at her and grins, then BACKHANDS her – WAP!

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

O'Connell squeezes through a small crevice in a wall and drops to the floor of a dark chamber. He picks up his gunnysack and scans the darkness. Something GLITTERS. Jonathan and Ardeth Ray crawl in behind him.

O'Connell notices a SHAFT OF LIGHT, high above him, shooting through a small hole in the ceiling and stopping against a wall next to one of those mirror disks. O'Connell aims his gun. FIRES. The bullet STRIKES the disk's pedestal, spinning the mirror into the shaft of light, – And WHAM! THE SHAFT OF LIGHT HITS THE DISK AND QUICKLY BOUNCES AROUND THE ROOM FROM ONE DISK TO ANOTHER UNTIL THE WHOLE CHAMBER IS LIT UP.

It's an enormous TREASURE CHAMBER. Filled to overflowing. Everything sparkles and shines. The wealth of Egypt.

O'Connell, Jonathan and Ardeth Ray are speechless. That's 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 mummies start coming out of the walls and crawling out of 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.

Ardeth Ray OPENS UP with the Lewis gun. BLASTING the shit out of the mummies. They keep on coming. Even more now.

O'Connell OPENS FIRE with the elephant gun, pumping and FIRING as all three of the men back away and haul ass. The mummies 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

Evelyn wakes up, lying chained to the top of the altar. She blinks, then turns her head, – and looks right into the ROTTED FACE of Anck-su-namun's corpse. Evelyn SCREAMS.

INT. LABYRINTH PASSAGEWAYS - DAY

The elephant gun FIRES, blasting FLAME and SMOKE right into the LENS. O'Connell, Jonathan and Ardeth Ray race down a passageway, a dozen mummies striding after them.

O'CONNELL

This whole place is comin, alive!

The men race around a corner. More mummies. They race around another corner. More mummies. Onward they come. Methodical. Relentless. Boxing in our heroes. O'Connell and Ardeth Ray 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.

O'Connell hands him the dynamite and a match, then turns to look at the statue. Ardeth Ray reaches forward and strikes the match off O'Connell's stubby face. O'Connell YELPS.

Ardeth Ray lights the dynamite and throws it down the passageway. They all hit the deck. The dynamite EXPLODES.

Ripping apart the creatures, causing a CAVE-IN and sealing the passageway with rock and dirt. Now there's only one way out, – another dark, creepy passageway.

INT. CEMETERY

Chained tight to the top of the altar, Evelyn hopelessly struggles to free herself. She stops as Priest mummies start surrounding the altar. Evelyn is horrified as the hideous mummies kneel down and begin to CHANT, – which now sounds even more horrific due to the lack of tongues, jaws and mouths in the room.

Imhotep steps up carrying the black Book Of The Dead. His hand reaches out and lovingly caresses Anck-su-namun's decayed cheek.

INT. HORUS' CHAMBER - DAY

O'Connell and Jonathan are digging away at the seams of the secret compartment, it starts to give. And that's when Ardeth Ray spots another group of rotting mummies coming down the dark passageway, heading right for them. O'Connell looks up.

O'CONNELL

These guys just don't quit.

Ardeth Ray grabs the elephant gun and a handful of shells and runs off towards the mummies.

ARDETH RAY

Keep digging!

O'Connell and Jonathan redouble their efforts, pulling harder on the seam. The compartment starts to loosen. About to give.

The last time this happened, salt acid sprayed out, remember?

Our heroes keep tugging. The tension mounts...

And that's when a SKELETAL HAND BURSTS UP OUT OF THE GROUND and grabs O'Connell's ankle. Several more moldy hands BURST up out of the ground. O'Connell and Jonathan struggle with the mummies as they crawl up out of the dirt floor.

One of the mummies violently shoves O'Connell away. Another grabs Jonathan by the throat and starts to strangle him. A third mummy grabs at the secret compartment and pulls hard.

AN INTENSE BURST OF ACID SPRAYS OUT OF THE SEAM AND HITS ALL THREE OF THE MUMMIES. The one strangling Jonathan gets it in the back and drops him. All three mummies melt horribly.

INT. CEMETERY

Imhotep begins to read from The Book Of The Dead.

A large SWIRLING HOLE starts to open in the detritus bog.

Evelyn's eyes widen in amazement and horror.

INT. HORUS' CHAMBER - DAY

Ardeth Ray BLASTS AWAY at the oncoming mummies. over at the base of the statue, O'Connell and Jonathan pull an ornate chest out of the secret compartment. O'Connell rips off the lid, reaches inside and pulls out a heavy burlap bag.

He and Jonathan exchange nervous, excited looks. Then he reaches into the bag and slowly pulls out the SOLID GOLD Book Of The Living – GOLDEN LIGHT reflects off their faces as they stare at it in wonder.

The elephant gun goes empty. Ardeth Ray takes it by the barrel and wades into the remaining mummies swinging.

ARDETH RAY

Save the girl! Kill the creature!

The mummies quickly overwhelm and start to tear him apart.

O'Connell lights the last stick of dynamite and throws it against the far wall. He and Jonathan hit the deck.

O'CONNELL

That's the last one, we better get lucky.

The wall BLOWS. Debris COLLAPSES, – but now here's a hole for them to get out. O'Connell and Jonathan race out through the hole just as the remaining mummies enter the chamber.

EXT. HAMUNAPTRA RUINS - DAY

Outside, Beni staggers across the sand with a saddlebag filled with treasure. He throws it over the rear of a camel.

Starts to climb up. Hesitates. Looks back at the temple door.

Licks his lips. And then his greed gets the better of him and he quickly climbs down and scurries back towards the door.

INT. CEMETERY - DAY

Imhotep READS from the Book. The rotten Priest-mummies rock back and forth, CHANTING. Evelyn struggles.

Then suddenly, the strange MIST wafts up out of the swirling hole and over to the sacred jars, it passes through them and into Evelyn. Evelyn JERKS as though she's been electrified.

The MIST passes through her and into Anck-su-namun's body.

The CHANTING PRIESTS, SWIRLING HOLE, WAFTING MIST and IMHOTEP'S READINGS reach a crescendo. Anck-su-namun's crusty EYELIDS suddenly POP OPEN. Evelyn stares at her in disbelief.

Anck-su-namun's rotted head turns and looks at Evelyn with empty sockets. Evelyn freaks out and struggles wildly, then she notices Imhotep holding the ancient sacrificial knife.

IMHOTEP

With your death, my love and I will
be invincible!

He raises it up over Evelyn's chest, about to plunge it down.

Evelyn's eyes widen in horror. And that's when 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, jumps up onto a gravestone and leaps out over the Priests.

The Priest-mummies stop chanting. The MIST vanishes.

Imhotep steps forward. O'Connell STRIKES the sacrificial knife out of his hand. Imhotep BELLOWS a command. The Priests stand up, swords and knives in hand, they ATTACK O'Connell.

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, fighting his way to Evelyn. The skeletal creatures wildly SWING their swords, trying to STAB O'Connell. Jonathan fumbles with the book, struggling to open it, – he can't.

JONATHAN

I can't open it! It's locked or something!

O'Connell CUTS two of the mummies in half, then swings his sword down at Evelyn, – CLANG! One chain breaks free.

Jonathan spots a series of SOLID GOLD, FOUR-SIDED LOCKS along the binder. It hits him like lightning –

JONATHAN

We need the key!

Imhotep grins, then grabs the KEY/BOX hanging from a chain around his neck, rips it off and shoves it into his pocket. He picks up the sacrificial sword and heads for Jonathan.

JONATHAN

What do I do, Evy!? What do I do!?

EVELYN

Read the inscription on the cover!

O'Connell swings his sword down again, – CLANG! Evelyn now has one hand and one leg free. More mummies attack O'Connell

force him back.

Jonathan quickly starts translating the cover inscription, but his ancient Egyptian is clearly awful.

JONATHAN

Keetash-something, naraba-something.

Jonathan starts to backpedal through the cemetery, clutching 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, frees Evelyn from her chains. More Priest-mummies 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.

Anck-su-namun ATTACKS Evelyn. Evelyn fends her off as best she can. Jonathan quickly looks back at the hieroglyphs on 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!?

Anck-su-namun grabs Evelyn by the throat. The statue of Anubis corners O'Connell, reaches down and GRABS him with it's MASSIVE TALONS. O'Connell HACKS away at it. Jonathan stares 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!

The giant statue of Anubis instantly freezes in it's tracks and PETRIFIES. It's off balance. Starts to fall. O'Connell slides free of it's talons. Evelyn SHOVES Anck-su-namun away, Anck-su-namun looks up and opens her fetid mouth to scream just as Anubis CRASHES DOWN on top of her, SMASHING HER to powder and DRIVING her into the ground.

Imhotep SHRIEKS in rage and horror, then turns and angrily heads for Jonathan. Jonathan, sitting on his ass, quickly backpedals on his hands and heels.

O'Connell leaps to his feet, sword in hand and runs for Imhotep. Imhotep grabs Jonathan, lifts him up, rips the golden Book Of The Living out of his hand and pins him to a wall.

O'Connell runs up and swings his sword at Imhotep, – WAP!

SLICES Imhotep's right arm off. It drops to the ground, still clutching The Book Of The Living. Imhotep drops Jonathan and spins around, facing O'Connell. O'Connell grins.

O'CONNELL

Okay pal, let's see how tough you are without your right arm.

Imhotep grabs O'Connell with his left arm and THROWS him half way across the cemetery. O'Connell SLAMS into a gravestone, bounces off and crashes to the ground. He shakes it off.

O'CONNELL

Alright,... so he's left handed.

Imhotep is already striding towards him. Jonathan lifts up his hand, – HE HAS THE KEY/BOX BACK! He smiles at Evelyn.

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,

SLAMS into the side of a mausoleum. Imhotep approaches, rage 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.

No matter, Imhotep rips the sword away from O'Connell and casually flings it away.

The golden Book Of The Living opens with a HISS. Jonathan holds it tight as Evelyn quickly turns the heavy gold pages looking for something.

O'Connell turns to run, but Imhotep grabs him by the throat and lifts him off his feet. O'Connell hangs there, a dazed mess. Imhotep grins, says something in ANCIENT EGYPTIAN, then starts to strangle O'Connell. O'Connell chokes. About to die.

Evelyn turns and faces Imhotep and reads an inscription:

EVELYN
Kadeesh mal! Kadeesh mal! Pared oos!
PARED OOS!!

Imhotep pivots and looks at Evelyn, a look of sheer terror on his face. Then he looks over at the detritus bog. Which starts to BUBBLE and SHIFT. The SWIRLING HOLE begins to open.

And then suddenly THE SPIRITS OF THE EGYPTIAN GODS waft out of the black bog and SWIRL around the Priest-mummies. The mummies all collapse and turn to dust. And then the spirits attack Imhotep. Lifting him and O'Connell up into the air.

Imhotep lets go of O'Connell, who falls to the ground.

Evelyn and Jonathan fearfully stumble away from the spirits, Jonathan trips and falls and accidentally throws The Book of The Living into the detritus bog. Evelyn watches as the golden book sinks into the black putrescence. Jonathan looks like he's about to cry.

Ten feet off the ground, the spirits SWIRL around Imhotep's body, TWISTING IT and TURNING IT and slowly SHRIVELING IT.

Accompanied by the same strange FLASHING LIGHT we saw at the 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.

O'Connell swings his sword. Imhotep jerks back. The sword scrapes Imhotep's chest, – a swath of blood appears across Imhotep's chest where the sword hit him. Imhotep touches the blood on his chest, amazed and horrified. He's mortal.

O'Connell runs Imhotep through with the sword and shoves him backwards. Imhotep stumbles back and falls into the detritus bog. The sword still in his stomach.

Evelyn and Jonathan run up next to O'Connell. They watch as Imhotep gently sinks into the fetid swamp, slowly dying. And then, just before his head goes under, Imhotep looks up at them, grins broadly, and says something in ANCIENT EGYPTIAN.

Evelyn translates:

EVELYN
Death is only the beginning.

Imhotep's grinning face vanishes under the black bile.

STAFF CHAMBER - DAY

Beni staggers across a chamber, straining under the weight of another saddlebag filled with treasure. He spots a large, ornate STAFF sticking out of a wall. He throws the saddlebag over the staff and collapses against the wall. Exhausted.

A BEAT. And then the weight of the treasure PULLS THE STAFF DOWN. Which starts a massive AURAL CHAIN-REACTION.

Beni-backs away from the wall, wide-eyed, filled with fear.

ALL THE WALLS START TO SINK INTO THE GROUND. Driven by tons of pouring sand. Beni turns and hauls ass out of the chamber.

CEMETERY - DAY

O'Connell, Evelyn and Jonathan look around as all the walls start to DESCEND. O'Connell grabs Evelyn's hand.

O'CONNELL
C'mon!

He pulls her forward and all three of them race past sinking pillars. They duck as they run into a descending doorway.

INT. PASSAGEWAY - DAY

Beni scampers down a passageway, the ceiling getting lower and lower until he has to crouch. And then he has to stick the TORCH between his teeth and crawl on his hands and knees.

INT. TREASURE CHAMBER - DAY

O'Connell, Evelyn and Jonathan crouch-run into the treasure chamber. Evelyn skids to a stop. Looks in wonder at all the treasure. SAND rains down on them. O'Connell grabs her again and quickly pulls her through the mounds of treasure towards a SINKING DOORWAY on the far side of the room. The SOUND of the sinking walls is deafening.

Beni crouch-runs into the treasure chamber. O'Connell, Evelyn and Jonathan race past him. He joins them as they run up a staircase. Heading for a DESCENDING DOORWAY, which is already half gone, it's now only four feet high – now three feet high – now two feet. Jonathan dives through the narrow gap.

Then O'Connell dives through, he spins around. Evelyn dives, but gets stuck in the middle, about to get cut in half.

O'Connell grabs her arm and YANKS her through in the nick of time. Beni reaches through the narrowing gap with his hand –

BENI
O'CONNELL!!

O'Connell grabs it, but it's too late. Beni yanks his hand back just as the top of the door CRASHES to the floor.

Sealing him in. Beni quickly crawls back down the stairs as the ceiling SLAMS down behind him. He stands up and looks around with his diminishing torch.

All the doorways FINISH CLOSING. There's no way out. He's trapped. And then he hears something, and turns around. Over in the corner, a scarab-beetle stares at him, CHITTERING.

Beni waves his flickering torch at the scarab and backs away.

BENI
Go away.

He stands in the middle of the treasure chamber as dozens upon dozens of scarabs boil up out of the floor around him.

Beni is absolutely terrified. The scarabs start to move in.

And that's when Beni's torch goes out. PITCH BLACK. A BEAT.

And then we hear Beni start SCREAMING in horror and pain.

And the scarabs CHITTERING hungrily.

EXT. HAMUNAPTRA - DAY

The temple COLLAPSES as O'Connell, Evelyn, Jonathan and a pack of stray camels race through the ruins. A SINKING CREVICE DROPS OUT right behind them. Chasing them out through the front gates. The whole place RUMBLES ominously.

They make it down the ramp as more ruins CRASH DOWN behind them. A MASSIVE CLOUD OF SAND AND DUST billows out over the wall and into the air. our heroes and all the stray camels race out into the desert...

SLOW DISSOLVE TO:

EXT. PLATEAU - DAY

O'Connell, Evelyn and Jonathan stand in the middle of the plateau, surrounded by stray camels. They stare off at the sandy, dusty, volcano as it continues to RUMBLE-ominously.

JONATHAN
Well,... I guess we go home empty handed.

O'Connell looks at Evelyn.

O'CONNELL
Wouldn't say that.

Evelyn returns the look, A BEAT, and then she wraps her arms around his neck and kisses him. O'Connell returns it.

Jonathan just rolls his eyes, snorts in disgust and climbs up onto a camel.

When the kiss is over, O'Connell and Evelyn share a smile, then O'Connell leaps up into the saddle, reaches down, grabs Evelyn's hand and pulls her up behind him. Evelyn wraps her arms around his waist. O'Connell and Jonathan slap the reins.

O'CONNELL/JONATHAN
TUK-TUK-TUK!!

The camels start to move out. WE PAN DOWN: to the saddlebag behind Evelyn, hidden under the closed back flap, – we can see that it's filled with Beni's stolen TREASURE.

O'Connell, Evelyn and Jonathan ride off into the SUNSET.

THE END