

# THE MUMMY'S KISS™ 2<sup>ND</sup> DYNASTY™

(sequel to “The Mummy’s Kiss”)

FADE IN:

INT. - AFTERWORLD – ON SMOKE [“DAY” & “NIGHT” DON’T APPLY]

Swirling smoke fills the FRAME, suggesting some mystical realm beyond time or space. Then DISSOLVING THROUGH the smoke we see fleeting images of Egyptian gods...*e.g.*, Anubis, Isis, etc.

Emerging from somewhere distant, seen in TIGHT CLOSE UP, are two gorgeous female eyes made-up in the style of Ancient Egypt. CAMERA PULLS BACK to reveal a gorgeous Egyptian-goddess HANDMAIDEN wearing sexy topless outfits. She begins to move...slowly and sensually, when she magically splits into two identical HANDMAIDENS [double-exposure/dissolve effect], one beside the other.

The two goddess-Handmaidens sensuously writhe, almost dancing, touching their bare breasts, thighs, etc.

Individual SHOTS DISSOLVE THROUGH one another. It’s not a love scene, although the Handmaidens eventually begin to gently caress each other, hinting at the true loves scenes yet to come.

Over some of the above imagery, BURN IN MAIN TITLES.

FADE OUT/SHOCK CUT TO:

INT. - “MUMMY’S KISS” STOCK FOOTAGE - NIGHT

The borders of the screen are framed by haze or smoke.

The MUMMY, in scenes from the original *Mummy’s Kiss*, is seen in scary action, the screen borders

Over SCENE, we hear the deep, distinguished voice of college PROFESSOR BRAMWELL –

BRAMWELL (VO)

(lecturing)

And yes, some people really believe

that, after three thousand years, the  
 Egyptian Mummy...that withered and  
 dried up corpse... lived...walked...even  
*killed*...brought back to life by the removal  
 of the golden mask of Osiris...and animated  
 by the spirit of the evil sorceress...  
 Hor-Shep-Sut...

“FX” DISSOLVE TO:

INT. MUSEUM – GALLERY – CLOSE ON MUMMY CASE – NIGHT

As Bramwell concludes lecturing, CAMERA PULLS BACK from the closed Mummy case, revealing distinguished PROFESSOR BRAMWELL standing next to it in a museum gallery room displaying Ancient Egyptian artifacts (including a chaise), with signage: “HARWA EGYPTIAN COLLECTION.” (Note: At one end of the gallery is an entranceway leading to a connecting corridor. Nearby is a guest book on a stand. Also, ESTABLISH an ancient weapon – sword, ax, big knife, etc. – on display.)

During SCENE, as visitors look around, DISSOLVE THROUGH various CLOSE PANNING SHOTS across various ancient Egyptian artifacts [STOCK or 2<sup>ND</sup> UNIT, maybe shot at an art gallery or real museum.]

Among the nicely dressed attendees: Beautiful, sexy freelance journalist ELYSE DARCY, wearing a press ID badge. She’s a reporter who takes chances to get a story. Elyse is recording Bramwell’s speech with a small cassette recorder.

Also, exhibits director DR. ZITA FURNEAUX, beautiful but already entering middle age. She has dark hair streaked with gray, worn “up,” there are lines under her eyes, and she wears glasses and a conservative business type suit. She’s a workaholic, who has let romance pass her by.

Next to her stands smarmy museum director DR. HAROLD CRAIG, who lusts for Zita and just about any other woman.

Also, attractive young HOSTESSES (maybe including CAMEOS), most prominent being KAY and VIRGINIA, in matching “uniforms” with short skirts, holding trays of wine glasses and *hors d’oeuvres*. Kay is more “sophisticated,” Virginia is more “girlish” and sassy.

Also: MUSEUM GUESTS (including CAMEOS), admiring exhibits, AD-LIBBED conversing, eating and drinking, etc.

MUSEUM GUESTS  
 (ad-libbed skeptical REACTIONS:

“A mummy come to life?”, etc.,  
continuing over SCENE)

Virginia offers her tray to Craig, who looks her up and down, making her uncomfortable.

VIRGINIA

Dr. Craig, can I offer you something?

CRAIG

(suggestively)

I'm sure you can, Virginia.

As he speaks, Craig takes out a business card, grins and drops it onto Virginia's tray. He “signals” her to call him. Virginia reacts with a forced, embarrassed smile. She turns to seek others to serve, as Craig discreetly and gently pats her butt. Virginia reacts, doesn't like that.

CLOSER On Bramwell, speaking –

BRAMWELL (CONT.)

At least, that's what the urban legend has become. But we're here today in the interests of history and science, not superstition.

Elsewhere in the room, CLOSER on Kay as she offers her tray to Elyse.

KAY

Would you care for one?

ELYSE

What, no Tanna Leaves?

KAY

(confused)

I'm sorry. Is that some kind of tea?

ELYSE

(smiles)

Never mind.

Elsewhere in the room, CLOSER on Virginia, who offers her tray to someone o.s.

VIRGINIA

Would you like -- ?

RENFIELD (O.S.)  
 (CHUCKLES, interrupting)  
 You wouldn't have any chocolate-  
 covered ants, would you? Or Scarabs?

Virginia reacts with a start, as CAMERA PANS to include RENFIELD (CAMEO of bug-eating lunatic from the "Countess Dracula" movie series).

RENFIELD (CONT.)  
 Didn't think so. No problem – BYOB.

Renfield takes out a pillbox, opens it, takes out an insect, CHOMPS on it, and walks o.s. Virginia silently mouths: "Bring...your...own...?" Then she frowns and goes off to serve other museum visitors.

RENFIELD (CONT.)  
 (to a MUSEUM VISITOR)  
 I hear these museums raise beetles that can  
 strip a carcass down to the bare bones...

MUSEUM GUEST  
 How..."interesting"...

Museum Visitor reacts with disgust; then we're back to Bramwell lecturing --

BRAMWELL  
 And now, thanks to Whemple University,  
 the museum's exhibits coordinator,  
 Dr. Zita Furneaux...*and* its esteemed  
 director, Dr. Harold Craig...  
 (nods to Zita and Craig)  
 ...the Mummy, as well as the rest of  
 the Harwa Egyptian collection, has a  
 permanent resting place... for the  
 education and enjoyment of all...

CLOSE on guest book as Prof. Bramwell concludes his speech. A hand [DIRECTOR'S CAMEO] ENTER FRAME, signs "*Dr. A. Spektor*," then EXITS FRAME.

WIDER, two lovely young women, more "delicate," passive and superstitious SUSAN BARRETT and more feisty, aggressive and skeptical TANYA ARCHER, sign the guest book, then join the group. They have a "relationship." Elyse notices. Virginia smiles, offers Susan and Tanya *hors d'oeuvres*. They accept and eat some, as Virginia goes off to serve more guests.

BRAMWELL (O.S., CONT.)

I'm sure that this superb exhibit will offer much to future generations.

ELYSE

(raises hand, holds out recorder)

Professor Bramwell...

BRAMWELL

Yes, Ms...

ELYSE

Darcy. Elyse Darcy. Professor Bramwell, do you really expect us to believe that a mummy, dead three thousand years, came back to life – like in some old horror movie?

BRAMWELL

I'm a *scientist*, Ms...Darcy. But certain colleagues of mine swear that it did.

TANYA

(impatiently)

Are you going to show us the...?

BRAMWELL

(smiles)

I thought you'd never ask.

Elyse SHUTS OFF her recorder, puts it in her purse, takes out a camera. All attentive as Bramwell opens the case. Susan and Tanya hold hands and move closer to one another, Zita noticing them and smiling subtly. Kay and Virginia step close to one another to watch. Bramwell exposes the Mummy, still wearing the Osiris mask, arms crossed over its chest (always this position when in coffin). Elyse SNAPS a photo of the Mummy.

VISITORS

(ad-libbed REACTIONS)

BRAMWELL

But I'm sure what you *really* want to see is her lovely face.

(reaches for the mask)

ELYSE

But if taking that mask *off* is supposed to...

BRAMWELL

I assure you, Ms. Darcy, now this Mummy  
is dead...mask or no mask.

CLOSER, Bramwell unmask the Mummy, CAMERA PUSHING IN FAST [loud  
MUSICAL STING] to reveal its hideous dead face.

VISITORS

(GASPS, appropriate  
AD-LIBS, etc.)

Bramwell steps back, letting the group move in for a closer look at the Mummy, some of them repulsed, others just interested (as per their characters).

BRAMWELL

You see, nothing to fear. Just a  
corpse wrapped in dried bandages.  
Another clue in the mystery of  
of our ancient past.

ZITA

(gets attention)

Thank you, Professor Bramwell...  
I'm sure we all learned much about  
that past this evening, thanks to  
your excellent presentation. Now please,  
everyone, enjoy some refreshments...  
and the exhibit

All APPLAUD. Bramwell graciously smiles. People check out the Mummy and other exhibits. Virginia, Kay and other hostesses promptly resume their work, serving wine and *hors d'oeuvres* to the guests. Susan and Tanya stick together. Zita continues to watch them, as Craig watches Zita. Elyse SNAPS photos of exhibits, including in her shots Zita, Susan and Tanya. Bramwell steps up to Elyse. Elyse smiles at Bramwell.

BRAMWELL

Excuse me, Ms. Darcy, but you seem  
*especially* interested in this exhibit.

ELYSE

I'm researching an article on Egyptian  
mummies.

BRAMWELL

You know, I'm always irritated when I read "popular" articles that get the facts all wrong. If you need to check anything for accuracy, please call me at the university.

As Bramwell speaks, the Prof hands Elyse a business card.

ELYSE

Thanks. I just may.

Craig watches Zita walk up to Susan and Zita, who are looking at a lovely Egyptian vase (or other beautiful artifact).

ZITA

Are you enjoying our new exhibit.

SUSAN

(smiles, notes the vase)

You bet. I don't know much about Ancient Egypt, but I know beauty when I see it.

ZITA

(smiles suggestively)

As do I.

Zita touches Susan's shoulder, squeezes it. Susan is uncomfortable, forces a smile. Tanya diplomatically removes Zita's hand from Susan's shoulder.

TANYA

It's late. We gotta go.

ZITA

(to Tanya)

Do come back again...soon. I give "private" tours to "selected" people.

Tanya and Susan walk away as CAMERA PUSHES IN TIGHT on Zita's face, smiling.

CUT TO:

INT. MUSEUM – CORRIDOR – NIGHT

Later. PAN from artifacts to reveal Elyse, Susan, Tanya and other guests walking through the corridor. Zita stands at the far end of the corridor, smiling at the departing guests.

ZITA

Thank you for attending. Please,  
come back soon.

CUT TO:

EXT. MUSEUM – CLOSE ON SIGN (ESTABLISHING SHOT) – NIGHT

Signage on the museum wall: “MARSHALL MUSEUM OF ANCIENT HISTORY,” as from o.s. we hear AD-LIBBED bits of conversation about the exhibit by museum and also a few CAR ENGINES. CAMERA PANS from the sign to include museum VISITORS (CAMEOS) walking up to their cars, getting in, STARTING their engines, etc.

VISITOR

(AD-LIBBED conversation  
about the exhibit)

Elyse is now seen IN SHOT, walking away from the museum) towards her parked car. In b.g., cars start to DRIVE away. Elyse takes out a cell phone as she walks, makes a call --

ELYSE

(sarcastic)

You know I'll work on it tonight,  
Jack. I mean, what the hell else  
would I have to do on a Friday  
night?

Elyse gets into her car, SHUTS the door, STARTS the ENGINE and drives off.

CUT TO:

EXT. SUSAN & TANYA'S HOUSE – NIGHT

A nice house suitable for two young women of average or little more-than-average means. Susan and Tanya's car is parked in the driveway.

SUSAN (VO)

Cool exhibit, wasn't it...? Almost  
as good as King Tut.

CUT TO:

INT. SUSAN & TANYA'S HOUSE – SUSAN & TANYA – NIGHT

Susan and Tanya enter, CAMERA FOLLOWING them across the room. Tanya plops down onto a couch (or bed, cot, etc.). On wall is a piece of sexy art.

SUSAN (CONT.)

And that woman!

TANYA

She creeped me out.

(gets behind Tanya)

Susan, you didn't really believe that story? About that Mummy coming back to life?

SUSAN

Let's put mummies on hold, okay?

Tanya smiles in agreement. Susan massages Tanya's shoulders, gets more sensual, works her way under Tanya's blouse, Tanya liking it. They undress each other. Susan leans forward, kisses Tanya's cheek, then her mouth, as CAMERA PANS AWAY, and we –

DISSOLVE TO:

INT. SUSAN & TANYA'S HOUSE – ON SEXY ART - NIGHT

PAN from sexy art piece to on-going commencing LOVE SCENE between Susan and Tanya, both naked making lesbian love [to be CHOREOGRAPHED], SHOTS DISSOLVING THROUGH each other. It's erotic, but tasteful.

DISSOLVE TO:

EXT. MUSEUM – NIGHT

ESTABLISHING SHOT of the museum, lights on.

CUT TO:

INT. MUSEUM – GALLERY – ON KAY, VIRGINIA (& CAMEO HOSTESSES?) - NIGHT

All Hostesses are about to leave. Kay and Virginia smile at Zita.

KAY

Good night, Dr. Furneaux.

VIRGINIA

Yes, have a good one.

Zita smiles at Kay, Virginia and other hostesses. Then the hostesses turn and leave, EXITING the room. CAMERA PANS across the still-open mummy case to reveal Craig in the room looking at Zita. Craig walks up to Zita and smiles.

CRAIG

I saw the way those two...”bimbos” --  
what’s the expression? -- “blew you off.”

ZITA

I bet you’d like me to “blow *you* off,”  
wouldn’t you, Harold?  
(says “Harold” with  
contempt)

CRAIG

(grins, puts arm around Zita)  
If you want some advice, my dear Zita,  
I suggest you leave the “babes” to their  
own generation. You’ve spent so many  
years behind these walls, that...well,  
at least *I* still find you... “choice.”

As Craig speaks, he removes Zita’s glasses, sets them aside.

CLOSE on Craig (Zita’s POV), as his image goes out of focus.

Craig almost violently PULLS OPEN Zita’s blouse, then pulls down her bra, exposing her very nice breasts. Aggressively he rubs her breasts, forces kisses on her, is about to rape her. She fights him off, feels frantically for her glasses, puts them back on, gets away from him.

ZITA

I’d rather kiss that mummy.

CRAIG

(peevd)  
You know, Zita, someday...when what’s  
*left* of your good looks has completely  
faded away...you’ll wish ol’ Dr. Craig  
was still around.

(walks away, looks back)  
 Too bad you can't be young forever ...  
 Because soon you'll be looking...like *that*.

Craig EXITS the room, as Zita stares at the Mummy, CAMERA PUSHES IN TIGHT on her face, thinking over something, getting an idea.

CUT TO:

EXT. ELYSE'S APARTMENT BUILDING – NIGHT

Lights are on in the house. CAMERA PUSHES IN slowly on the house.

BRAMWELL (VO)  
 (tape recorder filter)  
 (repeat of Bramwell's lecture,  
continuing over following SCENE)

CUT TO:

INT. ELYSE'S APARTMENT – OFFICE – ON “*TRUE TABLOID*” – NIGHT

CAMERA TILTS UP from various “*True Tabloid*” issues to reveal Elyse, wearing a robe open enough to tantalizingly reveal just part of her breasts, and panties, walking across her simple office while brushing her hair (ready for bed yet still working). Her attention goes to the tape-recorder that continues to play Bramwell's lecture.

CAMERA FOLLOWS Elyse as she sits at her computer, sets aside the brush, contemplates her work, and starts to type, transcribing quotes from the lecture.

CUT TO:

INT. SUSAN & TANYA'S HOUSE – ON WINE BOTTLE – NIGHT

Wine class on a table. Tanya's hand ENTERS FRAME and starts pouring wine into two glasses, as –

TANYA  
 I bet that old museum dyke'd give  
 her left boob to be here now.

CAMERA PULLS BACK & FOLLOWS, as Tanya, carrying the two glasses of wine, walks to where Susan sits waiting. Both are clothed again. They smile at each other.

SUSAN

Yeah, what was up with her, coming onto us like that?

TANYA

(CLICKS glass against Susans; they sip wine)

Good taste? What was her name? Rita? No, Zita?

SUSAN

Who cares?

CUT TO:

INT. MUSEUM – GALLERY – WIDE SHOT – NIGHT

The room is empty of people, the lights dim, gloomy, eerie. CAMERA PANS across the room and STOPS on the still open Mummy case.

CUT TO:

INT. MUSEUM – OUTSIDE ZITA'S OFFICE – CLOSE ON DOOR – NIGHT

PUSH IN towards sign on closed office door: "Dr. Zita Furneaux, Director of Exhibits."

CUT TO:

INT. MUSEUM – ZITA'S OFFICE – CLOSE ON DOOR – NIGHT

CAMERA PULLS BACK from the door, bringing INTO FRAME Zita sitting at her desk contemplating. Slowly PAN AROUND Zita as she takes a mirror from her purse and examines her face for lines, wrinkles, etc., worried about what she sees. She stands and opens her blouse, removes her bra, exposes her breasts, looks down at them, touches and massages them sensuously, enjoying herself, then examines them. Zita still has the beautiful body of a much younger woman. She's worried. Getting an idea, Zita buttons her blouse up again about half way, leaving cleavage exposed, and EXITS the office.

CUT TO:

INT. MUSEUM – CLOSE ON WAREHOUSE DOOR – NIGHT

CAMERA PUSHES IN on sign on door: "Museum Warehouse. Authorized Personnel Only."

CUT TO:

INT. MUSEUM – WAREHOUSE – ANCIENT ARTIFACTS – NIGHT

It's a big room. CAMERA PANS across various ancient artifacts (including props from “*Dinosaur Valley Girls*”), STOPPING on Zita as she removes from a storage box a torn piece of papyrus. She looks at it reverently, hopefully. MOVING IN CLOSER, the papyrus bears the Egyptian-style image of the goddess Nephthys and some Egyptian hieroglyphics. TILT UP to Zita's face, as she examines the papyrus, having found what she's been looking for. Zita EXITS FRAME.

SHOCK CUT TO:

INT. MUSEUM – GALLERY – CLOSE ON MUMMY – LOW ANGLE - NIGHT

(Loud MUSICAL STING) on the hideous Mummy face. [NOTE: When Mummy is not moving, don't use actress; put Mummy costume on dummy.]

ZITA (O.S.)

O great and powerful Nephthys,  
Goddess of the Dead, sister of Isis,  
who raised Osiris from the dead,  
Personification...

As Zita speaks, CAMERA PULLS BACK to reveal her standing, with her back to the Mummy, reading from the papyrus fragment. Before her, incense burns in a brazier. Worn on a necklace is the golden Amulet of Osiris (as in the previous movie). She reacts to what she's reading as if to say, “Gimme a break!”

ZITA (CONT.)

Personification of the Dusk, hear your  
mortal servant, who summons you forth  
from your kingdom in the Afterworld.  
Please, I beg of you, *hear* me...and grant  
my request...

(manipulates amulet)

CLOSE, the amulet glows [EFFECT].

“FX” DISSOLVE TO:

INT. - AFTERWORLD – LOW ANGLE – HANDMAIDENS

Handmaidens turn, waiting. Between them, goddess NEPHTHYS appears [EFFECT] in all her splendor. She's drop-dead gorgeous, topless, wearing the skimpy yet elegant garb of an Egyptian deity. Handmaidens sensuously fawn over Nephthys, as she reacts to –

ZITA (V.O., CONT.)

Nephthys...please hear my voice...

Responding, Nephthys steps away from the Handmaidens, who bow and remain behind, EXITING FRAME, as Nephthys walks TOWARD CAMERA.

“FX” DISSOLVE TO:

INT. MUSEUM – GALLERY – MEDIUM SHOT – ZITA - NIGHT

Zita waits for something to happen. Again she looks at the fragment, then up –

ZITA (CONT.)

Hear me, Nephthys, you whose beauty  
and youth have remained unchanged  
throughout the millennia...appear to me...  
I summon you, as ordained by this  
arcane text...

“FX” DISSOLVE TO:

INT. - AFTERWORLD – LOW ANGLE ON NEPHTHYS

Nephthys reacts, looking down “towards Earth.”

NEPHTHYS

(REVERB on voice)

You wield the sacred amulet made  
in the image of Osiris. And you read  
the sacred words. I have *no choice* but  
to respond to you, mortal.

“FX” DISSOLVE TO:

INT. MUSEUM – GALLERY – ZITA [GREENSCREEN COMPOSITE] –  
NIGHT

Zita reacts, as from somewhere in the room comes a strange “SUPERNATURAL SOUND,” something like a RUSHING WIND. Zita looks upwards as a strange light appears [EFFECT] somewhat above her in the room. Zita is amazed.

Nephthys, amid strange strange lights and a BURST OF FIRE, and with her two goddess Handmaidens standing slightly behind her, APPEARS [EFFECTS] in the room in a LOW ANGLE, hovering above and gazing down towards the o.s. Zita. The three goddesses appear bigger than human size. Nephthys is perturbed. (NOTE: When appearing in the “real world” in this ethereal form, their bodies have body has an otherworldly glow [EFFECT]).

NEPHTHYS

(REVERB on voice)

Who are you...a mortal neither of our blood nor faith...to dare summon forth the goddess Nephthys?

ZITA

(amazed)

True, I'm not Egyptian or of your religion... But I'm *loyal* to you, Nephthys, and that's what counts.

NEPHTHYS

(REVERB on voice)

What do you want of Nephthys?

ZITA

Just one thing. I've devoted many years to the study of your land and people... to preserving its history, its culture and artifacts. In doing so, I've sacrificed myself... my youth...my chances at...*love*.

NEPHTHYS

(REVERB on voice)

How can *I* help you?

ZITA

I ask only that you *restore my youth*... so I can know love.

NEPHTHYS

(REVERB on voice)

You ask a great deal, mortal...but it is a request that Nephthys *can* indeed grant... through the *Mummy's Kiss*..

ZITA

(puzzled; reacts with distaste)

towards the Mummy)  
The Mummy's -- ?

NEPHTHYS

(REVERB on voice)

By your kiss, and with the power in that sacred amulet, you can *reanimate* and *command* the soulless remains of Hor-Shep-Sut. The Mummy will then secure for you those whom *you* must first take to *your bed* ...

ZITA

(enthused, to herself)

Hmmm...this could be fun.

NEPHTHYS

(REVERB on voice)

And then, with a *final kiss*...you must *steal...their...* "kas."

ZITA

Their "kas"...their "spiritual twins"...

NEPHTHYS

(REVERB on voice)

By taking their kas into your own body, you will *rejuvenate* yourself. By continuing to do so, you will remain young...and alive...perhaps throughout *eternity*...

(last words trail off; [repeat  
in POST PRODUCTION])

And as she speaks, weird LIGHTS appear...and Nephthys and her goddess-Handmaidens vanish (EFFECTS).

Zita is amazed. She looks toward the Mummy, slowly walks up to it, CAMERA FOLLOWING her, she not knowing what to expect next. Zita does not notice:

Craig, carrying some file folders, steps INTO the gallery, stopping just a few feet away from the entranceway, watching in puzzlement and amazement what's going on:

CLOSER on Zita, as she steps up to the Mummy, gingerly moves closer, reacts with disgust, and quickly kisses the dead mouth. As she does so, the Mummy's

lips briefly magically glow [EFFECT]. Zita steps back, holds out the amulet towards the Mummy. The amulet glows [EFFECT].

CLOSE, the Mummy's empty eye sockets briefly glow [EFFECT]. CAMERA TILTS DOWN to its arms. They start to move, slowly and stiffly (SFX: BONES CREAKING).

CLOSE on Mummy's feet, as they step from the case (SFX: BONES CREAKING).

WIDER, stiffly but faster now, the Mummy moves (BONE CREAKING fading away). The Mummy – blind – cautiously steps out of the coffin.

ZITA

Yes! And I – by the power of this amulet – will be your eyes!

Zita touches the amulet. Mummy reacts to the sound of Zita's voice. Craig, watching incredulously, cautiously walks up to Zita and the Mummy.

CRAIG

My God – !

Hearing Craig's voice, Mummy reacts. Zita turns sharply and glares at Craig.

ZITA

Not *your god*, Harold...but *my goddess*!

CRAIG

How...?

ZITA

Why waste time explaining?  
(smiles, nods to Mummy)  
*Kill* the horny dirt bag!

WIDER, Mummy starts stalking towards the terrified Craig, who slowly backs away.

Mummy's POV SHOT [HAND-HELD], SCENE masked [EFFECT], as if looking out through the creature's empty eye sockets, as Craig's distorted image backs away in terror.

LOW ANGLE, as the Mummy lunges for Craig. Craig tries to escape, but Mummy seizes him tightly by the neck. CAMERA PUSHES IN TIGHTER, as

Mummy chokes and Craig's eyes bulge (SFX: BONES CRUNCHING). Mummy twists Craig's head.

CRAIG  
(CHOKING & GASPING)

REACTION SHOT, Zita nods a silent command to the o.s. Mummy.

Still holding Craig down, Mummy turns, spots the ancient weapon (ESTABLISHED earlier), reaches out and, CAMERA MOVING IN CLOSER, removes it from its place.

LOW ANGLE, Craig's POV, as Mummy dramatically swings the weapon down TOWARDS CAMERA and OUT OF FRAME (SFX: BLADE CHOPPING).

Shadow on the wall, Mummy lifting Craig's severed head.

ZOOM IN on Zita's face, now pleased as she watches the o.s. scene.

DISSOLVE TO:

EXT. OFFICE BUILDING – DAY

ESTABLISHING SHOT of a large office building in a metropolitan area of Los Angeles. CAMERA TILTS towards an upper floor window.

CUT TO:

INT. OFFICE BUILDING – CORRIDOR – DAY

OFFICE WORKERS (CAMEOS?) are walking through the corridor. Elyse walks INTO FRAME wearing a killer miniskirt, CAMERA DOLLYING BACK with her as she reaches a closed office door marked with the words: "EYE-OPENING PUBLICATIONS, **TRUE TABLOID**, JACK MORAN, EDITOR & PUBLISHER." From behind the door...

JACK (O.S.)

And next time, make sure they're  
in focus...and don't look so much  
like some jerk in a gorilla suit! Or at  
least get an ape suit where the zippers  
don't show.

Elyse pauses at door, as a PHOTOGRAPHER with a camera EXITS the office and accidentally bumps into her.

PHOTOGRAPHER

Uh, sorry.

ELYSE

I assume the boss is in?

PHOTOGRAPHER

And in his usual good mood.

The Photographer walks off and OUT OF FRAME. Elyse ENTERS the office, CAMERA FOLLOWING her in to reveal handsome, rugged JACK MORAN is shuffling through some photos (presumably of Bigfoot). Jack is somewhat rough around the edges, a kind of youngish “Perry White” type, with a “heart of gold,” and we can tell he has romantic feelings, for Elyse, even though he never overtly expresses them. Elyse seems somewhat attracted to him, but is too much into her work to act on any feelings for him. In view atop Jack’s desk is a motorcycle helmet (establishing Jack as a rider), some photos (presumably of Bigfoot), and also a framed “candid snapshot” style photo of Elyse.

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE – JACK & ELYSE – DAY

On walls are tabloid newspapers with lurid headlines, most prominent of them being: “MOVIE STAR ABDUCTED BY UFO?” and “VAMPIRES IN HOLLYWOOD!” Jack quickly & self-consciously hides Elyse’s photo, looks up at her.

JACK

Bigfoot sightings. I hate ‘em even more than Elvis sightings!

ELYSE

‘Mornin’, Jack.

JACK

(grumbling)

I read your Mummy article.

Jack motions for Elyse to enter. She steps INTO the office, sits atop his desk, flashing her legs. Jack pretends not to look, keeping his mind on business.

ELYSE

And...?

JACK

It sucked. Pure and unadulterated crap, with a capital “K.” High-school term paper all the way.

ELYSE

(more pissed than offended)

But...I spent almost an entire night working on that.

(gets off desk)

JACK

Should’ve spent the *whole* night. What the hell kind of story was *that*...college egghead *alleges* that Mummy “comes to life.”

(makes “quote” signs)

ELYSE

So...?

JACK

*No one* gives a shit about *alleges*? I need photos...sworn affidavits...hard evidence. ...that can be backed up...

ELYSE

I’m sorry, Jack, but that’s all there was to Bramwell’s story.

JACK

Then, God damn it, *get* more. Dig deeper. I don’t want to lose this story. Mummies are “hot” right now. Don’t you watch the Discovery Channel? And the competition’s fierce.

ELYSE

Bramwell offered to help me.

JACK

Then talk to this Bramwell character. Get something my readers will want to read. ‘Cause if you don’t...

ELYSE

I’m fired...again?

JACK

Worse. It's back to the "Tony Markham/  
alien abduction" story.

Elyse reacts, looks to the wall and the newspaper with the Markham/UFO  
headline.

ELYSE

Facts. Yes, sir, I'll...get the facts, sir.

Elyse turns and starts to leave the room, when Jack stops her. He mellows a bit.

JACK

Oh – these just came back from the lab.  
(hands her manila envelope  
marked "photographs")  
Nice work. But without copy, they're  
just snapshots.

Elyse takes the envelope and forces a smile. Jack smiles back. Leaving, Elyse  
EXITS FRAME, as Jack watches her go, liking what he sees.

SHOCK CUT TO:

INT. MUSEUM – ZITA'S OFFICE – CLOSE ON SKULL – DAY

A pristine human skull [loud MUSICAL STING] stares INTO CAMERA. PULL  
BACK to reveal the skull displayed on a shelf or desk. Zita ENTERS FRAME  
carrying the guest book from the exhibit opening. She leans over her desk, opens  
the book and starts reading names. The desk TELEPHONE RINGS and Zita  
answers

ZITA

(pausing for responses)

Dr. Furneaux. Dr. Craig? No, I'm  
taking all of his calls while he's on...  
sabbatical. No, he didn't say where.  
Yes, Dr. Forster, I'll tell him when...  
*if* he checks in...

As Zita speaks, she smiles and reacts cryptically yet knowingly towards the skull  
(implying the skull is Craig's). She HANGS UP the phone. Then Zita sits down at  
her desk, returning her attention to the guest book.

CLOSER, Zita's fingers run by the names and addresses, stopping at the last two  
for that day -- "Susan Kraft" and "Tanya Archer," both having the same address.

CAMERA SLOWLY PUSHES IN on Zita's face as she smiles, planning something.

CUT TO:

EXT. UNIVERSITY – WIDE SHOT (ESTABLISHING) – DAY

STUDENTS & TEACHERS milling about. CAMERA PANS and PUSHES IN towards a building that could be the campus library.

CUT TO:

INT. LIBRARY – DAY

Typical college library. Bramwell is replacing a book back on a shelf, nodding to a couple departing STUDENTS (CAMEOS) as Elyse ENTERS.

STUDENTS

(Ad-libbed: "Later, Professor Bramwell,"  
"See you in class, Professor," etc.)

ELYSE

I appreciate your letting me take up  
some of your time, Professor Bramwell.

BRAMWELL

(smiles at the departing students,  
then acknowledges Elyse)

My pleasure, Ms. Darcy. I prefer doing  
my research at night anyway

Bramwell motions to Elyse to sit at a table. They both sit down. Elyse takes out her tape recorder and CLICKS it on. Bramwell reacts to the recorder.

ELYSE

Hope you don't mind. I like to  
quote people accurately.

BRAMWELL

Actually, it's appreciated. So, Elyse.  
How may I be of service?

ELYSE

Well, for starters, I'd like to know...  
Please...tell me more about that  
Mummy...you know, some background

info, something that will give my piece  
some “weight.”

BRAMWELL

I’m delighted to, Ms. Darcy.

Bramwell opens a briefcase and takes from it an ancient Egyptian scroll with hieroglyphics. Gingerly he hands the scroll to Elyse.

ELYSE

(interested in scroll)

Looks like an Egyptian shopping list.

CLOSER on the scroll, we see the Egyptian hieroglyphics.

CAMERA PUSHES IN slowly on Bramwell’s face, as the Prof relates –

BRAMWELL

It’s from the Harwa collection. Its  
hieroglyphics tell a weird and terrible  
story...of events that supposedly occurred  
in Egypt...some three thousand years ago...

“FX” DISSOLVE TO:

[FLASHBACK SEQUENCE]:

EXT. ANCIENT EGYPT – ON HANDMAIDENS (“THE MUMMY’S KISS”  
STOCK FOOTAGE) – DAY

Pyramids, HANDMAIDENS, NUBIAN FOOTAGE (also other STOCK  
SHOTS?), one SHOT DISSOLVING INTO the next, the screen borders framed  
by haze or smoke.

BRAMWELL (V.O.)

It was a time and place of untold beauty  
and magic...a world that was watched  
over by a pantheon of strange and  
wondrous deities...like Osiris, the God  
of Death and Resurrection...and Nephthys,  
Goddess of the Dead...

“FX” DISSOLVE TO:

EXT. ANCIENT EGYPT – RAMSAY & NUBIANS (“THE MUMMY’S KISS”  
STOCK FOOTAGE) – DAY

SHOTS with Ramsay pulled from the pool and taken away by the NUBIANS (only SHOTS not including the “Ana” character).

BRAMWELL (V.O., CONT.)

Among the more evil inhabitants of this world was Hor-Shep-Sut, a powerful sorceress who, because of her defiance of the Pharaoh, was sentenced to death...

“FX” DISSOLVE TO:

EXT. ANCIENT EGYPT – EMBALMERS’ TENT – RAMSAY, EMBALMERS & NUBIANS (“THE MUMMY’S KISS” STOCK FOOTAGE) – DAY

STOCK SEQUENCE in which Ramsay is turned into a Mummy.

BRAMWELL (V.O., CONT.)

But not just an *ordinary* death. Hor-Shep-Sut was turned over to the royal embalmers... and subjected to the most horrific punishment the Pharaoh could devise...A gold mask, in the image of Osiris, was fastened to her face, trapping her spirit inside her body ... Then, while the Sorceress was still alive, her *heart* was cut out...and placed inside a canopic jar...Finally, her body was wrapped in linen bandages ...

“FX” DISSOLVE TO:

EXT. EMBALMERS, NUBIANS & MUMMY (“THE MUMMY’S KISS” STOCK FOOTAGE) – DAY

SEQUENCE where Nubians place the Mummy inside its coffin.

BRAMWELL (V.O., CONT.)

As an insult to Hor-Shep-Sut because of the evil life she led, her corpse was then carried away without the usual rituals and ceremony...placed inside a simple coffin...and finally buried in an unmarked tomb, where it remained ...her spirit trapped inside that withering corpse...until its discovery by Dr. Harwa, three thousand years later...

“FX” DISSOLVE TO:

INT. LIBRARY – BRAMWELL & ELYSE – DAY

Amazed, Elyse returns the scroll to Bramwell.

ELYSE

You sure know how to tell an amazing story, Professor Bramwell.

BRAMWELL

Not really as amazing as what supposedly happened *after* that mask was taken off.

ELYSE

Uh, back to that walking mummy business. I'd really like to believe that, Professor...

BRAMWELL

Some of my colleagues swear it all really happened.

ELYSE

But what were your colleagues were smoking? Look, Professor...doesn't anybody have *any* real documentation? Some video of that...thing “allegedly” shambling about... a photo?

BRAMWELL

The way my friend Professor Carter Moore tells it, saving lives, not gathering evidence, was the top priority.

ELYSE

(CLICKS OFF recorder,  
smiles politely)

Thanks for the read, Professor.

Elyse gets up from the table.

BRAMWELL

Was I of any help?

Elyse shakes Bramwell's hand, smiles at him, then EXITS the library.

CUT TO:

INT. MUSEUM – GALLERY – MEDIUM SHOT - ZITA – NIGHT

Zita smiles subtly and manipulates the amulet, which glows [EFFECT].  
CAMERA PANS to include the Mummy, then PUSHES IN CLOSE on Mummy's eyes. They briefly glow [EFFECT].

ANGLE, the Mummy steps out of coffin, walks toward the corridor, Zita watching. CAMERA PUSHES IN TIGHT on Zita's eyes, wide in deep concentration, as though mentally guiding the Mummy's actions.

CUT TO:

EXT. SUSAN & TANYA'S HOUSE – BACKYARD – ON TREE - NIGHT

CAMERA TILTS DOWN from a tree to Susan, wearing a robe and walking towards the swimming pool. Susan pauses, drops the robe, steps naked into the water and relaxes.

SHOCK CUT TO:

EXT. STREET (OR ALLEY, VACANT LOT, etc.) – LOW ANGLE - ON MUMMY - NIGHT

CAMERA PUSHES IN fast as the Mummy stalks menacingly TOWARDS CAMERA [loud MUSICAL STING], then continues down the street and OUT OF FRAME.

On a DRUNK [CAMEO?] sitting, drinking. Mummy quickly steps INTO FRAME and walks by, the Drunk reacting with fear and amazement. After the Mummy EXITS FRAME, the Drunk looks at his bottle, about to throw it away, then changes his mind and guzzles down its contents.

CUT TO:

EXT. SUSAN & TANYA'S HOUSE – BACK OF HOUSE [HAND-HELD/MUMMY'S POV] – NIGHT

CAMERA MOVING IN towards the house.

CUT TO:

EXT. SUSAN & TANYA'S HOUSE – BACKYARD – ON SUSAN – NIGHT

FOLLOW Susan enjoying herself in the pool. She floats on her back, rubs her breasts, getting excited. PAN to include house wall and Mummy's shadow (cast by moon or light). Sensing evil, Susan is afraid. She exits the pool and puts on a robe.

CLOSE, Mummy's feet walking out of the shadows TOWARDS CAMERA.

WIDE [HAND-HELD] on Susan seen from behind (Mummy's POV), as CAMERA PUSHES IN towards her. Mummy's hand reaches INTO FRAME [MUSICAL STING].

CLOSE on Susan as she turns and reacts with horror as the Mummy's hand ENTERS FRAME and grasps her shoulder (continuing loud MUSICAL STING).

WIDER, Susan struggles but Mummy yanks off her robe. CAMERA PULLS BACK, exposing her naked body, then knocks her out.

DISSOLVE TO:

EXT. SUSAN & TANYA'S HOUSE – ANOTHER PART OF HOUSE -LOW ANGLE – NIGHT

Mummy carries unconscious Susan, her breasts and legs provocatively bared, INTO FRAME and AWAY FROM CAMERA.

DISSOLVE TO:

INT. MUSEUM – GALLERY- FULL SHOT ON MUMMY – NIGHT

CAMERA PUSHES IN toward the Mummy as it steps backwards into its coffin, crosses its arms and again becomes motionless.

CUT TO:

INT. MUSEUM – WAREHOUSE – ON SUSAN – NIGHT

Susan is sitting in a crate, reviving, as CAMERA PULLS BACK to reveal Zita standing over her. She self-consciously closes her robe, covering her nakedness.

ZITA

I hope my very "old friend" didn't hit you *too* hard. I don't like seeing anything in my "collection"...damaged.

SUSAN

(angry, gets up)  
 Who the hell do you think you are,  
 bitch, *kidnapping* me?! Bringing me  
 here?! And...that...monster!

ZITA  
 You have something I *want*, Susan.  
 Take off your clothes...

SUSAN  
 Surprise, surprise! Why don't you just  
 buy yourself a hooker?

ZITA  
 Now, now, Susan, darling, let's not  
 be "catty." I don't have the patience.  
 Or the time.

Susan glances towards the door, begins to inch her way there. Zita works the amulet.

SUSAN  
 Your lights are off, bitch. I'm...  
 (reacts with a start  
 to Zita's amulet)

The amulet glows [EFFECT]. Susan stops in her tracks, her will slipping away. Moments later, Susan is under Zita's power. Zita walks up to Susan –

ZITA  
 Handy things, these magic amulets.  
 Now, as I was saying...?

Susan obediently and slowly removes her top, exposing her breasts to Zita, then sensuously continues to undress, to Zita's delight.

DISSOLVE TO:

INT. MUSEUM – WAREHOUSE – ON EGYPTIAN ARTIFACT - NIGHT

CAMERA PANS from ancient Egyptian artifact to an erotic yet tasteful LOVE SCENE between Zita and Susan, both naked [to be CHOREOGRAPHED] on the table, one SHOT DISSOLVING THROUGH the next. Zita no longer wears glasses, but her hair is still "up." Zita is in control. Eventually, Zita works her head toward Susan's mouth.

VERY CLOSE, Zita sensuously kisses Susan, their lips glowing [EFFECT], followed by Zita glowing as she drains away Susan's "ka."

DISSOLVE TO:

INT. MUSEUM – STORE ROOM – ZITA & SUSAN – NIGHT

It's later. Susan is asleep on the table. Zita (FRAMED do that we don't completely see her face or that her youth has been restored) smiles with triumph and satisfaction.

ZITA

(to Susan)

I never dreamed a "ka" could  
taste so sweet.

WIDER, as Zita, her face AWAY FROM CAMERA, walks up to the mirror, grabbing her glasses, CAMERA FOLLOWING her. She stops in front of the mirror and looks at her reflection. She's about to put on glasses when she stops.

CLOSER on mirror, as a slightly out of focus image of a young-looking Zita – her hair shiny, with no trace of gray – comes into sharp focus. Zita smiles.

CLOSER [SLOW MOTION], Zita looks at herself in the mirror, touches tosses aside her glasses and touches her face. With a gentle toss of her head Zita lets her hair billow down fetchingly (Zita's hair remaining down and glasses off throughout rest of movie). Zita smiles, Zita feels her face and breasts, is ecstatic.

ANOTHER ANGLE, Zita raises her eyes toward the heavens –

ZITA (CONT.)

Thank you, Nephthys.

ANSWERING MACHINE

VOICE (PRE-LAP, VO)

You have one message...

CUT TO:

INT. SUSAN & TANYA'S HOUSE – CLOSE ON ANSWERING MACHINE – NIGHT

Tanya's hand ENTERS FRAME and presses the incoming message button.

SUSAN (V.O.)

(answering machine filter)

Tanya, if you check our messages, I  
 decided to stay home tonight and spend  
 some quality time in the pool.  
 If you get back early enough,  
 you're welcome to join me.  
 Love you.

ANSWERING MACHINE  
 VOICE (VO)

End of messages.

Tanya smiles, then walks to the window overlooking the backyard, CAMERA  
 FOLLOWING her. She looks outside.

WIDE, looking out towards the vacant yard (Tanya's POV).

CLOSE/LOW ANGLE on Tanya's face, worried.

CUT TO:

EXT. SUSAN & TANYA'S HOUSE – BACKYARD – WIDE SHOT -  
 SWIMMING POOL – NIGHT

Pool in f.g. CAMERA PUSHES IN on the worried Tanya, who continues to look  
 out the window towards the pool.

CUT TO:

EXT. MUSEUM – DAY

People ENTERING and EXITING.

CUT TO:

INT. MUSEUM – WAREHOUSE – ON ZITA – DAY

She's, clothed and wearing the amulet, smiling at something o.s. CAMERA  
 PANS as she walks, bringing INTO FRAME Susan, standing passively and now  
 wearing the garb of an Egyptian "Handmaiden" (same topless costume as  
 Handmaidens in the Afterworld). Zita touches Susan's face, then runs her hand  
 gently along her breasts, as –

ZITA

And how are you this morning,  
 my hottie "Handmaiden"?

SUSAN  
 (emotionless)  
 I only...live to...serve...you...

ZITA  
 And that you will, my sweet.

Zita EXITS the room, as CAMERA PUSHES IN on Susan's blank face.

CUT TO:

INT. MUSEUM – WIDE SHOT - GALLERY – DAY

Visitors (including CAMEOS?) are looking at exhibits. Zita ENTERS and walks to the open Mummy case. DOLLY IN CLOSER as she addresses the Mummy.

ZITA  
 (quietly)  
 You did a nice job last night....  
 You know, I think I'm really going  
 to enjoy--

ELYSE (O.S.)  
 (interrupting Zita)  
 I hear "conversations with mummies"  
 can be rather one-sided.

WIDER, Zita turns to see Elyse walking up to her. Elyse doesn't recognize the much younger-looking Zita. But Zita recognizes Elyse and is attracted to her.

ZITA  
 I remember you. Weren't you at the  
 opening? A "writer"...or something...?

ELYSE  
 (smiles warmly, whips out  
 business card & hands  
 it to Zita)  
 "Or something." Guilty as charged.  
 Elyse Darcy, "have words, will process."

ZITA  
 (reading card)  
 "True...*Tabloid*"?

ELYSE

Accent on "True." I came back to get another look at old...what was her name...Horse...Sheep...?

ZITA

Hor-Shep-Sut.

ELYSE

My editor wants me to get more facts about that thing supposedly coming back to life.

ZITA

(turns her back to Elyse)

I'm afraid I can't help you there... Elyse.

(then, condescendingly)

The only mummies we have here are the *dead* kind.

ELYSE

(looks back at Zita, finally realizing...)

Excuse me, but...

ZITA

(back to Elyse)

Yes -- ?

)

ELYSE

(amazed)

I don't mean to be rude, but...well, when I was here for the opening, I

ZITA

(flattered)

Older? Oh, you like my make-over? I'm still getting used to these contacts. (blinks a few times)

Also, I didn't get much sleep the night before...and the lighting in this place can really do major damage to a woman's complexion.

ELYSE

But I distinctly remember...

ZITA

(interrupting, catty)

Different make-up, too. Maybe you'd care to try some?

ELYSE

Uh, thanks...but no thanks. Listen, Dr. Furneaux? If you happen to come up with anything I could maybe, y'know, use in my article...

ZITA

Your number is in the guest book. And please, come back...anytime.

Zita gazes into Elyse's eyes, puts her hand on Elyse's shoulder and squeezes it sensuously. Elyse is uncomfortable. Suddenly Zita reacts with a start to her hand on Elyse's shoulder, noticing something that Elyse does not.

CLOSE, Zita's hand MORPHS [EFFECT] into a woman's older than her true age.

Zita takes her now-aging hand away and self-consciously puts it behind her back.

ZITA

(nervously)

But for now, you'll have to excuse me. We're opening a new exhibit next month and I...must...

Zita rushes off AWAY FROM CAMERA in the direction from which she had come, CAMERA PUSHING IN on Elyse as she watches Zita go. Curious, Elyse touches her shoulder where Zita had touched her.

CUT TO:

INT. MUSEUM – WAREHOUSE – ON MIRROR – DAY

An obediently waiting Susan is reflected in the mirror. Zita steps INTO FRAME into a MEDIUM SHOT and looks at her face and hands. Zita now looks slightly older than did before she took Susan's "ka," a little gray in her hair again. Zita is shocked, realizes what is happening to her. She gazes upwards --

ZITA

Nephthys – what have you done  
to me?

“FX” DISSOLVE TO:

INT. - AFTERWORLD – LOW ANGLE –NEPHTHYS & HANDMAIDENS

CAMERA SLOWLY PUSHES IN as Nephthys steps TOWARDS CAMERA,  
away from the Handmaidens, watching the o.s. Zita . Nephthys is not happy.

ZITA (O.S., CONT)

What in hell have you done -- ?

NEPHTHYS

(REVERB on voice)

Alas, the mortal possessed only a *fragment*  
of the text and could not know all it contained.  
She could not know that, to *preserve* her youth  
throughout eternity, she must *continue* her  
work...her *vile* work...

“FX” DISSOLVE TO:

INT. MUSEUM – WAREHOUSE – ZITA & SUSAN – DAY

Zita, horrified, turns away from the mirror. Susan walks up to her and touches her  
shoulder. Zita abruptly shrugs Susan off and steps away from her. Zita looks up at  
a wall clock: It’s still late in the morning. Zita is impatient.

CUT TO:

EXT. THE SKY [FRONTLINE STOCK SHOT] – NIGHT

With a big full moon.

CUT TO:

INT. ELYSE’S APARTMENT – ON MANILA ENVELOPE - DAY

The manila envelope containing the museum opening photos rests on a table.  
CAMERA TITLS/PANS to show Elyse ENTERING FRAME, dabbing a teabag  
into a cup of hot water. She sits down, sips the tea, then notices the envelope.  
Curious, she takes the photos out and starts to shift through them – pictures of  
Bramwell, the Mummy, etc., from the museum opening -- selecting one, which  
she studies pensively.

CLOSE (INSERT) on a photo of Zita, as clearly an older woman.

Elyse continues to study the photo, getting more curious. CAMERA TILTS DOWN to a the photos, one of Susan being most prominent.

DISSOLVE TO:

INT. SUSAN & TANYA'S HOUSE – ON SUSAN'S PHOTO – NIGHT

A framed photo of Susan on a shelf or table.

TANYA (O.S.)

(pre-lap over previous SHOT)

No, not a word. I know it's only been one day, but she's never been gone this long without telling me first. No, she *doesn't* have a... "boyfriend." Okay, I'll check in again tomorrow. But please, officer, let me know if you hear *anything*. Thanks.

As Tanya talks, CAMERA PANS to reveal her sitting in a chair, sipping a glass of wine while on the phone. ESTABLISHED nearby is the wine bottle. Tanya hangs up the phone and frowns. She goes to the photo, picks it up, looks lovingly and worriedly at it.

TANYA (CONT.)

(worried, frustrated)

Where the hell *are* you, baby...?

THUMP at the door. Tanya is elated. She rushes to the door, CAMERA FOLLOWING.

CLOSER, as Tanya as she partially opens the door –

TANYA (CONT.)

(excited, with anticipation)

Sus--?!

-- and reacts with horror. Suddenly, shockingly, the Mummy's hand shoots in through the partially opened door (loud MUSICAL STING), scaring Tanya.

WIDER, Tanya tries shutting the door against the Mummy. But the Mummy is too strong, forcing its way inside the house. Tanya backs away, but the Mummy stalks her every step of the way [action to be CHOREOGRAPHED]. The Mummy TEARS open Tanya's shirt, exposing her breasts. Furniture gets shoved

aside and knocked over. Tanya grabs the wine bottle and SMASHES it over the Mummy's head, not slowing it down.

Mummy's POV SHOT [HAND-HELD], SCENE masked [EFFECT] again (through "eye sockets), as CAMERA PUSHES IN towards terrified, retreating Tanya, catching up.

MEDIUM SHOT, as the Mummy finally reaches Tanya, who POUNDS her fists against the Mummy's chest, dust flying off.

Finally, Tanya is trapped against a wall as the Mummy lashes out, grabs her head. The Mummy's fist grabs Tanya's head and SLAMS it against the wall, knocking her unconscious. Tanya's unconscious body drops before the Mummy's feet. Mummy leans forward and starts to pick up the unconscious Tanya.

ANOTHER ANGLE, LOW, as the Mummy ENTERS FRAME carrying the unconscious Tanya off towards the front door, CAMERA PANNING to include a turn piece of Mummy wrapping on the floor, then TILTS UP to Susan's photo.

"FX" DISSOLVE TO:

INT. - AFTERWORLD – LOW ANGLE - MEDIUM SHOT – NEPHTHYS

CAMERA slowly PUSHES IN to a CLOSE SHOT of Nephthys, as she reacts with disapproval and growing anger to what's happening down on Earth.

"FX" DISSOLVE TO:

INT. MUSEUM – GALLERY – WIDE SHOT – ZITA, TANYA & MUMMY – NIGHT

Tanya, her shirt still open and breasts exposed, is on the floor, reviving. The Mummy stands close to Tanya, unmoving, towering over her. Zita (gray in hair, as when we last saw her, hand still aged), stands by watching both Tanya and the Mummy.

CLOSER, Tanya revives and looks frantically around the otherwise empty room.

ZITA

Closing time was hours ago. We're alone here...unless you count our moldy friend.

(indicates Mummy)

TANYA

You did something to Susan, didn't

you, *bitch*?!)

ZITA

You know, I really don't like that word.  
But, yes, I did. And soon you'll know  
what – first hand.

Zita nods to the Mummy, who stalks towards Tanya. Tanya gets up and contemplates trying to flee, but the Mummy is ominously standing guard, preventing her from going anywhere. She seems to accept her defeat and fate as,,,

Zita, smiling evilly/sensuously, steps towards Tanya. She starts to work the amulet.

CAMERA MOVES IN towards Zita, who manipulates the amulet, continuing to PUSH IN to an extreme CLOSE SHOT of Zita's lusting eyes.

DISSOLVE TO:

INT. MUSEUM – GALLERY – ZITA & TANYA – NIGHT

CAMERA PUSHES IN on an erotic but tasteful LOVE SCENE between Zita (hand aged, hair slightly gray) & Tanya, both naked [to be CHOREOGRAPHED] on Egyptian chaise, SHOTS DISSOLVING THROUGH each other. Mummy in coffin. Zita is in control.

CLOSER, as the lovemaking reaches its climax, Zita sensuously kisses Tanya, their lips glowing (EFFECT, with mystical SFX), followed by Zita glowing as she drains away Tanya's "ka." Tanya relaxes, falling asleep on the chaise, as Zita again smiles, then licks her lips as if tasting something wonderful.

DISSOLVE TO:

INT. JACK'S OFFICE – ON WINDOW – DAY

Looking out at the city –

JACK (O.S.)

I can't believe it! Nothing! Zilch!  
You've had *days* to work on that piece  
of shit article, and you still haven't  
turned up a single f-a-c-t.

As he speaks, CAMERA PANS to reveal Jack sitting behind his desk, angry and frustrated. Elyse is sitting in front of the desk. tired, ready to give up.

ELYSE

Sorry, Jack.

(SIGHS)

JACK

(calming down)

Maybe the story *is* as dead as that Mummy.

ELYSE

(to “Markham” newspaper)

Hi, Tony. Remember me?

JACK

Besides, there could be a new hot topic brewing.

ELYSE

(interested)

Really?

Jack OPENS a filing cabinet. He pulls out a file, drops it onto his desk.

JACK

I got these from a friend in LAPD. Two missing women...and maybe more we don't know about. These two were both young...and foxy. Their house a mess...like there'd been a fight. Apparently nothing taken...except them.

As Jack talks, Elyse takes two photos from the file – of Susan and Tanya.

ELYSE

So, what's the big mystery? Young women *do* go on vacations...sometimes with boyfriends...

JACK

Apparently not *these*. One of the girls had already called the cops... reported her “girlfriend” disappearing the night before. Now they're *both* gone.

Puzzled, Elyse stops shuffling as she comes to certain photo. Jack notices.

JACK (CONT.)

What?

ELYSE

Not sure. Mind if I borrow these?

JACK

Be my guest.

Elyse puts the pictures back in the file. She gets up, taking the file of pictures with her.

ELYSE

No clues?

JACK

Only thing unusual were a few pieces  
of cloth found at the scene...like  
bandages...and really old.

Jack's words registering, Elyse EXITS the office with the photos.

CUT TO:

INT. MUSEUM – WAREHOUSE – ON ZITA – NIGHT

Zita, again young, reacts pleurably to something o.s. CAMERA PANS to reveal Tanya and Susan, now in topless "Handmaiden" garb, stepping INTO FRAME, then standing like silent robots. Zita approaches them and caresses their faces –

SUSAN

Kiss...us...again...Please...

TANYA

We...want to...love...you...

ZITA

Sorry, but you babes are all used up  
...no more than Egyptian eye candy.  
But maybe there's some *other* way...  
to stay this way...*permanently*...

As Zita talks, she caresses Susan and Tanya's shoulders and breasts. CAMERA PUSHES IN CLOSER as Zita gets an evil idea.

ZITA (CONT.)

And maybe I *won't*...need...Nephthys!

“FX” DISSOLVE TO:

INT. - AFTERWORLD – LOW ANGLE – NEPHTHYS & HANDMAIDENS

Nephthys, again flanked by her two Handmaidens, reacts with disappointment.

NEPHTHYS

(concerned, threatening)

The mortal woman shows pride and arrogance...and may one day defy even the gods. We will watch her...

Nephthys and her Handmaidens are enveloped by roiling mist.

“FX” DISSOLVE TO:

EXT. OFFICE BUILDING – NIGHT

CAMERA PUSHING IN towards Jack’s office window. A TELEPHONE RINGS.

JACK (O.S.)

Hello, Elyse...

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE –MONSTER MAGAZINE – NIGHT

CLOSE on a monster movie magazine with a Mummy on the cover. CAMERA PULLS BACK to reveal Jack sitting at his office desk reading the magazine while talking on his telephone. Elyse’s photo is again set up on the desk. He sips coffee from a cup as he talks.

JACK (CONT.)

(reacts, pleased)

No, just doing some after-hours “research.” What’s up?

CUT TO:

INT. ELYSE’S APARTMENT – ON PIZZA – NIGHT

On a pizza, about half of it already eaten. RACK FOCUS to Elyse talking on her phone while eating a slice of pizza. Nearby, out of the envelope, are the photos from the museum opening. Elyse examines a photo showing the 40-ish Zita.

ELYSE  
(MUNCHING)

Jack – you know those photos?

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE – ON JACK – NIGHT

Jack, on the phone and drinking coffee, is getting more interested.

JACK

I remember lots of photos. Which ones?

ELYSE (V.O.)  
(telephone filter)

The ones you just gave me...  
*plus* the ones I took at that museum  
opening?

CUT TO:

INT. ELYSE’S APARTMENT – ON ELYSE – NIGHT

Back to Elyse, who picks up two or three photos of the 40ish Zita.

ELYSE

One shows a woman of, I don’t know,  
forty, maybe older.

JACK (VO)  
(telephone filter)

So, what’s the big deal about a  
woman’s age?

ELYSE

Jack, I saw her – Dr. Zita Furneaux –  
*after* the opening...and I swear she  
looked like someone in her twenties.

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE – ON JACK – NIGHT

Jack, still talking on the phone, smiles.

JACK

Ever hear of Botox? I hear it's still the rage in this town, y'know.

ELYSE (VO)

(telephone filter)

She was...*younger*, I tell you.

JACK

(skeptical)

Right. Now, if you don't mind, I'd like to finish up here and get home at a reasonable hour. They're running "*The Vampire Strikes Back*" on cable tonight ...director's cut.

CUT TO:

INT. ELYSE'S APARTMENT – ON ELYSE – NIGHT

CAMERA slowly PUSHES IN TIGHTER on Elyse as she examines photos of Susan and Tanya, those Jack had given her plus those from the museum opening. She stands –

ELYSE

Jack – you wanted a story. I may have the biggest story your rag ever ran.

JACK (V.O.)

(telephone filter; getting interested)

Enlighten me.

ELYSE

First: Those missing women? Both were at the museum that night of the Egyptian opening.

JACK (V.O.)

(telephone filter)

I'm still listening.

ELYSE

Second: The woman responsible for that opening seems to have grown younger... really. Finally: Those old bandages...like something you'd find on a mummy? Connect the dots, Jack. Now if we could just get *inside* that museum...after everyone's left...

CUT TO:

INT. OFFICE BUILDING – JACK'S OFFICE – CLOSER ON JACK – NIGHT

CAMERA slowly PUSHES IN TIGHTER on Jack, still at his desk, talking on the phone.

JACK

Elyse...There's something about this whole affair that...I don't know, I suddenly just don't feel right about. Walk away from it, okay? Please?

CUT TO:

EXT. MUSEUM – NIGHT

Eerie, a few lights on.

JACK (CONT., VO)

(telephone filter)

You hear me, Elyse?

CUT TO:

INT. MUSEUM – WAREHOUSE – CLOSE - SUSAN & TANYA – NIGHT

Loud MUSICAL STING, as Susan and Tanya, dressed as topless "Handmaidens," stare blankly and wide-eyed at something o.s. CAMERA PANS slowly away, bringing INTO FRAME, Zita, still young. Zita turns and looks heavenward.

ZITA

Listen to me, O Nephthys, Goddess of the Dead, you who've shown me the way back to youth...

"FX" DISSOLVE TO:

INT. - AFTERWORLD – LOW ANGLE - NEPHTHYS & HANDMAIDENS

Nephtys steps TOWARDS CAMERA, away from her Handmaidens. Nephtys is somewhat disturbed about something. Nephtys reacts with disapproval to something below and o.s., as –

ZITA (O.S., CONT.)

I think I've found the way...to  
*stay* like this, not for just a while, but  
 forever. What if I steal *more* "kas"...  
 before my renewed youth wears off?  
 What happens *then*, Nephtys-baby?

As Zita speaks, MOVE IN CLOSER on Nephtys, getting more angry.

"FX" DISSOLVE TO:

INT. MUSEUM – WAREHOUSE – CLOSE ON ZITA – NIGHT

Zita keeps speaking toward the heavens –

ZITA (CONT.)

What if I took another "ka" *tonight*?  
 Maybe a few more after that? Just  
*gorge* myself on "kas"! Would  
 that keep me young even *longer* –  
 maybe...*forever*?  
 (looks around)

CUT TO:

EXT. MUSEUM – FULL SHOT ON DOOR – NIGHT

Elyse tries and finds the door unlocked, opens it. She ENTERS the museum.

CUT TO:

INT. OFFICE BUILDING – JACK'S OFFICE – NIGHT

Jack sits at his desk, worried, trying to write at his computer but unable to. He turns from the screen in frustration, starts reaching for the phone, hesitates, then reaches again for it. Jack picks up the receiver and punches in a number. He waits impatiently –

JACK

Answer the phone, Goddamn it.  
 (CURSES under his breath)

CUT TO:

INT. MUSEUM – CORRIDOR - ON ELYSE – NIGHT

She is already silently making her way through the far end of the corridor, when her cell phone RINGS. She reacts with a start and shuts it OFF, looking around as if afraid someone might have heard.

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE – BACK TO JACK – NIGHT

Back to Jack waiting for Elyse to answer.

ELYSE (V.O.)

(phone answering  
machine filter)

You’ve reached the voice mail of  
Elyse Darcy. I can’t take your call  
right now, so leave a message.

JACK

(impatient)

Elyse? Jack. Listen, call me as soon as  
you get this message. You’re not ...?  
Oh, just call me, okay?

(hangs up the phone;  
worried even more)

Damn!

CUT TO:

INT. MUSEUM – CORRIDOR – ON ELYSE – NIGHT

CAMERA DOLLIES BACK with Elyse as –

SUSAN & TANYA (O.S.)

(voices a jumble, ad-libbing  
without emotion)

“Elyse...Elyse Darcy...Hello,  
Elyse...Welcome, Elyse...” etc.

Elyse reacts curiously, then fearfully to the o.s. voices, but continues bravely onward. Suddenly she STOPS and reacts with a start to something o.s. Elyse looks around to see, CAMERA PANNING to show stepping INTO FRAME from

around corners, through doorways, etc. stalking towards her, Susan and Tanya (maybe also CAMEOS), dressed as Egyptian handmaidens, with eerily subtle smiles.

TANYA

(no emotion)

Welcome to your new “home,”  
Elyse. Come join us...for love...

TANYA

(no emotion, forcing  
a little smile)

And for kisses...

ELYSE

(amused at first)

Who’re you supposed to be?  
The Stepford Strippers?

As Susan and Tanya converge on Elyse, she backs away. Elyse runs, doing her best to escape. She takes out her cell phone and turns it back ON. But before she can use it, Susan and Tanya descend upon Elyse like harpies with their wrappings, inevitably capturing her [action to be CHOREOGRAPHED]. She drops the phone.

ELYSE (CONT.)

(GRUNTING/STRUGGLING)

Elyse manages to break free of Susan and Tanya. Elyse bolts away, headed in the direction of the adjacent gallery. Elyse is about to enter the gallery, when she suddenly stops, reacts with horror to something she sees o.s. in the gallery.

SHOCK CUT TO:

INT. MUSEUM – CORRIDOR – CLOSER ON ELYSE – NIGHT

Mummy steps INTO VIEW (MUSICAL STING) to confront the terrified Elyse, the Mummy’s image filling the FRAME.

CUT TO:

INT. MUSEUM – GALLERY – FULL SHOT ON ENTRANCEWAY – ELYSE & MUMMY – NIGHT

Shortly afterwards. The Mummy carries Elyse INTO the gallery. She struggles to get away, but the Mummy is too strong. The Mummy tosses Elyse onto the floor

in f.g. Susan and Tanya ENTER the gallery, now carrying rolled-up “mummy wrap” gauze. Elyse reacts with horror as the three handmaidens stalk towards her. Susan and Tanya stalk TOWARDS CAMERA, their images filling the FRAME.

“FX” DISSOLVE TO:

INT. - AFTERWORLD – MEDIUM SHOT – LOW ANGLE - NEPHTHYS

An angry Nephthys walks TOWARDS CAMERA, as –

NEPHTHYS  
(REVERB on voice,  
to her Handmaidens)

The mortal *abuses* my gift. And, though it is not the way of the gods to interfere in the lives of *mortals*, she has gone *beyond* the conditions by which I bestowed her gift...attempted to make herself *more* than mere mortal.

“FX” DISSOLVE TO:

INT. MUSEUM – GALLERY – ON ZITA - NIGHT

Zita is smiling at someone o.s. Nearby is an ancient Egyptian chaise.

ZITA  
I knew it was just a matter of time before you came snooping around here again. Fact is, Elyse, I've been counting on you to join our little “wrap” party. That's why I left the door unlocked. And you're dressed for the occasion.

CAMERA FOLLOWS Zita walking across the room, bringing INTO FRAME. Elyse, now entirely wrapped up in gauze like a mummy, the contours of her gorgeous figure revealed behind the tightly wound bandages, only her eyes, nose, mouth and parts of body exposed. She's struggling, but Susan and Tanya hold her.

ZITA (CONT.)  
Tell me, Elyse...have you ever made love to a...woman before?

ELYSE  
(sarcastic, contemptuous)  
Have *you* ever made it with a *man*?

ZITA

(ignoring Elyse's remark)

When we're done, maybe I'll be immortal...  
maybe even a *goddess*...keeping these  
looks long after you and my handmaidens  
have turned to dust.

Zita works her amulet [EFFECT] on Elyse, and Elyse, trying to fight off its magical power, becomes entranced. Hypnotized, Elyse stands stiff and wide-eyed, like a human statue, with no will of her own.

ZITA (CONT.)

And now...time to "unwind."

PAN AROUND as Zita and Susan and Tanya slowly and gracefully unwind Elyse's mummy wrappings, undressing her as a delighted Zita watches [DISSOLVE through various stages of undress] until Elyse is naked. CAMERA FOLLOWS and PUSHES IN TIGHTER as Zita smiles, moves closer to the helplessly entranced Elyse and gently strokes Elyse's hair.

CUT TO:

INT. OFFICE BUILDING – JACK'S OFFICE – ON JACK – NIGHT

A worried and impatient Jack paces the room while making a phone call and drinking coffee. Motorcycle helmet seen prominently in shot.

JACK

(under his breath)

Be there, damn it!

CUT TO:

INT. LIBRARY – MEDIUM SHOT – BRAMWELL - NIGHT

Bramwell stands at the far end library room browsing through an old book about Egyptian mummies. His CELL PHONE RINGS. Bramwell casually walks to the table, sits down and answers his phone.

BRAMWELL

(pausing for responses)

Bramwell. No, you haven't disturbed  
me. I was just...Who...?

Jack Moran? "*True Tabloid*"?

(amused)

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE – ON JACK – NIGHT

Back to Jack on the phone, worried, drinking coffee.

JACK

Uh, Professor...is there *really* any truth to that story...I mean about that Mummy coming back to life?

CUT TO:

INT. LIBRARY – MEDIUM SHOT – BRAMWELL - NIGHT

Bramwell sets aside book. CAMERA PUSHES IN slowly on his face as he continues to talk on the phone –

BRAMWELL

All I know is that my colleague, Professor Carter Moore, swears that he saw the Mummy alive and moving. His mentor, the late Dr. Wallis Harwa, also claimed that some kind of supernatural evil was associated with that mummy. Why do you...?

(sound of TELEPHONE  
HANGING UP)

Hello?

CUT TO:

INT. OFFICE BUILDING – JACK’S OFFICE – CLOSE ON COFFEE CUP & MOTORCYCLE HELMET– NIGHT

Coffee cup resting on a table or desk next to the motorcycle helmet, Jack and motorcycle helmet gone, phone hung up..

BRAMWLL (CONT., VO)

Mr. Moran...are you still there?

CUT TO:

EXT. OFFICE BUILDING – CLOSE ON MOTORCYCLE – NIGHT

Jack's motorcycle parked outside his office building. CAMERA PULLS BACK to reveal Jack (without helmet, too much in a hurry) mounting his motorcycle, worried and determined. He STARTS the engine and ROARS off and AWAY FROM CAMERA, CAMERA FOLLOWING as he goes...

CUT TO:

:  
INT. MUSEUM – GALLERY – CLOSE ON ELYSE – NIGHT

CAMERA PULLS BACK to reveal the entranced Elyse, naked and entranced. In front of her stands Zita, now wearing an Egyptian ceremonial robe. Wearing an ornate Egyptian robe, Zita smiles and gracefully leads Elyse down onto the chaise. Zita nods to Susan and Tanya.

Nearby, Susan and Tanya light braziers of incense, the smoke rising and drifting almost filling the room. Susan and Tanya slip out of their clothes and step up to the reclining Elyse. Follows a LOVE SCENE, as Susan and Tanya make love to the entranced but gradually responding Elyse, CAMERA MOVING around their bodies, SHOTS lyrically DISSOLVING THROUGH one another... while a pleased and aroused Zita watches.

Disrobing and wearing a skimpy, goddess-like outfit with bared breasts, Zita approaches Elyse, as Susan and Tanya slowly step aside, the two handmaidens still holding and kissing Elyse's arms. Zita continues the LOVE SCENE with Elyse, but without kissing her on the mouth, Zita always in control.

Finally, at the climax of the love scene, CAMERA MOVING IN CLOSER, Zita smiles triumphantly, parts her lips, is slowly and dramatically about to give Elyse the final "Mummy's Kiss." But before their lips can touch –

NEPHTHYS (O.S.)  
(REVERB on voice)

*No!*

Zita reacts with a start, both angry and afraid, to the o.s. voice.

NEPHTHYS (O.S., CONT.)  
(REVERB on voice)

*It ends...now!*

WIDER, including Mummy, Susan and Tanya standing in the room. There's a great magical light from which Nephthys and her goddess-Handmaidens appear [EFFECT], Nephthys posed regally and powerfully, a vision of total elegance and confidence. For a couple seconds, the goddesses' bodies elegantly glow [EFFECT]. Then the glow vanishes and they appear as if human.

All attention goes to Nephthys. Zita slowly stands up from the chaise.

ZITA  
(incredulous)  
Nephthys -- ?!

NEPHTHYS  
(glares at Zita; REVERB  
on voice)  
You have *used* me, mortal...*misused*  
my gift...*to become* a goddess like  
*myself*. For that blasphemy you must  
be *punished*.

ZITA  
(thinking fast)  
*No!* Your powers are of another  
time...another world. Here...*now*...  
I'm just as strong as you!

NEPHTHYS  
(REVERB on voice)  
You *are*?

Nephthys and her goddess-handmaidens turn toward the Mummy. Nephthys strikes a dramatic pose and extends her hand to the Mummy in unspoken command. Obeying, the Mummy turns toward Zita.

Meanwhile, Susan and Tanya, suddenly aware and afraid, grab their costumes and rush OUT OF FRAME, getting *out* of the action.

The Mummy faces Zita. She reacts boldly as the Mummy stalks towards her.

ZITA  
You're living in a dream world,  
Nephthys. The Mummy is *my* slave!

CLOSER, Zita manipulates her amulet, but it no longer works! She's surprised.  
afraid.

NEPHTHYS  
(REVERB on voice)  
Not any more...!

WIDER, the Mummy continues to stalk towards Zita. Nephthys stands confidently watching the action. Again Zita tries to work the amulet but nothing

happens. Finally accepting that she no longer controls the monster, Zita turns and runs from the Mummy.

CLOSER, Nephthys smiles subtly yet triumphantly.

CUT TO:

INT. MUSEUM – CORRIDOR – ON CELL PHONE – NIGHT

Elyse's cell phone is in f.g. on the floor. CAMERA TILTS as Jack steps INTO FRAME and finds Elyse's cell phone. Picks it up to confirm it's hers, then reacts to the entranceway leading to the gallery. CAMERA FOLLOWS as he rushes towards the entranceway.

CUT TO:

INT. MUSEUM – GALLERY – ON ENTRANCEWAY – NIGHT

Jack steps INTO VIEW at the entranceway to the gallery, reacts with shock to what he sees in the room: Nephthys nods, CAMERA bringing Susan and Tanya INTO SHOT. In response, they rush towards Zita, surround and capture her. Zita struggles but can't get away. The Mummy nears Zita.

Jack takes a cautious step INTO the gallery in Elyse's direction.

JACK

(sotto voice)

Elyse -- ! *Elyse!*

Hearing Jack, the Mummy stops, turns away from Zita and faces Jack, gesturing menacingly. Nephthys nods a silent command and the Mummy stalks Jack. Working up his courage, Jack picks up an ancient weapon (*e.g.*, sword) and rushes towards the Mummy in defense of the entranced Elyse.

A brief FIGHT SCENE (to be CHOREOGRAPHED, Jack impaling the Mummy with the ancient weapon.

MEDIUM on Mummy, looking down to see a hole [EFFECT] – showing the room behind – then, after a few seconds, the hole magically seals up.

Fight scene continuing (also incorporating into the fight some break-away props), during which Jack futilely tries to fight/stop the Mummy.

Inevitably, the Mummy grabs Jack by the neck, lifts him off the floor and hurls him across the room [SLOW-MOTION; done in post?]. Jack collides with some display artifacts, stunned.

With Susan and Tanya's attention on Mummy, Zita breaks free. "Handmaidens stop moving, watch. Mummy returns its attention to and commences to stalk Zita.

Reacting to Jack's voice and the commotion, Elyse gradually regains consciousness, finally reacting with a start to what is happening. She relaxes, for a couple moments again exposing her breasts. Then, self-consciously, she covers her chest with her hands again, slowly gets off the chaise and turns towards the others. Jack is already reviving. Elyse reacts to Jack, embarrassed by her semi-nakedness, but grateful that he's here. Elyse smiles coyly at Jack, then reacts with horror to Zita and the Mummy.

Zita runs towards the wall and is trapped there, as the Mummy reaches her & grabs her neck. The Mummy squeezes Zita's neck, blood dripping from her mouth. Then the Mummy tosses Zita aside like a rag doll, her body falling into f.g., stunned but alive. Nephthys steps up to Zita and looks down at her.

Taking advantage of what's happening, Elyse rushes up to and dons the Egyptian robe.

Jack runs across the room to Elyse. They look at each other briefly, now more than just boss and employee. He puts his arm around her, more than protectively. They watch Zita. Nephthys gazes down toward Zita.

NEPHTHYS  
(REVERB on voice)

And now, mortal, as your own body,  
spirit and "ka" begin their journeys to  
the Afterworld -- where your life and  
deeds will be summarily *judged* – I  
take back what you have stolen in the  
name of Nephthys...No, I take *more*...

Nephthys gestures dramatically toward Zita, her open hand slowly closing. Barely moving, Zita looks up at the o.s. Nephthys, as Zita's body is suddenly enveloped by a blinding golden radiance [EFFECT], and the stolen "kas" are zapped out of Zita's body [EFFECT] and into Nephthys' hand.

ZITA  
(SCREAMS in agony)

Zita looks around frantically, her eyesight starting to fail.

LOW ANGLE/PAN FAST (Zita's POV) to the Mummy, its image going out of focus.

CLOSE on Zita's face, in pain, twisting into a look of horror. Then Zita's youthful body MORPHS to that of a very old woman (perhaps suggesting a Mummy)...then MORPHS to a skeleton...and finally EXPLODES into dust [EFFECTS].

Susan and Tanya glow [EFFECT] as their "kas" are zapped back [EFFECT] into their bodies.

SUSAN & TANYA  
(ad-libbed AMAZEMENT, etc.)

FAVORING Nephthys, as all present look toward the goddess. Nephthys looks toward the Mummy.

NEPHTHYS  
(REVERB on voice)  
It is time now to undo the final evil.

Nephthys nods to the Mummy, who walks over to the case and steps inside. CAMERA PUSHES IN TIGHTER as the Mummy crosses its arms over its chest in typical "mummy style," then becomes motionless.

WIDER, Nephthys walks up to the case and looks at the Mummy, holds her hand over the Mummy in a blessing. The Mummy moves its head slightly, then rests back in the case, dead.

NEPHTHYS (CONT.)  
(REVERB on voice)  
Rest again, Hor-Shep-Sut.

Then Nephthys strikes a regal and powerful pose. All watch her in amazement, as Nephthys and her goddess-Handmaidens – in spectacular fashion -- VANISHE in another BURST OF FIRE [EFFECTS].

Jack hugs Elyse tighter. She smiles at him, then impulsively and passionately kisses him. Jack is startled but enjoys it. When they've finished kissing, they look into each other eyes for a few moments...speechless, finally realizing their true feelings for each other. Elyse's robe has opened again, revealing her breasts. Jack finally notices Elyse's semi-nakedness, liking what he sees. Elyse self-consciously covers herself with the robe.

Then Jack sees Susan and Tanya stepping INTO SCENE, self-consciously finishing "buttoning up" their normal clothes.

JACK (CONT.)  
No, don't tell me! I'll read all about it.

ELYSE  
 You mean about what *allegedly* happened?  
 (smiles at Jack)

Jack and Elyse walk away, he putting his arm around her in a loving way, Susan and Tanya (and CAMEO handmaidens?) following them into the connecting corridor. As they all walk AWAY FROM CAMERA --

JACK  
 (sounding “professional”)  
 I hope you got pictures.

“FX” DISSOLVE TO:

INT. - AFTERWORLD – NEPHTHYS & HANDMAIDENS - LOW ANGLE

Nephthys, flanked by her Handmaidens, stands in mist, looking down (towards Earth). Again, the Handmaidens sensuously fawn over her. CAMERA SLOWLY PUSHES IN to a TIGHT SHOT of her face as she looks down and smiles a subtle smile. More mist ENTERS FRAME, concealing Nephthys, entirely filling the FRAME.

“FX” DISSOLVE TO:

INT. MUSEUM – GALLERY – LOW ANGLE ON MUMMY – NIGHT

CAMERA slowly PUSHES IN towards the Mummy’s face, ENDING in a CLOSE SHOT of the creature, as its eye sockets briefly magically glow, and suddenly one clutching hand shoots up fast INTO FRAME TOWARDS CAMERA [LOUD, JARRING SFX] with startling effect. On that image we FREEZE FRAME, and --

FADE OUT/FADE IN:

MONTAGE

INT. – AFTERWORLD – HANDMAIDENS (VARIOUS SHOTS)

Handmaidens dancing sensuously through the mists, SHOTS DISSOLVING THROUGH each other. Behind these images, we hear...

SONG: “THE MUMMY’S WRAP”

...and SUPERIMPOSE: END CREDITS ROLL UP.

FADE TO BLACK.

**IT'S A 'DOUBLE' WRAP!!**

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