

## “THE MUMMY’S KISS”

FADE IN:

1. OPENING TITLES SEQUENCE – CLOSE ON EYES [MONTAGE] – DAY

CAMERA PULLS BACK from the eyes, revealing a gorgeous, topless Egyptian HANDMAIDEN, flanked by other topless HANDMAIDENS, dancing slowly & sensuously. DISSOLVE THROUGH SHOTS of them dancing and THROUGH IMAGES of Ancient Egypt (STOCK FOOTAGE). Over these IMAGES, we –

BURN IN MAIN TITLES. MUSIC: TCHAIKOVSKY’S *SWAN LAKE*.

DISSOLVE TO:

2. EXT. CAMPUS (ESTABLISHING SHOT) –LOW ANGLE - DAY

PAN across a college campus, STUDENTS & TEACHERS milling about. PAN STOPS on a COLLEGE WAREHOUSE with appropriate sign (ESTABLISHING). ANA HARWA, seen from behind, a beautiful young and rather innocent woman in her early 20s, walks briskly INTO FRAME toward building, carrying textbooks and wearing a very short skirt or dress. She ENTERS the building.

A2. INT. WAREHOUSE – COFFEE ROOM – CHUCK JEFFERSON - DAY

Making coffee is company-man African-American security guard and former cop CHUCK JEFFERSON, wearing a uniform and holstered revolver. Chuck smiles at Ana as she ENTERS FRAME. Ana pauses –

CHUCK

‘Morning, Ms. Harwa.

ANA

Good morning, Chuck. Is Dr. Moore --?

CHUCK

He and his assistant are already  
hard at work.

3. INT. WAREHOUSE – SECURITY POST – DICK - DAY

Sitting at his post, in front of a metal security gate, is DICK WALTERS, a slightly overweight security guard. Ana ENTERS FRAME and Dick smiles at Ana.

(CONTINUED)

DICK  
 Good morning, Miss Harwa.  
 (OPENS security gate.

A3. INT. WAREHOUSE – SECURITY POST – ANA & DICK – DAY

Ana continues OUT OF FRAME as Dick SHUTS the security gate.

4. INT. WAREHOUSE - DAY

Ana ENTERS FRAME, CAMERA PULLING BACK to reveal a big room with shelves, books, etc. At the far end PROF. CARTER MOORE & attractive assistant TINA KIM struggle to push a large crate into the light. Nearby are crowbars. Carter is a ruggedly handsome, charismatic professor of ancient history, a “no nonsense” guy. He wears “comfortable” clothes –no tie, sports jackets, jeans. He is in love with Ana. Tina is smart, cheerful, with a sense of humor, very sexy and sensual, wearing provocative clothes. She is secretly (only to him) in love with Carter. Ana rushes to help them push the box.

ANA  
 Here, let me help.

CARTER  
 I’ve got a lecture this morning, Ana. So  
 I thought it best to start early.

ANA  
 No problem. Hi, Tina.

TINA  
 Ana.

Ana and Carter kiss. Tina looks away. Then they finish pushing the crate into the light.

ANA  
 So this is it?

CARTER  
 It’s one of the artifacts your uncle  
 collected last year.

TINA  
 Actually, it’s Dr. Harwa’s “main attraction.”

Carter and Tina grab crowbars, then start to work PRYING off the lid. Ana watches.

(CONTINUED)

ANA

You'd think by now Uncle Wallis would have written his paper on all this stuff.

As Carter and Tina finish PRYING off the top of the crate, then set it aside --

CARTER

Too many other priorities. Well, it's about time somebody had a look at what he found.

TINA

And we got tired of waiting.

-- revealing a closed mummy case. The three people look down at it. Carter is amazed.

CARTER

Great preservation on the case.

(slowly reads inscription)

"Hor-Shep-Sut." I wonder who she was.

TINA

And *I* wonder what she'll look like after 3,000 years.

Carter and Tina start to OPEN the mummy case. Suddenly Ana is suddenly apprehensive. CAMERA MOVES IN CLOSER as the body of a female mummy is revealed, thin and dried by time, the head covered by an ominous-appearing mask in the image of Osiris.

CARTER

Osiris. Brought back to life by Isis.

TINA

God of Death and Resurrection.

Definitely *not* one of my favorites.

As Tina speaks, a tense Ana slowly reaches forward and touches the mummy's hand. There's a slight visual CRACKLE, as if by some magical electrical charge.

CLOSER, CAMERA ZOOMS IN on Ana's eyes, as she suddenly pauses in intense thought, getting dizzy.

"FX" DISSOLVE TO:

4. EXT. "EGYPTIAN THEATRE" – LOW ANGLE ON NUBIAN CAPTAIN -  
[FLASHBACK] – DAY

In Ancient Egypt: We're looking up at the towering, imposing figure of the NUBIAN CAPTAIN armed with a spear. CAMERA PULLS BACK and then DOLLIES through the patio, passing four more NUBIANS.

"FX" DISSOLVE TO:

5. EXT. PALACE – CLOSE ON WATERFALL - DAY

A waterfall on grounds outside an Egyptian palace. CAMERA PULLS BACK to reveal handmaidens, holding hairbrushes, perfume containers, etc., standing beautifully posed on the rocks. CAMERA FOLLOWS as they step down and walk up to the "Princess' Chambers" – a fancy tent. They ENTER.

6. INT. PRINCESS' CHAMBERS – HANDMAIDENS – DAY

CAMERA PULLS BACK as the handmaidens ENTER the Chambers, revealing, standing in front of a chaise, the beautiful Princess Hat-Em-Akhet ("Ana Harwa," as we'll call her in FLASHBACK SCENES, with a different-colored streak in her hair). She is dressed in revealing but regal garb. She wears a gold necklace supporting a small amulet in the image of the Egyptian god Osiris. She is self-confident, poised, "in control," almost opposite Ana in personality. She doesn't react to the handmaidens, almost not noticing the handmaidens, waiting for "someone." The handmaidens spray her with perfumes, brush hair, etc. Then they gracefully undress her, stripping away her clothing items like petals off a flower, until she stands totally naked in her chambers.

7. EXT. WIDE SHOT – NUBIANS & GATE – DAY

Two Nubians (not Captain) stand guard, one on either side, of a large gate. They react as the gate open MAGICALLY by itself, then appearing (SFX) from nowhere and entering through the gates (on foot or on horseback), is the Sorceress Hor-Shep-Sut ("RAMSAY" as she's called in FLASHBACKS) – smiling. She wears skimpy Egyptian garb. On her neck is a larger amulet of Osiris. She is controlling and sensual. Though she's beautiful, there is something sinister and evil about her. She continues on her way.

8. INT. PRINCESS' CHAMBERS – ANA & HANDMAIDENS – DAY

Handmaidens EXIT the tent. Then Ana turns and reacts as, on the far side of the room, a brilliant light appears (EFFECT). Then appearing through the light (EFFECT) is a smiling Ramsay. The light fades away (EFFECT). Ana returns the smile as Ramsay boldly undresses, exposing first her breasts, then slips off the rest of her clothes. Once naked, she steps up to Ana and takes her hands away. Taking the initiative, Ramsay begins to kiss Ana, fondle her breasts, etc., Ana responding. After a little more such innocent foreplay, Ramsay guides the Ana down toward the bed and OUT OF FRAME.

DISSOLVE TO:

9. EXT. PALACE - PRINCESS' CHAMBERS – ANA & RAMSAY – DAY

Ana and Ramsay make love, kissing, fondling, licking, etc. each other [this kind of action for *all* LOVE SCENES], as CAMERA PANS along their bodies, SHOTS DISSOLVING THROUGH each other. [NOTE: All love scenes to be shot in a tasteful, artistic, beautiful, poetic and lyrical way.] As they make love, CAMERA TILTS UP to the sky, over which we SUPERIMPOSE the image of the mummiform Egyptian god OSIRIS and, beside him, goddess ISIS, the latter topless, both looking down approvingly at the o.s. lovers.

“FX” DISSOLVE TO:

10. INT. WAREHOUSE – CLOSE ON ANA – DAY

Ana's hair now streaked like the Princess', slouched on the floor. CAMERA PULLS BACK to include Carter cradling her as she awakens, confused.

CARTER

Well, thank God. I was about to phone 911.

ANA

(confused)

What happened? What am I doing on the --?

Tina rushes INTO FRAME with a cup of water, hands it to Ana.

TINA

Here. This'll make you feel better.

CARTER

You fainted. And just as we were about to remove that mask. You sure you're okay, honey?

As Carter speaks, Ana nods & sips the water as they all get up and slowly walk back toward the crate. [NOTE: From this point on, Ana is more reserved, slightly “distant.” Reaching the crate, Carter dramatically reaches for the mask, is about to remove it, when Ana, who is now gradually becoming more nervous, rushes forward and grabs his arm, stopping him.

ANA

(with emotion)

Please –

(CONTINUED)

CARTER

What? Aren't you curious to see her face?

TINA

You're not afraid of some "ancient curse"?

ANA

I ... I just don't think we should go any farther ... without Uncle Wallis being here.

CARTER

(sighing)

Maybe you're right. He *did* collect all this stuff, after all.

Carter closes the mummy case, but does not put back the crate's cover.

CARTER (CONT.)

And Tina and I shouldn't be late for our first class. But, uh ...

ANA

*I've* got classes, too.

CARTER

After classes?

Smiling, Ana nods. Again Carter tries to kiss her, but strangely she turns her face so that he kisses her cheek. Carter is puzzled. Tina can't help but notice. CAMERA PANS with them as they leave, Tina trying her best to smile and conceal her feelings for Carter –

CARTER (CONT.)

(puzzled, changing the subject)

Did you manage to get all the "AV" materials for today's lecture?

TINA

Those AV nerds dredged up every bit of hardware on your list. The VCR is set up and ready to go.

CARTER

Tina, what would I do without you?

CUT TO:

## 11. EXT. COLLEGE BUILDING – DAY

Miscellaneous students and teachers ENTERING and EXITING. Ana walks INTO FRAME carrying her books, approaches and ENTERS the main college building.

12. INT. COLLEGE BUILDING – 1<sup>ST</sup> FLOOR CORRIDOR - SHIVA, CARRIE & JEANNETTE – DAY

Aptly-named SHIVA, somewhat trashy CARRIE & more innocent JEANNETTE, sexy coeds all, walking TOWARD CAMERA down , as –

JEANNETTE

So, this “Scarlet Countess” club is supposed to have a great band. All chicks.

SHIVA

(checking out her clothes)

Tell me later, okay? So – you think he’ll finally *notice*?

CARRIE

If he doesn’t, he’s either blind or gay.

They EXIT FRAME as Ana ENTERS FRAME with books and walks upstairs.

A12. INT. COLLEGE BUILDING – 2<sup>ND</sup> FLOOR CORRIDOR – ON DOOR

Sign on slightly open office door: “Dr. Wallis Harwa, Professor of Egyptology.” CAMERA PULLS BACK as Ana ENTERS FRAME, stops at door, smiles, looks in.

## 13. INT. COLLEGE BUILDING – DR. HARWA’S OFFICE –HARWA &amp; ANA – DAY

The office is decorated with Egyptian items. DR. WALLIS HARWA, a distinguished, elderly man, sits at his desk, his face hidden behind a canopic jar he is examining.

DR. HARWA

Good morning, Ana. Please...come.

ANA

How’d you know it was me, Uncle Wallis?

Harwa drapes an Egyptian udjat, on a thong, around the canopic jar, then sets jar aside.

(CONTINUED)

DR. HARWA

Why, I always know when it's *you*,  
my dear. Sixth sense, remember?

Dr. Harwa looks up at her and Ana.

ANA

Nice old jar.

DR. HARWA

(gets up, holding the jar)

Not just any kind of "old jar," my dear ...  
This one's quite special. It's a ...  
Oh, never mind. If I don't stop myself  
now, I'll be giving a lecture.

As Dr. Harwa speaks, he gets up and places the canopic jar atop a shelf. Turning back to Ana ...

DR. HARWA (CONT.)

So – what brings you all the way across  
campus to see your old uncle?

ANA

(looking around)

Oh ... I just thought you might let me  
borrow one of your books. Something  
about ancient Egypt.

DR. HARWA

(mildly impressed)

Don't tell me some of my influence is  
finally starting to rub off on you? Or  
does Carter deserve the credit?

Ana reacts coldly at hearing Carter's name. Dr. Harwa turns to a bookcase and starts fingering the spines.

ANA

Neither, really.

DR. HARWA

Oh? Then why this sudden interest in Egypt.

(CONTINUED)

ANA

I don't know. Probably because we were in the warehouse checking out your Egyptian collection.

DR. HARWA

Ah, yes ... where that "old jar" came from. Someday I must get around to uncrating the rest of that stuff. That is if Carter, bless his inquisitive heart, hasn't beaten me to it all by then. But actually, I was hoping that, being part Egyptian, you wanted to learn more about your heritage.

(removes a book, smiles  
hands Ana the book)

Enjoy. When you finish that, I'll give you something more technical...

(desk phone RINGS;  
he picks it up)

Dr. Harwa. Ah, Dr. Michaels! How'd the Mongolia expedition go? Find anymore dinosaur nests? Ahhh, yes... (etc.)

As Dr. Harwa gleefully listens to his phone caller, Ana smiles, waves good-bye and silently mouths "thank you" to her uncle, and then EXITS the office, CAMERA FOLLOWING her.

DISSOLVE TO:

14. INT. WAREHOUSE – WIDE SHOT – CRATE – DAY

CAMERA PUSHES IN slowly toward the crate, MOVES IN TIGHT on lid's "face."

DISSOLVE TO:

15. EXT. COLLEGE BUILDING – DAY

Miscellaneous students and teachers ENTERING and EXITING.

16. INT. COLLEGE BUILDING – HALLWAY – LECTURE-HALL DOOR - DAY

Many STUDENTS, most of them young, female and attractive (possibly including some of the same actresses that play the handmaidens), crowd out of a lecture hall, some of them dreamy-eyed.

(CONTINUED)

FEMALE STUDENTS  
 (AD-LIBED praises about Dr. Carter,  
 how he's the reason they're here, etc.)

17. INT. COLLEGE BUILDING – LECTURE HALL – CARTER & TINA – DAY

Last students EXIT the room. Tina is erasing something about the Crimean War from a blackboard. Carter stands watching the students go. A VCR & videoapes on the desk.

CARTER  
 The Crimean War is definitely *not*  
 my favorite subject.

Carter sits at his desk, feels his shoulder as if it hurts. Tina notices and is concerned.

TINA  
 Kind of stiff?

CARTER  
 I guess some of those crates were  
 heavier than they looked.

Tina steps behind Carter and casually starts massaging his shoulder, getting close to him, her massaging gradually getting more sensuous. Carter enjoys the rub, but does not react in a romantic way.

CARTER (CONT.)  
 Strange ... how Ana reacted to that mummy.

TINA  
 (pauses in thought)  
 I know it's none of my business, but ...  
 when's this wedding going to happen?

CARTER  
 I don't know. After the semester, I suppose.

TINA  
 You love her a lot, don't you, Carter?

CARTER  
 Huh? Sure I ... I mean ... now what the  
 hell kind of question is --?

(CONTINUED)

A KNOCK at the door. They react, Tina stops massaging, gets back into “business mode,” as Ana ENTERS the room carrying her books, closing the door behind her. Carter stands. Tina puts the videotapes atop the VCR and picks the VCR up.

TINA (CONT.)  
(smiles self-consciously)  
I have to get this back to “AV” anyway.  
The techno-geeks are waiting.

Tina smiles at Ana, who is now a bit “distant,” then EXITS the room carrying the VCR.

18. INT. COLLEGE BUILDING – HALLWAY – ON TINA – DAY

Tina pauses outside the door, reacts curiously, sighs, then walks off.

19. INT. COLLEGE BUILDING – LECTURE HALL – CARTER & ANA – DAY

Carter walks toward Ana, taking her in his arms.

ANA  
(coyly)  
Isn't there some college rule about students  
and faculty “fraternizing”?

CARTER  
I'll look it up ... someday.

Carter kisses Ana passionately. She begins to respond...

CARTER (CONT.)  
Now *this* is the Ana I know and love.

But something's wrong; Ana's not really responding. She moves away from him.

ANA  
No! What if someone walks in...?

CARTER  
You're right. But is anything wr--?

ANA  
I just feel a little...strange today ... I don't  
know why. I'll make it up to you. Promise.

(CONTINUED)

As she speaks, she turns and kisses his mouth gently, like a “friend.”

CARTER

Dinner tonight?

ANA

Can we make it tomorrow. I have some important studying to do tonight.

CARTER

(smiles, understanding)

Sure.

She nods, smiles and walks OUT of the lecture hall, CLOSING the door after her. CAMERA PUSHES IN TIGHT on Carter’s face, slightly puzzled and concerned.

CUT TO:

20. EXT. CAMPUS – FULL MOON – NIGHT [“SCARLET COUNTESS” STOCK SHOT]

21. INT. WAREHOUSE – SECURITY POST - CHUCK & DICK – NIGHT

Dick sits in the front of the security gate reading a “monster movie” magazine with a “mummy” cover. Chuck stands near by. Dick looks at Chuck.

DICK

Wouldn’t you *really* like to get a peek at that ol’ mummy? Aren’t you even just a wee bit curious?

CHUCK

Hell no! And unless you want to get us into trouble with Dr. Harwa, I suggest you forget any such fool ideas. Now -- I’m goin’ for that coffee...

DICK

By now you *know* how I take mine.

Chuck nods and EXITS FRAME. Dick goes back to his reading.

A.21. INT. WAREHOUSE – COFFEE ROOM – NIGHT

Chuck ENTERS FRAME and starts to make coffee. (Continue SCENE until coffee is finished, when he picks up the cups and EXITS FRAME).

## 22. INT. WAREHOUSE – NIGHT

CAMERA PUSHES IN through dimly lit room, MOVING IN CLOSE on mummy case.

## 23. INT. WAREHOUSE – SECURITY POST - ON DICK – NIGHT

Bored, curious, Dick sets aside the mag, gets up, OPENS security gate, walks through.

## 24. INT. WAREHOUSE – NIGHT

Dick ENTERS the big room. He reacts to o.s., as CAMERA PULLS BACK to include (in f.g.) the crated mummy case. Dick walks to it and looks down at the case. He smiles and opens the case, revealing the masked mummy. Curious, he removes the mask, as --

DICK (CONT.)

I don't think Doc Harwa'll get mad if I  
just take a little peek at you ...  
(reacts with horror)

SHOCK CUT TO:

## 25. INT. WAREHOUSE – CLOSE ON MUMMY'S FACE – NIGHT

Loud MUSICAL STING as Dick removes the mask, revealing the hideous mummy face. Mask has spikes inside, which leave corresponding holes in the mummy's eyes and face.

## 26. INT. WAREHOUSE – CHUCK &amp; MUMMY - NIGHT

Dick is repulsed and scared. Leaning in close, he starts to put the mask back on ...

CLOSER, the mummy's hand shoots up (loud MUSICAL STING), terrifying him, clutching his throat, squeezing (CRACKING BONES) so tight his veins and eyes bulge. Moments later, his head magically glows (EFFECT).

CLOSER, the mummy's empty eye sockets magically glow (EFFECT), and Dick's face shrivels up (EFFECT) into that of a dehydrated corpse.

## 27. INT. WAREHOUSE – SECURITY POST - ON GATE – NIGHT

CAMERA PULLS BACK from the still-open security gate, as Chuck returns with the coffee, looks around, reacts to the gates.

(CONTINUED)

CHUCK

Here you go, buddy. Three lumps,  
just the way you...Dick?

Chuck, with the coffee, walks through the security gates and OUT OF FRAME.

28. [OMIT]

29. [OMIT]

30. INT. WAREHOUSE – END OF AISLE - NIGHT

Chuck ENTERS the room with the coffee, as --

CHUCK

Dick, you in here -- ?

-- then reacts with horror to o.s. CAMERA SWINGS AROUND FAST to include the Mummy still clutching the neck of Dick's dessicated corpse. The mummy, not seeing but "sensing" and hearing Chuck, callously tosses the corpse aside and reacts as if detecting Chuck's presence. It seems to want to stalk Chuck, but can't...because the monster has no eyes to see him.

Chuck drops the coffee and takes out his gun, assuming police stance. He FIRES a bullet that strikes the monster's chest. The mummy reacts to the force of the shot, taking it. Chuck FIRES again as the mummy again reacts to the bullet's force. Chuck FIRES a third time, the mummy again taking it, watching the mummy with fascination, unable to look away.

31. INT. WAREHOUSE – LOW ANGLE ON MUMMY – NIGHT

Having drained off Dick's life energies, the mummy's body glows (EFFECT) from within with a near-blinding supernatural radiance, the light virtually filling the room. Then, the bandages begin to burst and fall off the mummy, as the ancient flesh underneath transforms (EFFECT) to that of a living being. When the light at last fades, Ramsay, naked except for tattered bandages hanging over parts of her body and the Osiris amulet around her neck, her chest exposed to reveal the scar where her heart was removed, stands in the mummy's place.

CLOSER, she fingers the amulet and looks down at the scar. The amulet glows (EFFECT) and the scar magically vanishes (EFFECT).

Then she starts slowly and seductively stalking towards the o.s. Chuck.

(CONTINUED)

RAMSAY  
 (pseudo-Egyptian)  
 Nep...tam...ka...na...zem...amet...  
 (etc., AD-LIBBING)

32. INT. WAREHOUSE – RAMSAY & CHUCK – NIGHT

Chuck stands entranced by Ramsay's beauty, as she slowly & sexily walks toward him.

RAMSAY (CONT.)  
 Kra...la...nep-ta...kan...

CHUCK  
 No...please! I have a wife and...!

Ramsay smiles, takes Chuck's gun hand, raises and licks the gun barrel. He holsters the gun as she takes his free hand and places it over a breast. Her lips part...

CLOSE, Ramsay's open mouth moving TOWARD CAMERA (CHUCK'S POV). PAN AROUNDS as Ramsay kisses Chuck first with passion. His eyes open wide as his head glows (EFFECT; with weird SOUND FX) ... the glow then transferred to Ramsay.

WIDER, Ramsay's body glows (EFFECT) with weird light, as she drains away his "ka" and mind. Chuck is now like a zombie. Ramsay She smiles at him, triumphantly.

RAMSAY  
 (looks about the room)  
 So, my "Nubian" warrior... you have  
 much work to accomplish this night.

DISSOLVE TO:

33. INT. COLLEGE BUILDING – 1<sup>ST</sup> FLOOR CORRIDOR - SHIVA, CARRIE & JEANNETTE – DAY

Shiva, Carrie and Jeannette standing together in the corridor, having an animated conversation that we can't hear. Suddenly they react to see Carter and Tina step INTO FRAME and walk down the corridor. Instantly the three coeds get flirtatious.

SHIVA/JEANNETTE/CARRIE  
 (Ad-libbing greetings to Carter)

(CONTINUED)

CARTER  
 (smiles sheepishly)  
 Shiva...Carrie...Jeannette...

CAMERA FOLLOWING Carter and Tina down the corridor. Tina raises an eyebrow and smiles slyly.

TINA  
 Groupies?

CARTER  
 I'll bet, when *you* were a student, you had  
 a crush on *your* ancient history professor.

TINA  
 (suggestively)  
 You're right. And guess *who* that was?

CARTER  
 Er, well, yes, but...

Carter is interrupted by the RINGING of a cell phone. TRACKING STOPS as they stop walking. Carter takes out his phone and talks into it.

CARTER (CONT.)  
 Moore ...Dr. Harwa? What?! Of course.  
 I'll be right there.

TINA  
 Something wrong?

Without replying, worried, Carter puts away his phone and leads Tina in the direction of the front door and OUT OF FRAME.

CUT TO:

34. INT. WAREHOUSE – SECURITY POST - CLOSE ON POLICE TAPE – DAY

CAMERA PULLS BACK from “police tape” across open security gate. Carter and Tina ENTER FRAME walking toward the gate. Puzzled, they stop, looking at the tape, step over the tape & walk INTO the adjoining room.

35. INT. WAREHOUSE – CARTER & TINA – DAY

(CONTINUED)

Carter and Tina ENTER. FOLLOW as they look around in amazement, the room depleted of the Egyptian collection. In the middle of the room stands Dr. Harwa, his back to Carter and Tina. (The big loading doors are open.)

DR. HARWA

Thanks for coming so promptly, Carter...Tina.

CARTER

(reacts to Harwa knowing it's them)

What the hell happened, Dr. Harwa?

Carter and Tina step up to Dr. Harwa, both amazed and looking around.

TINA

What did they take?

DR. HARWA

Just my Egyptian collection, including that priceless mummy. Looks like nothing else was touched, even though there are artifacts of equal value.

CARTER

I'm sorry, Dr. Harwa. I know your life's work was sealed up in those crates. Any ideas who might've done this?

DR. HARWA

The police found no clues. But I think it may have been what you Americans call an "inside job."

TINA

That Egyptian ESP again?

DR. HARWA

Plain old-fashioned logic. The door was locked when I got here this morning. And both security guards are gone.

TINA

You don't think Chuck Jefferson or Dick Walters...

(CONTINUED)

DR. HARWA

They *are* the only suspects, I'm afraid.

CARTER

Whoever did this is going to have one hell of a time trying to fence it all.

DR. HARWA

Trying to *sell* those artifacts won't be their *biggest* problem ...

(Carter & Tina more interested)

Those artifacts were collected from the tomb of Hor-Shep-Sut. Even as we recovered them, I knew there was something about them...about that mummy ... something inconceivably *evil*. I fear this marks only the beginning of something...that may involve *us* all in the most terrifying journey of our lives.

Carter and Tina exchange looks of concern. Dr. Harwa is worried.

CUT TO:

36. EXT. ANA'S HOUSE – DAY

Ana's car pulls INTO FRAME, drives into parking area outside her house. She gets out, carrying books. FOLLOW as she walks to front door, UNLOCKS it, ENTERS house.

37. INT. ANA'S HOUSE – VESTIBULE - DAY

Ana ENTERS and SHUTS door. FOLLOW as she walks from vestibule to living room, to phone answering machine (light blinking). Ana presses a button on the machine –

CARTER (VO)

(answering machine filter)

Ana, this is Carter. Listen, I hope I wasn't too forward this morning ... But listen... if things change at your end tonight, I'd still like to see you over dinner. By now you've probably heard about the robbery at the warehouse. We can talk about it tonight. Call me, okay? I love you ...

As the message plays, Ana pays no attention it. She simply sets her books aside, sits down and begins to read the book on ancient Egypt.

DISSOLVE TO:

38. EXT. THEATRE – LOW ANGLE ON MARQUEE – NIGHT

It's an old theatre, signs stating the place is "CLOSED." The marquee heralds its last show, "Antony and Cleopatra" (letters crooked & missing). CAMERA TILTS DOWN from the marquee to the closed-up front door, then PUSHES IN toward it.

DISSOLVE TO:

39. INT. THEATRE – STAGE – CLOSE ON OSIRIS MASK – NIGHT

After a couple seconds, PULL BACK from the mask of Osiris --

RAMSAY (O.S.)

Almost like "home," isn't it, my Nubian?  
Almost ... But not quite.

-- revealing a theatre stage where many Egyptian artifacts – statues, pottery, hieroglyphics, etc. – are set up. The mask of Osiris hangs on an angel's statue. The mummy case is there, too. Standing to the side of the mask is Chuck, still in uniform, wide-eyed, his face expressionless. Most prominent is Ramsay, again in her ancient Egyptian clothes, looks around. CAMERA SLOWLY PUSHES IN TIGHT on Ramsay as she remembers, her face showing longing and desire –

"FX" DISSOLVE TO:

40. EXT. PALACE – ON HANDMAIDENS [FLASHBACK] – DAY

Ancient Egypt: CAMERA FOLLOWS the handmaidens as they gracefully walk across flat stones carrying ornate containers. CAMERA TRACKS BACK as they step up to a "hot tub" in which Ana, naked, is enjoying the waters. The handmaidens pour the liquids (oils and perfumes) from their containers into the tub, rub it onto Ana's breasts, shoulders, etc., and Ana loves it. The handmaidens step back, taking spectator positions.

41. EXT. PALACE – ON RAMSAY –DAY

Ramsay is standing by some "patio pillars." She gracefully steps out of her clothes. Naked, she walks holding an amulet of the god Osiris attached to a gold chain, CAMERA TRACKING BACK with her to the tub and Ana. Ramsay brushes her face against Ana's, places her gift of the amulet around Ana's neck, then sensuously washes Ana's breasts, shoulders, etc., kissing her sensuously as she does so. Handmaidens watch, smiling.

"FX" DISSOLVE TO:

## 42. INT. THEATRE – STAGE - CLOSE ON RAMSAY – NIGHT

Ramsay sadly remembering. CAMERA PULLS BACK as she steps up to the hanging mask of Osiris and reverently looks up at it.

RAMSAY

(reverently, in awe)

O great Osiris, and Isis, who raised  
Osiris from the dead, hear me.

CLOSER, the 3<sup>rd</sup> eye of the mask magically glows (EFFECT), making a weird SOUND.

Ramsay waits in anticipation for something else to happen. Seconds later, the ghostly images of Osiris and Isis appear (EFFECT) before the mask. regally posed.

OSIRIS

(REVERB on voice)

Is has been a long time, evil one. What  
do you seek of Osiris...

ISIS

(REVERB on voice)

And Isis, now that you also have conquered  
death?

RAMSAY

I have my mortal *life*, that is true, O great  
Osiris ...but not my eternal *love*. Hat-Em-Akhet  
*died* in the era that my own body first perished.  
But her soul must still live. I know ... for  
I have felt HAT-EM-AKHET Hat-Em-Akhet's  
familiar touch. Tell me, then...what must I do  
to be one again with my Princess.

ISIS

(REVERB on voice)

First, you must find the host body that now  
harbors her long-buried spirit. And then ...

RAMSAY

(expectantly)

Yes?

(CONTINUED)

OSIRIS

(REVERB on voice)

Then, although my amulet makes your powers even *greater*...

(Ramsay fingers the amulet)

...you must *strengthen them more* in order to summon the Princess' immortal spirit through the corridors of time.

RAMSAY

Strengthen them *more*?

ISIS

(REVERB on voice)

By securing young beauties ...

OSIRIS

And, in the heat of their passion, stealing from them -- with a *kiss* -- their immortal "*kas*," as you stole that of your Nubian.

RAMSAY

Their "*kas*." And then?

OSIRIS

(REVERB on voice)

Accomplish *those* tasks ... and then we will reveal the *last* thing you must do ...

Osiris and Isis vanish (EFFECT). A strange look appears on Ramsay's face as she gets an idea, and CAMERA PUSHES IN TIGHT on her.

CUT TO:

43. EXT. COLLEGE BUILDING – DAY

CAMERA SLOWLY PUSHES IN on the building, students walking in and out.

44. INT. COLLEGE BUILDING – HALLWAY –ANA (TRACKING SHOT) – DAY

CAMERA TRACKS with Ana as she walks through the corridor, passing other students, and comes to a closed lecture-hall door. Sign on door: "History Department."

(CONTINUED)

CARTER (O.S.)

(from behind door)

And although I just “know” you’d all prefer  
picking up where we left off yesterday  
in the Crimean War ...

STUDENTS

(AD-LIBBED disapproval)

Ana opens the door and walks into the lecture hall.

45. INT. COLLEGE BUILDING – LECTURE HALL – ON ANA – DAY

Ana ENTERS the lecture hall, CAMERA FOLLOWING her, as --

CARTER (O.S.)

I thought, given all the news over yesterday’s  
robbery, we’d talk about something I think  
might be more timely...and interesting ...  
namely, Egyptian *mummies*.

The hall is crowded with STUDENTS in their early 20s, many of them attractive females. Seated near the front rows are Shiva, Carrie and Jeannette. As Ana nears the front row, we bring INTO FRAME Carter, whose back is to the class as, saying his last word, he writes “Mummies” on the blackboard in big chalk letters.

MISC. STUDENTS

(AD-LIBS of approval)

STUDENT #1

You gonna tell us about King Rootin-Tootin’,  
Professor ...

STUDENT #2

Or his wife, Queen Hotsy-Totsy?

Frowning, Carter turns and notices Ana walking toward an empty seat in the front row, off to the side. Carter and Ana make contact and exchange subtle smiles. Also seated in the front row, more toward the middle, are sexy coeds HELENA STRAND and YVONNE LA BELLE, both obviously with a crush on Carter, sitting provocatively, wearing tight blouses and short skirts, trying to get his attention. Trying to avoid eye contact with Helena and Yvonne, Carter goes about his lecture, pacing the front of the room.

(CONTINUED)

CARTER

The ancient Egyptians firmly believed in life after death ... of the *spirit* in the afterworld ... but also the *physical body*. They believed that, at birth, a *ka* ...  
 (writes "ka" on blackboard)  
 ... was also born.

As he speaks, the students are fascinated by Carter. Ana reacts with interest and pride. Helena partially unbuttons her blouse buttons. Yvonne crosses legs, hikes up her skirt.

YVONNE

You mean, like a soul?

CARTER

(ignoring Helena's flirtation)  
 Not a soul, Yvonne. More of an alter ego or invisible twin. This *ka*, then, remained in the body throughout life. And, upon death, the *ka* waited in the afterlife...to be reunited with the body.

Helena aggressively raises a hand, getting Carter's attention.

HELENA

Didn't they take out the brain...and heart... before they wrapped the body up?

CARTER

I hadn't planned on getting too *graphic*, Helena...especially so close to lunch. But yes, the embalmers removed the internal organs... and put them in containers called *canopic jars*. Then the body was dried ... anointed, stuffed, and finally wrapped.

(CONTINUED)

SHIVA

What about all those old stories about  
curses and mummies coming back to life?

CARTER

I'm afraid that only happens in the movies.

CUT TO:

46. EXT. COLLEGE BUILDING – LOW ANGLE - DAY

Ramsay, seen from behind and wearing sexy modern clothes (not yet identifiable), steps INTO FRAME and walks confidently toward the college building.

CUT TO:

47. INT. COLLEGE BUILDING – LECTURE HALL – DAY

Continuing as the students pay attention to Carter. As he speaks, Ramsay ENTERS the lecture hall, noticed by almost everyone, and stands in the back of the room.

CARTER

Well, I think that's enough about mummies  
for one session. I'll see you all next week. And  
remember, your research papers are due next  
month, and some of you haven't picked a topic yet.

HELENA

I'm having a hard time coming up with a  
topic, Professor. Maybe you can make  
some "suggestions"?

CARTER

Uh, yes, maybe ...

As he reacts to Yvonne, the students get up to leave.

SHIVA/CARRIE/JEANNETTE  
(AD-LIB "GOOD-BYES" to Carter)

Smiling at Carter, Shiva, Carrie and Jeannette turn and start to walk out, swinging their rears to get Carter's attention. Carter shakes his head and forces himself to look away as the coeds depart. Helena and Yvonne also give Carter a last smile, then get up. As the class exits, Ramsay starts to make her way toward the front of the room, taking note of

(CONTINUED)

Helena and Yvonne. Ana stands, Carter walks over to Ana, holds her wrists.

CARTER

(disappointed)

You almost missed my lecture.

ANA

Sorry. Lost in the past, I'm afraid. It was ancient Egypt, though.

CARTER

(cheering up)

Excellent. Doing anything for lunch, "Ms. Harwa"?

ANA

I thought we were having dinner tonight, "Professor Moore."

CARTER

But that's hours from now. And talking about mummies always makes me *hungry*.

ANA

All right. But let me check my make-up first, okay?

Ana turns and EXITS through the front door. Ramsay walks toward Carter, not yet seeing Ana's face as she EXITS the room.

CUT TO:

48. INT. COLLEGE BUILDING – 1<sup>ST</sup> FLOOR CORRIDOR - SHIVA, CARRIE & JEANNETTE – DAY

As Shiva, Carrie, Jeannette walk toward the entrance, Shiva again showing herself off –

SHIVA

(showing herself off)

You think he noticed us?

JANNETTE

If he didn't, everybody else *did*.

Shiva, Carrie & Jeannette EXIT the building.

CUT TO:

49. INT. COLLEGE BUILDING – LECTURE HALL – DAY

Ramsay slowly walks up to Carter at the front of the room.

RAMSAY

Er, excuse me, Professor ...*Moore*? I'm sorry I missed your lecture. But I'm sure it must have been fascinating.

CARTER

Thank-you. Sorry, but ...?

RAMSAY

I'm just ... what's the word ... "auditing" today. I've heard about you, professor, and thought I'd see if I might want to take this course next semester.

CARTER

Oh, interested in ancient history?

RAMSAY

To me, it's ... "alive"...especially the history of Egypt. I'm Ramsay...Ramsay Amun.  
(offers him her hand)

CARTER

Amun. You're Egyptian?

Ana re-enters the room. Smiling, Carter takes Ramsay's hand and clasps it, reacts as if it feels strange. She smiles and nods, then notices Carter's reaction to her hand.

RAMSAY

Please forgive my cold hand. But you know what they say about "cold hands, and warm ..."

ANA

Did I hear someone say something about being Egyptian?

(CONTINUED)

Releasing her hand, Carter smiles. Ramsay instantly recognizes Ana and tries not to show her surprise as Ana walks across the room toward her. Carter introduces Ana.

CARTER  
 (introducing Ana)  
 Ms. Amun? This is one of my students,  
 Ana Harwa. Ana is Egyptian, too.

Immediately there is an attraction between Ana and Ramsay, and although Ramsay is confident about who Ana is, Ana is confused.

ANA  
 Do I ... know you from someplace,  
 Ms. Amun?

Ana extends her hand to Ramsay. They shake, Ana not reacting to her coldness.

RAMSAY  
 Ramsay, please. You know, I also have  
 the feeling that we've met before ... maybe  
 long ago.

ANA  
 I feel the same.

RAMSAY  
 Are you...doing anything for lunch?

Ana looks almost imploringly at Carter, who shrugs, then nods –

CARTER  
 I ...I'll see you this evening.

Ana smiles back and the two women, like old friends, walk off together, Ramsay placing her hand on Ana's shoulder and guiding her toward the back door of the room. CAMERA PANS and PUSHES IN on Carter, watching them go, curious and perplexed.

CUT TO:

50. EXT. RESTAURANT – ON WAITRESS – DAY

The outdoor eating area of a campus restaurant. CAMERA FOLLOWS a sexy waitress carrying a coffee pot out of the restaurant building –

(CONTINUED)

ANA (O.S.)

I think this is much nicer than than the college cafeteria, don't you, Ramsay?

-- and up to a table where Ana and Ramsay are sitting at a table having coffee. Ana still almost recognizes Ramsay, but isn't certain. Ramsay stays cool and in control of the situation. There's a mutual attraction between the two women, although Ramsay is more overt about it than Ana. Ramsay is really enjoying her coffee, finishes it.

ANA

And the coffee here is especially good.

RAMSAY

(sees her cup is empty)

Indeed it is. I can honestly say I never had anything quite like it before.

WAITRESS

Care for another refill?

Ramsay nods and smiles at the waitress, who refills her cup, then EXITS FRAME. Ramsay sips the coffee, savoring it.

RAMSAY

(then, suggestively)

Very *stimulating*, isn't it?

Ana nods coyly, smiles, then looks more intently at Ramsay's face, into her eyes. Ramsay continues to drink her coffee as she speaks.

RAMSAY (CONT.)

Something the matter, Ana?

ANA

I'm just trying to remember where we may have met?

FLASH CUTS:

51. VARIOUS QUI CK REPEAT CUTS OF ANCIENT EGYPT – DAY OR NIGHT

Images of pyramids, Sphinx, Egyptian art, etc. [STOCK?]. Accompany fast CUTS with loud SOUND FX.

(CONTINUED)

52. EXT. RESTAURANT – ANA & RAMSAY – BACK TO SCENE – DAY

Ana and Ramsay having coffee, Ana confused, Ramsay subtly smiling.

RAMSAY

I'm sure you'll remember ... later.

ANA

Weird. Something about you makes me think of ...

RAMSAY

Egypt?

Ana nods, puzzled.

RAMSAY (CONT.)

I have that effect on people ... especially those with the blood of the Pharaohs flowing through their veins.

ANA

“Blood of the Pharaohs?”

Ramsay finishes her coffee. Before Ramsay can respond, the waitress ENTERS FRAME with more coffee.

WAITRESS

More coffee for you ladies?

ANA

No thank-you.

RAMSAY

Indeed!

The waitress refills Ramsay's cup, then EXITS FRAME, as Ramsay seizes upon the opportunity to change the subject.

RAMSAY

Tell me, Ana ... this Professor Moore.  
Are you and he ... lovers?

(CONTINUED)

ANA

(surprised at her bluntness)

Well, I ... hmmm ... I *thought* I was in love with Carter. God only knows, he's wonderful ... good-looking ... stable. But lately there's been something holding me back.

CLOSER, Ramsay clasps Ana's hand.

RAMSAY

Maybe he's not the right one for you, Ana.

ANA

I don't ... understand.

CAMERA PUSHES IN TIGHT on Ramsay's face, as –

RAMSAY

Maybe ... you should surrender your body ... your spirit ... your *heart* ... to someone who deserves you more than he.

CLOSER, Ana seriously thinks over what Ramsay has just said.

CUT TO:

53. EXT. RESTAURANT – MEDIUM SHOT - WAITRESS – DAY

The waitress picks up money from the table and starts wiping off the table, as CAMERA PULLS BACK to include Ramsay and Ana walking toward Ana's parked car.

ANA

We'll have to do this again some time.

RAMSAY

(smiles)

Soon, Ana. Oh, I forgot. I thought you might like to have this.

Ramsay hands Ana an amulet of Osiris on a delicate golden chain. Ana looks at it as if it has some strange meaning for her she doesn't understand.

(CONTINUED)

ANA

Osiris ... the Egyptian god who conquered death.

RAMSAY

It's thousands of years old...17<sup>th</sup> Dynasty.

ANA

I'll treasure it. Always.

RAMSAY

I'm sure you will.

ANA

("snaps out of it")

Can I drive you home?

RAMSAY

No thanks. I still have some "research" to do.

Ana smiles and nods. They get into the car as they finish talking. Ana STARTS the ENGINE. They drive away OUT OF FRAME.

CUT TO:

54. INT. COLLEGE BUILDING – HALLWAY – HELENA & YVONNE – DAY

Helena and Yvonne are walking down the hallway carrying books, both anxious. They stop at the closed door to the lecture hall, wait in anticipation, then open the door --

HELENA & YVONNE

Dr. Carter?

-- revealing Carter sitting at his desk going through some class papers. He looks up at the two young women and smiles as they enter the lecture hall.

55. INT. COLLEGE BUILDING – LECTURE HALL – DAY

Carter looks up as Helena & Yvonne ENTER, Yvonne CLOSING the door behind her and casually LOCKING it. Both women are in a sexy mood. They approach Carter.

HELENA & YVONNE

(Ad-libbed GREETINGS)

(CONTINUED)

CARTER

So – how may I help you ladies this afternoon? I hope you’ve finally settled on a topic for your papers. It counts as a big part of your grade, you know – and neither of you are anywhere even near a “C.”

YVONNE

(sexy tone)

Oh, I’m a “double C.”

CARTER

(reacts with a start, stands)

Huh?

HELENA

(sexy tone)

Actually, Professor Moore ...

YVONNE

“Carter” ...

As they speak, they walk around Carter, Helena taking his hand, Yvonne pressing his shoulders to guide him back onto his chair. Carter is surprised and confused.

HELENA

That’s what we’re here to ... “discuss.”

CARTER

I don’t ... understand?

Helena sits herself atop Carter’s desk, crossing her legs to show off her legs, as Yvonne, still behind Carter, massages his shoulders.

HELENA

Helena and I have been trying ... very “hard” ...to decide on a topic...But we just haven’t been able to...“come up” with anything that *interests* us.

As they speak, both of them slowly open their blouses, no bras underneath, exposing their breasts. Carter, kind of like a nervous Cary Grant, is amazed, not knowing what to do.

(CONTINUED)

YVONNE

We thought that maybe *you* could ...y’know,  
“suggest” something for us to do ...

HELENA

Something we’d *all* find more...“fun” than  
writing some stuffy old research paper.

Helena gets off the desk and the two women come onto Carter, touching his face, kissing him, starting to unbutton his shirt and rub his chest. All the while he tries to resist them.

CARTER

Helena ... Yvonne ... listen, we could all  
get in a lot of trouble for ...

HELENA

What’s the matter, “Carter”?

YVONNE

Don’t you *like* us?

CARTER

(getting worked up)

*Like* you? Of course, I like you, but that’s  
not the ...

YVONNE

Don’t you find us...sexy? Or don’t you  
like...*girls*?

CARTER

No. I mean, of course I...I mean...

HELENA

We like *each other*, too, Carter?

They start kissing one another sensuously in front of him.

YVONNE

The *three* of us could have a *lot* of –

They kiss him. He finally responds, but only briefly, then keeps struggling to resist.

(CONTINUED)

CARTER

Listen, I'm in a committed relationship  
... sort of ...

YVONNE

With who? That hot *assistant* of yours?

CARTER

Not Tina. I mean, yes, she's my ...  
assistant, but ...

56. INT. COLLEGE BUILDING – HALLWAY – TINA – DAY

Tina walks down the hall carrying a couple books. She pauses at the door. She casually tries to open it, *RATTLING* the doorknob, then reacts with surprise to find the door locked. Puzzled, she *KNOCKS* on the door.

TINA

Carter ... are you in there?  
(pauses, *KNOCKS* again)

57. INT. COLLEGE BUILDING – LECTURE HALL – DAY

Carter, Helena and Yvonne react with a start to the o.s. *KNOCKING* at the door and *RATTLING* of the doorknob. Immediately all nervously and quickly start buttoning up their shirts, Carter standing, everyone trying to look calm and dignified.

CARTER

(sotto voice)  
Just get those topics ... and we'll pretend  
this never happened, okay?

Carter, still composing himself, rushes to the door and *UNLOCKS* it, letting in Tina. Tina looks around curiously, suspiciously noting the two young women.

CARTER (CONT.)

Ladies...

HELENA & YVONNE

(Ad-libbed GOOD-BYES)

TINA

(facetiously, to Carter)  
Discussing research papers, "Professor"?

(CONTINUED)

CARTER

Uh, actually, we *were*. Uh, sort of...

Tina reacts suspiciously to Carter's comment.

CUT TO:

58. INT. COLLEGE BUILDING – 1<sup>ST</sup> FLOOR CORRIDOR – HELENA & YVONNE – DAY

CAMERA TRACKS as Helena and Yvonne walk down the corridor.

HELENA

Well ... it was worth a try, I guess.  
I'll stop off at the library and pick up  
some books. Maybe they'll give us some  
ideas for our papers.

YVONNE

Are you gonna be home tonight?

HELENA

(smiles suggestively)  
Pick up some vino on your way over.  
I've still got a lot of energy pent up inside  
me that's just begging to be let out.

YVONNE

(smiles suggestively)  
You got it, girl.

Helena and Yvonne briefly clasp hands. CAMERA STOPS TRACKING as they part, each walking off in a different direction and OUT OF FRAME, revealing Ramsay standing alone in the b.g. watching them go.

CLOSER, a sinister smile appears on Ramsay's face.

DISSOLVE TO:

59. EXT. THEATRE – LOW ANGLE –MARQUEE – NIGHT

CAMERA PUSHING IN TIGHTER on marquee.

(CONTINUED)

## 60. INT. THEATRE – HIGH ANGLE - RAMSAY &amp; CHUCK - NIGHT

(Dick's corpse no longer on premises.) CAMERA PUSHES IN on Ramsay and Chuck, she lying on Ana's old chaise, he fanning her with a large plume. She reaches over for a coffee cup (ESTABLISH "Mr. Coffee" type coffee maker nearby), sips, then --

RAMSAY

Nep...tem...nada...ramna...zomm...  
Kra...nep...to...hep...na...rama...ka...  
(etc., AD-LIBBING)

-- CAMERA MOVING IN TIGHT on her eyes, and we hear EGYPTIAN MUSIC gradually getting louder (to continue through next SCENE), we --

SLOW "FX" DISSOLVE TO:

## 61. EXT. PALACE – THREE-SHOT - HANDMAIDENS - [FLASHBACK; HAND-HELD] – DAY OR NIGHT

CAMERA PULLS BACK from a TIGHT SHOT of the handmaidens, to reveal them dancing in front of Nubians (not Captain) standing guard, as we go into a ...

DANCE SEQUENCE, with MANY SHOTS, as dance becomes more sexy and frenzied [TO BE CHOREOGRAPHED], SHOTS DISSOLVING THROUGH each other, some in "STRANGE" ANGLES. Maybe some of the dancers, as their dancing get more sensual, engage in some light kissing and touching of one another.

SLOW "FX" DISSOLVE TO:

## 62. INT. THEATRE – STAGE – TWO-SHOT - RAMSAY &amp; CHUCK - NIGHT

Ramsay finishes her coffee, stands, steps away from Chuck.

FLASH CUTS:

63. VARIOUS QUI CK REPEAT CUTS OF HELENA & YVONNE

Outside on the campus, as Ramsay last saw them.

## 64. INT. THEATRE – STAGE – CLOSE ON RAMSAY – NIGHT

PULL BACK as Ramsay smiles evilly. She turns to Chuck and extends her hands.

RAMSAY

Come to mummy, my ebony one ...  
I have plans.

DISSOLVE TO:

65. EXT. ANA'S HOUSE – NIGHT

Carter's car drives INTO FRAME and, CAMERA FOLLOWING, pulls up in front of Ana's house. Carter, wearing modest-priced, casual clothes, gets out and walks briskly up to the building. Smiling, he RINGS the DOORBELL, waits impatiently. After several seconds, the door opens and Ana, standing in the vestibule wearing a sexy teddy, opens the door, a bit "distant." In her hand is the book about Egypt. Worn around her neck is the Osiris amulet. Carter is surprised. Ana is "cold and distant."

CARTER

*Whoa!* I don't think *that's* going to pass the restaurant's dress code.

ANA

Good evening, Carter.

66. INT. ANA'S HOUSE – VESTIBULE - NIGHT

Ana turns her back to Carter and steps into the living-room. Carter follows her inside, puts his arms around her from behind, nudges his face against hers, embraces her breasts. As he talks, one hand inadvertently moves up and fingers the amulets, ignores it.

CARTER

As good as this feels, we'd better save this for later. Our reservations are for a half hour from now.

Holding the book, Ana emphatically pushes Carter's hands away, steps away from him.

ANA

I'm sorry, Carter. I meant to call you, but I kind of lost track of the time. I can't go to dinner with you tonight.

CARTER

(surprised, disappointed)  
Can't --?

ANA

(turning to face him)  
I'm not...feeling too well tonight. I've had a lot on my mind, lately. Please try

(CONTINUED)

to understand. And please ... don't touch me like ... that?

CARTER

Like? But we've made love *countless* times. Ana, is something wrong? You've been acting kind of strange ever since ... we opened that coffin. If I can help you with ...

ANA

It's something I have to work out by myself.

CARTER

(defeated, exasperated)

A raincheck for tomorrow?

ANA

Maybe. It depends on how I feel.

Carter walks up to Ana, turns her around to face him, then kisses her, she barely responding. They part and he realizes that she's somehow "changed." He notices and fingers the amulet.

CARTER

Something new?

ANA

Something very...*old*.

Carter nods and slowly backs into the vestibule, Ana turning her back TO CAMERA and CLOSING the door after him. CAMERA PUSHES IN as she smiles.

67. EXT. ANA'S HOUSE - CARTER – NIGHT

He pauses, confused, indecisive, dejected, is about to knock again, when he finally turns and walks back to his car, CAMERA FOLLOWING as he gets in, STARTS the engine and drives off OUT OF FRAME.

DISSOLVE TO:

68. EXT. LOW ANGLE - HELENA'S HOUSE (ESTABLISHING SHOT) – NIGHT

CAMERA PUSHES IN toward an upstairs bedroom window.

(CONTINUED)

YVONNE (O.S.)

I still think we should write something  
about mummies.

69. INT. HELENA'S HOUSE – CLOSE ON TV SET – NIGHT

TV showing an old "MUMMY MOVIE." CAMERA PANS AWAY from the TV, across a bed on which are strewn various publications on ancient history (including Egyptian), to STOP on Helena and Yvonne, sitting on the floor near the bed in sexy casual clothes, eating pizza, drinking wine as they go through publications. Both are somewhat tipsy.

YVONNE (CONT.)

At least they're kinda "cool."

HELENA

I'm getting so dingy over all this crap, I  
can't tell a dynasty from a dinosaur. Well,  
we've got to come up with *something*  
fast. And I really need to pass this course.

YVONNE

Tell me about it. My current GPA really sucks.

HELENA

And this wine isn't helping me... think.  
(GIGGLES)

YVONNE

Agreed, "my dear." So I suggest we take a  
break and "go with the flow."

Speaking, Yvonne reaches for the wine bottle, pours some more for Helena and then herself, then sips hers –

YVONNE (CONT.)

(starting to slur her words)

Ah, yes! Very good suggestion. Y'know,  
sweetie, it's really too bad about that  
stuffy Professor Moore. He's *soooo* cute.  
Just think of what he's missing!

HELENA

(slurring her words)

His loss, babe ... *big* time.

(CONTINUED)

Yvonne pushes aside the pizza and books and moves closer to Helena, Helena instantly responding. They finish their wine, then set aside their glasses and start undressing each other, each bit of action DISSOLVING INTO the next. Almost naked, they embrace, kiss and lie down on the floor, grabbing some grapes lying nearby. CAMERA finally PANNING AWAY to the empty wine glasses and “Egyptian” publications.

DISSOLVE TO:

70. INT. THEATRE – STAGE – RAMSAY & CHUCK – NIGHT

Ramsay (in Egyptian garb) holds an ornate Egyptian goblet in one hand, a black-bladed embalming knife in the other. There is a strange liquid in the goblet. Chuck raises his arm obediently and stiffly over the goblet. Ramsay raises the knife ...

CLOSER, she cuts his unmoving hand and lets the blood drop into the goblet (GAG). He feels no pain. The liquid in the goblet begins to smoke.

DISSOLVE TO:

71. INT. HELENA’S HOUSE – HELENA & YVONNE – NIGHT

Now naked, they make love [TO BE CHOREOGRAPHED] on the floor, kissing, licking, fondling each other, etc., sensuously using the grapes in their love-making.

DISSOLVE TO:

72. INT. THEATRE – STAGE - CLOSE ON GOBLET – NIGHT

SUPERIMPOSED onto the smoking liquid is a SCENE of Helena and Yvonne making love.

WIDER, a delighted Ramsay (in Sorceress garb) looks into the goblet. In the b.g. Chuck stands attentively. She walks to the hanging mask of Osiris, looks up toward it.

RAMSAY

(with awe and reverence)

O mighty Osiris and Isis, whose wrath  
can shatter the pyramids, I have found  
the mortal vessel that will soon  
contain the soul of my time-lost love.  
Now, as you have instructed me, I shall  
*strengthen* my powers ... so that I might  
finally summon that spirit through the  
veils of time.

(CONTINUED)

The mask's 3<sup>rd</sup> eye magically glows (EFFECT). Ramsay steps away from Chuck, closes her eyes, holds out the Osiris amulet.

RAMSAY (CONT.)

O mighty Osiris and Isis, once more grant  
me the power to *transcend space* ... to  
bear me where I must go to achieve  
my sacred goal!

As she concentrates, the amulet glows (EFFECT), then a strange magical light (EFFECT) envelops her entire body, remaining there for several seconds, then finally fades away, Ramsay having completely vanished (EFFECT) from sight.

DISSOLVE TO:

73. INT. HELENA'S HOUSE – HELENA & YVONNE – NIGHT

Love scene between Helena & Yvonne continuing as before. About 15 seconds of this pass. Them, as the two women get more and more sexually aroused –

RAMSAY (VO)

(REVERB on voice)

You were saying something about ...  
*mummies?*

Though still aroused, Helena & Yvonne suddenly stop their lovemaking, react with starts to the o.s. voice. Then they look at each other, puzzled, too tipsy to be afraid. They get up off the floor and react to –

RAMSAY (VO, CONT.)

(REVERB on voice)

I can tell you more about *them* than you  
could ever learn from those books ... in  
*a lifetime.*

Suddenly, from o.s., a bright magical light issues INTO FRAME and bathes Helena and Yvonne (EFFECT). They react, look up, partially shielding their eyes.

In the entranceway to the bedroom, the light (EFFECT) condenses and, as it fades, Ramsay appears (EFFECT) from it (in Sorceress garb), smiling evilly.

RAMSAY (CONT.)

Of course, *some* lifetimes can be *so* brief.

(CONTINUED)

Helena & Yvonne are amazed as Ramsay slowly walks toward them, seducing them, guiding them down on the bed. Ramsay holds them, kisses their breasts, the women reacting with delight. As the love-making starts and they get more aroused, we –

DISSOLVE TO:

74. INT. HELENA'S HOUSE – RAMSAY, HELENA & YVONNE – NIGHT

As Ramsay (naked now, except for Ramsay's Osiris amulet), Helena & Yvonne make love (TO BE CHOREOGRAPHED) on the bed. And, as they near the climax of their sexual escapade, they say between kisses --

HELENA

(dreamily, slurring words)

Who ... are you?

YVONNE

(dreamily, slurring words)

What do you ... want?

RAMSAY

Not much, my darlings ... only your *kas*.

HELENA

Our *kas*? Didn't ... Dr. Moore say ... something about...?

As Ramsay sensuously kisses Helena and then Yvonne. Each time they glow (EFFECT), followed by Ramsay glowing (FLASH-CUT EFFECTS), as she drains away their "*kas*."

CLOSE ON the TV, the "old mummy movie" continuing.

FADE OUT/FADE IN:

75. INT. COLLEGE BUILDING – DR. HARWA'S OFFICE – ON CARTER – DAY

Carter KNOCKS on the wall and enters.

CARTER

Any news on the robbery, doctor?

PAN as Carter approaches Dr. Harwa, worried about something, standing at a filing rifling through files. He SHUTS the door and reacts to Carter.

(CONTINUED)

DR. HARWA

Good thing I had the foresight to bring at least *some* of the collected items here ...for preliminary study.

Carter looks around to see more Egyptian artifacts displayed, including the canopic jar with the udjat.

CARTER

Sure. That way the thieves didn't get everything.

DR. HARWA

But it's what they *didn't* get that has me most concerned.

Harwa walks to the canopic jar, next to which is an ancient papyrus scroll. He reverently takes down the scroll and walks back to the desk. Carter is interested.

DR. HARWA (CONT.)

(motions for Carter to sit)

Please ...

Both men sit down, Dr. Harwa behind his desk, Carter in a chair in front of the desk. Dr. Harwa unrolls the scroll atop his desk and Carter moves in closer to see it. Dr. Harwa turns the scroll around so that Carter can examine it right-side up.

(CONTINUED)

DR. HARWA (CONT.)

This scroll, which I found buried along with the mummy of Hor-Shep-Suth, tells a most tragic ... and fantastic tale. A tale of black wizardry, pure evil, and forbidden love.

CAMERA PUSHES IN TIGHT on the scroll, revealing in Egyptian hieroglyphics the story Dr. Harwa is about to relate.

DR. HARWA (CONT., O.S.)

Let your imagination soar, Carter ... back to Egypt ... as it existed some three thousand years ago ...

“FX” DISSOLVE TO:

76. EXT. PALACE – WIDE SHOT (ESTABLISHING/MATTE PAINTING) – HANDMAIDENS - [FLASHBACK SEQUENCE] – DAY

A beautiful, expansive, idyllic SCENE, wherein all the handmaidens are lounging around fanning themselves, brushing their hair, brushing each other’s hair, etc. In the b.g. we see the wonders of Ancient Egypt (e.g., the Pyramids).

DR. HARWA (VO)

... back to a world ruled by magic and a pantheon of timeless gods, some good ... others evil ...

DISSOLVE TO:

77. EXT. PALACE – POOL - HANDMAIDENS – DAY

CAMERA PANNING across the handmaidens, sitting around or playing in the pool, washing themselves, washing each other, brushing their hair, etc.

DR. HARWA (VO, CONT.)

An ancient world of extraordinary beauty...a world of love and of hate.

DISSOLVE TO:

78. EXT. PALACE – WIDE ON HANDMAIDENS – DAY

(CONTINUED)

(In a scene resembling the famous one from “*Cleopatra*”) CAMERA PULLS BACK with the handmaidens as they walk toward what had been her tent, but is now open, revealing Ana lying face down naked on a chaise, only part of her rear and legs covered by a royal sheet, her eyes shut, wearing the smaller Osiris amulet. One of her handmaidens fans her with a large plume. The other handmaidens, standing nearby, hold ornate containers. Nearby is a beautiful pool. Handmaidens pull away the sheet, revealing Ana’s backside.

DR. HARWA (VO, CONT.)

There the beautiful Princess Hat-Em-Akhet,  
the only daughter of the Pharaoh, lived in  
wealth and luxury.

The handmaidens holding containers walk to Ana’s table and sponge-bathe her back, butt and legs with oils or perfumes from the containers, Ana loving the experience.

DR. HARWA (VO, CONT.)

The Pharaoh had hoped that, someday,  
his daughter would marry a courageous man  
of royal blood, thereby continuing the royal  
bloodline. Unfortunately for him, the Princess  
had no interest in any of her *male* suitors ...

Handmaidens step aside as Ana looks up, CAMERA PANNING to include Ramsay, wearing her familiar garb, smiling and walking slowly toward the table.

DR. HARWA (VO, CONT.)

Indeed, the Princess had eyes only for  
Hor-Shep-Sut ... a sorceress in the service  
of the god Osiris ... an evil woman possessing  
vast powers of the darkest magic.

Ana starts to get up from the table, revealing her naked frontside, offering her hand to Ramsay. CAMERA FOLLOWS as they walk, hand in hand, toward the pool.

DISSOLVE TO:

79. EXT. PALACE –POOL – ANA & RAMSAY – DAY

Both naked, Ana & Ramsay step about hip-deep into the water, the handmaidens standing watching them from the b.g. and smiling. As Ana & Ramsay enter the water, they begin to kiss one another, fondle each other’s breasts, etc. [to be CHOREOGRAPHED], individual SHOTS DISSOLVING THROUGH each other.

(CONTINUED)

DR. HARWA (VO, CONT.)

In truth, Hor-Shep-Sut loved Hat-Em-Akhet as much as the Princess loved her ... and they consummated that love many times over ... It was a love that would become the stuff of legend ...

DISSOLVE TO:

81. EXT. "EGYPTIAN THEATRE" – NUBIAN CAPTAIN & NUBIANS – DAY

The Nubian Captain rapidly leads his Nubians, all frowning, across the patio, CAMERA TRACKING BACK with them.

DR. HARWA (VO, CONT.)

However, such an affair could hardly be kept secret from the Pharaoh...And finally, he could no longer tolerate what was happening within his own royal palace.

DISSOLVE TO:

82. EXT. PALACE – ON HANDMAIDENS – DAY

Handmaidens are smiling as they watch the o.s. love-making. Suddenly they react with fear to o.s. CAMERA PANS to reveal the Nubian Captain standing menacingly at the "patio pillars," holding the udjat (seen in Harwa's office). He marches toward the pool area, followed by the other Nubians, CAMERA FOLLOWING them. The Captain steps aside, brandishes the udjat which Ramsay fears, as the Nubians brutally shove the handmaidens aside, the handmaidens fearfully retreating to the background. The two lovers react with a start, Ana terrified. The Nubians reach down and grab Ramsay, one tearing off her Osiris amulet, the others pulling her forcibly out of the pool.

DR. HARWA (VO, CONT.)

The Pharaoh's Nubians worked quickly and efficiently, preventing the Sorceress from using her mystic amulet of Osiris to conjure up some defensive spell ...

Handmaidens huddle around Ana, fearfully watching the Nubians, with the Nubian Captain in the lead, forcibly taking Ramsay away.

DR. HARWA (VO, CONT.)

Without even a trial, Hor-Shep-Sut was already damned ... for daring to engage one of royal blood in so forbidden and illicit an affair.

DISSOLVE TO:

83. INT. EMBALMER'S TENT – ON EMBALMER – DAY OR NIGHT

A sinister Egyptian EMBALMER, holding something out of view, stands watching something occurring o.s. Standing in the b.g., observing and holding the canopic jar (same as in Harwa's office) is Nubian Captain holding out the udjat

DR. HARWA (VO, CONT.)

For her crime, Hor-Shep-Sut was turned over to the royal embalmer ... to suffer the most terrible punishment the Pharaoh could devise ...

Embalmer steps forward, as CAMERA PULLS BACK to a HIGH ANGLE, revealing the naked Ramsay held down atop an embalming table by four Nubians. Ramsay squirms futilely to get free. Embalmer brings INTO VIEW the Osiris mask, brings it to Ramsay.

DR. HARWA (VO, CONT.)

As an *added* punishment, a mask in the image of Osiris was affixed to her face ...

84. INT. EMBALMER'S TENT – LOW ANGLE ON EMBALMER & NUBIANS (RAMSAY'S POV) – DAY OR NIGHT

Loud MUSICAL CRESCENDO, as Embalmer brings the mask INTO FRAME, then down TOWARD CAMERA, the spikes on its inner side showing ominously.

DR. HARWA (VO, CONT.)

To trap her evil spirit inside her body ...

85. INT. EMBALMER'S TENT – CLOSE ON RAMSAY'S FACE & NUBIANS – DAY OR NIGHT

Embalmer's hands bring the mask INTO FRAME and press it hard over her horrified face, securing it on. The eyeholes fill with blood.

DR. HARWA (VO, CONT.)

Thereby preventing its flight to the Afterworld and ever knowing eternal rest.

DISSOLVE TO:

86. INT. EMBALMER'S TENT – LOW ANGLE ON EMBALMER & NUBIANS  
(RAMSAY'S POV) – DAY OR NIGHT

Embalmer scowls, then raises high a black-bladed (obsidian) embalmer's knife and dramatically brings it down TOWARD CAMERA and the o.s. Ramsay.

DR. HARWA (VO, CONT.)

It was decreed that, while the Sorceress  
*yet lived*, only *one* of her internal organs  
would be removed ...

87. INT. EMBALMER'S TENT – EMBALMER, RAMSAY & NUBIANS - DAY OR  
NIGHT

Embalmer brings the knife down. The knife touches Ramsay's chest and (out of view) CUTS INTO it. Ramsay's hand clenches into a fist as she feels the pain, then goes limp. The Nubians react with horror as they watch what is happening to Ramsay.

88. INT. EMBALMER'S TENT – EMBALMER'S HANDS (RAMSAY'S POV) – DAY  
OR NIGHT

Embalmer's hands cut the o.s. Ramsay, blood SPURTING, then lift INTO FRAME Ramsay's blood-dripping still-beating heart.

DR. HARWA (VO, CONT.)

... her most vile heart ...

89. INT. EMBALMER'S TENT – EMBALMER & NUBIANS

FOLLOW as the Embalmer walks to where the Nubian Captain waits with the jar. Embalmer places the heart inside the jar.

DR. HARWA (VO, CONT.)

... to remain forever stored within  
a "canopic jar."

DISSOLVE TO:

90. INT. EMBALMER'S TENT – HIGH ANGLE – RAMSAY, EMBALMER &  
NUBIANS - DAY OR NIGHT

Embalmer wraps Ramsay's masked corpse – now clearly wearing Osiris amulet again -- in linen bandages as Nubians hold her and Nubian Captain watches from the b.g.

(CONTINUED)

DR. HARWA (VO, CONT.)

Then her body was swathed in the  
traditional linen bandages ...

DISSOLVE TO:

91. EXT. "EGYPTIAN THEATRE" – EMBALMER, NUBIANS & "MUMMY" - DAY

CAMERA TRACKS BACK as the Embalmer, holding the Osiris amulet, leads the way as, led by the Nubian Captain (holding the udjat), the Nubians carry the masked mummy across the patio, bringing INTO FRAME the closed mummy case. The Nubian Captain opens the coffin and the Embalmer supervises, as the Nubians set the mummy inside the coffin. The Nubian Captain closes the coffin lid. Then everyone EXITS FRAME as CAMERA PUSHES IN TIGHT on the coffin lid.

DR. HARWA (VO, CONT.)

As a final insult, they placed her without  
ceremony inside a coffin ... and then buried  
her in an unmarked tomb, where she remained  
until I discovered her...three thousand years later.

"FX" DISSOLVE TO:

92. INT. COLLEGE BUILDING – DR. HARWA'S OFFICE – CLOSE ON SCROLL –  
DAY

On the scroll as before. CAMERA PULLS BACK as –

CARTER (O.S.)

(amazed)

A fantastic story, doctor But that's all  
it is. Fantasy.

-- to Carter and Dr. Harwa still seated as before.

DR. HARWA

Are you so certain, Carter?

CARTER

Dr. Harwa, with all due respect, I know  
that you believe in things...supernatural.  
But, I mean, you don't really put any truth  
in that ... that *story*?

(CONTINUED)

DR. HARWA

My boy, I've been an archaeologist for many years ... and in that time I've learned not to take the so-called "superstition" of my people...any people lightly. Yes, Carter, I believe in the supernatural. We *know* that the stolen mummy was that of Hor-Shep-Sut ... that her heart was cut out ...  
(looks toward the  
canopic jar)

It's in there, if you'd care to have a look, shielded by that udjat...and we know that the mummy was found wearing the mask of Osiris. Perhaps more of that story is true?

CARTER

Actually, Dr. Harwa, I didn't really come here to discuss mummies or the supernatural ... but Ana.

DR. HARWA

Is something the matter with my niece?

CARTER

I don't know. Lately she's been ...I don't know.

DR. HARWA

Frankly, I've been concerned about her, too. Here...Notice anything?  
(points to Scroll)

CLOSE, the scroll depicts Egyptian drawings in the images of Ana and Ramsay, both in profile and holding hands, superficially resembling Ana (complete with the distinctive dark streak in her hair) and Ramsay, respectively, SHOT emphasizing "Ana" image.

CARTER

Hmmm. I guess the Princess looks kind of like Ana ... superficially, if that's what you're suggesting.

As Carter finishes, he stands and walks toward the door. Dr. Harwa stands, goes to the canopic jar and takes off the udjat, CAMERA PUSHING IN on him, as he speaks --.

(CONTINUED)

DR. HARWA

“Kind of like”? They could be the same person! I can’t believe it’s just coincidence. And I’m worried ... that forces may be at work here that have put Ana ... and possibly you, given your relationship with her, in danger.

93. INT. COLLEGE BUILDING – 2ND FLOOR CORRIDOR – CARTER – DAY

CAMERA DOLLIES BACK as Carter walks away from Dr. Harwa’s office. Dr. Harwa steps OUT into the corridor and stops him with –

DR. HARWA

Carter, wait -- !

STOP as Dr. Harwa walks up to Carter and hands him the udjat.

DR. HARWA (CONT.)

Give this to Ana. It has the power to protect one against evil.

CARTER

(at first somewhat amused)

Like a cross against Dracula?

DR. HARWA

Please, Carter.

Carter nods, smiles incredulously, then puts the udjat in his sport’s jacket pocket. He walks away, as CAMERA PUSHES IN on Dr. Harwa’s worried face.

DISSOLVE TO:

94. INT. THEATRE – STAGE – RAMSAY & CHUCK – DAY OR NIGHT

Ramsay turns, the SCENE WIDENING as Chuck obediently opens a door or curtains, letting in Helena and Yvonne, now dressed in topless handmaiden outfits of ancient Egypt. Their eyes are staring wide open. Helena and Yvonne slowly step up to Ramsay, raising their arms like obedient human robots. Ramsay gently caresses their breasts, then moves away from them, steps up to and looks at the mask of Osiris.

RAMSAY

Mighty Osiris and Isis, who have conquered death, I have renewed my power with

(CONTINUED)

the “ka’s” of these handmaidens. I am stronger now than I have ever been. And I have selected the host body to receive the spirit of Hat-Em-Akhet. Please, Osiris, your servant begs of you ...tell me what to do next ... to awaken the soul of my lost love ... that we may be together again, in body and spirit, throughout eternity.

CLOSER on the mask, its 3<sup>rd</sup> eye magically glows (EFFECT). Again the ghost-like Osiris and Isis appear (EFFECT).

OSIRIS

(REVERB on voice)

You must perform the *sacred ritual* that will join forever your heart with that of the Princess Hat-Em-Akhet.

RAMSAY

(worried, nervous, feels her chest)

Our hearts ...joined? But – *my* heart! It was removed from my body. But there was no canopic jar among the items taken from my tomb.

(looks around at the artifacts,  
then back to Osiris)

ISIS

(REVERB on voice, voice  
finally trailing off)

You *must* perform the sacred ritual ...

RAMSAY

But, mighty one, my heart has been lost.

OSIRIS

(REVERB on voice)

For your devotion to me, Hor-Shep-Sut, I shall give you but one boon – this knowledge ... that *your heart yet exists*.

RAMSAY

(gets excited)

Where?!

(CONTINUED)

ISIS

(REVERB on voice)

Where it can *only* be ... *only* be ...

where it should be ... should be...

(voice trails off)

Ramsay is puzzled.

DISSOLVE TO:

95. INT. COLLEGE BUILDING – LECTURE HALL – STUDENTS – DAY

CAMERA FOLLOWING students – including Shiva, Carrie & Jeannette -- filing into Carter’s lecture hall, smiling, talking to one another etc., taking basically the same seats they had in the earlier SCENE. Today Shiva, Carrie & Jeannette are wearing particularly sexy outfits, including short halter-tops that button up the front.

STUDENTS

(AD-LIBBED lecture hall  
“PATTER”)

SHIVA

(worried)

I’m worried about the Professor. I think something’s bothering him.

CARRIE

Probably his so-called “fiancée” isn’t putting out for him.

JEANNETTE

Or his “assistant,” either.

At the front of the class, Tina is setting up a slide projector. There’s a movie screen set up in front of the blackboard.

CARRIE

Isn’t Dr. Moore coming in today, Ms. Kim?

SHIVA

Yeah. He’s always early.

TINA

He won’t disappoint you “ladies.”

(CONTINUED)

As Shiva, Carrie and Jeannette take their seats.

SHIVA

*Better not.*

JEANNETTE

Right! You think we *like* ancient history?

Tina looks up at the wall clock – it's a minute past 10:00. Finally Carter rushes INTO the lecture hall carrying a carousel of 35mm slides. He's nervous, disturbed, worried about something. He sets the carousel on the desktop.

CARTER

Sorry. I was with Dr. Harwa. Can you take over for today? You know the topic, and it's basically just a slide show anyway.

TINA

Sure, but ... is something wrong?  
(he says nothing)  
Carter, are you okay?

CARTER

(forces smile, clasps  
her hand)  
I'll see you later.

He walks nervously out the room Worried, Tina looks toward the class and sighs.

TINA

Well ...looks like you've got *me* today.

FEMALE STUDENTS

(SIGHS of disappointment)

Shiva frowns, is worried about something, reacts to Carrie and Jeannette, motions to Carrie & Jeannette to get up. They do, Carrie and Jeannette puzzled. Shiva rapidly leads Carrie & Jeannete toward the door, CAMERA FOLLOWING them.

CUT TO:

96. INT. COLLEGE BUILDING – 1<sup>ST</sup> FLOOR CORRIDOR - ON CARTER – DAY

As he walks down the otherwise empty corridor.

(CONTINUED)

JEANNETTE (O.S.)

Dr. Moore --?

Carter stops, surprised, CAMERA PANNING to include Shiva, Carrie & Jeannette stepping INTO FRAME, looking around to make sure they're alone.

CLOSER, CAMERA PANS from one coed to the next as each one boldly removes their top, exposing their breast.

Shiva, Carrie & Jeannette walk toward Carter sensuously, offer themselves to him, touching their breasts, licking their lips, etc.

SHIVA

We couldn't help notice...something's  
...*bothering* you, isn't it.

CARTER

Look, I'm in a hurry, so – *please*...!  
(motions to “button up”)

CARRIE

We don't like seeing our “favorite professor”  
upset.

Carter awkwardly steps away. Coeds continue to move sensuously towards him.

JEANNETTE

When *you* feel bad, *we* feel bad, too.

CARTER

(SIGHS)

Look – if this has something to do with  
your research paper topic –

CARRIE

(suddenly hurt)

You thought--? Honest, we only mean to ...

CARTER

*Please*, ladies, cover up before someone  
sees you. I've really *got* to go.

Sighing, Carter rushes off and EXITS the building, leaving Shiva, Jeannette & Carrie standing there watching him. They look down at her breasts, checking to see if something is wrong. Then they button up again. They're hurt and disappointed.

CUT TO:

97. EXT. ANA'S HOUSE – DAY

CAMERA PUSHES IN slowly toward Ana's living-room window.

98. INT. ANA'S HOUSE – LIVING-ROOM - CLOSE ON BOOK – DAY

CAMERA PULLS BACK from the book about Egypt, revealing Ana reading it. The DOORBELL RINGS. Still holding the book, Ana gets up from her chair and goes to the vestibule. She opens the door and is surprised to find Ramsay standing outside.

ANA

Ramsay?

RAMSAY

I hope you don't mind my dropping in on you like this. But I just "happened" to find myself in your neighborhood, and ...

ANA

No, no problem. Please ...  
(lets Ramsay in)

RAMSAY

Mmmm. Lovely place you have here, Ana.

ANA

It's okay for what a student can afford.  
But no palace.

RAMSAY

You deserve to live in one ...like a "princess."

ANA

(reacts curiously to "princess";  
sets the book down)  
Can I get you something ... some tea or ...

RAMSAY

I'll have some coffee if it's not too much trouble. I've become quite fond of it lately.

(CONTINUED)

ANA

Sure. I think it's still warm.

Ramsay and Ana walk into the living-room. Ramsay sits in a chair. Ana walks OUT of the room, disappearing into the "kitchen." Ramsay notices the book about Egypt and picks it up. Ramsay smiles as she notes the book's subject matter.

RAMSAY

You're developing a stronger interest  
in ancient Egypt?

ANA (O.S.)

(pouring two cups  
of coffee)

I guess it's my uncle's influence.

Ana walks back INTO the room with two coffee cups. She hands one to Ramsay. Ramsay is interested. Ana sits near Ramsay. Ramsay sips her coffee, frowns. Ana notices.

ANA

It's decaf. Hope that's okay –

RAMSAY

It's fine.

(sets aside the cup)

You were saying ... about your uncle?

ANA

Dr. Wallis Harwa ... the archaeologist.  
Maybe you've heard of him?

RAMSAY

No, but perhaps I *should* have.

ANA

Uncle Wallis is best known for finding  
the tomb of Hor-Shep-Sut, a kind of  
"bad witch" I'm told.

(Ramsay reacts to "bad witch")

Maybe you heard on the news about the  
robbery? Most of the artifacts from that  
tomb were taken.

(CONTINUED)

RAMSAY

“Most”?

ANA

Luckily Uncle Wallis kept a few of them in his office.

Ramsay smiles. She takes Ana’s hand and rests it against her cheek, brings it to her lips and kisses it in friendship then more sensuously. Puzzled, Ana likes it. They look longingly into each other’s eyes.

ANA (CONT.)

I just can’t escape this feeling ... that I know you. That maybe you and I once ...

As she speaks, Ana brings her hand along Ramsay’s body, touches her breast. From outside we hear a CAR PULLING UP, followed by a CAR DOOR SHUTTING. Anna reacts only slightly to the o.s. car. She is puzzled and a bit nervous.

RAMSAY

I like to be touched. I like *your* touch. Is something the matter, Ana?

ANA

Strange. I can’t feel your heartbeat.

RAMSAY

Perhaps you will ... soon ...

Ramsay moves toward Ana as if to kiss her. Ana responds, opening her mouth, showing her tongue, when suddenly the DOORBELL RINGS, interrupting them. Disappointed, Ana, gets up and goes to the door, opens it, revealing Carter standing outside.

ANA

(with disinterest)

Carter.

CARTER

Ana ... we have to talk. May I...?

Before Ana can answer, Carter steps into the room, finally noticing Ramsay. Ramsay stands. Carter and Ramsay stare at each other, Carter suspecting something about her.

(CONTINUED)

RAMSAY

Good afternoon, Professor Moore.

CARTER

Good afternoon ... Ms. ... Amun? I ...  
I hope I'm not "interrupting" anything ...

RAMSAY

Not at all, Professor. I was leaving anyway.

ANA

(to Ramsay)

When will I see you again?

RAMSAY

When the time comes, you'll know.

Ramsay touches the Osiris amulet, lightly embraces and kisses Ana, Carter watching. CAMERA FOLLOWS as they all walk to the vestibule. Carter opens the door and Ramsay EXITS the house.

99. EXT. ANA'S HOUSE – RAMSAY, ANA & CARTER – DAY

Ramsay EXITS the house and Carter closes the door. Ramsay smiles knowingly and walks off OUT OF FRAME.

100. INT. ANA'S HOUSE – ANA & CARTER - DAY

Carter turns again to Ana, both still in the vestibule

CARTER

Ana, something's happening to you ...  
something I don't understand.

ANA

Oh? What's not to understand?

Carter grasps Ana's arms, turns her toward him, looks into her eyes.

CARTER

You've changed ... been changing more  
and more everyday, ever since we opened  
the crate with that damned mummy.

(CONTINUED)

ANA

Everyone changes, Carter ... hopefully  
for the better.

He closes his eyes and kisses her with passion. She does not respond at all this time, her eyes open. They part again, Carter confused.

CARTER

Do you still love me, Ana?

ANA

I'm not sure I ever really did. I'm  
sorry, Carter ... if I've hurt you.

CARTER

(takes hands off Ana,  
steps back, disbelieving)

Is it that Ramsay woman? Does she  
have some kind of "hold" on you?

Ana turns her back to Carter, CAMERA FOLLOWING as she walks up to and looks out the window. She fingers the Osiris amulet at her neck.

ANA

Ramsay and I are long-time ... friends.

CARTER

Long-time? But you two just ...

101. INT. ANA'S HOUSE – LIVING ROOM - RAMSAY (ANA'S POV) – DAY

Ramsay (seen through window) stands outside, looking and smiling at the o.s. Ana.

ANA (VO, CONT.)

(cutting him off)

Good-bye, Carter.

102. INT. ANA'S HOUSE – LIVING-ROOM – CLOSE ON ANA – DAY

PAN from to include Ana & a hurt, confused, helpless Carter. He thinks a moment, starts to remove the udjat from his pocket, then reacts with disbelief and LEAVES.

103. INT. ANA'S HOUSE – LIVING ROOM - RAMSAY (ANA'S POV) – DAY

Ramsay turns her back TOWARD CAMERA and starts to walk away, as her body magically glows and vanishes (EFFECT).

DISSOLVE TO:

104. INT. COLLEGE BUILDING – LECTURE HALL – ON TINA – DAY

Tina, wearing a short skirt and sexy blouse, and now the only person in the room, is packing up the slide projector. She reacts as a dejected Carter ENTERS the room.

TINA

The presentation went without a hitch.  
No blown bulbs, upside-down slides, or ...  
Carter!

CARTER

I ... look that bad?

TINA

Like you lost your best friend. But that's  
*me*, so it must be something else.

CARTER

(sits)

Ana and I broke up. At least, I *think* that's  
what happened.

TINA

("feeling" for Carter)

I'm sorry. I know how you felt about her.

CARTER

I just don't understand it. One minute  
the two of us are planning on getting  
married. Then ...

Tina steps behind Carter, massages his shoulders, her brushing against his cheek,  
pressing her chest against his shoulder, making him slightly nervous.

CARTER (CONT.)

It's that woman ... the one who visited  
our class. What was her first name? Ramesy,  
I think. She's got some kind of ... power or  
control over Ana. I *know* it! You know, Dr.  
Harwa had this kooky notion ...

(CONTINUED)

TINA

We're close, Carter, so I can say this. Maybe you never *really* loved each other to begin with. Maybe it's best that you forget about Ana ...and about that "other" woman.

Nonchalantly, Tina takes Carter's hand and clasps it, presses it against her breast. His eyes look up to her, confused.

CUT TO:

105. EXT. COLLEGE BUILDING – ON RAMSAY – DAY

CAMERA FOLLOWS as Ramsay boldly walks up the steps and into the building.

106. INT. COLLEGE BUILDING – 1<sup>ST</sup> FLOOR CORRIDOR – DAY

TEACHERS are walking through the corridor.

TEACHERS

(quietly AD-LIBBING  
appropriate discussions)

Ramsay ENTERS FRAME and stops a couple of the teachers. They all smile.

RAMSAY

Excuse me. I'm looking for Dr. Harwa's office.

TEACHER #1

Certainly. He's upstairs and down the hall.  
(looks toward the stairs)

TEACHER #2

The only office with an open door. You can't miss it.

Ramsay smiles and walks off, teachers walking up the stairs and OUT OF FRAME.

CUT TO:

107. INT. COLLEGE BUILDING – LECTURE HALL – CARTER & TINA – DAY

(CONTINUED)

Carter sits at the desk fumbling with a book or ancient artifact. Tina is stepping up behind the desk. Carter is worried and Tina concerned. He sets aside the object and clasps her hand tighter, looks up at Tina as suddenly if seeing her in a new, more romantic light.

CARTER

Maybe you're right. But even so. I'm worried about her ... that maybe she's got herself into something none of us can really understand.

Carter thinks for a few seconds, procrastinating then takes out and uses his cell phone.

TINA

Ana?

Carter shakes his head, waits.

CROSS-CUT TO:

108. INT. COLLEGE BUILDING – DR. HARWA'S OFFICE –DR. HARWA – DAY

Dr. Harwa sits at his desk. As always, his office door is open. The desk telephone is RINGING, but for a few seconds Dr. Harwa's attention remains focused on the papyrus scroll spread out on his desktop. Still looking at the scroll, he picks up the phone.

DR. HARWA

Harwa speaking ... Oh, hello Carter.  
Yes, I'm fine, and ... what's that? Ana?  
What about Ana?  
(attention off the scroll)

CROSS-CUT WITH:

109. INT. COLLEGE BUILDING – LECTURE HALL – CARTER & TINA – DAY

Tina steps closer to the desk as Carter keeps talking on the cell phone. She sits down, crosses her legs near Carter, so when he turns his head he notices them.

CARTER

I know it's crazy, doctor ...but I now believe you may be onto something, I mean about Ana's connection with those stolen artifacts. And there's something else, too. You know the likeness you showed me on that scroll?

CROSS-CUT WITH:

A109. INT. COLLEGE BUILDING – DR. HARWA’S OFFICE –DR. HARWA – DAY

Dr. Harwa looks back to the scroll as he talks –

DR. HARWA

The scroll? Yes, I have it right in front  
of me. What about those likeness...?

CLOSE, another likeness on the scroll -- that of Ramsay (as Sorceress).

WIDER, Dr. Harwa studies the scroll, as Ramsay steps boldly IN. Dr. Harwa looks up.

RAMSAY

Dr. Harwa, I presume?

DR. HARWA

Astonishing!  
(amazed, hangs up phone)

RAMSAY

Oh, I never found those old pictures  
very flattering. What do you think?  
(strikes dominant pose)

CROSS-CUT WITH:

110. INT. COLLEGE BUILDING – LECTURE HALL – CARTER & TINA – DAY

Carter is still on the phone, he and Tina concerned.

CARTER

Dr. Harwa?!

TINA

What --?

CARTER

(puzzled)  
He just...hung up?

CROSS-CUT TO:

111. INT. COLLEGE BUILDING – DR. HARWA’S OFFICE –DR. HARWA &  
RAMSAY – DAY

Dr. Harwa is still amazed. Slowly, he sets aside the Scroll and stands.

DR. HARWA

What do you want?!

RAMSAY

I believe that you have something that belongs to me ... something, as you Westerners might say, “dear to my heart.”

DR. HARWA

I ... don’t know what you’re talking about?

RAMSAY

*Don’t* you? Never mind ... I think I can find it for myself.

Ramsay looks around, quickly spots the canopic jar, smiles, grabs the jar and looks inside.

RAMSAY (CONT.)

Well, I must say, it still looks good for three thousand years old. But then, so does its rightful owner  
(smiles).

Dr. Harwa rushes at her, tries to grab the jar, but she pulls it away from him before his fingers can touch it. He backs off, aware and afraid of her great power.

DR. HARWA

(angry, but afraid)

What have you done to Ana?!

RAMSAY

For the present, not much. But it’s now just a matter of time...and some formality ...before she realizes her *true* identity and destiny.

DR. HARWA

No! I won’t allow –

(CONTINUED)

Before he can finish speaking, Ramsay stares coldly at him. Her hands touch the Osiris amulet. It glows (EFFECT). Suddenly Dr. Harwa's hands fly to his neck, as if some unseen force is strangling him.

DR. HARWA (CONT.)  
(GAGGING, CHOKING)

ZOOM IN CLOSE on Dr. Harwa's eyes as he stares ahead as if "seeing" a vision.

FLASH CUTS TO:

MONTAGE SEQUENCE:

[NOTE: "MOS" SHOTS, accented by loud SFX, SHOTS including]:

112. VARIOUS EGYPTIAN IMAGES – NIGHT

Statues, coffin, gods, etc.

113. EXT. CLOSE SHOT – STREET SIGN – DUSK

CAMERA MOVING about the street sign.

114. INT. THEATRE – CLOSE SHOTS – ANA

Various SHOTS of Ana in both present-day and ancient Egyptian make-up.

115. CLOSE SHOT OF SCROLL (INSERT)

The scroll showing a drawn image of Ramsay as the Sorceress.

116. EXT. THEATRE – CLOSE ON MARQUEE – NIGHT

With the same advertised play.

117. INT. COLLEGE BUILDING – DR. HARWA'S OFFICE – DR. HARWA & RAMSAY – DAY

Ramsay watches, as Dr. Harwa tries desperately to fight off his own hands, upsetting his desktop, knocking the phone from its "hook." Then he drops to the floor, apparently dying, possibly already dead. Ramsay smiles coolly, exits the room with the canopic jar, and SHUTS the door behind her.

CROSS-CUT WITH:

## 118. INT. COLLEGE BUILDING – LECTURE HALL – CARTER &amp; TINA – DAY

Carter makes another call, waits, gets A BUSY SIGNAL. Tina looks at him, concerned, slides down off the desk.

CARTER

Busy signal.

TINA

I thought he has “call waiting.”

CARTER

Could be off the hook.

TINA

Should we go to his office? Make sure nothing’s wrong?

Carter hangs up the phone. He looks at Tina, unsure of what to do next.

DISSOLVE TO:

## 119. INT. ANA’S HOUSE – LIVING-ROOM – MEDIUM SHOT - ANA – DAY

CAMERA PUSHES IN slowly as the Osiris amulet on her neck glows (EFFECT). She responds subtly, as if expecting this “signal,” and touches it. Turning, she walks off AWAY FROM CAMERA and EXITS the apartment, SHUTTING the door behind her.

DISSOLVE TO:

## 120. EXT. ANA’S CAR – DAY

The car cruising down the street, Ana driving, CAMERA FOLLOWING.

## 121. INT. ANA’S CAR (MOVING) – ON ANA – DAY

She’s driving, an entranced look on her face.

DISSOLVE TO:

## 123. EXT. THEATRE – FULL SHOT - DAY

CAMERA PULLS BACK to a WIDE SHOT as Ana’s car pulls INTO FRAME and parks outside. CAMERA FOLLOWS as Ana gets out, looks around, and walks up to the entrance, then, as if sensing that the front door is locked, she turns, promptly finds a side door. She opens it and slowly steps INTO the theatre building.

## 124. INT. THEATRE – LOBBY - ON ANA – DAY

FOLLOWS Ana through the dimly lit lobby. She looks around, puzzled but not afraid. Suddenly, from around a “bend,” the room, Helena and Yvonne step INTO SCENE. Ana is amazed, perplexed. Helena and Yvonne walk towards her. Finally afraid, Ana turns and tries to get out. But before she escape, the two handmaidens grab her, force her toward the door leading to the auditorium –

ANA  
(AD-LIBBED PROTESTS)

## 125. INT. THEATRE – STAGE – ON RAMSAY &amp; CHUCK – DAY

Chuck (in b.g.) “guarding” on stage. (Prominent on stage is canopic jar.) Ramsay, in Sorceress garb, smiles & turns, CAMERA PANNING to include door of vast auditorium.

## 125A. INT. THEATRE – AUDITORIUM – DAY

Yvonne & Helena force the protesting Ana THROUGH the door and INTO the auditorium (seats “up,” some covered). TRACK BACK as they go down the aisle & then PAN with them as they approach the stage, where Ramsay waits and Chuck stands guard. Ana notices Ramsay and the Egyptian trappings and is surprised. Ana stops resisting.

ANA (CONT.)  
Ramsay ... what’s this all about?

RAMSAY  
There is no “Ramsay,” my dearest ... just as,  
in a short while, there will be no Ana Harwa ...  
only Hor-Shep-Sut and Hat-Em-Akhet.

Ramsay holds her own amulet, which glows (EFFECT). Then Ana’s eyes stare blankly at Ramsay. Ana, now under Ramsay’s control, also stands motionless. Ramsay nods to Helena and Yvonne, who gracefully start to undress Ana, first exposing her breasts, then removing the rest of her clothes, as if peeling the petals off a lovely flower. As they do this, Ramsay watches and smiles. Finally, CAMERA PUSHES IN on Ramsay’s face --

DISSOLVE TO:

126. INT. COLLEGE BUILDING – 2<sup>ND</sup> FLOOR CORRIDOR – CARTER & TINA – DAY

CAMERA TRACKS BACK as they walk down the corridor. Tina smiles at the employees and Carter pays them no attention, as they stop at the closed door to Dr. Harwa’s office. They look at each other, puzzled. Tina finally nods and Carter opens the door. They react with starts and hurry into the office.

127. INT. COLLEGE BUILDING – DR. HARWA’S OFFICE – CARTER & TINA – DAY

Carter and Tina react with shock, rush in, CAMERA PULLING BACK to show, in f.g., the apparently dead Dr. Harwa. They examine him, Carter getting close. Carter turns Dr. Harwa’s neck TOWARD CAMERA, revealing finger marks. Carter looks to Tina.

CARTER

Better call for an ambulance.

Tina rushes to the desk phone and calls “911.”

TINA

Yes, I want to report an accident ...

(pauses for responses)

At the University. Yes. It’s Dr. Wallis Harwa. Yes, I believe he is. Of course, we’ll wait. Oh, my name...? Tina.

Tina Kim. Yes...

(ad-libs rest of call)

While Tina talks on the phone, Dr. Harwa slowly opens his eyes, just alive enough to tell Carter what he must do.

DR. HARWA

(faint voice, GASPING)

Carter ...

CARTER

Don’t try to talk, Doctor.

DR. HARWA

(shakes his head)

Must find Ana ...*save* her ...I had...  
a vision...you must go...

CARTER

Go *where*, doctor?

With great effort, Dr. Harwa whispers something into Carter’s ear, then dies, as Tina hangs up the phone. Tina gives Carter a hopeful look.

(CONTINUED)

TINA

Ambulance on its way. Dr. Harwa -- ?

Carter feels for a pulse, then looks at Tina, his look conveying that Dr. Harwa is dead. Carter takes Tina's hand and hurries with her out the door.

CUT TO:

128. EXT. SUNSET [ "SCARLET COUNTESS" STOCK SHOT]

DISSOLVE TO:

129. INT. THEATRE – STAGE – CLOSE SHOT – ANA – NIGHT

Ana, in ancient Egyptian make-up, stares blankly. SLOWLY CAMERA PULLS BACK to reveal her standing robot-like in her traditional Egyptian Princess garb, with handmaidens Helena & Yvonne tending to her – Helena brushing her hair, Yvonne sponging her body with oils from a container. Now in the center of the stage is a table (like the one in the embalmer's tent). Standing near the table, in Sorceress garb, is Ramsay, smiling and pleased.

RAMSAY

You look ravishing, my darling ... just as you did on those cool nights in your father's palace. And now, before I perform the sacred rites upon your body, let us once more enjoy the pleasures of *this* world of *mortals*.

Ramsay motions to Ana. Helena and Yvonne stop what they're doing and EXIT FRAME, as Ana slowly walks up to Ramsay. Ana stops in front of Ramsay and, still entranced, bares her breasts. Ramsay gently kisses Ana, who responds obediently, then passionately, then Ramsay bares her own breasts. As their mutual passion increases, Ramsay works Ana toward the table, lying her down on top of it.

DISSOLVE TO:

130. INT. THEATRE – STAGE – RAMSAY & ANA – NIGHT

Both naked now on the chaise, they make love [TO BE CHOREOGRAPHED], individual SHOTS DISSOLVING THROUGH, Ana entranced throughout.

DISSOLVE TO:

## 131. EXT. STREET – CARTER’S CAR – CARTER &amp; TINA – NIGHT

Carter’s car moving at a fast clip down the street, Carter driving and Tina sitting next to him, CAMERA FOLLOWING as they go.

## 132. INT. CARTER’S CAR – CARTER &amp; TINA (MOVING) – NIGHT

Carter driving, he and Tina worried and determined.

## 134. EXT. THEATRE – ON MARQUEE – NIGHT

CAMERA PULLS BACK and SCENE WIDENS to show Carter’s car, with Carter driving and Tina next to him, pull up and stop in front of the theatre. They get out of the car and walk toward the theatre, stopping at the front door.

Carter nods and they continue on their way, CAMERA FOLLOWING them. They stop outside the theatre.

CARTER

I wish you’d wait in the car.

TINA

Are you crazy?! Then who’s going to back you up?

Carter takes her hand, squeezes it, this time with a little more meaning than before. He takes the udjat from his pocket.

CARTER

Then, here ... you might need this.  
(hands Tina the udjat)

TINA

What will this do?

CARTER

Maybe we’ll soon find out.

Carter tries the front door. Locked. Tina puts away the udjat, then notes the alley. They take that route, CAMERA FOLLOWING them. Tina notices Ana’s car.

TINA

Ana’s?

A134. ALLEY – NIGHT

PAN as Carter and Tina walk by Ana's car, pass many old props and find the stage door. Tina finds it unlocked. They cautiously ENTER the building.

135. INT. THEATRE – BACK ROOM – CARTER & TINA – NIGHT

As Carter and Tina enter and then slowly prowl through the first darkly-lit back room, looking around. They both react to a really bad smell. Suddenly, they react with a start toward the floor.

SHOCK CUT TO:

136. INT. THEATRE – BACK ROOM - ANGLE ON DICK'S CORPSE – NIGHT

Loud MUSICAL STING, as CAMERA PUSHES IN TIGHT and HOLDS on Dick's corpse, now showing some decomposition, including BUZZING FLIES or worms.

137. INT. THEATRE – CARTER & TINA – BACK TO SCENE - NIGHT

Carter and Tina react with repulsion to Dick's corpse.

CARTER

Well, that's one less missing person.

Carter & Tina continue walking. A sudden SOUND, as if a door is opening. They react.

CHUCK (O.S.)

Kra ... Ca ... Lik ...

Carter and Tina stop. CAMERA PANS FAST to reveal Chuck stepping INTO the room from the auditorium, taking on a stiff, cop-like stance. Carter and Tina look at one another, worried. Chuck stiffly removes his gun from its holster and points it at them.

CUT TO:

138. INT. THEATRE – STAGE – ON RAMSAY & ANA – NIGHT

Ana lies on her back atop the table, wearing the Princess outfit but with her top unfastened to expose her breasts. Her eyes are shut as if she's sleeping. Ramsay, in Sorceress garb, stands by the table, looking down, smiling, waving an incense burner over Ana's face.

(CONTINUED)

## RAMSAY

You haven't lost your "touch" in all these centuries. And now, my darling, you must sleep. But your sleep will be only for a short time...to shield you from the pain I now must inflict upon your body. Then our hearts will be joined as one, and you and I will live ... and *love*... together throughout Eternity.

Ramsay turns, CAMERA FOLLOWING as she walks toward the hanging mask of Osiris. Standing nearby are Helena and Yvonne, Helena bearing a platter holding the black-bladed embalmer's knife, Yvonne holding the canopic jar. Ramsay looks up at the mask –

## RAMSAY

O, mighty Osiris, God of Death and Resurrection, and Isis, Goddess of the Earth and the Moon, I have fulfilled all the sacred requirements. Grant me, I beseech you, the power to summon through the veil of time the spirit of my beloved, Princess Hat-Em-Akhet.

The mask's 3<sup>rd</sup> eye glows (EFFECT). Again, Oriris & Isis appear (EFFECT).

## OSIRIS

(REVERB on voice)

You have but to perform the sacred ritual, as it was long ago ordained ... remove the Princess' heart and join it with your own. Then, but by summoning it forth in my name...

## ISIS

(REVERB on voice)

The Princess' spirit and body will again be *one* ...

## OSIRIS

(REVERB on voice)

And you will be together *throughout eternity*.

The images of Osiris & Isis fade away (EFFECT). Ramsay smiles and walks slowly up to Helena, reverently lifts the knife (MUSIC SWELLING), gazes at it, then turns toward the o.s. Ana. CAMERA PANNING, we see Ana lying asleep atop the embalming table.

CUT TO:

## 139. INT. THEATRE – BACK ROOM - CARTER, TINA &amp; CHUCK – NIGHT

Chuck steps forward, stiffly aims his gun policeman-fashion, saying...

CHUCK

Im...ka...ra... (pauses) Ra...ka...tep...

TINA

What's he babbling about?

CARTER

I don't know, but I've a hunch it's in ancient Egyptian.

-- as Carter and Tina rush behind a crate.

TINA

Chuck used to be a cop. He *could* mean "Stop, or I'll shoot?"

As they duck behind the crate, Chuck FIRES his gun at them.

CUT TO:

## 140. INT. THEATRE – STAGE – RAMSAY, HELENA &amp; YVONNE – NIGHT

Instantly, Ramsay stops, reacting to the o.s. gunshot, Helena and Yvonne not reacting. Ramsay nods to her handmaidens, who obediently walk off OUT OF FRAME. Ramsay turns and CAMERA PANS to include again the sleeping Ana.

CUT TO:

## 141. INT. THEATRE – BACK ROOM – CARTER, TINA &amp; CHUCK – NIGHT

Carter and Tina hiding behind the crate, Chuck on the other side, aiming his gun.

TINA

(sotto voice)

He's acting like a ...a zombie.

CARTER

Or someone under Ramsay's spell.

They peer out from behind the crates. Chuck FIRES a 2<sup>nd</sup> time, Carter and Tina ducking as the bullet SPLITS some of the wood of the crate.

(CONTINUED)

TINA

Just pray her magic doesn't help his *aim*.

They peer out again & see Chuck starting to walk slowly, gun still in hand, toward them for the kill, as Carter cautiously makes his way from behind the crate, somewhat out of Chuck's forward-focused vision. Chuck takes a cop's stance, aims, but suddenly Carter bolts at him, taking him by surprise, struggling valiantly against Chuck's enhanced strength and the gun. Tina gets up from behind the crate to get Chuck's attention.

TINA

Chuck -- !

Chuck looks toward her, distracted. Carter turns the gun toward Chuck and FIRES. Chuck falls, dropping his gun. Chuck smiles, his eyes relax, his humanity restored, as –

CHUCK

I'm...sorry...I didn't...mean to...  
(and he dies)

Carter and Tina are sad. Carter takes the gun, leads Tina into narrow space behind stage.

A141. INT. THEATRE - BEHIND STAGE – CARTER & TINA (HAND-HELD) – NIGHT

FOLLOW from behind as Carter & Tina go through narrow space. They reach second back room, stop, react with shock. PAN FAST to reveal Helena and Yvonne, arms out.

CARTER

Yvonne...Helena?

CUT TO:

142. INT. THEATRE – STAGE – RAMSAY & ANA – NIGHT

Ramsay slowly walks toward the table, the knife held menacingly. Reaching the table, she gently places her free hand on Ana's breasts, finding the spot that she intends to bring down the knife. Ramsay gazes upwards and –

RAMSAY

Spirit of Hat-Em-Akhet, hear the words  
of Hor-Shep-Sut! I summon you through  
the corridors of time ... to inhabit this body.  
Return ... possess it ...and as I complete  
this ritual, you, as did Osiris, will live again!

CUT TO:

143. INT. THEATRE – BACK ROOM – CARTER, TINA, HELENA & YVONNE – NIGHT

Helena & Yvonne continue to stalk Carter and Tina. Carter holds Chuck's gun indecisively at Yvonne & Helena.

TINA

Aren't you going to shoot?

CARTER

But...they're my students!

Helena and Yvonne stalk toward Carter and Tina, who back away, Yvonne grabbing an "Egyptian vase" (or other big "breakaway" object). Before Carter can do anything, Yvonne SMASHES the "vase" over his head. Carter drops unconscious, as Helena and Yvonne turn their attention on Tina, stalking toward her. Tina backs into a wall. Yvonne and Helena claw at the trapped Tina's shirt. Though she struggles to escape, they RIP her shirt open, fully exposing her breasts, pulling and holding tight her arms, kissing and touching her. Tina tries to resist, but they're too strong for her...

Carter revives, gets up, sees what is happening to Tina, gets idea.

CARTER

Tina! That udjat I gave you!

Tina whips out the udjat, presses it against Helena's forehead. Helena's flesh, SIZZLES where the symbol makes contact.

HELENA

(SCREAMING from pain)

Tina presses the udjat against Yvonne's breast. It sticks to Yvonne's flesh and SIZZLES where it makes contact. Helena and Yvonne drop to the floor, apparently dying. The SIZZLING udjat glows brighter, then vanishes (EFFECTS), its power "used up." Carter and Tina step up to Helena and Yvonne and exchange looks. Carter touches each of their necks to check for a pulse.

TINA

Dead?

Carter nods and Tina reacts sadly. Then Carter notices Tina's breasts and sees her the first time for the sexy woman she truly is. Slowly, not yet realizing her nakedness, she walks up to Carter. He smiles. Finally she tries to cover herself, fussing with her shirt, but it's torn and some buttons are gone [her top remaining mostly exposed rest of SCENE].

(CONTINUED)

Tina looks looks embarrassed but Carter doesn't mind.

TINA

Uh, sorry about this.

CARTER

(really meaning it)

I don't mind. *Really* I don't.

TINA

*Really?* Hmm. I'm *sure* you don't.

So – what just happened?

CARTER

We'll figure that out *after* we've saved Ana.

He motions to her and they continue on their way, CAMERA FOLLOWING to the curtains separating them from the o.s. stage.

CUT TO:

144. INT. THEATRE – STAGE – RAMSAY & ANA – NIGHT

Ramsay smiles in triumph. Slowly, dramatically, she raises the embalmer's knife over Ana's body, holding it high, ready to bring it down. She gazes down at the sleeping body, then raises her eyes in prayer –

RAMSAY

Osiris and Isis, guide my hand ... make  
my thrust swift and true, so that the hearts  
of Hat-Em-Akheth and Hor-Shep-Sut can  
be joined as –

As Ramsay prays, Carter and Tina ENTER from behind the curtains, he holding the gun.

CARTER

And may God guide *my* hand...!

Ramsay stops, turns and glares at Carter, she not surprised. Carter recognizes her as --

FLASH CUTS:

145. CLOSE SHOT ON SCROLL – VARIOUS IMAGES

Drawings on the scroll depicting Ramsay as the Sorceress.

146. INT. INT. THEATRE – STAGE – BACK TO SCENE – NIGHT

Carter knows who Ramsay is –

CARTER  
Hor-Shep-Sut!

TINA  
She's not one of your students, Carter.

Carter holds the gun in trendy “sideways” fashion. Tina looks at him, gives him a weird look, and he holds the gun properly. He aims it for a few more seconds, then starts to pull the trigger, achieving only a CLICK [Chuck never reloaded!]. Discovered, Carter and Tina step forward. Ramsay glares at the intruders.

RAMSAY  
You *dare* interrupt this sacred ceremony?!

Carter, affected by Ramsay's power, suddenly clutches his throat, gasping and strangling himself (just as Dr. Harwa had done to himself).

CARTER  
(GASPING/CHOKING)

TINA  
Carter --?!

RAMSAY  
(attention only on Carter)  
You *fools!* My powers are stronger now than they've *ever* been! I can do things you could never even imagine!

Carter tries to fight her off without success, drops to one knee. Tina looks around frantically and spots the mask of Osiris hanging on the wall. Ramsay continues to bring down Carter, now to the other knee, Tina gets an idea and bolts toward the mask and pulls it down from the wall. As Ramsay finally turns toward Tina, Tina rushes forward and shoves the mask against her face.

TINA  
*Whore!*

CLOSE, Tina forces mask on Ramsay's face (loud MUSICAL STING), no blood no circulation], but greenish bile oozes from behind and from eyeholes. Ramsay in pain.

(CONTINUED)

RAMSAY  
(SCREAMS)

Ramsay staggers about, her attention off Carter. Tina rushes to Carter's aid, her back to Ramsay. Carter, his head lowered so that he doesn't see Ramsay either, is recovering.

TINA  
Carter?

CARTER  
(GASPING/CHOKING)  
I...I...

Ramsay, the mask still on her, staggers toward the table where Ana still sleeps. Reaching out with one hand, she grasps Ana's limp hand.

CLOSE, Ramsay grips Ana's hand. Their hands magically glow (EFFECT).

Carter and Tina turn to see Ramsay [actually Ana trapped in Ramsay's body] stagger away from the table, moving about in a strange, awkward way, as if she doesn't know what is happening.

147. INT. THEATRE – STAGE – LOW ANGLE ON “RAMSAY” – NIGHT

As, striking a dramatic pose, Ramsay's masked body glows (EFFECT) with a weird light, then shrivels (EFFECT) into the hideous body of the ancient mummy.

148. INT. THEATRE – STAGE – MUMMY, ANA, CARTER & TINA – NIGHT

Carter and Tina watch incredulously as the mummy staggers toward them, reaches out in a “begging” gesture. Then the mummy falls dead at their feet. Cautiously, Carter and Tina step up to the dead mummy. Carter stoops, gingerly reaches out with his hand towards it ...

TINA  
Don't touch it.

CARTER  
It's okay. Hor-Shep-Sut is dead ...  
This time, I hope, *forever*...

As he speaks, he touches the mummy, which does not move. He stands up, faces Tina.

(CONTINUED)

CARTER (CONT.)

Thanks to you.

TINA

(humbly)

Oh, I just figured if taking off the mask brought the sorceress back to life, then ...

Cutting off Tina's words, Carter kisses her, this time passionately. They hold a while, obviously in love.

HELENA (O.S.)

(weakly)

So...looks like you two...had a "thing" going...all along?

Carter and Tina stop kissing. They react to see Helena and Yvonne, somewhat dazed and confused, walking INTO SCENE, tightly holding hands and looking around.

YVONNE

But why...are we dressed like...this...and...?

ANA

(MOANS)

Carter rushes up to Ana, who is reviving, the streak now gone from her hair. He helps her. They smile at one another.

ANA (CONT.)

Carter?

CARTER

It's over, Ana. All of it. And you're out of danger.

Carter hugs Ana like a friend. Tina and smiles coolly.

ANA

Yes, Carter. I know.

Tina, standing where Carter had left her, smiles back, but for her own reasons. He leads her back towards the others, passing the dead masked mummy.

A149. INT. THEATRE – STAGE - FULL SHOT ON MUMMY – NIGHT

CAMERA PUSHES IN to a TIGHT SHOT of the dead, masked mummy.

FADE OUT/FADE IN:

149. EXT. WAREHOUSE – DAY

STUDENTS and TEACHERS walking by. From inside the depositor come sounds of HAMMERING, but no one pay the sounds any attention.

150. INT. WAREHOUSE – ON WORKMEN – DAY

CAMERA PANS across various WORKMEN HAMMERING away at crates, which again contain Dr. Harwa's Egyptian collection,. PAN STOPS on Carter, Tina and Ana standing around the again crated mummy case, the lid open. Carter and Tina stand together on one side of the crate, Ana on the other.

CARTER

Well, except for that missing canopic jar,  
it won't be long before all of your uncle's  
collection is back in storage ...

TINA

Where it'll safely remain until  
some foolish archaeologist checks  
it out again.

Tina cocks an eyebrow and looks at Carter. Carter mimes that it won't be him.

Ana smiles subtly, looks at Carter and Tina, then back toward the mummy case crate.

ANA

I want to have one last look at Hor-Shep-Sut ...  
before they seal her away again.

CARTER

Be our guest. We've seen enough of  
*that* mummy to last us for ...

TINA

An eternity.

Carter and Tina nod to Ana, then go off arm-in-arm, leaving Ana alone to gaze down at the mummy. PAN with Carter and Tina and AWAY from Ana, as, walking AWAY FROM CAMERA, they EXIT the room.

(CONTINUED)

ANA, gazing down at case. PUSH IN as her face eerily changes from curiosity to love.

Ana  
 (with Ramsay's voice)  
 Some other time, my darling...  
 Princess ...

Ana turns, walks OUT OF FRAME, as workers ENTER FRAME –

WORKERS  
 (AD-LIBBING about work, etc.)

-- SLAM down the lid and start HAMMERING it shut. As they continue to work –

LONG DISSOLVE TO:

INT. THEATRE – FULL SHOT/LOW ANGLE – MUMMY – DAY OR NIGHT

Against nodedscript black background, Mummy stalks TOWARDS CAMERA into a CLOSE SHOT of its face, and we FREEZE FRAME.

FADE OUT/FADE IN:

151. END CREDITS TITLES SEQUENCE [MONTAGE] – DAY OR NIGHT

As we DISSOLVE THROUGH various IMAGES of the HANDMAIDENS dancing sensuously. Over them:

END CREDITS “SCROLL” UP, as we hear a “rap song” with the following lyrics:

**“MUMMY (W)RAP”**  
 (emphasize syllables in **bold**)

Mu-mu-**mummy** ... (repeats)

She's a mu-mu-**mummy**, lived in Egypt **old**, you know  
 She **rapped** with Osiris, now it **can** be **told**, I say she  
**Had** this **power**, though no **one** could **resist** her,  
 There was **no** **escaping** her **mummy's** **kiss**.

Yo, she **loved** and she **lusted** with the **Pharoh's** **daughter**,  
 Doing **things** **forbidden** 'til one **day** they **caught** her,  
 So, the **Nubians** **grabbed** her, the decree was **sent**,  
 She would **meet** her **fate** in the embalmer's **tent**.

Stretched her **out** on a **table**, while she **still** had **life**,  
They **pressed** on a **mask**, and then **raised** the **knife**,  
Took **out** her black **heart** and then **hid** it away,  
And **wrapped** her in **linen** for the **Judgement Day**. So they

**Put** her in a **coffin** and they **closed** the **lid**,  
Then they **sealed** her in a **tomb**, where they **kept** her **hidden**  
For **three** millennia, all dried **up** and **dead**, 'til that  
**Cursed mask** was **removed** from her **head**.

Now she **lives again** and she's **on** the **prowl**, using  
**Mystic powers**, doing **things** most **foul**, to get the  
**Love** she'd **lost** three thousand **years ago**, the rein-  
**Carnated daughter** of that old **Pharoah**.

She's a mu-mu-**mummy**, servant **of** **Osiris**, and her  
**Story's** all **here**, written **down** on papyrus, and if you  
**Happen** to **meet** her, better **keep** your **distance**, 'cause you'll  
**Die** giving in to her **mummy's** **kiss**.

She's a mu-mu-**mummy** ... (repeats)

[Lyrics © AD 2001 D.F.Glut]

FADE TO BLACK.

**IT'S A WRAP!!**

Original screenplay written by Donald F. Glut  
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