

EVIL DEAD II

BY

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FADE IN:

DE LAURENTIIS ENTERTAINMENT GROUP LOGO

FADE OUT.

FADE IN:

RENAISSANCE PICTURES LOGO

FADE OUT.

00 BLACKNESS

00

A sound is building. Like a living wind. A thousand screams in agony.

From the blackness, gusts of smoke pull together quickly, forming the Main Title against black:

"EVIL DEAD"

Then beneath it, the Roman Numeral "II."

A SLOW ZOOM brings it toward us. And as the screams reach their sharp crescendo the title zooms through us.

FADE IN:

1 ANGLE - STOP MOTION ANIMATION

1

Whispering smoke against a black background. EERIE MUSIC. In the distance, through the smoke, a small object. It fans toward us quickly, filling the frame. It is an ancient skin covered volume, with the outline of a human face on it's cover. This is the Book of the Dead.

NARRATOR

Legend has it, that it was written by the dark ones: NECRONOMICON EX MORTES; Roughly translated...The Book of the Dead.

The face on the cover of the book pulls away from its skin binding and leans toward the camera. EYES on the book blink open and peer at us. It's mouth opens and emits a hideous scream. The CAMERA races into the blackness of the screaming mouth.

DISSOLVE THRU TO:

1P PLATE FOR PREVIOUS SCENE - SMOKE 1P

2 A SPINNING VORTEX - (3 PAINTINGS ON AN ANIMATION STAND) - 12 SEC. PLATE 2

Spiraling downward.

NARRATOR

To trace the origin of the Book, we must go back...back...to a day when spirits ruled the earth.

Wispy shapes of animated ghosts move through this vortex, coming toward the CAMERA with WAILING and MOANING and then are gone.

NARRATOR

When the seas ran red with blood.

DISSOLVE THRU TO:

2P PLATE FOR PREVIOUS SCENE - ROD PUPPET GHOSTS 2P

3 STOCK FOOTAGE - (OPTICALLY COLOR SEPARATED) 3

A raging ocean of blood. Great waves rise and swell as if before a storm.

NARRATOR (V.O.)

It was this blood that was used to ink the book.

DISSOLVE THRU TO:

4 AN OPEN COPY OF THE BOOK OF THE DEAD - ANIMATION STAND - BLUE SCREEN IN BG 4

Through animation, the blank pages of the Book are scripted in a strange hieroglyphic by an invisible hand.

Faster and faster the pages turn on the Book as the blood red ink is scrawled across them. The pages flip furiously until the Book snaps shut, revealing its gruesome face on the cover.

The book flaps violently away from camera.

NARRATOR (V.O.)  
The Book of the Dead was last seen  
in 1300 A.D.

DISSOLVE THRU TO:

4A	OMIT	4A
4AP	OMIT	4AP
4B	OMIT	4B
4C	OMIT	4C
4D	OMIT	4D
4P	STOCK FOOTAGE - THE RIFT	4P
5	EXT. KANDAR CASTLE - DUSK - 4 WARRIORS - 4 HORSES	5

CAMERA panning down to reveal a magnificent newly built castle of stone. Bright banners fly from its turrets. An ox grazes nearby. 4 Warriors on horseback in the BG.

NARRATOR (V.O.)  
It was then that the dark spirits  
again rose up to battle the living.

The ground in front of the castle begins to split apart. A red glow and smoke pour from the growing crevice. Something evil is being unleashed. A strong wind kicks up blowing sand in a furious rage.

5A	EXT. KANDAR CASTLE - DUSK TRACKING SHOT - ASH	5A
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Through the blowing silt, a lone figure appears. An image of power and light. His clothing is ragged, and he holds what appears to be a jagged toothed longsword. Two massive columns of stone stand on either side. CAMERA slowly moves closer, but his face is still hidden by the darkness and blowing sands.

NARRATOR (V.O.)  
It is said that a hero came from the

sky. A man who defeated this evil and buried the Book in the Castle of Kandar. And there it lay for 700 years...

DISSOLVE THRU TO:

6 EXT. CASTLE OF KAN DAR - DAY - RUINS

6

As the raging dust storm clears to reveal the same castle which we saw earlier, but now, in a ruined state. It has aged 700 years. The ox is gone. Now only its petrified skeletal remains stand in a weathered heap.

NARRATOR (V.O.)

...Waiting.

A four wheel drive vehicle roars PAST THE CAMERA and toward the castle.

7 INT. CASTLE OF KAN DAR - DAY - (STUDIO)  
TRACKING SHOT

7

The CAMERA slowly tracks in toward the Book of the Dead as it sits in the darkness of the stone tomb. Next to it rests the KANDARIAN DAGGER, an ancient knife, its handle fashioned from the skull of a weasel. They rest upon a small pedestal covered with cobwebs. Prominently displayed on the stone wall, a bas relief of the "Hero from the Sky" holding his unusual jagged edged weapon.

NARRATOR (V.O.)

And then...

The grinding of rock scraping against rock is heard, and a large stone is swung open on a secret hinge in the wall behind the book. Wind sweeps in through the tomb, along with the blinding light from outside. A sharply silhouetted figure steps in the newly created doorway. The figure lights a torch that he holds, illuminating his face. This is PROFESSOR RAYMOND KNOWBY. An intelligent, grey bearded man in his late fifties. He lowers the cloth around his face that had been protecting him from the sand. He stares at the Book, awestruck.

Behind him, two other figures appear in the entrance of the tomb. The first is a large school-marmish woman, the wife of Raymond Knowby, HENRIETTA. She moves to Raymond's side and takes his hand. Immediately behind her is their daughter, ANNIE KNOWBY; twenty-four years

old, strong stance and beautiful. Behind her a handsome looking man, ED GETLY, enters the tomb. He moves to Annie's side. They exchange excited glances. The CAMERA PANS down to the Book.

DISSOLVE THRU TO:

8 INT. STUDIO - BLACK 8  
MED. SHOT - FOG

Billowing past the camera in front of a black drape.

DISSOLVE THRU TO:

9 EXT. CABIN - NIGHT 9  
LONG SHOT

An old log cabin, built in the valley of a dark forest. A great wind billows fog about the place.

NARRATOR (V.O.)

Professor Raymond Knowby and his wife, HENRIETTA, brought the book to a small cabin where they could study it undisturbed.

10 INT. CABIN MAIN ROOM - NIGHT 10

Professor Raymond Knowby sits at a writing desk and transcribes passages from the Book of the Dead. A small framed photograph of his daughter Annie sits upon the table. Behind him, HENRIETTA sits knitting in a rocking chair.

11 CLOSE SHOT - RAYMOND 11

He speaks the phonetic pronunciation of completed sentences into the microphone of a tape recorder.

RAYMOND

Kanda...Es-trata...Ta-toon...Hazan  
sobar...Ear-Grets, Gat, ...Nos-feratos  
...Amantos...Kanda!

The sound of RAYMOND reciting the passages is faded down AS THE CAMERA SLOWLY TRACKS away from RAYMOND and over to HENRIETTA as she rocks back into the darkness and forward into the light. As she rocks forward into the light, she comes into FULL CLOSEUP revealing that her

eyes have changed to a milky white. She continues to knit.

DISSOLVE THRU TO:

12 INT. STUDIO - BLACK 12  
MED. SHOT - FOG

Blowing past the camera in front of black drape.

DISSOLVE THRU TO:

13 INT. CABIN CELLAR - NIGHT (STUDIO) 13

A dank fruit cellar with shelves of half-rotten preserves. Raymond has his back to the stone wall. He is dictating into the tape recorder, sweating and distraught.

RAYMOND

It has only been a few hours since I've translated and spoke aloud the first of the demon resurrection passages from the Book of the Dead.

The sound of heavy footsteps. Dust drifts down INTO FRAME. Raymond looks up to the ceiling of the cellar. It is also the floor to the main room of the cabin. He watches in horror as Henrietta's silhouette paces the floor above him. And then, the footsteps halt.

RAYMOND

And now, I fear that my wife has become host to a Kandarian demon. May God forgive me for what I have unleashed onto this earth.

13Y REVERSE ACTION 13Y

The milky eyed possessed figure of HENRIETTA jolts quickly into the frame, and shrieks in the voice of a demon! Raymond Knowby screams. He drops the microphone.

13X CLOSE SHOT - TAPE RECORDER 13X

As the microphone falls atop it. High pitched feedback screams from the speaker.

13A CLOSE SHOT - RAYMOND 13A  
Screaming in terror.

13B CLOSER - RAYMOND 13B  
His fearful eyes fill the screen as the scream continues.

13C EXTREME C.U. RAYMOND'S EYE 13C  
Darting about wildly and the scream continues.

DISSOLVE THRU TO:

14 INT. DARK TUNNEL - DAY 14  
ROUNDY-ROUNDY - CAMERA MOUNTED ATOP VAN  
CAMERA MOVING swiftly down a dark tunnel. A light at the end growing closer. The SOUND of AIR RUSHING BY. The Delta 88 Oldsmobile comes ROARING out of the tunnel with a BLAST of AIR, and the sound of loud rock and roll music.

NARRATOR (V.O.)  
It was one week later that a group of college students came to the cabin.

14A EXT. CABIN - NIGHT - TRACKING SHOT 14A  
The Delta 88 Oldsmobile parked out front. Fog roars past the place. We faintly hear waltz music from within. The silhouette of a woman sweeps by the rear bedroom window.

14B INT. CABIN - REAR BEDROOM - NIGHT 14B  
ASH AND LINDA  
LINDA, an attractive college student, is waltzing in the semi darkness of the bedroom. She wears a "Michigan State University" sweatshirt. She hums melodically to the music as she moves. Around her neck is draped a delicate silver necklace.

14C MEDIUM SHOT - ASH AND LINDA 14C  
A handsome young man, ASH, is playing the waltz music on an old wooden piano. Linda dances behind him. Ash

is not a very good pianist, and can only plunk out the melody with two fingers.

LINDA

Ash, what's that you're playing?

ASH

Our song.

Ash begins to play faster.

14D MEDIUM SHOT - ASH AND LINDA 14D

As she picks up the tempo, spinning and laughing, until finally Ash moves to her, halting her in mid spin.

14E CLOSE SHOT - LINDA 14E

Out of breath, hair tousled across her eyes, she stares deeply into Ash's eyes. Her lips, parted, in a sensual manner.

14F CLOSE SHOT - ASH 14F

He returns her stare, lost in her beauty. He pulls her close.

LINDA

Ow!

14G SHE PULLS AWAY SUDDENLY 14G

And looks down to the tiny silver necklace that she wears about her neck.

14H CLOSE SHOT - NECKLACE 14H

In its center is a magnifying glass.

14I MEDIUM SHOT - LINDA AND ASH - TULIP CRANE 14I

She looks from the necklace to Ash.

LINDA

I really love it. I'll never take it off.

They kiss and now begin to dance together, to the haunting waltz melody that sweeps up upon the soundtrack.

DISSOLVE THRU TO:

NARRATOR (V.O.)

It was in the cabin's cellar that they found the Professor's tape recorder, and the Book of the Dead.

14J INT. CABIN MAIN ROOM - NIGHT 14J

CAMERA tracks in toward the trap door. It opens by itself as we move down the steps into the blackness.

15 MEDIUM SHOT - INT. CABIN CELLAR - NIGHT 15

The CAMERA pans down from the blackness to Ash who finds a shotgun, Raymond Knowby's tape recorder, tapes, the Kandarian dagger and...

16 CLOSE SHOT 16

...the shattered photograph of Annie Knowby and the Book of the Dead.

17 LONG SHOT - INT. CABIN MAIN ROOM 17

The group of students sit about the fire as they listen to the tape recorder. Coming from the speaker is the voice of Raymond Knowby reciting the demon resurrection passage.

PROFESSOR KNOWBY

(on tape)

Kan Da, Es-trata ta-toon hazan sobar  
...Ear-Grets, Gat...

18 MEDIUM SHOT 18

Linda takes Ash's hand. She's frightened. Ash smiles to comfort her. She nervously fingers the silver locket she wears about her neck.

19 CLOSE SHOT - TAPE RECORDER 19

PROFESSOR KNOWBY

(on tape)  
...Nos-Feratos...Amantos...Kanda!

20 EXT. CABIN - NIGHT

20

The cabin is in the distance. In the foreground the earth begins to swell, then rips apart as a red glow emanates from beneath. Something evil is being unleashed.

NARRATOR (V.O.)

One by one, they fell to the possession of the dark spirits.

21 OMIT

21

22 EXT. HILLSIDE - GRAVEYARD - NIGHT  
CLOSE SHOT - LINDA

22

Her eyes pop open. They are bone white. She has fallen to the possession.

22A EXT. HILLSIDE - GRAVEYARD - NIGHT  
ASH AND LINDA

22A

Possessed Linda is coming after Ash. Ash back peddles, stumbles and falls.

22B ANGLE - ASH ON GROUND

22B

As the Shadow of approaching Linda envelops Ash, he picks up a shovel from the ground.

22C LINDA LEAPS OVER THE CAMERA, TOWARD HIM.

22C

22D LINDA DUMMY

22D

Ash swings the shovel, slicing off Linda's head.

22D1 LINDA'S DUMMY HEAD - ON WIRE

22D1

22E ANGLE

22E

Linda's head rolls down the hillside and disappears into

the darkness.

22F EXT. HILLSIDE GRAVEYARD - NIGHT 22F  
ASH AND LINDA

Ash buries Linda's headless body. He jams a crude wooden burial cross into the earth of the grave. A bolt of lightning strikes.

22G HILLSIDE - GRAVEYARD/CABIN - NIGHT - LONG SHOT - ASH 22G

As he runs from the grave site and toward the cabin.

23 OMIT 23

24 OMIT 24

25 OMIT 25

26 INT. CABIN - MAIN ROOM - NIGHT - CLOSE SHOT - ASH 26

NARRATOR (V.O.)

One man, Ash, destroyed the Book.

Ash enters the cabin. He sees The Book of the Dead and tosses it onto the flames.

27 CLOSE SHOT - MELTDOWN - MAIN ROOM (STUDIO) 27  
STOP MOTION ANIMATION

A possessed demon begins to wither and melt. Flesh shrinks away from its skull and dissolves to nothing.

NARRATOR (V.O.)

But the evil that had been resurrected from it, lives on.

28 CLOSE SHOT - BOOK IN FIREPLACE 28  
STOP MOTION ANIMATION

The Book of the Dead is burned to cinders. The face upon the Book screams as it burns.

29 OMIT 29

29A INT. CABIN MAIN ROOM - NIGHT - HIGH SHOT 29A  
Ash picks himself up from the floor.

29B INT. CABIN MAIN ROOM 29B  
Ash stands and clutches the necklace of Linda, in  
sorrow for his loss of her.

29C EXT. CABIN - DAWN - LONG SHOT 29C  
Ash staggers from the cabin.

FADE OUT.

30 OMIT 30

31 EXT. CABIN - DAWN - RECREATION OF THE 31  
FINAL SHOT OF EVIL DEAD I  
We are racing forward. We have taken the POV of  
an EVIL ENTITY as it glides with dark purpose through  
a section of woods. It approaches the rear door of the  
cabin. The door is torn violently open. The next door  
falls away from us. We approach the front door. SLAM! It  
jigsaws in two and we are again outside, now in front of  
the cabin. Ash is seen in the distance. He is staggering  
away, his back to us as we race at him. He turns suddenly  
towards CAMERA and screams.

32 EXT. WOODS - DAWN 32  
INTERVOLOMETER STOP MOTION/CRANE - SAM-O-CAM  
The final shot of Evil Dead I has a new ending; an  
extension. Ash is caught by an invisible grip.  
"G" force is distorting Ash's face as he is rocketed  
backwards. He is swept hand over foot through the  
air. He reaches the edge of the woods and begins  
tearing through the branches and smaller trees,  
clearing a path with his body. He finally slams into  
a large ungniving tree trunk and he is knocked  
unconscious.

33 WIDE SHOT - LOOKING UPWARD - ASH - DUMMY - DAWN 33

As he falls from the tree branch and plummets towards the earth.

34 ASH'S POV - (CRANING DOWNWARD) - UNDERCRANKED - DAWN 34

A puddle of mud below, which rushes up upon us quickly.

35 MED. SHOT - MUD PUDDLE - ASH 35

As his head splashes down into the muddy water.

36 CLOSE SHOT - ASH - DAWN 36

He lifts his face from the mud, and turns toward us. His eyes have gone white. His skin is now a pale color, his lips, jet black. He is Possessed. A bright edge of morning sunlight moves across his face. He turns his beastly face skyward.

37 EXT. RIDGE - DAY (STUDIO) - MATTE PAINTING 37  
LONG SHOT - THE SUN (Miniature)

Rising over a mountain ridge. Sunlight streaming through a gaping hole in the parting clouds, in bright shafts. It pours through the trees.

38 MED. SHOT - THE SUN - MATTE PAINTING - MINIATURE 38

Closer on the sun as it looms larger and brighter.

39 CLOSE SHOT - THE SUN - MATTE PAINTING - MINIATURE 39

The frame is filled with the rising sun.

40 EXT. WOODS - DAWN - CLOSE SHOT - ASH - MUD PUDDLE 40

The bright edge of morning sunlight spreading across his face, he lets loose a demonic death shriek.

41 EXT. WOODS - DAY - (STUDIO) 41

EXTREME CLOSE SHOT - ASH'S FACE (STUDIO)  
DUMMY HEAD - LIQUID EYE CHAMBER - MINIATURE

The white in Ash's eyes swirls about, and his pupils change back to their original brown color.

41A EXT. WOODS - DAWN 41A  
Ash, no longer possessed, collapses into the mud puddle, unconscious.

41B EXT. WOODS - DAY - REVERSE ACTION - FOG - 3 ANGLES 41B  
Streams of morning sunlight pierce the darkness of the woods. We hear the shriek of demons. The sound of SIZZLING. A great wind blows back fog into the darker sections of the woods. The scene grows brighter and the peaceful sounds of morning are faded up.  
DISSOLVE THRU TO:

42 EXT. WOODS - DAY 42  
WIDE SHOT - ASH  
As he lies unconscious. Time passes.

43 CLOSE SHOT - ASH - CRANE - UNDERCRANKED 43  
His eyes open. They stare blankly up at the sky. Then fear registers and we CRANE BACK QUICKLY, revealing a vast area of empty woods around Ash.

44 MEDIUM SHOT - ASH 44  
He sits up slowly into frame, looking fearfully about.

45 ASH'S POV 45  
Panning the battered cabin and sections of the woods. All is peaceful. The sound of birds tweeting.

46 CLOSE SHOT - ASH 46  
ASH (V.O.)  
It's gone.  
He looks up to the sky.

47 EXT. RIDGE - DAY - (STUDIO) - MATTE PAINTING 47  
LONG SHOT - THE SUN - LATE AFTERNOON

Just above the horizon.

ASH

Sun's driven it away...  
for now. Gotta get the hell  
out of here... before night falls.

48 OMIT 48

49 OMIT 49

50 OMIT 50

51 CLOSE SHOT - ASH 51

As he nods to himself, then suddenly glances up beyond  
the CAMERA.

52 EXT. CABIN - DAY - MITCHELL CAMERA 52  
ASH'S POV - THE CABIN

A perfectly normal log cabin with one exception;  
superimposed over the front of the place is...

52P PLATE FOR PREVIOUS SCENE - (BLACK STUDIO) 52P  
MITCHELL CAMERA

A hideous human skull with living eyeballs that stare  
out at us with evil malice. The eyes stare out from  
the two dark windows. The dark nose area is the open  
doorway, and the rotted teeth of the skull are the  
whitewashed stones placed at the foot of the cabin.  
Then it fades, leaving only the cabin.

53 EXT. WOODS - DAY - WIND FAN 53  
CLOSE SHOT - ASH - MUD PUDDLE

He shudders uncontrollably as he picks himself up from  
the mud.

Ash MOVES INTO A CLOSE UP. His eyes shift back and forth  
like a trapped animal as he looks about for a means of  
escape. He spots something.

54 EXT. CABIN - DAY - ASH'S POV 54  
 THE DELTA 88 OLDSMOBILE

Parked in front of the cabin.

55 EXT. WOODS - DAY 55  
 CLOSE SHOT - ASH

He shifts his glance from the car to the road.

56 EXT. ROAD - DRIVEWAY TO CABIN - DAY 56

A narrow dirt road cutting through the woods. Then, the Delta 88 roars down it, and past the CAMERA. It kicks up dust and gravel.

57 INT. DELTA 88 - DAY 57  
 (CAR MOUNT)

Ash is driving. He wipes the mud and blood from his face with a rag. As he pulls the rag away, his face forms a sudden look of horror as he sees:

58 EXT. BRIDGE - DAY (STUDIO MINIATURE W/BACKDROP) 58  
 CAR'S POV - TRACKING SHOT - STOP MOTION ANIMATION

A GIANT STEEL HAND LOOMS towards us. It is the twisted remains of the steel and wood bridge that crossed a great mountain chasm. A LOUD SCREECH of brakes is heard on the soundtrack on this cut.

59 EXT. BRIDGE SIDE I - DAY 59  
 MEDIUM SHOT - DELTA 88 - PARTIAL BRIDGE SET

As it pulls to a halt. Ash steps quietly from the car. He looks at the bridge.

60 EXT. BRIDGE - DAY (STUDIO MINIATURE W/BACKDROP) 60  
 ASH'S POV - BRIDGE

A sign hangs from the twisted girders. It reads:  
 "DANGEROUS BRIDGE - 2 TON WEIGHT LIMIT - CROSS AT OWN RISK." Beyond this we see the twisted remnants of the former bridge and the rock cliffs far away on the other side.

60A EXT. BRIDGE SIDE I - DAY - MITCHELL CAMERA 60A  
 FROM RAVINE, LOOKING UPWARD AT ASH AND DELTA  
 (5 FRAMINGS)

Ash gapes at the uncrossable chasm.

60AP TWO CLIFF EDGES - (STUDIO) - MINIATURE 60AP

61 EXT. BRIDGE - DAY 61  
 CLOSE SHOT - ASH

He is stunned at the sight. His only escape, gone.  
 He looks from the bridge to the West.

62P1 PLATE FOR FOLLOWING SCENE 62P1  
 ASH'S POV - LONG SHOT - MOUNTAIN RIDGE - INTERVOLOMETER

The sun is now resting on the horizon. Lower than it was  
 before. It is BLOOD RED, and sets in the course of seven  
 seconds.

62 INT. STUDIO (BLUE SCREEN) 62  
 MEDIUM SHOT - ASH - PULLING BACK

To reveal Ash as he looks from the sunset, to the ruined  
 bridge, to the road behind him. He moves in halting  
 steps, not knowing which way to turn.

Ash opens his mouth, draws in his breath, and just as  
 he begins to scream, we CUT TO:

62P2 OMIT 62P2

63 EXT. BRIDGE - TWILIGHT - POV OF EVIL FORCE 63  
 3 CAMERAS - BREAKAWAY TREES

As it rises up from what appears to be the mountain  
 chasm and reveals the opposite side of the twisted  
 girders which form the "Giant Hand." It spots Ash  
 immediately beyond. It moves swiftly toward him.  
 Ash looks up, sensing the evil and darts into the  
 Delta 88. The FORCE moves through the twisted girders,  
 pushing them away violently and races toward the car.

The Delta starts up and peels off. The Evil Force  
 just misses it. The car doesn't have the room to  
 complete the one hundred and eighty degree turn

necessary to head back down the road the way it originally came, and is forced into a line of break-away trees which explode into sawdust as the front of the Delta 88 rips through them. The car swerves onto the road, headed back toward the cabin.

64 INT. DELTA 88 - NIGHT 64  
CLOSE SHOT - ASH - CAR MOUNT

As the broken bits of tree slam against his windshield.

65 CLOSE SHOT - CAR RADIO/TAPE DECK 65

As the channel switches suddenly to the hard rock song "Journey to the Center of Your Mind" which blares within the car throughout the chase to follow.

66 EXT. BRIDGE - NIGHT 66  
POV - EVIL FORCE - UNDERCRANKED

As it gives chase to the Delta.

67 TRACKING SHOT - DELTA - DRAGWAY - UNDERCRANKED - ATV 67

Alongside the car as it barrels along the wooded road.

68 EXT. DRAGWAY - NIGHT 68  
TRACKING SHOT - DELTA - UNDERCRANKED - ATV

As he drives this wild course.

69 POV - EVIL FORCE - UNDERCRANKED 69

As it begins to gain on the speeding automobile.

70 INT. DELTA 88 - NIGHT - UNDERCRANKED 70  
OVER ASH'S SHOULDER

Looking through the windshield, as branches beat and smash themselves against the windshield, obscuring our vision of the "Road" ahead. Our view suddenly clears, revealing a large tree that looms directly ahead.

71 CLOSE SHOT - ASH 71  
Swerving the wheel.

72 EXT. CABIN - NIGHT 72  
ANGLE - DELTA - UNDERCRANKED  
It swerves and slams into a rotted tree, stopping it dead.

73 INT. DELTA 88 - NIGHT 73  
CLOSE SHOT - ASH - UNDERCRANKED  
As he is rocketed forward from his seat.

74 EXT. CABIN - NIGHT 74  
ANGLE - FRONT OF DELTA - DUMMY OF ASH  
As Ash comes ripping through the windshield and past the CAMERA.

74A ASH'S POV 74A  
As he approaches the ground with a great velocity.

74B MEDIUM SHOT - ASH 74B  
As he slams into the earth with a rain of glass. He moans and gets to his feet.

75 EXT. WOODS/CABIN - NIGHT 75  
POV - EVIL FORCE - BREAKAWAY TREES  
As it sweeps down out of the woods, pushing over trees, and approaches the Delta. Steam pours from the hood of the car.

76 EXT. CABIN - NIGHT 76  
CLOSE SHOT - ASH  
As he runs. His face is cut and bleeding.

76A ANGLE - OVER ASH'S SHOULDER 76A



as we glide forward.

83 INT. CABIN - STUDIO - "MAZE SHOT" - FORCE POV 83

Camera moves through the main room and up to the Hallway door. It shatters in front of us. We close in on Ash as he races down the hallway. We lose him as he swings into the back bedroom of the cabin and slams the door behind him. We rip through this door and enter the rear bedroom, only to see Ash scrambling for the door to the middle bedroom, which we approach and he swings shut in our face. We rip through to reveal Ash scurrying into the Hallway. We follow him through the bathroom, the maze, and back out into the Hallway. We round the corner after him and see that Ash has led us into the main room, but there is not a trace of him. We look about for him, but he is gone. The hallway is bare except for a few dry leaves.

84 INT./EXT. CABIN - LOCATION - POV EVIL FORCE 84

The force begins to pull back with an ever-increasing speed, out the front door of the cabin, and deep into the blackness of the woods.

85 INT. CABIN MAIN ROOM - NIGHT 85

A static shot of the fireplace. All is quiet. Smoke from the near dead fire wafts up the chimney. We hold on this for a moment.

85A ANGLE - MIDDLE BEDROOM CLOSET - NIGHT 85A

A static shot of a closet with it's door half open. The door begins to swing slightly open, revealing a rack of clothes inside. We hold on this for a moment.

85B ANGLE - CABIN MAIN ROOM - NIGHT - TRACKING SHOT 85B

A writing desk with some papers atop it. They begin to tremble and finally blow away from the light breeze that sweeps through the cabin. The CAMERA PANS down from this desk to reveal a trap door in the floor of the main room. The trap door to the cellar. It is raised up on its hinge an inch or so and in that slight space between the trap door and the floor we see Ash's eyes, looking cautiously about. He breathes

a sigh of relief.

86 EXT. WOODS - NIGHT

86

The cabin in the distance. Fog rolls past.

87-128 OMIT

87-128

128 A,B,C OMIT

128 A,B,C

129-143 OMIT

129-143

143 A-F OMIT

143 A-F

143FP OMIT

143FP

144-149 OMIT

144-149

149A-J OMIT

149A-J

149K EXT. AIRSTRIP - NIGHT - LONGSHOT - ED

149K

Ed Getly stands in the FG and watches as an older style twin engine cargo plane flies over the camera and lands.

149L AIRSTRIP - NIGHT - TRACKING SHOT - PASSENGERS

149L

The airplane rolls to a halt. A man wearing a jumpsuit ties the airplane off and blocks the wheels while a redcap opens the hatch and helps out Annie Knowby. She carries a glass case in her hand as she moves toward us. Behind her five other passengers emerge from the Plane. Ed approaches Annie.

ED

Annie!

ANNIE

(smiling at sight of him)

Hi.

They embrace and kiss.

ED

How'd everything go on the expedition?

ANNIE

Terrific. I found the additional pages from the Book of the Dead.

ED

So you said in the telegram. What condition are they in?

She holds out the glass case for Ed to look at.

149M CLOSE SHOT - GLASS CASE

149M

Inside are 12 pages from the Book of the Dead.

149N AIRSTRIP - NIGHT

149N

TRACKING SHOT - ED AND ANNIE - THEY CONTINUE WALKING

ED

Haven't aged a day in three thousand years.

ANNIE

Maybe longer.

ED

When do we begin the translations?

ANNIE

Tonight. Is everything all set with my father?

ED

Should be, but I haven't spoken to him in a week, what with no phone in that cabin. Take us about an hour to get there.

They arrive at the parking lot. Two new, sharp looking cheverolets and Ed's old style cheverolet.

ED

We'll take my car.

Ed opens the car trunk. Behind him a redcap pulls up a large steamer trunk on a hand dolly. Ed and the redcap hoist the steamer up into the car's trunk.

ED

Annie, you hinted in your telegram that

your father was on to something with the first part of his translations. What's the big mystery? What has he found in The Book of the Dead?

ANNIE

Maybe nothing. But just possibly... the doorway to another world?

Annie slams the car trunk.

1490 OMIT 1490

150 OMIT 150

151 EXT. WOODS/CABIN - W/ ASH - NIGHT 151  
CHEVROLET CAR TRUNK

CAMERA has taken the POV of the evil force as it glides eerily through the woods, around trees and over rotted stumps. It moves over a rise revealing a clear view of the boarded cabin in the distance. It approaches. It moves to the window, and peering through the cracks in the boards we see Ash asleep in the rocking chair.

152 INT. CABIN MAIN ROOM - NIGHT 152

Camera begins on hammer, nails, and planking which lay upon the cabin floor. Camera pans to window #1. It is boarded up tight. Camera pans to door. It is repaired. Camera pans to Ash who sleeps in the rocking chair in front of another boarded window.

Ash awakens suddenly, sensing something, the shotgun clutched in his lap. He lifts his head and turns to a whispering musical sound. Harp like music. It is coming from the back bedroom of the cabin.

153 MAIN ROOM/MIDDLE ROOM/REAR BEDROOM 153  
MEDIUM SHOT - ASH

As he stands and moves cautiously towards the rear bedroom.

154 ASH'S POV - MIDDLE ROOM AND REAR BEDROOM 154

As he approaches the rear bedroom, the music grows louder.

As he enters the room he halts his gaze on the old wooden piano.

155 INT. CABIN/REAR BEDROOM - NIGHT 155  
MEDIUM SHOT - ASH

As he moves to the piano. The sound is coming from within. Suddenly, the piano begins to play by itself; Ash draws back from it. It plays a waltz. Now the piano music mixing with the harp-like strings. The radiator next to the piano begins to release bursts of musical steam, adding a wind section to this strange orchestra.

156 CLOSE SHOT - ASH 156

As he listens to this haunting version of a waltz melody. He recognizes the music. It is the same music that Ash had played earlier, when Linda was dancing.

157 CLOSE SHOT - PIANO AND RADIATOR 157

As steam spouts from the radiator pipes. As the piano keys depress and release themselves. The melody grows louder.

158 CLOSE SHOT - ASH 158

As he lowers his head. His horror gives way to sadness. From his pocket he removes Linda's delicate silver locket that dangles from the end of a chain. In the locket's center is a magnifying glass. He stares mournfully into the glass. BANG! He looks up sharply toward the main room.

159 OMIT 159

159P1 OMIT 159P1

159P2 OMIT 159P2

159P3 OMIT 159P3

160 OMIT 160

161 INT. CABIN MAIN ROOM - NIGHT 161  
ASH'S POV - SHUTTERS

As they rip open, splintering Ash's reinforcements.  
Wind sweeps in through the place as the curtains flutter  
wildly. Through the window is a sweeping fog.

162 INT. CABIN MIDDLE ROOM - NIGHT 162

Ash runs through this room and into the main room. He  
moves to the window and looks out. Wind blowing on his  
face from outside.

163 EXT. HILLSIDE GRAVEYARD - NIGHT 163  
ASH'S POV - THE GRAVEYARD

A stark wooden cross marks Linda's lonely grave.

164 OMIT 164

165 OMIT 165

166 EXT. HILLSIDE GRAVEYARD - NIGHT 166  
LONG SHOT - CABIN IN DISTANCE - STOP MOTION ANIMATION

The tiny figure of Ash can be seen looking off toward  
this hill. In the foreground is a crude burial cross  
and a mound of earth. The earth begins to crack and  
splinter. The wooden cross caves in and is swallowed  
as the headless corpse of Linda pulls itself to its  
feet. The HAUNTING WALTZ MELODY sweeps through the  
night air.

166P PLATE FOR PREVIOUS SCENE - EXT. CABIN - NIGHT 166P  
ASH IN WINDOW - MITCHELL CAMERA

167 INT. CABIN MAIN ROOM - NIGHT 167  
CLOSE SHOT - THROUGH THE WINDOW - ASH

His eyes, illuminated by a shaft of light, widen in  
amazement and horror as...

168 EXT. HILLSIDE GRAVEYARD - NIGHT (STUDIO) 168

(MINIATURE/STOP MOTION/REAR SCREEN) - 3 ANGLES

The WALTZ MELODY fills the sound track, and the rotting corpse that was Linda begins to dance, bending and swaying as she sweeps gracefully through the evening fog. A waltz of the dead.

The style of dance begins to change. It becomes more primitive. The music changes to a more primal beat. The dance becomes sexually oriented. Erotic, with sharp pelvic thrusts and gyrating hip motions.

168P 3 PLATES FOR PREVIOUS SCENE - MITCHELL CAMERA 168P  
EXT. HILLSIDE GRAVEYARD - NIGHT - FOG/WIND FAN

169 INT. CABIN MAIN ROOM - NIGHT 169  
CLOSE SHOT - THRU THE WINDOW - ASH

Lost in the horrific beauty, he turns his head to a rumbling sound.

170 EXT. HILLSIDE GRAVEYARD - NIGHT - (REVERSE ACTION) 170  
ASH'S POV

Linda's DECAPITATED HEAD rolls across the ground and up the hillside graveyard.

171 EXT. HILLSIDE GRAVEYARD - NIGHT (STUDIO) 171  
(MINIATURE/STOP MOTION/REAR SCREEN) LINDA'S HEAD  
3 ANGLES

As it leaps through the air and gracefully situates itself atop Linda's neck, she begins to spin, yet her head remains in place, never taking her eyes from Ash. With a sensual twirl and leap, she disappears into the evening mists.

171P 3 PLATES FOR PRECEDING SCENE - MITCHELL CAMERA 171P  
EXT. HILLSIDE GRAVEYARD - NIGHT - FOG W/WIND

172 INT. CABIN MAIN ROOM - NIGHT 172  
CLOSE SHOT - THRU WINDOW - ASH

His eyes dart about, trying to catch another glimpse of Linda through the fog.

173 EXT. CABIN MAIN ROOM - NIGHT 173  
ASH'S POV - THRU WINDOW

Linda swings sharply into frame, completing the spin of her dance immediately in front of Ash as the music abruptly halts.

LINDA  
DANCE WITH ME!

Linda extends her dead arms towards Ash.

174 INT. CABIN MAIN ROOM - NIGHT - CLOSE SHOT - ASH 174

He screams as...

175 EXT. HILLSIDE - GRAVEYARD - NIGHT 175  
CLOSE SHOT - LINDA'S CORPSE (OVERCRANKED)

Linda's head rolls off of her neck and tumbles through space.

176 INT. BLACK STUDIO - NIGHT 176  
LINDA'S HEAD - ON WIRE

As it tumbles through a void of blackness, falling.

177 INT. CABIN MAIN ROOM - NIGHT 177  
CLOSE SHOT - ASH

As he screams himself awake. CAMERA PULLS BACK to reveal him sitting in the rocking chair. Ash halts his scream, getting control of himself. He looks to the window that had blown open.

178 ASH'S POV - THE BOARDED WINDOW 178

Still boarded as though it had never been opened.

179 CLOSE SHOT - ASH 179

Reassuring himself.

ASH  
That's all. Just a crummy dr-

Linda's decapitated head falls into frame and lands in

Ash's hands.

180 CLOSE SHOT - LINDA'S HEAD 180

It opens its eyes and looks to Ash.

LINDA'S HEAD

Hello lover, I came from the other  
side of your dream to dance with you.

181 CLOSER SHOT - LINDA'S HEAD (BACKWARD MOTION) 181

A four foot long blackened tongue emerges from her mouth  
like a lashing serpent.

182 MEDIUM SHOT - ASH - (BACKWARD MOTION) 182

The tongue enters Ash's frame and forces itself into  
Ash's mouth. Screaming as he clutches at the head of his  
former love. The tongue instantly retracts inside her  
head.

183 CLOSE SHOT - LINDA'S HEAD 183

As it bites deeply into Ash's right hand, drawing blood.

183A MED SHOT - ASH AND LINDA'S DUMMV HEAD 183A

Ash stands and rushes across the room screaming, as he  
tries to rid himself of the head.

183 B-L OMIT 183 B-L

184 OMIT 184

185 OMIT 185

185A OMIT 185A

186 EXT. CABIN - NIGHT - ASH AND DUMMY HEAD - LONG SHOT 186

As Ash staggers painfully around the side of the  
cabin and towards the work shed; Linda's head still  
clamped to his hand.

187 INT. WORK SHED - NIGHT - LINDA DUMMY HEAD - ASH 187

The door to the place is kicked open, revealing Ash and Linda's head on the end of his hand. It is a room full of sawdust, chains and power tools. Old bones hang from the walls.

187A MEDIUM SHOT - INT. WORK SHED - ASH 187A

As he places Linda's head within the vice and tightens it around her, then withdraws his hand.

LINDA'S HEAD  
Even now we have your darling Linda's soul! She suffers in torment!

187B CLOSE SHOT - ASH'S HAND 187B

As it rips away an old tarp revealing the chalk outline of where a chainsaw once was.

187C CLOSE SHOT - ASH - HEADLESS LINDA BODY 187C

Confused. Wondering what has happened to the chainsaw. Behind him, the door to the shed bursts open and in comes the flailing, headless, body of Linda, charging at Ash with the chainsaw buzzing high above her head. Ash is screaming.

187D MEDIUM SHOT 187D

Ash grabs a large crowbar and swings it toward the approaching blade.

187E CLOSE SHOT 187E

The crowbar hits the bottom of the blade with a shower of sparks, sending the buzzing saw flipping backward.

187F MEDIUM SHOT - HEADLESS LINDA DUMMY - 3 ANGLES 187F

The blade of the chainsaw swings upward and arcs back into headless Linda, imbedding itself in her neck. She goes nuts as the chainsaw bites its way

into her chest cavity. She spins wildly about the room knocking into shelves as she tries to pull the blade free. She slams against the wall of the shed, and slumps to the floor, the chainsaw still buzzing.

187G MEDIUM SHOT - ASH 187G

As he is splattered with black bile. He reaches down.

187H MEDIUM SHOT - HEADLESS LINDA 187H

As Ash dislodges the spinning chainsaw from her.

187I MEDIUM SHOT - ASH 187I

As he swings the chainsaw around and poises it above Linda's head.

187J WIDE SHOT - ASH AND LINDA'S HEAD IN VICE 187J

From the chainsaw, fumes of blue smoke. Ash turns to the head and falters.

187K CLOSE SHOT - LINDA'S HEAD IN VICE 187K

She is no longer possessed. She looks as she did earlier in the film. A vision of beauty. She is again Linda, the woman Ash loved. Tears roll down from her eyes.

LINDA

Please Ash, help me. I love  
you, please don't hurt me.

187L CLOSE SHOT - ASH 187L

Trying to fight his feelings, he knows what he must do. He pumps the throttle on the saw.

187M CLOSE SHOT - LINDA 187M

Pleading with him.

LINDA

You promised me we'd always be  
together. You swore to me!

187N CLOSE SHOT - ASH 187N

Agonized.

ASH

NO!

187O CLOSE SHOT - LINDA'S HEAD 187O

Once again fully possessed, and speaking in the voice of the demon. Her eyes again white, her flesh, rotten.

LINDA'S HEAD

YES! YOU LIED TO HER! YOU LIED TO  
LINDA! YOUR LOVE WAS A LIE! AND  
NOW SHE BURNS IN HELL!

187P EXTREME CLOSE SHOT - LINDA'S DUMMY HEAD 187P

She opens her mouth and emits a jet stream of bile.

187Q CLOSE SHOT - ASH 187Q

As he's drenched in the face. Linda begins to laugh at him in a wild, high pitched squeal.

He gains control of himself and steadies the saw.

ASH

Eat chainsaw.

He brings down the spinning blade. And moves past the CAMERA and towards the head. We are left looking at the wall of the work shed upon which we see the stark shadow of the ghastly deed. We hear the sound of spinning steel meeting bone and the screams of a demon.

187R CLOSE SHOT - LIGHT BULB 187R

As it is splattered with blood.

187S MEDIUM SHOT - ASH 187S

Ash stumbles back into frame and falls against the wall, now lit in crimson. He looks at the off screen

carnage in terror. He begins to shake as though in shock. He trembles as he looks down at his hands; they are covered in Linda's blood.

He wipes his hands on his pants and shirt, trying to rid himself of it, but only succeeds in painting himself with the stuff. Ash screams a wild scream of fear and despair. It echoes off into the night.

188 CRANE SHOT - EXT. WORK SHED - NIGHT 188

Ash in a confused state as he staggers from the work shed and towards the cabin. Again clutching the chainsaw.

189 INT. CABIN REAR DOORWAY - NIGHT 189

Ash enters through the doorway. He pushes the door shut behind him and halts. We hear a creaking sound. It is coming from the main room of the cabin. He moves in the direction of the sound.

189A ASH'S POV - REAR HALLWAY - NIGHT 189A  
TRACKING SLOWLY FORWARD

Curtains flutter on the partially boarded windows of the hall. Ash moves slowly past them and towards the main room ahead. The gentle creaking sound grows louder. Ash tosses down the saw and picks up the gun.

189B INT. CABIN MAIN ROOM - NIGHT 189B

Ash enters from the hallway and turns his head to the sound.

189C MAIN ROOM - NIGHT - ASH'S POV - THE ROCKING CHAIR 189C

It rocks back and forth with a definitive motion, halting for a moment at it's pints furthest forward and backward, as if some invisible thing was sitting there and rocking.

189D CLOSE SHOT - ASH 189D

He slowly approaches the chair, scared shitless.

189E MEDIUM SHOT - FROM BEHIND THE ROCKING CHAIR 189E

The chair rocks in and out of frame in the foreground as Ash takes halting steps towards it. Ash gathers his courage and reaches out his hand to halt the rocking motion. Slowly his hand approaches the chair. Just as his hand goes to touch it, the chair abruptly halts, on its own accord.

190 MEDIUM SHOT - ASH 190

In a confused state as he backs away from the chair and into the wall. He turns and comes face to face with himself in a hanging framed mirror. He clutches at his face, trying to reassure himself of his sanity.

ASH  
I'm fine... I'm fine...

191 INT. CABIN MAIN ROOM/MIRROR ROOM - NIGHT 191  
MEDIUM SHOT - OVER ASH'S SHOULDER - ASH AND REFLECTION

Ash's reflection becomes an independent entity. It reaches out of the mirror and grabs ahold of Ash by his throat. The reflection looks like a Mr. Hyde version of Ash. Sweating and nasty looking.

192 SIDE SHOT - SPLIT SCREEN - ASH AND REFLECTION 192  
MITCHELL CAMERA (ASH AS MR. HYDE)

The reflection pulls Ash close and speaks to him in an intimate whisper.

REFLECTION  
I don't think we're "fine". We're losing it... starting to slip. We just cut up our girlfriend with a chainsaw. Does that sound fine?

The reflection tightens its hold on Ash's throat and begins to strangle him.

192P PLATE FOR PREVIOUS SCENE 192P  
INT. CABIN MAIN ROOM - NIGHT  
ASH - MITCHELL CAMERA

193 CLOSE SHOT - ASH - DOLLY 193

Two hands in the bottom of frame, throttling him.  
CAMERA races back to reveal Ash's own hands on his throat.  
There is no sign of Ash's evil reflection. Ash has  
been strangling himself. He realizes this the same  
moment we do. He quickly pulls his hands away, looks at  
them incredulously, then to the mirror.

194 OVER ASH'S SHOULDER - INTO MIRROR 194

His reflection is as it should be.

195 CLOSE SHOT - ASH 195

He looks back down to his hands.

196 INT. CABIN MAIN ROOM - NIGHT (STUDIO) 196  
CLOSE SHOT - ASH'S RIGHT HAND - DUMMY HAND  
INTERVOLOMETER

The bite marks that Linda's teeth have left in the hand  
stand out sharply. The wound suddenly blackens and  
spiderwebs it's infection across the entire surface of the  
hand.

197 INT. CABIN MAIN ROOM - NIGHT 197  
CLOSE SHOT - ASH - HAND IN FOREGROUND - MAKE UP BLADDER EFX

The hand quivers and shakes, now out of Ash's control.  
The hand has taken a whitish cast. It's veins throb and  
pulsate. It is possessed by the evil force. The hand's  
fingernails grow inches. The wound oozes black fluid.  
Ash is repulsed.

198 CLOSE SHOT - ASH 198

Ash's demon hand makes a lunge at his face which is  
countered by his good hand.

199 MEDIUM SHOT - ASH 199

He slams the hand to the cabin floor. He screams to  
the air:

ASH  
You bastards. Give me back my hand.

200 EXT. CABIN - NIGHT 200

Wind and fog swirl about the place. Ash's ECHOING SCREAM is heard above the HOWLING GALE.

ASH (O.S.)  
Give me back my hand!!

201 OMIT 201

201A OMIT 201A

201B OMIT 201B

201C OMIT 201C

202 OMIT 202

203 OMIT 203

204 INT. CABIN MAIN ROOM/KITCHEN - NIGHT 204

Ash rushes into the kitchen and places his hand in the sink. He turns on the faucet.

205 INT. CABIN KITCHEN - NIGHT 205

Cool water runs over Ash's burned hand. Ash rests his head on the kitchen counter and mumbles reassurances to himself.

ASH  
Can't... can't be happening.

206 CLOSE SHOT - THE HAND 206

As the water pours over it. It grabs a plate sitting in the dishwasher and reaches up silently out of the sink.

207 MEDIUM SHOT 207

The plate is shattered over Ash's head. The hand grabs Ash's hair and mercilessly slams his head down upon the kitchen counter again and again.

Ash punches himself in the face and is sent reeling backwards. He smashes into a cupboard where dishes and plates fall upon him.

208 CLOSE SHOT 208

The hand picks up plates and begins breaking them over Ash's head. Then a bottle.

209 MEDIUM SHOT 209

Ash is knocked unconscious. The hand continues breaking objects over his head. Ash lies unmoving, but still alive.

210 CLOSE SHOT 210

The hand stops as though it senses something. The CAMERA PANS to a large meat cleaver which lies upon the wooden floor.

211 MEDIUM SHOT 211

The hand as it independently crawls towards the meat cleaver. The hand is stopped when it runs out of arm, now anchored by Ash's unconscious body.

212 CLOSE-SHOT - HAND 212

It digs its nails deep into the floorboards and begins to pull...

213 MEDIUM SHOT - ASH 213

... as he is pulled along the kitchen floor.

214 CLOSE SHOT - HAND - GELETIN HAND 214

As it pulls Ash's unconscious body along after it. The hand clutches the meat cleaver when a large knife comes slicing through the demon hand, pinning it to the floorboards. CAMERA pulls over to reveal a revived Ash.

ASH  
Who's laughing now?

He reaches over with his good hand and pulls a fire engine red chainsaw down from the shelf.

He holds the body of the machine between his legs and, with his good hand, pulls the starter cord. The CHAINSAW ROARS to life. The CAMERA TRACKS IN to Ash's sweating face.

ASH

Who's laughing now!?

He lowers the spinning blade of the chainsaw down out of frame and toward the evil hand. Blood flies up into frame.

215 OMIT

215

216 EXT. CABIN - NIGHT  
LONG SHOT

216

We hear the BUZZING of the CHAINSAW as it slices through bone and then falls silent.

217 EXT. BRIDGE - NIGHT (SIDE II)  
CRANE

217

The CAMERA cranes down as Annie's car approaches from the distance. It pulls to a halt. Ed and Annie step from the car.

218 ANNIE'S POV

218

A red tow truck with its orange lights flashing is parked there. Painted on it's side is "Jake's Gas N' Go." Jake, a toothless, backwoods, greasemonkey is setting up flares and wooden roadblocks. Annie and Ed approach.

ANNIE

Excuse me. This the road to the Knowby's cabin?

JAKE

Thas' right. But you ain't goin' there.

ANNIE

And why not?

219 CLOSE SHOT - JAKE 219

As he reaches in his truck to pull on the headlights.

220 CLOSE SHOT - TRUCK HEADLIGHTS 220

As they snap on.

221 MEDIUM SHOT - JAKE, ANNIE, AND ED 221

All stand in the bright glare of the lights as the fog swirls about them. Annie and Ed gape in frightened wonder at what they see.

222 EXT. BRIDGE - NIGHT - (SIDE II) - (STUDIO MINIATURE) 222  
THEIR POV - TABLE TOP MODEL GIRDERS

The piercing beams of light illuminate twisted remnants of the destroyed bridge that leads to the cabin. A road sign, similar to the one on the other side of the bridge reads: "Dangerous Bridge - Two Ton Weight Limit".

223 EXT. BRIDGE - NIGHT - (SIDE II) 223  
CLOSE SHOT - ED AND ANNIE

Frightened as they view the wreckage.

ANNIE

What happened?

JAKE

Lady, I ain't never seen nothin' like it.

ED

Terrific. Now what?

ANNIE

There must be another way in.  
Another road or something.

224 JAKE, BOBBY JOE, ANNIE AND ED - TWO CAMERAS 224

BOBBY JOE

Sure ain't no, road.

CAMERA pans over to reveal a brassy southern spitfire of a woman, Bobby Joe.

BOBBY JOE

Hell you wanna go there for, anyway?

Bobby Joe takes a pinch of chewing tobacco and stuffs it into her mouth. She doesn't like Annie and her fancy clothes. She stares at Annie like a cat.

224X MEDIUM SHOT - ANNIE AND ED 224X

Annie steps forward. She eyes Bobby Joe.

ANNIE

None of your business.

224Y CLOSE SHOT - JAKE 224Y

He feigns surprise and pleasantness.

JAKE

Hey! I just remembered... Yeah, that's right... There is a trail. You could follow Bobby Joe and me.

ED

That sounds all right.

JAKE

But, it'll cost ya.

ANNIE

How much?

JAKE

Forty Fi...

224A ANGLE 224A

Jake looks up suddenly at Bobby Joe who gives a sharp shake of her head.

JAKE

Hundred bucks.

224B CLOSE SHOT - ANNIE 224B

ANNIE

Tell you what. You take my bags  
you got a deal.

224C CLOSE SHOT - JAKE 224C

He glances through the window of Annie's car.

224D JAKE'S POV 224D

The tiny case containing the missing pages of the Book  
of the Dead, and a small handbag.

224E CLOSE SHOT - JAKE 224E

Looking back to Annie, a big smile on his near  
toothless face.

JAKE

Sure!

225 EXT. WOODS - NIGHT 225

A hiking trail winds through the woods. Bobby Joe  
leads the way with flashlight in hand. She pockets  
some bills. She is followed by Annie and Ed who  
carry the glass case containing the missing pages  
and the handbag. A grunting and sweating Jake brings  
up the rear, the large steamer trunk on his back.  
He is cursing under his breath.

JAKE

Jesus H. Christ! I thought she  
was talkin' 'bout them two goddamn  
little pieces!

226 OMIT 226

227 EXT. CABIN - NIGHT 227

The wind rushes fog about the place with a fury.  
A large moon hangs in the night sky.

228 INT. CABIN MAIN ROOM - NIGHT 228  
CLOSE SHOT - EVIL HAND

No longer attached to Ash's arm, it still writhes about beneath Ash's foot which pins it to the floor.

229 MEDIUM SHOT - ASH - HAND'S POV - EYEMO W/ MOUNT 229

As he grabs the steel wastebasket, dumps out the trash lowers it quickly over the CAMERA, trapping the hand within.

230 MEDIUM SHOT - ASH 230

With a note of finality, Ash slams down a pile of books atop the overturned wastecan, to anchor it. The top book's title reads "Farewell to Arms".

231 FIREPLACE 231

Ash raises a red hot fireplace shovel that had been resting upon the coals. He grits his teeth.

232 ANGLE 232

Just out of frame, Ash thrusts the glowing shovel against the stump to cauterize the wound. Red steam hisses up into frame as Ash screams.

233 MEDIUM SHOT - ASH 233

He tosses aside the shovel and douses his smoldering stump into a vase of fresh flowers.

234 CLOSE SHOT - ASH 234

Unspooling a roll of duct tape.

235 MEDIUM SHOT - ASH 235

He tapes the tablecloth into a makeshift bandage about his wrist. Behind him, the wastebasket silently slides across the floor.

236 MEDIUM SHOT - ASH 236

"CLANG"! He turns to see.

237	CLOSE SHOT - THE WASTEBASKET	237
	Upon its side. The Evil Hand is gone.	
237A	CLOSE SHOT - ASH	237A
	He turns to a "pitter patter" sound.	
238	OMIT	238
238P	OMIT	238P
239	OMIT	239
240	OMIT	240
241	OMIT	241
242	OMIT	242
243	OMIT	243
244	OMIT	244
245	CLOSE SHOT - HAND	245
	It scampers across the floorboards headed for a hole in the wall.	
246	INT. CABIN MAIN ROOM - NIGHT (STUDIO) MEDIUM SHOT - ANIMATED HAND (4 SEC.)	246
	Same action as above but covered now through animation.	
247	INT. CABIN MAIN ROOM - NIGHT HAND - POV	247
	Low angle tracking shot approaching the hole in the wall.	

248 CLOSE SHOT - ASH AND HAND - SQUIB 248  
TRACKING WITH HAND, ASH IN BG

He raises the shotgun and FIRES. BLAM! The floor next to the hand explodes.

249 CLOSE SHOT - HOLE IN THE WALL - SQUIB - EFX. HAND 249

The hand leaps into the hole as a section of wall next to it EXPLODES. Blam!

250 CLOSE SHOT - ASH 250

Ash quickly reloads both chambers of the gun. He tracks the SOUND of the PITTER PATTERN as the hand scampers through the space behind the wall like a rat.

251 OMIT 251

252 OMIT 252

253 OMIT 253

254 ASH'S POV - WALL - SQUIB 254

The blasted hole at the bottom of the wall. The hand appears, still unhurt, waving and taunting at Ash.

255 CLOSE SHOT - ANIMATED HAND - (7 SEC.) 255

As it taunts ASH it inadvertently sidesteps into a rusting mousetrap. SNAP! It springs shut upon the hand. It screams furiously and shakes violently in an effort to get free the from trap.

256 CLOSE SHOT - ASH 256

Throws back his head in a gruff bark of laughter.

ASH

Ha!

257 CLOSE SHOT - ANIMATED HAND - (7 SEC.) 257

The hand throws the trap from itself and raises its middle finger to ASH, flipping him the bird.

- 258 CLOSE SHOT - ASH'S HAND 258
- He raises the gun, revealing his face as the CAMERA PANS UP with his movement.
- 259 ASH'S POV - OVER THE GUN BARREL 259
- Pointed directly at the hand. But the hand dodges away from the hole, disappearing again behind the wall. The gun continues to track the evil hand's progress through its pitter patter sound.
- 260 CLOSE SHOT - ASH'S EAR 260
- The pitter patter ebbs and then peaks in volume.
- 261 ASH'S POV - OVER THE GUN BARREL - SQUIB 261
- Both triggers are squeezed. BLAM! BLAM! A 2nd and 3rd hole are blown in the wall. All is silent.
- 261A INSERT ASH'S FINGER PULLS THE FIRST, THEN 261A  
SECOND TRIGGER
- 261B INSERT FLAME BELCHES FROM THE GUN TWICE 261B
- 262 CLOSE SHOT - ASH 262
- As he lowers the smoking gun. Wondering if he has hit the hand or not.
- 263 CLOSE SHOT - HOLE IN WALL - 5 CAMERAS 263
- All is silent for a moment, and then a slight trickle of blood comes dripping from the hole and down the side of the wall.
- 264 CLOSE SHOT - ASH 264
- For the first time feeling victorious. As Ash continues to stare at the hole, his expression changes to one of

perplexity.

265 CLOSE SHOT - HOLE IN WALL - 5 CAMERAS 265

The trickle of blood has increased to a steady flow, then, even this volume of blood multiplies. It is forced out of the wall with a greater and greater pressure until blood pours from the wall like a fire hose.

266 CLOSE SHOT - ASH 266

Horrified, he spins his glance to the sound of more gushing liquid. He is hit in the face with a geyser of deep red blood.

267 CLOSE SHOT - 2ND AND 3RD HOLES IN WALL - 5 CAMERAS 267

The 2nd and 3rd holes in wall also begin to spew blood in a geyser. The CAMERA PANS over to the 4th of the holes. This, too, is an eruption of blood. The blood changes in color to a black fluid, then yellow, then turquoise.

268 CLOSE SHOT - ASH - 5 CAMERAS 268

Screaming as he looks down at his wrist. CAMERA PANS DOWN to it. The severed wrist begins dribbling blood. Then in a burst, it too, erupts in a hellish fire hose. It spouts blood under such great pressure that ASH is driven against the walls of the cabin because of it.

269 MED. SHOT - ASH - 5 CAMERAS 269

We follow him as he slams from one wall into another.

270 CLOSE SHOT - ASH - 5 CAMERAS 270

In the midst of his scream, drowning in the blood, it all suddenly stops. The cabin is again deadly quiet. ASH, soaked in blood and shivering, waits. For what, he's not sure.

271 MEDIUM SHOT - ASH 271

As he slowly backs away from the walls and sits upon

the three legged chair. It shatters beneath him,  
dumping him on his butt.

CREAK!!!

ASH turns sharply to the low sound.

272 ASH'S POV - CLOSE SHOT 272

The mounted moose head upon the wall. It is in a  
different position. It turns sharply towards ASH and  
emits a hideous cackle.

273 CLOSE SHOT - ASH 273

He pulls back in fear, then turns to the sound of more  
laughter.

274 ASH'S POV - CLOSE SHOT 274

The desk lamp on its steel swivel rises and falls in  
synchronization with its wheezing laughter. Ah ha ha  
ha ha. Ahhhh ha ha ha ha!

275 CLOSE SHOT - ASH 275

Terrified, he turns to more laughter.

276 ASH'S POV - CLOSE SHOT 276

A line of 12 old books upon the shelf flap open and  
closed violently as they emit a chorus of sharp laughs.  
Ash turns.

276A CLOSE SHOT 276A

Other books upon the floor laugh.

277 MEDIUM SHOT - OVER ASH'S SHOULDER 277

He turns sharply toward us and breaks into an  
uproariously frightening bout of laughter.

278 WIDE SHOT - ASH 278

The wooden door behind Ash comes to life. It stretches out as though it were elastic with each of its own low and terrible laughs.

279 WIDE SHOT - MAIN ROOM - TRACKING SHOT 279  
RIGGING FOR TRAP DOOR, CABINETS, CLOCK

Ash and everything in it are having the time of their lives. Ash leads the bunch laughing harder and harder.

279A MEDIUM SHOT - HAND HELD - FRONT DOOR AND ASH 279A

KNOCK! KNOCK! KNOCK!

The room's laughter suddenly stops. Ash instantly terrified, grabs up the shotgun and fires into the door. Blam! Blam!

PAN to the front door.

Two holes are blown into the door. We hear a short shrill scream and then all is quiet.

280 OMIT 280

281 OMIT 281

282 OMIT 282

282A MEDIUM SHOT - ASH 282A

Ash opens the front door. It slowly swings inward with a creak revealing the empty night.

283 MEDIUM SHOT - ASH AND JAKE 283

Ash approaches the front porch as Jake enters sharply into his frame. Jake tackles Ash.

284 MEDIUM SHOT - SHOTGUN 284

As it slides across the floor.

285 MED. SHOT - ASH, JAKE AND ED 285

Ed enters and holds Ash down as Jake slugs him twice. Ash's fist comes up into frame catching Jake on the jaw. Jake pulls back his fist and rockets a piledriver blow to Ash's face, knocking him senseless.

285A C.U. ASH 285A

285B C.U. JAKE 285B

286 MEDIUM SHOT - FRONT DOORWAY - THE GROUP 286

Annie and Bobby Joe enter. Annie is taking off Bobby Joe's coat. Bobby Joe is wounded from the shotgun blast. She holds her shoulder where the shell has grazed her.

JAKE

You gonna be alright, honey?

BOBBY JOE

I don't know.

JAKE

You just sit still fer a minute.

287 MEDIUM SHOT - JAKE, ED, ANNIE, AND BOBBY JOE 287

As Jake gives Ash a swift kick in the ribs. Ash moans. Jake turns to Ed, who is badly shaken.

JAKE

You know this son of a bitch?

ED

No. We thought her -

Annie steps forward.

ANNIE

Oh my God. Where are my parents?

Annie sets down the glass case containing the pages of the Book of the Dead.

288 CLOSE SHOT - ANNIE 288

As she looks down to the floor.

289 ANNIE'S POV - THE CHAINSAW 289  
As it lies in a pool of blood.

290 CLOSE SHOT - ANNIE 290  
Annie runs to Ash's semi-conscious body, grabs his shirt and violently shakes him.

ANNIE  
What the hell did you do to them?

Ed pulls Annie off of Ash. She drops Ash's moaning head to the floor and backs away from him, sobbing.

291 MEDIUM SHOT - JAKE 291  
Nursing his sore knuckles, he points with his elbow to the trap door that leads to the cellar.

JAKE  
We'll throw him in there.

292 MEDIUM SHOT - JAKE AND ASH 292  
Jake picks up Ash's body and drags him quickly to the trap door. Half conscious, Ash feebly struggles with Jake.

JAKE  
Crazy buck's gone blood simple.

293 ASH'S POV - HAND HELD 293  
As he approaches the trap door almost upside down. Ed pries it open.

294 CLOSE SHOT - ASH - HAND HELD 294  
In a dazed state as he is carried to the trap door.

ASH  
Wait... I made... a mistake...

JAKE  
Damn right, you flat mouthed

son of a bitch.

294A MEDIUM SHOT - ASH AND JAKE 294A

Jake kicks Ash down into the open trap door.

295 INT. CABIN CELLAR - NIGHT 295  
ASH DUMMY

Looking up at the open trap door as Ash's body falls through frame.

296 INT. CABIN CELLAR - NIGHT 296  
CLOSE SHOT - CELLAR STEP - ASH'S HEAD

As it slams into the wooden step. His feet tumble over him as he begins to fall down the staircase.

297 LONG SHOT - ASH - STUNT 297

As he tumbles head over heels down the wooden steps.

298 ASH'S POV 298

Racing down the steps.

299 MEDIUM SHOT - ASH 299

As he slams to the dirt floor of the cellar. Hard.  
He moans.

300 INT. CABIN MAIN ROOM - NIGHT 300  
LOOKING UP TO THEM FROM CELLAR

Jake, Ed and Bobby Joe.

BOBBY JOE

I hope you rot down there!

301 INT. CABIN CELLAR - NIGHT 301  
MEDIUM SHOT

Ash begins to realize where he is. Growing terror on his battered face.

ASH

N... No.

302 INT. CABIN CELLAR - NIGHT 302  
ANGLE LOOKING UP

Jake swings the trap door shut with a clanging of chains.

303 INT. CABIN CELLAR - NIGHT (STUDIO) 303  
MEDIUM SHOT - ASH

The shaft of light from above disappears and he is encased in the darkness of the cellar.

From above he hears the threading of chains through eyeloops.

304 INT. CABIN MAIN ROOM - NIGHT 304  
MED. SHOT - JAKE, ANNIE, BOBBY JOE, ED

Jake has just laid Bobby Joe down upon the couch. He dresses her wound with a towel. Annie tosses down her coat on the chair at the writing desk.

304A MEDIUM SHOT - ANNIE 304A

She spots the tape recorder and Kandarian Dagger. She moves to them.

ANNIE

These are my father's things.

She turns on the tape recorder. High pitched feedback and the professor's screams come from the speaker.

PROFESSOR KNOWBY

(Voice on Tape)

Last night Henrietta tried to kill me.

ANNIE

SHHH! Listen!  
My father's voice.

PROFESSOR KNOWBY

(Voice on tape)

I know now, that my wife has  
become host to a kandarian demon.

305 MED. SHOT - JAKE, BOBBY JOE AND ED 305

As they turn their heads to the sound of:

306 CLOSE SHOT - TAPE RECORDER - TRACKING 306

Still playing, the tapes wind as we hear the wowing and fluttering voice of Raymond Knowby.

PROFESSOR KNOWBY

(Voice on tape)

I cannot bring myself to dismember  
my wife, yet I know that I must, to  
halt the evil that lives within her.

307 CLOSE SHOT - ANNIE - TRACKING IN 307

Horrorified.

ANNIE

No.

308 OMIT 308

309 INT. CABIN CELLAR - NIGHT (STUDIO) 309  
MED. SHOT - ASH - TRACKING AROUND HIM

As he lays in the center of the cellar's earth floor.  
He strains his ears to listen to the tape playing in  
the room above.

PROFESSOR KNOWBY

(Voice on tape)

It is October 1, 4:33 p.m. Henrietta  
is dead. I could not bring myself  
to dismember her corpse. But I  
buried her.

310 CLOSE SHOT - ASH 310  
TRACKING CLOSER

As he listens intently to the tape playing in the room  
above.

311 INT. CABIN MAIN ROOM - NIGHT 311  
TRACKING SHOT - TAPE RECORDER

CAMERA SLOWLY MOVING IN on the winding tape.

PROFESSOR KNOWBY

(Voice on tape)

I . . . buried her . . . in the  
cellar.

312 INT. CABIN CELLAR - NIGHT - (STUDIO) 312  
CLOSE SHOT - ASH - TRACKING CLOSER

Growing horror on his face as he realizes where he is.

PROFESSOR KNOWBY  
(Voice on tape)  
God help me, I buried her in the  
earthen floor of the fruit cellar!

313 OMIT 313

314 OMIT 314

315 INT. CABIN CELLAR - NIGHT (STUDIO) 315  
ASH'S POV - CLOSE SHOT - (STOP MOTION ANIMATION)

Ash's legs in the foreground. Suddenly from the earthen floor of the fruit cellar a half-rotten human head juts up! Just the eyes are above the surface of the dirt. They dart about wildly and halt upon Ash. Worms crawl from the rotted forehead.

316 INT. CABIN CELLAR - NIGHT (STUDIO) 316  
CLOSE SHOT - ASH

He screams.

317 MED. SHOT - OVER ASH'S SHOULDER - MOCK UP OF CELLAR SET 317

Henrietta's arm rips through the earth and grabs Ash's leg as he tries to back away. The corpse that was Henrietta pulls itself from the grave and emits a wail. She turns her twisted body to face Ash. Moths fly about her in a flurry.

HENRIETTA  
Someone's in my fruit cellar!  
Someone with a fresh soul!

318 INT. CABIN MAIN ROOM - NIGHT 318  
MED SHOT. - THE GROUP

All eyes on the trap door.

ED

Somebody's down there with him.

ANNIE

No. Can't be.

319 INT. CABIN CELLAR - NIGHT (STUDIO) 319  
MED. SHOT - ASH

He runs up the steps to the trap door and begins  
pounding furiously upon it.

320 CLOSE SHOT - ASH 320

ASH

Let me out! Let me out!!!

321 MED. SHOT - (REVERSE ACTION) - WIND FAN 321

Henrietta lets out a terrible laugh and approaches the  
wooden staircase.

322 INT. CABIN MAIN ROOM - NIGHT 322  
MED. SHOT - THE GROUP

All eyes are on the banging trap door. ASH'S wild  
screams are coming from beneath. They look at one  
another, not sure of what to do. Jake holds the ring  
of keys.

ANNIE

Let him out.

JAKE

It's a trick. I know it.

ANNIE

LET HIM OUT!

323 INT. CABIN CELLAR - NIGHT (STUDIO) 323  
WIDE SHOT - ASH

At the top of the steps, pounding on the trap door,  
screaming to be let out. HENRIETTA ENTERS the FRAME at  
the bottom of the steps. A flutter of moths about

her.

324 WIDE SHOT - (REVERSE ACTION) 324

Henrietta begins to climb the steps. Two at a time.

HENRIETTA

Come to me. Come to sweet  
Henrietta.

325 INT. CABIN MAIN ROOM - NIGHT 325  
MED. SHOT - JAKE

As he tries one key after another.

326 CLOSE SHOT - KEYS 326

As they are forced into the lock.

327 INT. CABIN CELLAR - NIGHT 327  
CLOSE SHOT - ASH

Sweating at the top of the steps, watching as Henrietta  
approaches.

ASH

No.

328 CLOSE SHOT - HENRIETTA 328

Extending her rotted and worm infested arm toward him.

HENRIETTA

Yesssssss. You and I. We  
shall spend eternity together.

329 CLOSE SHOT - ASH 329

Marie's shadow envelops him. He is petrified.

HENRIETTA

But first I'll swallow your soul !

330 INT. CABIN CELLAR - NIGHT (STUDIO) 330  
CLOSE SHOT - HENRIETTA - (STOP MOTION ANIMATION/REAR  
SCREEN)

With a sharp recoil, then spring, Henrietta makes a lunge at Ash. Her face contorting, her teeth lengthening, her mouth opening impossibly wide as though she were going to swallow his head, and all as she lunges forward. She changes to "Pee Wee" head.

330P INT. CABIN CELLAR - NIGHT - 35MM KODAKCHROME SLIDE 330P

Plate for previous scene.

331 INT. CABIN CELLAR - NIGHT (STUDIO) 331  
CLOSE SHOT - ASH

He screams as a set of bloody hands grab his face. But they are not Henrietta's. He is pulled upward to the main room of the cabin.

332 INT. CABIN MAIN ROOM - NIGHT 332  
CLOSE SHOT

It is Jake who pulls Ash to safety.

333 WIDE SHOT - MAIN ROOM 333

Jake finishes pulling Ash up from the trapdoor and onto the floor of the main room. The horrible face of Pee-Wee head Henrietta pops from the cellar!

334 CLOSE SHOT - ANNIE AND ED 334

SCREAMING at the sight of the beast.

ANNIE

For God's sake! That's my mother!

335 CLOSE SHOT - JAKE 335

One of Henrietta's rotted hands reach up from the cellar grabbing Jake.

336 CLOSE SHOT - ED 336

As he moves to help Jake, Henrietta swats at his jaw, knocking him backward into a picture frame. He shatters it with his head and slumps to the floor.

337 MED. SHOT - ASH 337  
As he moves toward the trapdoor.

338 CLOSE SHOT - (STYROFOAM TRAPDOOR) 338  
Ash's foot kicks the trapdoor shut and crushes  
Henrietta's Pee-wee head between the door and the  
floorboards.

339 MED. SHOT - DUMMY OF HENRIETTA - PEE WEE HEAD 339  
Ash leaps down upon the trapdoor, slamming it to pin  
Pee-Wee head sideways. The pressure sends her left  
eyeball popping from her head, like a cork from a  
champagne bottle.

340 CLOSE SHOT - EYEBALL FLYBALL 340  
Henrietta's eyeball and trailing optic nerve - mounted  
on glass - panning with the eyeball as it sails through  
space.

341 CLOSE SHOT - BOBBY JOE (REVERSE ACTION) 341  
As the eyeball is shot into her screaming mouth.  
She begins to gag on it.

342 WIDE SHOT 342  
Jake kicks Marie's Pee-Wee head in the face, sending  
her back down into the cellar. The trap door shuts.  
Ash leaps atop it. The sound of Henrietta falling down  
the cellar steps is heard along with the beast's wild  
ravings. Ash quickly threads the chains through the  
eyeloops.

343 CLOSE SHOT - ASH 343  
He snaps the lock shut. Ash is shaking. Jake slowly  
moves down into his frame. He is completely terrified.

343A CLOSE SHOT - TAPE RECORDER IN F.G. 343A  
ASH, JAKE, ANNIE AND BOBBY IN B.G.

The tape recorder continues to play.

RAYMOND KNOWBY (V.O.)

(Voice on tape)

I fear that whatever I have  
resurrected from this book, is sure  
to come calling for me.

344 EXT. WOODS/CABIN - NIGHT 344  
(SHAKI-CAM)

The CAMERA takes the POV of the Evil Force as it  
glides through the woods. Over a stump, around the  
Oak trees, through a patch of fog, as the cabin comes  
into view.

345 OMIT 345

346 MED. SHOT - ANNIE, ASH, JAKE, BOBBY JOE AND ED 346

Ash turns to the group, Annie is placing her wet  
bandana atop Ed's forehead.

ASH

There's something out there. That...  
witch in the cellar is only part of it.  
It lives out in those woods. In the Dark.  
Something that's come back from the dead.

346A OMIT 346A

346B OMIT 346B

346C OMIT 346C

346D OMIT 346D

347 CLOSE SHOT - BOBBY JOE 347

Interrupting Ash.

BOBBY JOE

Jake, let's beat it the hell out  
o'here, right now. I gotta get out!

JAKE

Now Bobby, you ain't in no condition.

ASH

Nobody goes out that door. Not till daylight.

347A THE GROUP

347A

They freeze in their tracks as they hear a gentle voice which sings a melancholy tune. Annie turns her head to the sound and the CAMERA PANS TO reveal HENRIETTA whose head juts in the space between the floorboards and the trap door. She is no longer possessed. She looks as she did earlier in the film. She is singing a gentle song to Annie.

347B CLOSE SHOT - HENRIETTA

347B

HENRIETTA

Remember that song Annie? I used to sing it to you when you were a baby.

347C CLOSE SHOT - ANNIE

347C

Uncertain of what to do, but wanting to believe.

HENRIETTA

Let me out, dear. It's so cold and dark in here.

ANNIE

Mother?

HENRIETTA

Unlock these chains. Quickly.

347D MEDIUM SHOT - ASH AND ANNIE

347D

Annie starts to follow the instructions, but Ash halts her gently. He shakes his head. Annie snaps out of it. She shakes her head and looks to the cellar.

ANNIE

No. No. I don't know what you are but you're not my mother.

Annie begins to cry.

347E CLOSE SHOT - TRAP DOOR

347E

Henrietta is crying also.

VOICE OF HENRIETTA

How can you say that to me Annie?

ANNIE

No!

VOICE OF HENRIETTA

You were born September 2nd, 1962. I remember it well because it was snowing. So strange that it would be snowing in September.

348 CAMERA TRACKING IN ON ANNIE

348

Confused and tearful, she screams to the others in the room.

ANNIE

That thing in the cellar is not my mother!

Ed stands sharply into her frame. His eyes bone white, his skin, the pale color of the dead. His mouth has grown over large. His lips are black. He is possessed. He shrieks. Annie screams and jumps back out of frame.

349 MED. SHOT - ED POSSESSED  
RIGGING - REVERSE ACTION

349

He flies up into the air and writhes about as if he were a human marionette. He lets out a demonic moan and then begins to laugh.

350 MED. SHOT - BOBBY JOE AND JAKE

350

As they clutch in fear at one another.

351 MED. SHOT - ANNIE AND ASH

351

As they look on in horror. Ash steps in front of Annie as she gapes at this monstrosity that was Ed.

352 CLOSE SHOT - ED POSSESSED 352  
RIGGING

As he floats about the room. His laughter suddenly stops and a second demonic voice comes from his body. It is female, and wailing in lament.

353 CLOSE SHOT - ASH 353

Watching in horror.

354 MED. SHOT - POSSESSED ED  
RIGGING - UP AND DOWN

The body of Ed turns sharply toward the group, not really seeing.

ED  
(In the voice of POSSESSED #1)  
We are the things that were.  
(In the voice of POSSESSED #2)  
And shall be again! HA HA HA HA HA!  
(In the voice of POSSESSED #1)  
Spirits of the book.  
(In the voice of POSSESSED #2)  
We want what is yours! LIFE!

As he floats about, his head dips and swoons.

ED  
(In the voice of POSSESSED #1)  
Dead by dawn!  
(In the voice of POSSESSED #2)  
Dead by dawn!

355 CLOSE SHOT - HENRIETTA POSSESSED 355

Sticking her gnarled head from the cellar.

HENRIETTA  
Dead by dawn! Dead by dawn!

356 WIDE SHOT - JAKE AND BOBBY JOE IN FOREGROUND 356  
RIGGING - DOLLY CART

Ed floating, turns his head sharply to Bobby Joe. The Possessed body of Ed rushes through the air towards her. He opens his mouth wide open.

357 ED'S POV 357  
 As he quickly rushes upon a screaming Bobby Joe.

358 CLOSE SHOT - ED AND BOBBY JOE 358  
 He bites into Bobby Joe's head. With a single motion he rips out the bulk of the hair from her head with a terrible RIIIIIIIP SOUND.

358A MEDIUM SHOT - ED DUMMY 358A  
 Stands up into frame with a clump of Bobby Joe's hair in his mouth and swallows it.

359 WIDE SHOT - GROUP 359  
 Bobby Joe collapses to the ground.

360 MED. SHOT - HENRIETTA POSSESSED 360  
 As she calls from the cellar.

HENRIETTA  
 Free me! Unlock these chains!

361 MED. SHOT - POSSESSED ED 361  
 He turns to the trap door and moves toward it.

362 MED. SHOT - ASH AND ANNIE 362  
 Both horrified. Ash retreats. Annie is shocked as she watches Ash back into the middle bedroom and disappear.

363 CLOSE SHOT - ANNIE 363  

ANNIE  
Where are you going?! HELP  
 US!! You filthy COWARD!

364 ANGLE FROM TRAP DOOR - POSSESSED ED AND JAKE 364

Possessed Ed moves toward the trap door. Jake comes up quickly behind Ed to grab his shoulder.

365 JAKE'S POV - DUMMY OF POSSESSED ED 365

As Jake's hand reaches for the shoulder of possessed Ed. The head of possessed Ed spins around on its neck so that it faces Jake.

365A CLOSE SHOT - POSSESSED ED 365A

ED  
(In the voice of a woman)  
We see you!

366 CLOSE SHOT - JAKE 366

Screaming as Ed's hand enters frame, and snags Jake's face. He tosses Jake upward.

367 CLOSE SHOT - ED POSSESSED 367

As he tosses Jake upward.

368 HIGH-WIDE SHOT - POSSESSED ED AND JAKE STUNTMAN 368  
REVERSE ACTION - UNDERCRANKED

Jake flies upward towards the ceiling of the cabin.

369 INT. CABIN CEILING - NIGHT (CEILING SET PIECE) 369  
MED. SHOT

A prop light bulb "Shining" in its fixture. Jake's head comes flying up into frame, shattering it, and slamming into the wood ceiling and then falling back down again.

370 INT. CABIN MAIN ROOM - NIGHT 370  
MED. SHOT - POSSESSED ED AND JAKE STUNT MAN

As Jake slams back down to the floor of the cabin.

371 MED. SHOT - ASH 371

As he reappears in the doorway of the room. Now he

clutches an axe in his single hand.

- 372 MED. SHOT - POSSESSED ED 372
- As he grabs the chains that secure the trap door ready to rip them loose. He turns his head to see:
- 372A OVER POSSESSED ED'S SHOULDER 372A
- Ash approaches with the axe.
- 373 MED. SHOT - ASH AND ANNIE AND OFF SCREEN 373  
DUMMY OF ED
- Ash exits the frame and we are left with Annie and the stark shadow of possessed Ed which is cast upon the wall behind her. We watch as the shadow of Ash with the axe, slices through the top portion of possessed Ed's head. Annie screams as she is splattered with green bile.
- 373A CLOSE SHOT - POSSESSED ED DUMMY 373A
- Missing Ed's right hand portion of his head. His brain, shriveled like the inside of a pumpkin.
- 373B POSSESSED ED'S POV - ASH - EYEMO CAMERA AND MOUNT 373B
- Ash stands before us, his axe dripping green bile. Ed's arms flail wildly on either side of the camera, groping at the air. He slowly falls over and slams to the floor.
- 374 OMIT 374
- 375 OMIT 375
- 376 MED. SHOT - POSSESSED ED (FRAMED WITH AND W/O HEAD) 376
- Ed's body falls to the floor. It lays quiet for a moment and then begins to writhe and scream in its demonic death throes. Finally, he is silent.
- 377 MED. SHOT - ASH AND ANNIE - POSSESSED ED DUMMY 377

Ash turns to her.

ASH  
Start up that saw and hand it here!  
We're gonna cut him up.

Annie looks to the chainsaw and then to the unmoving body of Ed. She is repulsed at the thought.

ANNIE  
No.

ASH  
START IT UP!

ANNIE  
NO!

Possessed Ed stands up quickly into frame! The evil force having re-animated his lifeless body.

377A CLOSE SHOT ASH - OVER POSSESSED ED'S SHOULDER 377A  
FLYING PLATFORM

As a hand grabs Ash's throat. Possessed Ed exits frame, revealing it to be Ash's evil hand on his own throat. It lifts him into the air.

377B CLOSE SHOT - ASH'S FEET 377B

As they are lifted off the floor.

377C CLOSE SHOT ASH 377C

He pries the evil hand from his throat and falls.

377D ASH/EVIL HAND 377D

As he slams to the floor the evil hand scurries away in the B.G.

378 OMIT 378

379 OMIT 379

380 MED. SHOT - POSSESSED ED DUMMY AND ANNIE 380

Annie is screaming in horror. Possessed Ed backhands her across the face.

381 MED. SHOT - WRITING DESK 381

Annie slams into a desk shattering it to splinters of wood. She falls to the floor.

382 MED. SHOT - ASH 382

As he grabs the axe.

383 MED. SHOT - POSSESSED ED - DUMMY 383

As he stands sharply into frame. His mouth wide open and screaming.

384 MED. SHOT - ASH AND POSSESSED ED 384

Terrified, as he moves toward possessed Ed with the axe.

385 MED. SHOT - ASH AND POSSESSED ED DUMMY RUBBER AXE 385

Ash brings the axe down upon Ed's shoulder, knocking him to the floor. ASH swings the axe again and again. Different colors of bile and blood fly up into frame as Ash chops.

385A CLOSE SHOT - ANNIE 385A

Screaming at the sight.

386 CLOSE SHOT - ASH 386

His axe blade rises and falls as black demon blood flies up into frame.

387 CLOSE SHOT - LOW ANGLE - FLOOR LEVEL ASH AND ED DUMMY PARTS 387

Ed's missing portion of his head sits upon the floor. His eye in extreme C.U. in the foreground. It looks

wildly about into the CAMERA. In the background, we watch Ash bring down the axe until all is silent.

388 WIDE SHOT 388

Jake slowly stands into the empty frame. He is in shock from what he has just seen. Annie slowly rises into frame - shaking her head in a silent "No." Ash slowly rises into frame, terrified. They are looking down at the out-of-frame remains of possessed Ed.

388A OMIT 388A

389 EXT. CABIN - NIGHT - MITCHELL 389

The moon has grown larger. Fog billows past the cabin.

389P EXT. NIGHT - THE FULL MOON 389P

390 OMIT 390

390A MAIN ROOM NIGHT - ASH, JAKE, BOBBY JOE AND ANNIE 390A

Jake sprays a can of air freshener about the room. He holds his nose. Ash tosses a bloodied sheet, containing the remains of possessed Ed to the floor. It lands with a sickening thud. Wiping his face with a rag, Ash moves off in disgust. We hold on the bundled sheet as the trap door next to it silently opens. Henrietta's rotted hand emerges, unnoticed by the others in the room.

BOBBY JOE

Jake, I can't take no more of this.

Henrietta's rotted hand pulls the bundle of body parts silently down into the cellar and quietly closes the trap.

390B MEDIUM SHOT JAKE AND BOBBY JOE 390B

Jake moves to the window and looks out.

JAKE

That's funny.

BOBBY JOE

What?

JAKE

That trail we came in here on...  
well, it just ain't there no more.  
Like the woods jus' swallowed it.

The room goes quiet. The sound of the wind outside  
the cabin has died. Jake and Bobby Joe cock their  
heads to this new silence.

391 OMIT 391

392 CLOSE SHOT - ANNIE AND ASH 392

She looks about the room, getting scared.

ANNIE

It's so quiet.

Ash stands slowly into frame. He knows that it can't  
be good.

393 WIDE SHOT - THE GROUP 393

As they raise their heads to a distant pounding sound.  
It grows louder.

BOOM - BOOM!

BOOM - BOOM!

JAKE

What the hell is it?

ASH

Maybe something... Something trying  
to force its way into our world.

BOOM!

BOOM!

BANG!

BAM!

393A EYEMO CAMERA/MITCHELL CAMERA - GROUP 393A

The cabin WALL. Bang!

393B THE FRONT DOOR - GROUP - EYEMO/MITCHELL 393B

393C THE BOARDED WINDOW - GROUP - EYEMO/MITCHELL 393C  
BANG!

393D THE CEILING BEAMS - GROUP - EYEMO/MITCHELL 393D  
BAM!

393E A SECTION OF WALL - GROUP - EYEMO/MITCHELL 393E

393F A SECTION OF THE TONGUE AND GROOVE FLOOR 393F  
EYEMO - MITCHELL - GROUP  
BAM!

393G ASH - C.U. 393G

393H JAKE - C.U. 393H

393I ANNIE - C.U. 393I

393J BOBBY JOE - C.U. 393J

394 MEDIUM SHOT - JAKE AND BOBBY JOE 394

Bobby Joe runs to Jake's arms. He clutches her tightly.

395 MEDIUM SHOT - ANNIE AND ASH 395

Annie runs to Ash. He holds her. The pounding sounds halt. Again they are left in silence. Annie awkwardly disengages herself from Ash. They hear a sound coming from the middle bedroom.

BOBBY JOE

It's in there.

396 MEDIUM SHOT - DOOR TO MIDDLE BEDROOM 396  
It is opened a crack.

397 MEDIUM SHOT - THE GROUP 397  
ASH  
We'll all go in together.

JAKE  
Hell no, you're the curious one.

398 MEDIUM SHOT - ASH AND ANNIE 398  
He moves toward the door.

ANNIE  
I'll go with you.

Ash nods to Annie in a show of thanks. He grabs the axe, and pushes open the door to the middle bedroom. Annie follows with the flickering oil lantern.

399 INT. MIDDLE BEDROOM - NIGHT 399  
The door to the main room creaks open. Ash and Annie cautiously enter. They look about the place.

400 ASH'S POV - MIDDLE BEDROOM - NIGHT 400  
As the CAMERA PANS the shadowed corners of the room.

401 MEDIUM SHOT - ASH AND ANNIE 401  
An eerie whistling wind is heard. It has an otherworldly sound, very far off.

401A MEDIUM SHOT - DOORWAY TO MIDDLE BEDROOM 401A  
Bobby Joe and Jake enter the room, drawn by the sound.

401B CLOSE SHOT - BOBBY JOE 401B  
She looks about, frightened.

401C	OMIT	401C
401D	MEDIUM SHOT - JAKE AND BOBBY JOE	401D
	Jake takes Bobby Joe's hand. Bobby Joe smiles, frightened.	
402	MEDIUM SHOT - ASH	402
	Waiting.	
403	MEDIUM SHOT - PANNING THE DARK ROOM	403
	As the eerie whistling sound grows louder. It is followed by the angry sound of something moving violently about the room. A shattering of glass.	
404	OMIT	404
405	MEDIUM SHOT - THE GROUP	405
	WOOOOOSH! The group is hit with a tremendous blast of air. They shiver from the cold.	
406	MEDIUM SHOT - ASH	406
	The wind in the room suddenly stops. He blows out his breath and watches it vaporize. The screaming face of Raymond Knowby emerges from the wall. A life like spirit made of swirling smoke and mist.	
	RAYMOND	
	Annie.	
406P	PLATE FOR PREVIOUS SCENE BLACK STUDIO - RAYMOND	406P
407	CLOSE SHOT - ASH AND ANNIE	407
	They turn to the ghost in fear.	
408	MEDIUM SHOT - JAKE AND BOBBY JOE	408

Awestruck. Bobby Joe crosses herself.

JAKE  
Holy Mother O'Mercy.

409	OMIT	409
410	OMIT	410
411	OMIT	411
412	OMIT	412
413	MEDIUM SHOT - THE GHOST OF RAYMOND	413

RAYMOND  
There is a dark spirit here that  
wants to destroy you. Your  
salvation lies in the pages  
from the Book of the Dead.

The ghost of Raymond points to Annie's glass case.  
CAMERA PANS to it. Inside are the pages from the Book.

413P	PLATE FOR PREVIOUS SCENE BLACK STUDIO - RAYMOND	413P
414	CLOSE SHOT - ANNIE  Listening.	414
415	ANGLE - THE GROUP AND THE GHOST OF RAYMOND	415

RAYMOND  
Recite the passages. Dispel the evil.  
Save my soul... And your own lives.

The ghost of Raymond screams and is gone.

415P	PLATE FOR PREVIOUS SCENE BLACK STUDIO - RAYMOND	415P
416	MEDIUM SHOT - THE GROUP	416

Whoosh! Again they are hit with a blast of air.

416A MEDIUM SHOT - JAKE AND BOBBY JOE

416A

BOBBY JOE

Jake, you squeezing my hand too tight.

JAKE

I ain't got your hand, baby.

BOBBY JOE

Then who...?

Bobby Joe raises her hand into frame, to reveal Ash's Evil Hand clutched in hers. Bobby Joe goes nuts, screaming and flailing about trying to throw the hand from her. She slams into the lantern, knocking it out. We lose them in the darkness.

JAKE'S VOICE

Somebody get the light!

The sound of chairs being pushed over. The sound of a door opening and closing.

417 CLOSE SHOT - ASH

417

As he lights the lantern illuminating the room. CAMERA PANS over to reveal only Jake and Annie.

418 CLOSE SHOT - JAKE

418

Looking about.

JAKE

Hey. Bobby Joe's gone!

419 OMIT

419

420 OMIT

420

421 EXT. CABIN - NIGHT

421

Screaming, Bobby Joe makes a mad dash away from the cabin. It diminishes in size behind her, she has had enough of it.

422 EXT. WOODS - NIGHT - DRAGWAY 422  
MEDIUM SHOT - BOBBY JOE - TRACKING

As she races through the woods.

423 CLOSER - JONES' CREEK 423

She runs deep into the woods, still looking behind her as she slams into a twisted oak tree that stops her flat.

An angry face appears on the surface of the tree. Its gnarled bark folds open to reveal very human like oversized eyes. A large fold in its bark opens to form a gaping mouth dripping tree sap saliva.

TREE FACE

BAHHHH!

423A CLOSE SHOT - TREE FACE 423A

424 CLOSE SHOT - BOBBY JOE - (REVERSE ACTION) 424  
JONES' CREEK

Screaming as she backs away from this living tree as a flurry of snake like vines pick themselves up off of the ground and come to life about her.

425 CLOSE SHOT - BOBBY JOE'S LEGS - (REVERSE ACTION) 425  
JONES' CREEK

Two living vines wind their way toward her legs and coil around her ankles tightly.

426 CLOSE SHOT - BOBBY JOE - JONES' CREEK - 4 RIPS 426

She lets out a short shrill scream, as her shirt is torn away from her.

427 MED. SHOT - (REVERSE ACTION) JONES' CREEK 427

Living vines wind around Bobby Joe's torso and breasts in a furious wrapping motion.

428 CLOSE SHOT - (REVERSE ACTION) JONES' CREEK 428

A living vine wraps around her throat.

- 429 CLOSE SHOT - (REVERSE ACTION) JONES' CREEK 429  
Tiny vines wrap around Bobby Joe's hand and fingers.
- 429A EXT. JONES CREEK - NIGHT 429A  
SHOTS OF VINES COMING TOWARDS CAMERA
- 430 MED. SHOT - RIGGING - STUNT 430  
UNDERCRANKED - JONES' CREEK  
Bobby Joe, wrapped in vines, is reeled backwards and ripped through a wall of branches.
- 431 MED. SHOT - PANNING - RIGGING EFFECT - STUNT 431  
UNDERCRANKED - JONES' CREEK  
At a great speed, Bobby Joe is pulled away from the cabin and towards the forest by the vines.
- 432 BOBBY JOE'S POV - OVER HER LEGS - RIGGING EFFECT 432  
STUNT - UNDERCRANKED - REVERSE ACTION - DRAGWAY  
As the vines rocket her on a speeding FAST MOTION joyride along the forest floor.
- 433 CLOSE SHOT - BOBBY JOE'S FACE 433  
RIGGING EFX - DRAGWAY  
As she drags along the forest floor, the smaller vines force their way into Bobby Joe's nose and mouth and then under the first layer of her facial skin.
- 433A TRACKING SHOT - DRAGWAY - DUMMY AND STUNT 433A  
She is pulled along the ground and down into a foxhole (dummy). Camera continues tracking along her original trajectory until we come to the second foxhole where she emerges, now covered in mud, and screaming.
- 433B ANGLE - DUMMY - JONES' CREEK 433B

Bobby Joe rips through spikes extending from a log and is dragged through two mud puddles. The vines whisk her away.

434 EXT. SWAMP - NIGHT 434  
PANNING SHOT - RIGGING EFFECT - STUNT

She hits a swamp with a giant splash, but even this does not stop her.

435 LONG SHOT - SWAMP 435  
ROOSTERTAIL WATER SPRAY EFX - STUNT

She glides across the surface of the swamp with a great roostertail spray of water, as if she were on water skis.

436 ANGLE - RIGGING EFX - STUNT - SWAMP 436

She hits the other side of the swamp and is rocketed out of the water and across the forest floor.

437 EXT. WOODS - NIGHT - JONES' CREEK - DUMMY 437  
STATIC CAMERA - RIGGING EFFECT - STUNT - UNDERCRANKED

Bobby Joe comes roaring towards us, screaming. She rips past.

438 STATIC CAMERA - RIGGING EFFECT - STUNT 438  
UNDERCRANKED - JONES' CREEK

From BEHIND CAMERA Bobby Joe appears and goes racing into the distance.

439 BOBBY JOE'S POV - OVER HER LEGS - DRAGWAY 439  
RIGGING EFFECT - UNDERCRANKED - STUNT

Darting in and around trees, a major stump is coming right for her. Bobby Joe's legs spread wide. The tree stump races closer. Bobby Joe SCREAMS . . . her last.

439A TREE STUMP'S POV - BOBBY JOE APPROACHES 439A  
UNDERCRANKED

439B BOBBY JOE'S LEGS - STUMP - DRAGWAY 439B

STOP MOTION - REVERSE ACTION

Girl meets stump.

440 EXT. WOODS - NIGHT - OVERCRANKED 440  
LOW SHOT - LOOKING UPWARD PAST THE STUMP -  
BLOOD GEYSER EFX

We hear the RIP! And watch as a geyser of blood floods  
up into the night sky.

441 INT. CABIN - MAIN ROOM - NIGHT - OVERCRANKED 441  
CLOSE SHOT - GLASS CASE CONTAINING PAGES FROM BOOK OF  
THE DEAD

It falls away from the CAMERA and shatters on the table  
beneath us.

442 MEDIUM SHOT - ASH AND ANNIE 442

As their hands scramble at removing the pages from the  
bits of broken glass.

443 MED. SHOT - JAKE IN FG - ASH AND ANNIE IN BG 443

Jake is looking out the boarded window of the cabin,  
searching for some sign of Bobby Joe.

444 EXT. WOODS - NIGHT 444  
JAKE'S POV - THE DARK WOODS - WINDOW FRAME

All is silent as fog rushes in and around the woods.

JAKE

Where the hell is she?

445 INT. CABIN MAIN ROOM - NIGHT 445  
MED. SHOT - JAKE AND ASH AND ANNIE

Jake turns to Ash.

JAKE

We gotta go out there and find  
her!

ASH

If she went out in those woods,

she's not coming back.

Jake turns back to the window. Ash turns to Annie.  
He glances down at the pages that Annie is looking over.

445A ASH'S POV - CLOSE SHOT - PAGES AND ANNIE 445A

One of the pages is a clear pictorial of Ash as the  
"Hero from the Sky."

445B ASH AND ANNIE 445B

Ash shudders.

ANNIE

What is it?

ASH

Felt like someone just walked over my  
grave. It's that picture.

Annie looks to it.

445C CLOSE SHOT - PAGE OF THE BOOK OF THE DEAD 445C  
CONTAINING ASH'S "HERO FROM THE SKY" ILLUSTRATION.

445D ANNIE AND ASH 445D

ANNIE

In 1300 AD. This was the "Hero from  
the Sky," who was prophesized to destroy  
this Evil.

ASH

He didn't do a very good job.  
What about the passages?

446 CLOSE SHOT - ANNIE 446

As she quickly gives the pages a cursory glance.

ANNIE

Here it is. Two passages.

For the first time, she smiles at Ash.

ANNIE

We've got it!

446A - 446H OMIT

446A - 446H

447 CLOSE SHOT - ASH

447

Finally seeing his salvation, his face shows hope.

447A MEDIUM SHOT - ASH AND ANNIE

447A

Annie reads through the pages.

ANNIE

Recitation of the first passage will  
make this "Dark Spirit" manifest itself  
in the flesh.

ASH

Why the hell would we want to do that?

Annie thumbs through one or two of the other pages.

ANNIE

Recitation of the second passage creates  
a kind of rift in time and space, and  
the physical manifestation of this spirit  
can be forced back through this rift...  
to an earlier time and place. At least  
that's the best translation I can ....

CLICKITY CLICK

448 MEDIUM SHOT - ASH AND ANNIE

448

Annie and Ash look up to the source of the sound.

449 MEDIUM SHOT - JAKE

449

He has just snapped a shell into the firing chamber of  
the shotgun. He points it at Ash and Annie.

JAKE

I'm runnin' the show now.

450 MEDIUM SHOT - ASH AND ANNIE

450

Standing together, confused.

JAKE

We're goin' outside into those woods to look for Bobby Joe, an' once we find her, we're gettin' the hell outta here.

ASH

If you want to look for her, go ahead.

JAKE

You two comin' with me. I ain't goin' out there alone.

ASH

NO, YOU IDIOT. You'll kill us all. She's dead by now. With these pages we can...

Jake grabs the pages from Annie's hand.

JAKE

Those pages don't mean shit.

Jake kicks the pages down into the cellar. Ash and Annie look on in horror.

JAKE

'Sides. Now you ain't got no, choice.

Jake pushes at Ash with the barrel of the shotgun.

JAKE

Now move!

Ash hesitates.

JAKE

Move you son of a bitch!

451 EXT. WOODS/CABIN - NIGHT

451

Ash, Annie and Jake exit the cabin.

452 EXT. FRONT PORCH OF CABIN - NIGHT  
TRACKING BACKWARD

452

Ash, Annie and Jake walk towards the woods. In the

FG is Ash. He looks off past the CAMERA in fear.

453 ASH'S POV - WOODS - NIGHT ROD PUPPETS - STUDIO 453

As he approaches a line of trees whose branches bend and sway with a threatening motion.

453A EXT. CABIN - NIGHT - TRACKING BACKWARD 453A  
ASH, JAKE, AND ANNIE

ASH  
No trail. Which way do you  
intend to go?

453B CLOSE SHOT - JAKE 453B

Looking confused and frightened. He calls out desperately.

JAKE  
Bobby Joe!

453C EXT. WOODS NIGHT - POV EVIL FORCE 453C

As it glides through the woods. We hear a muted shout from Jake.

JAKE (O.S.)  
Bobby Joe, where are you girl?

And the POV of the force suddenly swings about to reveal Jake, Ash, and Annie not to far away.

453D EXT. CABIN - NIGHT - TRACKING SHOT - ASH 453D

As he moves deeper into the woods.

453E EXT. CABIN - NIGHT - TRACKING SHOT - ANNIE 453E

As she searches the woods with her eyes in fear.

453F EXT. CABIN - NIGHT - TRACKING SHOT - JAKE 453F

As scared as the rest of them, but driven to find Bobby Joe.

453G POV EVIL FORCE - EXT. CABIN - NIGHT 453G

As it approaches the group.

453H EXT. CABIN - NIGHT - FOAM SHOTGUN STOCK 453H  
JAKE, ASH, AND ANNIE

JAKE

Bobby Joe! Bobby Joe!

Ash approaches Jake.

ASH

You'll get us all killed.

JAKE

Shaddup!

Jake slams Ash across the face with the stock of the shotgun. Ash plummets to the ground. Annie screams! She goes after Jake. Jake slugs her and she falls to the ground.

453I EXT. CABIN - NIGHT - JAKE, ASH, AND ANNIE 453I  
POV - EVIL FORCE

It draws closer.

453J EXT. CABIN - NIGHT - JAKE - CLOSE SHOT 453J

Raging to the night!

JAKE

Bobby Joe!

453K EXT. CABIN - NIGHT 453K

POV of Evil Force racing up to the group.

453L EXT. CABIN - NIGHT - CLOSE SHOT - JAKE 453L

Jake halts his screaming. He listens in the silence as possessed Ash juts up into the frame! His eyes are bone white, his flesh, the pale color of the dead. His lips, black. He bellows to the night!

474 EXT. CABIN - NIGHT 474  
CLOSE SHOT - ANNIE

She screams and stumbles backwards, towards the cabin.

475 EXT. CABIN - NIGHT - CRANE 475  
MEDIUM SHOT - POSSESSED ASH - JAKE DUMMY - FLYING RIG

Possessed Ash lifts Jake up above his head and throws him into a large tree. It explodes in a blast of sawdust as the dummy slams into it.

476 INT. CABIN MAIN ROOM - NIGHT 476  
MEDIUM SHOT

Annie dashes inside and turns to look out the open doorway.

477 EXT. CABIN - ANNIE'S POV - THRU THE OPEN DOORWAY 477

All is quiet outside, no sign of Possessed Ash or Jake, and then Possessed Ash is there, emerging from the darkness suddenly. He raises his finger and points to Annie. He speaks in the low garbled voice of a demon:

POSSESSED ASH

JOIN US!

478 INT. CABIN - MED. SHOT - ANNIE 478

She rushes to the door, hoping to get there before Possessed Ash.

479 MED. SHOT - ANNIE AND POSSESSED ASH 479

She slams the front door shut just in time.

480 MED. SHOT - ANNIE - WRITING DESK 480

She picks up the Kandarian Dagger. CREAK - SNAP! A sound coming from somewhere in the rear of the cabin. She turns toward the door to the hallway.

481 - 486	OMIT	481 - 486
487	ANNIE'S POV - THE DOOR TO THE HALLWAY	487
	It is closed.	
488	OMIT	488
489	MED. SHOT - ANNIE	489
	She moves to investigate the sound. As she approaches the rear door to the hall and slowly opens it.	
489A	ANNIE'S POV	489A
	As the door to the hallway is pulled open, revealing ... only the empty hallway.	
489B	INT. CABIN HALLWAY - NIGHT ANNIE	489B
	She breathes a sigh of relief.	
490	ANNIE'S POV	490
	As she moves down the hall. It is dark. Curtains flutter on the boarded windows.	
491	CLOSE SHOT - ANNIE	491
	As she moves towards the rear of the cabin.	
491A	INT. HALLWAY/EXT. CABIN - LOCATION - ANNIE'S POV THE WINDOW AND WOODS BEYOND	491A
	We approach the window and look out into the night. Fog billows through the trees, and in the distance the monster that is Ash emerges. He heads toward the cabin and disappears in a bank of fog.	
491B	INT. HALLWAY (STUDIO)	491B
	Annie is frightened. She spins her head to a sound.	

492 ANNIE'S POV - THE REAR DOOR OF THE CABIN 492  
Creak! The doorknob is turning. Something is trying to get in.

493 ANNIE - MED. SHOT 493  
She forces her back to the wall. She tenses with the dagger, ready to slay whatever should enter.

494 CLOSE SHOT - ANNIE 494  
She waits.

495 CLOSE SHOT - THE KANDARIAN DAGGER 495  
Gripped tightly in Annie's sweating hands.

496 CLOSE SHOT - DOORKNOB 496  
Rattling violently now. And suddenly it opens.

497 CLOSE SHOT - ANNIE'S HANDS 497  
As they swing the dagger.

498 CLOSE SHOT 498  
As the dagger imbeds in the intruder's chest. CAMERA PANS UP quickly to reveal a gasping Jake.

499 MEDIUM SHOT - JAKE AND ANNIE 499  
Jake falls to the ground, half in and out of the doorway. He is still alive.

500 CLOSE SHOT - ANNIE 500  
As she backs away in horror, clutching at her head.

ANNIE

No!

She backs to a partially boarded window.

501 MEDIUM SHOT - ANNIE 501

Possessed Ash juts up into frame in the window behind her. Annie screams and runs toward the open back door. Possessed Ash spots the open door through the window and begins to move around the side of the house.

502 MED. SHOT - ANNIE 502

As she goes to slam the door.

503 MED. SHOT - JAKE 503

As he lies moaning in the doorway, the door slams upon him.

504 MED. SHOT - ANNIE 504

As she reaches down and pulls Jake's body out of the way.

505 EXT. CABIN/REAR - NIGHT 505  
POSSESSED ASH

As he moves around the side of the cabin, tearing apart a trellis that stands in his path, and three hanging flowerpots as he approaches the open door.

506 INT. CABIN BACK HALLWAY - NIGHT 506  
MED. SHOT - ANNIE

Again she tries to slam the door.

507 MED. SHOT - JAKE'S DUMMY ANKLE 507

Which lies in the door's path, preventing it from closing.

508 EXT. CABIN/REAR - NIGHT 508  
OVER POSSESSED ASH'S SHOULDER

As he approaches the back door. He grabs the screen door and tears it loose with a single motion.

509 INT. CABIN REAR HALLWAY - NIGHT 509  
ANNIE  
As she pulls Jake's ankle from the door and slams it.  
All is again silent.

509A INT. CABIN - REAR HALLWAY - NIGHT - ANNIE AND JAKE 509A  
Annie kneels down next to a moaning Jake, driving  
the dagger in a little deeper by accident. He cries  
out in pain.

JAKE  
Get the axe. Kill it. Kill it.

Jake moans and dies.

509B CLOSE SHOT - ANNIE 509B  
As she turns her head to the sound of breaking glass.

509C TRACKING SHOT - ANNIE - REAR HALLWAY - NIGHT 509C  
As she cautiously approaches the main room.

509D ANNIE'S POV - REAR HALLWAY/MAIN ROOM - NIGHT 509D  
As she moves towards the main room.

509E MAIN ROOM - NIGHT - ANNIE 509E  
Annie enters the room. She shudders from the  
cold. CAMERA PANS with her glance to broken glass  
upon the floor, and over to reveal the bashed out  
window and the curtains fluttering in the wind.

509F MEDIUM SHOT - ANNIE 509F  
Petrified. Looking about. Knowing that the  
monster Ash may be lurking close.

509G WIDE SHOT - ANNIE 509G  
As she moves about the main room, picking up the axe.  
With her back toward us she doesn't notice Ash's hand

appear suddenly in the foreground atop the writing desk.  
She turns suddenly towards camera.

509H OVER ANNIE'S SHOULDER 509H

Ash's evil hand sits upon the table. It scampers off.  
Annie turns and comes face to face with Possessed Ash!  
He bellows at her and grabs her as she shrieks bloody  
murder!

510 OMIT 510

511 OMIT 511

512 INT. CABIN MAIN ROOM - NIGHT 512  
WIDE SHOT - POSSESSED ASH AND ANNIE - DUMMY

He picks her up and swings her across the room, into  
the wall. She slumps to the floor unconscious.

513 MED. SHOT - POSSESSED ASH 513

As he lumbers toward her.

514 ASH'S POV - STAR FILTER - MIRROR NECKLACE 514

As he moves closer to her unmoving body. A glitter of  
light on the floor, next to her, catches his eye.

515 CLOSE SHOT - POSSESSED ASH 515

For the first time, calm, as he looks intently down at  
the floor. He kneels closer.

516 ASH'S POV - (STAR FILTER) 516

The NECKLACE of Linda.

517 CLOSE SHOT - POSSESSED ASH 517

The sight of the necklace strikes the human cord  
within him. He is confused, his evil self, battling  
for control of his spirit and body. He reaches to  
pick it up.

518 CLOSE SHOT - ASH'S HAND 518

As he slowly picks up the delicate silver necklace.  
He raises it to his face;

LINDA (V.O.)  
I'll never take it off.

And then it hits him. The emotion of love lost. It floods the monster that is ASH. He clutches the necklace tightly to his bestial chest. And as the Love/waltz theme sweeps up in volume on the sound track, the monster begins to cry.

519 WIDE SHOT - POSSESSED ASH AND ANNIE - TULIP CRANE 519

Ash raises his head and lets out a low, lamenting, and pitiful wail. A man trapped in the shell of a beast, crying for the one he has lost.

520 MEDIUM CLOSE SHOT - POSSESSED ASH - 50% POSSESSED 520

As he raises his head. Tears stream down from his eyes, washing away the caked on blood.

521 CLOSE SHOT - POSSESSED ASH (REVERSE ACTION) 521  
BLADDER EFX - 50 - 20% POSSESSED

His face begins to change. His skin loses its white pallor. His blackened, infected cuts disappear. The swollen and cracked surface of his face begins to heal.

522 INT. CABIN MAIN ROOM - NIGHT (STUDIO) - MINIATURE 522  
EXTREME CLOSE SHOT - POSSESSED ASH - DUMMY HEAD  
W/FLUID EYE CHAMBER

Ash's eyes change from white to brown.

523 INT. CABIN MAIN ROOM - NIGHT 523

As the last tears roll down Ash's face, he is once again human. Ash looks up suddenly with a start.

524 MEDIUM SHOT - ASH - WOODEN AXE HEAD 524  
EXPLODING FLOOR

As he rolls out of the way a moment before the head of the axe buries itself in the wooden floor. Splinters fly.

525 MEDIUM SHOT - ASH - WOODEN AXE HEAD 525  
EXPLODING WALL EFX

Rolls to his feet and stands. He ducks as Annie enters frame, charging him with axe, screaming.

ASH

No. WAIT!

Annie swings the axe and again Ash ducks. The head of the axe slams into the plastered wall smashing right through.

526 CLOSER - ASH AND ANNIE 526

Ash grabs her tightly with his remaining hand.

ASH

Listen to me! I'm all right now. That thing is gone.

Ash pushes her away. Annie falls to the floor. She stands.

527 CLOSE SHOT - ASH - WOODEN AXE HEAD 527  
EXPLODING WALL EFX

Catching his wind for a moment. Then rolls to the side as the axe again comes at him! SLAM! The head of the axe slices into the wall only a few inches from his head.

528 MED. SHOT - ASH AND ANNIE 528

As he grabs Annie by the face and forces her backwards.

ASH

GOD DAMN IT! I said I was all right!!

Annie is nearly choking.

ANNIE

Okay.

Ash releases her gently. She again looks to Ash, cautiously.

ANNIE

Are you sure?

ASH

You'll be the first to know.  
I'm fine.

529 CLOSE SHOT - ANNIE AND ASH 529

ANNIE

Yeah, but for how long?  
If we're going to beat this thing,  
we need those pages.

529A CLOSE SHOT - ASH 529A

As he turns to the trap door.

ASH

Then let's head down into that cellar...

529B CLOSE SHOT - TRAP DOOR 529B

It lies silently against the floor. A rasping  
breath can be heard from below.

529C CLOSE SHOT - ASH 529C

He turns from the trap door to Annie.

ASH

...And carve ourselves a witch.

530 EXT. WORKSHED - NIGHT 530

Ash's hand flips open the latch on the shed door.

531 INT. WORKSHED - NIGHT 531

The door is kicked open, revealing the silhouette of  
Ash and Annie as they stand in the doorway.

532	WORKSHED SHELF	532
	Rats scurry for safety as the shaft of light from the door hits them.	
533	HANGING BULB	533
	ASH'S hand pulls on the cord, turning on the light.	
534	WORKSHED TABLE	534
	Ash's arm sweeping the chains and pieces of wood onto the floor.	
535	OMIT	535
536	OMIT	536
537	OMIT	537
538	THE HOSE CLAMP	538
	Is tossed down upon the workshed table.	
539	A SECOND HOSECLAMP	539
	Is tossed down next to the first.	
540	ANNIE'S HANDS	540
	Hold down a clamp as ASH'S hand, creates screw sized holes in it with a battery powered drill.	
541	ANNIE'S HANDS	541
	Attach the hoseclamps to a piece of red steel.	
542	ANNIE'S HANDS	542
	Attach the red piece of steel to ASH'S stump, via the clamps.	

543 ANNIE'S HANDS 543

Attach a "V" type hook Around Ash's neck, just above his bicep.

544 ASH'S HAND 544

Slams down the chainsaw upon the table. It is missing its side panel. ASH'S arm enters frame and we see that it is this missing side panel that has been clamped to his stump.

545 CLOSER SHOT 545

The panel slides into the side of the chainsaw with a sharp "CLICK".

546 ASH 546

As he bends the chainsaw to his chest.

547 CLOSE SHOT 547

The "T" shaped end of the starter cord falls neatly into the "V" shaped hook that is strapped around Ash's neck.

548 CLOSE SHOT - ASH 548

He looks up to Annie, the moment of truth.

549 CLOSE SHOT - ANNIE 549

Hair tousled over her sweating face, returns his glance, expectant.

550 WIDE SHOT 550

Ash extends his chainsaw arm, pulling on the starter cord. The CHAINSAW ROARS to life. With his free arm Ash raises the shotgun. He lowers the blade of the chainsaw down upon the barrel. Sparks fly as the saw cuts through it. The long barrel falls to the floor. Ash is left with a sawed off shotgun in one hand and a chainsaw strapped to his other arm.

With a fancy style western flip to the gun Ash saddles the shotgun in a makeshift holster, strapped to his back.

The CAMERA SLOWLY TRACKS into Ash's face.

ASH

Groovy.

551 - OMIT 551

551A EXT. CABIN/WORKSHED - NIGHT - INKY PUPPET 551A

In the distance, the tiny figures of Ash and Annie as they move from the workshed to the cabin. In the foreground is a large oak tree. A gnarled human-like face can be made out on the surface of the tree. It is lit from beneath and slowly brought up on a dimmer. A horrible twisted tree face. It suddenly opens its mouth and breathes in a gust of air with a terrible wheezing sound, as though in great pain at being brought to life. It turns sharply towards the cabin.

552 CLOSE SHOT - DINKY PUPPET 552

Second tree face, brought up on a dimmer, opens its mouth and loudly draws in air, also in agony.

553 CLOSE SHOT - MOE PUPPET 553

A third tree's twisted face, two human eyes opened wide on its surface. It breathes, then barks a guttural sound.

554 MED. SHOT - (STUDIO MINIATURE) 554

In the foreground is the base of a large oak tree. The cabin in the distance. A rumbling is heard. Then suddenly the tree pulls one of its massive roots from the earth. The tree sets its root down a few feet closer to the cabin.

555 EXT. WOODS - NIGHT (STUDIO MINIATURE) 555  
WIDE SHOT - TREE PUPPETS

An entire line of trees. All pull their roots free

from the soil and take an awkward and lumbering step towards the cabin.

556-564 OMIT

556-564

565 INT. MAIN ROOM - NIGHT 565  
CLOSE SHOT - THE BLADE OF THE CHAINSAW

Begins cutting through the wood of the trap door.

566 MED. SHOT - ANNIE 566

Tensing with her axe, ready for the beast to spring.

567 CLOSE SHOT - CHAINSAW BLADE 567

As it completes the second cut in the wood of the trap door.

568 MEDIUM SHOT - ASH 568

As he finishes the slicing job and kicks open the trap door.

569 LOW ANGLE - ANNIE AND ASH - FROM CELLAR LOOKING UP 569

The broken bits of the trap door fall past the camera, as they cautiously peer down into the cellar.

570 INT. CABIN CELLAR - NIGHT (STUDIO) 570  
ANNIE'S POV

Looking down into the cellar. No sign of Henrietta. The bottom of the steps disappear into blackness.

ASH

Those pages are down there somewhere.

571 INT. CABIN MAIN ROOM - NIGHT 571  
MED. SHOT - ASH

He kicks aside the broken trapdoor and slowly descends into the darkness.

572 INT. CABIN CELLAR - NIGHT 572  
MED. SHOT

Ash arrives at the bottom of the steps.  
He looks about the dark corners of the cellar trying  
to find some sign of Henrietta or the pages.

573 OMIT 573

574 OMIT 574

575 ASH'S POV 575

Panning the cobwebs and dark stone walls of the cellar.  
Half hidden in the shadows we see two of the missing  
pages.

575A CLOSE SHOT - ASH 575A

As he moves through the cellar and grabs the pages. He  
spots another page somewhat deeper into the cellar.

575B ASH'S POV 575B

A fourth and fifth page lay upon the earthen floor, at  
the base of the cellar's rear door.

575C ASH - CLOSE SHOT 575C

Ash moves to pages and gathers them.

Annie's voice calls down.

ANNIE (O.S.)  
Did you find her?

576 CLOSE SHOT - ASH 576

ASH  
She's playing hard to get...

He pumps the throttle on the buzzing saw.

ASH  
... rid of.

Behind Ash, unseen by him, a shadow darts by.

577 CLOSE SHOT - ASH 577

He hears a sound.

577A ASH'S POV - 577A

It is coming from the door to the cellar's rear room.

577B ANGLE - ASH 577B

He reaches for the door and opens it. Revealing darkness beyond. Ash enters. Again he hears the slight sound, a gentle ticking.

578 INT. CELLAR - REAR ROOM - NIGHT - ASH'S POV 578

The ticking sound is coming from behind a hanging drape.

579 MEDIUM SHOT - ASH 579

He approaches the drape, reaches out his hand and pulls it back sharply. Revealing an old water heater, ticking and steaming.

579A MEDIUM SHOT - ASH 579A

He breathes a sigh of relief as the half eaten skeleton torso of Ed falls atop him! Ash screams and steps suddenly away.

579B ASH'S POV 579B

Ed's skeletal carcass falls to the earthen floor still wrapped in the bloody sheet.

579C CLOSE SHOT - ASH 579C

Looking on in horror.

ASH  
(In a whisper)  
She got hungry.

Ash turns from the skeleton and quickly gathers up the remaining pages from the Book of the Dead. Getting scared now, he backs into the cellar's front room.

579D INT. CELLAR - NIGHT - CLOSE SHOT - ASH 579D

As he moves towards the steps. He tosses up the bundle of pages.

579E MEDIUM SHOT - ANNIE 579E

Peering down into the cellar, she grabs the pages.

579F MEDIUM SHOT - ANNIE - MAIN ROOM 579F

She rushes over to the writing desk and begins translating.

580 INT. CELLAR - CLOSE SHOT - ASH 580

Getting scared now, decides to exit the cellar. He climbs the steps.

581 CLOSE SHOT - ASH'S FEET 581

As they climb. From behind the wooden steps, the horrible head of Henrietta appears. Her two rotting hands grab at Ash's ankles.

582 CLOSE SHOT - ASH 582

He looks down with a scream.

583 CLOSE SHOT - HENRIETTA/ASH'S DUMMY FEET 583

HENRIETTA

Come to me. Come to sweet  
Henrietta!

Her face pulls back behind the cellar steps. Her hands pull ASH's feet in after her.

584 MEDIUM SHOT - ASH - CAMERA RIG 584

As Ash falls, he slams his jaw down upon the bottom step.

585 CLOSE SHOT - CHAINSAW ARM 585

As the spinning blade jams into the step, stalling the engine.

586 LONG SHOT - ASH DUMMY - AND HENRIETTA'S HANDS (UNDERCRANKED) 586

In an instant, his entire body is pulled beneath the steps.

587 INT. CABIN - MAIN ROOM - NIGHT 587  
MEDIUM SHOT - ANNIE

As she sits at the writing desk, reciting the first of the passages.

ANNIE

Nos-feratos-allo-memnon-kanda!

She puts aside the pages and glances up suddenly at the faint sounds of the struggle from the cellar.

588 INT. CABIN CELLAR - NIGHT 588  
LONG SHOT - ASH - CELLAR STEPS (UNDERCRANKED)

Ash's badly mauled body rips through the staircase with a great force.

589 MEDIUM SHOT - ASH 589

As he slams into the earth floor of the cellar. He moans, and looks towards the steps.

590 ASH'S POV - THE WOODEN STAIRCASE (REVERSE ACTION) 590

As a cackling Henrietta appears where the bottom section of staircase used to stand.

591 INT. CABIN MAIN ROOM - NIGHT 591  
MED. SHOT - ANNIE

As she races from the writing desk to look down into

the cellar.

592 OVER ANNIE'S SHOULDER - UNDERCRANKED 592

As she kneels down at the trapdoor, about to call down to Ash when the witchlike figure of Henrietta floats quickly up into the main room from the cellar. A flurry of moths about her.

HENRIETTA

Free! Free at last!

593 WIDE SHOT - ANNIE 593

As Annie attempts to move from the trap door. Henrietta is clutching at Annie's hair and laughing with a demonic malice, as she spins about the room in mid air.

594 CLOSE SHOT - TRAP DOOR - ANNIE'S FEET 594

Ash's bloodied arm slings itself over the edge of the trapdoor. He pulls himself up into the main room.

595 MED. SHOT - OVER ASH'S SHOULDER - HENRIETTA AND ANNIE 595

Henrietta turns sharply to Ash with a growl.

596 MED. SHOT - ASH 596

He stands and jerks out his chainsaw arm sharply. The cord is pulled and the engine roars to life!

597 MED. SHOT - HENRIETTA 597

As she leaps through the air toward Ash.

598 HENRIETTA'S POV - RACING AT HIM - MEDIUM SHOT - ASH 598

Ash swings his buzzing chainsaw.

599 CLOSE SHOT - HENRIETTA'S GNARLED HAND 599

As it grabs the body of the chainsaw, halting it in mid swing.

600	MEDIUM SHOT - ASH AND HENRIETTA	600
	As she keeps the buzzing chainsaw at bay with one hand, while her other grabs at Ash's throat, strangling him.	
600A	CLOSE SHOT - ASH	600A
	As he is slammed through the window.	
600B	ASH AND HENRIETTA	600B
	Ash kicks her in the stomach. Henrietta is furious.	
600C	CLOSE SHOT - POSSESSED HENRIETTA - MITCHELL CAMERA STOP MOTION ANIMATION/REAR SCREEN	600C
	She grits her teeth, concentrates, and her neck begins to grow. She begins to change to Pee Wee Head.	
600CP	PLATE FOR PREVIOUS SCENE - MITCHELL CAMERA INT. CABIN MAIN ROOM - NIGHT	600CP
	CAMERA PANS UP on "B" wall.	
601	MEDIUM SHOT - HENRIETTA - MITCHELL CAMERA STOP MOTION ANIMATION/REAR SCREEN	601
	As the pee wee Head transformation continues, Henrietta's neck grows, like a jack in the box. It extends a solid five feet upward, so that her head is now looking down upon Ash baring its teeth.	
601P	PLATE FOR PREVIOUS SCENE - ASH - MITCHELL CAMERA INT. CABIN - MAIN ROOM - NIGHT	601P
602	CLOSE SHOT - ASH - TULIP CRANE CAMERA CRANING UP ON HIM	602
	Ash gapes in fear at this monstrosity that looms above him.	
603A	INT. CABIN - MAIN ROOM - NIGHT POSSESSED HENRIETTA PUPPET - MEDIUM SHOT	603A

Her neck undulating like a snake, she bites and snaps.

HENRIETTA

I'll swallow your soul, swallow  
your soul!

603B ASH - CLOSE SHOT 603B

He reacts.

603C WORKING DUMMY HENRIETTA HEAD ON "FLYING HEAD RIG"  
AND ASH 603C

Henrietta swoops at Ash as he keeps her at bay with the buzzing chainsaw.

603 INT. CABIN MAIN ROOM - NIGHT - (STUDIO) 603  
STOP MOTION - REAR SCREEN - LOOKING UPWARD AT HENRIETTA'S  
HEAD

She opens her mouth impossibly wide, exposing those nasty rows of jagged shark like teeth. She dive bombs him.

603P INT. CABIN - MAIN ROOM - NIGHT - BART-O-FLEX 603P

Plate for previous scene.

604 MEDIUM SHOT - HENRIETTA'S HEAD AND ASH 604

As her head springs down into frame and halts suddenly inches from his face. In the silence we hear the reason:

Annie's voice singing the same melody that her mother had sung to her earlier from the cellar. For a moment Henrietta's face loses its evil malice. She is confused at this sound.

Henrietta halts. She spins her head toward Annie.

605 CLOSE SHOT - ANNIE 605

As she finishes the melancholy song.

606	MEDIUM SHOT - HENRIETTA MAGIC BLADE AND GUIDE TRACK RIG	606
	Still confused, suddenly she shrieks and the chainsaw comes buzzing through her from behind. The spinning blade juts out from Henrietta's midsection.	
607	MEDIUM SHOT - ASH AND HENRIETTA BODY PARTS ON WIRES	607
	Body parts (2 arms) fly past the camera on wire. Ash slices and dices. Henrietta screeches like a wild banshee.	
608	CLOSE SHOT - HENRIETTA'S HEAD AND ANNIE IN B.G.	608
	As Pee Wee Head spins toward Ash, furious.	
	HENRIETTA Swallow your soul!	
609	MEDIUM SHOT - ASH	609
	Swings his chainsaw arm in a sharp arc.	
609A	ANGLE - HENRIETTA	609A
	Henrietta's head is sliced from her neck with a chainsaw. Steam pours from her neck.	
610	CLOSE SHOT - HENRIETTA'S HEAD - OVERCRANKED	610
	As it flies up into frame, sliced from its neck.	
610A	ASH	610A
	As he completes the arc of the chainsaw.	
611	CLOSE SHOT - DUMMY HENRIETTA PEE WEE HEAD W/ SMALL SECTION OF NECK	611
	As it hits the floor.	
612	MEDIUM SHOT - HENRIETTA'S BODY	612

It's neck spouts steam, wagging about like a snake. Behind her Annie watches as the body topples to the floor.

613 CLOSE SHOT - ASH 613

He looks down.

614 CLOSE SHOT - HENRIETTA'S HEAD SCREAMING AT HIM: 614

HENRIETTA'S HEAD

Swallow your soul! Swallow your soul!

Ash's foot steps down upon her head, pinning it to the floor. Her neck still writhing.

615 CLOSE SHOT - ASH 615

He unsaddles his sawed off shotgun from the holster on his back. He points the barrel at her head point blank.

ASH

Swallow this.

He pulls the trigger. BLAM! Flame barks from the gun.

616 3 CAMERAS - CLOSE SHOT HENRIETTA AND GUN BARREL 616  
(OVERCRANKED) GELATIN HEAD - SQUIB

Her head explodes into a million pieces.

617 MEDIUM SHOT - ANNIE AND ASH 617

Annie is crying. Ash holsters the gun.

ASH

May she rest in pieces.

618 MEDIUM SHOT - ASH AND ANNIE 618

As they look at each other for a quiet moment of relief. Ash shuts off the chainsaw. Annie moves slowly to Ash's arms. He holds her.

619 CLOSER - ASH AND ANNIE - MAIN ROOM - KITCHEN IN B.G. 619

They pull apart and look into each others eyes. Annie holds the pages. Maybe they can get away after all. A LOUD BOOMING echoes throughout the cabin! As though the outside walls of the place were being bombarded by cannon balls. The kitchen wall behind them buckles.

620 3 CAMERAS - MEDIUM SHOT - ASH AND "D WALL" 620  
SQUIB ON MIRROR

As the B - board of the wall behind Ash falls away revealing battered logs. The mirror shatters.

621 3 CAMERAS - MEDIUM SHOT - ANNIE AND "A" WALL

The wall cracks beneath the terrific force of whatever is outside hammering upon it.

BOOM!  
BOOM!  
BOOM!

622 3 CAMERAS - MEDIUM SHOT - ASH AND ANNIE - THE SOFA 622  
"B" WALL

CAMERA TRACKS in on them as they look about in fear. Dust is falling about them. The cabin walls are starting to break apart. There is a tremendous "Voyage to the Bottom of the Sea" type jolt to the cabin. Ash and Annie stagger for footing.

623 MEDIUM SHOT - ASH - BOARDED WINDOW 623

Ash grabs ahold of the window frame to brace himself.

623A CLOSE SHOT - VINES - INT. MAIN ROOM - NIGHT 623A  
REVERSE ACTION - VINES

Vines wrap about the planks which cover the window.

623B MEDIUM SHOT - ASH - BOARDED WINDOW 623B

Behind him, the planks in the window are ripped away by finger-like vines. A terrifying tree face on the surface of a giant oak is revealed, as it peeks in through the window at them.

624 CLOSE SHOT - ANNIE 624  
She screams.  
She turns toward "D Wall" at a loud wrenching sound.

625 MEDIUM SHOT - "D" WALL WINDOW 625  
As vines reach in the cabin, tearing away the planks revealing an even more horrible tree face.

626 EXT. CABIN - NIGHT (STUDIO MINIATURE) 626  
TREE PUPPET  
A tree beats its branches furiously upon the EXT. wall of the cabin. It rips apart the cabin's stone chimney.

627 ANGLE - (STUDIO MINIATURE) 627  
TREE PUPPET  
A second gnarled tree slams its trunk against the rear door of the cabin.

628 LONG SHOT - (STUDIO MINIATURE) 628  
TREE PUPPET  
The entire cabin is surrounded by a group of lumbering oaks. All working to get in at Ash and Annie.

629 INT. CABIN MAIN ROOM - NIGHT 629  
CLOSE SHOT - ANNIE  
Annie runs to the writing desk. She flips through the missing pages from the Book of the Dead. Dust from the ceiling drifts down.

ANNIE  
(shouting above  
the noise)  
No! I only completed the first of the passages. And that was to make the evil a thing of the flesh!

630 EXT. WOODS/CABIN - NIGHT (STUDIO MINIATURE) 630  
POV EVIL FORCE  
As it roars out of the woods, and towards the distant

cabin faster than we've ever seen it.

631 INT. CABIN MAIN ROOM - NIGHT 631  
MEDIUM SHOT - ASH

As he runs over to Annie.

ASH  
You didn't finish it?!

ANNIE  
There's still the second passage.  
The one to open the rift and  
send the evil back.

ASH  
Start reciting it. Now!

632 EXT. CABIN - NIGHT - (STUDIO MINIATURE) 632  
POV EVIL FORCE

As it rockets towards the cabin doing 80 mph.

633 INT. CABIN MAIN ROOM - NIGHT 633  
CLOSE SHOT - ANNIE

Shouting to be heard as she continues reading from the  
passage:

ANNIE  
Tar-tra Kanda-Estra! Hudsucker Proxy  
-- Kanda!

634 OMIT 634

634A EXT. CABIN - WOODS - NIGHT 634A

The forest at night. Bubbling smoke appears, then  
flame. Through the smoke, the beginnings of a winding  
spiral of a cloudlike material.

634AP1 PLATE FOR PREVIOUS SCENE 634AP1  
SMOKE AND FLAME - MINIATURE (STUDIO)

634AP2 PLATE FOR PREVIOUS SCENE 634AP2

The rift.

635 INT. CABIN MAIN ROOM - NIGHT 635  
MEDIUM SHOT - ANNIE

ANNIE  
Aton-Neran-Ofas!

636 EXT. WOODS - NIGHT (STUDIO MINIATURE) 636  
POV EVIL FORCE

As it races right up to the front door of the cabin.

637 INT. CABIN MAIN ROOM - NIGHT 637  
MED. SHOT - ANNIE - WIND FAN

Reading from the passage. Behind her, the front door  
rips open and in comes a giant rotten apple head of the  
evil entity made flesh. A SHRIEKING, BULBOUS BEHEMOTH!

638 INT. CABIN MAIN ROOM - NIGHT - (STUDIO) 638  
STOP MOTION ANIMATION  
CLOSE SHOT - ASH - WIND FAN

Ash as he witnesses the most horrible sights a man can  
behold. Ash's black hair streaks white before our  
eyes. Behind him, two flowers in their pots wither  
and die in seconds.

ASH  
Finish it!

638P INT. CABIN - MAIN ROOM - NIGHT 638P

Plate for previous scene, with dying flowers.

639 INT. CABIN MAIN ROOM - NIGHT 639  
CLOSE SHOT - ANNIE - WIND FAN

ANNIE  
Kanda! Samonda Roba Areda  
Gyes Indy En-zeen, Nos-Feratos -

639A CLOSE SHOT 639A

Annie as she gasps.

639B MED. SHOT - ANIMATED HAND - (3 SEC.) 639B

Annie as she falls to the floor, dead.  
 Jutting from her back is the Kandarian dagger and  
 hanging onto the end of the dagger is Ash's demon  
 hand.

639 C,D,E, OMIT 639 C,D,E

640 MEDIUM SHOT - ASH AND WINDOW ON "B" WALL 640

ASH

No!

CRASH!

Behind Ash a living tree branch rips through the cabin  
 window!

641 MED. SHOT - ASH - WIND FAN - WRAPPING EFX BRANCH 641

Ash turns suddenly to get away. Too late. The living  
 branch wraps about ASH'S waist and lifts him,  
 screaming, OUT OF FRAME.

642 MED. SHOT - ASH IN GRIP OF TREE BRANCH - WIND FAN 642

Ash is being lifted toward the gaping mouth of rotten  
 apple head. Ash is frantically jerking out his arm in  
 an attempt to start the chainsaw strapped to his wrist.  
 PUTT, PUTT, PUTT.

It won't start. As the face of rotten apple head  
 looms close, it opens its terrible mouth, ready to  
 consume him.

643 CLOSE SHOT - ASH IN GRIP OF GIANT TREE BRANCH 643

From inside the creature's mouth looking out. Ash  
 is screaming as he is brought towards its gnashing  
 teeth. PUTT, PUTT, PUTT. His chainsaw still won't  
 start.

643A CLOSE SHOT - ANNIE 643A

Half dead as she crawls to the pages on the floor and gasps out the final sentences.

ANNIE

Nos-feratos - Amen-non. Ak-adeem!  
Razin - Arozonias!

643B EXT. CABIN - NIGHT 643B  
WIDE SHOT - REVERSE ACTION

The rift grows more powerful.

643BP PLATE FOR PREVIOUS SCENE 643BP

The rift.

644 INT. CABIN - MAIN ROOM - CLOSE SHOT - ASH 644

Sweating and terrified. He draws closer.

645 ASH'S POV 645

The CAMERA tracks in toward the mouth of rotten apple head. It's massive jaw juts from the head, biting and snapping. Sap-like saliva drips from the orifice. Ash's feet kick at the mouth of rotten apple head, trying to keep it away. Its jaws snap at his shoes.

645A C.U. - ASH'S FEET - PUSHING AT THE GUMS OF 645A  
RAH'S MOUTH.

SNAP! The massive teeth snap together biting Ash's foot in half.

645B C.U. ASH 645B

He screams, then looks down to his foot.

645C C.U. ASH'S FOOT - (OVERLARGE SHOE) 645C

Missing the leather toe section, he reveals that he still has his toes intact.

646 CLOSE SHOT - ASH 646

As he sharply jerks his arm outward! The CHAINSAW ROARS to life! He raises it high above his head and plunges it forward.

647 WIDE SHOT - ASH AND ROTTEN APPLE HEAD 647

Ash thrusts the spinning chainsaw blade into the single eye of the beast.

648 INT. CABIN MAIN ROOM - NIGHT (STUDIO) 648  
CLOSE SHOT - CHAINSAW

As it punctures the giant eyeball and then pulls free. Green sauce spouts from the creature's wound.

649 INT. CABIN MAIN ROOM - NIGHT 649  
CLOSE SHOT - ASH

As he is doused in the green bile. SPLAT!

650 CLOSE SHOT - ROTTEN APPLE HEAD 650

Eyeless, it screams in anger.

650A CLOSE SHOT - ANNIE 650A

With her last gasp.

ANNIE

....Kanda!

651 EXT. CABIN - NIGHT (STUDIO MINIATURE) 651  
WIDE SHOT - (REVERSE ACTION)

As the rift pulls in fog and trees that surround the house.

651P1 PLATE FOR PREVIOUS SCENE 651P1  
SMOKE AND FLAME - MINIATURE (STUDIO)

651P2 PLATE FOR PREVIOUS SCENE 651P2

The Rift.

652	INT. CABIN MAIN ROOM - NIGHT WIDE SHOT	652
	As rotten apple head is sucked out the doorway of the cabin. The door slams shut behind it. Its scream echoes off into the distance.	
653	OMIT	653
654	INT. CABIN MAIN ROOM - NIGHT MED. SHOT - ASH	654
	Slices through the branch.	
654A	MEDIUM SHOT - ASH	654A
	Ash and cut branch fall to the floor.	
655	MED. SHOT	655
	The cabin becomes much more quiet. The sounds of the trees are gone. Ash looks to Annie. She is dead. Ash moves to her, strokes her hair and begins to cry.	
	ASH	
	You did it. By God you did it.	
	He lowers his head and begins to heave in sharp convulsive breaths of despair.	
656 - 661	OMIT	656 - 661
662	INT. STUDIO - (BLUE SCREEN) MEDIUM SHOT - ASH - WIND FAN	662
	Behind Ash the front door RIPS open with a TREMENDOUS BLAST. The door is sucked down into the rift. All of the objects in the room are sucked through the open doorway and down into the rift, including the pages of the Book of the Dead.	
662P1	PLATE FOR PREVIOUS SCENE - THE RIFT	662P1
662P2	SECOND PLATE FOR PREVIOUS SCENE INT. CABIN MAIN ROOM - (STUDIO MINIATURE)	662P2

662P3 EXT. PLATE/WOODS 662P3

663 INT. CABIN MAIN ROOM - NIGHT 663  
WIND FAN

Ash grabs ahold of the kitchen window ledge so as not to be swept outside by the force of the vacuum of the rift. Objects and papers fly past him.

664 CLOSE SHOT - ASH'S HAND 664

Upon the kitchen window ledge. The ledge tears free.

665 CLOSE SHOT - ASH 665

As he screams, flying backward, towards the open door.

666 INT. CABIN MAIN ROOM - NIGHT (STUDIO/PARTIAL SET/  
BLUE SCREEN) 666  
MEDIUM SHOT - WIND FAN - SAM-O-CAM

The open doorway to the cabin. Ash flies towards it and is snagged from going through by the section of ledge that he holds.

666P PLATE FOR PREVIOUS SCENE - THE RIFT 666P

666P1 EXT. WOODS - PLATE FOR PREVIOUS SCENE 666P1

667 EXT. CABIN FRONT PORCH - NIGHT (STUDIO) 667  
MEDIUM SHOT - ASH - WIRE RIGGING FOR FLYING

His body is horizontal, his feet dangling in air, in the direction of the rift.

668 CLOSER - 668

Ash as he hangs on for dear life.  
Objects continue to fly past on wires.

ASH

For God's sake, how do you  
stop it?

669	INT. CABIN MAIN ROOM - NIGHT (STUDIO) BLUE SCREEN CLOSE SHOT - FLYING RIG	669
	The nails in the section of ledge that Ash holds TEAR loose and the ledge SNAPS in two. He spins wildly away from us and towards the rift.	
669P	PLATE FOR PREVIOUS SCENE - THE RIFT	669P
669P1	EXT. WOODS - PLATE	669P1
670	EXT. WOODS - NIGHT (STUNT) WIRE RIGGING	670
	Ash is rocketed through the air, spinning somersaults.	
671	INT. STUDIO - (BLUE SCREEN) ASH ON FLYING RIG	671
	Ash is sucked down into the swirling rift. Like a particle that is swallowed by a deep funnel of draining water. The rift closed behind him.	
671P1	PLATE FOR PREVIOUS SCENE - THE RIFT	671P1
671P2	EXT. WOODS - NIGHT	671P2
	Plate for previous scene.	
672	INT. STUDIO - (BLUE SCREEN) ASH ON FLYING RIG	672
	We are now within the <u>vortex</u> . A swirling mass of colors and clouds. And nightmarish sound effects.	
	Objects come AT US from the distance and roar past, an uprooted tree, the grandfather clock with its hands winding backwards at an incredible rate, Ash spinning AT US, hand over foot, screaming. The chainsaw still mounted to his wrist.	
672P	PLATE FOR PREVIOUS SCENE - THE VORTEX	672P

673 INT. STUDIO - (STOP MOTION/BLUE SCREEN) 673  
 ASH

The vortex is distorting Ash's features as he is rocketed back through the dark void of time.

673P1 OMIT 673P1

673P2 PLATE FOR PREVIOUS SCENE (STOCK FOOTAGE) 673P2

A wild and rapid pictorial collage of human history winding back from the present through the centuries lasting seven seconds.

674 INT. STUDIO - (BLUE SCREEN) 674  
 WIDE SHOT

A hole opens in the air with a sharp CRACKLING SOUND. Ash is spat from this hole and falls downward through frame.

674P PLATE FOR PREVIOUS SCENE - MITCHELL CAMERA 674P  
 EXT. SKY - DAY

674P2 PLATE FOR PREVIOUS SCENE - MINIATURE 674P2  
 SMOKE AND FLAME

675 EXT. CASTLE OF KAN DAR - DAY 675  
 MED. SHOT - GROUND - ASH - CAR CRANE - DELTA SHELLS

Plunged to the dust. Debris from the demolished cabin rains down around him; his shotgun, the 1973 Delta 88 Oldsmobile and the old grandfather clock.

676 ASH'S POV. - THE RIFT IN THE SKY - MITCHELL 676

As it seals shut, leaving only the blue sky and the sound of tweeting birds. Ash's view of the serene sky changes abruptly as five steel helmets jut into his line of sight. Five armor-clad medieval WARRIORS stand directly over him.

676P1 PLATE FOR PREVIOUS SCENE - THE RIFT 676P1



She lets out a screaming banshee laugh, while swooping down.

682P PLATE FOR PREVIOUS SCENE 682P  
EXT. KANDAR CASTLE - DAY

683 WINGED DEADITE'S POV 683  
(UNDERCRANKED) - CRANE - WIND FAN

As we swoop down toward the warriors and Ash.

683A OMIT 683A

683AP OMIT 683AP

684 OMIT 684

684P OMIT 684P

685 EXT. CASTLE OF KAN DAR - DAY 685  
MED. SHOT - ASH AND WARRIORS

As he springs to his feet. With a lightning thrust he reaches behind him.

686 CLOSE SHOT - ASH'S HAND 686

As he grabs at the gun from its holster. He swings it around front and pulls the trigger.

687 CLOSE SHOT - GUN BARREL - UNDERCRANKED 687

It discharges flame.

688 CLOSE SHOT - DUMMY HEAD OF DEADITE BLOOD SQUIB 688  
OVERCRANKED - STOP MOTION ANIMATION/REAR SCREEN

It explodes.

688P PLATE FOR PREVIOUS SCENE - MITCHELL 688P  
EXT. KANDAR SKY

689 EXT. CASTLE OF KAN DAR - DAY 689  
(MINIATURE/STOP MOTION/REAR SCREEN)  
WIDE SHOT - WINGED DEADITE

The beast continues to flap its wings and fly about a moment before falling to a heap in the dust.

689P PLATE FOR PREVIOUS SCENE - EXT. CASTLE OF KAN DAR 689P  
WARRIORS

690 EXT. CASTLE OF KAN DAR 690  
CLOSE SHOT - WARRIOR #1

As he looks to Ash.

691 MED. SHOT - WARRIORS 691

They follow his gaze. The CAMERA PANS TO Ash. He stands alone on a small pile of rubble clutching his smoldering shotgun. He looks about dazedly. He tries to get his bearings.

692 WIDE SHOT - WARRIORS 692

They falter. Unsure of how to react to this strange man, who a moment before was pronounced a Deadite. From the crowd, the Warrior #1 calls out:

WARRIOR #1

Hail he, who has come from the sky,  
to deliver us from the terrors of  
the deadites!

WARRIOR #4

Hail!

WARRIOR #5

Hail!

The cry is taken up by all. A line of medieval warriors bow. Then twenty. Then fifty. All remove their helmets and kneel silently in the dust.

Somewhere in the distance a DRUM SOUNDS. Ash stands frozen. Terrified, unsure of where or when he is. Knowing only for the present, he is alive.

As the wind kicks up blowing dust, Ash strikes a familiar pose. It is the same image of the "Hero from the Sky" that we saw earlier in the film. The strange "jagged edged longsword" is Ash's chainsaw.

The CAMERA PULLS BACK from him as a great medieval castle rears up INTO FRAME. It is seen to be the castle of Kandar. The same castle we saw in the beginning of the film. Now, however, the castle is not a ruin, but brand new. As the CAMERA continues to pull back from Ash, the title "EVIL DEAD" appears on the screen accompanied by the distant ROAR of some dying animal: The SCREEN cuts to BLACK WITH A THUNDEROUS BOOM.

THE END

Evil Dead II (also known as Evil Dead 2: Dead by Dawn) is a 1987 horror-comedy directed by Sam Raimi and is a sequel to the 1981 horror film The Evil Dead. The film was written by Raimi and Scott Spiegel, produced by Robert Tapert and stars Bruce Campbell as Ash Williams. The film begins with a revised recap of the events of the first film. Ash Williams and his girlfriend Linda take a romantic vacation to a seemingly abandoned cabin in the woods. While in the cabin, Ash plays a tape of an archaeology