

PHANTASM II
MORNINGSIDE

a screenplay by
Don Coscarelli

SHOOTING SCRIPT D5

"MORNINGSIDE"

a screenplay by
Don Coscarelli

BLACK: the original theme music subtly begins.

THE SOUND
of an accelerating engine is heard.

CUT TO:

1 CLOSE-UP 1
A chrome design on black vinyl. The camera pulls back to reveal...

A HEARSE
speeding down an empty country lane through the midnight darkness. The vehicle skids around a corner and into a residential neighborhood. It swerves over to the side of the road and stops in front of a house.

2 CU THE HEARSE DOOR 2
opens and black boots step out and move around to the back of the vehicle.

CU LONG, WHITE, BONY HANDS
open the hearse rear door and the automatic electric table glides out holding a jet-black casket. The hands jerk open the coffin lid to reveal that it is empty. The coffin lid is left open as if it is intended for someone...someone inside the house.

ESTABLISHING SHOT - THE 2-STORY COUNTRY HOUSE
Silhouetted against the moonlight, a very TALL MAN, reed thin, and wearing a black suit, slowly approaches the moonlit house. In the driveway an old, white, ice cream truck is parked. Steam wafts up from around the leaky freezer compartment.

CUT TO:

Coscarelli / 1

(The final sequence from the original)

3 DOWNSTAIRS, A ROARING FIRE 3
burns in the fireplace. The camera pulls back to reveal
MIKE PEARSON, a boy of 12, seated on the hearth. Beside
him sits REGGIE, ever youthful at age 30, even though he
is balding.

MIKE
And then I hear the sounds,
and I know it can't hold him.

REGGIE
Hey, you had a bad dream.
...a nightmare. What do you
expect? You've hardly slept
since the funeral last week.

MIKE
But I know those rocks aren't
gonna hold him. First he took mom
and dad, then he took Jody...
And now he's after me.

REGGIE
That Tall Man of yours didn't
take Jody away...your brother
died in a car wreck.

CUT TO:

4 DREAM SEQUENCE 4
Jody's coffin is lowered into an open grave.

CUT BACK TO SCENE:

5 A large tear wells up and rolls down Mike's face. 5

Coscarelli / 2

REGGIE

Mike, you had a bad dream. Now I know you're scared, but you're not alone. I'll take care of you. I know I can never take Jody's place, but I'm sure as hell gonna try.

MIKE

It was so real.

REGGIE

You know partner, what we need is a change of scenery. Why don't you and me hit the road for a couple weeks.

MIKE

Where will we go?

REGGIE

We'll figure that one out when we get there.

MIKE

OK.

REGGIE

Well, go ahead, get your gear together. Cause we leave when the sun comes up.

Mike heads up the stairs and Reggie begins strumming the guitar.

CUT TO:

6 INTERIOR - MIKE'S BEDROOM - NIGHT

6

Mike enters the room and begins packing his gear into a duffel bag. He notices something on the table and takes a long look at it.

Coscarelli / 3

7 INSERT

7

CU of a picture of Mike's brother, Jody.

8 Mike takes a long, painful look at the photo
of his deceased older brother and then stashes it in
the duffel. As he turns back to the table, he swings
shut the mirrored closet door and there looming in the
reflection is...

THE TALL MAN

standing ominously in the corner of Mike's bedroom.

CU ON TALL MAN

TALL MAN

Boy!!!

TWO GNARLED HANDS CRASH
through the CLOSET MIRROR behind Mike and sink their
claws into him. The room is bathed in a hellish glow,
emanating from the closet. Mike is jerked backward into
the radiating closet by a HOODED DWARF.

(End of Original Sequence)

9 DOWNSTAIRS, REGGIE,

9

hearing the shrieks, charges to the staircase. He bounds
up the stairs, two at a time.

10 INTERIOR - HALLWAY - NIGHT

10

Reggie rushes down the hallway and as he reaches the
door to Mike's bedroom, he stops in his tracks. Peering
through the partially open door, he sees...

11 INSIDE THE ROOM

11

The Tall Man looms over Mike who is crumpled on the
floor amid the shards of shattered mirror. Beside the
Tall Man stands a hooded dwarf.

12 REGGIE RECOILS

12

and backs down the staircase in horror.

Coscarelli / 4

13 He frantically runs back to the den and grabs 13
a shotgun from the rack over the fireplace. He slides
open the action, and realizing the gun is empty, he runs
into the dark kitchen.

14 INTERIOR - REGGIE'S KITCHEN - NIGHT 14
Frantically, he searches the cabinets for ammo. He opens
the pantry and suddenly...

A HOODED DWARF LUNGES
out of the pantry and latches onto Reggie's shoulders.
As Reggie falls back onto the floor, the dwarf's hood
pulls back, and Reggie finds himself just inches from a
HIDEOUSLY DEFORMED HEAD.

15 CU THE DWARF 15
opens its mouth to reveal wickedly long, razor-sharp
teeth. It is all Reggie can do just to keep the
ferocious demon off of his neck. Finally, with a surge
of strength,

REGGIE HURLS
the dwarf off of him. He jumps to his feet, grabs the
shotgun by the barrel and slams the butt end of it into
the demon's face. Repeatedly, he whacks the dwarf with
all his might, breaking most of its bones. When the
thing lies motionless, Reggie finally stops. The
momentary achievement of vanquishing the creature
disappears as Reggie hears a raspy, growling sound. He
looks up to see...

16 HOODED DWARVES 16
surrounding him. Perched on the kitchen
counters...blocking the hallway exit...there must be TEN
of them.

Realizing the dire situation he is in, Reggie lets out a
long sigh. He looks down at the empty shotgun...he could
take out maybe one of the creatures, two at the most...

REGGIE
(muttered)
Shit.

Coscarelli / 5

ON THE DWARVES

The growls from the hooded dwarves increase in ferocity.
As they shuffle toward him...

REGGIE

comes to a moment of desperate inspiration. He notices..

17 THE FIRE, still roaring in the den fireplace, 17
and then his gaze wanders to...

18 THE GAS STOVE beside him in the kitchen, 18
then up to..

19 THE RAILROAD CLOCK on the wall. 19

20 Surreptitiously, Reggie reaches to the stove 20
and snuffs out each of the pilot lights with his bare
fingertips. Reggie looks up at the clock.

21 INSERT - CLOCK 21
It reads twenty seconds to midnight.

22 REGGIE 22
(to himself)
25 seconds...max.

With a look of grim determination, Reggie cranks open
all four range valves and they begin spewing out natural
gas...

REGGIE VAULTS OVER

the stove toward his only clear exit...the dark service
porch.

THE SNARLING DWARVES

charge after him.

23 REGGIE LEAPS

23
up on the old washing machine and jerks open the laundry
closet, spilling out all the dirty clothes. As the
dwarves close in on him...

Coscarelli / 6

(23 Cont'd)

REGGIE JAMS
himself up through the laundry chute.

24 INSERT - THE DWARVES GRAB 24
for him, slashing at his pants and shoes with their
claws...but

25 REGGIE SCURRIES 25
up through to the second floor and slams the chute
closed.

CUT TO:

26 INSERT - CLOCK 26
Ten seconds have elapsed.

27 CU ON STOVE 27
The gas jets hiss.

28 CU ON FIREPLACE 28
The fire burns.

CUT BACK TO:

29 REGGIE CHARGES 29
down the upstairs hall. Suddenly he stops and pushes
himself back into the hall alcove.

THE TALL MAN
strides out of Mike's room and down the stairs toward
the front door.

A HOODED DWARF
follows, dragging the unconscious Mike behind him.
Looking for any kind of weapon, Reggie grabs hold of a
Louisville Slugger baseball bat from a nearby closet. As
the dwarf comes into range, Reggie winds up and swings.

30 With a loud crack, the dwarf takes off like 30
a line drive, crashes into the wall and tumbles to the
bottom of the stairs.

Coscarelli / 7

31 REGGIE JUMPS 31
over the bannister, and grabs Mike. Reggie slings him
over his shoulder and turns to see...

32 THE TEN HOODED DWARFS 32
swarming up the stairs.

CUT TO:

33 INSERT ON CLOCK 33
The clock strikes midnight and begins to CHIME.

CUT BACK TO:

34 REGGIE DASHES 34
into Mike's room, with the dwarves hot on his tail.
Without hesitation...

35 REGGIE DIVES 35
through the glass of the bedroom window, and he and Mike
crash toward the bushes in the backyard, two stories
below.

36 REGGIE ROLLS OFF 36
the bushes and sees the dwarves swarming around the
broken window. Three of them are on the sill ready to
jump after him.

37 THE GAS IGNITES 37
in the kitchen and the house erupts in a massive ball of
flame.

THE ROOF
is blown skyward.

38 FLAMING DWARVES CRASH 38
to the ground, starting small fires where they land.

39 REGGIE GATHERS MIKE UP 39
in his arms and watches his house go up in flames.

40 OUT FRONT

40

The Tall Man watches the inferno stonily. He closes the casket, slides it back in and slams shut the hearse door.

CUT TO:

41 CU EYES

41

They snap open.

A YOUNG WOMAN, ELIZABETH, jerks up to a sitting position in her bed. Eighteen years old and attractive, she sits there in stunned amazement for a few moments. She suddenly bounces out of bed and hurries out of her room. Dressed in a nightgown, she dashes into the kitchen.

LIZ GRABS

for the control panel on her stove and is relieved to see that the gas valves are turned to the "off" position. She wanders back toward her bedroom, still shaking off the effects of her nightmare.

As LIZ crosses through her studio apartment she hesitates for a moment and opens the mirrored doors of her closet. Reaching to the back of the upper shelf, she pulls a thick, dusty notebook down.

LIZ SITS

at her desk and we see her handwriting on the cover of the notebook.

42 INSERT ON NOTEBOOK reads:

42

BOOK OF DREAMS

LIZ OPENS THE BOOK

and a form letter is taped to the cover page. It reads:

Psychotherapy patient: Elizabeth Reynolds
Please make a detailed record of your
dreams on a nightly basis. Notes will
be useful in consultation with therapist.

43 LIZ SLOWLY FLIPS
through the pages of the notebook.

43

44 INSERT NOTEBOOK

44

The pages are covered with her handwriting, detailing the events in her dreams. Occasionally her notes are accompanied by sketches.

LIZ
(Voice Over)
Seven years of dreams...horrible
dreams.

She flips by a sketch of a HOODED DWARF. She turns the page to reveal more handwriting and a sketch of an orb attached to a man's face. She continues leafing through and then stops on a crude sketch of what appears to be the TALL MAN looming in shadows.

LIZ
(V.O. Cont'd)
Every night he would come,
and the only one who kept me sane...

She turns the page to reveal a sketch of Young Mike.

LIZ
(V.O. Cont'd)
...was you. Fighting him,
trying to drive him away.

As she turns the page we see another rendering of Mike, only now he is older, in his late teens, a handsome young man. Around his picture, Liz has scrawled Mike's name a hundred times, obviously obsessed with him.

LIZ
(V.O. Cont'd)
God, we've grown up together,
and I don't even know if you're
real.

LIZ TURNS
to a blank page and begins to write.

Coscarelli / 10



1

1

○

i

48 CU MIKE

48

The camera slowly pulls out.

MIKE

I don't blame Reggie, what
could he do? The dreams had
taken hold of me.

MIKE SITS

before a desk in a small room. Across from him is a
PSYCHOLOGIST who listens intently to him.

MIKE (Cont'd)

Besides, since I lost my family,
Reggie's all I've got.

CU ON MIKE

As he continues talking, the sound of Mike's voice fades
and we hear what he is thinking.

MIKE

(Voice Over)

Just tell him what he
wants to hear.

We hear Mike actually speaking again.

MIKE

...and now that I'm well,
free of the dreams, I'm looking
forward to moving back in with
him and...

MIKE

(V.O.)

Just keep smiling at the
son of a bitch....I gotta
get out of here....she
needs me.

THE PSYCHOLOGIST CLOSES

Mike's file and stands.

PSYCHOLOGIST

It's been a tough seven years,
but you've come a long way, Michael.

Coscarelli / 12

He moves around the desk and extends his hand. As they shake hands, he leads Mike to the door.

PSYCHOLOGIST

Be well, Michael. And remember...
it was all in your imagination.

Mike smiles and nods.

49 AN ATTENDANT UNLOCKS 49
the door and Mike moves out into the daylight. As he walks from the serene, little clinic, his mild expression hardens.

MIKE

(to himself)

The fuck it was.

CUT TO:

50 NIGHT - A FULL MOON RISES 50
Mike walks into frame. A pickaxe is slung over his shoulder. Mike steps forwards and quickly scales an old stone wall. The camera cranes up to reveal...

THE MORNINGSIDE GRAVEYARD
illuminated by moonlight. Mike moves cautiously through the graveyard with a singular purpose.

CUT TO:

51 A PICKAXE SWINGS 51
through the air and buries itself into dirt.

52 MIKE STANDS 52
waist-deep in an open grave. He pulls back the pickaxe and is about to swing again when...

A HAND GRABS THE PICKAXE
in mid-swing.

MIKE SPINS AROUND
ready to fight.

REGGIE STANDS

above him, looking down at Mike in the grave.

REGGIE

Still crazy after all these years.

MIKE

I'm not crazy. I never was.

Mike speaks with an eerie, controlled calm. He jerks the pickaxe from Reggie's grasp and turns slowly to the expanse of graveyard behind him.

MIKE

This whole place is empty.

Mike returns to the job at hand. Reggie, in a soothing voice (the kind you'd use on someone recently released from a mental facility), speaks.

REGGIE

Yeah, sure, Mike...so come on, let's go home. There's a whole house full of friends waiting for you back at my place.

MIKE

Look at this, goddammit!!

53 MIKE SWINGS OPEN

the coffin lid to reveal that the casket is empty.

53

54 CU ON REGGIE

He can't help but gasp.

54

MIKE

This is the third one I've dug up. They're all empty! Every goddamn corpse in this entire graveyard is missing!

MIKE GESTURES

to the large moonlit graveyard. For a long moment Reggie can do nothing but stare at the long rows of tombstones.

REGGIE

What do you want, Mike?

Mike drops the pickaxe, climbs up out of the grave and confronts Reggie.

MIKE

I want to stop him.

REGGIE

The Tall Man? You told the doctors...you told me...he wasn't real.

MIKE

I had to get out of there.
He comes to me in my dreams.

REGGIE

Paranoid delusions,
schizophrenia...the doctors
see it all the time.

MIKE

Fuck the doctors, and
fuck you if you won't help me.

REGGIE

What do you want from me?

Mike turns away and looks off at the graveyard.

MIKE

He's shown me things...he wants
me to come to him.

REGGIE

Why you?

MIKE

I'm not the only one...there're
others...I've seen a girl...she's
drawn to him too...and without
our help, she's going to die.

Coscarelli / 15

For a moment a glimmer of belief crosses Reggie's face, then just as quickly he rejects the notion, shaking his head.

MIKE

He's gotta be stopped. I'm going after him. I know I can find him...but to kill him...I need your help.

Mike looks up at Reggie. As he is about to respond, Reggie looks up to see...

55 POV - A FLASHLIGHT BEAM 55
scanning through the darkness, from the other side of the graveyard.

56 Reggie grabs Mike and pulls him behind the cover 56
of a tree.

REGGIE

(whispered)

Shit, Mike. If they catch you here, digging up graves, they'll never let you out again. C'mon, let's get back to the house...

Mike starts to interrupt but Reggie takes charge.

REGGIE

...we can talk it out there.

CUT TO:

57 INSIDE REGGIE'S CAR 57
Mike peers out the passenger window into the darkness. He closes his eyes.

58 DREAM SEQUENCE (reprise of opening scene) 58
CU on clock in Reggie's kitchen. The clock strikes midnight and begins to chime.

59 CU HANDS 59
enter frame and crank open gas jets on stove.

Coscarelli / 16

60 ECU THE TALL MAN'S FACE 60
He stands in front of Reggie's house. A disembodied
explosive sound is heard and his face is illuminated by
the glow of a fireball.

61 CU MIKE 61
He jerks awake in Reggie's car. They are driving through
Main St. and the clock in the town square can be heard
chiming midnight. It takes Mike a moment to get his
bearings, but suddenly he is galvanized with fear.

62 POV THROUGH WINDSHIELD 62
Reggie's house at the end of the block.

63 CU MIKE 63
He is terrified.

MIKE
We've gotta get the people
out of your house...the gas
is gonna...

64 REGGIE'S HOUSE 64
erupts in a ball of flame. It looks like it was nuked.

65 REGGIE STOPS 65
the car, jumps out and dashes toward the house. He is
driven back by the intense heat. Mike grabs him.

REGGIE
Let me go. I've gotta get 'em out!

MIKE
You can't help them.

THEY STARE
at the massive fireball roiling skyward. The magnitude
of the horror sinks in. Reggie falls to the ground,
sobbing.

REGGIE
Oh god, Mike...all of 'em...

Mike drops beside Reggie and takes him in his arms.

MIKE

It'll be okay, Reg. As long
as we're together, we'll be okay.

Choking back the sobs, Reggie gasps as he comes to a
moment of realization.

REGGIE

You knew...before it happened...how?

MIKE

I saw it in my dreams.

REGGIE

You're not crazy.

MIKE

No.

Reggie stands. Gaining control of himself, he stares
into Mike's eyes.

REGGIE

And he did this.

Mike nods slowly.

REGGIE

I'm with you now.

MIKE

Then we leave right now...with
what's on our backs. It may take
years to find him...and when we do,
we'll probably die.

Reggie considers what Mike has said.

REGGIE

Screw it. We gotta go sometime.
Come on, let's go find your Tall Man,
and kill the fucker.

Coscarelli / 18

THEY LOCK ARMS
and stand there for a moment in the glow of the dying
fireball.

The theme music begins.

CUT TO:

66 MONTAGE 66
The sleek, black Plymouth Barracuda driving fast.
CU chrome wheels.
Driver's POV through windshield.
CU on chrome 483 HEMICUDA emblem

DISSOLVE TO:

67 INT. HARDWARE STORE 67
Reggie pushes a shopping cart. Mike walks in front of
him pulling items off the shelves and tossing them into
the cart.

68 MONTAGE 68
Mike grabs:
half a dozen propane bottles,
a welding torch,
cases of shotgun shells,
a nail gun.

69 REGGIE HOLDS 69
up a deer rifle. Mike shakes his head.

MIKE
Long guns are no good.
If it's gonna work...it's
gotta work at close range.

REGGIE HANDS
the gun back to the salesman and pulls a chainsaw off a
nearby rack. Mike nods and smiles.

70 MONTAGE 70
Reggie and Mike selecting various tools:
a cordless drill and some wicked drill bits,
a gas-driven circular saw with a jagged blade.
a jungle machete.

DISSOLVE TO:

Coscarelli / 19

71 INTERIOR - GARAGE - NIGHT 71
Montage as Reggie and Mike assemble their gear.

DISSOLVE TO:

72 THE 'CUDA DRIVING 72
through a small town.

DISSOLVE TO:

73 SUNSET - THE BLACK 'CUDA 73
cruises down a long stretch of open highway toward the
red horizon.

REGGIE (NARRATION)
. There was no use trying to tell
anybody. They'd lock us up and
throw away the key.

74 THE 'CUDA PULLS OFF 74
the highway onto a small road. Now dusk, the headlights
switch on.

75 INSERT - DIARY 75
A hand writes an entry in a diary.

REGGIE (NARRATION)
We'd spent the last year on
the road, Northwest mostly.
It wasn't hard to pick up
his trail, the places he'd
been always looked the same...

76 THE 'CUDA ENTERS 76
the deserted main street of a small town. It could be
anywhere USA, except it is devoid of any life. Store
windows are broken out or boarded up. It is a ghost
town.

REGGIE (NARRATION)
Small towns are like people.
Some get old and die a natural death.
Some are murdered.

Coscarelli / 20

77 INSIDE THE CAR - CU REGGIE 77
Sitting in the passenger seat of the 'Cuda, he closes his diary and stows it. Reggie's hair is longer, his face unshaven.

REGGIE
Over there.

78 THE CAR PULLS INTO 78
a driveway leading into the MARITON COUNTY mortuary and graveyard. The car stops and they exit.

MIKE
Too damned late.

Reggie turns and notices the graveyard illuminated by a full moon.

79 THE GRAVEYARD CONSISTS 79
of a hundred empty holes, where the caskets were once buried.

REGGIE
Get the torch, let's check inside.

Mike opens the trunk to reveal...

80 INSERT - TRUNK OF 'CUDA 80
Their gear, chainsaw, power tools, shotguns, shovels, knives, etc., mounted in racks in the trunk.

81 MIKE GRABS 81
a small flamethrower (homebuilt out of hardware store items) from the trunk and slings it over his shoulder.

REGGIE STRAPS ON
a leather work belt. Amid some of the more normal tools, the cordless power drill, screwdriver etc., are a .45 Colt the jungle machete. Over his shoulder he slings the small chainsaw on a strap. With Mike following, Reggie heads toward...

82 THE SMALL MORTUARY 82
which sits on the hill before them. The twosome approach
it.

83 THE FRONT DOOR 83
is boarded shut. Spray painted across the door in red
are the words:

BURN IN HELL

Without a second thought, Reggie fires up the chainsaw
and cuts an opening.

84 INTERIOR - GHOST TOWN MORTUARY - NIGHT 84
Cautiously, Mike and Reggie enter the small
colonial-style mortuary. The place has been abandoned.

85 They move through the entry hall and down a 85
long dark corridor with empty "slumber rooms" on either
side.

MIKE
Check out the office area.
Maybe we can find out which
direction he headed. I'll cover
the casket room and the freezers.

Reggie nods and they move off in different directions.

86 MIKE ENTERS 86
the Casket Room. It is a casket showroom, with the
various models and styles on display. Scanning the room,
he crosses to a heavy metal door and opens it.

87 INTERIOR - EMBALMING ROOM - NIGHT 87
Mike moves into the white tiled embalming room and jerks
to a stop. On a chrome embalming table positioned in the
center of the room lies...

88 A YOUNG WOMAN'S CORPSE, 88
nude, flesh a pale white. Mike stares at the bizarre
sight and then walks over to a wall with three freezer
doors mounted on it.

89 MIKE IGNITES

89

the pilot on his flamethrower and yanks open one of the doors. The freezer compartment is empty. He opens the others and they are empty also. Mike wanders back and stares at the young woman's corpse.

REGGIE

(from a distance)

Mike!!

Mike turns and heads back the way he came.

90 He carefully makes his way through the 90
dimly lit corridors, his flamethrower raised, ready for anything.

91 He finds Reggie waiting in the entry hall. 91

REGGIE

(breathless)

He left one.

92 Mike follows Reggie down a small passageway 92
off the main hall.

REGGIE

In the crematorium.

93 He pulls back some drapes to reveal the 93
crematorium. Three large iron ovens dominate the room. Mike notices a small hunched-over form in the corner. Very cautiously, they move toward it. The figure appears to be...

A WOMAN

with a hunched back, seated against a wall. As they draw near she presses her face into the corner, hiding it.

REGGIE

Who are you?

Coscarelli / 23

The woman, wearing a black cloak drawn up to her chin, whimpers softly.

MIKE

Where can we find him?

Still there is no answer, and in desperation, Mike leaps forward and swings the figure around in the chair. To his astonishment, he sees...

IT IS LIZ

Her mouth is gagged and her eyes are taped shut.

MIKE

Jesus, Liz? What has he done?

As Mike begins to remove the gag he turns to Reggie.

MIKE

She's the one I told you ...

Mike notices the horrified expression on Reggie's face. He turns back to Liz to see...

94 THE HUNCH

94

on her back seems to snake forward under the black cloth. Quickly, Mike yanks the cloak away to reveal a horrifying sight.

95 ANOTHER HEAD,

95

grotesque and shrivelled to the size of a fist, is growing from the side of Liz's neck. Its skin is withered, and the expression on its tiny face is pinched and malevolent. From its fetid mouth comes a raspy answer.

HEAD

I'm waiting for you. Come east.
If you dare.

Coscarelli / 24

96 Mike recoils and tumbles away from the
monstrosity.

96

REGGIE GRABS

the flamethrower and, at point-blank range, fires. The
figure erupts in a ball of flame. Mike stares into the
inferno as Liz is immolated.

REGGIE

Mike, come on. Mike, Mike...

CUT TO:

97 MIKE WAKES UP.

97

It is dawn. He is snugly ensconced in a sleeping bag. He
is at a small campsite, by the side of a dirt road. The
'Cuda is parked nearby.

REGGIE LEANS
over him.

REGGIE

Bad one, huh?

Mike, still groggy, sits up and takes a sip of coffee
from Reggie's mug.

MIKE

We're getting closer. I haven't had
one that vivid for a long time.
She's in danger.

Reggie pulls a road map out of his pocket and unfolds it
in his lap.

98 INSERT - MAP

98

Red felt-tip pen marks the regions they've already
searched.

99

REGGIE

99

Sun's almost up. We should get rolling.
So, which way?

MIKE

East.

REGGIE

Then east it is.

Mike gets to his feet.

CUT TO:

100 CLOSE UP - THE HANDS

100

of an embalmer. Fingers stuff cotton into the mouth of a
corpse. A long curved needle comes into frame. Deftly,
the embalmer begins sewing the lips of the corpse
closed.

CUT TO:

101 INSERT - ROAD SIGN

101

Entering
Perigord, Oregon
Population: 891

The camera pans from the sign to reveal a wooded rural
road. Around the bend up ahead comes...

A HEARSE

which slowly drives toward camera. Behind it follows a
sedan.

102 INSIDE THE SEDAN,

102

in the back seat, sits LIZ, and her sister JERI. Between
them sits their elderly GRANDMA. All are dressed in
black. Grandma is sobbing, and Liz slides her arm around
her, offering comfort.

Coscarelli / 26

GRANDMA
I'm so glad you came, Liz.
I don't know what I'd do
without you.

LIZ
Grandma, there was simply
no choice.

With a look of fear and a sense of impending doom, Liz
sinks back in the car seat.

Driving the car is FATHER MEYERS, a heavy-set priest.

CUT TO:

103 CLOSE UP - THE EMBALMER'S HANDS 103
The fingers work on the corpse's eyes, quickly sewing
them shut.

CUT TO:

104 THE TWO CARS DRIVE 104
through the small town of Perigord. The streets are
deserted. A few stores are still open for business, but
many others are boarded up. It is clearly a town on the
decline; not a ghost town yet, but getting there. As
they reach the outskirts of town...

105 THE HEARSE AND SEDAN 105
pull through the gates of PERIGORD MORTUARY AND
CEMETARY. They drive along a road which winds through
the tombstone filled cemetery.

106 THE HEARSE PULLS UP 106
to a stop in front of the small gothic chapel which
fronts the mortuary. The sedan parks behind the hearse
and Liz and Father Meyers help Grandma out of the car.

THE TWO HEARSE DRIVERS
exit their car. Almost a matched pair, they both look
cadaverous with hollow, sunken cheeks. One of them opens
the side door and guides the electric table inside the
back as it automatically slides out the casket onto a
wheeled dolly.

GRANDMA APPEARS

as if she is about to collapse. Liz and Jeri grab hold of her and help her toward the chapel.

JERI

You've got to be strong, Grandma.

LIZ

You know Grandpa Jack would've wanted that.

FATHER MEYERS WATCHES

the casket disappear into the chapel and then takes a long, fearful look around the grounds. He pulls a silver flask from inside his coat and takes a drink. Around the side of the mortuary, near the service entrance he sees...

107 TEN BLACK HEARSE
parked in a row.

107

108

FATHER MEYERS
(to himself)

108

Enough damn hearses
to bury an army.

He shudders and heads into the chapel.

CUT TO:

109 INSIDE THE VAULTED CHAPEL

109

Father Meyers is finishing his funeral service from the pulpit and making the sign of the cross.

FATHER MEYERS

In the name of the Father, the
Son and the Holy Spirit, amen.

Father Meyers moves to the back of the chapel and sits in silent prayer. One of the hearse drivers opens...

112 INTERIOR - HALLWAY OUTSIDE CHAPEL - DAY 112
Liz exits the chapel, looks around disconsolately and
sits on a hard marble bench in the hallway which leads
into the corridors of the mausoleum. She looks in either
direction at the long empty corridors. Liz takes a deep
breath, trying to get hold of her instinctive fear. She
closes her eyes.

A LOW GUTTERAL SOUND
is heard.

LIZ SNAPS
to attention and scans the corridors.

113 A FLASH OF BROWN 113
disappears around a corner.

114 LIZ IS UNSURE 114
of what she saw, but she is filled with trepidation.

115 INSERT - CU LIZ'S HAND 115
She clenches a fist so tight that a drop of blood
squeezes from where her nail digs into her palm.

116 LIZ LOOKS DOWN 116
at her hand.

LIZ
(Voice over)
Damn...it's not a dream.

LIZ STANDS
and stares down the empty corridor.

LIZ
(V.O.)
So this is where it begins...

She takes a deep breath and heads in the direction of
the sound she heard.

CUT TO:

Coscarelli / 30

117 INSIDE THE CHAPEL

117

Father Meyers sits in the back. He watches as Grandma, overcome with grief, rises and slowly makes her way out of the chapel.

FATHER MEYERS PULLS OUT

his flask and swallows a slug of whiskey. With a deep breath, he rises and slowly approaches the casket on the altar. For a long moment, he stands in front of the casket, gazing down at Grandpa Jack's embalmed corpse. Father Meyers crosses himself.

FATHER MEYERS

(whispered)

Forgive me, Lord. But I must end this sacrilege. I cannot shut my eyes to the things I've seen. It must be stopped.

In an instant, Father Meyers jerks a razor-sharp silver dagger from his cloak and plunges it into Grandpa Jack's heart. A grim look of satisfaction crosses the priest's face as the corpse just lies there with embalming fluid leaking up around the hilt of the knife. Suddenly...

A GASP
is heard.

FATHER MEYERS SPINS

around to see Grandma standing at the door. Her face is a mask of horror as she stares at the dagger stuck in her deceased husband's chest. Overcome, she faints and falls to the floor.

CUT TO:

118 INTERIOR - PERIGORD MAUSOLEUM - DAY

118

LIZ WALKS

down one of the polished marble hallways of the mausoleum. As she reaches the end of the corridor she turns and is faced with another intersection of corridors.

ANOTHER GUTTERAL SOUND
echoes down the hallway and Liz spins around to see...

119 SOMETHING 119
small, brown and low to the ground disappear around a
corner.

120 LIZ, 120
stops for a moment, trying to keep herself from
hyperventilating. She fiddles with her lapel and
withdraws a four-inch antique SILVER STICKPIN. She
conceals the stickpin in her sleeve and though still
unsure of what she saw, she is now determined to find
out what it is.

121 She moves down the new corridor 121
and comes around the same corner to see...

A DIRT ENCRUSTED CASKET
sits in the middle of the hall. A slimy substance leaks
out through a crack in the rotted wood.

LIZ APPROACHES
it. As she examines the rotted wood of the recently
exhumed casket a look of consternation crosses her face.
Why would a recently dug up casket be left here? Why was
it dug up? As she considers these questions, suddenly...

A HAND,
long, bony, white and thin clamps down on her shoulder.

THE TALL MAN LOOMS
behind her.

LIZ RECOILS,
and lets out a startled gasp.

LIZ
You.

TALL MAN
The graveside service is
about to begin.

Coscarelli / 32

Liz backs away from him, too shaken to reply. She turns and hurries back from where she came.

THE TALL MAN WATCHES
as she disappears around a corner. He lifts his hand to his face and we can see...

122 THE STICKPIN 122
impaled through his index finger. A drop of Yellow blood wells from the wound and runs down the silver stickpin.

123 Without changing expression, the Tall Man pulls 123
the pin from his finger. He moves the stickpin to his mouth and sucks the drop of Yellow blood off.

CUT TO:

124 MIKE JERKS AWAKE 124
Reggie sits at his bedside. They are in a small motel room.

MIKE
She's in danger.

REGGIE
Who?

MIKE
The other...the girl.
He found her.

REGGIE
You said that six months ago...

MIKE
This time I'm certain we're
close...to the Tall Man and to her.

Reggie chuckles and shakes his head in amazement.

REGGIE
Maybe so. But I'm still bettin'
that she's just a wet dream.

Mike ignores his attempt at humor.

MIKE
We're almost there, Reg. Soon
I'll find her...and him.

CUT TO:

125 EXTERIOR - FATHER MEYERS' HOUSE - NIGHT 125
A blustery wind whips down the rural road on which the
small clapboard house is situated. The wind builds in
intensity.

126 INSIDE THE HOUSE 126
Father Meyers sits at his kitchen table. In front of him
is a telephone and a bottle of whisky. He lifts the
bottle to his lips and takes a slug. With newfound
confidence, he dials the telephone.

VOICE OVER
Good evening, Trenton Scepter
of the Holy Trinity.

FATHER MEYERS
Father Domenico Luchese, please.

V.O.
I'm sorry, sir but Father Luchese
is in the confessional and is not
available.

FATHER MEYERS
Dammit girl, it's urgent! This is
Father Franklin Meyers of Perigord
Parish and I need to speak with
him immediately.

Coscarelli / 34

V.O.

One moment.

Father Meyers hears static on the line. It seems to coincide with the violent gusts of wind outside. After a short wait, a tired voice appears on the line.

FATHER LUCHESE

Hello...hello...

The static becomes severe for a moment, and then disappears.

FATHER MEYERS

Dom, it's me.

FATHER LUCHESE

Frank....what can I do for you?

FATHER MEYERS

Dom, I need your help. It's hard to explain but...

FATHER LUCHESE

Well, what is it?

FATHER MEYERS

This town...it's... well...

FATHER LUCHESE

Frank, what the hell do you want?

FATHER MEYERS

Holy hell, Dom! I think I need an exorcism!

FATHER LUCHESE

Oh no. My God Frank are you drinking again? You promised...

Coscarelli / 35

FATHER MEYERS
No, Dom. It's real, I've seen
things with my own eyes.

FATHER LUCHESE
Listen Frank, if I were to go
to the Archbishop and tell him
that Frank Meyers wants an exorcism...
Well that would be it. I risked my
neck to get you out of that
last jam.

FATHER MEYERS
Dom, you've gotta help me.

FATHER LUCHESE
All right Frank. One of our parishes
runs an AA program. I'll see
that you're enrolled.

The wind gusts up outside again and the bursts of static
return to the line.

FATHER MEYERS
No Dom, you've got to believe me.
Dom? Dom?

Realizing that the line has gone dead, Father Meyers
slams down the receiver. He jerks the bottle to his lips
and jams down a slug of the whiskey. In a burst of
self-pity, he throws his head into his hands on the
table.

A SOUND EMANATES
from behind him.

FATHER MEYERS SPINS
around in his seat and looks at the front door.

A SOFT SCRATCHING SOUND
comes through the thick hardwood door.

Coscarelli / 36

FATHER MEYERS SHRINKS
back in fear.

FATHER MEYERS
Blessed Mother.

He slowly stands.

FATHER MEYERS
(mumbling)
It's only a tree limb...
The wind...

He moves to the door and checks the lock and dead bolt,
making sure that they are secure. He reaches for...

THE PEEPHOLE DOOR
thinking that he will look out through the
three-inch-square opening and see what is making the
sound. Fearful, he decides against it, and instead makes
sure that the peephole door is latched tight.

FATHER MEYERS RETURNS
to the table for another slug of whiskey.

THE SCRATCHING SOUND RESUMES
from outside the front door.

With newfound courage from the bottle, Father Meyers
crosses to the door.

FATHER MEYERS
Damn this wind!

He yanks open the peephole door, presses his face to it
and peers out.

127 GRANDPA JACK'S CORPSE 127
stands outside on the porch. Its eyes, wide open, are
blood red. Grandpa Jack's corpse tries to speak, but its

Coscarelli / 37

mouth is sewn shut. The corpse paws at the threads in its mouth with a rotted finger. It's desiccated face leans up to the peephole.

128 FATHER MEYERS SLAMS 128
shut the peephole door and recoils back from the door. In a horrified frenzy, he jumps for the bureau and rifles through its drawers. He finds a small revolver and a screwdriver.

HE RUNS
for the hall closet.

129 INTERIOR - CLOSET - NIGHT 129
He throws himself into the closet, closes the door and rams the screwdriver into the doorjamb, effectively locking it. He sits on the floor and sticks the barrel of the gun into his mouth. He looks out through a crack in the now-broken door.

130 POV - HE CAN SEE 130
the living room and the still locked and bolted front door.

131 With the barrel in his mouth and his finger 131
on the trigger, Father Meyers whimpers and waits...

CUT TO:

132 EXTERIOR - GRANDMA'S HOUSE - THAT SAME NIGHT 132
The gusts of wind swirl the leaves on another rural road. Grandma's house is a small 2-story bungalow.

133 INSIDE THE HOUSE 133
Liz walks through the darkened house, making sure that they are locked in for the night. She crosses the den and checks the windows.

134 She walks down the hallway and looks in 134
on Grandma.

135 INSIDE GRANDMA'S BEDROOM 135
Grandma is lying on her bed, obviously under some form of sedation.

Satisfied, Liz turns and heads back for the kitchen.

CUT TO:

136 GRANDMA'S BEDROOM 136
Grandma rests fitfully. The effects of the sedatives are wearing off and she gradually works her way to consciousness. She opens her eyes and glances around the darkened room. She sits up and looks over at the clock on her bedside table.

136 INSERT - CLOCK 136
It reads 2:54 AM.

A SOFT SCRATCHING SOUND
is heard.

137 GRANDMA SCANS 137
the room but is unable to determine its location.

GRANDMA
Elizabeth?

She reaches over and takes her eyeglasses from the nightstand. She puts them on but it is really too dark to see anything in the room. She leans over and switches on her bedside lamp. As she sits back against her pillow she notices something lying on the bed beside her.

138 GRANDPA JACK'S CORPSE 138
lies on the bed right beside her. He looks up into her eyes.

GRANDMA RECOILS
in horror at the sight of her dead husband.

CUT TO:

Coscarelli / 39

139 MORNING - LIZ'S BEDROOM 139
Liz awakens and rises from bed. She dons a robe and
exits the room.

140 She walks down the hall and taps on Grandma's 140
bedroom door. There is no response.

LIZ
Grandma?

She opens the door.

141 INSIDE GRANDMA'S ROOM 141
Her window is wide open, the curtains flapping in the
morning breeze. The bed is empty.

LIZ DASHES IN,
checks the bathroom and closet but they too are empty.
She takes a small bottle of prescription drugs from the
bedside table.

142 INSERT - VIAL 142
Prescription reads:

"...Digitalis for heart condition...to
be taken every three hours..."

LIZ
(Under her breath)
Dammit, Grandma...

CU LIZ
Her face shows concern.

DISSOLVE TO:

143 CU MIKE 143
Sitting in the passenger seat of the 'Cuda. He looks up
through the open sunroof, watching the trees pass by
overhead.

Coscarelli / 40

144 EXTERIOR - HIGHWAY - DAY 144
The Black 'Cuda cruises down a desolate stretch of highway. Reggie is driving. Mike's eyes flicker open and, outside the front window, he notices something.

145 MIKE'S POV - UP AHEAD 145
a figure stands by the roadside, thumb outstretched.

AS THE 'CUDA DRIVES BY
Mike sees a young woman, hitchhiking.

146 CU YOUNG WOMAN 146
Slo-motion as she looks into camera.

147 FLASHBACK - MIKE'S DREAM 147
The nude woman's corpse on the embalming table.

148 CU MIKE 148
He realizes she is the same woman from his dream. He lays his head back and looks back through the sunroof.

149 MIKE'S POV 149
of the trees passing overhead.

150 BACK INSIDE THE CAR 150
CU MIKE he snaps awake. Mike looks over to Reggie.

REGGIE
Finally up, huh?

CU MIKE
He rubs his eyes.

MIKE
I was dreaming about this gir....

The camera slowly tracks around Mike from profile to head on, to reveal sitting in the back seat behind him....

THE WOMAN
from Mike's dream.

Coscarelli / 41

MIKE SENSES

a presence behind him and spins around. He lets out a gasp.

REGGIE

Sorry to startle you pal,
but I picked her up about
fifty miles ago. Mike,
this is Alchemy.

THE WOMAN SMILES

and stretches out her hand.

ALCHEMY

Kemy for short...nice to
meet you, Mike.

Still stunned, Mike barely manages to be civil as he
shakes her outstretched hand.

MIKE

Reg, pull over...I gotta take a leak.

CUT TO:

151 REGGIE AND MIKE PLOD

away through the underbrush. The car is parked a hundred
feet behind them on the road. 151

MIKE

She's in my dreams...but she's
dead in 'em. For her sake I
don't think she should get
involved with us.

REGGIE

Do your dreams always come true?

MIKE

Not always exactly...but pretty
damn close!

REGGIE

Shit Mike, have you looked at her?
Hell, we've been out here a long
time...and it gets hard on the road.

Coscarelli / 42

MIKE
Reg, your thinkin' with the wrong
head...this girl's in danger.

REGGIE
Then she's in danger with us,
or without us. With us we can
protect her...isn't that logical.

Mike relents and, shaking his head, he heads back for
the car.

MIKE
In a horny sort of way...

152 They reach the car and get in. 152

MIKE
So, Kemy, where you headed?

Mike looks back at the young woman. She is dressed
casually for the road, but she exudes a sultry charm.

KEMY
I'm headed for my hometown...Perigord.
It's about twenty miles down
the interstate.

REGGIE
Perigord here we come.

Reggie grins at Mike.

CUT TO:

153 INSERT - ROAD SIGN 153

Entering
Perigord, Oregon
Population: 891

CUT TO:

Coscarelli / 43

154 THE 'CUDA DRIVES 154
into "downtown" Perigord which consists of the one main
street.

KEMY
Things have sure changed
since I left...

REGGIE AND MIKE
notice...

155 POV - the deserted streets, and the closed-up 155
stores. A grim look crosses their faces.

MIKE
How long ago was that?

KEMY
Oh, must be ten years now.

REGGIE
It's almost dark. We're gonna
need to find someplace to hole up.

KEMY
My Uncle owns a Bed and Breakfast
on the far side of town. Since
you guys have been so nice to me,
I'm sure he'll give you a room.

REGGIE
That'd be great.

CUT TO:

156 EXTERIOR - MAIN STREET - DUSK 156
The 'Cuda pulls up in front of an old Victorian mansion
situated on the end of Main Street. A sign out front
reads:

PERIGORD MANOR
Bed and Breakfast

Coscarelli / 44

Across the sign the word "CLOSED" is scrawled on it.

KEMY
...that's strange.

THEY EXIT
the car and look at the sign.

KEMY
Let me go find my uncle.

Kemy starts off around the side of the house. Reg and Mike move to the trunk and begin hoisting their gear out. As they head up the steps, Reggie stops and takes a look up Main Street. Across the street he sees...

157 POV - HOUSES 157
Most appear to be deserted. Their yards are overgrown; some have For Sale signs out front. In an upper story window of the house directly across from him, a window shade closes.

REGGIE
You see it?

Mike nods.

MIKE
Yeah. Trapped...and too scared
to come out. Nothing to do
but watch and wait.

158 The two of them start up the steps of the 158
Perigord Manor and Kemy rejoins them.

KEMY
No one in the back
house...it's deserted.

She hesitates for a moment and notices all the gear Mike and Reggie are wearing.

Coscarelli / 45

KEMY

Hey, what are you
guys....tool salesmen or something??

REGGIE

Darlin', we are definitely in
the "or something" category.

159 They reach the front door of the Perigord Manor 159
and find it boarded shut.

KEMY

Damn. I can't believe they
just left...abandoned the place.
I don't have a key, I don't know
how the hell we're going to get in.

Reggie smiles and jerk starts his chainsaw.

REGGIE

Allow me.

CUT TO:

160 EXTERIOR - FATHER MEYERS' HOUSE - EVENING 160
Liz's car pulls up in front of Father Meyers' house. She
exits the car and, as she walks up to the door, she
pulls up the collar of her coat to ward off the strong,
cold breeze.

LIZ RINGS

the doorbell. Hearing no reply, she raps on the door.

LIZ

Father Meyers?

She raps again.

LIZ

Father Meyers...I need
your help.

Coscarelli / 46

Still hearing no response, she tries the door and is surprised to find that it swings open, unlocked. She cautiously enters the priest's darkened home.

161 INTERIOR - FATHER MEYERS' LIVING ROOM - NIGHT 161
The only illumination comes from candles set on a crude ALTAR fashioned out of a dining room table. The table is covered in velvet. Beside the burned-down candles is a chalice and other holy implements.

LIZ NOTICES

a white paper envelope on the altar. She moves over and inspects it. The envelope is addressed to:

Father Domenico Luchese
Trenton Scepter of the Holy Trinity

Unable to control her curiosity, Liz opens the letter and begins to read.

FATHER MEYERS (NARRATION)

Dom, I'm sorry you wouldn't help me.
I have administered the Last Rites to myself, because in most probability I won't return. Something horrible, an unspeakable evil has descended on this town. And it is incumbent on me to try to stop it. For I know his precise location. In the marble halls. Dom, pray for me and my immortal soul.

LIZ RETURNS

the letter to the envelope and places it back on the altar.

SHE MOVES ACROSS

the room to the telephone in the dining room. She dials a number. The phone rings. There appears to be no answer.

LIZ
Come on Grandma.
Be home...please.

After ten rings, Liz gives up. Suddenly, she has an inspiration.

LIZ
(to herself)
Damn! Grandpa Jack's grave.
She's probably been there
all day.

With newfound hope, Liz quickly hurries out of Father Meyers' house.

CUT TO:

162 INTERIOR - BED & BREAKFAST FOYER - NIGHT 162

MIKE PULLS

a small sawed-off shotgun from his duffel bag and in what to him is a routine manner, he begins mounting it on a chair, aimed directly at the front door. Running a wire from the doorknob to the trigger, he is busy setting up a quite deadly burglar alarm.

REGGIE PLANTS

a stick of dynamite by the front window and mounts a tripwire to the sill.

KEMY WATCHES

in disbelief.

MIKE
...we've been trackin' this
guy for a long time...and
we're gettin' close.

Finished with the shotgun trap, Mike moves over to another nearby window and begins setting a different, more outrageous trap.

KEMY
Sounds pretty weird to me...

Coscarelli / 48

REGGIE
Believe it or not, one thing
I can assure you, you'll sleep
safely tonight.

KEMY
As long as I don't sleepwalk.

REGGIE
Just stay in bed, and we'll
be back before dawn.

Mike exits and as Reggie follows, Kemy draws Reggie
close.

KEMY
Wake me up when you get back.

Reggie smiles as he moves away.

REGGIE
You can count on it.

Reggie slips out and locks the door behind him.

CUT TO:

163 EXTERIOR - PERIGORD CEMETARY - NIGHT 163
She crosses through the cemetery. She stops amidst the
headstones and scans the area to get her bearings. She
heads for Grandpa Jack's grave. Moving up a hill, Liz
reaches the vicinity and begins searching the headstones
for Grandpa Jack's name. After a moment of searching she
finds a headstone which is inscribed:

JACK RICHARDS
R.I.P.
your devoted wife
Dora loves you

Dismayed at not finding her grandmother there, Liz
stops, but is startled to see...

A GAPING HOLE,
six feet deep, where Grandpa Jack's coffin should be
buried.

LIZ GASPS
and jumps back, unable to comprehend who would have
taken her Grandfather's body. She remembers Father
Meyers' letter.

FATHER MEYERS
(Flashback Voice Over)
...an unspeakable evil has
descended on this town.
And I know his precise location.
In the marble halls...

LIZ LOOKS
up the hill and sees...

164 THE PERIGORD MORTUARY 164
looms, its mystery beckoning.

165 BACK ON LIZ 165
Her face shows a steely determination.

LIZ
(to herself)
Not my Grandma.

CUT TO:

166 EXT.- PERIGORD MORTUARY & CEMETARY GATES - NIGHT 166
The 'Cuda cruises up, and turns through the cemetery
gates. The headlights turn off.

167 POV FROM INSIDE CAR 167
They pass by headstones.

168 INSIDE THE CAR 168

Coscarelli / 50

MIKE

Look!

168 POV - AHEAD IN THE CENTER OF THE CEMETARY 168
two sets of car headlights illuminate a row of
headstones.

169 MIKE PULLS THE CAR 169
off to the side of the road, behind some bushes. He and
Reggie exit the car and sneak up toward the headlights.

THEY HIDE
behind a small FAMILY CRYPT, from where they have a
vantage point of the proceedings. They see...

170 A ROW OF HOLES 170
six feet deep, in front of headstones. Two BLACK HEARSEs
are parked with their headlights illuminating the
excavations.

171 MIKE 171
Gravers...I've seen 'em in
my dreams. They're the ones
that exhume the bodies for him.

REGGIE
How many you think?

MIKE
Looks like just two. They've
just started excavating.

REGGIE
I'm gonna circle around
and make sure.

Mike nods his approval and Reggie sneaks away. Mike
moves up to get a closer look and takes refuge behind a
large headstone. He sees...

Coscarelli / 51

172 A BLACK HEARSE 172
parked with its headlights illuminating a row of holes
in the ground where graves are being exhumed.

173 MIKE SEES 173
no one. Suddenly, behind him...

A DARK FORM RISES UP
from out of one of the open graves. This is a "GRAVER",
a beefy grave exhumers, wearing overalls and a gas mask.
He looms over Mike wielding a pick-axe. Without
hesitation, he slams the pick-axe down, aiming for
Mike's head. At the last possible moment,

MIKE LOOKS AROUND AND SEES
the Graver hell-bent on splitting open his head. Mike
darts out of the way and the blade of the weapon strikes
the tombstone behind him sending up a cascade of sparks.

THE GRAVER GRABS HOLD
of Mike's leg and while raising the pick axe, pulls Mike
toward the open grave. He is about to slam the pick axe
into Mike's chest when suddenly...

THE HEADSTONE TIPS
and falls into the grave. The half-ton chunk of granite
lands on the Graver and, with a sickening thud, squashes
him.

REGGIE, WHO SHOVED OVER THE HEADSTONE,
appears and checks Mike out.

REGGIE
You OK, pal?

MIKE
Yeah. Did you find any others.

REGGIE
Just one...he's sucking a
tombstone too.

Coscarelli / 52

Reggie smiles slyly and pulls out the gas mask he
filched from the Graver he killed.

CUT TO:

174 EXTERIOR - PERIGORD MORTUARY - NIGHT 174
Liz approaches the mortuary. She tries the front doors,
but they are locked. She heads around the side of the
Mortuary and approaches the Receiving Entrance. As she
moves near, she unknowingly triggers an automatic sensor
and...

175 THE AUTOMATIC DOUBLE DOORS 175
swing open.

LIZ JUMPS BACK
in surprise, but seeing that the interior hallway is
empty she cautiously enters.

176 INTERIOR - SERVICE CORRIDOR - NIGHT 176
She slowly wanders down the service corridor. The
corridor is cluttered with boxed caskets stored on each
side. Ahead she sees a door with a window in it.

LIZ MOVES
to the window and peers into the brightly lit room.

177 INSIDE THE ROOM 177
the HEARSE DRIVER(who drove at Grandpa Jack's funeral)
is working. He dons a filter mask and plastic surgical
gloves.

HE OPENS
a freezer door and a cloud of condensation forms as he
loads a fresh corpse into it. He opens another freezer
and removes another corpse and slides it onto his work
table.

A GLEAMING CHROME EMBALMING MACHINE
sits on a rolling stand beside the work table.

THE HEARSE DRIVER
inserts a thick needle into the chest of the corpse. He
attaches a hose to the needle which is connected to the
embalming machine. He flips a switch on the machine and

it begins to suck the blood out of the corpse and into a clear bottle hanging from the machine.

178 LIZ RECOILS 178
at the sight and must look away to avoid becoming sick.
She takes a deep breath. She hears the embalming machine disengage and figures it is safe to look in.

179 INSIDE THE EMBALMING ROOM 179
the hearse driver removes the now full bottle of blood and in its place hangs a bottle of yellow embalming fluid.

HE ENGAGES
the machine and it begins flowing into the corpse.

180 LIZ WATCHES 180
in amazement until suddenly...

THE DOUBLE RECEIVING DOORS
behind her swing open.

CU LIZ
She looks around in horror to see a hearse parked outside. She quickly presses herself into a nook between two casket boxes as...

A DIRT ENCRUSTED CASKET
on a gurney is pushed into the hallway. Pushing the casket is...

A GAS-MASKED GRAVER
His overalls are soiled with dirt. He rolls the casket right by where Liz is hiding.

CU LIZ
She reacts to the sight of a dirt encrusted casket, similar to the one she saw in the Mausoleum earlier.

THE GRAVER LEANS
into the heavy casket and pushes it down the hall. He disappears around a corner with it.

LIZ STEPS OUT
and follows after the Graver down the mausoleum hallway. She is curious to find out just what is behind these dug-up caskets. She rounds a corner and...

CUT TO:

181 FATHER MEYERS HIDES 181
behind a large sarcophagus listening to Liz's
footsteps. (He does not know that they are Liz's.)
Fearfully, he presses himself into the corner as the
sounds recede. Finally convinced that it is safe,

FATHER MEYERS STEPS OUT
from behind the sarcophagus. He begins to move away when
he stops, noticing something.

182 INSIDE A DARKENED SLUMBER ROOM 182
Father Meyers moves into the room. In the middle of the
darkness is a table. On the table sits a miniature
carved wooden coffin about the size of a shoe box.

CU FATHER MEYERS
He moves to the coffin, his eyes wide in fear. He
cautiously reaches forward and grasps the silver handle
on top. He pulls the lid open to reveal...

183 INSERT - MINIATURE COFFIN 183
On a dark velvet liner sit two polished chrome spheres,
four inches in diameter. Beside them is a larger shape
covered by a silk cloth. Father Meyers reaches forward
and lifts the cloth to reveal another sphere, larger by
50 percent. Father Meyers reaches out and touches one of
the smaller chrome spheres. As his finger touches a slit
in the orb a flash of metal darts out and nicks his
fingertip.

184 BACK ON FATHER MEYERS 184
He jerks back his hand, favoring the fingertip. Not
wanting to mess with these objects any further, he drops
the lid, turns and exits the room.

185 HE MOVES DOWN THE MAUSOLEUM HALLWAY 185
As he passes crypts on either side of him he makes the
sign of the cross and blesses them.

A VOICE BOOMS OUT
from behind him.

TALL MAN
They have no need for
your services.

THE PRIEST SPINS
around in mortal terror and sees...

THE TALL MAN LOOMING
behind him.

FATHER MEYERS' VOICE
cracks in fear as he replies.

FATHER MEYERS
(fearfully)
Who are you to question the
words of God's servants?

THE TALL MAN SMIRKS
and eyes the large beaded rosary hanging from the
priest's waist.

186 INSERT - THE ROSARY BEGINS 186
to assume a life of its own, as the crucifix begins to
snake its way up the priests black cassock.

187 FATHER MEYERS LOOKS 187
in horror at the rosary.

THE ROSARY WINDS ITSELF
around the priest's neck and suddenly, jerks him into
the air with the cross pointing toward the heavens.

THE TALL MAN WATCHES
moves in but an inch from the terrified priest's face.

TALL MAN
You think that when you die
you go to heaven...
You go to us!

THE PRIEST, HANGING
by the neck two feet off the ground, fights for breath.
Gasping and choking, he struggles to pull the beaded
chain from around his neck. He is about to expire
when...

THE TALL MAN LIFTS
an eyebrow and...

THE ROSARY COLLAPSES
into a limp string of beads, and the priest comes
crashing to the ground. Gasping, he looks up...way up,
into the face of the Tall Man standing over him.

FATHER MEYERS
God help me...you're the
devil himself!

THE PRIEST RECOILS
from the forces which surround him and are most
certainly evil. He pulls himself to his feet and begins
backing away. He looks down at the rosary lying on the
floor and stoops to pick it up, then thinking better of
it, he turns to flee.

FATHER MEYERS RUNS
for his life.

CUT TO:

188 INTERIOR - ANOTHER PART OF THE MAUSOLEUM - NIGHT 188
Meanwhile, Liz continues to investigate. She approaches
a door from which a powerful humming sound, almost the
sound of heavy machinery, emanates.

SHE REACHES FOR
the door when suddenly...

A HAND GRABS HER
by the shoulder.

Coscarelli / 57

LIZ TURNS,
startled to see Father Meyers, haggard, breathless, and
strung out standing behind her.

A GASP CHOKES
in Liz's throat. As Father Meyers whispers into her ear.

FATHER MEYERS
(frantic whisper)
For god sakes, run child...run!

Still recovering from the shock of his appearance, Liz
allows Father Meyers to roughly drag her away.

HE PULLS HER
down the hall and into a small alcove.

LIZ
I've got to find my grandmother.

Father Meyers, white as a sheet and shaking, cuts her
off.

FATHER MEYERS
(frantic whisper)
Your grandmother's gone. He's taken
them all.

A WHIRRING SOUND
emanates from down the hall.

FATHER MEYERS
(frantic whisper)
He's harvesting the entire town.
Your Grandmother...your
Grandfather...we have to warn
people...what's that sound?

FATHER MEYERS LOOKS
out of the alcove in the direction of the whirring
sound.

Coscarelli / 58

189 AT THE FAR END OF THE HALL 189
he sees a flash of silver.

190 FATHER MEYERS 190
Hide, girl. There's something coming.

FATHER MEYERS,
his curiosity aroused, steps out of the alcove as the
noise gets louder.

191 A SILVER SPHERE, 191
about five inches in diameter, flies around the corner.
Self-propelled, the orb travels a few feet off the
ground and whizzes toward Father Meyers.

192 HE STANDS THERE, 192
thunderstruck, as the bizarre apparition zooms toward
him.

193 CU ON SPHERE 193
From a slit, on the side of the ball, a small wheel-like
blade appears on a thin rod. Suddenly, the razor-sharp
blade begins to spin at a high rate of speed.

194 SPHERE POV 194
The sphere swoops toward Father Meyers.

195 HE DUCKS, 195
but the blade tears across the side of his head and
slices off his ear.

196 CU FATHER MEYER'S SEVERED EAR 196
as it flips away in the other direction.

197 FATHER MEYERS CLUTCHES 197
his head as blood spurts out between his fingers, where
his ear used to be.

198 THE SILVER SPHERE TURNS 198
and heads back for another pass.

Coscarelli / 59

199 FATHER MEYERS VAINLY 199
 makes an attempt to duck, but in the process, the ball
 swoops in and removes his other ear.

200 FATHER MEYERS, 200
 now clutching both sides of his head, and both spurting
 blood, watches as...

201 THE SPHERE 201
 turns for its final, fatal pass.

202 CU ON SPHERE 202
 Out of slits in the front, two dagger-shaped blades
 appear.

203 SPHERE POV 203
 The sphere whizzes toward the doomed priest and...

204 THE SPHERE IMPACTS 204
 his forehead with a bone-crunching thud.

205 FATHER MEYERS SCREAMS 205
 as a razor-sharp drill spins out of the sphere and
 drills into the bridge of his nose, right between his
 eyes.

206 A PUMP ENGAGES 206
 and Father Meyers blood and brain matter are quickly
 sucked out of his cranial cavity. Blood splatters on the
 white marble floor.

207 FATHER MEYERS 207
 is dead, as he hits the ground.

208 LIZ PEEKS, HORRIFIED 208
 from behind a sarcophagus, where she has taken refuge.
 She stands dumbstruck looking at...

209 Father Meyers' quivering corpse 209
 and the silver sphere attached to his forehead.

Coscarelli / 60

210 A HAND REACHES 210
out, grabs her by the collar and jerks her up off of her
feet.

THE TALL MAN
holds her at arm's length. As Liz stares into his hollow
face a wide smile appears.

TALL MAN
Hello again...

LIZ STRUGGLES,
but his grip on her neck is tight.

TALL MAN
...and goodbye.

211 WITH SUPERHUMAN STRENGTH, THE TALL MAN 211
flings her into the alcove.

212 LIZ SLAMS 212
into the marble wall and falls to the ground. The wind
has been knocked out of her. She shakes her head
groggily and tries to get her breath. She looks up and
sees...

THE TALL MAN TURNS
and walks away. However something else moves up out of
the shadows.

213 A HOODED DWARF 213
shuffles toward her.

VOICE
(raspy)
Elizabeth.

STILL GROGGY, LIZ SHRINKS
back as the dark brown figure moves up close to her.

Coscarelli / 61

VOICE
(raspy)

Elizabeth.

LIZ IS
now back to a fully concious, adrenalin-induced state as
she realizes the voice is coming from the dwarf.

214 A GNARLED CLAW 214
snakes out of the dwarf's robes and grabs hold of Liz by
the hair. Violently, she is jerked up to the dwarf. Its
hood falls back to reveal...

THE DWARF IS GRANDMA
Her face is a grotesque abomination. Her head is swollen
and her face twisted.

LIZ
(gasps)
Oh my God, Grandma!

LIZ SHRINKS
back, away from the monstrosity.

DWARF
(snarled)
Elizabeth.

215 THE DWARF TURNS 215
and savagely drags Liz by the hair down the hallway in
the direction the Tall Man went.

LIZ MANAGES
to break away from the dwarf. She tears around a corner.

LIZ GRABS
a small, but heavy, statuette and stands ready.

216 AS THE DWARF 216
rounds the corner, Liz winds up and slams the statuette
into the unsuspecting creature's face. The sound of

Coscarelli / 62

breaking bones is heard as it impacts with a sickening thud and knocks the dwarf flat.

LIZ
Sorry, Grandma...

LIZ TURNS
and runs back down the hallway as fast as she can.

CUT TO:

217 EXTERIOR - GRAVEYARD - NIGHT 217
Liz, still running, slows to catch her breath. She looks behind herself to see if anyone is chasing her, but sees nothing. She continues moving along quickly down toward the Cemetery gates, when suddenly...

218 LIZ TUMBLES 218
into an open grave.

A GAS-MASKED GRAVER RISES
up from where he was digging and grabs hold of her.

LIZ SCREAMS
bloody murder.

THE GRAVER GRAPPLES
with her, trying to subdue her.

LIZ
No! No!

Finally the Graver throws her down and pulls off his gas mask.

THE GRAVER
is Mike, in disguise.

Coscarelli / 63

LIZ FREEZES

and stares at Mike. As recognition sinks in she lets out a sigh and melts into his arms.

LIZ

Michael.

They kiss.

REGGIE RUNS UP

and looks down into the grave at the two of them wrapped in each other's arms.

REGGIE

Mike, what the hell is goin' on?

MIKE LOOKS

up at him.

MIKE

Reggie, this is Elizabeth.

REGGIE STARES

at the two of them, perplexed. The sound of an ACCELERATING ENGINE in the distance galvanizes him. Reggie looks and sees...

FOUR HEARSEES

slowly cruise toward them, driving between the rows of tombstones.

REGGIE HOPS

into the grave with them. As the hearsees drive past they duck down into the grave.

MIKE POKES

his head up and sees the hearses moving away.

MIKE

I'll get the car.

Coscarelli / 64

MIKE HOPS

out of the grave and sprints for the car. Reggie climbs out after him. He turns back to Liz still in the grave.

REGGIE EYES LIZ WARILY

but succumbs to her warm smile. He takes her hand and pulls her up out of the grave.

LIZ

You're probably wondering how he knew my name.

REGGIE

No, not at all. He's told me all about you. Kid's got...crystal balls.

CUT TO:

219 - 233

OMIT

219 - 233

234 EXTERIOR - PERIGORD MANOR - NIGHT

234

Establishing shot of the Victorian mansion with Liz's car parked beside the 'Cuda.

235 INSIDE THE HOUSE

235

Mike sits beside Liz, his arm draped protectively around her. Reggie finishes checking the traps on the windows and sits on the hearth beside Kemy.

LIZ

The priest saved my life...and then just a few moments later I saw him get sliced and diced by some flying cuisinart...

MIKE

You've seen it. His brainsucker. He's here Reg, I told you I had a feeling about this place.

Coscarelli / 65

Reggie whistles, half out of amazement and half out of trepidation and fear. Liz continues, still somewhat in shock.

LIZ

He got my Grandmother...turned her into some kind of....

REGGIE

Dwarf. Yeah, we've seen it before. He harvests the dead, crushes 'em down, and then packs 'em off to dimensions unknown.

MIKE

He got my brother...and Reggie's family.

Kemy's leans over and buries her head in Reggie's shoulder.

KEMY

My aunt and uncle...

Mike moves to the window and carefully pulls open the curtain so as not to set off one of their traps. Reggie puts his arm around Kemy, consoling her.

REGGIE

I don't think we ought to hang around this place waiting for him to come get us.

MIKE

You're right.

Mike peers out the window to see...

236 THE DESERTED STREET
outside.

236

Coscarelli / 66

237

MIKE

237

But it's only another hour
or so 'til dawn. Let's get
some shuteye and bang out of
here at daybreak.

LIZ

I could use some sleep.

MIKE

Come on, I'll watch over you.

Mike stands, takes Liz by the hand and leads her back
toward the bedrooms.

REGGIE LOOKS

over at Kemy.

REGGIE

And I'll watch over you...

Kemy rises and moves toward the hall. She turns and
pulls off her blouse. Her large, pendulous breasts, free
of their restraints, dangle invitingly.

REGGIE'S EYES GO WIDE

as she shoots him a sultry smile. He leaps off the couch
and moves to her.

CUT TO:

Coscarelli / 67

238 INTERIOR - BEDROOM - NIGHT

238

Still clothed, Mike lies on the bed. Liz lies beside him. Their eyes are closed.

CU MIKE

His eyes snap open. He turns on his side and gazes lovingly at Liz. He reaches out and strokes her hair. Her eyes flutter open and she looks over to him. They move together and begin to kiss. Liz pulls back.

LIZ

I love you Mike.

Mike looks at her with incredulity. As she speaks her lips do not move.

MIKE

Your lips aren't moving.

LIZ

We're dreaming.

Mike laughs heartily as they carry on a telepathic conversation.

MIKE

Wow. This is great.

LIZ

We're special, Mike. That's why he wants us...we're the only ones who can see what he's doing, and that's why we're a threat.

MIKE

I know.

Mike draws her close and they begin to kiss.

Coscarelli / 68

MIKE
God I love you.

Mike pulls off her blouse. The camera pulls back to reveal that they are no longer in the bedroom, but are making love in a...

239 PRISTINE MOUNTAIN WILDERNESS 239
Their bed is pine needles and a magnificent mountain vista stretches to the blood-red sunset horizon.

CU MIKE AND LIZ
Their lovemaking becomes more passionate. The camera moves around and comes back to reveal that they are no longer in the mountains but are now making love on an..

240 ENDLESS DESOLATE BEACH 240
The warm tide laps up against them on the sand as they lie entwined at the water's edge. Mike thrusts deeply into Liz as behind them the massive golden sun sinks toward the horizon. As their passion intensifies, a wind begins to kick up. Liz rolls over on top and as their passion peaks we see them...

241 PLUMMETING THROUGH A SURREAL SKY 241
in a free fall. They each let out a groan of pleasure and...

242 THEY ARE BACK 242
in the bed at Perigord Manor, fully clothed, lying beside one another. Mike opens his eyes and looks over at Liz. She gazes back at him sheepishly.

LIZ
Well, that's about the
safest sex you'll ever have.

Mike grins.

CUT TO:

243 IN THE OTHER BEDROOM

243

Kemy wraps her arms around Reggie's head and mashes his face into her bare breasts. She manipulates her fingers across his bald pate, rubbing and squeezing it.

REGGIE

with a facefull of warm tits, is obviously enjoying himself.

KEMY IS TURNED ON

by Reggie's bald head, feverishly kissing and then tonguing it all around the crown.

KEMY

I love head.

KEMY BEGINS HUMPING

as she wildly goes for Reggie's baldness. Like a banshee, she hangs onto him pumping and moaning, harder and harder.

CU REGGIE

For a moment he gives pause, this girl is just too wild.

A LOUD EXPLOSION ROCKS

the Perigord Manor.

REGGIE SITS

up in bed.

REGGIE

What the...?

He jumps up and moves toward the door.

CU KEMY

Still in bed, she looks after Reggie in concern. Idly she strokes her long hair with her hand. She looks down at her hand.

Coscarelli / 70

CU HAND

A small yet significant amount of her hair is in her hand. She shrugs and drops the hair to the ground.

CUT TO:

244 REGGIE CHARGES 244
out into the hall. As he hesitates, struggling to pull on his jeans and button them, Reggie bumps into Mike doing the same. Reggie grabs his chainsaw, Mike the .45, and the two of them cautiously work their way down the long dark hallway.

245 THEY ENTER THE LIVING ROOM 245
to find a GAPING HOLE in the wall where a window used to be. Smoke swirls up from where one of their traps has been detonated.

MIKE

Shit!

He runs forward and peers out into the darkness, looking for an intruder with his gun at the ready.

REGGIE

Forget it...nobody's out there.

Mike turns to see Reggie examining a blob of bloody pulp stuck to the wall on the far side of the room.

REGGIE

Her uncle must've had a cat...or a dog...can't tell.

Mike pockets his gun and lets out a weary sigh.

MIKE

Reg, who are we kidding?
I'm a nineteen year old kid
and you're a middle aged, bald,
beer bellied, ex-ice cream vendor.

REGGIE

Thanks Mike.

Coscarelli / 71

MIKE (Cont'd)
Come on, we're in over our
heads. We can't stop him
alone...no way.

REGGIE
What about our families. Are
we just gonna forget about 'em?

MIKE
I'll never forget them, but
we have other people, still alive,
who are depending on us.

REGGIE
So you want to take the girls
and get the hell out of here?

MIKE
No. I want to kill the Tall Man.
But I think we should all be on
the next plane for Australia.

REGGIE
Australia?

MIKE
Yeah, because if we cut and run,
then I want to put a lot of distance
and a hell of a lot of water
between him and us.

Reggie mulls it over and nods his head in agreement. He
tosses Mike one of their duffel bags and Mike begins
stuffing their weapons in.

CUT TO:

246 INSIDE LIZ'S BEDROOM 246
Lying on the bed, Liz hears a soft scratching noise
coming from across the room. She rises, pulls on a
sweater and moves to the windows. She hesitates in front
of the closed curtains. The sound has ceased. She pulls
back the curtains and checks the lock on the first one.
She moves to the other window and as she draws back the
curtains...

Coscarelli / 72

THE TALL MAN APPEARS
at the window. Before Liz can react,

THE TALL MAN SMASHES THROUGH THE WINDOW
and yanks Liz out to him.

CUT TO:

247 IN THE LIVING ROOM, MIKE HEARS 247
the impact of shattering glass and runs to the bedroom.

248 INSIDE THE BEDROOM 248
shards of glass cover the floor and Mike sees that Liz
is gone.

CUT TO:

249 EXTERIOR - HEARSE IN FRONT OF MANOR - NIGHT 249
The Tall Man heaves Liz into the back of his hearse. Her
head slams against the door and she passes out. The Tall
Man slams the hearse door shut.

CUT TO:

250 THE FRONT OF THE MANOR 250
Mike exits the front door and meets up with Reggie, who
comes running up from around by the garage. They see...

THE TALL MAN'S HEARSE
roar away.

REGGIE AND MIKE LOOK
at one another with grim expressions. Reggie does not
need to be asked.

REGGIE
I'll get the gear.

Mike turns and sprints to the 'Cuda.

Coscarelli / 73

251 INSIDE THE HOUSE

251

Reggie gathers up their two duffel bags of tools and weapons and heads out the front door. Kemy dashes up to him.

KEMY

Let me go with you.

REGGIE

No way. Take Liz's car and start driving...south...don't stop for a hundred miles. Now, go!

He shoves her toward the house as the 'Cuda squeals out of the driveway and stops in front of him.

KEMY

(near tears)

What's going to happen to you?
How'll you find me?

REGGIE HOPS
into the 'Cuda.

REGGIE

When you hit the state line
go to the nearest Holiday Inn.

KEMY

What if I can't find one?

REGGIE

Then go to a Ramada, a Motel Six,
anything...I'll find you, if
I'm able.

KEMY

What do you mean, "if I'm able"?

REGGIE

If I'm alive.

Coscarelli / 74

MIKE STOMPS DOWN
on the accelerator and the 'Cuda leaps forward, burning
rubber down the street.

CUT TO:

252 EXTERIOR - ROAD - NIGHT 252
The Black 'Cuda races along the deserted road at a high
rate of speed.

253 INSIDE THE CAR 253
Mike drives, intent on getting the maximum speed out of
the car.

REGGIE SITS
in the passenger seat, loading a customized shotgun.

254 INSERT - SHOTGUN 254
It is a sawed-off shotgun with a large clip. He begins
jamming buckshot shells into the breech.

CUT TO:

255 POV - UP AHEAD, THE HEARSE 255
comes into view.

256 THE 'CUDA PULLS UP 256
behind the hearse, sticking close to its tail.

257 OMIT 257

258 MIKE MOVES THE 'CUDA 258
up alongside the hearse.

259 CU ON THE TALL MAN 259
He turns and as he glares out at Reggie from the
driver's seat, an evil grin crosses his face.

260 REGGIE LIFTS THE GUN 260
then turns to Mike.

Coscarelli / 75

REGGIE
What about Liz?

MIKE
Just shoot the fucker!

CU REGGIE
His face stiffens and he jerks up the shotgun and fires.

261 THE TALL MAN'S WINDOW 261
crystallizes as a burst of buckshot from the shotgun
smashes into it.

262 THE HEARSE CAREENS AWAY 262
and then comes right back, plowing into the 'Cuda and
driving it off the road, into a ditch.

263 THE 'CUDA SIDESWIPEs 263
a tree and Reggie loses control of the car..

264 THE 'CUDA FLIPS OVER 264
doing an "endo".

265 MIKE IS THROWN 265
from the car. He flies through the air and tumbles to
the pavement. He rolls to a stop, unconscious, his face
lying on top of the yellow line in the middle of the
roadway.

CUT TO:

266 THE TALL MAN, 266
looking through his rearview mirror, grins.

CUT TO:

267 THE TALL MAN'S HEARSE 267
cruises through the gates of PERIGORD MORTUARY AND
CEMETARY.

268 OMIT 268
269 OMIT 269

270 BACK AT THE CRASH SITE 270
Mike, still lying on the pavement, opens his eyes and
slowly shakes himself back to consciousness. Remembering
what happened, he pulls himself to his feet and stumbles
toward the smoking wreck. Fifty yards away, Mike
notices...

271 A TREE ON FIRE 271
The muffler and exhaust pipes, which ripped off the car
in the crash, have started the fire. The glow
illuminates the area. Mike looks at...

272 THE CAR IS UPSIDE DOWN, 272
the windows are all broken out, and the rear end is
partially torn off. Mike notices the ripped open fuel
tank and the gasoline spilling everywhere. He expects
the worst.

REGGIE
(from inside the car)
Shit.

273 MIKE DIVES INSIDE 273
the car to find Reggie, suspended upside down, trapped.

REGGIE
Seat belt's jammed...get
me a knife!

MIKE SEES
that the crumpled door has crushed the seatbelt
mechanism, effectively locking it.

274 MIKE DASHES BACK TO THE TRUNK 274
and manages to pull out the duffel bag loaded with their
tools and weapons. He looks down and sees that he is
standing in a deep puddle of gasoline.

275 THE GASOLINE 275
is coursing down from the ruptured fuel tank into the
puddle. The puddle is overflowing and a stream of
gasoline is racing downhill. Mike looks downhill and is
stunned to see...

THE SMALL RIVER OF GASOLINE
is headed directly toward the burning tree, just fifty
yards away!

276 MIKE DIVES BACK 276
into the inverted passenger compartment and jerks a
knife from the tool bag.

REGGIE
Give me the knife and get
the hell out of here...no
use in both of us frying!

MIKE
No way, pardner.

Mike slices the knife into the seatbelt.

277 THE GASOLINE 277
races downhill and reaches a depression where it begins
to pool. Quickly it overflows from the depression,
spilling over the edge and continues racing down toward
the burning tree.

278 INSIDE THE CAR 278
Reggie struggles vainly as Mike saws through a difficult
section of belt.

279 THE RIVER OF GASOLINE 279
is but a few feet from the flaming tree. Suddenly the
river ignites and flames race back toward the car.

280 MIKE CUTS 280
through the belt and drags Reggie out of the wreck.

281 THE CAR EXPLODES 281
in a huge fireball.

282 MIKE AND REGGIE ARE CATAPULTED 282
through the air.

Coscarelli / 78

283 They tumble to the ground in a heap. After 283
a few moments, realizing that they both are safe, they
pull themselves to their feet and stare stonily at the
inferno that was the 'Cuda.

REGGIE

Hell, we can't leave this place
now...even if we wanted to.

REGGIE STRAPS

on his toolbelt and slings his chainsaw over his
shoulder. As Mike hoists his flamethrower a look of grim
determination passes between them.

MIKE

Then we might as well
go kick some ass.

284 MORTUARY IN THE DISTANCE

284

Reggie nods in agreement and the two set off on foot
toward the gates of the mortuary in the distance.

CUT TO:

285 INTERIOR - MAUSOLEUM HALLWAY - NIGHT

285

One of the Hearse Drivers rolls a gurney down the marble
corridor.

ON THE GURNEY, LIZ

stirs. Her eyes roll open and she sees a blurry vision
of the ceiling rolling by with the Hearse Driver looming
in the foreground.

THE HEARSE DRIVER TURNS

the gurney into an arched doorway with a sign above it
which reads:

CREMATORIUM

CUT TO:

Coscarelli / 79

286 EXTERIOR - GRAVEYARD - NIGHT 286
Reggie and Mike hustle through the graveyard toward the
Mortuary which looms in front of them.

CUT TO:

287 EXTERIOR - MORTUARY SERVICE ENTRANCE - NIGHT 287
Mike and Reggie approach the rear doors. Mike shoves on
the doors and finds them locked. Reggie pulls his
cordless power drill out of his tool belt. The wide
spade bit easily cuts a hole through the wood and Reggie
is able to pop the lock mechanism. Apprehensively, they
move inside.

288 INTERIOR - SERVICE CORRIDOR - NIGHT 288
They move down the dimly lit corridor and stop at the
door to the Embalming room.

289 INSIDE THE EMBALMING ROOM 289
They scan the empty room.

A STRANGE THROBBING SOUND EMANATES
from one side of the room.

MIKE
That sound....I've heard
it before...in a dream.

MIKE MOVES
toward the sound. He discovers that it is not coming
from the embalming room, but from a room beyond.

IN FRONT OF MIKE IS A FUTURISTIC STEEL DOOR.
The sound appears to be emanating from the other side.
Mike shoves on the door but it is locked tight. As Mike
investigates the door,

REGGIE NOTICES
a five-gallon jug marked "Hydrochloric Acid" on a shelf
filled with chemical containers. On a whim, he grabs the
jug and carries it over to the embalming table. He tips

Coscarelli / 80

it up and pours it into the empty glass reservoir of
embalming fluid on the embalming machine.

MIKE TURNS AWAY
from the mysterious door and notices Reggie's handiwork.
Mike eyes him quizzically.

REGGIE
Just let him try to
re-animate anybody who's
embalmed with this shit.

MIKE
Probably melt 'em from the
inside out. C'mon...we gotta
find Liz. But there's a lot
of territory to cover here.

Mike takes a deep breath.

MIKE
...so I'll take the north
wing...you take the south.
Meet back here in fifteen
minutes...OK?

REGGIE NODS
and they head their separate ways down the corridor.

CUT TO:

290 INTERIOR - CREMATORIUM - NIGHT
The Crematorium is a dark room, built of brick,
dominated by three large cast-iron ovens.

290

AN OVEN DOOR OPENS
and the Hearse Driver leans into the dark, unlit oven.
With a whisk broom he brushes a small amount of ash and
bone into a tiny paper bag.

ONE LARGE PIECE OF BONE PROTRUDES
from the paper bag.

THE HEARSE DRIVER TAKES
a heavy, sharpened BONE HAMMER from his work table and
pounds the piece of bone until it crumbles to dust. He
drops the bag on the table and a tape label is visible
which reads:

291 INSERT - BAG

291

Mr. Sam Raimi
Male - 170 lbs.
Deliver in brass urn

292 LIZ LIES ON THE GURNEY 292
which is pushed up against one wall. Her eyes have been
taped shut in exactly the same manner Mike saw in a
dream earlier in the story.

THE HEARSE DRIVER OPENS
one of the heavy oven doors. He twists open a large
valve and a hissing sound is heard as gas flows into the
burners. He takes a match, lights it and flips it into
the oven.

293 INSIDE THE OVEN 293
the gas ignites and the burners catch flame.

CU LIZ
She comes back to consciousness and manages to open one
eye, pulling away the tape. She surveys her
surroundings.

THE HEARSE DRIVER
continues his preparations. He turns to one of the unlit
ovens and removes a roller table from it. He attaches
the roller table to the burning oven. He leans over near
Liz.

LIZ QUICKLY CLOSES
her eye, feigning unconsciousness.

Coscarelli / 82

HE CHECKS
a thermometer on the oven door.

294 INSERT - THERMOMETER
It reads:

294

2000 degrees F

295 HE GRABS LIZ
and pulls her onto the roller table aiming her headfirst
at the oven. He removes her shoes and a bracelet.

295

HE OPENS THE OVEN DOOR
and a blast of heat emanates from within.

THE HEARSE DRIVER RELEASES
a lever and Liz begins rolling down the incline of the
table as the rollers are released.

296 POV LIZ
She rolls headfirst toward the fiery inferno of the
oven. At the last possible moment...

296

297 LIZ SPRINGS OFF
the table and crashes to the floor on the opposite side
of the table. She grabs the poker and attempts to raise
it as a weapon, but...

297

THE HEARSE DRIVER LEANS
over the table, and grabs Liz by the hair. He grabs the
bone hammer off the table and is about to deliver a
crack to her skull when...

LIZ JERKS UP
the metal poker between his legs and nails him with a
solid blow.

THE HEARSE DRIVER GROANS
and falls forward with a thud onto the roller table.
Before he can do anything about it...

Coscarelli / 83

[[72] (J)T3 2X0DEEX0552) 2- 2 wse3ueyD

299 LIZ QUICKLY MOVES 299
away from the crematorium down the Mausoleum corridor.
She stops suddenly.

THE WHIRRING OF THE SILVER SPHERE
emanates from behind her.

CU LIZ
Terror suffuses her face.

300 THE SILVER SPHERE WHIZZES 300
down the hallway, aiming directly for her.

301 CU SILVER SPHERE 301
The razor-sharp metal blades dart out and lock in place.

302 POV - SILVER SPHERE 302
swoops down toward her, and Liz has no time to react. It
is about to slam into her and at the last possible
moment...

303 MIKE LEAPS 303
forward from a nearby alcove and shoves her out of the
way.

304 THE SPHERE GRAZES 304
Mike's forehead and zooms on past.

305 MIKE AND LIZ CRASH 305
to the ground in a heap.

306 THE SPHERE TURNS 306
at the end of the hall on its way back for another pass.

307 MIKE AND LIZ GET 307
to their feet and are about to flee when...

THE OTHER HEARSE DRIVER APPEARS
behind them. He knocks Mike to the ground and is about
to brain Liz with a small hand axe he is wielding when
he looks up to see....

Coscarelli / 85

308 THE SILVER SPHERE 308
flying toward him.

309 POV - SPHERE 309

310 THE HEARSE DRIVER DROPS LIZ 310
and the sphere dives straight for his head. With a
scream, he throws his hand in front of his face.

311 THE SPHERE IMPACTS 311
his hand, and the Hearse Driver manages to pull his head
out of the way. The sphere slams his hand up against the
mausoleum wall and pins it there.

312 THE DRILL SLIDES 312
out of the ball and spins into the Hearse Driver's
fleshy palm.

313 LIZ AND MIKE WATCH 313
the trapped, screaming, Hearse Driver as the ball tears
into his hand.

314 CU ON HEARSE DRIVER 314
He screams in agony, but then something overpowers the
pain. At the far end of the hall...

315 ANOTHER SPHERE WHIRLS 315
around the corner.

316 LIZ AND MIKE NOTICE 316
and scurry away.

317 THE HEARSE DRIVER TRIES 317
to tear his hand free from the wall where it is pinned
by the blades of the now dormant sphere. It is useless.
Like a trapped animal, the hearse driver hoists his axe
in his free hand and with a demented scowl, chops
through HIS OWN WRIST.

318 POV SPHERE 318
Through the reddish glow of the sphere's POV, we see the
Hearse Driver finishing his grim task and then dragging
himself away...leaving his severed hand pinned to the
wall. Instead of following the wounded Hearse Driver,
the sphere turns in the direction of Liz and Mike. It
quickly tracks them down and heads in for the kill as

they try to flee. Just as the sphere is about to impact, Mike and Liz rush through a door and slam it shut. The sphere thuds into the door.

CUT BACK TO:

319 REGGIE IN THE DARKENED SERVICE BASEMENT 319
He takes a last look around the service basement and is about to leave when...

THE GRAVER RISES UP
behind Reggie.

REGGIE SENSES
a presence behind him, grabs the .45 from his toolbelt and spins around.

THE GRAVER KNOCKS
the gun out of Reggie's hand and grabs him by the throat, cinching off his windpipe. Reggie grabs for his chainsaw, but his hand is pinned. Without hesitating, Reggie reaches down to his toolbelt with his other hand and grabs hold of his cordless power drill.

320 REGGIE jerks it up, pulls the trigger and rams 320
home the inch-wide spade bit into the Graver's arm.

321 THE GRAVER RECOILS 321
in pain, dropping Reggie to the floor.

REGGIE LEAPS
to his feet, pulls up his chainsaw from where it's slung on his shoulder, and fires it up. He guns the engine and takes a step toward the Graver.

REGGIE
C'mon you mutha!

THE GRAVER REACHES OVER
to a tool rack on the wall and takes hold of a chainsaw twice the size of Reggie's. He yanks on the pullstarter and squares off with Reggie. Reggie gulps.

Coscarelli / 87

REGGIE
Shit.

CUT BACK TO:

322 INSIDE A DARK ROOM 322
Liz and Mike huddle in a corner.

LIZ
I think the door stopped it.

MIKE
Must have.

The camera cranes up and we see a glow emanating from the center of the door. A throbbing sound reverberates from the other side.

323 A HOLE BURNS/BLASTS 323
through the door and the sphere zooms into the dark storage room.

324 THE SPHERE HESITATES 324
and then a red laser beam cuts out from it. The beam scans across the room from the hovering sphere.

325 IN THE CORNER, 325
Liz and Mike scrunch down as the beam comes within inches of them. Their frightened faces are illuminated by the glow from the red laser.

THE LASER BEAM PASSES THEM
and the sphere concentrates its search on the other side of the room.

LIZ AND MIKE SEIZE
the opportunity and dash out of the room.

326 THE SPHERE TURNS 326
and whirls after them.

327 MIKE AND LIZ CHARGE 327
down a hallway. As they pass through a series of doorways, they slam the doors shut.

Coscarelli / 88

328 POV SPHERE

328

Through the reddish glow of the sphere's POV, Liz and Mike can be seen fleeing. As they slam each successive door shut...the sphere just blows right through them. THE THIRD DOOR is metal and the sphere impacts with a thud.

329 LIZ AND MIKE FALL BEHIND
a sarcophagus.

329

MIKE

Metal should stop it...Come on!

Mike takes Liz by the hand and starts to pull her up. Suddenly...

330 A BLOODY STUMP

330

snakes out from behind the sarcophagus and around Liz's neck. She is jerked from Mike's grasp. He looks up in horror to see...

THE BATTERED HEARSE DRIVER

choking Liz with his stump and raising his hand axe over her forehead. He slowly pulls her back toward the metal door.

LIZ STRUGGLES,

but he squeezes her neck tightly and she relents.

MIKE PULLS HIMSELF
to his feet.

THE HEARSE DRIVER RAISES

the axe and is about to slam it down into Liz's head when suddenly...

331 THE SILVER SPHERE BLOWS
through the metal door.

331

332 THE SPHERE FLIES

332

across the room. An iris dilates on the center of the orb and a RAZOR-SHARP BORING BLADE slides out. The ball speeds across the room...hell bent for flesh.

Coscarelli / 89

333 THE SPHERE SLAMS 333
into the Hearse Driver's back and propels him off his
feet across the room.

334 LIZ TUMBLES 334
into Mike's arms and they look up to see...

335 THE HEARSE DRIVER 335
is slammed into the far wall.

336 CU SPHERE 336
A fan of blades slides out and the entire sphere burrows
into the Hearse Driver's back.

337 BLADES FROM THE SPHERE 337
tear out through the Hearse Driver's clothes from inside
and rip down his torso. Furiously churning, the sphere
literally tears him apart from inside.

338 THE HEARSE DRIVER 338
is tossed around like a rag doll as the momentum of the
orb inside him becomes a dervish of propulsion. He is
slammed up against the wall.

339 CU HEARSE DRIVER 339
He looks down and sees the blades tearing up through his
clothes. The blades have turned and are now headed up
toward his face. Mouth wide, he lets out a final death
scream.

340 THE SPHERE churns up through his throat and... 340

341 CU HEARSE DRIVER 341
The sphere slams up inside his teeth. The drill extends
out through his lifeless mouth.

342 MIKE YANKS OUT 342
his .45 and aims at the ball, stuck in the dead Hearse
Driver's mouth. He hesitates and then uncocks the gun.

MIKE
Doesn't stop 'til it tastes blood.

LIZ
Lets get going before another
one of those things shows up.

Coscarelli / 90

THEY HURRY
to the door and cautiously open it.

CUT BACK TO:

343 IN THE SERVICE BASEMENT
A roaring chainsaw cuts through the air.

343

THE GRAVER CHARGES
aiming for Reggie's head. Reggie blocks the Graver's
spinning blade with his chainsaw and they are both
showered with sparks.

BRANDISHING THEIR CHAINSAWS
like broadswords, this is a fight to the death.

THE GRAVER PULLS BACK
and swings again. This time Reggie ducks and the
Graver's saw chews through a thick wooden support post.

REGGIE SWINGS
at the Graver, but misses and tears into the wall. An
eight-foot gash is cut in the wall before he can bring
his saw under control. Before Reggie can get the saw out
of the wall, the Graver brings up the butt end of his
chainsaw and slams the engine into Reggie's head. Reggie
crashes to the ground in a heap.

THE GRAVER STAGGERS
toward the unconscious Reggie.

REGGIE OPENS HIS EYES
and rolls over to see the Graver looming over him.
Reggie has one hand on his saw as he shakes his head
groggily.

THE GRAVER RAISES
his chainsaw and is about to deliver the coup de grace,
when...

REGGIE GUNS HIS CHAINSAW
jerks it up and slams home the churning blade between
the Graver's legs.

AN UNEARTHLY SCREECH
bellows out of the Graver's mask as a geyser of blood
erupts from what's left of its lower body.

REGGIE ROLLS
out of the way as the Graver topples to the ground.
Reggie jumps to his feet and hurries out.

CUT TO:

344 INTERIOR - MAUSOLEUM - NIGHT 344
Liz and Mike make their way down a long, dim corridor.

345 Mike stops and looks up at the Hearse Driver's 345
SEVERED HAND, still pinned to the wall by the silver
sphere.

MIKE
Wait a second...

Inspired, Mike pulls off his jacket and wraps it around
the sphere and the hand. With a tug he pulls them both
from the wall.

LIZ
What the hell do you want
that thing for.

MIKE
As long as its embedded in flesh,
it's safe. We may need it
later....C'mon!

Mike places the bundle under his arm and starts to move
out with Liz in tow.

346 INTERIOR - CASKET ROOM - NIGHT 346
Liz and Mike cross through a darkened casket showroom
with fifty caskets on display. As they are about to exit

Coscarelli / 92

the room they hear footsteps in the corridor outside.
The two of them jump back behind a column. Unnoticed,
behind them...

A CASKET LID
slowly opens.

THEY BOTH SPIN
around to see...

REGGIE HOPS
out of the casket.

REGGIE
(whispered)
What took you guys so long?

CUT TO:

347 INTERIOR - SERVICE CORRIDOR - NIGHT 347
They enter the service corridor and move quickly down
it. Reggie stops them at the embalming room. He peers
inside.

REGGIE
Look. That door's open.

The three of them enter the embalming room.

348 INTERIOR - EMBALMING ROOM - NIGHT 348
Mike quickly moves through the empty embalming room and
stops in front of the door, which is slightly ajar. The
strange throbbing sound continues to emanate from
inside. Mike moves through the door.

349 INTERIOR - SPACEGATE ROOM - NIGHT 349
This spacegate room is similar to the one in the
ORIGINAL. The walls glow in a blinding white light. One
wall is covered by stacks of black, cylindrical objects.
The center of the room is dominated by TWO CHROME POLES

set a few feet apart, from where the throbbing sound emanates.

MIKE
I've seen something like
this in my dreams.

REGGIE MOVES OVER
and peers in through a tiny window in one of the black
cylinders lining the wall.

350 POV REGGIE 350
In the window Reggie sees a hideously mishapen, almost
shrunk, human face, floating in an oily liquid.
(similar to Grandma's when Liz saw her as a dwarf)

351 REGGIE RECOILS 351
in horror.

MIKE LOOKS OVER
and sees Liz approaching the spacegate.

MIKE
No!

HE LEAPS FORWARD
and roughly yanks her back.

MIKE
You don't want to go through there...

MIKE SHOWS HER
by reaching forward with his hand.

352 CU MIKE'S HAND 352
It disappears as it crosses through the spacegate and
then reappears as he draws it back.

353 LIZ GASPS 353
in amazement.

Coscarelli / 94

REGGIE WATCHES
in awe, but more pressing concerns quickly occupy him.

REGGIE
Come on, let's get out
of here.

MIKE AND LIZ MOVE
over to Reggie and the three of them move to the door.

REGGIE SWINGS OPEN
the door, and...

THE TALL MAN STANDS THERE
blocking their path.

TALL MAN
I've been waiting for you.

THE TALL MAN
with his superhuman strength, shoves Reggie aside.

REGGIE CRASHES
into the wall.

354 THE TALL MAN GRABS MIKE 354
and flings him toward the spacegate.

355 MIKE HURTLES ACROSS 355
the room and slides into the spacegate. His body
disappears through it, however, he manages to grab one
of the poles as he slides by.

CU MIKE'S HAND,
the only part of his body visible, as he struggles to
cling to the pole.

356 THE TALL MAN TURNS 356
his attention to Liz. He grabs her and pulls her up
close.

Coscarelli / 95

TALL MAN
You go first.

HE DRAGS HER
over to the embalming room.

357 MIKE TRIES
to pull himself out of the spacegate, but starts to lose
his grip. 357

REGGIE NOTICES
Mike's predicament and crawls toward the spacegate.

358 THE TALL MAN SLAMS LIZ
down on the embalming table. She loses consciousness,
and he moves away to prepare some instruments. 358

359 REGGIE GRABS MIKE'S HAND
just as he loses his grip. As Mike falls through the
spacegate he pulls Reggie along with him. 359

REGGIE LETS OUT A SCREAM
as he's pulled headfirst into the spacegate. As he is
about to disappear through the spacegate, Reggie spreads
his legs and manages to get a foot wedged on each
spacegate pole.

CUT BACK TO:

360 THE TALL MAN TEARS
open Liz's blouse, revealing her chest. He turns on the
embalming machine and the chugging sound of the pump
fills the room. He moves across the room to the
instrument rack and prepares the embalming needle. 360

CUT BACK TO:

361 MIKE LIES ON
the rubble-strewn surface of the ALIEN PLANET. Against a
RED SKY, a howling wind tears across the barren 361

Coscarelli / 96

landscape. Still grasping Reggie's outstretched arm, Mike looks into his terrified face.

REGGIE TRIES

to speak...no sound comes out. Mike looks into his eyes trying to understand what Reggie is saying. Finally, Mike realizes that Reggie is gesturing behind him. Mike looks over his shoulder to see...

THE ARRIVAL STATION

Littered with empty dwarf cannisters. In the distance, hooded dwarves line the horizon. But right behind Mike...

A LID

from one of the dwarf cannisters, pushes open and a wave of slimy gooze sleet out. A DWARF, crawls out of a cannister. With no robe to hide it, this reanimated shrunken corpse is a slimy abomination. The creature is but inches from Mike.

MIKE

terrified, scurries over Reggie and manages to hurl himself back through the spacegate.

CUT BACK TO:

362 LIZ SLOWLY REGAINS

362

consciousness, but is still quite groggy.

THE TALL MAN RETURNS

to the table and checks to see that the reservoir of embalming fluid is full (it was filled by Reggie earlier with acid). He attaches the needle to the hose which connects to the machine and leans in over Liz. She recoils in horror at her impending fate.

CUT BACK TO:

363 MIKE,

363

back in the spacegate room, grabs hold of Reggie's feet and attempts to yank him back.

364 ON THE RED PLANET 364
Reggie stares in horror as the slimey crushed/dwarf creature moves to within inches of his face. Behind it another cannister pops open and a creature crawls out toward Reggie.

365 MIKE YANKS 365
and Reggie bursts back into the spacegate room.

CUT BACK TO:

366 THE TALL MAN RAISES 366
the wicked embalming needle and is about to plunge it into Liz's chest when suddenly....

MIKE
Hey!

THE TALL MAN LOOKS
around to see Mike standing behind him. One of Mike's hands is held deliberately behind his back.

MIKE JERKS HIS HAND UP
and we see that he is holding....

367 THE SILVER SPHERE 367
Mike tears the Hearse Driver's severed hand away from the jagged blades and the orb suddenly jumps to life. It tears away from Mike's grip toward the closest flesh it can find.

MIKE
Suck on this.

368 THE SILVER SPHERE SLAMS 368
into the surprised TALL MAN'S FACE. With a thud, its blades burrow into his forehead.

369 THE SILVER DRILL SPINS 369
out of the sphere and digs into the Tall Man's face.

Coscarelli / 98

A SUCKING SOUND SHRIEKS
out of the sphere as its pump engages.

370 THE BLOOD OF THE TALL MAN 370
a syrupy, yellow liquid, spews out of the sphere.

371 REGGIE WATCHES 371
with revulsion.

MIKE WATCHES
with a grim satisfaction as the sphere does its work on
the Tall Man.

372 THE TALL MAN GRABS HOLD 372
of the sphere, and with a flesh-tearing sound, rips it
off of his face. In his vice-like grip he crushes the
sphere and flings it to the ground. He turns his torn-up
face toward Mike.

373 HE GRABS MIKE 373
by the throat and hoists him up off the ground. He
squeezes his bony, white fingers around Mike's neck and
cinches closed his windpipe.

MIKE GASPS
for air.

THE TALL MAN PULLS
Mike up close to him. Mike is literally inches from the
gaping wound in the Tall Man's forehead, caused by the
silver sphere.

374 CU ON THE TALL MAN'S FOREHEAD 374
Out of the hole in his forehead, an insect-like creature
begins to crawl, worming its way out of his brain.

375 MIKE RECOILS 375
but the Tall Man draws him closer.

376 CU INSECT 376
A wicked mouth on the abomination opens and grabs for
Mike's eyeball.

377 THE TALL MAN BEGINS 377
to laugh. Suddenly, behind him....

378 LIZ RAISES UP 378
on the embalming table. She jerks up her hand, and we
can see she is wielding the embalming needle. With a
powerful shove, she rams it deep into the back of the
Tall Man's neck.

379 THE TALL MAN 379
stumbles backward and drops Mike.

REGGIE DARTS FORWARD
and flips the power switch on the the embalming machine.

THE EMBALMING MACHINE
powers up.

THE TALL MAN STAGGERS
toward the machine.

REGGIE JAMS DOWN
the lever on the embalming machine from the "OFF"
position to the "EMBALM" position.

380 INSERT - THE EMBALMING MACHINE'S MOTOR ENGAGES 380
and it begins pumping embalming fluid (acid) into the
Tall Man.

381 THE TALL MAN SHRIEKS 381
in agony as he begins to dissolve from within.

382 HIS SKIN SHREDS 382
as the corrosive acid burns out through his veins.

Coscarelli / 100

383 MIKE LOOKS UP 383
from where he landed and watches.

384 THE TALL MAN, 384
his face melting, staggers toward the door to the
spacegate room.

385 THE EMBALMING NEEDLE 385
pulls out of his neck and continues pumping acid onto
the floor.

386 LIZ MOVES BACK, 386
watching the proceedings in horror.

387 THE TALL MAN'S EYEBALLS BURST 387
as the acid burns its way out. He falls to the floor and
what remains of him convulses on the floor.

388 REGGIE STANDS 388
as the embalming machine automatically shuts off. He
looks down at what is left of the Tall Man.

REGGIE
Come on, let's get the hell
out of here!

LIZ HELPS MIKE
up and they move to the door.

389 REGGIE RAISES HIS 389
flamethrower and indiscriminately torches the embalming
room. As the room catches fire he turns to exit.

CUT TO:

390 THEY EXIT THE EMBALMING ROOM 390
and as they make their way down the service corridor,
Reggie fires bursts of flame at things as they pass.
Behind them it is an inferno.

CUT BACK TO:

Coscarelli / 101

391 THE TALL MAN'S WITHERED CORPSE 391
lies amid the flames of the embalming room.

392 THE CAMERA MOVES 392
into the spacegate room and suddenly, two hands dart out
from within and grab onto the spacegate poles.

393 A NEW TALL MAN 393
in perfect condition, pulls himself out of the
spacegate. He stands and surveys his surroundings. He
moves across the room and grabs hold of the smoking
remains of the other Tall Man. He carries the remains
back to the spacegate and tosses them in.

394 THE REMAINS 394
disappear into the spacegate.

395 THE TALL MAN WALKS 395
to the door and gazes out at

396 POV - THE HELLISH INFERNO of the embalming room. 396

397 THE TALL MAN 397
catches fire. In moments, he is engulfed in flame.

CU THE TALL MAN
He smiles.

CUT TO:

398 OUTSIDE THE MORTUARY 398
Liz, Mike and Reggie charge out the service exit and are
about to run for it when...

A HEARSE
speeds around a corner and squeals to a stop in front of
them. The passenger door pops open and Kemy is revealed
driving.

KEMY
Get in!

Costarelli / 102

CU REGGIE

At the sight of Kemy he breaks into a wide smile.

MIKE AND LIZ DIVE

inside and tumble over the divider into the back compartment. Reggie hops into the passenger seat.

KEMY STOMPS DOWN

on the accelerator and the hearse skids away from the Mortuary.

399 THE HEARSE TEARS OUT
through the cemetary gates.

399

THE MORTUARY IS IN FLAMES
in the distance, behind them.

400 INSIDE THE HEARSE

Mike and Reggie cannot contain their enthusiasm.

400

MIKE

Yahoo! We did it!

REGGIE

We nailed that son of a bitch!

LIZ THROWS HER ARMS

around Mike and gives him a big kiss.

REGGIE WATCHES THEM

and smiles. He looks beyond them and notices...

A CASKET

riding in the back compartment.

REGGIE

Hey Mike, make sure whatever's
in that coffin is dead.

Coscarelli / 103

MIKE NODS
and moves over to the casket. He slowly raises the lid
of the coffin to reveal...

AN EMPTY COFFIN.

MIKE
Empty.

REGGIE
That's the way I like 'em.

MIKE LATCHES
the casket shut.

KEMY'S HAND
reaches for the electric window controls on the armrest
and her finger pushes on one of the buttons.

A SOLID DIVIDER
automatically rolls up separating the front seat from
the back compartment.

401 REGGIE SMILES 401
and now that they are alone he turns to Kemy. He fondly
watches her as she drives.

REGGIE
Hey, babe...you could've
run...but thanks for
stickin' with us.

HE LAYS
his hand on her shoulder and gently caresses her hair.

REGGIE
You know...

Reggie pulls his hand away and inadvertantly takes
away...

Coscarelli / 104

402 A BIG TUFT 402
of Kemy's hair...with a piece of bloody scalp attached!

CU REGGIE
He looks at the piece of hair and scalp in horror. He
draws his shocked gaze up to Kemy.

403 CU KEMY 403
She turns and smiles wickedly at Reggie. She grabs a
handfull of her own hair and tugs.

A BIG CHUNK
of scalp and a bloody plate of skull tears loose in her
hand. Kemi begins to laugh hysterically.

404 IN THE BACK COMPARTMENT 404
shut off from the front seat by the divider, Mike looks
at Liz.

MIKE
Well, now that we're alone...

He leans over to kiss Liz. Suddenly they hear...

A BLOOD CURDLING SCREAM
coming from the front seat.

THEY LOOK AT ONE ANOTHER
in horror...it must be Reggie.

THE HEARSE SUDDENLY
begins to swerve.

MIKE AND LIZ
are tossed around violently in the back compartment as
the careening hearse screeches to a stop.

REGGIE'S DESPERATE SHRIEKING
continues.

Coscarelli / 105

valiantly to get to him, but the divider won't budge and the doors and windows in the back are locked.

stops. Eyes wide with fear Mike looks to Liz.

Reggie..Reggie..he must have...

406 MIKE PRESSES HIMSELF 406
up against the divider, the color draining from his
face.

THE ENGINE TURNS OVER
and starts. The hearse is put in gear and begins to
drive. The car begins to accelerate.

MIKE
This can't be happening.
We've got to wake up.
It's a dream. It's only a dream.

Coscarelli / 106

THE TALL MAN

He is in the driver's seat and is accelerating the hearse quickly. He turns his head and his wicked grin is but inches from Mike and Liz's face.

TALL MAN

No it's not.

CUT TO BLACK:

THE END

* * * *

Coscarelli / 107