

CRIMSON SCARAB  
Written By Darren J Seeley

FADE IN:

TITLE CARD : "CHAPTER ONE : PERRISH

INT. PENKO MUSEUM - NIGHT

Lights kiss the coffin of a mummy on display for the general public.

In displays around it, bits of the glyphs and jewelry, including the two golden cats.

There is a small plaque featured that reads IN MEMORY OF DR. SAM QUINT. 1962-2003.

CROWDS marvel and take pictures. Among them are ANN and STEVEN (both mid 20's). Steve speaks with a light trace of a Euro-French accent.

ANN

I think she likes you.

Steven smiles as he looks to the coffin. The face appears to stare back at him, as it does everyone else.

STEVEN

Likes you too.

ANN

I heard that the mummy is still inside that thing.

STEVEN

Who told you that?

ANN

Urban legends grow fast.

STEVEN

You saying there's already an urban legend about this thing?

ANN

As popular as what happens to baby alligators when you flush them down the toilet.

STEVEN

Yeah, right. Okay. You got me going. What is it?

IAN (30's) walks up. Wears a security guard uniform. He speaks in a French accent.

IAN

Mummy's curses, what else?  
Egyptian princess, Ruthakamon.

ANN

Ruth-a- what?

IAN

Ruth- hack - come on. Say it fast.

ANN

Ruthakamon.

IAN

Better.

ANN

But not right.

IAN

Close enough. They found her in a desert twenty miles from Abukir, Egypt. She was buried for thousands of years.

STEVEN

That's impressive, Ian.

IAN

(joking)

Least that's the information says on the display.

Ann smiles and gives Ian a hug. Steven shakes his hand a moment later.

STEVEN

I can see you like your new job.

(nods to mummy display)

You know that much about her?

IAN

I always read about the stuff  
I'm supposed to be watching.  
How about you? Keeping out of  
trouble?

STEVEN

Nope. Still getting into it.

ANN

Been awhile, Ian. Never write,  
don't call.

STEVEN

Not even a Christmas card.

IAN

I've been real busy.

STEVEN

You're forgiven. We know where  
you work now. Don't be a  
stranger.

IAN

I'll do my best. Look, I got to  
go,

ANN

Yeah. So soon.

IAN

I just wanted to pop up and say  
hello. Mess with my half-  
brother here.

ANN

You should do that more often,  
we might forget who you are.

IAN

Never happen.

ANN

That's what he said.

Jerks her thumb over to Steve.

ANN  
Practically had to drag him  
here. Should have seen him an  
hour ago, kicking and  
screaming.

INT. PENKO MUSEUM - NIGHT

Crowds thin out into nothing. Lights dim.

INT. STEVEN'S APARTMENT. KITCHEN. - NIGHT

Steven lights two candles which sit on a prepared table.  
Wine glasses are out, a bottle of red to go along with  
it.

He puts the meal on the table in front of Ann, who sits  
at the table.

KITCHEN - MOMENTS LATER

Ann takes a bite of the food. Steven watches her eat.

STEVEN  
Well, what do you think?

ANN  
Not bad. Needs a bit more kick.

STEVEN  
More pepper?

ANN  
No, nothing to call the fire  
department. Just, well, come  
here.

He goes to her. She puts part of her bite into his  
mouth.

ANN  
See?

Steven shows a look of confusion.

ANN  
Tastes a whole lot better now,  
doesn't it?

He cuts off a piece of the meal, and feeds her.

ANN  
Not like that. Try again.

He cuts off another piece. Bites off a little and chews.  
He offers her the rest and she takes it playfully off  
the fork.

She swallows.

ANN  
That's the flavor I'm looking  
for.

INT. REMCON INDUSTRIES. STEVEN'S OFFICE - DAY

GARY (mid 20's) knocks on the open door. Steven, on the  
phone, looks at Gary, waves him in.

He presses the hold button.

STEVEN  
What is it Gary?

GARY  
Hollider wants a word about the  
Daventry account.

STEVEN  
Is it serious?

GARY  
Wouldn't say.

STEVEN  
He's a pain. I'm on the phone  
right now with my soon to be  
fiancee, got her on hold. She  
hates being on hold.

INT. RAMPANT RECORDS - DAY

Wall to wall pinups and advertisements of music artists on the EMPLOYEE DOOR, and a big wallpaper of Beethoven.

In cut off jeans and a tight sweater, Ann holds the phone in her left hand, as she helps organize a CD rack.

STEVEN (FILTERED)

We'll go out for dinner tonight. I made reservations, nice place. I got to go.

INT. REMCON INDUSTRIES. HALLWAY - DAY

Gary and Steven walk down a hallway. The owners of the company seem to have a fetish for southwestern colors, nice and warm reds, browns.

GARY

I heard you and Ann went to the museum last night.

STEVEN

Ann's well, she's trying to get into it.

GARY

Heard someone got killed there early this morning. Sometime after midnight. All over the news. The mummy is missing.

STEVEN

Yeah, right. You hear lots of stuff, don't you?

GARY

No joke. Some of her Egyptian junk too. Least they say it's a her. My question is this. Who the hell would steal a mummy? Crazy nuts, that's who. Sons of bitches probably sell it on Craigslist. Some of them sell their own thumbs for a buck, robbing graveyards, morgues.

STEVEN

Her?

GARY

The guy.

(snaps fingers)

This Jerry Rush guy on the  
tube. Called her Ruth...

Something.

The two men head to the elevator. The doors open up and they step in.

STEVEN

Ruthakamon?

GARY

Sounds right.

ELEVATOR

Steven fishes out his cell phone and dials a number.

GARY

What?

STEVEN

My half-brother Ian works  
there. Security guard.

GARY

Sorry. I didn't know. Hey, it's  
possible that he wasn't  
involved.

He hangs up the cell.

STEVEN

No answer...can you cover for  
me?

GARY

No problem.

STEVEN

Explain the situation to the  
man, and if the man don't like  
it.

GARY

Yeah. I remember. Go to hell.

STEVEN

There won't be any trouble.  
I'll just stop by his place and  
the cops should be there, maybe  
they'll know something. Maybe  
he's there, and he'll tell me.

GARY

You gonna be okay with the  
cops? Still have a record.  
Sure, you did your two in your  
younger days, but you mess with  
them, they'll throw it in your  
face.

STEVEN

If they don't bring it up, I  
won't volunteer.

Gary shrugs as if not taking his friend seriously.

STEVEN

I just want to find out what  
happened.

INT. HALLWAY/IAN'S APARTMENT - DAY

Steven looks around as he heads down the hallway. He  
stops in front of a door and knocks.

The door opens.

Steven is face to face with AZURE (40's). With a crane  
of Steven's neck, he sees TWO MORE PEOPLE (30's) in the  
apartment.

The two mystery people look like they belong to the FBI  
or some other law enforcement agency.

Steven notices Azure is not only a few inches taller  
than him, but on closer inspection looks like a cross  
between Frankenstein's monster and Stone Cold Steve  
Austin.

Azure blocks his view and keeps it that way.

AZURE

Can I help you?

STEVEN

I need to speak to my brother,  
Ian Granger. Me and my  
girlfriend talked to him last  
night before – Is he here?

AZURE

No. He's dead. What did he say?

STEVEN

Dead? Are you the police? I  
wish to speak to an officer in  
charge.

AZURE

Ian Granger is dead. We are  
done talking.

Azure closes the door in Steven's face. Steven knocks at  
the door again. Azure opens it.

Azure leans in.

AZURE

Are you hard of hearing?

STEVEN

You're not the cops. I don't  
think you're even the FBI.

AZURE

Good guess. But I'm the guy  
who's gonna mash your face in  
if you don't go away. Good  
enough?

STEVEN

Good enough.

Steven walks away. Azure closes the door.

Steven walks back. He steps up close to the door and  
peeks in the peephole.

He steps away and walks to a LAUNDRY ROOM.

LAUNDRY ROOM.

Steven enters and leaves the door open a crack and looks around. His eyes stop on a wooden locker cabinet. The lockers have numbers on them that correspond to rooms.

Steven goes to locker 333. He sees that the padlock is unhinged.

He opens the locker.

Inside are laundry detergents, fabric softener and cling free guards. Steven removes the chemicals, and looks inside to see what else may be in there.

A matchbook.

He reaches in and takes it. Its cover sports the legend YELLOW CANARY.

He quickly puts away the chemicals and closes the locker.

Steven's cell phone rings. It makes him jump.

He opens the door.

HALLWAY

Steven hurries as Ian's apartment door opens. Azure steps out. Steve takes his call. Azure gives him a look and comes to him.

Steve offers his cell to the man.

AZURE

Your ass is mine.

STEVEN

Speak a little louder, so the  
911 operator can hear you  
better.

Azure stops in his approach.

STEVEN

First of all, I want you to know that I'm a black belt. I won't tell you the style or rank, because if you come any closer, you'll find out soon enough.

Azure is about to say his piece but shuts up as Steven quickly rambles on.

STEVEN

Second, you say my brother is dead- and I find some guys are trashing his apartment. So I called the cops. The real ones.

AZURE

Sure you did.

STEVEN

Sure did.

Waves the cell phone.

STEVEN

Third, people know I'm here. That's three strikes you're out, my friend. Think it over.

Azure walks back to the apartment.

AZURE

(to those inside)

Wrap it up.

Two women and three men exit the apartment. Azure leaves with TWO OTHER PEOPLE. The two others dress like the Big Man leading them.

Azure gives Steven a parting glance.

When Steven sees them are out of sight, he talks in his cell phone.

STEVEN

Christ Almighty, Gary. You nearly gave me a heart attack.

IAN'S APARTMENT.

Steven looks around.

The apartment looks neat- like those who had just left hardly moved a thing.

GARY  
(filtered)  
Where are you?

STEVEN  
Ian's apartment. They hardly  
tossed the place.

INT. GARY'S OFFICE - SAME

Gary's office is nearly carbon copy of his friend and co-worker Steven's. The company's color scheme and fake plants dominate the room.

The only major difference with Gary's office is that he has a better view of the city skyline.

GARY  
Who do you think they were?  
They couldn't have been  
anything else.

INTERCUT-- GARY AND STEVEN

Steven goes to a table, nothing on it but a near empty glass of milk and a newspaper.

GARY  
Maybe you should go before the  
real cops get there, then.  
Don't touch anything. Let the  
cops handle it.

STEVEN  
Doesn't look like they took  
anything.

GARY

How would you know? Your troubled days as a young B and E artist kick back in high gear?

STEVEN

Didn't take anything. Not the TV set. Not the stereo. Nothing's broken.

GARY

Well, that means one of three things. One, you scared them off and they'll be back soon; two, they didn't find what they were looking for or three they found what they were looking for and left everything else. See? I'm not a detective, I'm not there and I know all those things.

STEVEN

I think you're right.

GARY

Always.

STEVEN

I want you to help me with something.

GARY

Like what, for instance?

EXT. YELLOW CANARY - NIGHT

Steven pulls up into the Yellow Canary parking lot. He gets out of his car, and Gary gets out of the passenger side.

Not a lot of cars in the lot. For an after hours bar, it does not appear busy.

GARY

One o' clock in the morning,  
and you drag me here. What are  
we doing here again?

STEVEN

Ian has a connection here.

GARY

Of course he did. Besides, the  
cops will show up if they  
haven't done so already if  
there's a connection. Those  
matches you took- don't you  
think it could have helped the  
cops? What if the- what's this  
dump called?

Looks to the club sign.

GARY (CONT'D)

Yellow Canary - has nothing to  
do with anything?

STEVEN

What if they do?

GARY

Then they do and we're dead  
men. Let's go, let the cops  
handle it.

STEVEN

I didn't twist your arm to get  
in the car.

GARY

I came because I thought I'd  
try to talk you out of it.

STEVEN

Really?

GARY

You can go in, ask questions  
and look around if you want.  
When I go in there, I'll get a  
beer and look around, no need  
to ask questions.

STEVEN

So you're not going to back me  
up?

GARY

Your ass gets beat I don't know  
you. Oh, I may go get you after  
they jack you up-

STEVEN

That's comforting.

GARY

I am the messenger of good  
news.

INT. YELLOW CANARY - MOMENTS LATER

Despite being loaded with yellow and white neon lights  
and in one corner, and a flash strobe light in another,  
The Yellow Canary is dead.

Nobody else here except for MARIE (20's) Amazon buff,  
decked out in black leather pants and a tee shirt with  
the club logo on it.

In the corner, the GOON SQUAD including big man Azure  
from Ian's apartment.

Marie approaches Gary and Steve as they enter.

STEVEN

Hello. I'm Steven Granger, my  
friend Gary Ashrams.

Gary smiles and briefly puts on a mimic of a mafioso.

GARY

How you doin'?

Steven ignores him.

STEVEN

My brother, Ian Granger, is  
missing. I believe he might  
have come here or worked here  
as security at one time.

MARIE

If it wasn't for a raid the other night, we'd be good to go. Sorry about your brother, but I don't know that name.

STEVEN

He's got a French accent.

MARIE

And I was born in Japan and raised in the Philippines, moved to Texas then moved here. So what? I don't mean to be rude, but we're about to close.

GARY

Army brat?

Marie is unimpressed with Gary's flirtations.

STEVEN

Penko Museum.

Marie shoots him a look so evil that even gives Gary a quick chill.

MARIE

Gary. Your friend here has a problem.

GARY

What kind of a problem?

Azure comes up, eyeliner paint around his right eye, Egyptian-like. He sees the two men, and is not pleased to see Steven.

MARIE

This him?

AZURE

Mister Granger, you seem to be more of a snoop than the police. First the apartment, now here.

STEVEN

So you do know him.

AZURE

Like I told you before, he's  
dead.

STEVEN

Do you know why?

AZURE

I do.

STEVEN

And you'll tell me?

AZURE

Better. I'll show you.

Marie grabs Gary and knees him in the groin. Gary buckles over. She slams an elbow into the center of his back, puts him down.

Gary curls up in screaming pain.

Azure takes out a weird looking seven inch knife.

Azure's five member SQUAD from Ian's apartment comes up and Steven backs up.

Gary crawls to a part of the floor where he sees a small puddle of blood. It scares him- and it isn't even his blood.

Azure runs up to Steven like a NFL linebacker. Steven catches the big man, and using a defensive move, spins Azure around and causes him to crash into a nearby bar table.

Steven pushes away another attacker as he goes to his friend. He grabs Gary's arm. Lifts him up and heads to the exit.

I/E. STEVEN'S CAR - MOMENTS LATER

Steven drives off like a bat out of hell. Gary holds his nuts.

GARY

See what happens? See what  
happens when you don't listen?

STEVEN

We're going to look in Penko.

GARY

We're going to what? That's crazy. Are you kidding me!

Gary gives Steven a pissed look, gets even more pissed. Steven is serious.

GARY

Insane! Aside from doing it right after a bar fight and I just got cracked in my acorns! I need an ice pack or something.

EXT. PENKO MUSEUM - NIGHT

Gary holds the fast food cup of ice-cold cola between his legs. He feels a little better, but not pleased with his situation.

GARY

Bad habits die hard. Did you really do this sort of thing when you were sixteen?

STEVEN

Seventeen.

GARY

Whatever. B and E's should stay in your past. Maybe these guys are up to no good, maybe not. If you get busted, I don't know you.

(pause)

Hell, I hardly know you now. We should just get the hell out of here. People died here, your brother, those clowns back there might know something about that..?

Steven gets out of his car with a flashlight. Gary remains in the car.

STEVEN

Just having a look around the museum. In and out. Drive around out of sight. I don't know want anyone coming around.

GARY

Uh-huh. And if you get caught by some alarm, they'll be around real quick, won't they? And I'm only the accomplice. Yeah.

STEVEN

You didn't have to come.

GARY

Well, just as long as I don't go inside. In fact, what the hell am I doing here? I almost lost my nuts, mind isn't far behind. Where's Ann? This would be the perfect date for you.

STEVEN

If she found out what I was doing, she'd kill me.

GARY

Line is starting to form. She's gonna have to wait.

STEVEN

Just honk the horn, alright?

GARY

Yeah, whatever. Go do what you got to do, just don't jerk around in there, okay?

STEVEN

I'll be right back.

GARY

Whatever. Don't lose your nuts.

A few moments later, Steven gets out of his car with a flashlight.

INT. PENKO MUSEUM - MOMENTS LATER

Steven slips in the front entrance, past the yellow tape.

He turns on his flashlight. He jiggles it a little so the beam does not fade in and out.

HALLWAY

There are no houselights, but some displays are low lit and provide an eerie glow.

Steven goes to the security office. He opens the door and goes in.

SECURITY

The flashlight beam hits logged tapes. Steven picks one labeled with symbols : eyes, wavy lines, birds, and other hieroglyphics.

On closer inspection, he sees that all the tapes have like letters and symbols.

He puts the tape back and steps out of the security office.

MUMMY DISPLAY

Or what's left of it- it appears as if preparations were being made for a recovery of the stolen goods- every remaining item is Spic N Span.

Steven hears something and turns to the noise.

In the shadows, JARED RUSH (40s) and a mysterious woman named RUTHAKAMON carry an object wrapped in dark plastic- hard to tell with the dim light.

He cannot see the woman clearly. It is near impossible to tell her age from his viewpoint, as she favors the cover of darkness.

Steven sees the overhead light above him doesn't help his concealment.

He ducks low and looks around. He heads to a door-

RUTHAKAMON

Now.

RUSH

Yeah, why not?

They leave the bag of goods and head towards Steven's direction.

CLOSET

Steven holds his breath, quiet as possible. But he is dumbstruck at what he sees through the cracks.

There are ten candles lit on ten small tables. On one of the tables, a black skull candle burns bright.

Rush, shirtless and with face paint, sits in a chair by a table. Steven sees Rush take a cigarette lighter and a red mummy case-shaped candle. Rush lights it.

Rush raises it, lets the hot wax drip on his tongue. When he is done with this activity, he puts it aside and lights a white candle.

Steven cannot get a look at the mystery woman sits on dusty mummified wrappings which nearly cover the floor, her back to him.

From what he can see of her, she is strikingly attractive, tall and speaks with a middle-eastern accent.

RUTHAKAMON

I saw him with the cobra's eyes.

RUSH

Bach is digging his own ditch.  
It is better to make him wish  
he were dead. That other fool  
too.

RUTHAKAMON

Leave him in error who loves  
his error.

Steven reaches in his pocket and gets out a felt tip pen. He writes the word BACH on his left hand, followed by a question mark.

He looks back through the cracks. His confused look washes away with a more direct "What In The Hell?"

RUTHAKAMON

Servant.  
Baptize me.

Through Steven's viewpoint, Rush watches her crawl up to him and kneels in front of him. She puts her face forward as he lets the wax drip on her forehead.

Rush bites into the candle, tastes the wax, then blows out the flame. He gets up, walks out.

RUSH

I think its time we took care  
of some business before  
pleasure.

Steven looks around in the closet. Something at his feet. He pushes it over with his foot without making any noise

A jar on its side, a human ear inside ginger color water. A piece of masking tape on the jar's side reads in red felt tip Magic Marker: SACRIFICE.

He covers his mouth as he glances out - Ruthakamon gets up.

Steven's eyes widen as he gets a good look at her face. He waits a moment or two. Hears a door close. Breathes. Slowly opens the closet door.

The jar with the ear rolls away out of the closet and taps against the bloodied mummified cloth.

EXT. PENKO MUSEUM - MINUTES LATER

Rush and Ruthakamon carry out a garbage bag that seems to have a rolled up carpet or something bulky in it. They put it inside the back of the van.

I/E. STEVEN'S CAR.

Gary sits in the passenger side and watches Rush and Ruthakamon closely.

GARY

Again?

They do not appear see him. Gary looks through a pair of binoculars. The van drives off.

GARY

Who are they?.

INT. PENKO MUSEUM. HALLWAY

Steven continues down the main hallway, and turns the corner. He sees the door to Rush's office.

RUSH'S OFFICE - MOMENTS LATER

Steven looks through a file cabinet. His flashlight beam dances on different file names- exhibits, clients etc.

There is one file that catches his eye. He takes the manila folder out, lays it on Rush's desk.

He thumbs through the papers, and closes up the file.

Goes back to the cabinet.

He finishes the top drawer. Opens the second. His light shines down on a mass of thick green leather.

The leather moves. The cobra lashes out, misses his face.

Steven backs up, as the snake sits up in the drawer, hisses, and spreads its hood. It slithers out.

Steven kicks, traps the snake half in and half out of the cabinet drawer.

Steven eases up on the drawer. The snake slides back in. Steven closes it.

EXT. PENKO MUSEUM - MOMENTS LATER

Steven runs out of the building, folder in his hands. Heads to his car FAST.

I/E. STEVEN'S CAR.

Steven tosses the folder in his friend's lap.

Starts the car, takes off..

GARY

You're out of your damn mind.

STEVEN

Got to find Ann. I just seen  
someone that looks just like her  
in there and it ain't her.

GARY

Who is it then?

STEVEN

Ruthakamon. It's the mummy.

GARY

Broke into a museum, not a  
pharmacy.

STEVEN

You don't believe me?

GARY

I believe we pull stunts like  
this and the bar again our butts  
are on the ring. I know my nuts  
are. Still got your nuts, right?  
Lucky you.

STEVEN

I'm serious!

GARY

That's what scares me.

STEVEN

They also are looking for  
someone named-

Looks at his hand.

STEVEN

Bach!

GARY

Bach?

STEVEN  
Like the composer!

GARY  
Long as they ain't after you.  
Not that you'd give them good  
reason or anything.

INT. STEVEN'S APARTMENT - NIGHT

Steven, on the cell phone, paces around his apartment,

Gary: on the couch, his long night caught up to him. He relaxes but cannot sleep due to his friend's paranoia.

GARY  
Worried over nothing. I'm sure  
she's fine.

STEVEN'S APARTMENT. - MINUTES LATER

Frustration on Steven's face. He punches in another set of digits on the phone. Someone on the other end answers.

STEVEN  
Yeah. It's Steven. Need to talk  
to Ann. She over there?

He takes a breath.

STEVEN  
Yeah. I tried the house. She's  
not at her parents. Not at her  
sister's. Even her partner in  
crime and shopping hasn't heard  
from her.

A knock at the door.

BACH (O.S.)  
Steven Granger? Police.

Steven stops in his conversation and stares at the closed door and after a moment of silence-

GARY  
Oh, there's a big shock.

Steven's face drains of color. He does not break his stare. He ends his conversation.

STEVEN  
I'll call you right back.

He hangs up and slowly walks to the door.

BACH  
Mister Granger?

STEVEN  
Yeah. Right here.

He opens the door. Detectives BACH (30's) and OSSIAN (30's) stand in the hallway. Bach shows his badge as quickly as he puts it away.

BACH  
Steven Granger?

STEVEN  
Yes?

BACH  
I'm Detective Lee Bach, this is  
Detective Alice Ossian. May we  
come in?

Steven freezes at the name spoken.

BACH  
It is about your girlfriend, Ann  
Perrish.

Steven lets the detectives in. Bach sees Gary, who blindly waves, the other hand holding an ice pack near his groin.

GARY  
Nevermind me.

BACH  
Who are you?

GARY  
Friend of the family. Whatever  
it is you think we did, we  
didn't. We did all the other  
stuff.

OSSIAN  
Is this a bad time?

GARY  
Nope. Just the end of a perfect  
day.

Gary slowly sits up.

BACH  
You two look a bit roughed up.

STEVEN  
Got into a fight in a bar.

BACH  
Yellow Canary?

Ossian moves ahead and looks around the apartment. Steven watches her for a moment, then shifts his focus back to Bach. He is about to speak when his buddy speaks for him.

GARY  
We didn't do anything. Went in  
there for some laughs, and the  
place is closed down. These  
'people' that were there-

BACH  
I know all about it. They give a  
slightly different account.

GARY  
Sure they did.

Bach notices the ice pack more...

BACH  
Well, not entirely different.

GARY  
Oh, thanks.

Ossian walks towards a small hallway.

OSSIAN  
Bathroom?

STEVEN  
On your left.

BATHROOM

Ossian enters, turns on the light. One of the bulbs is burned out and gives the bathroom a dim view.

She looks around. She sees some FUNGUS SPORES on the wall.

BATHTUB (CURTAIN DRAWN)

A MUMMIFIED SKELETON lays in the tub, still in tattered wrappings.

BACH (O.S.)  
Penko Museum.

BATHROOM

GARY (O.S.)  
Yeah, whatever. It's not like I didn't warn him. What do you want me to do?

STEVEN (O.S.)  
I can explain.

BACH (O.S.)  
Your brother Ian Granger.

Ossian puts on latex gloves and examines the spores. She touches the biggest one.

STEVEN (O.S.)  
You know all that?

She touches the small one next to the big one.

BACH (O.S.)  
Difference between you and me, Granger, I don't care much for people trying to do my job for me.

STEVEN (O.S.)  
I understand.

BACH (O.S.)  
Especially former home invaders.

STEVEN (O.S.)  
Ancient history.

GARY (O.S.)  
He never got busted, you can't  
hang that on him.

STEVEN (O.S.)  
Hey, don't help me.

Ossian gives attention to the shower curtain.

She is about to open it, but changes her mind and exits  
the bathroom. She steps out into the

HALLWAY

BACH  
You two fellas are real popular  
tonight. You're lucky you are  
talking with me.

Bach looks at his partner, who nods.

BACH  
Then again, maybe not.

STEVEN  
What's that supposed to mean?

Gary stands up, stretches. Walks to Ossian.

GARY  
Well, it means the obvious. I'm  
going to go to the head, I'll be  
back.

OSSIAN  
I want to ask you something.

GARY  
I gotta go.

OSSIAN  
Hold it.

GARY  
What?

OSSIAN  
I want to show you something.  
Fungus spores on the wall.

GARY  
Officer, I don't live here. I  
was just crashing.

She leads him to the bathroom.

GARY  
Hey, Steven. You got to look at  
this.

Steven walks to the bathroom, Bach follows.

STEVEN  
Detective, I have to tell you  
something.

BACH  
What?

The apartment door behind Bach opens a small crack.

Steven and Bach hear Ossian and Gary cough. When they reach the bathroom, Steven sees his friend grab onto the shower curtain and rips it down as he falls.

Ossian convulses and cannot breathe. Gary follows her symptoms.

Bach enters the bathroom, looks over his partner.

INT. SMITHSGROVE SANITARIUM. ROOM 87 - EVENING

Steven wakes up in a straightjacket, looks around his padded cell.

He sits there, hair unkempt and a few days worth of shadow.

He takes deep breaths, and gives a cold stare at the door before him.

INT. SMITHSGROVE SANITARIUM. CONFERENCE ROOM - DAY

Steven sits in the center of the room, facing the HOSPITAL BOARD MEMBERS. Steven, no longer in a straightjacket, is now in regular issue patient pajamas.

DOCTOR MARLIN (50's) speaks for the panel.

DOCTOR MARLIN

We want you to get better,  
Steven. It's not going to work  
if you keep up with this story.

STEVEN

It's the only story I know.

DOCTOR MARLIN

What were you and your friend,  
the late Gary Ashrams, going to  
do with the mummy?

STEVEN

I told you this last year.

DOCTOR MARLIN

Tell me again.

STEVEN

We didn't know it was there.

DOCTOR MARLIN

But you did break into the  
museum. Given your history- You  
see how this looks. You, Gary  
and your brother steal the  
mummy and other artifacts, hide  
them-

STEVEN

You know so much about it don't  
you?

DOCTOR MARLIN

You kill your brother the other  
guard and a witness; come back  
the next night, finish taking  
the mummy.

STEVEN

It was someone else who killed  
that woman. I didn't skin her  
alive. I don't even know who she  
was. Me and Gary, we didn't kill  
anyone. We didn't steal  
anything. I was just trying to  
find out who killed my brother.

DOCTOR MARLIN

A job for someone like Bach.

STEVEN

In retrospect.

DOCTOR MARLIN

You have to look at it from our point of view.

STEVEN

"Our" point of view?

DOCTOR MARLIN

A cobra in a file cabinet?  
"Fungus spores"? Your girlfriend, missing. Detective Bach, missing.

STEVEN

What about The Circle?

DOCTOR MARLIN

The Circle?

Another DOCTOR whispers in Marlin's ear. Marlin nods.

DOCTOR MARLIN

Oh, yes. The mystery men from Granger's apartment and the Yellow Canary. Steven, there is no Circle. There is no conspiracy.

STEVEN

I never said it was a conspiracy. I said it before: someone- somebody- set me and Gary up. They were after Bach, too.

DOCTOR MARLIN

There are a few more details you remember from last year. You thought long and hard about your story.

STEVEN

It's the truth.

Doctor Marlin sighs.

DOCTOR MARLIN

Look, we know you didn't kill anyone. Gary did those things. Records prove it.

STEVEN

That's my best friend you're talking about. Now he's dead.

DOCTOR MARLIN

Steven, listen to yourself. How can we help you if you won't help you?

STEVEN

Are you going to put me back in that room?

DOCTOR MARLIN

Only if you control your outbursts. You have been improving in that area, so I wouldn't worry about it.

STEVEN

You misunderstand me. I want to be there, I don't want to be in with everyone else. I don't want any more drugs.

DOCTOR MARLIN

We'll be the experts on that. We know what's best for you.

DOCTOR #2

Excuse me, may I? Steven, why don't you want to be with the other patients?

STEVEN

They're insane.

FADE OUT.

FADE IN:

TITLE CARD: "DETECTIVE BACH AND JANE DOE"

INT. PENKO MUSEUM. - MORNING

Bach sees the broken cases and blood smears on the walls. Ossian watches another OFFICER zip up the bodybag that seals up the body of ANDY VINNSINT (30's).

OSSIAN

Andrew Vinnsint was his name.

BACH

Hello, Andrew.

OSSIAN

That's with two n's. The other security guard was Ian Granger, moved to the states a few years ago from France. I did a background check on the guards. No wives, children, nothing. Both of them. Ian's closest relative is his half brother who lives locally. That's it.

BACH

Who found them?

OSSIAN

The owner, Jared Rush.

Rush talks to other police officers near the

MUMMY DISPLAY.

The mummy : gone. All that remains is a pool of blood and a few discarded old linen wrappings.

OSSIAN

Listen, Steve. This is a weird one.

BACH

Everything is already weird. Let the powers that be  
 (shakes hand as if  
 jerking off)  
 read the gore and lore in my report.

He approaches Rush.

Rush eyeballs him, Bach extends his hand, but Rush does not shake it.

BACH

Jared Rush? I'm Detective Steven Bach, Homicide. This is my partner, Alice Ossian. I understand you found the bodies?

RUSH  
 This morning at seven sharp.  
 I didn't see anyone else, I've  
 already been through this.

Ossian gets a call on her cell phone.

BACH  
 I understand. Anyone else?

RUSH  
 Someone else had to take the  
 mummy.

BACH  
 Maybe she just went out for a  
 walk.

Some mild snickers from the cops. Rush isn't amused.

BACH  
 How much is this exhibit?

RUSH  
 Very expensive.

BACH  
 Give me ballpark.

RUSH  
 Several hundred thousand to  
 some; Priceless to others.

BACH  
 Rather vague. Be more specific?

RUSH  
 Around six hundred thousand.

BACH  
 And the rest?

RUSH  
 I included everything.

BACH  
 Assuming the mummy didn't just  
 walk away-

Some cops snicker.

BACH  
 - who would steal a mummy?

RUSH

Same sick people who would kill to get it. Detective, if I seem a bit indifferent, even uncooperative, let me point out the obvious-

BACH

I understand. The only reason I'm asking is if something like this were stolen, you could collect insurance on it, right?

RUSH

Of course. But with all due respect, detective, do you see this-

Points to the Quint memorial.

RUSH

I don't like where you are getting at and I don't care much for these officers making jokes. My colleague and I spent three years on the dig, permits, delays. You want to know how much that cost?

(pause)

You know how much it takes to keep this place open? He died, now two of my security guards are dead.

Ossian interrupts, taps Bach on the shoulder.

OSSIAN

Told you this was a weird one. We got another body outside. Guard's shirt is with it.

EXT. PENKO MUSEUM. ALLEY. - MORNING

Face down on the pavement, JANE DOE is so bad it is impossible for an exact age.

With latex gloves, Bach feels the impression on her darkly bruised neck, lifts up Doe's dirty blonde hair and sees the impression mark go all the way around the neck.

Other cops look at the security guard's shirt, caked in blood.

Bach sees Jane Doe's shoe. He goes toward it.

He picks up the shoe, and measures it to Jane Doe's foot. It reveals to be the left shoe.

OSSIAN

Where there's a left got to be a right.

INT. MORGUE - AFTERNOON

Bach and Ossian watch as coroner LOFF (40's) examines the woman and the bodies of the security guards. He smiles as he looks over Jane Doe.

LOFF

Where'd you say you found her?

OSSIAN

Outside of Penko museum.

LOFF

Uh-huh. First off, no prints on any of the bodies, no prints on the guard's shirt. Well, here goes.

He is careful as he lifts up what remains of the dead woman's nostrils with a pair of metal tongs

LOFF

Brain's gone. Sucked right out through the nose. Seriously...whoever killed her also removed most of her major organs except the heart. See this here...

Points to Jane Doe's neck. With a pair of tweezers he opens up a cut.

LOFF

Tongue and voicebox taken right out.

OSSIAN

Estimated time of death?

LOFF

So far gone I can't tell just yet. However, aside from one bit of irony, I checked the guards. They clocked in about two o' clock in the A.M.

BACH

You said something about irony?

LOFF

Someone made off with the Mummy Queen, right? You know how mummies are made?

BACH

No, I don't.

LOFF

Embalming. In ancient times, before burial, one of the first things you did to preserve the body is take out all the organs and put them in jars. Suction out the brain through the nose. Just like the miss over there. Sew up the body, wash the body, herb it up, wrap it up. Bury King Tut. There's the history lesson, hope you took notes.

BACH

Sorry I asked.

LOFF

You know me, you got the questions, I got the answers. Some of 'em anyway. I'll know more later.

BACH

Got three ways to improve my love life?

LOFF

Take her to dinner, a movie, don't hang around here too much.

EXT. BROWNSTONE - DAY

Bach and Ossian drive up to a old Brownstone. They get out of the car. Steven's car is parked a short distance away.

As they approach the building, Azure and the Goon Squad exit the Brownstone. Azure eyeballs Bach.

Bach watches Azure and the others leave in a dark blue van and red car.

INT. BROWNSTONE.

Ossian waits for her partner who enters the building.

OSSIAN  
What was that about?

BACH  
Aside from his King Kong looks?

Turns to see the van and car drive off.

BACH  
He eyeballed me.

OSSIAN  
Dirty look?

BACH  
The evil eye. Probaly just woke up this morning hating the world. It's nothing.

INT. IAN'S APARTMENT.

The apartment is clean. Despite the door being wide open, there are no signs of a break in.

OSSIAN  
King Kong?

BACH  
Who else?

A NOISE in one of the far rooms. Both Bach and Ossian beeline down the small hallway and kick open the bedroom door.

## BEDROOM

A glimpse of someone as they go down the fire escape. The two cops go there and look out of the window.

They see no one.

The two detectives exit the room. Bach gets out his cell phone.

Ossian s a small book of matches on the floor. The legend on it says YELLOW CANARY. She shows Bach.

BACH  
Yellow Canary.

OSSIAN  
Two for two.

## EXT. YELLOW CANARY - NIGHT

Bach and Ossian pull up in the Yellow Canary parking lot. The club is not active tonight; there is no echo of any bump and grind music.

## I/E. BACH'S CAR

Bach motions to his partner.

The dark blue van that Azure drove earlier sits in the parking lot. Also in the parking lot is a small semi truck.

Ossian kills the lights.

OSSIAN  
I know this isn't your kind of  
place, but we could go in.  
Doesn't look that busy.

BACH  
I don't think they saw us.  
They're coming out.

Azure and the Goon Squad carry out boxes from the Canary and load them into the semi truck.

OSSIAN

What do you suppose that is? Bad vodka?

BACH

Tequila.

Azure closes the back of the truck. He and the Goon Squad go back inside.

OSSIAN

What do you want to do first?

INT. YELLOW CANARY - NIGHT

Bach and Ossian enter the strip club, and they make note the place is dead. Marie comes up to them. Behind her, some of the Goon Squad.

Not many people in the club. No dancers. No DJ either.

MARIE

About time. We called the cops an hour ago.

BACH

Made us that fast?

MARIE

Who else could it be? You jammed up my boss the other night, nearly shut us down, and on top of that, a couple guys came in here, messing up the place.

OSSIAN

We don't know anything about it.

MARIE

He and his buddy come in here, chased out what few customers we had and went crazy. He started doing these karate like moves on folks; I gave a Muay Thai knee in his friend's nut sack.

Ossian gives her a puzzled look.

MARIE

That Granger bastard was an asshole. Why take a chance with his friend.

BACH

Steven Granger?

MARIE

Yeah, that's him. He thought someone here knew his brother who was killed last night.

BACH

Now why would he think that?

MARIE

He's crazy.

BACH

You want to know something crazy? Can I speak to that gentleman in way back? The chrome-dome gorilla over there.

He points to Azure, now with sunglasses.

BACH

Now I really would like to talk with him.

Ossian walks around the Canary. She stops at the mud pit. Marie eyeballs her.

BACH

What's your name again?

MARIE

Marie.

Bach snaps his fingers a few times. Marie looks back to him.

BACH

Okay, Marie. Did you injure your hand during the fight?

MARIE

Hand?

BACH

Your hand. It was cut recently,  
wasn't it? And that bruise on  
you right arm-

Azure stands up. Bach points again at him.

BACH

-And YOU will sit your ASS down!

Bach quickly walks to the big man.

BACH

Don't you make me come there.  
Oh, see what you're making me to  
do?

In Azure's face now.

BACH

You got something to say, bad  
ass?

AZURE

It happened as she said. Two  
guys-

BACH

Shut up. I don't give a rat's  
ass about that. What I want to  
know is what you were doing at  
Ian Granger's apartment.

AZURE

He wasn't home.

BACH

Really? And you just like,  
forgot to close the door.

AZURE

That Granger guy was there-

BACH

If you had a problem with this  
guy, who you say was there, why  
not tell me then?

AZURE

I didn't know you were a cop.

BACH

So you just look that way to anyone that passes by you. "Don't mess with me I'm a bad ass" Okay bad ass. You wanna take a swing at me now or you want to try it later?

Azure sits down.

BACH

Oh, you do have a brain. I stand corrected. Now take those things off before I slap them off.

Ossian finds a small group of fungus spores near the mud pit.

Azure removes the sunglasses. His face is still painted.

AZURE

What about this guy?

BACH

What about him? I'm talking about you. YOU motherfucker.

Grabs his wrist. Turns it over. Azure's hand has a cut in it like Marie's.

BACH

Same place?

AZURE

She's my girlfriend. We're into things. You know?

BACH

Yeah.

AZURE

Well, Granger was there. He said he called the cops when he found us there, in Ian's place.

BACH

So you were there first.

AZURE

That's right.

BACH

Doing what?

AZURE

Nothing.

BACH

Nothing.

Right.

Horseshit.

Ossian puts on latex gloves.

BACH

Tell you what. Give me another answer like that and I'll put you in my box. You can be straight with me right now, or I'll jam you up. What's your answer to that, bad ass?

Azure does not answer. Bach stares him down.

OSSIAN

Where exactly did this fight take place?

Ossian holds up a tooth.

MARIE

Still cleaning up. They even brought something in with them. Chemical, I think.

AZURE

What are you gonna do about mister Fight Club?

BACH

You let me deal with Granger, I'm gonna tell him kick back and let me do my job.

Leans in to Azure.

BACH

But you are also preventing me from doing my job. I haven't met Granger; I met you. I don't like you. But I want you to know something about me.

Azure meets him eye to eye.

NACH

I'm a good sport. I'm such a good sport that as we speak a judge is getting out of bed to sign a search warrant for that truck outside- It stays here for awhile. Follow me, tough guy?

AZURE

Yes.

NACH

We have - an unmarked across the street. You won't see him, he will see you. You understand?

AZURE

Loud and clear.

BACH

Ray shows up, we pop him. You do not get in the way. Understand?

AZURE

Yes.

Bach puts on a pair of latex gloves.

BACH

I don't care what Granger does. If I see you around "doing nothing" I don't care how much of a bad ass you think you are. I'll knock you right on it. Last thing. Your ass stays local.

AZURE

No problem.

BACH

Better not be.

Bach takes the man's sunglasses. Azure looks at him in protest.

BACH

I'll get a partial thumb and index off this, maybe a hair strand.

AZURE

You don't need them.

BACH

Bad enough wearing these things at night. When you're in a strip club and no girls, the only answer left is you saw me and put them on, hoping I wouldn't see you. What's with the mascara anyway?

AZURE

I told you. Me and my girlfriend are-

BACH

Yeah, yeah, save it.

EXT. YELLOW CANARY - MINUTES LATER

Bach approaches the truck.

OSSIAN

Where are you going?

BACH

Probable cause.

I/E. BACK OF SEMI TRUCK

Bach opens up the back and steps up and in. Ossian joins him.

BACH

I need a flashlight.

Ossian reaches in her pocket and gets out a mini-flashlight, and illuminates his every move..

BACH

Thanks.

OSSIAN

What if they come out and see this?

BACH

What are they going to do? Besides, they weren't expecting us. I doubt they even made a call.

OSSIAN  
Yeah. They didn't convince me  
either. But they could just be  
covering for Ray.

BACH  
Maybe. Or maybe they weren't  
lying and they really are into  
kink.

OSSIAN  
Well?

BACH  
Just a second.

Three boxes in front of him. The box on the far right has  
a clipboard and paper on it.

He opens the large box in the middle.

OSSIAN  
Smells nice in there.

Bach reaches in, his hand sifts through coffee grounds.

BACH  
Like coffee. French Vanilla  
roast.

OSSIAN  
Drugs?

BACH  
Don't see any. Unless they were  
trying to cover up another -

He pulls up out of the coffee grounds, a jar of plants  
and fungi. He puts the jar back in the grounds.

As Ossian assists with the flashlight, Bach picks up the  
clipboard and thumbs through it.

BACH  
Some kind of manifest.  
Deliveries of goods to Mapleton,  
Massachusetts; New Orleans.

OSSIAN  
What are they shipping?

BACH  
 "Aspergillus orchaceus".  
 Whatever the hell that is. Peni  
 something - something.

Bach puts the clipboard down. He sifts through the open box and pulls out another jar. Same as before.

BACH  
 Some sort of plant.

Bach touches the box on the LEFT, taps it with his fingers. He changes his mind and goes to the box on the far right.

OSSIAN  
 Fungus? Like a mushroom?

BACH  
 Sounds like a fancy name for a mushroom.

He opens the box. More coffee grounds.

Ossian shines the light on him as he yanks off the lid and reaches in. Shakes his head.

Bach trips over the hard to see GARBAGE BAGS that cover something on the truck floor.

He grabs onto one of the garbage bags and it opens to reveal

HUNDREDS of gold scarab beetles.

He rolls over and sees in the next garbage bag a dead RAY CURTIS (30's) .

Ossian's mini-flashlight reveals a live crimson beetle as it jumps off Ray's chest and on Bach's gun and crawls onto his hand.

Bach shakes it off.

More crimson beetles crawl out over the golden scarabs. Ossian backs away as out of the open "sandbox" pops out a COBRA like a jack in the box.

EXT. YELLOW CANARY - CONTINUOUS

He and Ossian close the truck doors. The mad beetles SMACK in PINGS against the metal door from inside the truck.

Bach and Ossian look to the entrance of the Yellow Canary. Everything is quiet once again.

PING!

The late noise causes the cops to jump a little before they catch their breath.

OSSIAN  
They aren't coming out.

BACH  
Then we should go back in.

INT. YELLOW CANARY - MINUTES LATER

Bach and Ossian enter the club again, and are welcomed by Marie, Azure and the Goon Squad all over floor, with most bodies around the mud pit.

Bach goes to Marie.

Ossian goes over to Azure and checks him.

OSSIAN  
He's gone.

BACH  
They all are.

Bach comes up to Ossian and taps her shoulder.

BACH  
Let's get out of here. We'll call it in.

OSSIAN  
We can't just leave.

BACH  
Notice anything odd about the bodies? They look a lot like two dead security guards, don't they?

OSSIAN

How?

BACH

I'll call in the CDC too.  
Meantime, we go. We go now.

I/E. BACH'S CAR - MINUTES LATER

Bach has the emergency light on. He drives down the road as if he were in a high speed car chase.

Ossian's cell phone rings.

OSSIAN

Detective Ossian.

BACH

Three o'clock in the morning.

OSSIAN

We'll handle it.

She hangs up.

OSSIAN

Here's something that will  
lighten our spirits. Penko was  
just broken into.

BACH

Granger?

OSSIAN

Matches his description.

They hit a bump.

OSSIAN

You could slow down.

BACH

Didn't you see same thing I did?

OSSIAN

Of course.

BACH

Didn't that freak you out in the  
least?

OSSIAN  
Sure got you moving.

BACH  
Damn straight.

OSSIAN  
You gonna play cowboy again?

BACH  
No. I'm rattled as it is.

OSSIAN  
I'm not exactly calm myself. But  
we need to keep cool.

BACH  
Yeah.

OSSIAN  
Are we cool?

INT. STEVEN'S APARTMENT. CLOSE ON BACH AND MAIN DOOR -  
NIGHT

Bach stands in front of the apartment door. Steven cannot  
stand still, walks by Bach as he speaks.

GARY (O.S.)  
Lady, I don't live here. I was  
just crashing.

BACH  
We did talk to Ann earlier this  
evening.

STEVEN  
I been trying to reach her all  
night. She isn't at the record  
store.

GARY (O.S.)  
Hey, Stevie. You got to look at  
this.

BACH

Calm down, Mister Granger. I'm  
sure there is an answer to this  
whole mess.

Bach and Steven hear noise in the bathroom and heavy  
coughing noises.

STEVEN

Detective, I have to tell you  
something.

BACH

What?

The apartment door behind Bach opens a small crack. A  
bony female spider-like hand wraps around the door's edge  
and calmly pushes it open.

BATHROOM

Ossian and Gary are on the floor, blood drips from their  
noses.

They die.

Bach bolts out and into the

HALLWAY

Where he whips out his cell phone and presses numbers. He  
stops as he sees a SILHOUETTE OF RUTHAKAMON standing in  
the doorway. Her fingers are abnormally long.

Bach pulls out his gun.

RUTHAKAMON

For I am a Queen.  
And I am complete.

EXT. STEVEN'S APARTMENT BUILDING - MOMENTS LATER

GUNSHOTS go off in rapid succession; flares of light can  
be seen from the street below.

INT. PENKO MUSEUM. STORAGE ROOM - HOUR LATER

Bach wakes up on a steel table.

GAGGED. His hands and feet tied.

On a table next to him is Steven, also tied and gagged, but passed out.

Bach attempts to struggle out of his bonds.

He gets on his side, and he sees his reflection.

He cranks his head a little to see a mummy case across the room.

It creaks open to reveal a topless Ruthakamon, although her frontal body is caked in a covering of a white fungus.

She holds two golden canes that covers her breasts. She wears a headdress, her face painted.

Shirtless Rush, his face also painted, especially around the left eye, walks up to Bach.

RUSH

Beautiful.

Rush glances over to his Queen. Her curves, sensual.

RUSH

I am helping you, Bach. You have  
us all wrong. We are about to  
give you  
(lightly aroused)  
Life.

Rush turns his full attention back on Bach.

Rush hisses like a snake in Bach's face.

Again.

Rush takes out a small can of green tempra paint and dips his fingers in it.

Rush paints an ankh on Bach's forehead. Bach turns his head as the paint goes on crudely.

Rush brings out a syringe.

Ruthakamon steps out of the case and puts down the canes. She steps forward to Rush, and offers her left wrist.

He taps her vein, and pricks her. The syringe fills up with blood.

He then injects the blood into Bach, who turns pale and breaks a sweat. Rush hisses with a smile as he talks.

RUSH

Yes. Take it in. Take it all in.  
It's good isn't it. It's all  
very good. Take it in, yes.  
Sleep.

Bach passes out drugged.

Rush licks the tip of the syringe.

RUSH

This is eternal.

Rush takes out a ceremonial knife

SHORT TIME LATER

Rows of jars on shelves. On the inside of the labeled jars, immersed in fluid are human tongues, hearts, livers, kidneys.

Bach, on the table, herbs on his arms, face and chest. His skin, cut in many places, zig zag up and down his entire body.

Rush wraps Bach in a soiled roll of cloth.

INT. PENKO MUSEUM. BACKROOM - LATER

Wrapped up like a mummy, Bach cannot move any part of his body besides his eyes and a part of his jaw.

EXT. PENKO MUSEUM - DAY

SUPER: SIX MONTHS LATER

The sign on the marquee boasts GRAND RE-OPENING MAY 1ST.  
EGYPTIAN EXHIBIT RETURNS.

Crowds gather.

INT. PENKO MUSEUM - DAY

People marvel and admire the new mummy display.

COFFIN

Bach wakes up, his eyes move around. He can see a faint light coming from two holes near eye level. He can barely make out the crowds.

He can speak, but is hardly audible.

BACH  
Someone help me.

Bach squints and concentrates on one of the holes.

PENKO MUSEUM - LATER

Lights fade out as Bach loses his light source.

FADE TO BLACK.

FADE IN:

TITLE CARD: CHAPTER THREE : "THE CIRCLE"

EXT. EXCAVATION SITE. SOMEWHERE IN EGYPT - DAY

A remote desert area where a major archaeological expedition is underway.

Doctor Jared Rush (here in his 30's) and DOCTOR SAM QUINT (early 40's) come out of a main tent, and they carry equipment through the camp.

RUSH  
Nikos said we have to move out,  
he and his men are pulling out  
today.

QUINT

Him and his goon squad. Can't they even wait? This may be the last room but there has to be another.

RUSH

We take what we can get.

QUINT

There has got to be one more chamber down there. Somewhere.

INT. RUTHAKAMON'S TOMB - MOMENTS LATER

With a flashlight, Quint enters the dark chamber first. Rush right behind him, stops for a moment to examine the hieroglyphics with his own flashlight.

The light dances on the wall before him.

Rush's light shines on a pair of golden cat statues. Then the light reveals a chest full of diamonds and rubies.

QUINT

But no mummy of Ruthakamon. Where haven't we looked? She's got to be here somewhere, I say she's behind that wall.

Quint turns his back on his colleague, Rush licks his lips. Rush walks over to the two gold cats, and feels the wall behind them.

Quint puts on a small oxygen mask. Rush does the same.

Quint taps his side of the wall. He breaks through.

Rush pushes him into the wall and rips off Quint's mask as a white mist comes out and consumes Quint.

Quint chokes, and within seconds he convulses and falls to the floor.

Rush watches his friend die as Quint coughs up blood.

A hidden door opens the moment Quint has his last breath.

BURIAL ROOM.

Rush examines the sarcophagus.

He puts his flashlight aside and pushes the thick stone off with all of his might.

It smashes on the ground with a loud echo.

With the coffin shell exposed, Rush opens it and sees the mummy inside. He takes off his mask and breathes in the air around him.

He smiles and touches his chest as he is in a state of euphoria.

He grabs the flashlight and shines it down at the mummy. He leans in, and kisses the mummy's mouth.

RUSH

I am here.

He licks her right shoulder. He stands back up and smacks his lips.

He crosses his arms in an X over his chest.

INT. PENKO MUSEUM - DAY

Lights kiss the coffin of the mummy, it is set up in a display for the general public.

In displays around it, bits of the glyphs and jewelry, including the two golden cats.

There is a small plaque featured that reads IN MEMORY OF DR. SAM QUINT. 1962-2003.

INT. PENKO MUSEUM. - NIGHT

Crowds thin out, and soon are gone. Lights dim, and the museum closes for the night.

SECURITY ROOM.

A clock on the wall says 2:30.

ANDY (30s) watches the closed circuit TV screens. Ian helps him with the security duties.

Andy shoves his hands against a wall, rolls his chair over halfway to the other side of the room, and checks the instrument panels.

Andy sees the Egyptian mummy display on a monitor.

He reaches, and touches the screen with his finger, and slowly traces the outline of the coffin.

ANDY

Where are you from anyway?

IAN

Amiens, France.

Andy turns off the screens and equipment.

ANDY

Speak French?

IAN

Fluent.

ANDY

Surprised they put you here.  
They could have used you down in  
the French Quarter, New Orleans.  
We got a few shipments going  
there now and then.

IAN

I think this is where the action  
is.

ANDY

Got that right. Welcome to the  
circle.

HALLWAY

Ian and Andy, without flashlights, walk down the hallway right to the

LOBBY

As they go to the entrance, IRIS (20's) stands outside of the glass door.

ANDY

You want to do the honors?

Ian nods and opens the door for the woman. She comes in.

ANDY  
Where's the other girl?

IRIS  
Indisposed.

ANDY  
That's not good. We asked for  
two.

IRIS  
Well, if you want her all doped  
up that's fine by me. Someone  
came in to Ray's place jerking  
around with some smack. Got  
Betty in an overdose, vice came  
in, jammed everyone up. If I  
didn't find a hole and sneak by  
I -

ANDY  
It's alright. You're here,  
You'll do.

IRIS  
Cool.

She pops her bubble gum in her mouth.

IAN  
Come on, let's take a walk.

HALLWAY

Iris looks around at a few of the exhibits that are  
featured alongside the walls.

ANDY  
What's your name?

IRIS  
Iris.

ANDY  
This way, Iris.

She follows Ian, but gets slightly nervous of Andy, who  
crowds her from behind.

IRIS  
I'm sorry about-

ANDY  
 (fast, cuts her off)  
 Are you clean?

IRIS  
 Betty was into junk. Not me.

ANDY  
 Good.

Shirtless, with two Egyptian like eyes painted on his chest, Rush emerges slowly out of the shadows.

Black mascara painted around his eyelids, paint streaked across his temples.

IRIS  
 What the hell is this?

ANDY  
 Quiet.

RUSH  
 We asked for two.

ANDY  
 There was a complication.

Rush steps out, she sees him more clearly. He wears a white tunic around his waist, sandals on his feet.

The two guards take off their uniform shirts, then put on necklaces that bear the Egyptian cross, the ankh.

The guards take out eyeliner and put makeup on each other's faces.

Iris looks back at the guards behind her, then back to Rush who comes forward.

IRIS  
 That's messed up. You guys are  
 on another planet.

She slowly backs away. The guards block her. She turns back to Rush. Ian and Andy grab her and hold her.

RUSH  
 (trance-like)  
 As for anyone who destroys these  
 vessels, it is the god Thoth who  
 shall destroy them.

IRIS  
Come again?

RUSH  
You have green eyes.  
We shall see.

Rush steps up behind her, a shiny, sharp six inch ceremonial knife held tightly in his right hand.

INT. RUSH'S HOUSE. DEN - AFTERNOON

Rush looks out of the windows, sun shines in. He closes the curtains. He gets the room as dim as he can possibly get it.

He goes to his TV set and takes one of the security video discs, which has on the jacket sleeve a felt tip pen drawing of a stick like bird, an eye and three wavy lines.

He turns on the TV and inserts the disc in the DVD Player. He takes his shirt off and throws it on a nearby chair.

The image on the screen: An obtuse, eagle eye dutch angle of the mummy exhibit, people coming and going.

Rush finds the shape of one woman, traces her curves with his finger. His finger goes over to another woman.

Rush sits on a plush leather couch.

Rush gets aroused sexually when a bony woman's hand rests lightly on his shoulder.

The woman that the hand belongs to is otherwise silent behind Rush and the couch. He cranes his neck to the hand, kisses the thumb.

Another hand, much like the other one, only dressed in dirty linen, touches his other shoulder.

Both hands lightly massage Jared's shoulders.

RUSH  
Yes.

The left bony hand rises and points to the screen. Rush looks at the screen.

RUSH (CONT'D)

Her?

Rush reaches out with his remote control and presses a button.

RUSH (CONT'D)

Looks like we were a bit hasty  
in punishing the new guy. She's  
nice.

ON TV: A freeze frame image of Ann and Steven talking to Ian.

RUSH (CONT'D)

Real nice.

The body hand goes back to Rush's shoulder. The hand digs into his skin, draws blood.

Rush jolts away, falls to the floor. He pushes himself up, and checks his wound. His blood drips from his right shoulder and he smears some of it in his left hand.

He looks at the woman figure, who is obscured by the low white blue light from the TV set.

Rush's face curves into a wicked smile.

He smears some of his own blood on his lips and laughs. He stands up.

Goes to the MUMMY Ruthakamon, and smears his blood over her skeletal linen wrapped left breast.

He then kisses the reanimated mummy, full on the mouth, and when he parts, his blood is on her mouth.

RUSH (CONT'D)

She will do.

He kisses the mummy again. She extends her hand with his blood on her hand. He takes it, and leads her out of the Den.

KITCHEN

RUSH seats her in a chair at the table. He goes to the refrigerator and opens the freezer.

He takes out a gold container which has hieroglyphics embedded on all sides.

He shuts the freezer door and goes to the table.

He opens the lid to the container. Reaches in.

He pulls out:

A small crimson scarab.

A baggie with two GREEN EYES and their veins.

He opens the baggie, and takes out one of the green eyes.

He attaches the vein to the small scarab. Puts the scarab and eye on the mummy's face.

The scarab magically becomes ALIVE and walks with the eye around the mummy's face. It goes INTO THE LEFT EYE SOCKET.

The scarab drags the eye in with it. When the eye is in place, the scarab crawls out through the mouth of the mummy.

Rush gives it the other eye, and the red bug repeats itself with the OTHER EYE SOCKET.

In moments it comes back through the mouth. The mummy moves her mouth as if to speak. Only no sound comes out.

RUSH (CONT'D)

Patience.

Rush takes the bug, which transforms back into the scarab. Jared puts it back in the container.

He takes out another baggie, which has in it a flesh colored slimy throat muscle in it.

Rush takes a small surgical knife, goes to the mummy, who watches him with green eyes, cut into her throat and inserts the human tissue.

Rush's cell phone belts out a few electronic bars of Handel's Messiah, and, quite angrily, he answers.

RUSH (CONT'D)

This better be good.

NIKOS

(filtered)

It is. I have a matter to deal with.

JARED  
She isn't ready.

INT. NIKOS' OFFICE - CONTINUOUS

A dimly lit office with furnishings that looks part H.R. Geiger, half Egyptian artifact and part corporate America.

On the desk is a corpse of a woman who by the looks of her has been dead for a year or two, although the half naked body still has the hints of a 20 year old.

She still has her mouth open as if in a scream.

A line of fresh cocaine adorns her wrinkled abdomen.

NIKOS (40's)-who dresses very European- holds the mobile phone in his left hand. He acts as if the body on the desk were nothing out of the ordinary.

Nikos takes a straw, leans over, and snorts up the line off the corpse's torso.

Nikos wipes his nose as the corpse turns her head slightly to the left.

NIKOS  
Where are you now?

RUSH (FILTERED)  
Voicebox. We found our second witch.

NIKOS  
She sensed her?

RUSH  
Yes. The subject went to the exhibit, she's on video. Ruth wants her. Give a day or so, not long. Had to move things up a bit, you understand. How do you wish to proceed?

INT. RUSH'S HOUSE.

Rush ends the conversation, looks at the mummy. Comes in close to her.

RUSH  
Nasty business.

EXT. YELLOW CANARY - EVENING

RAY (30's) a playboy pimp wannabe, goes to the YELLOW CANARY, a strip bar.

He stops as he sees a pale colored BMW in the parking lot with a rear view ornament: an Egyptian eye glyph with a circle.

INT. YELLOW CANARY - MOMENTS LATER

The DJ plays tunes as if nothing is different.

The bar is spacious, plenty of room for all patrons- tonight however, there are only the GOON SQUAD (20's-30's) who huddle in a corner and shoot pool.

There are no dancers on the stage, and only one BARTENDER, a man in his 30's.

Ray enters, and makes a beeline past the MUD WRESTLING PIT. There are no women in the pit.

Marie approaches Ray.

MARIE  
Glad to see you out.

RAY  
Yeah. Cops jammed me up good.  
Looks like they did a number on  
my place too.

MARIE  
See those guys over there at the  
pool tables? Apparently they  
didn't get the news.

RAY  
As long as they run a tab,  
they're good. They all we got in  
here?

MARIE  
No. Someone came in, looking for  
you. Said you knew him.

RAY  
Give his name?

MARIE  
Jared Rush

RAY  
Anyone with him?

MARIE  
No.

RAY  
Good. I'll be in my office.

Ray walks off to the blinking strobe light, and opens a door marked MANAGEMENT. "DO NOT OPEN THIS DAMNED DOOR".

RAY'S OFFICE

Ray enters his office and turns on the light. He closes the door behind him.

RAY  
You're in my seat.

Rush lightly smiles back at him, acts like he owns the place and could care less about Ray's protest.

RUSH  
You were supposed to send two,  
Ray.

RAY  
Well, I'm glad I didn't. Yeah, I  
heard what happened. You even  
killed off your people.

RUSH  
They went willingly.

RAY  
I bet. What happened to your  
shoulder?

RUSH  
She touched me. I'll get to the  
point of my visit. It's only a  
matter of time before the police  
connect Iris to you, and then  
you to me, me to others, and so  
on. You have three choices.

RAY

I don't rat on anyone.

RUSH

You don't have to. Nikos thinks you are a weak link in the Circle, and I don't like this anymore than you do.

The music from the club fades out; no tunes follow. It becomes a silence.

RUSH

It just has to be done.

RAY

I'll go away.

RUSH

I think we can work something out.

Jared reaches to his shoulder wound and picks at it until it draws blood.

He dips his fingers in his blood and draws a curved line under his right eye. Then a diagonal line above the right eyebrow.

RAY

Man, don't pull that crazy stuff in front of me! What's the big deal, the Circle just started up when your pal Quint bought it. Just because Nikos has a bird up his ass-

Rush bolts up, the chair rolls back and lightly hits the wall.

He comes up to Ray and punches him in the stomach. Ray takes the blow hard and Rush drags him out of the office.

YELLOW CANARY.

Rush pushes Ray to the floor. Ray gets up on his knees and Rush grabs Ray by the shoulder, holds him down.

Rush grabs Ray's head and turns it to the main floor.

The DJ and The Bartender are on their knees. The four pool players are shirtless and wear facepaint like the two guards earlier from the museum.

Ray looks to his left and sees a sight that terrifies him even more.

Topless, the wrinkled prune like skinned mummy Ruthakamon walks, arms crossed She approaches Jared and Ray. Her new set of green eyes stare into Ray.

Jared pushes Ray on the floor in front of Ruthakamon's feet. Ray cries over the mummy's feet.

The Pool Players beat the Bartender down with pool cues...

RAY

Please stop. I'll do what you want. I swear.

RUTHAKAMON

Anything?

The Pool Players halt their attack on the Bartender.

Ruthakamon kicks Ray off her feet, who rolls to the side. She takes out a odd shaped dagger from her tunic.

RUTHAKAMON

A cut in your hand is allegiance to me and the Circle. The circle must not be broken.

Ray crawls to Ruthakamon. Rush watches him in disgust. Puts his foot down on Ray's back and holds him to the floor.

RUSH

"Please stop". Stop begging like a dog. You were supposed to send two, what did you think what would happen? That we'd just forget about it?

RAY

Please don't kill me.

RUSH

Pathetic.

Ruthakamon comes up to Jared. She kisses him full on the mouth then when the kiss parts she looks down on Ray.

Rush steps off Ray.

Ruthakamon picks up Ray by his neck, lifts him up. He can barely breath, and struggles to talk.

RUTHHAKAMON  
Do you really want to live?

RAY  
(scared shitless)  
Yes! You want me to cut my  
hand...I'll cut my hand.

RUTHHAKAMON  
No. You will be...my eunuch.

More scared than before once it dawns on him what a eunuch is, he glances to Rush, who closes his eyes in a moment of sadistic pleasure.

He breathes in his fear and his screams of pain. Sounds of the dagger rip through his pants, something wet and meat-like flops on the floor.

Ray screams.

Ruthhakamon grabs Ray's blood soaked hand away from his bleeding crotch and cuts the crimson tipped dagger deep into Ray's hand.

She takes his bloody hand, wipes the excess off her face, neck and right breast. Blood excites, arouses her.

Ray carries on his screams as she takes his bleeding hand, and places it on hip. When she guides it between her legs, she rips his throat out.

The aromoma of death is the drug of spiritual infinity, Rush quietly smiles.

INT. PENKO MUSEUM. BACK ROOM - EVENING

SERIES OF SHOTS:

Rush carefully takes off the linen wrapping that covers Ruthakamon.

Dust and loose fungi fall off the mummy's body.

Rush reaches in a icebox, takes out a large piece of human skin.

He applies it to a bony arm.

He applies a human face to Ruthakamon's pale death's head. Ruthakamon's skull absorbs the flesh, and grafts it on.

The skin stretches, and within moments Ruthakamon has a human face. She looks a lot like IRIS, and could pass for a long lost sister.

Rush puts a brunette wig on Ruthakamon's bald head.

RUTHAKAMON

We wasted a lot of time on that fool.

RUSH

It had to be done.

RUTHAKAMON

Tell me, Jared. What is the Circle?

RUSH

Resurrection.

RUTHAKAMON

There are others like me?

RUSH

No. There is no one like you.

INT. CITY BUS - EVENING

Ann sits next to a man (30's) with a gold ROLEX. Under a dim bus light, Rolex reads the Wall Street Journal.

ANN

Excuse me, do you have the time

ROLEX

Nine thirty.

ANN

Thank you.

Two rows behind her, Ruthakamon, Iris-like, stares at her with cold eyes.

The bus makes a stop, Ann gets up and gets off. Few others follow her to get off at the same stop. Ruthakamon is the last in this line.

EXT. ALQUIN STREET - MOMENTS LATER

Ann walks down a busy sidewalk. Ruthakamon follows her.

INT. RAMPANT RECORDS - MINUTES LATER

Ann walks into the store. The manager TIM (30's) mumbles something to the cashier at the front counter.

He spots Ann.

TIM

Hello Ann.

ANN

How's it going?

TIM

Wasn't expecting you to come in this early.

ANN

Got an early start.

They quickly go to the back room.

EXT. EPOCH CAFÉ - LATER

Ruthakamon watches the activity from the outdoor tables at the Cafe, which is across the street from Rampant Records.

EXT. EPOCH CAFE - LATER

Across the street from the record store, Ruthakamon watches the activity across the street from the outdoor tables at the Cafe.

EXT. RAMPANT RECORDS - LATER

Ruthakamon watches Ann leave the record store, and follows her on foot again from across the street.

Ruthakamon closes the gap.

Ann ducks into a classy street side bar, O'MALLEY'S.

INT. O'MALLEY'S - CONTINUOUS

Ann bursts in, and runs into a WOMAN WITH A BEER (20's) who she nearly knocks over. The beer spills all over the both of them.

WOMAN WITH A BEER  
 What the hell, you stupid bitch!  
 You spilled my beer! Come back  
 here!

Ann looks around as she runs, ducks into the women's bathroom.

Ruthakamon behind her.

BATHROOM. -MOMENTS LATER

Ruthakamon slaps Ann hard in the face and breaks Ann's nose.

Ann staggers back, Ruthakamon reaches in her purse, takes out eyeliner, and streaks her mascara on the sides of her temples.

ANN  
 What do you want?

Ann backs away as Ruthakamon takes out a dagger and points it at Ann's neck.

Ann promptly gets out a small canister of pepper spray. Before she can spray it in the assailant's eyes, Ruthakamon cuts Ann's hand.

Ann drops the spray. Ruthakamon kicks it away.

RUTHAKAMON  
 You will give your vessel to me.

Ruthakamon leans in and kisses Ann full on the mouth, knife at her throat.

Ann faints and Ruthakamon cuts Ann in the hand. Blood comes out.

RUTHAKAMON

Stand.

Ann, in a sleepy like trance, stands up as if she were a marionette being pulled up by strings. Once on her feet, her head cocks to the side.

RUTHAKAMON

Chin up.

Ann's head snaps upright. Ann, scared, is clearly unable to control her own body except facial expressions.

RUTHAKAMON

Follow me.

O'MALLEY'S

Ruthakamon exits the bathroom, Ann behind her in a drunk's walk.

WOMAN WITH A BEER

You two have hell of a nerve.

Ruthakamon looks at her, pushes away a guy out of the way.

WOMAN WITH A BEER

Looking to start something?

Ruthakamon gives the woman a powerful push that lifts the woman backwards in the air and onto a booth table.

The table breaks on impact, the glass of beer shatters on the floor.

Another PATRON (30's) comes up to defend the woman. Ruthakamon swats him away with one arm.

EXT. O'MALLEY'S.

Ruthakamon exits, trance- like Ann follows. Rush's car pulls up, and Ruthakamon opens the back passenger side door for Ann. Ann gets in the back.

Ruthakamon goes shotgun and as she gets in the car, Rush drives off.

I/E. RUSH'S CAR.

Rush obeys all traffic signals, and behaves as if nothing has happened.

Ruthakamon looks around the car with interest. She becomes fascinated with the air conditioner, and then the passenger side visor.

RUTHAKAMON

The twenty first century.

RUSH

Welcome to it.

Ruthakamon flips open the visor mirror and sees her reflection.

RUTHAKAMON

My first face was much better.  
You like me now, Jared, if you  
had laid eyes on me then.

RUSH

Maybe I have.

EXT. PENKO MUSEUM - NIGHT

Rush drives a dark van to the museum. He gets out, and opens the door for Ruthakamon. She gets out.

He goes to the back of the van, opens it.

He drags out Ann, who is bound and gagged, out of the back. She kicks out and screams under her gag.

RUSH

Really sorry about this, Miss  
Perrish. But you should be  
honored. You serve two higher  
purposes, not one.

ANN

(muffled)

Crazy bastard YOU LET ME GO!

He puts her in front of Ruthakamon. She gently touches Ann's face.

RUTHAKAMON

Shhh...Knowledge is not necessarily wisdom. There are mysteries which we do not know of, which time from time they might solve themselves in part.

Looks to Rush.

RUTHAKAMON

Come my NYARLATHOTHEP.

INT. PENKO MUSEUM. BACKROOM.

Ann, seated in a chair struggles defiant as Rush sits across from her in a cold stare.

Ruthakamon, with a Egyptian-like painted face, comes behind Ann and pours a vial of oil on Ann's head.

ANN

(muffled)

Let me out of here!

Ruthakamon touches the sides of Ann's face. Ruthakamon's fingers extend out spider-like and fold around Ann's chin.

Ruthakamon closes her eyes.

In seconds Ann vibrates as if she had stepped on a downed power line. Her torso moves up and out as all color goes out as her skin becomes pale.

Ruthakamon grits her teeth, once chipped and bony they magically restore to perfection.

Ruthakamon's skin becomes more youthful, smooth. Raven hair grows out from her bald head.

Ann's skin becomes aged and thin; her face turns grey and skeletal. Her thick hair falls out in multiple strands.

Rush stands up and walks to Ruthakamon. He kisses her full on the mouth. Smiles wickedly.

Rush rips off the duct tape off Ann's mummified mouth.

INT. PENKO MUSEUM. SECRET ROOM.

There are ten candles lit on ten small tables. On one of the tables, a black skull candle burns bright.

There is a closed CLOSET on the far right wall.

Rush, shirtless and with face paint, sits in a chair by a table.

RUTHAKAMON

I saw him with the cobra's eyes.

RUSH

Bach is digging his own ditch.  
It is better to make him wish he  
were dead.  
That other fool too.

RUTHAKAMON

Leave him in error who loves his  
error.

Ruthakamon sits on mummified wrappings spread out all over the floor.

She has a lit brown candle, carved in a shape like a mummy case.

RUTHAKAMON

Servant.  
Baptize me.

Rush watches her crawl up to him and kneels in front of him. She puts her face forward as he lets the wax drip on her forehead.

He bites into the candle, tastes the wax, then blows out the flame. He gets up, walks out.

RUSH

I think its time we took care of  
some business before pleasure.

He puts on a loose shirt and exits. Ruthakamon gets up and follows, but stops for a moment, and slow burns to the closet.

She exits.

EXT. PENKO MUSEUM - MINUTES LATER

Rush and Ruthakamon carry out a garbage bag that seems to have a rolled up carpet or something bulky in it.

They put it inside the back of the van.

Some distance away, Gary watches this from Steven's car. Rush and Ruthakamon does not appear to notice him.

I/E. RUSH'S VAN - MOMENTS LATER

Rush drives away. He looks in his rear view mirror, sees Steven's car.

RUSH  
There is no darkness like  
ignorance.

INT. STEVEN'S APARTMENT - LATER

The door opens for Ruthakamon. She enters with Rush, who drags the contents of the garbage bag.

They go to the bathroom.

Rush's cell phone rings.

BATHROOM

Ruthakamon takes off the garbage bag and puts the Ann mummy in the bathtub.

RUSH  
Jared.

Ruthakamon closes the curtain.

RUTHAKAMON  
What?

RUSH  
Looks like we just moved up the  
schedule. Bach and Ossian are at  
the Canary. Azure and the Squad  
are going to play dead for a few  
minutes, then get the shipment  
out.

RUTHAKAMON  
And when Granger arrives?

Ruthakamon touches part of the bathroom wall. Her wrists releases a greyish ash that slowly forms into small circles.

RUSH  
I had something else in mind.

INT. PENKO MUSEUM. SECRET ROOM - NIGHT

Steven wakes up, gagged, bound. Blindfolded.

He does not know that a mummified Bach is on the table next to him. But he feels a woman mounting him. He can feel the cloth wrappings around her, the power substance over her bare breasts.

STEVEN  
Where's Ann?

RUTHAKAMON  
Ann will be part of the full awakening. We needed two, only one was sent. Iris had some requirements, green eyes, blood type. Her life essence is transfixed into me

STEVEN  
So why her?

She takes out a small can of green tempera paint and dips her hooked knife in it.

RUTHAKAMON  
We feel her power. It is dormant, we will resurrect through me. We will resurrect you, too.

She draws a mark on him, takes off his blindfold. He is about to scream at her unholy death like appearance, she holds him down, a hooked knife at his throat.

RUTHAKAMON

Join with me. Be forever.  
Be eternal.

STEVEN

No.

She turns his head to look to Bach.

RUTHAKAMON

You can be like him if you want.  
Or you can serve Your New Queen  
as I see fit.

Light laughter. Steven stains to look.

In a chair, watching them, Rush. Covered in blood.

RUTHAKAMON

Very well.

She kisses him, she bites his lip, draws blood.

Rush loses his smile.

Rush stares into blank space. He's on another planet,  
another reality plane.

RUSH

We should find a place for you  
to reflect upon your poor  
misguiding.

EXT. DAMOCLES MUSEUM - DAY

SUPER: NEW ORLEANS. LOUISIANA

A semi-truck pulls up in the parking lot. Nikos, suit and tie, casually walks to the truck as MEN unload the contents.

NIKOS

Hold it.

The men stop as they unload a Ancient Egyptian casket.  
Nikos motions the men to open it.

The men do so.

The coffin opens. Inside, a mummy and a note. Nikos takes the note. Reads it. Looks closely at the mummy.

Motions the men to close the lid. They do so and carry the coffin to the museum.

Azure steps out of the driver's side of the truck with the manifest and other paperwork.

AZURE  
Good morning, sir. You know  
where to sign.

NIKOS  
Record time.

AZURE  
You know Jared. We make a mess,  
we clean it up.

NIKOS  
There's a loose end.

AZURE  
Granger got himself a lawyer.  
Pleaded guilty by reason of  
insanity. He's not a concern.  
And even if he was, that little  
lady-

Points to the mummy being carried away.

AZURE  
-sends the message.

Nikos signs the papers.

NIKOS  
Where to now?

AZURE  
Got another delivery.

NIKOS  
Mapleton?

AZURE  
Tempe, Arizona. New site. They  
wanted the works. Scarabs,  
cobras.

NIKOS  
And one of us?

AZURE

After this? They want to be in  
The Circle, they can get their  
own.

Azure signs the forms.

INTERCUT--- CLOSE ON TRUCK DOORS

Two MEN close the truck doors, walk off. The truck drives  
away.

FADE TO BLACK.

FADE IN:

SUPER: CHAPTER 4: "ESCAPE AND CONFRONTATION"

INT. SMITHSGROVE SANITARIUM. PATIENT LOUNGE - DAY

Steven sits at a table with another patient, WILL TURNER  
(40's), dressed in the same white pajamas like every  
other patient.

TURNER

You got yourself a good lawyer,  
see? They won't touch you in  
here.

STEVEN

You told me before, Turner.

TURNER

How long you been here? Too  
long. But you know you can call  
me Will. The radio signals, they  
call me Turner. My friends call  
me Will. You got a good lawyer,  
you must be a friend, that's  
right. I got me a real good  
lawyer, uh-huh.

STEVEN

If we got good lawyers, what are  
we doing here?

TURNER

You know. Better in here than out there. Who knows what the radio company will do to you.

Like a bad laugh track in a sitcom, Turner laughs to himself as if he told a joke.

He sighs at the tail end of his outburst of joy. He notices Steven does not get his bizarre joke.

He moans at a high pitch, lets it fade, continues:

TURNER

Well, today's my day and today's Monday. Been nice knowing you, and knowing you got that good lawyer. I just can't take it in here. Out there. In here. Here.

STEVEN

You won't do it.

TURNER

If I'm lucky, I might hit them trees. I can't stand the horrors, man. What they do to people in here.

Turner takes interest in what Steven does with a napkin. Steve rolls the napkin and makes a circle with it.

STEVEN

Out there.

TURNER

You can't hear the dead coming. And if the dead leave, their silence is still in the room with you.

Turner smiles.

TURNER

A circle. The Circle. Curved, unbroken line. Has no beginning, has no end.

STEVEN

I heard it mentioned in a dream  
I had before I arrived here.  
What happened to a friend of  
mine. I don't remember it too  
much though.

TURNER

Maybe it wasn't a dream. Maybe  
they just gave you some drugs to  
make you think it was a dream.  
Maybe they gave you drugs to  
make even think it was real.

INT. SMITHSGROVE SANITARIUM. SLEEP QUARTERS - NIGHT

Steven waits in bed until the GUARDS turn out the lights.  
Steven gets up fast, and goes to the door.

He catches the doorknob and turns it, lets the door shut.  
He looks out into the hallway. No guards in sight.

Turner wakes up.

TURNER

I don't get you man. Every other  
night as soon as lights out  
you're up there, looking out.  
There ain't no way out of here.  
And why would you want out of  
here? You know what's out there.

Steven does not answer the man.

TURNER

There ain't no way out. Give it  
up.

STEVEN

There's the trees.

TURNER

Ha! The trees! I was kidding  
about that. Why would I jump?  
Not like I can sneak out some  
window, now.

STEVEN

I been planning this for almost  
a year.

TURNER  
Keep on planning.

STEVEN  
So they catch me. Where do I go?  
Right back here.

TURNER  
Right. But if "they" catch  
you...

STEVEN  
So brother, it goes like this-

He opens the door and steps out calmly. He closes the door behind him, it locks.

TURNER  
Well I'll be damned.

HALLWAY

Steven walks quickly down the hall, eyes straight ahead, arms at his sides. He walks past GUARDS who do not see him.

He lightly sweats as he approaches the end of the hallway.

Steven goes to the STAIRWAY.

EXT. SMITHSGROVE SANITARIUM. ROOFTOP - NIGHT

Steven walks along the roof, and backs up. He runs, and jumps off the roof.

TREE

He grabs onto a tree limb and shakes off leaves around him in the process.

Steven climbs down the tree as quickly as he can.

EXT. SMITHSGROVE SANITARIUM - MOMENTS LATER

Steven falls to the ground, and gets up. He looks around, and takes off his pajama shirt.

He runs to an outer fence and climbs it. Cold steel rattles as he goes up; Steven does not care if anyone hears or sees him.

He drops down in the dirt on the other side of the fence.

He gets up, and runs.

EXT. GOODWILL STORE - LATER

Steven looks inside the store through a glass window. He backs up a few feet and runs to the plate glass window.

He covers his face as he jumps.

INT. GOODWILL STORE - MOMENTS LATER

Already in a pair of jeans, Steven finds a belt. He puts it on.

He heads for the shirt rack. He isn't picky, but he gets a bit superstitious on the first two shirts on the rack: the angel of death on one and a nasty looking king cobra on the other.

He goes over to the next rack and finds a simple red sweatshirt with the Detroit Red Wings logo on the front.

As he puts on the sweatshirt, he turns around. Behind him, a decaying Ann.

As the scarab beetle crawls out of her mouth...

ANN

Find me...

The phantom fades and vanishes; Steve sees the entrance of the store. White flashing lights from a car just pulled up. Two men get out of the car, flashlights on.

Not waiting to hear the police officers to identify themselves vocally, Steven breaks, leaning over in time to pick up a pair of cowboy boots.

He finds the back door moments later.

INT. PENKO MUSEUM - LATER

A ROCK smashes through the glass door, and within seconds, Steven in sweat shirt and pants breaks in.

HALLWAY

Steven beelines to the MUMMY DISPLAY. Steven opens the coffin.

STEVEN

Detective Bach, I presume. If that's you blink twice.

The mummy stares back at him. Two eyes blink twice.

The Bach-mummy falls forward, flat on his front side and groans.

BACKROOM

Steven turns on a light and looks around on the shelves. He sees in a jar, a fungus spore, submerged in a thick blood.

Steven tears apart the shelves until he finds a syringe.

MUMMY DISPLAY

Steven takes off the lid to the jar and submerges the syringe into it. He extracts a portion of it and pokes it into the back of Bach's neck.

STEVEN

Got something else to get your spirits up.

He takes out a book of matches that bear the name of the YELLOW CANARY.

STEVEN

Look what I found.

Bach's linen wrapped arm moves out and his mummy-like hand slaps the shiny floor.

Shirtless, Rush and Azure step out into the hallway.

RUSH

(chant-like)

As for anyone who enters here  
with treachery I shall snap his  
neck like a bird. Anyone who  
disturb these, MY GOD THOTH  
shall use me to destroy them!

Rush pulls out a golden curved sword . Azure pulls out a  
.45 and aims it at Steven.

AZURE

Put them down or I'll put you  
down.

RUSH

Dear Steven! Is that you? Your  
recent residence suits you, for  
you truly must be insane to come  
in here and steal my property.

AZURE

Guy doesn't know when to quit.

RUSH

Or when to die.

Bach slowly gets up as Azure fires. Bach takes the impact  
of the bullet, his shoulder flings back.

Azure unloads the full clip in Bach, but the Bach mummy  
comes forward quickly with each step.

Soon he has Azure by the neck, he picks up Azure and  
throws him like a rag doll into a wall.

Rush swings his sword at Bach, sticks him in the chest.

RUSH

I gave you this life and now I  
take this life.

Rush withdraws his sword and raises it, as if to behead  
the Bach-mummy. Bach picks him up and throws the man into  
a glass case.

Bach stands up and yanks the sword from his body.

Ruthakamon grabs Bach and lifts him up off and throws him  
to the floor.

Steven runs up to her as if to tackle her. Ruthakamon  
swats him aside as if he were nothing.

RUTHAKAMON

If you believe that you can  
destroy a goddess, then you  
truly are insane.

Steven grabs an Ankh and lashes out at Ruthakamon with it. She slaps the Egyptian cross for life out of Steven's hand.

As she does so, her hand catches fire. She wiggles out the flames like a struck match.

STEVEN

It's either you or me. And  
considering the hell you and The  
Circle put me through-

She picks him up with one arm off the ground.

She slaps Steven in the face, catches him as he staggers back, brings him to her. Slaps him again.

Steven struggles.

She pulls him closer and kisses him fully on the mouth. Her long spider-like fingers probe into his back and draws blood.

RUTHAKAMON

You know the truth now. She was  
only in the way.

Whispers a hiss in his ear.

RUTHAKAMON

Of us.

She turns to the Bach-mummy and kisses him too.

Azure, dagger in hand, comes from behind Bach and grabs him.

Ruthakamon kisses Steven again, and puts her hands across his face. Fungus spores line Steven's left cheek and forehead.

Bach and Azure struggle.

Steven reaches down and grabs her ceremonial dagger.

RUTHAKAMON

Be still, we will be one.

Steven reaches out and gouges out her eyes. She drops him as the green eyes fall out.

She flails around, blind.

Steven feels his neck, a hand imprint still on it. He reaches down for Jared's sword and takes it.

He swings to cut her head off. She turns and catches the sword with her hand.

She bends the blade.

Ruthakamon rips the sword out of Steven's hands. It clangs loudly on the floor.

Steven picks up her dagger and throws it at her.

She turns and it misses her completely. It hits Azure in the back instead. He loses his fight with Bach, slumps down. His skin peels up like a hundred sunburns, his flesh smokes hot.

Ruthakamon is hit across the face by Bach so hard that her neck snaps a full left profile.

Bach smacks her again, the impact throws her backward.

Steven goes to where he gave Bach the injection, and he falls.

The two mummies continue to fight. Ruthakamon kicks Bach in the groin, the kick so hard it lifts Bach off his feet an inch.

She backhand slaps him to the floor.

Steven crawls to THE SYRINGE.

As the fungus spores on his face grow and blood trickles down his lip.

He grabs the syringe. Ruthakamon comes to him as he submerges the syringe in the jar and extracts what he needs. He puts it in his hand.

Ruthakamon reaches out for him, and he throws the jar right on her.

Behind her, Bach straightens the sword.

She backs off, and shakes off the glass. He rubs her hand on the blood and fungus extract on her, and sniffs her hand, as if smelling perfume.

RUTHAKAMON

Bliss.

Bach runs up and decapitates her. Her headless body wails about, as Bach slams the sword into her back and through her torso.

He pushes her forward right into the coffin, which comes down over her headless body.

Steven breathes as the fungus on his face withers away. Bach looks down on him.

The coffin MOVES to him. He looks to it, as it topples off Ruthakamon's body. The mummy stands erect as it feels around for the sword.

Her right arm snaps out of joint and pulls the sword out of her back. Once out, the headless Ruthakamon TAPS the floor with the sword.

She points the sword at Bach. She comes to him.

Steven reaches for the book of matches.

Steven lights the book of matches and throws it on her. She lights up in flames. She shrieks and swings the sword to kill Steven.

Bach stops her and throws her backward. She kicks and screams for a few moments, and is silenced.

STEVEN STOPS TO SEE THE SPECTACLE BEHIND HIM. ON THE FLOOR

A crimson scarab. It sparkles like a ruby.

He shrugs picks it up, and pockets it.

Bach strips off his linen.

BACH

They could have sent me anywhere.

STEVEN

I was looking for someone else.

BACH  
There was a list. A manifest.

STEVEN  
Your face.

Bach's face is a gaunt pale, drained of life. His skin clings barely to his skull.

BACH  
The least of my worries. How did you figure it out?

STEVEN  
I took a guess.

BACH  
A guess?

EXT. DESERT HIGHWAY - DAY

SUPER: SOMEWHERE IN ARIZONA -DAYS LATER

A rusty white van drives on the stretch of road, surrounded by desert.

I/E. WHITE VAN - MOMENTS LATER

With a map and a piece of paper with various locations: NEW ORLEANS and MAPLETON, Steven drives casually down the road.

In the backseat: a newspaper headline that reads KILLER ESCAPES MENTAL WARD and Bach, his face drained of life, with clothing that covers him nearly head to toe.

STEVEN  
Almost there. Few more states to go.

Bach watches the landscape pass by.

EXT. MAUSELEUM.

Steven steps out of the van, and crosses off 'New Orleans' on the paper.

Bach, looking like the walking dead, follows Steven.

BACH  
If she's here, we find Nikos.  
Find my cure.

STEVEN  
If she's here, she needs the  
cure too. If there is a cure.

SUPER: NEW ORLEANS

INT. MAUSOLEUM - NIGHT

Steven, and Bach break into the mauseleum.

STEVEN  
This is what the Circle is  
about. Insurance scams, re-  
animating mummies so they can  
walk off. Resurrecting their  
mistresses, queens, princesses.

BACH  
Both?

STEVEN  
Two birds with one stone. Here  
we are. Sure that manifest was  
right?

BACH  
I'm sure.

They come to a coffin and Steven slowly opens it.

STEVEN  
Then this was Ann, my  
girlfriend.

The full figured mummy rises up out of the coffin fast.  
Despite the linen around her and rotten skin it is  
clearly Ann.

She pulls Steven close to her.

Leans in, threatening.

ANN  
Undying love. Do you see?

FADE OUT

