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*Dramatic Publishing*

**"A ridiculous amount of fun."**

*—Variety*

**"Wickedly campy good time."**

*—Associated Press*

# EVIL DEAD

## THE MUSICAL™



**"Good, clean, dirty fun: hilariously bloody and bloody hilarious." —The Toronto Star**

### **Musical comedy**

Book and lyrics by George Reinblatt.

Music by Frank Cipolla, Christopher Bond,

Melissa Morris and George Reinblatt.

Music supervision by Frank Cipolla.

Additional lyrics by Christopher Bond.

Additional music by Rob Daleman.

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**"Fan-freaking-tastic."**

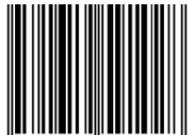
—*Ain't It Cool News*

**"A demented delight." —*NOW Magazine***

**Musical comedy. Book and lyrics by George Reinblatt. Music by Frank Cipolla, Christopher Bond, Melissa Morris and George Reinblatt. Music supervision by Frank Cipolla. Additional lyrics by Christopher Bond. Additional music by Rob Daleman. Cast: 4m., 3w., 1 either gender.** This hilarious show takes all the elements of the cult classic films *The Evil Dead*, *Evil Dead 2* and *Army of Darkness* and combines them into one of the craziest theatrical experiences of all time. Five college students go to an abandoned cabin in the woods and accidentally unleash an evil force that turns them all into demons. It's all up to Ash (a housewares employee turned demon-killing hero) and his chainsaw to save the day. Blood flies. Limbs are dismembered. Demons tell bad jokes ... and all to music. Titles like "All the Men in My Life Keep Getting Killed by Candarian Demons" will have audiences rolling in their seats. This show has fun with the horror genre, and it appeals to a wide audience. It's the only show with a "splatter zone"—a section of the audience that gets covered in fake blood. And with this combination of blood, jokes, cheesy effects and awesome musical numbers, *Evil Dead The Musical* is unlike any show you've ever seen. The show played off-Broadway, has broken records in Toronto and has had more than 200 productions mounted across the globe. "Absurdly brilliant. You won't find a better night out than at this hilarious cult musical." (*TheExaminer.com*) *Unit set, multiple settings. Approximate running time: 90 minutes. Code: E91.*

Cover: Idle Dave Productions LLC, off-Broadway, at New World Stages, New York City, featuring (l-r) (above photos) Ryan Ward and Jenna Coker, and (front) Darryl Winslow, Jenna Coker, Brandon Wardell and Jennifer Byrne.  
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Please Note: This excerpt contains strong language.

# **Evil Dead The Musical**

Book and lyrics by  
**GEORGE REINBLATT**

Music by  
**FRANK CIPOLLA, CHRISTOPHER BOND,  
MELISSA MORRIS and GEORGE REINBLATT**

Music supervision by  
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Additional lyrics by  
**CHRISTOPHER BOND**

Additional music by  
**ROB DALEMAN**



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Additional lyrics by CHRISTOPHER BOND

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All producers of the musical *must* give credit to the bookwriter and composers of the musical in all programs distributed in connection with performances of the musical and in all instances in which the title of the musical appears for purposes of advertising, publicizing or otherwise exploiting the musical and/or a production. The names of the bookwriter and composers *must* also appear on a separate line, on which no other names appear, immediately following the title, and *must* appear in size of type not less than fifty percent (50%) the size of the title type. The special credit requirements following the names of the bookwriter and composers must appear in size of type not less than 25% the size of the names of the bookwriter and composers. Specific credit must read as follows:

EVIL DEAD  
THE MUSICAL  
Book and lyrics by  
George Reinblatt  
Music by  
Frank Cipolla    Christopher Bond  
Melissa Morris    George Reinblatt  
Music supervision by  
Frank Cipolla  
Additional lyrics by  
Christopher Bond  
Additional music by  
Rob Daleman  
By special arrangement with  
Renaissance Pictures, Ltd. & Studio Canal Image SA  
Originally produced in New York by  
Jenkay LLC, Jeffrey Latimer Entertainment, Just For Laughs Live  
for  
Idle Dave Productions LLC

Biographical information on the bookwriter and composers, if included in the playbook, may be used in all programs.

*Evil Dead The Musical* first glimpsed the light of day in Toronto, where early workshop engagements played to capacity and beyond. While mainstream audiences flocked to the show, diehard *Evil Dead* fans made pilgrimages from across North America to witness the birth of a new cult hit. The popular workshop production enjoyed two sold-out runs at Toronto’s Transac Club in 2003 before heading off to Montreal in 2004 as part of the 22nd Just For Laughs Festival.

*Evil Dead The Musical* opened in New York off-Broadway produced by Jenkay LLC, Jeffrey Latimer Entertainment, Just for Laughs Live, at New World Stages on Nov. 1, 2006. The performance was directed by Christopher Bond and Hinton Battle, with sets by David Gallo, costumes by Cynthia Nordstrom, lighting by Jason Lyons, sound design by Peter Fitzgerald and Kevin Lacy, special effects and makeup design by Louis Zakarian, fight choreography by B.H. Barry, choreography by Hinton Battle, sound effects design by Michael Laird. The Production Stage Manager was Jane Pole. The cast was as follows:

LINDA .....	Jennifer Byrne
CHERYL.....	Jenna Coker
SHELLY.....	Renée Klapmeyer
ASH.....	Ryan Ward
SCOTT .....	Brandon Wardell
ED .....	Tom Walker
ANNIE .....	Renée Klapmeyer
MOOSE.....	Tom Walker
JAKE.....	Darryl Winslow
FAKE SHEMP .....	Ryan Williams
SPIRIT OF KNOWBY .....	BrandonWardell

The band consisted of:

CONDUCTOR/KEYBOARDS .....	Daniel Feyer
GUITAR/BANJO.....	Jake Schwartz
DRUMS/PERCUSSION.....	Brad “Gorilla” Carbone

# Evil Dead The Musical

## CHARACTERS

ASH (m): College student, baritone.

CHERYL (w): College student, alto.

ANNIE (w): Mid-20s, alto, also plays SHELLY.

LINDA (w): College student, soprano.

SCOTT (m): College student, tenor.

ED (m): Mid-20s, bass, also plays MOOSE.

JAKE (m): Mid-30s, baritone.

FAKE SHEMP (m): This role is basically all of the small roles in the show: Knowby, Airport Announcer, the Severed Hand, Linda's Headless Body, the Evil Force, etc. Note: This role is optional, and if the director desires, these small roles can be divided up amongst the other actors in the show.

## PRODUCTION NOTES

If the director desires the cast to be larger, doubled roles may be expanded into individual parts. See the back of the book for the additional roles available with an expanded cast.

As this show uses many pop culture references, the author periodically provides updates to the book and lyrics to keep it fresh. These approved updates are available from the publisher.

Also, please see the back of the book for notes and suggestions regarding set design.

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\*The underscored songs indicated with a letter should not be listed in a program.

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\*The underscored songs indicated with a letter should not be listed in a program.

## CASTING NOTE

If the director desires the cast to be larger, doubled roles may be expanded into individual parts and chorus roles expanded. Here are the additional roles available:

SHELLY (traditionally played by ANNIE)

MOOSE (traditionally played by ED)

KNOWBY (traditionally played by FAKE SHEMP)

AIRPORT ANNOUNCER (traditionally played by FAKE SHEMP)

LINDA'S HEADLESS BODY (traditionally played by FAKE SHEMP)

EVIL FORCE (traditionally played by FAKE SHEMP)

SEVERED HAND (traditionally played by FAKE SHEMP)

BEAVER (traditionally a puppet controlled by SCOTT)

EVIL TREES (traditionally played by ED, JAKE and FAKE SHEMP, but anyone can play them. There can also be as many Evil Trees as the director wishes)

HOUSE SPIRITS (offstage voices who sing along to "Join Us." This is best with as many voices as possible. Traditionally the full cast sings while simultaneously controlling the puppets that make up the moving contents of the cabin. Can be expanded however the director sees fit)

DEMONS IN NECRONOMICON (there can be as many additional singers/dancers as the director wishes)

CUSTOMERS IN S-MART (there can be as many as the director wishes in addition to the speaking parts of Man 1, Man 2, Man 3, Woman 1 and Possessed Woman, which can be given to anyone)

## SETTING AND STAGING

Below, we outline the major set requirements necessary for production-specific elements of the original design. Feel free to create your own design, but here are our tricks in case you need the help.

### **The Necronomicon**

The book of the dead is an important iconic image from the film. The large book of the dead has traditionally been used during the opening of the show. It is close to 3 feet tall and 2 feet wide. The cover is rigged so it can open to reveal a blank page. We then used a projection to show that page getting drawn before your eyes. The page depicts the evil passages inside.

### **The Cabin**

The fantastic thing about the cabin is that it's a character all to itself. Every piece of the cabin set serves a purpose. Most of the set pieces should come to life and become puppets that haunted our hero. Some pieces of the set come right out of the film and should definitely be there, while others are totally original to the musical.

### **Trap Door**

This is where Cheryl lives and is a part of the film and the show. Whether your venue has a built-in trap door or your set is designed so that the trap is higher off the ground or possibly against a wall, the actors must be able to descend into the unit. Chains “seal” the trap door and hold Cheryl inside; these are also important images.

## **The Kitchenette**

A bay window in the cabin reveals a kitchenette. This is a controlled area we created for various blood special effects. Against the wall is a sink and a countertop that are underneath a large window. The counter space gives us a place to put our breakable plates and glasses and any other kitchen props. Over the top of the window inside the kitchenette is a shelf, where the chainsaw resides.

In the actual wall opening that reveals the kitchenette is a large countertop. Rigged over the top of that countertop, out of sight from the audience, is a kabuki drop (that is used for the head-chopping scene shadow play at the end of ACT I).

## **Cabinet**

In front of the kitchenette is a cabinet. This essentially is a hollow box that we use at the end of ACT I for the Linda Head chainsaw scene. A large hole is cut out of the top of the cabinet so an actor's head can appear to be resting on the table. Also on the cabinet is our beaver puppet and various books that are also puppets.

## **Doorway/ Hallway**

A curtain is used to cover an opening considered to be a hallway that connects to the bedrooms. Above the opening is the evil moose puppet (in *Evil Dead 2*, it was a deer). There is some space on both sides of the opening. The space closer to the kitchenette has a single nail in it (to hang Linda's necklace in ACT I, Scene 11). On the other side of the hallway and in a few other areas of the set, framed pictures hang that later spin when they come to life.

## **The Stage Left Wall**

Here we find the door to the outside. This door also has a chain lock on it, which is used in ACT II, Scene 1 when Ash is being attacked by the Evil Trees. Above the door is a Freddy Krueger glove. Sam Raimi paid some tribute to Wes Craven by including it above the door in the work shed in *Evil Dead 2*.

Beside the door (L) is a coat rack that is rigged to fall across the door to block it (ACT I, Scene 9) to prevent Ash from escaping.

In the upstage corner of the L wall is a window covered by thin white curtains. The window is used during the opening window break (ACT I, Scene 2), and it also reveals the Ghost of Prof. Knowby (ACT II, Scene 3). Underneath the window is a chest. It was hollow and had various puppets on it, including a lamp. Just beside the chest on the floor (L) was a grate used to pump in smoke during the Necronomicon Dance (ACT II, Scene 7).

The space between the grate/chest and the door was a false wall that an actor could collapse through. This special effect is used in the fight scene after “It’s Time” (ACT II, Scene 7). Above the false wall is a gun rack where Shelly hangs the shotgun in ACT I, Scene 2).

## **The Stage Right Wall**

The small wall (R) of the kitchenette features a moving fish. The wall is also rigged to shoot blood into the audience during the fight scene (ACT II, Scene 7).

On the walls inside the kitchenette we find various things.

## Other Puppet and Set Suggestions

- a clock with hands that spin backwards at a great speed
- a fuse box that opens and shuts
- a *Lion King* poster ripped in half. In the film, there is a scene where you see a torn poster of *The Hills Have Eyes*—our campy way of paying tribute to music theatre, just as Raimi did to horror films
- a tennis racket that rotates against the wall (also where we hide the masks for Linda’s and Ash’s quick onstage turns from demon to normal)
- a globe that opens in half and sings
- you’ll need to cut off somebody’s head. We used shadow play with the actors behind a blind in the kitchen, seeing their silhouettes, using a mannequin head, and then throwing blood against the curtain. But again, it is up to you.

## NON-CABIN SCENES

Feel free to design these scenes however you want. We built three drops that we fly or track in to get us out of the cabin:

1. Happy Trees: used for the opening (“Cabin in the Woods”).
2. Spooky Trees: used for the tree attack scene and also for “Good Old Reliable Jake.”
3. S-Mart: resembles a large retail department store for the finale look.

## Opening Number – “Cabin in the Woods”

When the audience is filling the house, usually just the Necronomicon is visible onstage. During the black, you establish the cabin in the woods.

## **Car**

On the opening reveal, we should see the kids in the car. It's a late '70s yellow Oldsmobile Delta Royale. Sam Raimi made it famous by having it in almost every movie that he directed. It's an *Evil Dead* staple. It's really a wooden cutout of a car. Preferably, the car should be able to split into three pieces and to be held by actors to dance with them.

## **The Bridge**

A tiny foot bridge that really only is a few steps to cross. This bridge should be light and easily struck by pulling it off the stage. One side of the bridge is intact while the other is the "destroyed" version (ACT I, Scene 5). The joke we used on the "destroyed" bridge is that it is just two pieces of caution tape. That's it. But again, you are free to show the bridge destroyed as you see fit. This bridge represents the very large bridge that is destroyed from both *Evil Dead* and *Evil Dead 2*.

## **Exterior Woods Scenes**

In keeping with the campy feel, all of these outdoor scenes will be played downstage with drops or whatever campy fun. A safe, happy look for the opening and a spooky, eerie tree look for the other exteriors.

## **Airport Scene**

We typically played this scene in front of the main drape. Feel free to do the same or bring in a drop or a flat, whatever you like. Perhaps an airport sign would work. Make a campy choice.

## **S-Mart**

We need to transform the cabin into a giant Wal-Mart type store. This scene is wide open for design ideas. We would love to fly in a large S-mart logo. The design should also include S-mart icons such as:

- a flashy blue police light (blue light special)
- a “housewares” sign
- some American banners reminiscent of the set décor in the S-Mart scene in *Army of Darkness*.

# Evil Dead The Musical

## ACT I

### Scene 1

*(A lone spotlight comes up on a giant Necronomicon. The book opens on its own, as the text, written in blood, fills the page.)*

KNOWBY (*V.O.*). Legend has it that it was written by the Dark Ones. Necronomicon ex Mortis, roughly translated, “Book of the Dead.” The book served as a passageway to the evil worlds beyond. It was written long ago, when the seas ran red with blood. It was this blood that was used to ink the book. In the year thirteen hundred A.D., the book disappeared.

*(The book slams shut. Lights up on ASH, LINDA, SCOTT, SHELLY and CHERYL in a car.)*

### **(#1: “Cabin in the Woods”)**

ALL.

WE’RE ALL JAMMED IN THE CAR  
AND WE’RE GOING REALLY FAR  
DRIVING DEEP INTO THE TREES  
WITH HOT DOGS, CHIPS, AND CHEESE  
TO MAKE THE WEEK GO QUICKER  
WE PACKED A TON OF LIQUOR  
RYE AND TROPICANA  
WE’LL GO TOTALLY BANANAS!

ALL (*cont'd*).

SPRING BREAK VACATION IS JUST *BLING BLING*  
'CAUSE SOMETHING IN THIS MUSKY AIR MAKES US  
WANT TO SING

CABIN IN THE WOODS (OOOH)  
A CABIN IN THE WOODS (YEAH)  
WE'RE FIVE COLLEGE STUDENTS ON OUR WAY TO  
AN OLD ABANDONED CABIN IN THE WOODS  
(OOOH YEAH)

ASH. Well kids, after a three hour drive, I can officially say, we're here.

SHELLY. I don't see any cabin in the woods.

ASH. That's because it's in the woods. The woods just up there. But this is as far as the road goes. In order to get to the cabin, we have to cross this footbridge. (*Points to a small bridge.*) It is the only way to the cabin. The only way.

LINDA. Oh Ash, as much as I love working with you everyday at S-Mart, I think this vacation will be even better.

ASH. I couldn't agree more, Linda. Sometimes it's healthy for a boyfriend and girlfriend to leave their place of employment and just have some fun as a couple, in a non S-Mart related setting.

(*LINDA crosses the bridge.*)

CHERYL. Thanks for bringing me along, Ash.

ASH. Please, Cheryl. Would it be a spring break vacation if I didn't drag along my lonely sister?

(*CHERYL crosses the bridge.*)

SHELLY. Hey, Ash, thanks for letting me come on this trip.

ASH. Well, Shelly, if you were good enough for Scott to pick up drunk in a bar three days ago, then I just know you're good enough for me to spend my only holiday of the year with.

*(SHELLY crosses the bridge.)*

SCOTT. This cabin deal better get me laid.

ASH. I'm sure it will, Scotty. I'm sure it will.

SCOTT *(to the girls, while crossing bridge)*. Hey, wait for me! Shit!

ASH.

ALL MY FRIENDS ARE HERE  
FOR THE BEST SPRING BREAK OF THE YEAR  
AWAY FROM SCHOOL AND FROM S-MART  
FOR A WEEK WAY OFF THE CHARTS

LINDA.

A HOLIDAY WITH ASH  
ALL THAT I'D EVER ASK  
HE'S SO CUTE AND THIN  
AND THAT'S WHY I LOVE HIM

SCOTT.

THIS WILL BE JUST LIKE CAMP  
BUT WITH A SLUTTY TRAMP  
IN A FEW HOURS YOU WILL SEE ME  
DOING THE NASTY IN A TREE

SHELLY.

SCOTT'S LOOKING TO GET BUSY  
BUT FRESH AIR MAKES ME DIZZY  
I'M SO HIS PERFECT GIRL  
*OH LOOK, THERE GOES A SQUIRREL!*

CHERYL.

A WEEK UP IN THE WOODS OF PURE TRANQUILITY  
A CHANCE FOR ME TO REST IN A NICE FACILITY  
I CAME UP TO THIS CABIN TO READ AND SLEEP AND  
BAKE

SCOTT.

HOPE OUR HEADBOARD RATTLIN' DON'T KEEP  
YOUR PRUDE ASS AWAKE!

ALL.

CABIN IN THE WOODS (OOOH)  
A CABIN IN THE WOODS (YEAH)  
WE'RE FIVE COLLEGE STUDENTS ON OUR WAY TO  
AN OLD ABANDONED CABIN IN THE WOODS  
(OOOH YEAH)

LINDA. Hey, Ash! What's this place like anyway?

ASH. Well, it's an old place. A little run down, but it's right up  
in the mountains. And the best part is, we're staying there  
for free.

LINDA. Yeah, why are we getting this place for free?

CHERYL. What kind of landlord rents cabins for free?

SCOTT. No landlord rents cabins for free. That's why we're  
not renting it.

LINDA. What?

ASH. Yeah, I forgot to tell you girls. We're not exactly renting  
this cabin.

SCOTT. We're breaking in.

CHERYL. No!

ASH. Don't worry. No one will find out. At this time of year,  
the owners won't be there.

SHELLY. You mean, we're breaking into an empty cabin in the woods? I don't like the sounds of this.

SCOTT. What can possibly go wrong with five college students breaking into an abandoned, secluded, cabin in the woods, where no one knows where we are?

SHELLY. Well, when you put it that way!

ASH.

THIS TRIP WILL BE WACKY FUN

LINDA.

SEVEN DAYS TO SNUGGLE MY HONEY BUN

SHELLY.

*A WEEK OF DRINKING*

SCOTT.

AND PREMARITAL SEX

CHERYL.

*AND TONIGHT I'LL MAKE SOME SNACKS OUT OF  
HERSHEY BARS AND CHEX!*

ALL.

LISTEN TO US NOW AND MAKE NO MISTAKE  
WE'RE GONNA HAVE FUN 'CAUSE IT'S SPRING  
BREAK

*WE'LL POUR, WE'LL SCORE, WE'LL FALL FLAT ON  
THE FLOOR.*

WE'LL DO ALL THIS AND A WHOLE LOT MORE—IN OUR  
CABIN IN THE WOODS (OOOH)  
A CABIN IN THE WOODS (YEAH)  
WE'RE FIVE COLLEGE STUDENTS ON OUR WAY TO AN  
OLD ABANDONED CABIN IN THE WOODS (*YEAH*)

SHELLY.

*YEAH*

ASH & LINDA.

FIVE COLLEGE  
STUDENTS ON  
OUR WAY TO AN  
OLD ABANDONED

CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS

WE'RE FIVE  
COLLEGE  
STUDENTS ON  
OUR WAY TO AN  
OLD ABANDONED

CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS

WE'RE FIVE  
COLLEGE  
STUDENTS ON  
OUR WAY TO AN  
OLD ABANDONED

CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS

SCOTT & SHELLY.

WE'RE FIVE  
COLLEGE  
STUDENTS ON  
OUR WAY TO AN  
OLD ABANDONED  
CABIN IN THE  
WOODS

CABIN IN THE  
WOODS  
CABIN IN THE  
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WE'RE FIVE  
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OLD ABANDONED  
CABIN IN THE  
WOODS

CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS

WE'RE FIVE  
COLLEGE  
STUDENTS ON OUR  
WAY TO AN OLD  
ABANDONED

CHERYL.

WE'RE FIVE  
COLLEGE  
STUDENTS ON  
OUR WAY TO AN  
OLD ABANDONED  
CABIN IN THE  
WOODS

CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS

WE'RE FIVE  
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STUDENTS ON  
OUR WAY TO AN  
OLD ABANDONED  
CABIN IN THE  
WOODS

CABIN IN THE  
WOODS  
CABIN IN THE  
WOODS

ALL.

CABIN IN THE WOODS

*(Exit all.)*

## Scene 2

*(Inside the cabin. The group enters.)*

ASH. So this is our cabin in the woods. Isn't it great?

EVIL FORCE. Join us.

CHERYL. Did you hear something?

SCOTT. No.

*(SCOTT runs back to the bedrooms.)*

LINDA. Look at this place. Oh, it's fantastic, Ash.

ASH. Sure is, Linda.

SHELLY. Ohhh windows ... fancy.

*(SCOTT returns.)*

SCOTT. Wow. You should see all the bedrooms back there. They're fuckin' awesome. Me and Shelly call the one with the big bed.

SHELLY. Oh, Scotty! Good thinking.

SCOTT. Well, Shelly, when I'm with you, one of us has to be doing the thinking.

CHERYL. I feel funny about being here. What if the people who own the place come home?

ASH. They're not gonna come back. Even if they do, we'll tell them the car broke down or something like that.

LINDA. With your car, they'd believe it.

SCOTT. Stop worrying, Cheryl. Why don't you go read or something?

CHERYL. Maybe I will.

*(CHERYL pulls out Bruce Campbell's book If Chins Could Kill.)*

SCOTT *(to SHELLY)*. What's her problem?

SHELLY. I know. She thinks she's so smart just 'cause she can read.

ASH. This is the life. All the important people in my life here together. My girlfriend. My sister. My best friend. And of course you, Shelly, who I only just met. But still, I couldn't think of four other people in the world I'd rather spend my vacation with. I would very much like to make a toast for all this evening. *(Holding up a glass.)* As a Greek friend of mine once said, "Oh nis nis tu tu tarine."

LINDA. Which means?

SCOTT. Party down!

*(Suddenly, the cellar door flings open on its own.)*

ASH. What was that?

LINDA. Whatever it is, it's still down there.

CHERYL. I don't like cellars. Let's just close it up. It's probably just some animal.

SCOTT. An animal? An animal? *(Laughs.)* That is the stupidest thing I've ever heard of. Jesus Christ. What a stupid bitch.

CHERYL. Well then maybe it was the wind.

SCOTT. The wind? We're inside! I thought what you said before was stupid. But now that is the stupidest thing I've ever heard. What a stupid bitch!

LINDA. There's definitely something down there. And it probably is just some animal. Ash, remember when we had that raccoon in the basement at S-Mart?

ASH. Remember? I had to use a broom, a laundry hamper and a Swiffer just to get rid of it. But don't worry, loyal S-Mart shoppers, we removed the animal and S-Mart was once again rodent-free.

SCOTT. Well, you guys are probably right. Probably is just some animal. Here, Cheryl, why don't you go down 'n check, make sure?

CHERYL. Scotty! I'm not going down there!

SCOTT. Ha ha ha. What a stupid bitch!

ASH. Come on, Scott; let's go see what that was.

SCOTT. OK, OK ... this looks like a job for the guy with the big balls.

SHELLY. Be careful.

ASH. Back in a minute.

*(SCOTT and ASH climb down into the cellar.)*

LINDA. Hey, Ash! Scotty! You find anything? Ash. Scotty. Ash! Scott!

SHELLY. They're just kidding around ... aren't they?

CHERYL. Guys, stop screwing around. Are you OK? Say something.

LINDA. Ash!

SHELLY. Scotty?

*(SCOTT jumps up and scares everyone.)*

SCOTT. BOO!! Ha ha ha, you dumb assholes. Goddamn what a bunch of pansies.

ASH. Look at all the cool stuff we found. Help me up with it.

SCOTT *(taking items from ASH)*. Check it out. An axe, a gun.

ASH. I bet it still shoots.

SCOTT. Probably does.

*(SHELLY holds the barrel up to her face. SCOTT pulls it away.)*

SCOTT *(cont'd)*. Hey do you guys sell these at S-Mart?  
*(Holds up a dagger.)*

ASH. Ancient daggers? No.

LINDA. What else you got there, Ash?

ASH. Oh God. Look at this book.

*(ASH holds up the Necronomicon.)*

LINDA. Creepy.

SHELLY. Super creepy!

ASH. It's not even in English.

CHERYL. Guys, we shouldn't be going through this stuff. It's not ours.

SCOTT *(mockingly)*. We shouldn't be going through this stuff. It's not ours. Shut your pie hole, Cheryl! Goddamn. You're always ruining our fun. Hey look—a tape recorder. OK, shhhh ... let's see what's on it. *(Plays the tape recorder.)*

KNOWBY *(on tape)*. This is Professor Raymond Knowby, Department of Ancient History, log entry number two. I believe I have made a significant find in the Castle of Candar, having journeyed there with my daughter Annie and Associate Professor Ed Getly. It was in the rear chamber of the castle that we stumbled upon something remarkable; Necronomicon Ex Mortis, roughly translated, the "Book of the Dead." The book is bound in human flesh and inked in human blood. I brought the book to this cabin where I could study it undisturbed. It was here that I began

the translations. The book speaks of a spiritual presence; a thing of evil that roams the forests and the dark bowers of man's domain. It is through the recitation of the book's passages that this dark spirit is given license to possess the living. Included here are the phonetic pronunciations of those passages. Cunda astratta montose eargrets gutt nos veratoos canda amantos canda

CHERYL. Shut it off!

KNOWBY. Canda

CHERYL. Shut it off!

KNOWBY. Canda

CHERYL (*screaming*). Shut it off!!!

*(A tree smashes through the window. CHERYL screams and exits to the bedroom.)*

LINDA. Cheryl, don't go! It was just the wind. Scott, how could you?

*(LINDA follows CHERYL into the bedroom.)*

ASH. Scott, why did you keep playing that tape? You saw it was upsetting Cheryl. You just don't know when you're taking something too far.

SCOTT. It's just a joke! Jesus Christ. I was just screwing around.

ASH. Still, you scared her half to death.

SCOTT. So the wind blew a tree through the window. Ohhhh, scary. Geez, no one around here knows how to have any fun. Come on Shelly, lets go scare Cheryl some more by making the windows rattle in our bedroom. And when I say make the windows rattle ... I don't mean by some unstable weather pattern ... I mean we'll be having sex.