

Evil Dead: The Musical

Book and Lyrics by
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Music by
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A SAMUEL FRENCH ACTING EDITION



**SAMUEL
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MUSICAL NUMBERS

ACT I

CABIN IN THE WOODS
HOUSEWARES EMPLOYEE
IT WON'T LET US LEAVE
LOOK WHO'S EVIL NOW
WHAT THE FUCK WAS THAT
JOIN US
GOOD OLD RELIABLE JAKE
HOUSEWARES EMPLOYEE (reprise)
I'M NOT A KILLER

ACT II

I'M NOT A KILLER (reprise)
BIT PART DEMON
ALL THE MEN IN MY LIFE KEEP GETTING KILLED BY
CANDARIAN DEMONS
ODE TO AN ACCIDENTAL STABBING
DO THE NECRONOMICON
IT'S TIME
WE WILL NEVER DIE
BLEW THAT BITCH AWAY

ACT ONE

Scene One

(A lone spotlight comes up on a giant Necronomicon at the top of the stage. 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.)

SONG: 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!
SPRING BREAK VACATION IS JUST BLING BLING
CAUSE SOMETHING IN THIS MUSKY AIR MAKES US
WANT TO SING

ALL. (*cont.*)

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)

(*spoken*)

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. (*ASH 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)

(spoken)

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

ASH & LINDA.

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

SCOTT & SHELLY.

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

CHERYL.

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

ALL.

CABIN IN THE WOODS

(Exit all.)

Scene Two

(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. Okay, okay...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 okay? Say something.

LINDA. Ash!

SHELLY. Scotty?

(SCOTT jumps up and scares everyone.)

SCOTT. BOO!! Ha ha ha, you dumb assholes. God-damn 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. Hey do you guys sell these at S-Mart?

(SCOTT 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. Okay, shhhh...let's see what's on it.

(**SCOTT** *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.

SHELLY. Okay Scotty.

(SCOTT and SHELLY exit.)

Scene Three

(LINDA enters.)

ASH. Is Cheryl all right?

LINDA. Yeah, she's fine. She was just a bit freaked out by that tape.

ASH. That's my sister for you, always running scared of old audio recordings.

LINDA. Ash, I know she's been acting up a bit, but it was still very nice of you to invite your sister up this week.

ASH. Honey, you talked me into it.

LINDA. I know, but still. It was very considerate of you. You're a kind and sweet and generous person, and Cheryl's lucky to have you.

ASH. Listen; let's forget about Cheryl. We're here in this cabin. Alone. This should be time for us.

LINDA. You're right. It is pretty romantic up here.

ASH. What do you say we have some champagne, huh baby? After all, I'm a man and you're a woman... least last time I checked.

LINDA. Okay.

ASH. I have something else for you too.

(ASH gives LINDA a jewelry box. LINDA opens it to reveal a necklace.)

ASH. So what do you think kid?

LINDA. Oh Ash, I love it. Would you put it on?

ASH. Oh yeah, sure. I was going to give it to you before we came up here, but things got so hectic, this is really the first chance we've had to be alone.

LINDA. Oh Ash! It's beautiful. I really love it. I promise I'll never take it off for as long as I live. Who ever thought when I took that job at S-Mart that I would meet the man of my dreams?

ASH. Well, I never thought I'd fall in love with one of my co-workers either. Nothing about that in the S-Mart employee manual.

SONG: HOUSEWARES EMPLOYEE

ASH.

LITTLE DID I KNOW THAT DAY
WHEN I DROPPED OFF MY RESUME
AT THE LOCAL S-MART STORE
THAT ANOTHER EMPLOYEE I'D FALL FOR

LINDA.

MY JOB WAS IN THE CHECKOUT AISLE
S-MART SERVICE WITH A SMILE
I HATED WORK, IT WAS A BORE
BUT ALL THAT CHANGED WHEN YOU WALKED
THROUGH THE DOOR

ASH.

I WAS ASSIGNED TO AISLE THREE.

LINDA.

AND THAT IS WHERE YOU FELL FOR ME.

ASH.

A LOVE SO STRONG IT HAD TO BE

LINDA.

PERFECT RETAIL...

ASH & LINDA.

HARMONY

I HAVE TO ASK A QUESTION TO THE GODS ABOVE.
HOW WERE WE DEEMED WORTHY OF THIS PERFECT
LOVE?

I'LL ASK THE TREES, I'LL ASK THE SKY
I'LL ASK THE WHOLE WIDE WORLD

ASH.

HOW DID A HOUSEWARES EMPLOYEE LAND THE
PERFECT GIRL?

LINDA.

HOW DID THE PERFECT GIRL LAND A HOUSEWARES
EMPLOYEE?
I COULD BARELY FOCUS ON MY CHECKOUT LINE
YOUR POLYESTER SHIRT ALWAYS ON MY MIND
FANTASIES TOOK OVER ME
I'D FORGET TO SCAN ITEMS AND GIVE 'EM FOR FREE

ASH.

HOW COULD I CONCENTRATE ON HOUSEWARES?
WHO CARES ABOUT BLENDERS WHEN YOU'RE RIGHT
THERE
OUR ROLES REVERSED THERE IS NO DOUBT
CAUSE I WAS THE ONE WHO WAS CHECKING YOU OUT

LINDA.

I HAD A MAJOR CRUSH ON YOU

ASH.

WHEN I WAS NEAR YOU MY LOVE GREW

LINDA.

FINDING LOVE AT WORK, IT MUST HAVE BEEN FATE

ASH.

IT'S BETTER THAN MEETING ON ELIMIDATE.

ASH & LINDA.

I HAVE TO ASK A QUESTION TO THE GODS ABOVE.
HOW WERE WE DEEMED WORTHY OF THIS PERFECT
LOVE?
I'LL ASK THE TREES, I'LL ASK THE SKY
I'LL ASK THE WHOLE WIDE WORLD

ASH.

HOW DID A HOUSEWARES EMPLOYEE LAND THE
PERFECT GIRL?

LINDA.

HOW DID THE PERFECT GIRL LAND A HOUSEWARES
EMPLOYEE?

Scene Four

EVIL FORCE. Join Us! Join Us!

(CHERYL pops her head up from behind the counter.)

EVIL FORCE. Join Us! Join Us!

CHERYL. Hello?

EVIL FORCE. *(in as normal a voice as possible)* Join us!

(CHERYL knows the sound is coming from outside. She starts to head for the door, and pauses.)

CHERYL. Now mother always said that whenever you hear a strange, frightening, and potentially life-threatening ghostly chant coming from the dark woods that there's only one thing you should do... not wake the others and go investigate it alone!

(CHERYL exits.)

(Outside the cabin. CHERYL is walking through the trees [well, 3 people dressed as trees]. Every time she turns her back, the trees move behind her.)

CHERYL. Hello? Is anybody out here? All I see are these trees.

EVIL FORCE. Join Us.

CHERYL. Hello.

EVIL FORCE. Join Us.

CHERYL. I heard you. I heard you before.

EVIL FORCE. Join us!

CHERYL. I know someone is out here.

EVIL FORCE. Join Us.

(CHERYL is attacked by the trees.)

(blackout)

ASH.

STOCKING THE SHELVES
WAS ALL I THOUGHT WOULD BE
BUT FINDING MY TRUE LOVE AT S-MART
THAT MAKES THIS JOB SO GROOVY

LINDA.

I HAVE TO ASK A QUESTION

ASH & LINDA.

TO THE GODS ABOVE.
HOW WERE WE DEEMED WORTHY OF THIS PERFECT
LOVE?
I'LL ASK THE TREES, I'LL ASK THE SKY
I'LL ASK THE WHOLE WIDE WORLD

ASH.

HOW DID A HOUSEWARES EMPLOYEE LAND THE
PERFECT GIRL?

LINDA.

HOW DID THE PERFECT GIRL LAND A...

ASH & LINDA.

HOUSEWARES EMPLOYEE?

ASH. *(spoken)* Gimme some sugar baby.

(ASH and LINDA kiss and exit together. CHERYL enters, passes the couple, and heads towards the kitchen.)

Scene Five

(Inside the cabin. ASH, LINDA, SCOTT and SHELLY are eating brownies. CHERYL bangs on the door from outside.)

CHERYL. *(offstage)* Ashley! Open the door! Ashley! Ashlcy!

(ASH opens the door. CHERYL enters, beaten and bruised, with her clothes ripped to shreds.)

ASH. Cheryl?

SCOTT. What the hell happened to you?

ASH. Are you okay?

LINDA. What's wrong?

SHELLY. Her name's Cheryl right?

ASH. Cheryl, did something in the woods do this to you?

CHERYL. No! It was the woods themselves! They're alive, Ashley! The trees! They're alive.

LINDA. Ash, why don't I take her in the back room so she can lie down.

CHERYL. I'm not lying down! I want to get out of here. I want to leave this place right now. Right now Ashley!

SCOTT. Wait a minute. I sure as hell ain't leaving any place tonight.

SHELLY. Cheryl.

LINDA. Cheryl.

SCOTT. Come on Cheryl; is now really the time to be acting like a stupid bitch?

ASH. Cheryl, there's nothing out there. Trees do not attack people.

CHERYL. Ashley! Will you drive me into town or not?

ASH. What? Right now? Look, sure, sure, I'll take you into town, but just listen to what you're saying.

CHERYL. I don't care how it sounds. I wanna get out of this place right now.

ASH. Okay, maybe you could stay somewhere in town tonight. Come on let's go to the car.

(SCOTT and SHELLY groan in protest.)

ASH. Don't worry everyone, I'll get her in a motel and be back in no time. Our vacation will resume as planned momentarily.

LINDA. This is very sweet of you Ash. When you get back, I'll bake you some cookies.

ASH. Sounds like a plan. Come on Cheryl.

(ASH and CHERYL exit. As the lights begin to fade, SCOTT motions to LINDA and SHELLY for a ménage-a-trois.)

LINDA. No.

(blackout)

(Outside the cabin. ASH and CHERYL are walking through the forest.)

ASH. Don't worry; you'll be in a safe hotel in no time. And maybe then you can calm down, purchase a film on Spectravision, raid the mini-bar, steal as many little soaps and shoe horns you can fit in your bag...

CHERYL. You believe me, don't you Ashley? You believe that there's something out here.

ASH. Well it doesn't matter if I believe you. I'll take you to town, and leave it at that. We just have to cross this bridge...

(The lights come up on the bridge, covered in caution tape.)

CHERYL. The bridge!

ASH. How did this happen? It's been destroyed. There's no way out of here.

SONG: IT WON'T LET US LEAVE**CHERYL.** CAN'T YOU SEE?

WHY DON'T YOU BELIEVE?

IT WON'T LET US LEAVE,

IT WON'T LET US LEAVE.

LISTEN TO ME

WHY DO YOUR EYES DECEIVE?

FINALLY BELIEVE

IT WON'T LET US LEAVE,

IT WON'T LET US LEAVE.

*(ASH hugs CHERYL.)**(blackout)*

Scene Six

(The airport.)

AIRPORT ANNOUNCER. *(V.O.)* Flight 86A the hourly shuttle from Cairo has just landed in Terminal One. Once again, that's Flight 86A, the *hourly* shuttle from Cairo. Terminal One.

(ANNIE enters carrying luggage. ED is waiting for her.)

ANNIE. Ed!

ED. Annie! How was –

ANNIE. How was my flight? Not great. Spiderman was the in-flight movie. And yeesh! Let's just say that was poorly directed. But let me tell you about my expedition. I found the missing pages from the Book of the Dead.

ED. What condi –

ANNIE. What condition are they in? Take a look. They haven't aged a day in over three thousand years. Maybe longer.

ED. When do –

ANNIE. When do we begin the translations? Tonight. I hope everything is all set with my father. I haven't spoken with him in a week. There's no phone in the cabin. We'll take your car; it'll take us about an hour to get there.

ED. You hinted –

ANNIE. Yes. I did hint in my telegram that my father was on to something in the first part of his translations.

ED. What –

ANNIE. What was it he found in the Book of the Dead? Probably nothing. But just possibly, a doorway to another world.

ED. There –

ANNIE. Thanks for pointing that out Ed. There does appear to be a slight tear in my sleeve.

ED. You –

ANNIE. You're right. We can fix it when we get to the cabin.

ED. I –

ANNIE. Oh, I missed you too, Ed.

ED. G –

ANNIE. No, *I'm* glad we finally had this chance to talk.

(ANNIE and ED exit.)

Scene Seven

(Nighttime, in the cabin.)

(ASH is playing the tape recorder by himself in the corner. CHERYL is looking out the window with her back to the audience. LINDA is just sitting there.)

KNOWBY. *(on tape)* It's only been a few hours since I've translated and spoken aloud the first of the demon resurrection passages from the Book of the Dead. May God forgive me for what I have unleashed unto this earth. I have seen the dark shadows moving in the woods and I have no doubt that whatever I have resurrected through this book is sure to come calling...for me.

LINDA. Ash honey, why don't you stop playing around with that tape. Why don't we play a game.

ASH. In a little bit, baby.

LINDA. Okay. Scott, Shelly, you guys wanna play a game?

SCOTT *(offstage)* Coming.

(SCOTT enters zipping up his fly. SHELLY follows wiping her chin.)

SCOTT. What are we playing?

LINDA. Let's play Guess the Word.

SHELLY. How do you play that?

LINDA. Well, I'll give you some clues and you try to guess the word.

(SHELLY looks confused. LINDA pulls out a stack of game cards.)

LINDA. Okay, first word. It's big. It's green. It goes in the water.

SHELLY. Toaster.

LINDA. Close. Ummm...Blank *Dundee*. It rhymes with rockodile. Starts with a "C."

SHELLY. Coaster.

LINDA. No. No, the word was Crocodile. Okay next card. It's when you're playing football and you score it's a –

SHELLY. A rouge!

CHERYL. *(still with her back to the group)* A touchdown.

LINDA. Right, Cheryl. Okay when you eat lunch on a blanket in a park it's a...

CHERYL. Picnic.

LINDA. Okay when I go –

CHERYL. Butcher.

LINDA. Right. Okay it's a –

CHERYL. Vitamin C.

(They all look at each other strangely. LINDA goes through the cards quickly.)

CHERYL. *(continuing)* Muscle, porridge, dental floss, quintuplets, hamster.

SCOTT. She's been studying the cards. Nobody's that good at Guess the Word.

LINDA. Cheryl, is everything okay?

(horn hits [from this point on, every time someone turns into a demon, the same opening horn hits from "Look Who's Evil Now" will play])

(CHERYL turns and reveals she is a demon.)

SONG: LOOK WHO'S EVIL NOW

CHERYL.

WHY HAVE YOU DISTURBED OUR SLEEP?

AWAKENED US FROM OUR ANCIENT SLUMBER

YOU WILL DIE! NIGHTMARE IS BEFORE YOU.

LIKE OTHERS BEFORE YOU, YOU'RE GONNA TUMBLE.

CHERYL. *(cont.)*

ONE BY ONE
WE'RE GONNA TAKE YOU.
ONE BY ONE
NOTHING YOU CAN DO
ONE BY ONE
YOU'LL SURELY FALL
ONE BY ONE
WE'RE GONNA KILL YOU ALL.

NOW I'LL ASK YOU A QUESTION, NOT WHERE OR WHY
OR HOW!

BUT WHO?
LOOK WHO'S EVIL NOW!

(CHERYL collapses on the floor.)

SCOTT. What the hell happened to her? I mean I've seen games of Guess the Word bring out the worst in people, but that's fucking ridiculous.

ASH. Guys, I think that when we played that tape, some evil force must have been awakened that took over Cheryl's soul and made her a demon.

SCOTT. Thanks for the update, C.S.I. Miami. I think the rest of us figured that one out already.

LINDA. Did you see her eyes? Oh Ash, I'm scared. What's wrong with her?

ASH. I'm no doctor, but she looks sick. Let's put a blanket on her.

(ASH puts the blanket on CHERYL and just like James Brown she hops up and throws the blanket off.)

CHERYL.

WHOOAAAAAAAAAAA!!! SOCK IT TO ME, BABY!
LOOK WHO'S EVIL
LOOK WHO'S EVIL
LOOK WHO'S EVIL NOW

CHERYL. (*cont.*)

I SAID A LOOK WHO'S EVIL
 LOOK WHO'S EVIL
 LOOK WHO'S EVIL NOW

I HEARD YOU SUCKERS MOCKING ME AND CALLING ME
 A PRUDE

LETS SEE IF YOU'RE STILL LAUGHING WHEN I RIP OUT
 YOUR FALLOPIAN TUBES

I'LL TWIST YOUR FUNBAGS AND BEAT YOUR BROWN
 EYE BLUE

THEN I'LL SMASH YOUR SACK AND MAKE A TESTICLE
 FONDUE

JUST TRY AND FUCK WITH ME

I'LL SHOW YOU WHERE YOUR GRAVE IS

IF BEING EVIL'S COOL

CONSIDER ME MILES DAVIS

NOW I'LL ASK YOU A QUESTION, NOT WHERE OR WHY
 OR HOW

BUT **WHO?**

LOOK WHO'S EVIL NOW!

(*spoken*) Now I told you earlier I would take you
 all out one by one, and I'm not one to make false
 promises, so kids, let's kick it!

FIRST ASH,

I'LL WHOOP YOUR ASS

THEN SCOTT,

I'LL BUST YOUR NUT

THEN SHELLY,

I'LL SLASH YOUR BELLY

THEN LINDA,

I'LL STICK A PENCIL IN YA!

(**CHERYL** *stabs* **LINDA** *in the ankle with a pencil.*)

(*spoken*)

LINDA. My ankle! I can't walk.

ASH. Take her to the bedroom and make sure she's
 okay.

CHERYL.

YOU CAN'T STOP ME
YOU CAN'T STOP ME
YOU CAN'T STOP ME NOW

I SAY YOU CAN'T STOP ME
YOU CAN'T STOP ME
YOU CAN'T STOP ME NOW

(SCOTT and ASH grab CHERYL and throw her in the cellar. They lock it up with a chain, but there is enough slack so that she can still pop her head out.)

CHERYL. You didn't stop me. You didn't stop me. You just delayed me momentarily. Who's the stupid bitch now Scotty? Who's the stupid bitch now?

(They slam the cellar door shut.)

SCOTT. This is freaking me out, Ash.

ASH. Me too, buddy. Me too. I mean my sister just turned into a demon.

SCOTT. And a pretty fuckin' foul mouthed demon as well. Are we gonna be okay Ash?

CHERYL. *(popping up)* Dead by dawn. You'll all be dead by dawn!

(CHERYL closes cellar door.)

ASH. Uh. Yeah Scotty. We're gonna be fine. Perfectly fine. Well, we will be fine just as long as no one else in our party turns into a demon.

SHELLY. *(screams from the bedroom)* Ahhhhhhhh!

ASH. Fuck!

(horn hits)

(SHELLY enters, a demon.)

SHELLY. Look who's evil now!!!

SCOTT. Not Shelly too!

SHELLY.

OH MY GOD LIKE LOOK AT ME AND MY EVIL DEMON
 BOD
 NOW WATCH ME SHOVE THIS HIGH HEEL STRAIGHT
 UP YOUR LOVE ROD
 I'LL TEAR YOUR BODY INTO SHREDS, AND BEAT YOU
 WITH HIS BALLS
 THEN I'LL SWALLOW UP YOUR SOUL WITHOUT
 GAGGIN' AT ALL
 I'M SEXY
 I'M CUTE
 AND SO EVIL TO BOOT
 I'D KILL YOU WITH THESE GUNS, BUT I DON'T THINK
 THEY SHOOT

NOW I'LL ASK YOU A QUESTION

CHERYL. (*spoken*) Sing it!

SHELLY.

NOT WHERE OR WHY OR HOW
 BUT **WHO?**
 LOOK WHO'S EVIL NOW!

(*spoken*)

Now Scott, since you were so kind as to take me on
 this trip, I've graciously decided that you're going
 to be the first one I will take with me!

CHERYL. Do your thing girl!

SHELLY & CHERYL.

Join us
 Join us
 Join us
 Join us

SCOTT. Dude, grab the fucking gun! Shoot her! Shoot
 it!

(*As SHELLY gets closer and closer to SCOTT, ASH
 picks up the gun from the corner.*)

ASH. I can't shoot Shelly. She's a friend of ours.

SCOTT. Goddammit Ash, I picked up that skank drunk in a bar three days ago...

(ASH throws the gun to SCOTT. SCOTT shoots SHELLY, sending her flying out the cabin door.)

SONG: WHAT THE FUCK WAS THAT

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

SCOTT.

YOUR SISTER HAS TURNED INTO A ZOMBIE.

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

ASH.

YOUR GIRLFRIEND WAS A DEMON TOO.

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

SCOTT.

SHE JUST RIPPED MY PRE-RIPPED ABERCROMBIE

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

ASH.

I GOT SOME SHELLY ON MY SHOE.

ASH & SCOTT.

WHAT DARKNESS LURKS BEYOND THIS WOODEN
SANCTUM?

WHAT THE FUCK WAS THAT?

SCOTT.

DUDE, THESE HOES BEEN ZOMBIFIED!

I CANNOT STAY HERE ANYMORE. I'M GETTING OUT OF
HERE.

ASH.

NO, WE CANNOT LEAVE, LINDA'S ANKLE WON'T MAKE
IT I FEAR.

SCOTT.

I CANNOT STAY – I KILLED MY LAY! I MUST GO NOW!

ASH.

YOU CAN'T GO NOW!

SCOTT.

I MUST!

ASH.

YOU CAN'T!

SCOTT.

I MUST!

ASH.

YOU CAN'T!

SCOTT.

BITCHES OUT FOR BLOOD – I CAN'T TAKE THIS
ANYMORE.

ASH.

WE DON'T EVEN KNOW IF THERE'S A WAY BACK,
EXCEPT FOR THAT DAMN BROKEN FOOTBRIDGE!

JUST LISTEN TO ME.

LINDA CAN'T WALK.

CANNOT HIKE.

CAN'T EVEN STAND!

SCOTT.

GOTTA GO!!

RIGHT NOW!

I'LL FIND A ROAD

WHERE I'LL FLAG DOWN A VAN!

NO I WON'T!

IT'S TIME TO GO!

THEN WE'LL LEAVE HER, THAT'S OUR BRAND NEW
PLAN!!

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

SCOTT.

NOW I'LL PUT AN END TO THIS VACATION.

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

ASH.

SCOTT DON'T LEAVE ME ALL ALONE

ASH & SCOTT.

NECRONOMICON. THE BOOK OF THE DEAD.

ASH.

THE CHANT -

SCOTT.

A CURSE -

ASH.

THE CHICKS -

SCOTT.

I'M GONE!

ASH & SCOTT.

WHAT THE FUCK WAS THAT?

IT'S THE EVIL DEAD!

(SCOTT exits, slamming door.)

Scene Eight

CHERYL. (*popping up*) I can't believe you let him walk out on you like that...Scott free.

ASH. Shut up Cheryl.

CHERYL. Where's he rushing to? I guess he's *Scott's* to go.

ASH. Shut up!

CHERYL. That Scott sure made like a tree...and left.

ASH. Stop it.

CHERYL. I was looking forward to biting into his flesh. The commercials say Scott's is the softest tissue.

ASH. Oh come on, that's awful.

CHERYL. I'm awful? You're awful Ash. Look what you've done. You just killed a girl. You locked your own sister in the cellar. Your girlfriend is so hurt she can't even walk. Your best friend just abandoned you. And you, Ashley. Look at you. You're going mad.

ASH. I'm not going mad. I'm not. I'm not going mad!

CHERYL. Why don't you just accept your fate and join us Ashley. Join us!

SONG: JOIN US

CHERYL.

DON'T YOU WANNA JOIN THE CREW?
YOU'LL BE DEAD AND EVIL TOO
THE COOLEST THING TO DO
IS JOIN US

YOUR LIFE SUCKS YOU KNOW,
WORKING S-MART'S GOTTA BLOW
DON'T BE JUST A FUCKIN' SCHMO
AND JOIN US

YOU'LL BE DEAD WITH NO REMORSE
AND BE HUNG LIKE A HORSE

CHERYL. *(cont.)*

YOU CAN EVEN BANG A CORPSE
IF YOU JOIN US

IMAGINE ALL THE FUN
IF TO EVIL YOU SUCCUMB
SO JUST LAY DOWN THAT BIG GUN

(Satanically spoken) and join our dark army of evil Candarian Demons as we conquer this land, and take over each and every soul of the living!

ASH. No. No. I'm not going to join you. Never!

CHERYL. What's the problem Ash? Don't you want to look beautiful like me!

ASH. Beautiful like you? Please. I'd rather look like this moose!

(ASH points to the MOOSE HEAD on the wall. Then, all of the sudden, the MOOSE HEAD springs to life, and bites his hand.)

MOOSE. Why thank you!!

ASH. The dead moose!

MOOSE. *(laughing)* Actually I'm a Candarian Demon Moose, and I'm here to tell you about all the fun and excitement you'll experience if you take us up on our offer and join us!

(sings)

CAN'T YOU SEE WE'LL HAVE A SCREAM
EVIL'S FUNNER THAN IT SEEMS
YOU'LL PLAY ON OUR SOFTBALL TEAM
IF YOU JOIN US

(Suddenly, all of the cabin; the pictures, the books, the fridge...pretty well everything on the set – comes to life and moves with the music. They move whenever the HOUSE SPIRITS have a line.)

HOUSE SPIRITS. *(coming to life)*

JOIN US!

MOOSE.

WE'LL ALL HAVE A BALL
ORGANIZE A BIG PUB CRAWL
AND SPEND SUNDAYS AT THE MALL
IF YOU JOIN US

HOUSE SPIRITS. (*coming to life*)

JOIN US!

CHERYL.

YOU CAN SPEAK OUR EVIL SLANG
EVEN GROW SOME EVIL FANGS
YOU'LL SCORE SOME EVIL TANG
IF YOU JOIN US

MOOSE.

BEING EVIL IS DIVINE
YOU'LL BE DEAD BUT SO REFINED
PARTY LIKE IT'S NINETY NINE

(*Satanically spoken*) If you join our dark forces as we
enslave all mankind, chew on their tiny brains and
bathe in their hot bubbling blood!!!

ASH. AAHH! All of you shut up! Especially you, Moose.
Shut up!

CHERYL. Someone hasn't been watching the Discovery
Channel. Everyone knows once Moose get sing-
ing, they never shut up.

MOOSE. We never shut up.

ASH. That's it! I'm getting Linda and we are getting
out of this place!

(*All of the doors and windows in the cabin slam
shut*)

CHERYL & MOOSE.

YOU CAN TRY AND TAKE A STAND
BUT WE HAVE GOT YOUR HAND

ASH. (*spoken*) What are you talking about?

CHERYL & MOOSE.

IT'S NOT QUITE WHAT WE PLANNED
BUT NOW WE'VE GOT YOUR HAND.

ASH. (*spoken*) Why do you keep saying that?

CHERYL & MOOSE.

WE'VE GOT YOUR HAND,
YES IT'S TRUE WE'VE GOT YOUR HAND,
YES WE FINALLY GOT YOUR HAND
TO JOIN US

(*The stuffed BEAVER on the counter springs to life.*)

BEAVER. Ha ha!

ASH. What? You've got my hand to join you? No you don't, you bastards. Why do you keep saying you got my hand to join you, huh? Why do you keep saying that?

(*ASH looks to his hand that was bitten by the MOOSE earlier. And much to ASH's surprise, his own hand turns evil and strangles him.*)

CHERYL. (*childishly*) We've got your hand! We've got your hand!

ASH. You bastards! You dirty bastards! Give me back my hand! Give me back my haaaaand!!

(*ASH and his hand get into an elaborate fight. The contents of the cabin start moving non-stop. After a long battle, ASH leads his hand to the kitchen where he grabs a chainsaw.*)

ASH. Who's laughing now, eh? Who's laughing now?

(*ASH uses his mouth to pull the cord and start the chainsaw. He takes the chainsaw to his own hand as blood gushes into his face.*)

(*blackout*)

Scene Nine

(The woods. ANNIE and ED are walking, lost. JAKE is just standing there.)

ANNIE. It should be right around here, Ed.

ED. Mayb –

ANNIE. You're right. Maybe we should ask for directions. *(to JAKE)* Excuse me. Excuse me, strange man wandering through the woods alone. Is this the road to the Knowby cabin?

JAKE. Firstly I wasn't supposed to be wandering these woods alone. I was supposed to be with my lovely wife Bobbie Jo. But I figured what with that Cheryl girl getting attacked by the trees and all; Bobbie Jo would have appeared a bit useless and redundant.

ANNIE. What did you say?

JAKE. Nothing.

ANNIE. Well getting back on topic, is this the road to the Knowby cabin?

JAKE. That's right. And you ain't going there. *(to ED)* You neither.

ED. *(giving up without a fight)* Okay –

ANNIE. And why not?

(JAKE lights a match, which ridiculously lights the other half of the stage, revealing the destroyed bridge.)

JAKE. The bridge is out.

ED. *(quitting)* Seems –

ANNIE. Ed's right. There must be another way in. There's got to be another road or something.

JAKE. Sure as hell ain't no road. *(to ED)* Why the hell do you want to go up there for anyway? Huh?

ED. *(about to tell him)* Well –

ANNIE. That's none of your business.

JAKE. Hey! I just remembered. Why, yeah...that's right.
There is a trail. You could follow me. But it'll cost
ya.

ANNIE. How much?

JAKE. Forty fi- Hundred buck.

(ED makes for his wallet to gladly pay.)

ED. Here –

ANNIE. You're right Ed. How do we know if this guy's
even reliable?

JAKE. *(to ED)* Reliable! Why you no good city-slicking,
over-cologned, v-neck sweater-wearing son of a
gun, with your flappin' lips and pompous-ass atti-
tude! How do you know if I'm reliable?

SONG: GOOD OLD RELIABLE JAKE

JAKE.

WHO'S THE WORLD'S MOST RELIABLE HUMAN BEING?

WHO'S THE ONE FOLKS CALL FOR HELP WITH
EVERYTHING?

WHO'S THE ONE MAN YOU CAN COUNT ON WHEN
YOUR LIFE IS AT STAKE?

IT'S GOOD OLD RELIABLE JAKE

WHO CAN HELP YOU WHEN YOU'VE LOST YOUR KEYS?

OR WHEN YOU NEED DOUBLE BYPASS SURGERY?

WHO CAN BE YOUR PARTNER IN A TWO-MAN LUGE?

AND WHO CAN SNEAK A DEAD HOOKER OUT YOUR
HOTEL ROOM?

WHO'S EVERY SENIOR CITIZEN'S FAVOURITE MIME?

AND WHO CAN PASS COURVOISIER LIKE BUSTA
RHYMEZ?

WHO WAS THE INSPIRATION FOR THE SHAMROCK
SHAKE?

IT'S GOOD OLD RELIABLE JAKE

WHO INVENTED THE FORMULA FOR CRAZY GLUE?

AND WHO'S NAILED ALL THE CHICKS ON THE VIEW?

JAKE. *(cont.)*

WHO WAS THE LAST MAN TO WALK ON THE MOON?
AND WHO WON THEIR FOURTH OSCAR FOR
DIRECTING PLATOON?

WHO'S THE POINT GUARD FOR THE MEMPHIS
GRIZZLES?

AND WHO COINED THE PHRASE "FOR SHIZZLE MY
NIZZLE"?

IT WAS ME CAN'T YOU SEE, I AIN'T NO FAKE
I'M GOOD OLD RELIABLE JAKE

(to ANNIE.) DO YOU BELIEVE I CAN GET YOU DOWN
THE PATH?

ANNIE.

I BELIEVE

JAKE.

(to ED.) AND DO YOU BELIEVE I CAN GET YOU TO THE
CABIN?

ANNIE *(running in front of ED)*

I BELIEVE

JAKE.

YOU NEED A GUIDE TO GET YOU THROUGH THEM
WOODS

AND I KNOW THAT TRAIL AND I KNOWS IT GOOD.
YOU CAN TRUST IN ME THERE'S NO MISTAKE
I'M GOOD OLD RELIABLE JAKE

YOU CAN TRUST IN ME THERE'S NO MISTAKE
I'M GOOD OLD RELIABLE JAKE

ANNIE. Really Ed? After all that, you still don't think
he's reliable?

JAKE. Goddammit!!! Now you no good city slickers
follow me. I'll take you to that dang cabin.

(blackout)

Scene Ten

(We return to the cabin to find ASH duct-taping his stub. His severed hand is on the mantle.)

ASH. Hand, we've had some good times together. I never thought it would end like this.

(ASH turns away. As soon as his back is turned, the hand pops up and runs across the countertop. ASH turns back thinking something is different but can't figure out what it is.)

ASH. Like I was saying hand, you got me through more Friday nights than I'd ever like to admit.

(The hand gives a masturbation movement...and this time ASH sees it.)

ASH. Damn you hand!

(ASH tries to hit the hand and instead painfully bangs his stump. The hand runs off.)

CHERYL. *(popping up)* You're tougher than I thought Ash. Gotta hand it to you brother.

ASH. Shut up.

CHERYL. Let's hear it for the boy. Let's give the boy a hand.

ASH. Stop it.

CHERYL. What's your favourite animal at the zoo? The handa bear?

ASH. Enough!

CHERYL. Okay, then...who's your favourite cast member on *Who's the Boss?* Tony Hand-za?

ASH. Tony Hand-za. That doesn't even make sense!

(ASH jumps on the cellar door, closing it. SCOTT barges in the cabin door bloodied.)

SCOTT. Ash! Ash!

ASH. Oh my God!

SCOTT. Help me!

ASH. Scotty.

SCOTT. Dude, where's your hand?

ASH. Don't worry about it. Scotty! You're going to be okay. You're going to be just fine. You'll see. What happened to you?

SCOTT. Ash. It's not going to let us leave. We're all going to die here!

ASH. No, we're not going to die.

SCOTT. We're all going to die. All of us!

ASH. No, we're not going to die! We're gonna get out of here. Now, the sun will be up in a few hours or so and we can all get out of here together. You, me, Linda, Shelly. Hmm...well...not Shelly, you shot her through the door. Now listen to me Scotty. Is there a way around the bridge? Scotty! Listen to me please for God's Sake! Scott!! Is there a way around the bridge?

SCOTT. There's a way. A trail. But the trees, Ash. They know. Don't you see Ash? They're alive! It won't let us leave. Ash...death is a bitch. A stupid bitch!

(SCOTT *dies.*)

ASH. Scotty. Scott! NOOOOO!

CHERYL. (*popping up*) Ash, in all that commotion, it looks like I accidentally scratched your favorite Ray Parker Jr. album!

ASH. NOOOOOOOO!

(CHERYL *closes cellar door*)

MOOSE. (*springing to life*) And by the way Ash. I wasn't going to mention it earlier, but your pants look like they have a pretty nasty mustard stain on them. And if I know mustard stains like I think I do, that ain't coming out.

ASH. NOOOOOOOOOO! What else can go wrong today?

(*horn hits*)

(LINDA enters, a demon.)

LINDA. Look who's evil now!

ASH. NOOOOOO!

CHERYL. (*popping up*) We've got your girlfriend! We've got your girlfriend!

ASH. Shut up will you? Shut up! (*in disbelief*) No, not you Linda. Linda. Linda!

(ASH shakes LINDA. It doesn't faze her. LINDA starts laughing maniacally.)

ASH. Linda, come back. Come back.

(SCOTT springs back to life and hops to his feet. A few of his guts are sticking out of his stomach.)

SCOTT. Ash! Kill her! Kill her dude! She's fuckin' evil.

(SCOTT dies again.)

CHERYL. Kill her if you can, loverboy.

ASH. Now, forgive me Linda. I guess I gotta do what I gotta do.

(ASH draws the gun on possessed LINDA and she returns to normal.)

LINDA. Please don't Ash. I'm fine now.

SONG: HOUSEWARES EMPLOYEE (reprise)

LINDA.

I HAVE TO ASK A QUESTION TO THE GODS ABOVE

ASH.

HOW CAN THIS BE REAL?

LINDA.

HOW WERE WE DEEMED WORTHY OF THIS PERFECT
LOVE?

I'LL ASK THE TREES. I'LL ASK THE SKY. I'LL ASK THE
WHOLE WIDE WORLD

ASH.

A LOVE SO TRUE AND PURE
A LOVE TO LAST FOR SURE

LINDA.

HOW DID A HOUSEWARES EMPLOYEE LAND THE
PERFECT GIRL?

LINDA & ASH.

HOW DID THE PERFECT GIRL LAND A HOUSEWARES
EMPLOYEE

ASH. I love you, Linda.

LINDA. Please, Ash...please don't hurt me. You swore –
you swore that we'd always be together. I love you.

ASH. No, I won't. I won't. I promise. I love you, too,
Linda.

*(From beneath the closed cellar door, we hear
CHERYL'S normal, non-demon voice...)*

CHERYL. Ashley. Ashley, help me. I'm all right now,
Ashley.

ASH. Cheryl?

CHERYL. Unlock this chain and let me out.

ASH. Cheryl?

*(SCOTT springs back to life with even more guts
hanging out of him.)*

SCOTT. Don't do it dude. She's still a demon. Both of
those bitches are. *(noticing his guts)* Shit.

(SCOTT dies again.)

ASH. Sorry, Scotty. That is still my sister down there.
I'm afraid I'm going to have to ignore your dying
wish and open that cellar door.

*(As ASH approaches the cellar, the possessed CHERYL
pops up and tries to grab him but misses.)*

SCOTT. *(springing back to life)* DUDE! I TOLD YOU SO!
(looking at more guts) Fuck. *(dies again)*

CHERYL. *(mockingly)* I'm all right now Ashley! Come
unlock this chain and let me out! Ha ha ha! Dumb
ass! *(CHERYL closes cellar door)*

ASH. Ah you bastards! Why are you torturing me like this? Why?

(horn hits)

(LINDA is once again... a demon.)

LINDA. Look who's still evil now!

ASH. Nooo!

(LINDA jumps on ASH's back, attacking him.)

LINDA. We're going to get you. We're going to get you. Not another peep. Time to go to sleep. We-ah ha ha ha ha ha ha!

(ASH drags possessed LINDA into the kitchen. A blind in the kitchen comes down so that the audience can only see the actors in silhouette. In the silhouette, LINDA is replaced by a mannequin. ASH grabs the axe, and holds it up to her.)

LINDA. Your lover is mine and now she burns in Hell!

SCOTT. *(jumps up again)* Dude! Chop off her head. And this time fuckin' listen to me cause I'm really fuckin' dying. *(dies again)*

ASH. I'm sorry Linda, I've got to do this. I've got to chop off your head.

LINDA. We're gonna get you. We're gonna –

(ASH chops off her head. He exits the kitchen holding a mannequin version of LINDA's head in one hand, the necklace in the other.)

ASH. I gotta admit Linda, this isn't the type of head I was expecting from you this weekend *(hanging her necklace on the wall)* I guess you won't be needing this anymore.

LINDA. Not much need for a necklace when you don't have a neck.

ASH. You're still alive?

LINDA. Alive and biting!

ASH. My hand. You're biting my only good hand.
Owww! I said for you to die already. Don't make
me axe you again.

*(ASH wrestles with the head biting his hand. Finally
he puts it on the countertop, where LINDA's real
head replaces the mannequin head.)*

ASH. You're going down. Chainsaw.

LINDA. Useless. It's useless.

*(LINDA's headless body [a large guy who looks noth-
ing like her] runs in with the chainsaw.)*

LINDA. My body will get you. My body! I always told you
I had a killer body.

*(The body chases ASH with the chainsaw. ASH
jumps over SCOTT – the body tries to follow, but
trips on SCOTT and falls to the ground.)*

ASH. Now it's time to die, you old hag.

LINDA. You found me beautiful once.

ASH. Honey, you got real ugly.

(ASH shoots the body, killing it.)

*(ASH turns his attention to LINDA's head [which is
still very much alive]).*

SONG: I'M NOT A KILLER

ASH.

I'M NOT A KILLER
I'M AN S-MART EMPLOYEE
AND TO KILL A CO-WORKER
IS AGAINST COMPANY POLICY
BUT YOU TRIED TO KILL ME
SO NOW I MUST SAY GOODBYE
I'M SORRY LINDA
BUT NOW YOU MUST DIE.

*(ASH takes the chainsaw to her head as he sings.
Blood spatters everywhere.)*

DIE DIE DIE DIE DIE DIE DIE DIE DIE DIE DIE DIE

OH, DIE. OH, DIE.

(ANNIE, ED and JAKE enter.)

ANNIE. Daddy, I'm home.

ASH. This isn't as bad as it looks.

(curtain)

End of Act One

ACT TWO

Scene One

(In a scene identical to the previous one, ASH is chopping LINDA's head with the chainsaw. But unlike the end of the last act, LINDA's real head is replaced by a mannequin head and the bodies in the corner are not there anymore.)

SONG: I'M NOT A KILLER (*reprise*)

ASH.

DIE DIE DIE DIE DIE DIE DIE DIE DIE DIE DIE DIE
OH DIE, OH DIE

(ANNIE, ED and JAKE enter.)

ANNIE. Daddy, I'm home.

ASH. This isn't as bad as it looks.

JAKE. How in the fuck could this not be as bad as it looks?

ASH. Well sure, there's one bloody dismembered head. But at least there's not a huge pile of bodies in the corner anymore.

ANNIE. Oh my God! Where is my father?

(ED goes for ASH.)

ED. What did –

(ANNIE cuts him off and lunges at ASH instead.)

ANNIE. What did you do to him? Where the hell is he? Oh, and now you've ripped my shirt sleeve. *(ANNIE rips off a part of her sleeve.)* You heathen. *(to JAKE.)* Get this murderous bastard out of my father's cabin!

JAKE. Will do.

ASH. Wait a minute, Chief. Let's talk about this.

(JAKE knocks out ASH with one punch.)

ASH. *(half unconscious)* Wait. Please don't. The trees.
Wait. Please. The trees.

ANNIE. I hope you rot out there.

(They throw ASH out the door and put a chain on it.)

ANNIE. Daddy? Daddy? Oh my god. Daddy? My father isn't here. But these are his things. Where can he be?

(ANNIE plays the tape.)

KNOWBY. *(on tape)* It's only been a few hours since I've translated and spoken aloud the first of the demon resurrection passages from the Book of the Dead.

ANNIE. *(to ED)* Shhh...Listen up. This is my father's voice.

KNOWBY. *(on tape)* Now I fear that Candarian Demons have overtaken these grounds. May God forgive me for what I have unleashed unto this earth.

ANNIE. Candarian demons?

ASH. Wahhhhhhhhhhh!

(ASH slams on the window trying to get back in. Tree branches are visibly hitting him.)

JAKE. What the hell is that?

ANNIE. Something's out there with him!

ASH. Ah! Ah! Let me in! The trees! They're alive! The trees are alive!

JAKE. The trees are alive!

ANNIE. Well of course the trees are alive Jake, they are autotrophic organisms. But this is no time for a science lesson...

(The branches keep pounding ASH in the face.)

ASH. Let me in. Help me please!

ANNIE. Let him in.

JAKE. It's a trick, I know it!

ANNIE. Let him in.

(ANNIE opens the door, ASH runs in, wrestles with the trees a bit more, and shuts the door behind him.)

ASH. *(out of breath)* All right, no one goes out that door tonight. Also, whatever you do, don't go near the cellar.

ED. The cella –

(ED walks over to the cellar door. CHERYL pops up and bites him. ED falls in pain.)

CHERYL. I'll get you Ash. I'm like a literal Hulk Hogan. I'll get you brother!

ASH. Shut up!

CHERYL. We're like that Columbia House Ten CDs for a Penny Club. Sooner or later you'll join us!

ASH. Shut up!

CHERYL. I'm like Dom Deluise at an all you can eat fish house – I'll swallow your soul.

ASH. Shut up!

CHERYL. It'll be like you were killed by some guy whose first name happens to be Don – you'll be Dead by Dawn!!!!

ASH. That's it!

(ASH slams the cellar door shut again.)

JAKE. What in the good goddamn is going on around here?

ASH. It's an old tale. You've probably heard it a hundred times. Boy and his friends go on a week long vacation in the woods. Three friends turn into Candarian demons. One friend is killed by a forest

ASH. (*cont.*) of evil trees. Two demons are killed by their boyfriends respectively, while one stays in the cellar trying to kill everything in sight. Like I said, pretty standard stuff.

ANNIE. And do all these demons only speak in bad puns?

ASH. No, as far as I can tell she's the only one who does that.

ANNIE. Yet she's the only one you let live?

ASH. Yeah – sorry about that.

ANNIE. (*overly dramatic*) The question now is...how do we stop this?

ASH. I have no idea.

JAKE. Well that's goddamn great.

ANNIE. My father would know how to stop it.

ASH. Well honey, your daddy ain't here. So the only thing we can do is stay put and ride this out 'til dawn.

JAKE. That's a shitty idea. I ain't staying in this shitty shithole 'til morning. I'm going. I'm going to get on that there trail –

ASH. Nobody's going out that door, not till daylight.

JAKE. Now you listen to me –

ASH. No, you listen to me.

JAKE. No, if one of us is going to be doing the listening...it's you...listening to me.

ASH. No, no, no! When it comes to listening...

Scene Two

(horn hits)

(ED hops to his feet, a demon.)

ED. Look who's –

ANNIE. Oh my god – Look who's evil now!

ED. Fuck!

JAKE. Goddammit! Run for your lives.

(ANNIE and JAKE scream and run for the door.)

ANNIE. Ash, run.

ASH. I don't think so.

ANNIE. You're not scared?

ASH. Not at all. You see, whenever you encounter a flock of deadites, you have to realize there is a hierarchy about the whole thing.

ED. Grrrrr!

ASH. Simmer down there, buddy. There's the big time demons who pose a serious threat and then there's what I like to call 'bit part demons'.

ANNIE. 'Bit part demons'?

ASH. Yes, yes. Bonafide extras. Nothing special about them. They pretty much wait around for you to kill them. They'd never kill a guy like me...the main man...the hero, if you will. It's just not how these stories tend to go. And that's who you are buddy, a bit part demon. So excuse me for not being scared.

CHERYL. *(popping up)* And I'm not one to agree with the living. But Ash is right. You are a bit player in this whole thing. You'd never kill a guy like him. Never.

(CHERYL closes cellar door.)

ASH. Right. You see?

ANNIE. That's not fair. He's not a bit part demon.

ASH. Come on. He hasn't even spoken more than three words all night. We don't even know his name.

ANNIE. His name is –

ED. It's Ed. Well, Evil Ed now. And you don't have to defend me Annie – they're right. They're completely right...

SONG: BIT PART DEMON

(As the song begins, the lights come down and a lone spotlight illuminates on ED. But the spotlight's placement is just a bit off so that the light is barely missing ED's face)

ED.

I'M THAT GUY YOU SEE
IN EVERY HORROR FLICK,

(ED notices he is out of the light, and dejectedly moves over so that he can finally be seen)

YOU WOULDN'T REMEMBER ME
I COME AND GO TOO QUICK.

YOU WOULDN'T KNOW MY NAME
I HARDLY EVER SPEAK A LINE;
IF THE HERO KILLS A HUNDRED DEMONS,
I'D BE THE FORGETTABLE NUMBER THIRTY NINE.

CAUSE I'M A BIT PART DEMON
A SMALL TIME MISFIT;
I SAY YOU'LL BE DEAD BY DAWN;
BUT I DON'T REALLY MEAN IT.

I'M A THREAT TO NO ONE,
THE OTHER DEADITES MAKE FUN
OF ME –
EVIL EDDY,
THE BIT PART DEMON.

ANNIE. *(spoken)* But don't you see, Ed. We've been listening to you talk for the past two minutes. You've said a whole lot just now...just you. You're not a bit part demon anymore. You're a lead player. A star.

ED. *(spoken)* You're right! *(sings)*

NOW I SEE

THAT THIS TREND HAS BEEN DISRUPTED

I'VE SAID MORE THAN FIVE WORDS

WITHOUT BEING INTERRUPTED

I'M A BIT PART NO MORE

MY CHARACTER'S HAD A SWING

NOW IT'S TIME FOR THIS DEMON

TO SING, SING, SING

(Out of nowhere, ED grabs a top hat and cane.)

I.....

(Before he can rock out – ED is shot dead by ASH. He falls on the side of the stage and remains there for the rest of the show.)

ASH. Now you'll have a bit part in hell.

Scene Three

ANNIE. Ed! Oh Ed! Ed! (*wailing*) ED!

ASH. Are you *still* mourning over that half-wit? Get over it, woman.

ANNIE. My boyfriend just died three seconds ago.

ASH. I know. It's time to move on with your life. That's why –

ANNIE. But he was –

ASH. Hey, don't interrupt me.

ANNIE. But he –

ASH. I said don't interrupt me. Listen baby, I'm not some preppy boy toy monkey boy you can just push around, see. I killed that guy already.

ANNIE. How can you be so heartless? So bad?

ASH. Good...bad...I'm the guy with the gun.

ANNIE. I still don't know what you're even doing here in this cabin!

ASH. I could ask you the same question.

ANNIE. It's my family's cabin.

ASH. Did I ask?

ANNIE. Are all men from Michigan such loud-mouthed braggarts?

ASH. Nope. Just me baby...Just me.

(*JAKE is ignoring this argument, staring out the window.*)

JAKE. That's funny.

ASH. What?

JAKE. That trail we came in here on. It just ain't there no more. It's like the woods just swallowed her up.

ASH. How many times do I have to tell you? Those woods have a mind of their own. They're evil. That's why we can't go out there. Not 'til dawn.

ANNIE. Listen to him, Jake.

JAKE. What the...you mean you believe this psycho and his hoo ha jibber jabber?

ANNIE. Sure, he might have broken into my property, killed my boyfriend, and possibly killed my father...but for some reason, I trust him.

JAKE. *(under his breath)* Oh for fuck's sake!

(SFX: Crickets.)

ANNIE. It's so quiet.

(SFX: Loud, crazy sounds.)

JAKE. What in the blue hell was that?

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

ANNIE. That's exactly what I think every time I hear a weird noise.

JAKE. It came from over there.

ASH. We'll all go together.

JAKE. Hell no, you're the curious one.

(ASH heads toward the noise.)

ANNIE. Hey. I'll go with you.

(ANNIE joins ASH. JAKE follows behind, not wanting to be alone. They look around and see nothing.)

JAKE. Shit, I told you there weren't nothing out there no how.

(All of the sudden, the SPIRIT OF KNOWBY appears. [Of course this spirit is really just a guy with a flashlight under his chin.])

JAKE. Holy Mother o' Mercy. It's a ghost.

ANNIE. It's my dad.

ASH. It's a ghost dad!

ANNIE. Daddy!

SPIRIT OF KNOWBY. Annie. There is a dark spirit here that wants to destroy you. Your salvation lies there. In the pages of the book. Recite the passages. Dispel the evil. Save my soul. And your own lives!

(The SPIRIT OF KNOWBY disappears.)

Scene Four

ASH. That was weird.

ANNIE. My father...he's...he's dead.

ASH. Yeah, sure seems that way.

ANNIE. He's dead. Gone. He's...he's...I can't believe this is happening again. I just can't believe this is happening again.

ASH. What's happening again?

ANNIE. Well if you insist on prying. Lately, I've been noticing somewhat of a trend in my life, and every time I think it's about to go away, it creeps in again.

ASH. What could possibly be wrong?

ANNIE. Well, all the men in my life keep getting killed by Candarian demons.

ASH. What was that?

ANNIE. I said...

SONG: ALL THE MEN IN MY LIFE KEEP GETTING KILLED BY CANDARIAN DEMONS

ANNIE.

ALL THE MEN IN MY LIFE
KEEP GETTING KILLED BY CANDARIAN DEMONS.

ASH. (*spoken*) All the men in your life keep getting killed by Candarian demons?

ANNIE.

FIRST THERE WAS ED
A REALLY NICE GUY
DIDN'T TALK TOO MUCH
BUT I DIDN'T MIND

I WAS ALL SET
TO MARRY HIM
BUT BEFORE WE COULD CONSUMMATE
ED WAS KILLED
BY A CANDARIAN DEMON

ASH & JAKE.

CANDARIAN DEMON, CANDARIAN DEMON, CANDARIAN
DEMON

ANNIE.

THEN IT WAS DADDY

ASH & JAKE.

DADDY

ANNIE.

WHO I COULD COUNT ON

ASH & JAKE.

AH-OOO

ANNIE.

HE LOVED TO READ THE NECRONOMICON

ASH & JAKE.

BOOK OF THE DEAD

ANNIE.

HE ALSO ENJOYED

ASH & JAKE.

AH-OOO

ANNIE.

PLAYING BOARD GAMES

ASH & JAKE.

GOOD FAMILY FUN

ANNIE.

BUT HE CAN'T SINK MY BATTLESHIP NOW
CAUSE DAD WAS KILLED
BY A CANDARIAN DEMON

ASH & JAKE.

CANDARIAN DEMON, CANDARIAN DEMON, CANDARIAN
DEMON

ANNIE.

THEY SAY LOVE IS CRUEL,
AND I BELIEVE THEM
MY HEART'S ALWAYS BROH-HOHO-KEN
CAUSE THE MEN IN MY LIFE
KEEP GETTING KILLED BY CANDARIAN DEMONS

(spoken)

ANNIE. Why?

JAKE. I don't know.

ASH. Annie, baby I know it seems bad now. It always does. But I think you're exaggerating a touch, sugar bee. I mean sure your father and fiancé were killed by Candarian Demons, but that's only two men, isn't it? I mean there's no way that ALL of the men in your life could have been killed by Candarian demons.

ANNIE. Oh no? *(sings)*

IT WAS HIGH SCHOOL

ASH & JAKE.

HIGH SCHOOL

ANNIE.

SENIOR PROM

ASH & JAKE.

OH YEAH

ANNIE.

GOING WITH MY STEADY

HOWIE BRAHM

ASH & JAKE.

HOWIE BRAHM

ANNIE.

A PERFECT NIGHT

ASH & JAKE.

HOWIE BRAHM?

ANNIE.

LIKE I ALWAYS DREAMED

ASH & JAKE.

LITTLE GIRL'S DREAM

ANNIE.

BUT WHEN *STAIRWAY TO HEAVEN* BEGAN

HOWE WAS KILLED BY

ASH & JAKE.

DAMN

ANNIE.

A CANDARIAN DEMON

ASH & JAKE.

CANDARIAN DEMON, CANDARIAN DEMON, CANDARIAN
DEMON

ANNIE.

ALL MY COLLEGE BOYFRIENDS, AND MY ONE-NIGHT
STANDS
MY MALE CO-WORKERS, AND PLATONIC GAY FRIENDS
EVERY DATE I GO ON ENDS IN DEMON BLOODSHED
AND NOW THAT I'VE MET YOU TWO GUYS, I KNOW
YOU'LL SOON BE DEAD

ASH & JAKE. (*spoken*) What the fuck?

ANNIE.

THEY SAY LOVE IS CRUEL,
AND I BELIEVE THEM
MY HEART'S ALWAYS BROH-HOHO-KEN
CAUSE THE MEN IN MY LIFE
AND I MEAN ALL THE MEN IN MY LIFE
EVERY SINGLE MAN IN MY LIFE
KEEPS GETTING KILLED
BY CANDARIAN DEMONS.

ASH & JAKE.

CANDARIAN DEMONS

Scene Five

ANNIE. Don't you think it's a bit inappropriate to be touching me "there" right now?

ASH. Baby, I ain't touching nothing.

(ASH holds up his hand. ANNIE looks to JAKE. He holds up his hands to show her it's not him. ANNIE turns to reveal that the severed hand is grabbing her ass.)

ASH. Goddammit, my hand again.

(ASH grabs the hand and tosses it. It appears on the ledge, gives the finger, and runs off.)

ANNIE. Eww. Gross. Who knows where that hand has been?

ASH. Well, luckily, I do know where that hand has been...but it's still pretty gross.

JAKE. That's it! I'm getting outta here. And with all this weird shit going on, I ain't going alone; you two are coming with me.

ASH. If you're talking about going back out in those woods you can forget it. You heard the ghost. Annie's got to translate those passages.

JAKE. Goddammit.

ANNIE. Okay, as far as I can decipher there are two separate passages. One to manifest the evil forces in the flesh, and another to transport them through a rift in time and space.

ASH. It sure is lucky you not only showed up with these pages imperative for our survival, but that you also know the lost language required to translate them as well.

ANNIE. Well Ash, if it's any consolation, I think we're pretty lucky you're here to shoot things for us. I guess together we make a pretty good –

(With every word, ASH and ANNIE inch closer and closer to each other. But before they get too close...

JAKE shoots the gun in the air.)

JAKE. That's right, lovebirds! I'm running the show now. And guess what? We're going to go out there in them woods and head home. And I told you I wasn't going alone.

ASH. You idiot. Those woods mutilated my sister, killed my best friend, and with your own eyes you saw them brutally attack me. Why do you keep insisting on going out there?

JAKE. I got no time for your common sense. We're getting the hell out of here, all of us.

ANNIE. Don't you understand? With these pages, at least we have a chance.

JAKE. Bunch of mumbo jumbo bullshit. These pages don't mean squat.

(JAKE grabs the pages from ANNIE and throws them in the cellar.)

ANNIE. Now that was just stupid.

JAKE. Besides, now you city slickers ain't got no choice. Now move! Move.

ASH. Look. You're nuts.

JAKE. I said move!

ANNIE. No, you stupid fool.

JAKE. I'll blow your fucking head off. I'm your leader now.

ASH. Well hello Mr. Fancy Pants. I got news for you pal; you ain't leadin' but two things right now. Jack and shit...and Jack left town.

JAKE. Oh really?

(JAKE hits ASH with the butt of the gun, knocking him to the floor.)

ANNIE. Now what did you do that for?

(ANNIE grabs JAKE, he shoves her away.)

ANNIE. And look, now I have another rip in my outfit.

(ANNIE rips more of her outfit off.)

JAKE. Boo hoo. Guess you and this jackass will just have to go down to Old Navy and buy yourself a new one.

(horn hits)

(ASH pops up, a demon.)

ASH. Look who's evil now!

JAKE. Shit!

(ASH grabs JAKE and drags him outside. ANNIE puts the chain on the door. ASH reaches through the door trying to grab her, but he can't break through the extremely weak door chain.)

ASH. Join us!

(ANNIE slams the door on him. The door begins to slam open, but the chain is preventing it from opening fully. It is unclear who is slamming open the door.)

ANNIE. You wont get me, Ash! You'll never get me, Ash!

(ANNIE sees the dagger, picks it up, unlocks the chain, and stabs through the open door.)

ANNIE. Take that...

(JAKE walks in the door with a dagger in his stomach. As it turns out, ANNIE accidentally stabbed him.)

SONG: ODE TO AN ACCIDENTAL STABBING

JAKE.

GODDAMN YOU WOMAN
YOU FUCKING STABBED ME
GODDAMN YOU WOMAN
DO I LOOK LIKE A FUCKING ZOMBIE?

ANNIE.

IT WAS A MISTAKE
WHAT CAN I DO TO PROVE I AM SORRY?

JAKE.

WELL, IN THE FUTURE I'D APPRECIATE IT IF YOU
COULD

(yelling) Not fucking stab me!

(sings)

GODDAMN YOU WOMAN
YOU'VE REALLY GOT ME PISSED
GODDAMN YOU WOMAN
THIS HURTS LIKE A SON OF A BITCH

ANNIE.

I DIDN'T MEAN TO HURT YOU
OR MAKE YOU BLEED
I'LL MAKE YOU FEEL BETTER
WOULD YOU LIKE SOME PEPCID A.C.?

JAKE.

WOMAN LOOK WHAT YOU'VE DONE
I'M BLEEDING ALL OVER THE FUCKING ROOM

ANNIE.

THEN TAKE THIS CLOTH *(ripping off a big piece of her
clothing)*
AND APPLY PRESSURE TO YOUR WOUND

JAKE.

BITCH, GET ME SOMEWHERE SAFE
THAT THING'S STILL OUT THERE IN THEM TREES

ANNIE.

NO ONE CAN HURT YOU HERE
*(ANNIE leads JAKE to the other side of the cabin,
and puts him down right beside the cellar door)*

CHERYL.

(popping out of cellar) WELL, NO ONE BUT ME!
(talking) Come here big boy!

JAKE.

GODDAMN YOU WOMAN!

(JAKE is dragged into the cellar. The cellar door slams for the big finish of this number.)

ANNIE. Jake...

(The cellar door flies open, and blood shoots out of it, completely covering ANNIE. The cellar slams shut again.)

(Evil ASH bursts back into the cabin.)

ANNIE. Please Ash – no! Please. No.

(ASH stalks towards ANNIE, but before he can get to her, a very small spotlight illuminates on Linda's necklace on the wall. ASH is drawn to it.)

SONG: HOUSEWARES EMPLOYEE *(piano reprise)*

(ASH returns to his original human state.)

ASH. *(weeping)* Oh, Linda!

(ANNIE picks up the axe and swings it at ASH, barely missing.)

ASH. No! No wait! Listen to me! I'm all right now. That thing is gone!

(She swings again, barely missing. ASH grabs the axe from her.)

ASH. Dammit! I said I was all right! Are you listening to me? Do you hear what I'm saying? I'm alright! I'm alright. Seeing my girlfriend's necklace made me alright.

ANNIE. But your girlfriend wore that necklace and she was still a Candarian demon.

ASH. I know, it seems a touch inconsistent. But trust me. I'm alright.

ANNIE. Okay, maybe you are. But for how long? If we're going to beat this thing, we need those pages.

Scene Six

(The cellar swings open. CHERYL pops up...holding the pages.)

CHERYL. These pages? You need these pages? I'll kill you before you ever get your hands on them. I'll kill you Ash. I'll kill you.

ASH. Cheryl. I'm getting sick of you trying to kill me. *(ASH picks up the gun)* See this? This is my boomstick! It's a twelve gauge double barreled Remington, S-Mart's top-of-the-line. You can find this in the sporting goods department. That's right – this sweet baby was made in Grand Rapids Michigan. Retail for about a hundred and nine ninety five. It's got a walnut stock, cobalt blue steel and a hair trigger. That's right. Shop Smart. Shop S-mart. Ya got that?!

CHERYL. I'll swallow your soul.

ASH. Swallow this.

(ASH shoots CHERYL and she crumbles. But CHERYL's hand, still clutching the pages, remains sticking out of the cellar. ASH pulls the pages from her hand, kicks her lifeless body into the cellar, and slams the cellar door shut, as triumphant music swells.)

Scene Seven

(ANNIE tries to run to him, but as she tries to move, her skirt gets stuck in the door.)

ANNIE. My skirt is stuck. Oh screw it.

(She forces herself through; ripping a ridiculous portion of her clothing and miraculously leaving her in a perfectly-cut, very-revealing outfit)

(They go in for the kiss...but ANNIE hesitates)

ANNIE. Are you sure this appropriate? I mean my boyfriend just died twenty minutes ago. And your girlfriend died only about ten minutes before that.

ASH. We can't grieve forever.

ANNIE. You're right.

(They go in for a kiss, but again, ANNIE pulls back.)

ANNIE. Ash, wait. I think it's time we read the passages from the pages I found.

ASH. Of course.

(In his disappointment, ASH phallically un-cocks his gun to the sound of a slide whistle.)

ASH. *(continuing)* Dispel this evil once and for all.

ANNIE. Okay, there are two separate passages. Recitation of the first passage will make the dark spirit manifest itself in the flesh.

ASH. Why the hell would we want to do that?

ANNIE. Because we have to. But be warned, once awakened the evil will conduct a ceremonial war ritual to honour the Necronomicon.

ASH. A ceremonial war ritual from hell...not looking forward to that. That's going to be hellish...guaranteed.

ANNIE. After the ritual is complete, recitation of the second passage will create a kind of rift in time and space that we will try and force the evil back through. But Ash, if anything happens to go awry during the reading of these passages, we have to be prepared...That's why you'll need this.

(ANNIE hands him the chainsaw. He attaches it to his stump to a triumphant fanfare.)

ASH. Groovy!

ANNIE. Okay...here goes. "Nos veratos alamemnon conda."

(The cabin becomes dark as all of the previous characters return in their demon form [including SCOTT, who is not only now evil, but somehow the leader of the DEMONS as well]).

SCOTT. Conda....Conda....

SONG: DO THE NECRONOMICON

CHERYL.

NOW WE HONOR THE NECRONOMICON

CHERYL, LINDA.

NOW WE HONOR THE NECRONOMICON

CHERYL, LINDA, ED.

NOW WE HONOR THE NECRONOMICON

CHERYL, LINDA, ED, JAKE.

NOW WE HONOR THE NECRONOMICON

SCOTT.

NOW WE HONOR THE NECRONOMICON WITH OUR
VERY OWN SPECIAL DANCE

ASH. *(spoken)* How the hell do demons do their very own special dance?

SCOTT.

IN HELL WE DANCE OUR OWN SPECIAL WAY
LETS SHOW 'EM HOW WE DANCE WHILE OUR BODIES
DECAY

LINDA.

DO WE BOUNCE LIKE BACKSTREET?

SCOTT.

NOT WITHOUT A HEARTBEAT

JAKE.

DO WE GRIND LIKE MICHAEL BIVINS?

SCOTT.

BEL BIV DEVOE BE FOR THE LIVING.

CHERYL.

DO WE WHOOMP LIKE TAG TEAM?

SCOTT.

NOT WITHOUT A BLOODSTREAM

ED.

LET'S MACARENA LIKE THAT GROUP DID.

SCOTT.

NO – THAT'S JUST STUPID

DEMONS.

DEADITES ALWAYS LIKE TO GET THEIR FREAK ON
AND WHEN WE GET TOGETHER WE DO THE
NECRONOMICON

DO THE NECRONOMICON

DO THE NECRONOMICON

COME ON COME ON AND DO THE NECRONOMICON

SCOTT.

YOU GOTTA FOLLOW THE MOVES RIGHT TO THE
LETTER

IT'S JUST LIKE THE TIME WARP
ONLY BETTER

DEMONS.

FIRST WE JUMP
THEN WE SINK DOWN
THEN WE GET BACK UP
AND LASSO ALL AROUND

THEN WE SPIN
CLAP OUR HANDS

DEMONS. (*cont.*)

AND TAKE A BRIEF MOMENT
TO ACKNOWLEDGE THE BAND

DO THE ROBOT
AND THE SPRINKLER
AND FINISH IT OFF WITH
OUR BEST HENRY WINKLER (AAAY)

DEADITES ALWAYS LIKE TO GET THEIR FREAK ON
AND WHEN WE GET TOGETHER WE DO THE
NECRONOMICON

DO THE NECRONOMICON
DO THE NECRONOMICON
COME ON COME ON AND DO THE NECRONOMICON

LINDA.

CAN WE KILL THESE SUCKAS YET?

SCOTT.

JUST WAIT A LITTLE BIT

JAKE.

CAN WE BEAT 'EM WITH A SHOE?

SCOTT.

NOT TIL WE'RE DONE THE TUNE

CHERYL.

CAN WE MUTILATE THESE FOOLS?

SCOTT.

NO, FOLLOW THE RULES

ED.

I SAY WE ATTACK

SCOTT.

WHAT ARE YOU, ON CRACK?
AFTER OUR DANCE WE'LL ATTACK OUR OLD FRIENDS
BUT BEFORE WE DO THAT LET'S NECRONOMICON
AGAIN

DEMONS.

FIRST WE JUMP
THEN WE SINK DOWN

DEMONS. *(cont.)*

THEN WE GET BACK UP
AND LASSO ALL AROUND

THEN WE SPIN
CLAP OUR HANDS
AND TAKE A BRIEF MOMENT
TO ACKNOWLEDGE THE BAND

DO THE ROBOT
AND THE SPRINKLER
AND FINISH IT OFF WITH
OUR BEST HENRY WINKLER (AAAY)

DEADITES ALWAYS LIKE TO GET THEIR FREAK ON
AND WHEN WE GET TOGETHER WE DO THE
NECRONOMICON
DO THE NECRONOMICON
DO THE NECRONOMICON

ASH. How do we stop this horrible dance? I can't take another bad Henry Winkler impersonation. *(to DEMONS)* That's your BEST Henry Winkler?

ANNIE. I only completed the first of the passages and that was to make the evil a thing of the flesh! They're dancing now, but soon they'll attack and take over all of mankind.

ASH. Then finish it! Quick!

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

ASH. Well start reciting it! Now! Finish the passages! Get rid of it!

ANNIE. Conda nostrat- AHHHHHHH!

(The severed hand stabs ANNIE with the dagger.)

ASH. No!!! My hand again. Damn you hand.

ANNIE. I'm dying Ash.

ASH. No Annie, don't die. I can't destroy this evil without you.

ANNIE. You can Ash. You can. It's time for you to stand on your own. It's time for you to fight. It's time...

(ANNIE dies in his arms.)

SONG: IT'S TIME

ASH.

IT'S TIME,
TO FULFILL MY PURPOSE
IN LIFE
WE ARE BORN WITH A DESTINY

IT'S TIME
TO ACCEPT MY CALLING
TO GO
ON A RAVENOUS DEMON KILLING SPREE!

IT'S TIME TO FINALLY TAKE A STAND
FIGHT WITH MY STUMP AND MY GOOD HAND
STOP TALKING TRASH
AND KICK SOME DEMON ASS
IT IS TIME

SCOTT. *(spoken)* Oh its time Ash, but not for what you think...

DEMONS.

IT'S TIME FOR YOU, ASH TO DIE
IT'S TIME FOR US, ZOMBIES TO RISE
IT'S TIME FOR YOU TO SAY GOODBYE
IT TIME FOR...

ASH.

OH, IT'S TIME
TIME TO HURT DEMON FEELINGS
INSIDE
THESE HERE WALLS, THERE CAN BE ONLY ONE

IT'S TIME
TO INCREASE DEMON BLEEDING
TONIGHT
YOU WILL DIE BY THE SAW OR THE GUN

ASH. (*cont.*)

TIME TO HARASS
TIME TO WHOOP SOME ASS
TIME TO KILL DEMONS EN MASSE
OH IT'S TIME

DEMONS.

TIME TO FIGHT.
TIME TO BRAWL
TIME TO KILL.
TIME TO MAUL.
KICK YOU SQUARE IN THE BALLS.

IT'S TIME TO RIP YOU TO TATTERS
TIME TO MAKE YOUR BLOOD SPLATTER
THROUGH THE SHED
JOIN THE EVIL DEAD
IT IS TIME

ASH.

YOU KNOW THAT I'M RIGHT!
I'M NOT DYING TONIGHT, IT'S A HOLIDAY!
WHEN I'M IN DESPAIR
I ADJUST MY HAIR AND MAKE EVIL PAY
AT THE EDGE OF THE NIGHT,
THERE'S NOT A DEADITE I CAN'T HANDLE!

DEMONS.

HANDLE!

ASH.

WHEN DANGER CALLS,
YOU MUST HAVE THE BALLS OF AN OX, OR A BEAR, OR
ANY LARGE MAMMAL!

DEMONS.

ANY LARGE MAMMAL! YEAH!!

IT'S TIME FOR YOU, ASH TO DIE
IT'S TIME FOR US, ZOMBIES TO RISE
IT'S TIME FOR YOU TO SAY GOODBYE
IT TIME FOR...OH, IT'S TIME

ASH.

IS THAT SO?
I THINK NO!
ALRIGHT, LET'S GO!
OH, IT'S TIME!!!

(ASH goes on the attack, individually killing each of the DEMONS in a variety of methods, each bloodier than the last. There's so much blood in this fight it even shoots onto the audience.)

(After ASH has killed them all, he is triumphant... until suddenly, all of the DEMONS who ASH just killed come back to life.)

ASH. What? It can't be. You're coming back to life? No. I killed you. I killed you all. You're dead.

SONG: WE WILL NEVER DIE

DEMONS.

YOU MUST REALIZE
WE WILL NEVER DIE
WE'RE ALREADY DEAD

WE'VE DIED TWICE BEFORE
BUT WE'RE BACK FOR MORE
YOU CAN'T STOP THE DEAD

YOU CAN'T KILL THE KILLED AND YOU CAN'T PASS ON
THE PASSED
NOW WE'LL TAKE THAT CHAINSAW AND WE'LL SHOVE
IT UP YOUR...

ANNIE. *(springing to life)* ASH!!!!!!

(ANNIE's scream brings the music to a screeching halt.)

ASH. Annie, you've sprung back to life. Seems to be happening a lot around here lately. Finish reciting the passages Annie. Send these demons back to hell!

ANNIE. Conda Conda Nosperoto ...DEMONTO!!!!!!

(ANNIE dies. But her reading of the passages successfully opens the rift in time and space, and all of the DEMONS get sucked through the cabin door.)

ASH. You did it kid. You did it!!!! Annie! *(realizing she's dead)* Annie! Annie! No!!!!

(blackout)

Scene Eight

ASH. (V.O.) So with her dying breath, Annie read the passages, sent the Candarian demons back to hell, and together we finally put a stop to this unspeakable evil.

(The curtain opens to reveal ASH is now at S-Mart surrounded by random CUSTOMERS [the previous actors in bad wigs and mustaches].)

ASH. And that, loyal S-Mart customers is how I saved all of mankind.

MAN 1 (JAKE). And after saving all of mankind you came directly to work here at S-Mart?

ASH. No, I didn't come directly to work here at S-Mart. There was a brief period where I was sent back to Medieval Times and the people worshiped me as their king...but that's another story.

WOMAN 1 (LINDA). Wait, if Annie died in the middle of reading the passages, are you sure she said all the necessary words to dispel the evil correctly?

ASH. Well maybe she didn't say every single tiny little syllable, no. But basically she said them yeah... basically.

MAN 2 (SCOTT). Well all I can say is...wow...that story... is the biggest crock of shit I've ever heard in my life.

(They all start cracking up.)

MAN 3 (ED). I come here to buy some carpet and rug shampoo and I gotta listen to this crap.

MAN 1 (JAKE). I say we ignore this asshole and get back to our savings.

CUSTOMERS. Yeah.

(The CUSTOMERS go back to their shopping.

WOMAN 1 (LINDA) approaches ASH)

WOMAN 1 (LINDA). You know that story about how you saving the earth from demons?

ASH. Yeah?

WOMAN 1 (LINDA). I...ah...think it's kinda cute.

ASH. Oh yeah?

(horn hits)

(A random customer in the background, POSSESSED WOMAN (ANNIE) turns around and is a demon.)

POSSESSED WOMAN (ANNIE). Look who's evil now!

MAN 2 (SCOTT). Holy fuck!

(The CUSTOMERS freak out.)

(ASH grabs a gun off the shelf [still with the price tag hanging from it] and shoots it in the air.)

ASH. Lady, I'm afraid I'm gonna have to ask you to leave the store.

POSSESSED WOMAN (ANNIE). Who the hell are you?

ASH. Name's Ash...housewares.

POSSESSED WOMAN (ANNIE). I'll swallow your soul.

ASH. Come get some.

(ASH shoots the POSSESSED WOMAN three times, killing her, and sending her flying offstage.)

ASH. So do you screwheads believe I can save you from Candarian demons now?

(At this time, the actress playing the POSSESSED WOMAN (ANNIE) will change her wig and outfit as fast as she can. Whenever possible, she will return to the stage mid-song as a completely different (non-evil) random customer for the big final number...)

SONG: BLEW THAT BITCH AWAY**SCOTT.**

WELL WE THOUGHT THAT YOU WERE FUCKING WITH
US

JAKE.

WE THOUGHT YOU WERE A LYING PRICK

CHERYL.

ALL THAT JIVE ABOUT YOU KILLING DEMONS

ED.

IT JUST SOUNDED LIKE BULLSHIT

SCOTT.

BUT APPARENTLY YOU WEREN'T TALKING SMACK

CHERYL.

CAUSE WE SAW THAT EVIL CHICK

LINDA.

SHE WAS GOING TO EAT US

JAKE.

AND SEVERELY BEAT US

SCOTT.

TIL YOU SHOT HER IN THE TITS

JAKE.

THAT'S RIGHT YOU SAVED US

CUSTOMERS.

YOU SAVED OUR LIVES

CHERYL.

YOU SAVED ME, AND MY BABY AND THESE GINSU
KNIVES

CUSTOMERS.

YOU SAVED US ALL

ED.

YOU'RE THE BADDEST MOTHERFUCKER IN THIS
WHOLE STRIP MALL

CUSTOMERS.

WE THOUGHT YOU WERE A PHONY ON SOME MAD
TIRADE

CUSTOMERS. (*cont.*)

BUT NOW WE SEE THAT YOU'RE A HERO AND YOU
SAVED THE DAY
BECAUSE YOU BLEW THAT BITCH AWAY ASH!

ASH.

WELL I TOLD YOU I COULD KILL THESE DEMONS
AND NONE OF YOU BELIEVED ME

CUSTOMERS.

NO NO NO YEAH

ASH.

THAT'S WHY YOU'RE MERELY CUSTOMERS
WHILE I'M THE S-MART EMPLOYEE

CUSTOMERS.

YEAH YEAH YEAH OH YEAH

ASH.

CAUSE I KILL WHAT LOOKS EVEN SLIGHTLY EVIL
WHO KNOWS WHO THE NEXT VICTIM WILL BE

CUSTOMERS.

NOT ME

ASH.

CAUSE I SHOOT

CUSTOMERS.

SHOOT

ASH.

AND KILL

CUSTOMERS.

KILL

ASH.

AND SAW

CUSTOMERS.

UNTIL

ASH.

WE NEED A CLEANUP ON AISLE THREE

CUSTOMERS.

YOU ARE THE MAN

ASH.

I BITCH SLAP EVIL WITH MY ONE GOOD HAND

CUSTOMERS.

YOU'RE OUR HERO

ASH.

I SHAKE DOWN DEADITES LIKE THEY OWE ME DOUGH
I SAW THAT DEMON TRYING TO RUIN YOUR SHOPPING
DAY

CUSTOMERS.

SHOPPING DAY

ASH.

SO I GRABBED MY TWELVE GAUGE AND I BLEW HER
AWAY

CUSTOMERS.

BLEW THAT BITCH AWAY

JAKE.

THAT'S RIGHT YOU BLEW

CUSTOMERS.

BLEW THAT BITCH AWAY

JAKE.

YOU BLEW THAT BITCH AWAY

CUSTOMERS.

BLEW THAT BITCH AWAY

JAKE.

YOU BLEW HER TO SMITHEREENS

CUSTOMERS.

BLEW THAT BITCH AWAY

JAKE.

YOU BLEW HER LIKE A DRUNK TEEN

CUSTOMERS.

BLEW THAT BITCH AWAY

CUSTOMERS & JAKE.

BLEW THAT BITCH AWAY
WE USED TO FUCKIN' HATE YOU AND YOUR LYING
WAYS

BUT NOW WE'VE CHANGED OUR MINDS AND THINK
YOU'RE OKAY

(As everyone sings, ASH rips off his S-Mart uniform revealing the outfit he has been wearing all show. He puts the chainsaw on his stub.)

CUSTOMERS.

BECAUSE YOU BLEW THAT BITCH AWAY
BLEW THAT BITCH AWAY
YEAH!

(ASH grabs WOMAN 1 (LINDA) and passionately kisses her as the lights go down)

The End