

"GREEN MAN"

Written by

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FADE IN:

INT. ABANDONED CHURCH ATTIC - NIGHT

INTERTITLE - "1961"

BASKET-CASE GIRL (15) has her bedroom in the attic of a church on the outskirts of town (abandoned only in the present). She is in a nightgown, seated on a wooden stool in front of a mirror propped on a desk.

She cuts her hair short and styles it like a boy.

BASKET-CASE GIRL

They won't recognize us like this.

She pulls out a boy's school uniform that was hidden under her bed and puts it on.

She checks in the mirror to be sure the costume is effective.

BASKET-CASE GIRL

Now we just have to make it over to the school without anyone seeing us.

She turns off a small lamp beside the mirror on the desk.

CUT.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

The church is located a few dozen meters from a boarding schoolhouse (abandoned only in the present). There are no other buildings in sight, however, a road splits the church and schoolhouse.

The basket-case girl emerges from a side door of the church and carefully moves toward the schoolhouse while stalking the shadows for cover.

A trio of adults are patrolling the area with flashlights, but the basket-case girl avoids their detection while hidden behind a bush beside the church.

She continues across the road once the adults have passed and she makes it into the schoolhouse undetected.

The trio of patrolling adults includes PASTOR WILLIS (40s), MATRON DANVERS (50s), and NURSE RICKETTS (30s). Willis is the basket-case girl's father, and his home is at the back section of the church.

WILLIS

You said they would be out tonight,
Matron.

DANVERS

How am I to know the precise comings
and goings of children? Do I séance
with Saint Nicholas?

WILLIS

Hold your tongue, woman.

The trio each have a flashlight to light their way. Ricketts stops and holds her flashlight up to light a dark patch at the back of the schoolhouse.

RICKETTS

Quiet! I heard footsteps.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

The trio move to the back of the schoolhouse. They poke around the back of the schoolhouse checking in bushes and behind trees.

RICKETTS

There!

Willis drops his flashlight and takes off after two silhouettes moving through the shadows of the church.

Danvers and Ricketts wait at the back of the schoolhouse. Willis returns holding two teenagers by their ears and pulling them forward violently against their will.

WILLIS

God bless you, Matron. You were right.

Matron Danvers purses her lips smugly.

Pastor Willis tosses the two teens at the feet of Danvers, and she shines her flashlight on them. The teens block their eyes to shield against the light. Danvers lowers the flashlight and in the darkness of night the faces of the teens are obscured by shadows.

One of the teens is the basket-case girl, but Willis and his partners are unable to identify her given her disguise. They mistake her as one of the male students boarded at the schoolhouse.

DANVERS

Well, well, well... Not the brightest of our students, are we?

RICKETTS

Quite the pair.

Willis is rolling up his sleeves.

WILLIS

Indeed they are. But, this boarding school is not some vile bordello for the clandestine tryst of Godless heathens.

Willis strikes the teenage boy (YOUNG KYLE, 15) that is with the basket-case girl. The boy lies on the ground and won't move. The pastor reaches down and examines an interesting wood crucifix necklace the boy is wearing. The pastor rips off the crucifix in anger.

The pastor removes his belt, and the beating continues for the boy with a series of kicks from Willis.

Danvers pushes the basket-case girl forward.

DANVERS

Don't forget this one, Father.

Willis turns his attention to the basket-case girl and approaches her slowly while wrapping his belt around his knuckles.

WILLIS

Yes... a willful boy. And a sinner.

Willis picks up the basket-case girl by the throat and carries her over to an old oak tree behind the group. There is a wood block beside the tree and a pile of chopped logs.

WILLIS

Ladies, hold him in place for his righteous judgment.

Willis picks up the axe and runs his finger against the sharpened edge to test that it is not dull. He slices his thumb on the axe.

Danvers and Ricketts are on either side of the basket-case girl. They hold her by the outstretched arm and keep her back pressed against the tree.

Willis approaches the basket-case girl and uses the blood on his thumb to mark a cross on her forehead. The basket-case girl is in a state of pure terror with wild eyes and quivering lips.

WILLIS

Leviticus 20:13 - if man lies with man, it is detestable. They must be put to death; their blood will be on their own heads.

Willis puts his index finger on the blood cross marking.

WILLIS

...their own heads.

Willis pulls back the axe and chops off the basket-case girl's left arm at the elbow. She refuses to cry out in pain but closes her eyes and the pain shows across her face.

Danvers and Ricketts are wild-eyed and focused on the heinous act and the basket-case girl's reaction to it. Willis continues with three more swings of the axe although it is unclear at first what he has done.

Danvers and Ricketts step away. Ricketts vomits in a nearby bush.

DANVERS

Nurse, a little decorum please.

The basket-case girl's body has been quartered and she is propped against the tree bleeding to death onto the roots. The basket-case girl no longer has arms or legs (also, the way her apparition form will appear in the present).

Willis is still standing tall and proud. He approaches the basket-case girl and kneels in front of her. He lifts her chin and then his eyes bulge out of his head as he realizes he has murdered his own daughter.

WILLIS

... Catherine...?

Willis drops the axe and kneels forward with his head in his hands. He rocks back and forth in anguished horror.

ECU - BLOOD ACROSS TREE ROOTS

The blood of the basket-case girl seeps into the roots of the old oak tree.

FADE OUT.

FADE IN:

EXT. RURAL HIGHWAY - DAY

INTERTITLE - "PRESENT DAY"

ECU - BULL'S DINER SIGN

A sign posting for a roadside diner features an anthropomorphic bull eating steak and loving it. Suddenly, a ball of pink paint hits the bull in the forehead.

INT. BEN'S CAR - DAY

BILL, BEN, AND JEFF (all early 20s) are driving down a rural highway with Ben at the wheel. Jeff is in the backseat.

Bill leans back in the passenger's side window. He has a paintball gun and seems proud of hitting the bull in the forehead accurately. Jeff signals for the gun and Bill passes it back to him.

JEFF

Fuck dude, I'd kill to have your ability.

BILL

Put in the work. Stop playing games.

Jeff rolls his eyes. Bill has an athletic build, whereas Jeff is overweight.

JEFF

Call of Duty isn't a game. Call of Duty is life.

BEN

He's kind of right you know.

BILL

It's just a game.

JEFF

More like twenty games. It's a legacy. It's my childhood.

BILL

That's a sad admission.

Ben takes off his stylish glasses and wipes his tired eyes before putting the glasses back on.

BEN

Speaking of games, I'm nodding off, so, let's play something.

Jeff puts down the paintball gun.

JEFF

Oh, I've got one! Real movies, but if they were porno titles.

Bill and Ben look at each other puzzled, yet amused.

BEN
Ok, go. Jeff, you start.

JEFF
Reservoir Dongs.

The friends laugh.

BEN
Oh I've got one - Sex Toy Story.
Bill?

BILL
Ah, give me a minute.

JEFF
Raiders of the Loose Ass.

Everyone laughs.

BILL
Ok, I've got one - Citizen Came.

Ben laughs but Jeff shakes his head.

JEFF
Too old dude.

BEN
Well, GILF porn then.

BILL
"GILF"?

JEFF
Grandma's I'd like to...

BILL
(interrupting)
Ok, stop.

Ben shrugs his shoulders.

BEN
Keep going.

BILL
The Bigamist Lebowski

Ben laughs and Jeff nods his head.

JEFF
No, that is a good one.
(pause)
Donnie Darkhole.

Ben and Bill shake their heads in disgust.

BILL
Come on man... that's some gay ass
shit right there.

JEFF
Bill, you're a homophobe.

Bill makes a face in protest.

BILL
No. I'm not. But, honestly...

BEN
(interrupting)
The Filth Element.

Jeff shakes his head.

JEFF
Nah, we're done with that game.

BEN
We need to stop at that diner then.
Grab a red bull or something.

BILL
Ben, you want me to drive?

BEN
I'm good. Just needs to get my
caffs on... my caffeine.

EXT. RURAL HIGHWAY - DAY

ECU - SIGN POSTING "SILENT GREENS 10| MANPOTON 40| EVERTINE
DAM 90"

INT. BEN'S CAR - DAY

Bill is looking at his cellphone. Jeff starts rubbing Ben's
shoulders.

BEN
That's not helping.

JEFF
Alright, I'll do "Yo Mama" jokes
then.

BILL
Can you not? They aren't funny.

JEFF
They're hilarious.
(pause)
Yo mama's teeth so yellow... they
auditioned to be on the Simpsons.

BILL
Boo... that show's old.

JEFF
That show is the bible.
(pause)
Ok... Yo mama is so black... when she
stands in front of a zebra you can't
see her half the time.

BILL
That's fucking racist dude.

JEFF
Black from being dirty. Being dirty.
Like she doesn't wash.

BEN
You should say that then.

BILL
Or, just shut up.

JEFF

Yo mama's pussy so fat, they call
it Garfield.

Ben starts laughing while shaking his head.

BILL

Jeff, why are all your references
so old?

JEFF

I'm a Renaissance man.

Bill starts punching Jeff in the leg. Jeff is trying to
dodge the strikes but has nowhere to escape.

JEFF

Cut it out!

Bill lets up.

BILL

Are you done?

JEFF

Yes!

Bill settles back into his seat. Jeff defies the order to
stop by quickly getting in one more bad Yo Mama joke.

JEFF

(quickly)

Yo Mama so broke she cleans houses
in meh...

Bill turns back and Jeff covers his head with his arms,
pulls his legs up, and closes his eyes tightly. Bill grabs
the paintball gun off the backseat and fires three shots at
Jeff.

BEN

Bill! The seats! The seats!

Jeff recovers.

JEFF

Your seats? My body.

BEN

That's barracuda leather. It's worth more than your life.

JEFF

That's just mean.

Jeff is trying to straighten himself out in the back seat.

JEFF

You ruined my shirt, Bill.

BILL

You'll live.

BEN

Alright, that diner's coming up.
Enough of your evil shenanigans.

EXT. RURAL HIGHWAY - DAY

Ben pulls off the highway and enters the diner complex.

EXT. BULL'S DINER COMPLEX - DAY

The diner complex features Bull's Diner, as well as a small local auto shop, and convenience store.

The three friends park their car in front of the diner. There are other vehicles parked in the complex, including a big rig truck with its trailer being hitched on by the driver.

The friends exit Ben's car and after convening in front of the diner Bill heads off toward the convenience store.

BILL

I'm gonna hit up the bodega. Anyone want something?

BEN

Red bull. Three of 'em.

(pause)

Smokes. 20s. something light.

BILL

Jeff?

JEFF

Condoms. Magnum sized. Something fruit-flavored.

BILL

(sarcastic)

Who's that for?

JEFF

Yo Mama!

BILL

Get new jokes... or else.

Jeff does a spooky fingers gesture sarcastically. Bill is walking away backwards, and he points his finger at Jeff to emulate a gun. Jeff acts as if he has been shot.

Ben and Jeff head to the diner.

INT. BULL'S DINER - DAY

Ben and Jeff walk past some booths that are occupied. The first booth has two teenage girls, SARAH and EMILY (18). Sarah and Emily appear standoffish and dress tomboyish.

The next booth has an older corpulent couple, and the man is working on a massive steak. He has been spitting gristle and fat into a little cup beside his plate. The wife is wearing a Covid mask.

Sarah and Emily point out the cup and seem disgusted.

Ben and Jeff sit down at the next booth. Jeff points out the Covid mask to Ben.

JEFF

Dude, she's wearing a damn Covid mask.

BEN

So? Maybe she has a condition. Don't start again with all that conspiracy crap about Covid.

JEFF

No, no. Covid was a miracle.

BEN

It killed a lot of people. How do you figure it was a miracle.

JEFF

Because now I don't believe anything I'm told by the government or the media. So, I'm free.

BEN

But you still believe your own bullshit, right?

JEFF

Better the devil you know.

The woman with the Covid mask on begins coughing, and then takes her mask off to drink water. But she then coughs again without the mask on. Sarah and Emily seem to notice and whisper about it.

JEFF

Hey, watch this.

Jeff gets up and puts a ten-dollar bill on the table in front of the man eating the steak.

JEFF

That's yours if you finish **everything**, big boy.

The corpulent man says nothing, but belches loudly. He scoops out the gristle and fat from the cup and eats it.

JEFF

Wow.

Jeff leaves the money on the table and the corpulent man pockets the bill. He chortles as Jeff goes back to his booth.

BEN

Feeling stupid?

JEFF

Well, that was all the money I had,
so yeah... a bit.

(pause)

Can you spare some change? I'm a
veteran.

BEN

Veteran of what? - Occupy Wallstreet.

JEFF

I wish. Those guys were all crisis
actors. They were super well-paid
by the new world order.

Ben shakes his head unwilling to dignify Jeff's conspiracy theories with a response.

CUT.

EXT. BULL'S DINER BODEGA - DAY

Bill is walking around the convenience store looking at items. He grabs the Red Bulls from one of the coolers.

He approaches the counter. An OLD MAN (80) is jockeying the counter.

OLD MAN

What's up, bro?

BILL

Excuse me?

Bill is puzzled by the old man's offbeat manner.

OLD MAN

It's how the kids are talking these
days.

BILL

Yeah, I know that. But, don't you
think that's because it's not how
the old folks are talking?

OLD MAN

Wise ass, eh.

BILL

Hey, why don't you just sell me some
smokes and I'll move on... bro.

The old man pulls down a pack of smokes that suits Ben. Bill looks at the cigarettes and appears surprised the old man got it right. The old man rings up the order.

OLD MAN

From out of town?

BILL

Yeah, just passing through. Cheaper
than flying.

OLD MAN

Well, at least you aren't one of
those sheeny niggers, or shirt-
lifting shutterbugs that pass
through looking for fancy
prophylactics.

BILL

You know, maybe you should go back
to talking like a kid.

OLD MAN

Opinions are like assholes.

There is a pregnant pause as Bill waits for the well-known punchline.

BILL

Everyone has one?

OLD MAN

No, most stink like crap.

BILL

Can I get my change, please.

The old man slams the change on the counter. Bill gives the old man a look of contempt.

BILL

You done? Can I go now?

OLD MAN

You can shit on a hot tin roof for
all I care.

BILL

I'll keep that in mind.

The old man leaves the counter area and exits the main floor area through a doorway at the back of the store. Bill notices a Confederacy flag pinned to the door. Bill shakes his head.

Bill steals a cheap red lighter off a display on the counter, and then he leaves the bodega.

CUT.

INT. BULL'S DINER - DAY

Ben and Jeff are still at their booth. Ben is downing a coffee quickly and leaving money on the counter.

JEFF

How many Taliban does it take to
screw in a lightbulb?

Ben appears frustrated with Jeff's inane jabber as he takes his glasses off again to wipe his eyes. He shakes his head disapprovingly and then just shrugs to indicate he has no answer.

JEFF

We don't know because they've never
tried it before.

BEN

(motioning the idea)
We need a big hook that comes in and
pulls you away from me.

JEFF

Waka waka.

Ben sighs and gets up from the booth. Jeff gets up and follows Ben toward the front door to the diner.

As they pass Sarah and Emily's booth, Emily pokes Jeff in the stomach with her fork and then points the fork at the corpulent man who had been eating steak.

EMILY

That will be you in a couple of years, tubby.

SARAH

Look at his moobs. I bet he has kettle drum nipples.

EMILY

You should go apply at Hooters.

Jeff was trying to size up the female pair, but then decides to let loose. He focuses on Sarah.

JEFF

What would you know about Hooters? You're flatter than the orange soda at the back of my fridge, biatch.

SARAH

I'll ignore you, you're barf.

EMILY

No, you're insulting barf, Sarah. At least barf knows to leave when it's unwanted.

Jeff focuses on Emily for his next retort.

JEFF

Oh, you want a showdown, Cunt Eastwood. Let's go.

Ben is trying to pull Jeff away and leave the diner.

JEFF

I can't tell if you're even a girl. I guess that means I can hit you, right?

EMILY

My dog breaks wind that hits harder than you.

JEFF

You better stay in your booth, biatch. Might get jumped outside.

EMILY

I've seen three-legged donkeys that could jump you. What are you, like five-seven?

JEFF

Five-nine... it's average.

EMILY

Five-nine? I didn't know they stacked lard that high.

BEN

Dude, she's lighting you up. Let's just get out of here.

Ben is insistent in pulling Jeff away. Jeff makes an obscene cunnilingus gesture while Emily shakes her head and holds her hand out open-palmed to question Jeff's paltry attempt.

EXT. BULL'S DINER COMPLEX - DAY

Ben is dragging Jeff away from the diner. Ben spots Bill standing near the bodega. Bill is staring at the side wall of the bodega which has a large mural painted on it.

Ben and Jeff approach Bill. Bill glances at Jeff who is livid and still looking back at the diner.

BILL

What's Jeff's problem?

BEN

Some chicks in the diner called him fat.

Bill hands the red bull and smokes over to Ben.

BILL

What kind of fat? Like Huggs from
Track Star.

Jeff quickly ignores the diner and turns his attention to Bill having drawn his ire with the pop culture reference.

JEFF

It's Star Trek, not Trackstar. And
you are talking about Hutts which
are from Star Wars.

Bill nods sarcastically acknowledging the correction.

BILL

Yeah, you're not fat. You're a geek.
That's your real problem.

Jeff's mouth is gaping, and he appears frustrated by being the butt of everyone's jokes.

BILL

And you're kind of short.

JEFF

(protestation)

I'm five-nine, it's average.

BILL

For the lollypop guild.

Ben suppresses laughter, but Bill turns back to the mural.

BEN

What is this?

BILL

I don't know. But it's spooky man.

The mural depicts a tree with arms that are holding an axe. There is the basket-case girl at the base of the tree. Blood is dripping off the axe head and the roots of the tree become veins of blood. The veins of blood are like marionette strings for an array of bloody and cleaved victims underneath the tree and basket-case girl.

JEFF

Dope. Maybe a heavy metal band is
from around here.

BEN

I don't know. Maybe.

BILL

Looks more like some kind of local
legend.

The trio are mesmerized by the mural for a moment.

BEN

Let's move on then.

JEFF

Yeah, this place is wack.

Bill gestures with his hand as if to indicate he has no
better idea than his two friends. They head back toward
their car.

As they approach Ben's car, Sarah and Emily stroll out of
the diner.

EMILY

You like our album cover, city
slickers?

Jeff punches Ben in the arm.

JEFF

See! I fucking told you.

Bill points to the mural.

BILL

That's yours?

EMILY

Yeah. So?

BILL

What's it mean?

EMILY

You wouldn't understand.

BILL

Try me.

SARAH

Emily...

Sarah whispers to Emily. Emily addresses the guys.

EMILY

(nonchalant)

I'm good.

Bill appears frustrated, tilting his head and biting his tongue.

JEFF

Hey, what's your band called?
Alanis Boring Set?

EMILY

What's yours called? Thumbs n'
Noses?

Ben puts his hand on Jeff's shoulder to encourage extinguishing the flame war. Sarah thumbs her nose at the three young men. Sarah and Emily no-look high five.

BEN

She got you again.

A black Ford Mustang pulls up quickly and parks near Sarah and Emily. There are two girls in the car. The driver has aviator sunglasses on. She glances at the three guys with a serious look.

BEN

Let's just go, ok?

Jeff is willing to leave. Bill is already at Ben's car. The three get in Ben's car and drive off continuing down the highway.

EXT. RURAL HIGHWAY - DAY

Ben's car is heading down the highway which is quiet in both directions.

INT. BEN'S CAR - DAY

Everything is back to normal in the car for the three friends.

JEFF

I hate her.

BILL

No one cares.

Jeff grabs a cold hot dog that was tucked away under Bill's seat.

BILL

What the hell are you eating, Jeff?

JEFF

(mouth full)

Hot dog.

BEN

When did you get that? You didn't order anything at the diner.

JEFF

It's from yesterday.

BEN

You know those girls might have been onto something. You need a better diet, bro.

JEFF

(mouth full)

It tastes good and it's filling.

BILL

Filling you with what though? Most hot dog meat isn't fit for dogs, which means you'd be healthier eating dog food.

JEFF

You only live once.

BILL

Doesn't it make you feel bad then that you choose weakness over strength? Excuses over action?

JEFF

(sarcasm)

Ok, dad. I'm plenty strong.

BILL

You can't bench press a bag of kitty litter.

JEFF

Hey man, you know that bag was lumpy. It slipped out of my hands.

BILL

Sure, whatever.

JEFF

At least I'm honest and upfront.

Bill pokes at Jeff's stomach.

BILL

Yeah, you're "up front" alright.

JEFF

Fat shaming... that's a trigger for me, Bill.

BILL

Trigger to shove something greasy down your gullet.

BEN

You know, maybe Jeff would be a better guy if people stopped ragging on him for his weight.

JEFF

You see, Bill? It's your fault. You oppress me with your lean privilege.

Bill rolls his eyes at the absurd accusation. Ben checks his rearview mirror and notices the Black Mustang closing the distance on his car rapidly.

JEFF
Don't "fitsplain" to me.

BEN
Might want to strap in.

BILL
What's up. Five-oh?

Jeff is looking out the back window.

JEFF
It's Swamp Donkey and Hambeast from
the diner.

BILL
Hambeast?

Ben shakes his head denying that Sarah and Emily were physically unattractive.

The Black Mustang is tailgating Ben's car.

BEN
Come on. Move around.

Ben unrolls the window and waves the Black Mustang on.

The girls in the Mustang flash their high beams at Ben and they keep tailgating him threatening to hit his back bumper.

BILL
What the fuck is wrong with them?
Jeff, what did you say to them in
the diner.

BEN
No, it really isn't that.

EXT. RURAL HIGHWAY - DAY

The black Mustang pulls up beside Ben. Jeff rolls down his window and sticks his head out.

JEFF
(shouting)
You like riding our bumper! Then,
come ride my gearstick, biatch!

The tinted passenger side window of the Mustang rolls down and the girl in the seat, ROXY (21), is pointing a large revolver at Jeff.

Ben sees the gun and hits the brakes. The girls continue down the highway, but they lean out of the windows yelling, and making gestures mockingly.

INT. BEN'S CAR - DAY

The trio of friends settle back into their seats.

BEN
They need to get laid.

BILL
No, they need to get laid out. That
shit was dangerous and unnecessary.

JEFF
I'd like to see them drive into a
tree.

BEN
Plenty around. Driving like that it
might just happen.

The three young men have failed to notice that the big rig truck is creeping up behind them.

BILL
I still want to know what you said
to them, Jeff.

BEN
Honestly, Bill, Jeff was getting lit
up by the blonde. They were just
some real low-down nasty chicks.

JEFF

Dumb bitches.

The big rig truck is getting closer to Ben's car.

BILL

You don't know how to talk to women.
This shit happens too often with
you.

JEFF

Oh right. I'll take Don Juan lessons
from this guy.

BEN

Why not?

JEFF

Bill doesn't respect women.

BILL

How do you figure?

Jeff is silent and rolls his eyes.

BILL

You've got nothing. Keep it that
way. You'll be better off.

The big rig truck is on top of Ben's car. Ben unrolls his window and waves the truck on. The truck takes a moment and then slowly moves into the oncoming lane.

The truck pulls up beside Ben, but it will not pass Ben's car. The truck cab is in front of Ben's car while the trailer runs well past the length of Ben's car.

JEFF

What the fuck is up with this creep?

Ben's car drives past the abandoned schoolhouse and church. The big rig truck is still beside them and will not move up and go back into the correct lane.

There is a distinct electronic sizzle sound inside Ben's car.

BILL
What was that sound?

JEFF
Just slow down, Ben.

Ben slows down, but the big rig truck begins moving back into the correct lane before clearing Ben's car. Ben's front tire is clipped. Ben's car is rocked off the road and onto the shoulder of the rural highway.

Ben turns off the engine, but the big rig also stops on the shoulder, and idles right in front of Ben's car.

BILL
What the fuck?!

BEN
No! My forged carbon fibre finish rims!

JEFF
(facetious)
Oh man, this is bad then.

BILL
Why is he idling like that?

JEFF
He's going to come back here and kill us.

BEN
Or he knows he fucked up. Go up there and see what he has to say for himself.

JEFF
Uh, no thanks.

BILL
I'll go.

EXT. SIDE OF RURAL HIGHWAY - DAY

Bill gets out of Ben's car and walks forward toward the big rig truck which is still idling on the shoulder of the highway.

Bill slows down to inspect the trailer. He can hear a strange sound inside the truck. There is ticking, crackling and sizzling sound again. The sound is electronic in nature prompting Bill to pull out his cellphone.

Bill notes that his cellphone is not functioning properly. He runs back to Ben's car and leans in the window to talk to his friends.

BILL
Check your phones.

JEFF
Why?

BILL
Just do it.

Ben takes out his cellphone. He tries to get it working but it is broken. Jeff's cellphone is also broken, and Jeff starts shaking the device violently attempting to get it working.

BEN
It's dead.

BILL
Yeah... it's coming from that truck trailer.

BEN
What is?

BILL
That sizzle sound we heard. It's electronic, like an EMP pulse.

BEN
EMP?

BILL
Yeah. Not good. Definitely not an accident either.

BEN

Let's stop him then.

JEFF

Like kick his ass?

BEN

Well stop him from leaving at least
until we get an explanation.

The three friends turn their heads to look at the truck. Bill pushes off the car and marches toward the cab of the truck.

The big rig truck pulls away. Bill tries to run along the side of the truck, but he can't find a footing on the passenger's side of the cab to climb up onto. He manages to find a ledge, but he slips, and the truck has picked up enough speed that Bill can't keep up.

Ben and Jeff are standing outside the car. Jeff is still trying to get his phone to work. Bill is walking back to Ben's car.

BEN

What's going on here, Bill? This is uncool.

BILL

I agree. How's the car?

Ben kicks the front tire.

BEN

Flat.

BILL

Tell me you packed a spare.

BEN

I had to make room for all our bags.

JEFF

Oh come on, Ben!

BEN
Most of it's your shit!

Jeff grimaces and quietly backs off.

BEN
What should we do then?

Bill is looking at his phone.

BILL
I'm thinking.

JEFF
We just passed some old buildings.
Remember?

BILL
Are you sure?

JEFF
Definitely.

BEN
I think he's right.

Ben looks up and down the highway waiting hopefully for someone to drive by that can help them.

JEFF
Let's head there then. No?

BEN
I want to stay with the car.

JEFF
It's close.

BEN
Then go. Get a phone or spare tire
or something.

Bill is already on the move. Ben pats Jeff on the back and encourages him to follow along with Bill.

Ben stays by his car. Bill and Jeff start down the shoulder of the highway toward the abandoned church and schoolhouse.

BILL
You scared?

JEFF
(nonchalant)
Please.

BILL
The phone thing is sus though.

Bill and Jeff make it to the large empty field in front of the abandoned church and schoolhouse. There is a dirt road that leads to the old buildings which are a hundred meters in from the highway.

JEFF
What is this place?

BILL
That looks like a church on the left.

JEFF
What's the bigger building?

BILL
Dunno. Let's check it out.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - DAY

Bill and Jeff are walking down the dirt road. They stop in front of the abandoned church.

BILL
I'm going to look around out here.
See if I can find an old car or something.

JEFF
What should I do?

BILL
Check out that building. Maybe there's a phone.

JEFF

Doesn't look like there's even
electricity.

BILL

Well, check anyway.

Bill stands sternly and waits for Jeff to follow the instructions. Jeff rolls his eyes and heads over to the old schoolhouse but then does the John Cleese goose-stepping funny walk after a few paces.

Bill makes his way past the church and schoolhouse to the back of the property.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - DAY

Bill notices the big old oak tree where the basket-case girl was murdered by her father. He approaches the tree and can see unusual marks on the wood. He feels the wood and then hears a rustling behind him, and he turns around to track the source.

CUT.

INT. ABANDONED SCHOOLHOUSE GARAGE - DAY

Jeff is wandering into the schoolhouse. The entrance to the schoolhouse is akin to a garage with a large opening as if there were a missing wall. There is a smaller door at the back of the entrance area.

Jeff looks around the garage area and it has many plants which are growing well and seem tended to despite the garage space being dilapidated and abandoned.

Among the plant life, there are old trinkets and objects strewn about. Jeff picks up some of the items and examines them.

Jeff reaches the back of the garage entrance area of the old schoolhouse. There is a doorway that Jeff steps through. He looks deeper into the house. Jeff hears a man whistling.

JEFF

Hello?! Anyone home?

A throat clears behind Jeff. Jeff turns around quickly.

WESTON AMES is standing at the front of the entrance area. Weston is a massive figure, standing almost seven feet tall. He is dressed like a hunter or woodsman, but his clothes are dirty and covered in dark sap.

Weston Ames begins moving closer to Jeff. Jeff appears nervous and steps away from the small doorway that leads into the schoolhouse.

JEFF
(nervously)

Hi.

Jeff appears pathetically weak. Weston is getting closer to Jeff. Weston's skin is like wood, and he has a mole on his cheek that is more like a tree knot.

Jeff has terror in his eyes. Jeff urinates in his pants.

Weston looks down and then looks Jeff in the eye. Weston shakes his head and laughs a deep chortle.

WESTON
You gonna water my plants, boy?

Weston smiles, but his teeth are covered in the black sap that covers his clothes. Jeff appears hopeful that Weston's smile is friendly, and he nods and smiles back nervously.

Jeff looks down again and sees that Weston's feet and lower legs have gnarly tree roots extending along the ground and they are grabbing Jeff.

Jeff tries to move but cannot. Weston raises his giant hand and grabs Jeff's face muffling the sound of Jeff's ensuing cries for help.

CUT.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - DAY

There is a large pit beyond the old oak tree at the back of the property. Also, there is a barn.

EXT. CAR PIT - DAY

The large pit has many old cars and trucks buried in it and covered in vegetation overgrowth.

A figure is emerging from the pit. A hand is seen grasping some roots in the ground at the top of the pit. Then, a tire is flung up from the pit.

Bill emerges from the pit and dusts himself off. He picks up the tire and appears proud of his findings. He heads back to the schoolhouse.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - DAY

Bill moves forward past the old oak tree and along the dirt road between the church and schoolhouse.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - DAY

Bill rounds the corner and looks inside the schoolhouse through the open garage entrance.

BILL

Jeff?! Let's go douchebag. It's getting dark. No time for pranks.

There is nothing stirring. Bill moves forward into the entrance area. Bill starts to hear a man whistling and it is getting closer to him from inside the schoolhouse.

INT. ABANDONED SCHOOLHOUSE GARAGE - DAY

Bill moves directly toward the doorway at the back of the entrance area. Weston emerges in the doorway and eclipses the open space.

Bill is taken aback by the ominous figure, but Weston is far enough away that Bill cannot tell that Weston is supernatural.

BILL

Uh, hey... sir. I'm looking for my friend.

WESTON

No one here.

BILL
Well, maybe he shouldn't have been,
but he did come in here. I saw him.

WESTON
That my tire?

Bill looks down at the tire he is holding.

BILL
Yeah... well, no.

WESTON
Get lost, you little puke.

BILL
Listen dude...

WESTON
(shouting)
GET OUT!

Bill jumps back despite being a large, physical young man. He backs away from the entrance area while Weston moves forward. The plants in the entrance area begin stirring as if a gust of wind blew through the space.

Bill backs up quickly. Weston stops at the opening of the garage entrance and stands guard making sure Bill leaves.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - DAY

Bill notes that Weston is not pursuing him, and he turns and starts jogging back to Ben's car.

EXT. SIDE OF RURAL HIGHWAY - DAY

The sun is starting to set as Bill makes it back to Ben's car. Ben is leaning against the car smoking a cigarette. He turns to Bill.

BEN
Too Sweet! Spare tire.

Bill is out of breath.

BEN

You race Jeff?

BILL

No.

Bill is still catching his breath and he appears troubled with dilated pupils and dropped jaw.

BEN

Where is he?

BILL

They got him.

BEN

What?!

Ben takes the tire from Bill. Bill stands up and tries to gain composure, but he is still breathing heavily.

BILL

It's not abandoned. There's someone there at that old church. And... the other building.

BEN

Dude, I don't understand.

BILL

I think Jeff is in real trouble.

BEN

Trouble? Bill, you're not making sense, bro. Calm down and explain it... slow.

Bill takes a deep breath and is about to explain the whole story, when the black Mustang returns along the highway coming toward them at a high speed.

The Mustang just passes Ben's car and then hits the brakes hard and spins around so that it is on the shoulder of the highway behind Ben's car.

BEN

Oh fuck. This doesn't help.

The four girls get out of the Mustang and march toward Ben and Bill. Sarah and Emily are in the back row, with DUTCH and ROXY (21) strolling up in the vanguard position. Dutch is the driver who wears aviator sunglasses and chews on a toothpick. Roxy is the girl that was pointing the revolver at Ben's car.

DUTCH

These the guys?

EMILY

Yeah, Dutch.

Ben and Bill look at each other with concern. The girls seem like caricatures from a bad gangster movie or women's prison tv show.

BEN

Look, I'm sorry about Jeff.

DUTCH

Who's Jeff?

EMILY

The other one.

SARAH

Tubby.

DUTCH

So, where is he?

BEN

I don't know... Bill?

Bill turns to Roxy and approaches her. Bill is tall and towers over the diminutive Roxy.

BILL

Do you still have that gun?

Dutch is a larger young woman who is willing to throw down with the big boys. She steps forward and pushes Bill back.

DUTCH

You got a problem, you deal with me.

BILL

We do have a problem. At the old church back there.

Bill motions down the highway. The girls turn.

ROXY

That church is abandoned, so what?

BILL

It isn't. There is someone living there.

ROXY

They're lying, Dutch. I know that place. It's empty. It's been empty like forever.

Bill steps forward and raises his voice. Bill is rattled.

BILL

I'm not lying!

Dutch rubs her chin as if she had a beard.

DUTCH

What do you want from us?

BEN

Do you have a working phone?

Roxy pulls out the revolver from the back of her pants and points it at Ben's face.

DUTCH

Funny you should ask that seeing as we headed back here to find out what you did to our phones fuckface.

Bill and Ben are posturing very defensively.

BEN

Hey, hey, hey. Hold on. Just wait. We didn't do that. They got our phones too.

EMILY

Who's "they"?

BEN

Just reach in my pocket. Grab my phone. It's busted too.

Roxy reaches into Ben's pocket and takes out his phone and throws it to Sarah. Sarah checks the phone.

DUTCH

Sarah?

SARAH

It's broken, Dutch. Just like ours.

Roxy keeps her gun trained on Ben.

ROXY

Could be a trick?

BILL

You are the ones who know the area.
We are just driving through.

Dutch paces around deciding for her group. Ben appeals to Roxy to lower her gun.

BEN

Stop pointing that at me... please.

Roxy smirks but keeps the weapon trained on Ben.

DUTCH

Where's your phone...?

BILL

Bill.

Bill reaches in his pocket and hands his phone over to Dutch. Dutch checks it and confirms it is broken.

DUTCH

Ok. So, what's the deal,
dildo-lickers?

BEN

Did a big 18-wheeler drive past you guys? White trailer. No markings.

Sarah leans over and whispers to Emily.

EMILY

Yeah... so?

BILL

There was something in the back of his truck. Like an electronic device or something. He zapped our phones.

EMILY

Why?

BILL

Don't know but I have to get Jeff.

Roxy holsters her gun and walks over to look at the flat tire of Ben's car.

Dutch yawns. Bill is pacing uncomfortably. Ben lights another cigarette. Emily walks over to get a cigarette from Ben.

DUTCH

Fuck these dudes. Let's go.

Roxy stands up from inspecting the flat tire and heads back to be standing beside Dutch.

ROXY

They didn't run themselves off the road, Dutch.

DUTCH

Alright, "Bill", what do you want?

Bill steps forward toward Roxy.

BILL

That gun so I can force that guy back there to give us Jeff.

ROXY

No fucking way or how.

DUTCH

Gotta come up with something better than that, I guess.

Dutch is looking around impatiently. Ben reaches into his pocket and pulls out a money clip. He pulls free two hundred dollars in bills and offers it to Dutch.

BEN

Look, I don't even know what's going on yet. I just want to get my friend and get the fuck out of here.

Dutch won't take the money.

BEN

It's two hundred for the revolver. Just buy a new one.

ROXY

That's a joke.

Roxy pulls out the gun again.

ROXY

(disdainfully)

Ruger Blackhawk .44 Magnum, bruh.

Dutch sighs out of frustration and seeming boredom. She takes the two hundred dollars from Ben who is still holding it out. Roxy seems shocked and is more protective of the gun in her hand.

DUTCH

We'll escort you down there. We keep the gun but we can use it if needed. That work for you?

Ben and Bill look at each other. Ben shrugs.

BILL

Let's go then.

Bill starts walking back toward the abandoned church and schoolhouse.

The rest of the group walk past Sarah who isn't moving.

SARAH

Dutch, let me crash in the back.
You don't need me for this.

Dutch doesn't even look at Sarah but just tosses the car keys back over her shoulder coolly. Sarah catches them.

CUT.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - DAY

The abandoned church and schoolhouse set in from the highway provides for an eerily serene landscape. The group of young people are seen in the distance walking off the shoulder of the highway onto the dirt road that comes up between the church and schoolhouse.

Ben and Roxy are walking beside each other chatting. Bill is ahead of the group. Dutch and Emily are pulling up the rear.

Bill stops in front of the open entrance to the schoolhouse and waits for the others to catch up.

BILL

He went in through here. And then that's where I saw the huge dude.

EMILY

Huge... fat?

BILL

No, like a fucking monster truck.
(pause)
And there was something else wrong with him. Covered in black shit.

EMILY

What?

Dutch bravely pushes past everyone and heads into the open entrance to the schoolhouse.

INT. ABANDONED SCHOOLHOUSE GARAGE - DAY

DUTCH

This is taking too long. I'm going
to miss the farmer's market.

Ben and Bill look at each other quizzically. The comment seems out of character for the tough Dutch.

Dutch moves toward the doorway at the back of the garage area. The others follow behind her.

CUT.

EXT. SIDE OF RURAL HIGHWAY - DAY

The rural highway is quiet, and Ben and Dutch's cars have not been disturbed.

INT. BLACK MUSTANG - DAY

Sarah is in the backseat of the Black Mustang sleeping.

CUT.

INT. ABANDONED SCHOOLHOUSE FOYER - DAY

The group of young people find themselves gathered on the main floor of the abandoned boarding schoolhouse. There is a large, wide staircase that ascends to the second floor of the two-story building.

Essentially, the schoolhouse is a rectangular two-story building with rooms on either side of long central hallways.

BEN

Which way did he go, Bill?

BILL

I don't know... I wasn't in this far
before.

DUTCH

Roxy, go with the rich dude upstairs.
The rest of us will cover the main
floor. Hollar if you hear something.

ROXY

Got it.

The girls aren't waiting for the guys to contribute to the plan. Roxy is already heading up the staircase.

Ben gets close to Bill and hands him the paintball gun that he had in the back of his jeans.

BEN

Take this. That big guy might think it's real.

BILL

Not a comforting thought really.

Ben shrugs for lack of a better suggestion. Bill puts the paintball gun in the back of his pants and pulls his shirt over it.

Ben continues up the stairs where Roxy is waiting at the top impatiently. Dutch and Emily have already moved down the main hallway on the first floor.

Bill catches up to Dutch and Emily.

CUT.

EXT. SIDE OF RURAL HIGHWAY - DAY

The big rig truck has returned to the site of the crash. The truck is backing up in front of Ben's car. The truck driver, KYLE (80), is an older man that appears physically active. He walks to the back of the truck and opens the doors to the trailer. Kyle pulls out a ramp that will be used to load Ben and Dutch's car into the trailer.

INT. BLACK MUSTANG - DAY

Sarah is still asleep in the backseat of the Black Mustang.

CUT.

INT. SECOND FLOOR HALLWAY - DAY

Roxy and Ben are cautiously working their way down the long, narrow hallway of the second floor of the schoolhouse.

Ben opens some of the classroom doors and looks inside. Roxy is playing with her revolver.

BEN
This was a school.

ROXY
You sure?

Ben gives a quizzical look.

BEN
Pretty sure, based on the
blackboards.

ROXY
How old is this place?

Ben takes a moment to think about it. Roxy pushes open another classroom door and walks in.

BEN
Maybe post-war...

ROXY (O.S.)
What?!

Ben enters the classroom where Roxy is looking around.

INT. CLOTHING PILE CLASSROOM - DAY

Ben walks over closer to Roxy who is looking at a big pile of clothing in the corner of the classroom.

BEN
It might be a hundred years old.
Probably not that old though.

Roxy turns to Ben, and she puts the revolver away in the back of her jeans. She grabs his arms and feels his biceps. She appears turned on.

BEN
Aren't we here to do something else?

Roxy presses her body against Ben.

ROXY
This is why I'm here.

Roxy plants a kiss on Ben and he returns it. They make out.

CUT.

EXT. SIDE OF RURAL HIGHWAY - DAY

Kyle has finished loading Ben's car into the trailer. He verifies that the car is secure and in so doing walks past the large piece of electronic equipment that had been used to fry all the cellphones.

Kyle walks down the ramp and over to the Black Mustang. He walks past the back window without noticing Sarah who has a jacket over her as a cover.

CUT.

INT. MAIN FLOOR KITCHEN - DAY

Emily, Dutch, and Bill are in a kitchen on the main floor of the abandoned schoolhouse. Dutch is looking out the window back to the highway. Emily is rummaging through drawers and cupboards. Bill is standing near Emily watching her.

BILL
I don't think you'll want to eat anything you find, Emily. This place is old as Hell.

EMILY
I thought you said there was a big dude living here though.

BILL
Well, he looked old as Hell too. I don't know if he lives here.

Bill opens a cupboard behind him out of curiosity.

BILL
You're from around here, right? What do you know about this place?

Emily continues rummaging.

EMILY
Remember that mural you asked about?

BILL
Back at the diner?

EMILY
Uh-huh.

BILL
What about it?

EMILY
That's the local legend around here.

BILL
What do you mean?

EMILY
The Green Man.

Dutch turns around and takes her sunglasses off for the first time.

DUTCH
Don't talk about that.

Bill appears confused by the secrecy, but then he turns suddenly toward the hallway.

BILL
You hear that?

A man is whistling somewhere in the house.

EMILY
What is that?

BILL
It's that guy... he's whistling.

CUT.

INT. CLOTHING PILE CLASSROOM - DAY

Ben and Roxy are on the pile of clothing making out and heavy petting. Roxy is acting submissive, and her hands are at her sides feeling their way into the pile of clothing.

Roxy reaches up and feels Ben's face while they kiss, and she wants to take his glasses off. But she notices that she has put blood smears on his cheeks.

She stops being romantic and looks at her hands. She checks her hands for cuts.

ROXY

What the Hell?

BEN

What is it?

Roxy and Ben step away from the pile of clothing. Roxy reaches into the pile and scatters some of the clothing. She holds up a shirt in front of her and appears familiar with it. The shirt is covered in blood. She quickly throws the shirt to the side.

Ben kicks at the pile of clothing and scatters more articles revealing blood-soaked wood flooring under the clothing.

ROXY

Let's go get Dutch. She needs to see this.

Ben and Roxy exit the classroom and return to the hallway.

INT. SECOND FLOOR HALLWAY - DAY

Ben and Roxy are moving down the long, narrow hallway with purpose. Suddenly, a door opens to a classroom beside Ben. Ben doesn't have time to turn. An axe comes swinging into his neck instantly decapitating him.

Roxy, who was walking behind Ben, is frozen in terror. Weston Ames emerges calmly from the open doorway. He reaches down and picks up Ben's head. He makes a mocking kissing face gesture at Roxy while pointing Ben's head at her.

Weston places Ben's head on his fallen body. Ben's mouth and eyes have final movements that are unsettling (realistic in fact).

Weston stands and is still facing Roxy. Roxy is shaking and can't bring herself to run. She pulls out her revolver and points it at Weston, but her hands tremble.

WESTON

Big gun for a little girl.

ROXY

I'll shove this big gun right up
your funky ass.

Weston starts walking toward Roxy. Roxy unloads her revolver into Weston. The bullets are absorbed by his arboreal form. Weston barely staggers but he stops moving as the last few shots penetrate his form.

Then, Weston continues down the hallway toward Roxy. Roxy turns and runs into one of the classrooms and slams the door shut.

Weston casually walks past the room that Roxy ran into, and he starts whistling again. He appears uninterested in the terrified young woman.

CUT.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - DAY

The big rig truck is heading toward the car pit.

EXT. CAR PIT - DAY

The truck backs up to the car pit where Bill had found the spare tire earlier.

INT. BLACK MUSTANG - DAY

Sarah is waking up in the back of the black mustang as Kyle is opening the back doors to the truck trailer.

EXT. CAR PIT - DAY

Kyle dumps Ben's car and the Black Mustang into the pit. Sarah is terrified and shaky. She is trying to remain hidden in the backseat of the black mustang.

Kyle gets back in the truck cab and drives off.

INT. BLACK MUSTANG - DAY

Sarah is trying to see out the front of the car without being spotted.

SARAH

Dutch... Emily, come back.

CUT.

INT. SECOND FLOOR HALLWAY - DAY

Bill, Dutch, and Emily are on the second floor, and they appear troubled and anxious.

DUTCH

It was her gun. I know the sound.

The trio push through a doorway that splits the hallway. They see Ben's body on the ground. Bill runs over. He kneels and holds his head in his hands utterly speechless.

EMILY

We have to go, Dutch. We need help.

DUTCH

No way. Not leaving without Rox.

Emily walks over to Bill and tries to touch his shoulder. Bill flinches and Emily backs off.

BILL

I'm sorry. I've known him since we were kids.

EMILY

Bill, we need to go.

DUTCH

Em, I told you not without Rox.

Bill stands up and punches a hole in the wall of the hallway.

BILL

I'll kill him!

DUTCH

By the looks of it... not a smart idea.

EMILY

I thought you were here for your friend... Jeff?

BILL

(yelling)

Does that look like it's going to make a fucking difference now?

DUTCH

Chill out.

BILL

(sarcasm)

Oh yeah, you're so fucking cool. Some swinging dick. Why are you here anyway? Why'd you come?

Emily steps forward.

EMILY

It's like what we were talking about downstairs, right. Dutch knows.

Bill appears confused.

BILL

The Green Man?

EMILY

Yeah.

BILL

What is that - a cult? I've never heard of it.

EMILY

I told you, it's a local legend.

BILL

About what?!

EMILY

About who. There was a radical church here when my parents were like babies of whatever.

BILL

Yeah, so?

EMILY

So... a girl was killed here by her father. And he was a priest or something. And she was murdered on a tree in a ritual, I think. And the tree fed on her blood and it came to life.

BILL

Trees are alive. You don't make any sense.

EMILY

Well, the tree was fucking alive like you and me then. Ok?

DUTCH

It is the Green Man. It walks. It talks. It does this.

EMILY

It kills.

Bill is examining the hole he punched in the wall of the hallway. He notices tree roots spread around the inside of the wall like spiderwebs. Bill is noticeably unnerved.

Bill enters the room on the other side of the hole he punched.

INT. BLACKBOARD ROOM - DAY

Dutch and Emily follow behind Bill and enter a classroom that has no windows but has blackboards across all the walls. White chalk has been used to draw bizarre and morbid drawings of trees, tree roots, and murdered bodies.

Emily walks over to a blackboard and feels at the chalk marks of a drawing of what appears to be the basket-case girl. Dutch sits against the wall near the door to the room. Bill examines the other side of the hole in the wall.

DUTCH

My little sister... she disappeared a few years ago. Some people thought she came here.

BILL

So, why didn't they look for her?

DUTCH

They did. Police said this place was abandoned and empty... no one living here.

BILL

I don't get it.

DUTCH

Well, they sure as fuck weren't going monster hunting for a tree.

BILL

So, the cops didn't find any clues or anything?

Dutch doesn't bother answering Bill.

EMILY

We should try to find everyone else and leave.

BILL

I'm going for help now. I'll walk back to that diner if I have to. Staying here is a death warrant.

DUTCH

Coward.

Bill storms over to Dutch and grabs her by the collar. Dutch uses the wall to get back to her feet. Bill hasn't let go of her collar.

BILL

That's my dead friend there. And it will be both of them if I don't get some real help fast.

Dutch pulls a switchblade knife from her pocket and presses it into Bill's groin.

DUTCH

And it's my sister. And my friends still out there. We're not leaving.

Bill lets go of Dutch and backs up.

BILL

Do what you want then. I'll be back with help as soon as I can.

DUTCH

Don't put yourself out, pal.

Bill ignores the snide remark, and he leaves the room and continues down the hallway back to the staircase.

Dutch straightens herself out and moves back into hallway away from the staircase and toward where Roxy escaped.

INT. SECOND FLOOR HALLWAY - DAY

Dutch and Emily enter the room where Roxy had been hiding.

CUT.

INT. ABANDONED SCHOOLHOUSE FOYER - DAY

Bill is running down the stairs to the foyer. He heads toward the doorway to the garage but hears whistling coming from the garage. Bill looks around quickly and spots a doorway behind the stairs that he can hide behind.

CUT.

EXT. CAR PIT - NIGHT

The sun is low in the sky. Sarah is attempting to climb out of the pit of cars. She is having a difficult time. She looks around for something to help her.

CUT.

INT. CLOTHING PILE ROOM - NIGHT

Emily is inspecting the pile of clothing and the blood.

EMILY

It's not that fresh. I don't think
It's Roxy.

Dutch sees the shirt that Roxy had thrown aside. Dutch walks over to the shirt and picks it up. She inspects the shirt and then clutches it tightly in her hand.

EMILY

Dutch, I'm scared. We have to leave
this place.

DUTCH

(exasperated)

Not without Rox.

EMILY

There's a fucking headless body in
the hallway! I'm not going out like
that!

DUTCH

Emily! Stop losing your shit. It
won't help.

Suddenly, Dutch and Emily hear banging outside the room and down the hallway.

CUT.

INT. BASEMENT STAIRS - NIGHT

Bill has been hiding behind the door to the basement. Bill heads down the stairs and looks around.

INT. BASEMENT HALLWAY - NIGHT

Bill enters a large room in the basement.

INT. BASEMENT - NIGHT

The room has a seemingly bottomless pit in the middle of it. There are wood planks to traverse the pit.

Bill tests the planks and then walks across the planks. On the other side is a red cellar door opening the wrong way. Bill pulls open the shutters of the door and reveals a long dirt tunnel only wide enough for one person to crawl through.

Bill hears whistling coming his way from the basement hallway. He clambers into the dirt tunnel.

INT. DIRT TUNNEL - NIGHT

Bill makes his way down the long dirt tunnel. When he looks back, he sees the basket-case girl in front of the cellar doors. The doors close on him despite the basket-case girl having no appendages. The tunnel becomes pitch black.

Bill presses on through the darkness and emerges at the other end of the tunnel. He forces open door on the other side and crawls out.

INT. BARN - NIGHT

Bill stands up and dusts off. He looks back at where he emerged from. The tunnel was attached to an old furnace which Bill had crawled out of.

Bill turns around and examines the barn. Immediately, he notices Jeff who is crucified against the wall of the barn. Bill runs over to Jeff and tries to wake him up. Jeff comes to consciousness.

JEFF

Bill...

Jeff is weak. His hands and feet are nailed to the wall. Bill looks around the barn for a tool to pry Jeff off the wall.

BILL

Hold on buddy. Don't try to move.
I'll get you down.

JEFF

Where am I?

BILL

Can't explain right now.

Bill finds a rusty old chisel on a windowsill. He rushes over to Jeff with the chisel. Jeff has become aware that he is crucified to the wall. Jeff is panicking.

JEFF

Oh what the fuck! Bill, you gotta get me down. Hurry!

Bill is attempting to pull the nail from one of Jeff's palms.

BILL

Can you pull it out at all?

JEFF

That's a hard El Paso. Oh fuck. Oh fuck. Look for pliers. Or a hammer.

Jeff begins crying out in a panic.

BILL

Jeff, stop! It's not helping.

JEFF

You need someone else. Where's Ben?

Bill gives up with the chisel and stands in futility and frustration. He is about to make a second attempt with the chisel. Jeff understands the meaning of Bill's silence.

JEFF

No... Ben...

Bill is exhausted. He raises his head and closes his eyes. He is desperate for a moment of refrain from the terror.

JEFF

Wait... do you feel that?

BILL

No... what?

Suddenly, a fist punches through the wall as well as Jeff's stomach. It is Weston's arboreal arm. Weston grabs Bill through Jeff's stomach. Jeff is dying.

Weston smashes through the wall and in effect tears Jeff's body in half doing so. Weston steps through Jeff's body and still has a hold of Bill.

Bill stabs at Weston with the chisel but Weston is unaffected by the assault.

Weston throws Bill against the furnace. Bill quickly climbs into the furnace and hides in the tunnel.

INT. DIRT TUNNEL - NIGHT

Bill backs up, but the tunnel is too narrow for him to turn around. Weston bends over and looks down into the tunnel.

WESTON

*"All creatures living beneath the
Sun, that creep, or swim, or fly,
or run."*

Weston then shuts the furnace door on Bill and Bill is left in complete darkness.

FADE OUT.

FADE IN:

INT. SECOND FLOOR HALLWAY - NIGHT

Dutch and Emily are at a doorway at the end of the hallway. They can hear pounding coming from the other side and they are trying to force the door open.

EMILY

Hold on, Roxy!

The doorknob to the door comes off and Emily is able to force the lock. They open the door but are shocked to find their own reflection staring back at them. On the other side of the door is a full-length mirror blocking their way.

DUTCH

What is this clown show?

Dutch kicks the mirror, and it shatters. A staircase is revealed behind where the mirror stood.

INT. BACK STAIRS - NIGHT

Dutch and Emily carefully descend the stairs. At the bottom of the stairs is a door at the end of the hallway to the main floor. Emily opens the door.

INT. MAIN FLOOR HALLWAY - NIGHT

Dutch and Emily are standing close to the doorway to the kitchen.

DUTCH

I'm getting sick of this, Em.

EMILY

Maybe Bill was right. We should just go get help. Especially, now that we know your sister was here for sure.

Dutch looks down at the shirt which is hanging from her pants pocket. She clutches the shirt.

Dutch takes her sunglasses off and hangs them off her shirt.

DUTCH

I want to find this fucker.

Emily seems nervous about the brash Dutch and her tough persona.

DUTCH

I'll take him down myself.

EMILY

Yeah but, we don't even know if he is alone. There could be a bunch of them.

DUTCH

Yeah... you don't think it's the Green Man then?

EMILY

I don't know. Do you?

DUTCH

Go look for Rox in the rooms on that side. I'll do the other side. Call out if you see something.

EMILY

I don't want to be alone.

DUTCH

Just do like I say. It will go faster.

Dutch starts investigating the room on one side of the hallway. Emily heads back toward the kitchen.

CUT.

EXT. CAR PIT - NIGHT

Sarah has finally escaped the car pit. She is covered in dirt and has some cuts. She moves forward cautiously.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Sarah quietly and stealthily makes her way to the church and enters through a side door.

CUT.

INT. MAIN FLOOR KITCHEN - NIGHT

Emily has returned to the kitchen. She finds a door at the back of the kitchen near the window.

She opens the door, and it leads to a washroom.

INT. MAIN FLOOR WASHROOM - NIGHT

Emily sees Roxy propped up over a urinal such that the urinal is like a seat for her body. Roxy is dead. Emily covers her mouth. It is not obvious how Roxy died.

Emily slowly moves closer to Roxy's corpse to investigate. She nudges Roxy and Roxy's mouth begins to open.

EMILY

Rox... Roxy are you... ugh.

Suddenly, Roxy's mouth opens fully, and a swarm of termites crawl out and scatter around the washroom. Emily pulls at her hair and is frozen in terror. She runs out of the washroom at top speed.

INT. ABANDONED SCHOOLHOUSE FOYER - NIGHT

Emily runs into the foyer area. She is still reeling from seeing Roxy's body violated by the insect swarm. Emily drops to her knees and holds her head with trembling hands.

Then, Emily hears the whistling of Weston Ames. Emily ducks into the basement doorway.

INT. BASEMENT - NIGHT

Emily descends the stairs to the basement and discovers the large basement room. Emily walks over to the chasm and stares into it.

Emily hears banging from the cellar door.

Emily is afraid to cross the wooden planks.

EMILY

Oh God no. Can't do this. I can't do this anymore.

Emily can now hear Bill calling out to her from behind the cellar door. Bill is banging at the cellar doors from the dirt tunnel where he is trapped.

EMILY

Bill?

Emily cautiously begins to cross the wooden planks. She has almost made it across when she slips, and the plank falls into the chasm. Emily is barely hanging onto the ledge. She manages to pull herself up.

She looks back down into the chasm, but also notes that the other wood planks in the basement are stacked on the other side of the chasm.

Bill is still banging on the cellar door. Emily goes over to the cellar door and forces it open. Bill peers out the door.

Bill stands up and brushes himself off. Emily embraces Bill and they hold each other for a moment.

BILL

That was a life saver. Almost no air left in there.

EMILY

Might not matter unless you are an Olympic long jumper.

Bill and Emily peer into the blackness of the chasm realizing that they have no obvious way to get back to the other side.

CUT.

INT. MAIN FLOOR WASHROOM - NIGHT

Dutch walks into the washroom and is faced with Roxy's corpse. She runs over to Roxy and holds her limp frame. Dutch is affected by the loss of Roxy. Dutch wipes the tears from her cheeks.

DUTCH

That's two I owe you now.

Dutch is feeling around for Roxy's revolver. There is a toilet beside the urinal. Dutch looks over and notices the gun handle poking out of the bottom of the toilet bowl. The toilet bowl is half-full of swampy water.

Dutch carefully reaches in to try and pull out the gun. Suddenly, a tree root comes up from deeper in the plumbing. The root grabs a hold of Dutch's hand.

DUTCH

Get the fuck off me!

Dutch is trying to pull her hand free. The root crawls up Dutch's arm and pulls her toward the toilet bowl. Dutch is pressed up against the toilet bowl and is using her chin to help push against the force of the root.

Dutch tries with all her strength to break free from the root that has her hand and is working up her arm. Dutch is being pulled closer and closer to the toilet bowl.

Weston enters the washroom behind Dutch. He takes his big boot and curb stomps Dutch into the toilet bowl. Dutch's head is split in half across her mouth.

WESTON

You win some; you lose some.

CUT.

INT. BASEMENT - NIGHT

Bill and Emily are attempting to reach out for one of the wood planks on the other side of the basement room. They have a short rope that will not be helpful. Nevertheless, they attempt to lasso a wood plank.

BILL

This is hopeless.

EMILY

What about there?

Emily is pointing at the cellar door suggesting a return to the dirt tunnel.

BILL

He was on the other side.

EMILY

The Green Man?

BILL

Yes. And I think he might have sealed it.

EMILY

We don't really have another choice, do we?

Bill looks up and sighs exasperated by the situation of being trapped and powerless. Emily has opened the cellar door shutters.

BILL
Ok, be my guest.

Emily looks at Bill coyly.

EMILY
I don't think so.

BILL
What?

EMILY
You're just going to stare at my ass the whole way.

BILL
You remember we are being hunted and killed, right?

EMILY
So?

BILL
(frustrated)
Well, I've got other things on my mind right now.

EMILY
(sarcastically)
Yeah right!

Bill shakes his head in disbelief that Emily is concerned with sexual harassment under the dire circumstances of the pair fighting for their lives. He pushes past her and crawls into the dirt tunnel.

INT. DIRT TUNNEL - NIGHT

Bill and Emily are crawling through the tunnel.

BILL

You know, you have a great ass and all that. I did notice. But, it's not really the time of place for that.

There is an awkward silence.

EMILY

Full disclosure. I wasn't really worried about that.

BILL

Why'd you say that stuff then?

EMILY

Well... I found Roxy's body and it scared the shit out of me.

There is another awkward silence.

BILL

Yeah... and...

EMILY

It actually scared the shit out of me. I didn't want to be in front of you on all fours. You know...

BILL

Oh shit...

EMILY

Yeah... "oh shit".

BILL

That's alright. I wouldn't have judged you on it.

EMILY

Still... not how I imagined dying.

Bill and Emily have arrived at the end of the tunnel. Bill looks back at Emily.

BILL

We're not going to die.

Bill pushes open the door to the furnace. He crawls out.

INT. BARN - NIGHT

Bill gets to his feet. He helps Emily out of the tunnel. Emily sees Jeff's body parts on the ground. She almost vomits.

EMILY

Oh God. That's your friend..

Bill plans to use the hole in the wall of the barn that Weston created. He turns back and goes over to Emily. He takes her hands and looks into her eyes.

BILL

Yeah. Just stay with me. Stay strong. You were funny back at the diner. Tell some jokes or something. We'll get through this.

EMILY

I'm only funny to point out people who aren't.

BILL

I guess I'll have to channel my inner Chevy Chase then.

EMILY

Great choice for bad jokes. But, right now, I could do with someone who isn't impossible to work with.

Bill smirks and has a suppressed chuckle.

BILL

This way. Follow me.

Bill makes his way through the hole in the barn wall. Emily follows behind him.

EXT. STUMPING FOREST - NIGHT

The back of the barn is attached to a patch of forest that has been mostly clearcut. There are dozens of tree stumps in front of Bill and Emily.

EMILY

I don't want to be here. I know this place.

BILL

How?

EMILY

The room with the blackboards.

Bill begins walking through the clearcut area. Emily follows behind Bill carefully. She reaches out for Bill's hand, and they hold hands as they pass the tree stumps.

BILL

We're just passing through.

They get to the end of the patch of tree stumps and look back at the barn.

BILL

This takes us away from the cars.

EMILY

...and him.

Suddenly, Weston Ames emerges from the hole in the back of the barn. He is carrying the basket-case girl.

Bill and Emily quickly hide behind trees.

Weston moves forward and puts the basket-case girl down on a large central tree stump. Weston turns around and walks away back into the barn.

EMILY

Why did he do that?

BILL

Bait. We need to leave.

EMILY

But, that... person. In the basket.

BILL

I'm pretty sure it's one of them. We need to go. Now.

EMILY

I can't. We need to help her. It will end this.

BILL

"Her"?

Emily strides forward toward the basket-case girl. Bill reluctantly follows behind.

BILL

How do you know saving her matters?

They get to the central tree stump and move around to the front of the basket-case girl.

EMILY

I don't know.

BILL

Looks like a boy to me.

EMILY

No, you're wrong.

BILL

Care to explain.

EMILY

It's the legend. The Green Man. It was the girl... a daughter. She was sacrificed on the tree. Then, the Green Man came to avenge her.

BILL

Well, maybe she's like him then. If she was killed, then she wants her pound of flesh.

Emily is trying to care for the basket-case girl, but the basket-case girl is unresponsive.

EMILY

Well, then if we take her, we have
a hostage... or a bargaining chip.

Bill exhales in frustration.

EMILY

I don't know. But come on. Help me
get her back to the car.

BILL

Hope you're right.

Emily picks up the basket-case girl in her basket and begins carrying her around the side of the barn. Bill follows behind. He has drawn the paintball gun from the back of his pants.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

As Emily and Bill come around to the front of the barn, Bill notices an axe in a chopping block beside the barn. Bill looks at the paintball gun and recognizes its uselessness. He throws away the paintball gun and grabs the axe.

Emily and Bill pick up the pace and just as they are about to run up the dirt road between the abandoned church and schoolhouse, Weston emerges a little farther ahead on the dirt road.

Emily and Bill back up quickly. Weston is marching toward them.

BILL

Go! Get back to the diner. Get help!
I'll hold him off.

EMILY

Are you sure?

BILL

Yeah. I'll lead him away from the
highway.

Weston is almost on top of Bill. Emily has run into the schoolhouse with the basket-case girl.

Weston is on top of Bill. Bill swings at Weston with the axe but it does little against the arboreal monster.

WESTON

Boy, you couldn't lead a prayer
at Sunday dinner.

Bill pulls the axe free and continues to take swings at Weston.

BILL

You're too old. Time to rot in the
ground forever.

WESTON

I am forever.

BILL

Only in a fairytale.

Weston picks up Bill and throws him toward the pit of cars.

Bill struggles to his feet and continues toward the pit of cars, limping along.

Weston pursues Bill.

EXT. CAR PIT - NIGHT

Bill gets to the pit of cars and climbs down into the pit. He is trying to access the trunk of Dutch's car.

Weston stands at the edge of the pit. Tree roots extend from his feet. The roots are probing the pit of cars.

Bill has managed to pry open the trunk of Dutch's black Mustang. There is a jerry can in the trunk.

Weston has retracted his probing roots. Weston jumps down into the pit with authority.

Weston is climbing over cars getting closer to Bill. Bill ducks behind a car and then pops out and splashes gasoline from the jerry can all over Weston.

Weston is surprised by the attack and thrashes his arms around and wipes his face.

Bill repeats the move two more times from other hiding spots in the pit. Weston is now covered in gasoline.

Bill gets on top of the black Mustang triumphantly. He feels that he has Weston at his mercy as he pulls the red lighter from his pocket.

BILL

You ready to become pulp fiction?

Just as Bill is about to use the lighter to start a flame and ignite Weston, Weston lifts the Mustang and Bill falls off.

Bill is immobile. Weston moves around the cars and stands over Bill.

BILL

Almost had you.

WESTON

I was petrified.

Bill falls unconscious. Weston picks Bill up. Weston walks to the edge of the pit with Bill in his arms. Weston's tree roots push him up out of the pit.

Weston is walking back toward the schoolhouse with Bill in his arms.

CUT.

INT. ABANDONED CHURCH MAIN FLOOR - NIGHT

Sarah is looking out the window of the church. She can see Emily in the second-floor window of the schoolhouse. Sarah is about to run outside to chase after Emily when Weston walks by with Bill in his arms.

Sarah ducks beside the window of the church out of sight. She peeks out and watches as Weston carries Bill into the garage opening of the abandoned schoolhouse.

Sarah makes her way up to the second floor of the church.

INT. ABANDONED CHURCH SECOND FLOOR - NIGHT

Sarah examines the second floor of the church. The back of the church was converted into a home. In a bedroom on the second floor of the church there is a window.

Sarah walks over to the window and looks through it to see the chapel of the church below. Sarah looks around the bedroom and the décor is dated, and the furniture is dusty.

Sarah leaves the bedroom and looks up at the entrance to the attic. Sarah gets a chair from the bedroom and pulls down the stairs to the attic.

Sarah climbs the stairs and enters the attic.

CUT.

INT. MATRON'S OFFICE - NIGHT

On the second floor of the abandoned schoolhouse, the Matron's office is located at the end of the hallway closest to the foyer staircase.

Emily puts the basket-case girl down on the Matron's dusty oak desk. The basket-case girl is licking her teeth but seems oblivious to Emily. Emily pulls at the fabric of the boy's school uniform that the basket-case girl wears. Emily examines the basket-case girl's stump of an arm.

Emily hears whistling outside the office. She moves over to the door to the office and peeks through the keyhole.

Emily sees Weston carrying Bill upstairs and into a classroom at the top of the stairs.

Weston returns to the hallway and pauses. He descends the stairs and can no longer be heard.

Emily goes back to the desk and picks up the basket-case girl. Emily exits the office and enters the room where Bill was put down.

INT. RICKETT'S OFFICE - NIGHT

Bill is on a slab in Nurse Rickett's office. Emily puts the basket-case girl on a counter and runs over to Bill. Emily tries to wake up Bill.

Emily looks around the office for something that will help wake Bill. Emily finds some vinegar in a drawer. She pours the vinegar on a cloth in the sink of the nurse's office.

Emily makes Bill breathe in the vinegar. Bill wakes up.

EMILY

No lousy one-liner this time?

BILL

(groggy)

I've got a great knock knock joke.
You start it.

EMILY

Knock, knock.

BILL

Who's there?

EMILY

Buh...

Emily realizes she was tricked by Bill. She scrunches her face and wants to hit him but won't. He takes her hand and uses it to sit up.

BILL

What happened to me?

EMILY

He carried you in here and left.

Emily has the cloth in her other hand.

BILL

What was that?

EMILY

Just vinegar.

BILL

Really? Show me the bottle.

Emily reaches over for the bottle and hands it to Bill.

EMILY

Yeah, why?

BILL

On campus, there was this tree that blocked our views of the sport's field from our dorm.

EMILY

What about it?

BILL

The college wasn't going to remove the tree, so we poisoned the tree and killed it. They had to pull it from its roots.

EMILY

Poison?

BILL

Yeah... for a tree, vinegar and salt mixture is poison in their roots.

Emily seems excited.

EMILY

There's salt downstairs.

BILL

Are you sure?

EMILY

A hundred. In the kitchen.

BILL

We should probably go together.

Bill gets up from the slab and checks himself for injuries. He looks over at the basket-case girl.

BILL

Are you going to bring that?

Emily picks up the basket-case girl.

EMILY

I think we have to save her to make
all this end.

BILL

But you don't know...

EMILY

I know the legend. She is a victim
in all this.

BILL

I mean what am I arguing anyway?

Bill grabs the vinegar bottle.

BILL

We're fighting a demonic Ent.

EMILY

"Ent"?

BILL

Nevermind.

Bill and Emily exit the nurse's office carefully and
quietly.

INT. ABANDONED SCHOOLHOUSE FOYER - NIGHT

Bill and Emily make their way down the stairs. Halfway down
the stairs they feel thumping at their feet.

BILL

Stop. Do you feel that?

They stand still on the stairs and the thumping gets
stronger. Suddenly, tree roots burst through the wooden
stairs.

Bill and Emily run down the stairs and rush to the kitchen
on the main floor.

INT. MAIN FLOOR KITCHEN - NIGHT

Bill is trying to barricade the door.

BILL
Emily, are you alright?

EMILY
Yeah. I think so.

BILL
What about her?

Emily looks at the basket-case girl.

EMILY
She's fine. The salt is in that
cupboard on the left.

Bill opens the cupboards on the left side and finds the bag
of salt.

Bill begins mixing the salt and vinegar. He sniffs around.

BILL
What's that smell?

EMILY
It's the washroom next door. You
don't want to go in there.

BILL
Need to teach this guy about the
courtesy flush.

Bill has the mixture completed and appears confident that
the mixture will act as a poison against Weston Ames.

BASKET-CASE GIRL
Weston...

BILL
What did she say?

EMILY
Someone's name I think.

BASKET-CASE GIRL
Weston Ames.

Emily leans around to look at the basket-case girl.

BILL

Who is that? That person you're calling out for?

EMILY

In the legend, she was with her lover when she was killed. Maybe that's his name.

BILL

Maybe we need to find him. Put them together again.

Bill addresses the basket-case girl.

BILL

Was Weston Ames your lover?

A malevolent sardonic smile rolls across the basket-case girl's face. She shakes her head confidently.

Suddenly, Weston Ames emerges from the washroom behind Bill and Emily. He swings his axe at them quickly. Bill just manages to dodge the axe blow. Bill pushes Emily out the doorway and back into the hallway.

INT. MAIN FLOOR HALLWAY - NIGHT

Emily is still carrying the basket-case girl. Emily is running toward the doorway that leads to the garage entrance. Bill is behind Emily. Weston enters the hallway and pursues them.

BILL

Keep going!

EMILY

You stay with me, Bill!

Weston reaches out and grabs Bill. Weston throws Bill into a wall. Emily looks back.

BILL

GO!

Weston takes a swing at Bill with the axe, but Bill dodges the blow at the last second. Bill manages to get to his feet. Bill backs up from Weston and Weston seems unsure whether he wants to pursue Bill or Emily.

BILL

C'mon you sappy bastard. Forget
about your girlfriend. Come get me!

Bill goads Weston and draws him closer to the door to the basement. Once Bill is sure that he has Weston's attention, he takes out the bottle of vinegar and splashes Weston in the face with it.

Weston is clearly stung by the poison, but the injury is superficial. Weston backhands Bill and Bill goes flying into the wall beside the door to the basement.

INT. BASEMENT STAIRS - NIGHT

Bill crawls into the basement stairwell. Bill dodges another axe blow, but it causes him to roll down the stairs awkwardly. Weston stands at the top of the stairs and looks down at Bill crawling away at the base of the stairs.

Bill summons the strength to whistle mockingly at Weston. Weston nods his head recognizing the worthy goad.

Weston descends the stairs calmly.

INT. BASEMENT - NIGHT

Bill has managed to crawl into the main room of the basement. He gets to his knees but is too weak to stand.

Weston approaches Bill from behind. Weston kicks Bill forward. Bill is crawling once more. Weston stands over Bill's body and lifts his massive boot. A tree root extends from the base of his boot and forms a sharp point.

Weston presses the sharp pointed root into Bill's shoulder. Bill cries out in pain as the pointed root penetrates his shoulder. Weston lifts his foot and Bill resumes crawling once liberated from the pointed root.

BILL

There's something you should know.

Weston huffs and finds Bill's moxie amusing, but the confidence is misplaced.

BILL

Your breath is terrible.

Weston shakes his head in disbelief that Bill is joking around under the circumstances.

Weston snarls. He appears unimpressed with Bill's goad. Weston leans over to pick up Bill. Bill is picked up and Weston holds Bill by his throat. Weston walks Bill over to the chasm and holds him over the bottomless pit.

BILL

And your bark is a lot worse than your bite.

Bill pulls out the vinegar-salt mixture bottle and pours it into Weston's face and then into his mouth. Bill is holding onto Weston tightly with one hand and pouring the poison with the other.

Weston is in extreme pain and releases Bill. Bill's momentum guarantees that he will fall into the chasm, but he doesn't let go of Weston. Both tumble into the chasm and disappear into the darkness.

There is a moment of stillness and silence.

Slowly, tree roots reach up from the darkness. The roots feel around the ledge to the chasm. Weston is pulling himself up out of the chasm.

Weston emerges from the chasm. Weston has been affected by the poison concoction. Weston's complexion is now rotten, and he has holes in his face and other parts of his body as if the poison were burning right through his form.

Weston cries out an ungodly scream. Weston kneels in front of the chasm. He is summoning his strength.

CUT.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Emily is standing just beyond the garage entrance. She is still holding the basket-case girl. She hears Weston's scream. Emily backs up a few paces and looks back at the highway.

CUT.

INT. ABANDONED CHURCH ATTIC - NIGHT

Sarah has been reading through a diary that is at the desk in the basket-case girl's old bedroom.

Sarah hears Weston's scream, and she goes over to a small window in the attic. Sarah sees Emily with the basket-case girl down in the field between the schoolhouse and highway.

Sarah runs down the stairs from the attic.

CUT.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Emily is backing up and the plants in the garage are agitated and lively. The plants are growing, but also becoming rotten similar to Weston.

Weston emerges from the doorway at the back of the garage. He appears weakened by the poison yet determined to finish off Emily. Weston screams and it is a feral cry.

Weston stalks forward. Emily turns and runs.

Sarah runs out the door of the church.

Emily is tripped by a root that springs up at her feet. Emily manages to stay on her feet after the first trip, but another root springs up and catches her other foot. Emily falls. Emily drops the basket-case girl into the field.

Sarah watches without crying out. Sarah appears too scared to move or make a sound.

Weston is standing over Emily. Emily is being held down by roots that are springing up to bind her. Weston seems to collapse on Emily. His hulking form melds with Emily and his tree form penetrates her skin and bores into her flesh.

Emily is being killed gruesomely. Sarah watches at a distance in absolute horror. The basket-case girl is writhing around attempting to wriggle back to her basket.

Emily's body has sunk into the ground and most of her body is under the blades of grass in the field.

Slowly, Weston reforms his body and gets to his feet. He remains sickly, but he is able to pick up the basket-case girl and put her in her basket. Weston carries her back to the schoolhouse.

Sarah backs up into the shadows of the church awning out of sight.

Once Weston is out of sight, Sarah moves forward, and she runs to the highway panicked. She looks back and then begins screaming at the top of her lungs uncontrollably from fear.

EXT. SIDE OF RURAL HIGHWAY - NIGHT

Sarah is looking back to make sure she isn't being pursued by Weston. Sarah sees a pickup truck approaching in the distance.

Sarah begins flagging down the pickup truck.

The truck slows and stops. Sarah runs over to the truck.

The truck is a pickup with a trunk full of tires. The side of the truck reads, "KY-TY Towing - Kyle's Tires".

Sarah gets in the truck.

INT. KYLE'S TRUCK - NIGHT

Sarah is trying to catch her breath. She is looking back at the field where Emily was killed.

SARAH

Thank you so much. I need help.
Please help.

Kyle is revealed as the driver of the pickup truck. Sarah closes her eyes and leans her head back in relief.

The pickup truck quickly turns around and Kyle drives back to the church and schoolhouse using the dirt road.

Sarah opens her eyes.

SARAH
What are you doing? No...

KYLE
I'm getting her back.

Kyle then elbows Sarah on the side of the head knocking her unconscious.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Kyle is driving Sarah back to the church and schoolhouse. Dusk has transitioned to the full darkness of night.

FADE OUT.

FADE IN:

INT. ABANDONED CHURCH ATTIC - NIGHT

Sarah wakes up in the basket-case girl's bed. Sarah looks around the room before she sits up. Sarah appears scared. She looks under the sheets.

Sarah gets up and is naked. She looks around for clothes. She looks at the diary on the desk and is reminded of what she had been reading earlier.

Sarah looks under the bed and pulls out the boy's school uniform. There is a wig with the uniform. Sarah puts on the uniform.

Sarah tries to open the door to the attic, but it is locked.

Sarah picks up the wig and sits at the stool in front of the mirror propped on the desk.

Sarah puts on the wig that makes her appear like a boy.

Sarah hears the lock on the attic door click unlocked.

Sarah stands up and approaches the attic door. She pushes the attic stairs down and descends to the second floor of the church.

INT. ABANDONED CHURCH SECOND FLOOR - NIGHT

Sarah tries to open the door to the bedroom on the second floor, but the door is locked.

Sarah looks out a window in the hallway of the second floor. She can't see any activity outside in the darkness of night.

Sarah descends the stairs to the main floor of the abandoned church.

INT. ABANDONED CHURCH MAIN FLOOR - NIGHT

Sarah enters the main chapel of the church. There are candles lit around the altar.

Sarah approaches the altar. There are lit candles along the pews leading out to the front of the church.

Sarah follows the candles until she is standing outside.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Sarah walks out to the dirt road and looks toward the highway. There is a car waiting in the dark on the dirt road. It is Kyle in his pickup truck.

Kyle turns on his headlights. Sarah doesn't move.

Kyle turns on his engine. Sarah begins walking away from the church and toward the back of the schoolhouse.

Kyle begins driving slowly toward Sarah.

SARAH

(pleading)

Why are you doing this?!

Sarah continues to back up. Kyle gets out of his pickup truck but leaves the headlights on to light the path. Sarah continues to back away slowly from Kyle.

Kyle begins chasing Sarah. Sarah tries to stay ahead of Kyle, but Kyle is on top of her. Kyle grabs Sarah and drags her over to the old oak tree at the back of the schoolhouse.

EXT. BEHIND ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Sarah is struggling against Kyle, but she cannot break free of his grasp.

SARAH

You don't have to do this!

KYLE

You are so wrong about that.

There are lit candles around the old oak tree and the area has been set up ritualistically through the pattern of the candle placement.

Kyle had previously set up ropes in the branches of the old oak tree. Kyle drags Sarah over to the tree and begins tying her wrists with the rope.

Kyle finishes tying Sarah's wrists. He steps back to inspect his handiwork.

SARAH

Just tell me why. Why all this?
Who are you? Why did you do this?

KYLE

I didn't do this. They did. Many
years ago. They took her from me.

Kyle pulls out his wooden crucifix and feels at it. He removes the crucifix and puts it around Sarah's neck.

Kyle pulls out a hunting knife from the back of his pants. He cuts the palm of his hand. He spreads the blood across his fingers and then marks a cross in blood on Sarah's forehead.

SARAH

Don't do this. Help me. You can help
me.

Kyle ignores Sarah. He turns away from her. He kneels in the middle of the pattern of lit candles.

Kyle summons Weston Ames and the basket-case girl.

KYLE

Have I avenged you, my love? Will you leave him now and come back to me?

Sarah is struggling to escape her bindings.

KYLE

Come back to me. Before it is too late. Before I die in this world.

Kyle takes off his shirt and carves a cross into his chest.

KYLE

I must free you from him. You must leave him. The Green Man. He is a demon. You must see it.

Weston Ames comes around the corner and is holding the basket-case girl.

KYLE

Listen to me monster. Take this one. Take her instead. She has been wronged as well. Will she not deserve vengeance?

Kyle signals with his knife to Sarah.

KYLE

Take her and give me back my love. Let her enter heaven so we can be together.

Sarah is struggling for freedom again.

SARAH

You think this will have you going to Heaven? Everything you've done... there is only one place you are going.

Kyle is listening to Sarah's words, and they make sense to him. Weston begins laughing heartily at Kyle's expense. Weston is shaking his head finding Kyle's plight pathetic.

Kyle looks back at Sarah and realizes that her words are truthful. Kyle stands up and goes over to Sarah and cuts one of her hands free from the rope.

Weston puts down the basket-case girl and marches toward Kyle.

Kyle turns and attempts to strike Weston with the hunting knife. Kyle stabs Weston's arm, but Weston is unaffected.

WESTON

Old fool. She was never yours.

Weston takes Kyle's hand and forces the blade out of his arboreal arm. Weston forces Kyle to stab himself in the stomach with the knife.

Kyle dies and Weston allows Kyle to drop to the ground. Sarah is struggling to pull the rope through the branches to break free. The rope is snagged.

Sarah finally pulls herself free. Weston is on top of Sarah.

Suddenly, Kyle's pickup truck comes flying around the bend and barrels toward Weston.

Sarah quickly jumps out of the way.

The truck smashes into Weston and pins the arboreal monster between the truck and the old oak tree that spawned Weston. The tires from the trunk of the pickup fly in all directions, mainly scattering across the hood of the truck.

Sarah moves toward the driver's door. She opens the door and helps the driver out. The driver is woozy, but as he lifts his head, Sarah can see that the driver is Bill.

Bill is struggling to his feet and Sarah is helping him.

Bill sees Kyle's shirt and picks it up. He winds up the shirt and douses it with gasoline that is dripping from the badly damaged truck.

Bill jumps on the hood of the truck and picks up a tire. He necklaces Weston with the tire and then wraps the shirt around Weston's head. Weston is still struggling to break free.

Bill jumps off the hood of the truck.

BILL

Now make like a tree... and fucking die already.

Bill pulls his red lighter out and lights the puddle of gasoline. The gas ignites while Bill and Sarah jump clear of the explosion.

Weston is aflame. His head is burning brightly. The oak tree is catching some flames as well. The loose tires are ignited.

Sarah walks over to the basket, but the basket-case girl is gone.

Bill is still watching Weston writhe around pinned down by the truck.

SARAH

C'mon, it's over.

Sarah takes Bill's hand and leads him away from the oak tree. Bill and Sarah are supporting each other as they hobble down the dirt road back to the highway.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Sarah looks up at the abandoned church and she sees the basket-case girl in the window on the second floor. The basket-case girl has her long hair as well as all her limbs intact. The basket-case girl appears to be an avenged spirit free to enter the cosmic from her earthly existence.

BILL

It's Sarah, right?

SARAH

Yeah.

BILL
Sarah... why did all this happen?

SARAH
He thought he was doing it for love.

BILL
The Green Man?

SARAH
No. Not that thing. There's no love
in that thing.

Bill starts walking on his own. Sarah is beside him.

BILL
But you said it's over...

SARAH
For us. But, there's always a need
for vengeance. Vengeance is forever.

EXT. SIDE OF RURAL HIGHWAY - NIGHT

Bill and Sarah make it to the side of the highway. A station wagon is driving along the highway. Sarah flags the car which slows and pulls over.

ECU - ANIMATED TREE ROOTS CRAWLING

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

Back at the entrance to schoolhouse and down the dirt road from behind the schoolhouse, tree roots are animated and crawling rapidly along the ground like snakes slithering forward.

The slithering roots are emerging from the barn and car pit as well.

The roots continue toward Bill and Sarah.

EXT. SIDE OF RURAL HIGHWAY - NIGHT

Sarah leans over to look at the driver and passenger of the station wagon. It is the corpulent couple from the diner.

EXT. ABANDONED CHURCH AND SCHOOLHOUSE - NIGHT

The animated tree roots have sped up and are making their way faster toward Bill and Sarah.

EXT. SIDE OF RURAL HIGHWAY - NIGHT

The wife still has her Covid mask on. She signals for Sarah and Bill to get in the car.

The animated tree roots are almost on top of Bill and Sarah.

Sarah gets in the car. Bill gets in after her. The car drives off.

The animated tree roots arrive at the side of the highway moments after the car has driven off.

Sarah is in the back seat. She is looking out the back window. Bill is about to pass out.

The station wagon turns around but continues away from the abandoned church and schoolhouse.

CUT.

INT. BASEMENT - NIGHT

The chasm in the basement has roots that have reached up across the ledges on both sides. The roots stretch out across the floor.

The roots become agitated and start throbbing.

A figure is visible in the dirt tunnel opening. The figure appears to be the basket-case girl who is staring out into the basement. The cellar doors close and open. They close and open. The roots in the basement continue to throb and grow out of the chasm. One final time, the doors close shut.

FADE OUT.

THE END