

SAW

Written by

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Darkness.

background.

its way

under

closed. The

title S

at the

The camera

This is ADAM.

opening his

within

unplugging

water the

attached

just

of the

the shock.

he realizes

way over

his chain

frantic, frightened,

The soft sound of moving water can be heard in the

From the top of the screen a tiny, floating light moves

downwards across the screen. As it passes, we see just

the water part of a young man's face. His eyes are

light disappears, and across the darkness appears the

A W. The title fades away.

The tiny light appears again, this time floating down

end of a tub of water, just near someone's bare foot.

cuts again to the face of the young man underwater.

Suddenly, his eyes fly open and he comes to life,

mouth and gasping for air. As he wakes up and struggles

the bathtub, we see his foot catch on a drain plug,

it. The water starts to drain, and we see go with the

tiny light, which we can also see has some kind of key

to it. The room itself is pitch black, but we can still

barely make him out in the dark. Adam lifts himself out

tub and falls onto the floor, coughing and gasping from

He manages to get to his feet, but as he moves forward

that his ankle is chained to something. He feels his

to a pipe in the corner, reaching down and pulling at

that is attached to it. He cries out, his voice

and a bit hysterical.

ADAM

Help! Someone help me! (He stops when he hears a loud dragging sound somewhere in the room. He looks out into the darkness and calls out.) Is someone there? Hey! (He turns back to the corner to which he is chained, says in a slightly softer but still panicked voice) Shit, I'm probably dead.

low, raspy
belongs

Suddenly, from out within the darkness comes a man's voice. It startles Adam. The voice, we will soon learn, to LAWRENCE.

LAWRENCE

You're not dead.

Holding his
to whoever

Adam quickly turns in the direction of the voice. arms out for balance, he tries to look across the room is speaking, but still cannot see a thing.

ADAM

Who's that? Who's that?!

LAWRENCE

(his voice strangely a bit on the calm side, and almost irritated with Adam's reaction to the situation. This shall be his tone for many scenes to come.) There's no point in yelling, I already tried it.

ADAM

Turn on the lights!

LAWRENCE

Would if I could.

ADAM

What the fuck is going on? Where am I? (He turns into his corner, touching the wall.)

LAWRENCE

I don't know yet.

ADAM

(smelling something; in disgust) What is that smell?

LAWRENCE

Shh! Hang on a second, I think I found something.

very
rows,
As they
from pitch
his arms
in his
blue striped
drowned
finally
we see
standing
end of
foot. He
sweat stains.
blonde hair
Both men
the room.
as does
horror
who has
only

With a loud click and an even louder buzzing sound, the bright fluorescent lights come to life, lighting up in rows, starting from Lawrence's end and moving towards Adam. As they come on, Adam is nearly blinded by the sudden change from black to bright white and squints in pain, holding up his arms to cover his face. In the light we now see that he is mid-twenties, with short brown hair, wearing a dark shirt over a white tee shirt and jeans, looking like a rat from the tub. It takes him a moment but his eyes start to adjust, and he looks around the room. He and Lawrence, who also winces from the glare of the lights, standing by the light switch and the door. He is on the opposite end of the room, also chained to a pipe in the corner by his foot. He wears a blue button-down dress shirt, now soaked with sweat stains. He is middle aged, mid to late forties, with pale and even paler skin. Dark circles are under his eyes. Both men are barefoot.

Lawrence's eyes adjust to the light and he sees across the room. Then, his gaze starts towards the center of the room, Adam's, who steps forward as much as he can, a look of horror on his face. We see lying face down the body of a man who has blown his brains out, lying in a pool of blood, clad in

gun, in his
a scream
angle above
him.

boxer shorts and a tee shirt. In his left hand is a
right hand is a micro cassette recorder. A gunshot and
are heard as the camera moves up and in a fast 360°
and circling the man, ending in a full overhead view of

The shot cuts to Adam, who reels in shock and disgust.

ADAM

Holy shit!

coughing.
studying
coughing
and around
completely

He turns towards the tub and leans over, gagging and
Lawrence in the meantime hops forward the best he can,
the body with a look of fear and concern. Adam stops
and turns back around, takes another look at the body
the room. He looks down at his chain then starts to
freak out, grabbing and pulling at his chain.

ADAM

(screaming) HELP!!! (He falls back onto
his bottom on the floor as he yanks
at the chain as hard as he can.) HELP!!!
Help!

embarrassed,
despite
uncontrolled

Lawrence just stands and watches him with an almost
appalled look at his behaviour. It seems that Lawrence,
being in the situation he's in, is above that kind of
reaction. He speaks a bit coldly.

LAWRENCE

No one can hear you.

Lawrence,
anymore

Adam stops pulling at the chain, stands up and looks to
his breathing fast and heavy. His voice is not yelling
but still just as hysterical.

ADAM

What the fuck is this?

LAWRENCE

Calm down, just calm down. (He knows that to remain calm is to remain in control, something he must be no matter what the situation.) Are you hurt?

Adam looks down at himself, shrugging slightly.

ADAM

I don't know...yeah!

Lawrence moves over to the pipe in the corner, leaning against it for support.

LAWRENCE

(calmly) What's your name?

ADAM

(sarcastic) My name is Very Fucking Confused! (demanding) What's your name? What's going on here?

LAWRENCE

(internal eye roll; he's getting more and more aggravated with Adam's behaviour) My name is Lawrence Gordon, I'm a doctor. I just woke up here, just like you. (He reaches up, wipes his face with his sleeve)

Adam kneels back down facing the pipe, pulling at his chains the metal biting into his skin.

ADAM

(in pain) Ah!

Lawrence looks at Adam with a look that seems to say I'm stuck in here with THIS guy? He then glances down at the body.

LAWRENCE

Recognize him?

Adam continues to pull at his chains, does not and will not look

at the body, just shakes his head.

ADAM

(sharply) No.

LAWRENCE

(trying to get SOMETHING out of this kid) Well, do you have any idea how you got here?

ADAM

No.

LAWRENCE

What's the last thing you remember?

ADAM

Nothing. (he sits back onto the floor, stops pulling at his chains for a moment.) I went to bed in my shithole apartment, and woke up in an actual shithole. (He raises his left leg slightly, starts trying to pull his foot out of the iron cuff. He glances to Lawrence, who has moved over to the wall to his left, bent over slightly and resting a hand against a pipe.) So what about you, huh?

LAWRENCE

(He shrugs slightly, shaking his head.) Well there's...there's not much to tell, really. (Across the room, Adam gives up with the chain for the time being but remains sitting on the floor.) I was on my way home from work and uh, I don't remember anything else.

then focusing
now, replaced
Adam just sits there, glancing over to the body and on it much more. The initial panic has worn off for simply with fear and shock. His voice is a bit softer.

ADAM

First dead body I've ever seen. Look different in real life. They don't move.

against
Lawrence slowly lowers himself into a sitting position

foot. the wall. He pokes slightly at the iron cuff around his

LAWRENCE

From the looks of these chains, someone didn't want us to go very far either.

exposing his Suddenly, Adam leaps up, lifting up his shirt and abdomen. His panic is back, but not at full force like before. He studies himself then glances to Lawrence.

ADAM

Can you see any scars?

LAWRENCE

(looking at him strangely) What?

ADAM

Huh? This is what they do man, (he gestures to his stomach, where there are in fact no scars.) They kidnap you and drug you and before you know it, you're in a bathtub and your kidneys are on eBay. (A ridiculous theory to us and to Lawrence, but Adam states it with conviction.)

LAWRENCE

(a scoffing tone in his voice) No one has taken your kidneys.

ADAM

(disbelief) How can you tell from way over there?

LAWRENCE

(matter of fact) Because you'd either be in terrible agony, or you'd be dead by now. Trust me.

ADAM

What are you, a surgeon? (He lowers his shirt and turns and bends down to prod at the chain around the pipe again.)

LAWRENCE

Yeah. (He sighs. He's getting tired)

of Adam already. He speaks sharply.)
So, you gonna tell me your name, or
what?

again Adam stands back up, turns to Lawrence, his voice once
calm.

ADAM

Adam.

LAWRENCE

(getting to his feet, his voice a bit calmer) Well Adam, what we need to do (he leans with one hand outstretched against the pipe to his right. Adam watches him, scared but calm) is start thinking about why we're here. Whoever brought us there could've killed us by now. But they didn't. They must want something from us. (He looks up and around the room) Question is what. (He sees something up on the wall, moves forwards a bit towards it. We see that it is a brand new clock on the wall, ticking away. It reads currently at 10:22.) That clock.

ADAM

What about it?

LAWRENCE

It's brand new. (squints, studying it)

ADAM

(not getting what he's implying) So?

LAWRENCE

(sighs; it's quite simple, why can't Adam see it?) So, someone obviously wanted us to know the time. (Adam looks a bit confused still, mulls over that information. Lawrence thinks for a moment.) Wait, I think I may be able to reach that door.

to the Lawrence moves over as far as the chain will allow him
as he giant, wooden sliding door, pushing against it as hard

then reaches
nothing in
a plastic
baggie; the
wondering what

can. In the meantime, we see Adam thinking. He pauses,
down and starts going through his pockets. There is
the front two, but in his back left pocket he pulls out
baggie with a white envelope in it. He unfolds the
envelope says ADAM. He stares at it in his hands,
it is.

glances
Adam holding
micro
written on
Lawrence
see what

Lawrence continues struggling with the door, quickly
over his shoulder to see what Adam is doing. He sees
the baggie. Adam reaches into the envelope, pulls out a
cassette tape. A close up shows the words Play Me
the tape label. Adam holds it in his hand, studying it.
turns away from the door, looking over and trying to
Adam has in his hand.

LAWRENCE

What is that? (Adam doesn't answer,
continues looking at the tape. Lawrence's
voice grows impatient.) Excuse me.

ADAM

(glances up briefly at Lawrence, then
back down at the tape. His voice sounds
slightly surprised.) It's a tape.

LAWRENCE

Where did you find it?

ADAM

It was in my pocket.

through
with LAWRENCE
Adam's.

Lawrence thinks about that briefly then starts digging
his own pockets, finds within them a white envelope
written across it in the same black lettering as

ADAM

(regarding his tape) It says Play me.

into the
Adam's.
studying
a tiny
to try
be working.

Lawrence tears into his envelope, empties the contents
palm of his hand. First, he holds up a similar tape to
It also says Play Me. Then he holds up a single bullet,
it, not sure what it's there for yet. Then, he holds up
key. He bends over, gets down on the floor and starts
to unlock his chains with the key. It doesn't seem to

LAWRENCE

(frustrated, mumbling to himself and
to the key) Come on, come on, come on....

ADAM

(seeing that it doesn't seem to be working
on Lawrence's lock) Throw it over here.

then holds
as it
corner.

Lawrence gives him a slightly mistrustful look, but
up the key and throws it. Adam misses the key at first
hit's the floor in front of the dirty toilet near his

ADAM

Fuck. (He leans over and picks up the
key, then bends down and tries the key
on the lock on his ankle, which doesn't
work. He tries the lock on the chains
around the pipe. It isn't working there
either.)

LAWRENCE

(watching him) No?

frustratedly,
and the
small

Adam gives up, drops the key onto the floor
shaking
his head. That's when he looks over to the body again,
shot closes up on the hand holding the tape recorder. A

up, then
at it.
the floor,
three to

loop handle juts out of the hand's grip. Adam stands
bends down and picks up the tape on the floor, looking
He puts it back down then stretches himself flat out on
trying to reach. Unfortunately, there is still a good
four feet between him and the body.

LAWRENCE

Use your shirt.

ADAM

(gets back up to his knees) What?

LAWRENCE

Your shirt.

sleeved blue
of each
recorder.

Adam looks down at himself, then takes off the long
shirt. He lays back down, holding the shirt by the ends
sleeve, and throws it, trying to catch it on the tape
It misses. He tries a second time; same result.

LAWRENCE

Come on...

Adam tries again; it misses. It is just barely
reaching. He pulls
the shirt back, gets back up on his knees, aggravated.

ADAM

It won't work.

LAWRENCE

(trying to get him to not give up yet)
Well, look around, there must be something
else you can use.

ADAM

(stands, ready to give up, skeptical)
There's nothing.

LAWRENCE

(insistent) Well there must be something!

Adam looks around his area, then into the bathtub. He
sees something,

to a long
He kneels
bends over, takes out the tub plug, which is attached
cord. He ties the cord around the sleeve of his shirt.
down, holding out the shirt, aiming.

LAWRENCE

Come on, you can do it.

loop at
Adam throws it, attempting to get the plug through the
the end of the tape recorder. He misses.

LAWRENCE

Come on, come on, again.

he gets
relief. Adam
along the
plug and
tape,
out a
tilted so
male voice
Adam's expression
detected.
He tries again and misses. On the third try, however,
the plug right through the loop. Lawrence smiles in
very slowly pulls it back, dragging the tape recorder
floor towards him. He picks it up, getting rid of the
dropping it and the shirt on the floor. He picks up the
pops it in and presses play, holding the tape recorder
bit so that they can both hear, but keeping his head
he can hear better. A chilling deep, raspy, sinister
The Jigsaw Killer comes from the tape. As it speaks,
is fearful, but the thought How does he know? can be

JIGSAW

(on tape) Rise and shine, Adam. You're
probably wondering where you are. I'll
tell you where you might be. You might
be in the room that you die in. Up until
now, you simply sat in the shadows,
watching others live out their lives.
But what do voyeurs see when they look
into the mirror? Now, I see you as a
strange mix of someone angry and yet
apathetic. But mostly just pathetic.
So are you going to watch yourself die
today, Adam? Or do something about it?
(end)

Adam looks frightened but not sure of the entire meaning of the message.

ADAM

I don't get it. (He presses the stop button on the tape.)

LAWRENCE

(eagerly, gestures.) Throw me the player.

ADAM

(pauses, thinks) No, you throw me your tape.

LAWRENCE

(a heavy sigh. He looks at Adam as a slow-minded fool who simply doesn't understand the full capacity of the situation that they're in, and speaks to him as such.) Look, we're going to have to work together if we want to get out of here. Now just throw it to me.

ADAM

(picks up on the tone, speaks defensively) I'm not going to risk breaking it! You throw me your tape!

smack
floor behind
presses play.
tape plays,
recorder.

Lawrence pauses, looking at Adam as though he'd like to smack him, then holds up and tosses the tape. It hits the floor behind Adam, who kneels down and picks it up, pops it in, presses play. It's the same chilling voice as on Adam's tape. As the tape plays, Adam stares at Lawrence, and Lawrence at the tape recorder.

JIGSAW

(on tape) Dr. Gordon, this is your wake up call. Every day of your working life, you have given people the news that they are going to die soon. Now you will be the cause of death. Your aim in this game is to kill Adam. (Adam glances down at the tape recorder wide-eyed,

then back up at Lawrence) You have until six on the clock to do it. There's a man in the room with you. When there's that much poison in your blood (another view of the body from Lawrence's POV), the only thing left to do is shoot yourself. (Jigsaw coughs) There are ways to win this hidden all around you. Just remember: X marks the spot for the treasure. If you do not kill Adam by 6:00, then Alison and Diana will die, Dr. Gordon. And I'll leave you in this room to rot. Let the game begin. (end)

tape ends. The looks on each man's face clearly say Oh Shit. The

Lawrence stands up.

LAWRENCE

(firmly) Give me that. Now. (Adam tosses him the tape. He catches it, rewinds, plays back. Adam stands up from his spot on the floor.)

JIGSAW

(on tape)...then Alison and Diana will die, Dr. Gordon. And I'll leave you in this room to rot.

ADAM

(thinking, trying to figure this out) Any idea who that is?

JIGSAW

(on tape) Let the game begin.

ADAM

He knows us.

LAWRENCE

Wait a minute. (rewinds more)

ADAM

(false hope) What do you think? Probably a joke, right?

LAWRENCE

Shh, shh! (presses play)

JIGSAW

(on tape) Let the game begin.

LAWRENCE

(softly) Listen...

JIGSAW

(on tape, in a VERY hushed tone after a brief silence)...Follow your heart.

Lawrence stops the tape.

ADAM

What the hell does Follow your heart mean?

else

in brown

Lawrence is looking around, on the walls and everywhere in the bathroom for a heart. He spots a small one drawn on the toilet next to Adam and points.

LAWRENCE

There! Right next to you, on the toilet.

resting his
shit,

Adam looks, sees the toilet. Slowly, he bends down, hands on the seat, looking down into the bowl of liquid not really sure what he's looking for.

LAWRENCE

(impatient, gesturing) Come on, come on.

to be kidding
then reaches

Adam glances up at Lawrence with a look of You've got me, but Lawrence watches him expectantly. Adam sighs, in with his right hand, fishing around in the mess.

ADAM

Oh man...(he gasps, making gagging sounds, his face turned away from the bowl. He coughs, fishes around for another brief moment, then quickly pulls back, trying to shake some of the shit off of his hand, spitting.

LAWRENCE

(expectantly) Anything?

ADAM

(disgusted) No solids.

LAWRENCE

Take off the lid. (He points to the lid. Adam looks to it, slowly stands up, reaches for it. Lawrence has no patience.) Come on!

Adam takes off the lid, places it down on the toilet seat. The water is clearer inside, and he reaches in and pulls out something wrapped up in a black garbage bag. He holds it up for Lawrence to see, turns to him.

ADAM

I really wish I had checked in there first.

LAWRENCE

Huh. (he smiles slightly) What is it?

Adam tears into the bag, reaches in and pulls out two hacksaws. He drops the bag on the floor, bends down and takes up his chain, holding one of the hacksaws and beginning to saw at the chain with it. Lawrence watches him for a moment.

LAWRENCE

Hey! (Adam turns and looks. Lawrence speaks in an irritated voice) Mind passing me the other one?

Adam reaches over and picks up the other hacksaw, then carefully throws it across the room. It hits the pipe to Lawrence's left. Lawrence reaches down and picks it up, then sits down on the floor. Quick shot back to Adam, who, while Lawrence is preoccupied with picking up the hacksaw, quickly picks up the garbage bag and tosses it into the bathtub. Both men start to saw away at their chains furiously, but neither are making any progress.

Suddenly, Adam's saw snaps in the middle, and his temper flares.

ADAM

(enraged) Fuck! Fuck! (He reacts violently, hitting the broken saw twice against the iron pipe then turns and hurls it across the room, right into a mirror. A small piece of the mirror breaks off and flies to the floor.)

Lawrence glances over at what Adam has done, then goes back to sawing for another moment. Adam sits back down, breathing heavily, leaning against the pipe in his corner. Finally, Lawrence gives up, turning and sitting with his back against the pipe, also breathing heavily for a moment. He sits there, when a look of realization comes across his face. He holds up the saw, looking at it, understanding. He lowers it to the floor, shaking his head slightly.

LAWRENCE

(everything is becoming more clear now) He doesn't want us to cut through our chains. He wants us to cut through our feet. (Adam looks up at him, eyebrows raised.) I think I may know who's done this to us.

ADAM

What did you say? (he stands up; is Lawrence hiding something from him?)

LAWRENCE

It's not someone I know personally. It's...just someone I know of.

ADAM

(getting slightly frantic again) Jesus Christ! Tell me, who is it?!

The camera closes up on Lawrence's face. To the right of it,

As Lawrence
clearer,
walking

the screen is fading into a flashback of a crime scene.
speaks, his face fades and the flashback scene grows
until it is only the crime scene, with three detectives
down a flight of stairs.

LAWRENCE

The last I heard...the police still
hadn't caught him.

door down
that
small,
and KERRY.
fifties. Sing
is a Caucasian
brown hair
Sing and
They are

We now see the three figures descending through a trap
a flight of stairs. The lighting is a bright lime green
is strangely dark at the same time. The trio enters a
cell like room with a low ceiling. They are TAPP, SING,
Tapp is a tall black man in his late forties-early
is an Asian man in his mid to late thirties, and Kerry
woman in her mid to late thirties with long, curly
that is tied back in a ponytail. All are well dressed,
Tapp in suits, the woman in a jacket and dress slacks.
the detectives working on this case.

brings a
We cannot

As they move into the room, Sing sees something that
look of shock to his face, shining a flashlight on it.
see it yet.

LAWRENCE

(VO) And the only reason I know that
is because I was a suspect.

his height,

Tapp comes into the room last, ducking slightly from
and comes up alongside Sing, looking at the same thing.

LAWRENCE

(VO) I'll start from the beginning.

KERRY

This one's not fresh anymore. At least three weeks out. (Detective Tapp squints as he peers in and studies the body) Victim's a 46-year old male. (Quick flash of a crime scene photo, a closeup of behind the man's head and upper back. There are deep cuts all over. The camera cuts upwards to the detectives.) Died of massive blood loss. Mostly through the femoral artery. (The camera pans around to Detective Tapp, who moves around the side fo the cage to get a better look inside, shining his flashlight in.) He started at the back of the cage and tunneled his way through the razor wire so fast it's amazing he got as far as he did. Cut himself so deep, we found traces of stomach acid on the floor. (Another more gruesome crime scene photo shot of the body from the side; we can see the razor wire digging in under his arm. Also, a close-up shot of some of his wounds; long, deep cuts.) We also found this. (She holds up an evidence baggie with a micro cassette tape recorder, just like the one Adam and Lawrence found in their cell. She presses the play button, and Tapp and Sing listen. It's the same chilling voice from Adam and Lawrence's tapes.)

JIGSAW

(on tape) Hello Paul. You are a perfectly healthy, sane, middle-class male. Yet last month, you ran a straight razor across your wrists. Did you cut yourself because you truly wanted to die, or did you just want some attention? Tonight, you'll show me. The irony is that if you want to die, you just have to stay where you are. But if you want to live, you'll have to cut yourself again. (Flashback shot of Paul waking up in the cage, looking around, scared and confused. The shots go back and forth between the detectives and the Paul flashback, with him grabbing and shaking the razor wire, screaming. His screams sound distant under Jigsaw's voice.) Find the path through the razor wire to the door. But hurry. At 3:00 that door will lock

and then this room becomes your tomb.
How much blood will you shed to stay
alive, Paul? (end)

KERRY

(stopping the tape) The door was on
a timer. It was unlocked until 3:00.
Then it slammed shut. He was given two
hours.

shines
a piece
Cut back to Detective Tapp, who notices something and
his light on it. We see a strange wound on Paul's body,
of flesh carved out into the shape of a jigsaw piece.

TAPP

Jigsaw piece. (Sing looks in as well,
see it. There is a quick flash of crime
scene photos showing a close up of the
wound. Tapp sighs.) I think we're gonna
be here for a while, Sing. (Sing looks
to him. We get another quick crime scene
shot of Paul.)

LAWRENCE

(VO) The newspapers started calling
him the Jigsaw Killer.

spoken
the detectives
Cut back to Lawrence in the bathroom. For his next two
lines, the shot switches back and forth between him and
in the razor wire room.

LAWRENCE

Actually, technically speaking, he's
not really a murderer. He never killed
anyone.

Paul's body
wound with
scene photos
Sing, wearing gloves, gets in the cage and examines
a bit. A flash of another crime scene photo of the
a ruler held up to it is shown. More gruesome crime
of that and other wounds are flashed across the screen.

LAWRENCE

(VO) He finds ways for his victims to
kill themselves.

Cut to Sing kneeled down over a charred corpse,
completely blackened,
at another crime scene. We hear Jigsaw's voice from a
tape recorder
play over the scene as the detectives look around, and
over the
flashback shots.

JIGSAW

(VO, on tape) Hello Mark. If you're
so sick, then why do I have so many
photos of you up and about? (there is
a quick montage of a camera snapping
several black and white shots of Mark
up and about, looking around and getting
into a car.) Let's put your so-called
illness to the test. (Flashback image
of Mark waking up. He is a younger man
in his mid to late twenties, with dark
brown hair. He is completely nude, smeared
in some kind of Vaseline-like ointment.
In front of him is a small, square glass
plate held up by some chains. On the
plate is a micro cassette player, a
lit votive candle, and a box of matches.
He gets up, looking around confusedly
and scared.) Right now, there is a slow-

acting

poison in your veins. The antidote is
in the safe. (Black and white crime
scene shot of the safe, then a shot
of Mark standing over it, screaming,
his screams distant under Jigsaw's voice,
as with Paul.) The combination to the
safe (quick montage of several black
and white crime-scene photos of numbers
written all over the walls) is written
on the wall. Hurry up and program it
in. But watch your step (Mark's bare
foot steps on the broken glass scattered
all across the floor). And by the way,
that's a flammable substance smeared
on your body (shot of Mark looking at
the ointment on his hand, up his arm,
everywhere), so I would be careful with
that candle, if I were you...

MARK

(huddled over the safe; screams, but
it is still distant sounding) Help!!!!

JIGSAW

(VO ct'd)...or all the people you've burned with your act (Mark starts to turn the lock on the safe) just might have their revenge.

We see Mark desperately going around the room, holding the candle, looking at the walls, trying to find a combination. The camera goes back and forth a few times in a sped-up shot to him doing this and turning a the lock on the safe, trying to program the combination into the safe. He moves in a circle, clockwise to us. When he gets to facing right in front of us, the flame from the candle flares up and engulfs the shot, flaring into a close-up crime scene photo of Mark's charred face.

The shot moves back to the trio of detectives, with Sing holding the tape recorder.

KERRY

I found something else. Well, two things, actually. (She moves past them and we go with her over to a wall where there is a small hole cut, about an inch or two in diameter. The light from the outside shines in.) There was someone standing outside here watching through this peephole. Looks like our friend Jigsaw likes to book himself front row seats to his own sick little games. He was there at the last one as well. (She walks over to Sing and Tapp) Only this time, he left us his penlight. (She holds up the penlight in an evidence baggie, clicking it twice then handing it to Tapp.)

TAPP

(taking the baggie, studying it) Get a rush on the prints. (He hands it back to her.)

KERRY

(taking the baggie, moving out of the room) Copy that.

CUT TO

Hospital room. Lawrence in his white doctor's coat along with three blue-scrub clad medical students. A nurse in white stands off to the side. Lawrence is going over the patient's charts. He goes over to the x-ray display, pushing the light on to view two x-rays of someone's skull. He points to it with his pen as he speaks.

LAWRENCE

Okay. This patient has an inoperable frontal lobe tumor extending across the midline. Started as colon cancer. (He turns back to the three young medical students. One of them, a pretty Asian girl named CARLA, smiles at Lawrence as he speaks, seems particularly infatuated with him.) The patient has come in for a standard checkup by which we are able to monitor the rate at which his condition is declining.

supplies
medical
saying. This
in orderly
show a
lacking. Kindness,
at John

In the doorway, an orderly pushing a cart of cleaning is passing by and stops when he sees Lawrence and the students in the room, listening to what Lawrence is saying. This is Zep. He's a man in his early to late forties dressed whites with short brown hair and large blue eyes that show a kindness that the others in the room seem to be lacking. Kindness, and something else below the surface. He glances down at John sleeping, then up at Lawrence.

LAWRENCE

The patient had...

ZEP

(cutting him off) His name is John, Dr. Gordon. (He looks down at the patient, who we see is a man in his late forties-early fifties, hairless except for a small white goatee. His head is to the side and he is sleeping. On the tray table in front of him is a notebook and some

colored pencils. As Zep looks at him and speaks of him, there is caring in his voice, something Dr. Gordon has yet to display regarding this patient.) He's a very interesting person.

himself but
his face
Lawrence looks almost slightly embarrassed, not for maybe for Zep. A condescending, smug smile plays across and he nods. His tone matches his look.

LAWRENCE

Thank you for that information, Zep. (he looks to the students, who all share his smug smile) As you can see, our orderlies form very special bonds with the patients. (Zep just stares at Lawrence, his expression mostly blank but with pure loathing just underneath the surface. The look seems to say Fuck you, Dr. Gordon. He stares at him for a moment, then turns away, and continues down the hall with his cart.) Continuing on, the patient....

But he is cut off by a voice on the intercom.

INTERCOM

Dr. Gordon, Dr. Lawrence Gordon, please page the operator.

LAWRENCE

(a smug but annoyed smirk) Obviously someone doesn't want me to tell you what the patient has. Excuse me. (He steps around the students, leaves the room. The three students watch after him with great admiration.)

is leaning
degrees
across
couple
Lawrence
to look
Cut to Lawrence's office at the hospital . Inside, Tapp against Dr. Gordon's chair, studying the various framed on the wall. Sing is sitting in one of the two chairs from the desk, twisted around in his seat to look at a of small picture frames on the bookshelf behind him. opens the door and enters, and the two detectives turn

at him. He removes his white coat and hangs it on a rack by the door. Tapp speaks first, his tone is friendly, but searching.

TAPP

Dr. Gordon, I'm Detective Tapp, this is Detective Sing, City Homicide. (he gestures to the degrees on the wall.) Very impressive.

Lawrence smiles, pretending to care about what they think, truly just wanting to get this over with so as to not waste any more of his time. As he speaks, he walks over to the chair behind his desk.

LAWRENCE

Oh. Thank you, I do my best. (He sits in his chair. Tapp takes the seat next to Sing across from him. Sing studies him silently, chewing gum.)

TAPP

Sorry to interrupt you while you're working.

LAWRENCE

That's fine. Now, how can I help you gentlemen?

Tapp's tone turns a bit more serious, but still amiable enough.

TAPP

Are you able to tell us where you were between the hours of 11:00 p.m. and 1:00 a.m. last night, Doctor?

LAWRENCE

(his tone just barely masking his concern) Why is it that you're interested?

TAPP

We'd like to ask you a few questions about it. For your sake, I think it's best if we do it down at the station.

Would you like to follow us there?

LAWRENCE

(Shaking his head, this is unbelievable)
No, I'm afraid that's...that's quite
out of the question. I can't just leave,
I have work to do. Plus, my wife has
the car today, so...

SING

(amiable but hinting that he knows something)
Oh, that's okay, you can ride with us.
Doc.

LAWRENCE

(chuckles uncomfortably) I'm sorry,
you'll have to tell me again. What is
this all about?

for Dr. Tapp produces the penlight from his pocket, holds it up
Gordon.

TAPP

Is this yours, Doctor?

He puts the penlight down on the desk. Lawrence picks
it up, a brief oh shit look flashing across his face only to
be quickly covered up. He looks at the pen strangely. The two
detectives carefully study his reaction. Lawrence looks back up at
them.

Lawrence Cut to the Police Station. In an interrogation room,
paces back and forth nervously, now wearing his suit
jacket. His lawyer sits at the table, taking notes.

LAWYER

So you have no idea how your penlight
showed up at the murder scene?

LAWRENCE

Of course not!

LAWYER

I have to ask. What were you doing last

night.

LAWRENCE

(a slight hesitation, a bit of guilt in his voice. As much as he would allow.) I was seeing someone.

LAWYER

(a slight pause) Who? (Lawrence doesn't answer, just continues his pacing. The lawyer gets frustrated, noisily puts down his pen.) Look, if you can't be honest with me...

LAWRENCE

(His tone quick, almost blurting) I was visiting someone. It wasn't a patient. Alright? (He sighs, shakes his head. He's fucked, either way.) What am I gonna do?

LAWYER

Well, as your lawyer and your friend, my advice to you is to bite the bullet and give them your alibi now. Because no one is going to believe you later.

against the
hand against
Cut back to the Bathroom. Lawrence, still sitting
wall, throws down his hacksaw next to him, resting his
his knee.

LAWRENCE

(sighs) That was five months ago. He tried to set me up for murder.

Lawrence
door, shuts
Cut back to the Interrogation room, some time Later.
is sitting alone at the table. Sing comes through the
it behind him.

SING

Okay. We checked your alibi. It holds up. (His voice indicates that he still believes there's more to it; he does not and will not trust Lawrence.)

LAWRENCE

Good! Can I go home now?

SING

(continuing) We have one of the victims who managed to escape. (As he speaks, we see a young woman with brown hair in a ponytail wearing a visitors pass being led carefully into the room next to them and sat at a table. This is AMANDA. Lawrence and Sing can see her clearly; she cannot see them.) Want to know if you wouldn't mind sticking around and listening to her testimony? Maybe it'll trigger something. (Tapp and an unidentified bald black man in a suit enter the room. The man guides Amanda into her chair, stands behind her against the wall. Tapp sits in a chair to her left.)

LAWRENCE

(doesn't really care) I'd like to help, really, but...

SING

(cutting him off quickly, won't let him out of this that easily) Well, we'd really appreciate it. She's the only one who made it.

LAWRENCE

(quietly, giving in.) Okay.

Tapp, and
moves
closer
each side
looking
her mind

Camera moves into the Interrogation room with Amanda, the unidentified man. As Tapp speaks, the camera slowly closer over his shoulder and towards Amanda. As we get to her, we see long, strange, scar-like markings along of her mouth. She is shaken, her eyes distant, never anyone, including Tapp, in the eye. It is clear that is still lost somewhere within her nightmare.

TAPP

(speaking slowly, gently) Amanda...in your own time, tell me the first thing you remember.

camera
her,
green lighting
strange iron
covering
eyeliner,

We move closer and closer to Amanda, then suddenly the
spins round quickly and snaps into an alternate view of
her flashback. The room she is in has the same lime-
green lighting as Paul's cell. Amanda sits in a chair wearing a
strange iron contraption around her head, a bear-trap like device
covering her mouth. We can see her eyes, surrounded with black
eyeliner, as they slowly open, groggy, just waking up.

AMANDA

(VO) I woke up. All I could taste was
blood. (The camera moves back quickly,
and we see her tied to the chair, her
wrists bound to the arms of the chair.
She pulls against her bonds, moaning
loudly, trying to speak or cry out but
cannot.) And metal.

The camera
strange device
it. A long
her an
startling her.
of a demented
cheeks,
stares at
confusion.
Jigsaw.

She continues to struggle against her bonds some more.
circles around her, and we get a better view of the
on her head, and the padlock and timer on the back of
wire hangs down from the timer and below the screen.
The view switches to the side of her and we see next to
old television set, which suddenly switches on,
After a brief moment of static, the frightening image
clown-like doll its face white with red spirals on its
its red eyes leering at Amanda from the screen. She
it, her moans a bit softer to match her fear and utter
The doll speaks, the jaw moving; it is the voice of

JIGSAW

(from the TV) Hello Amanda. You don't
know me, but I know you. I want to play
a game. Here's what happens if you lose.
(The video moves next to the doll, to

a device like the one she's wearing attached to a mannequin head. As he continues, explaining what it is, her breathing grows faster and heavier, and her moans pick up more.) The device you're wearing is hooked into your upper and lower jaws. When the timer at the back goes off, your mouth will be permanently ripped open. Think of it like a reverse bear trap. Here, I'll show you.

The video pans back to a view of the doll and the device. The camera zooms in on it. A timer ticks away. A few seconds later, SNAP! The device springs and the fake head is crushed and explodes. Amanda shrieks, her eyes widening. The video switches back to a close up of the doll.

JIGSAW

(from the TV) There is only one key to open the device. It's in the stomach of your dead cellmate. Look around, Amanda. Know that I'm not lying. You better hurry up. Live or die. Make your choice.

The video goes to white and gray static, then switches off. Amanda begins to struggle like a madwoman against her bonds and the chair. The camera swings around her, circling, making her movements fast and jerky. Amanda manages to pull one arm free, then the other and stands up quickly. That's when the cord in the back of the device is pulled out, and the timer starts. She freezes, her eyes widening. We see a close-up of the timer, and it begins its sixty second countdown. She reaches behind her head, pulling at the lock and the timer, trying to pull it off, but it is stuck there. She starts freaking out, pulling at it as much as she

can, the camera movements once again fast and jerky around her.

The camera spins back to Amanda sitting still in her chair in the interrogation room, sniffing. We see a brief shot of Lawrence, who watches and listens to her with grim amazement. Back to Amanda.

AMANDA

And then I saw the body.

We switch back into Amanda's cell. Over her shoulder, we see near the corner the body of a man lying on the floor on his back. Amanda cautiously approaches it, the timer still ticking away, her hands still at the device. She kneels down cautiously next to him. She reaches down and with a shaking hand lifts up his shirt, revealing a large, black question mark drawn on his abdomen. She sobs harder, hunched over him. Quick cut to the interrogation room, Amanda in the center of the shot.

AMANDA

There was a knife.

Back to the cell. Amanda, still leaning over, picks up a small knife next to the body. She slowly brings it up in both of her shaking hands, clutching it. She looks closer at it. A quick shot of the timer shows it to be at 25 seconds now, almost halfway. The camera moves to a shot of the man's face, when... HE OPENS HIS EYES AND STARTS TO WAKE UP. He moans, unable to speak or move. His eyes slowly, groggily look around a bit. He cannot even open his mouth; someone has very heavily drugged

widen;
about to
and quickly
stabs
hands.

him. He sees Amanda over him with a knife and his eyes
he tries to moan at her to stop, to not do what she's
do, but she turns the knife upside down in both hands
stabs down. He moans in agony in the background as she
down again, and again, and again. Blood splashes on her

open slightly,
cell as
table
evidence

A quick shot back of Lawrence as he listens, his mouth
eyes wide, staring at her. Cut back to Amanda in the
she stabs down a few more times. Then back again to the
in Lawrence's interrogation room. Sing throws down an
baggie with a used syringe in it.

SING

(VO as camera pans up to Lawrence) He'd
been injected with an opiate overdose.
He couldn't move or feel much of anything.

LAWRENCE

You mean....he was alive?

SING

(staring, nods slightly) Was.

hung, still

Back to Amanda's Interrogation room, her head still
sniffing. A view of Tapp as he asks

TAPP

What happened after you took it off?

intestines
cut back
Back to
growing, then

Cut back to the cell, her bloody hands sifting through
for a key. Cut back to interrogation room Amanda, then
again to her holding up a liver or some other organ.
interrogation room Amanda, the horror on her face
back to the cell.

she's
quickly trying
faster.
in the
down as it
heart-wrenching
her, rocking

Amanda's hand pulls a small key from inside the organ holding. She reaches around the back of her head, to unlock the padlock. The timer ticks away, faster and faster. She gets it, pulls off the padlock and opens the device back, ripping it away from her head and throwing it down as it snaps open. She lets out the most terrible, agonized, heart-wrenching scream, sobbing loudly, her hands held out in front of her, rocking back and forth.

on, revealing
it, staring
stares
can only
leering

Suddenly from another corner of the room, a light comes on, revealing the puppet from the video in the corner. Amanda sees at it wide eyed, her sobs softening for a moment as she stares at it. Slowly, it wheels towards her on a tricycle. She can only stare and cry, not sure what to do or expect. It stops, leering at her, then speaks.

JIGSAW

Congratulations. You are still alive.
Most people are so ungrateful to be
alive. But not you. Not anymore.

room,
slight
to Tapp.

Cut back into a close up of Amanda in the interrogation room, her head still shaking a bit, almost like a series of spasms. She continues to sniffle, her eyes far off. Cut to Tapp.

TAPP

You are, in fact, a drug addict. Isn't that right, Mandy? (she nods, but doesn't look up.) Do you think that is why he picked you? (She lets out a sob, briefly nodding once.) Are you grateful, Mandy?

the first
time.

She finally raises her head, looking into his eyes for the first time.

AMANDA

(softly) He...helped me.

Tapp looks
direction.
then
again. Slowly,
back into
Adam are.

As she starts sniffing and breathing more heavily,
over his shoulder into Lawrence's room, right in his
He may not see him, but he knows he's there. The camera
cuts back to Amanda, who starts sobbing more heavily
the camera moves down into and under the table, fading
an overhead view of the bathroom where Lawrence and

he has
to Lawrence.

Adam sits in his corner, staring down at the floor as
been listening to Lawrence's story. He looks up across

ADAM

(softly) Are you sure it's him?

LAWRENCE

(nods slightly) Yeah, I'm sure.

ADAM

(becoming a little hysterical again.
He speaks accusingly) How do I know
you're telling the truth? You can be
the one who put me in this room! (he
gesticulates as he speaks, pointing
to Lawrence and himself.)

LAWRENCE

(internal eye roll, speaks slowly, as
to a simpleton) I'm in exactly the same
situation you're in.

ADAM

Wrong. (he stands up, kicking his chained
foot out. Shouts.) Wrong! You've got
one thing I don't: Information! (He
hovers as close as he can in a threatening
pose, pointing) You know who did this!
(He picks up a glass shard that fell
when he broke the mirror, holds it up
threateningly to Lawrence) Now you either

tell me what is really going on (Lawrence rolls his eyes, turns his head over to his left, away from Adam) or I'll cut you with this, you hear me? I'll cut- (But he stops short as he sees something in the glass. He flips it over, studying it, flips it back. He looks over to the mirror on the wall, studying it, thinking.)

over Lawrence notices that Adam's ranting has ended, glances at him.

LAWRENCE

What?

ADAM

(looks over at Lawrence, then back at the mirror.) It's a two-way mirror.

reaches Adam drops the shard down on the floor carefully, then
up a over to the corner behind him, leaning down and picking
he can loose padlock. He lifts it up and throws it as hard as
Lawrence briefly against the mirror, shattering most of the glass.
shattering. Adam startles at the sound and force of the glass
throws that reaches back down, finds another piece of debris and
glass at the mirror with just as much force. The rest of the
behind breaks away, and a camera with a red light can be seen
at it. a clear glass. Lawrence stands up to get a better look
at it. We move in closer to the camera, getting a better look
as well.

ourselves looking Suddenly there is a flash of static and we find
Lawrence and at a fuzzy, black and white surveillance video of
camera. The Adam in the bathroom, staring right at us into the
silver shot pulls back a bit and we see that the video is on a

recording-type surveillance monitor. A partial view of other
man's equipment can be seen on either side of the monitor. A
on the voice speaks, though it doesn't sound quite the same as
leather glove Jigsaw tapes. As he speaks, a hand wearing a black
raises up slightly and waves its fingers at the screen.

MAN

(OS, Taunting) I can see you...

ADAM

(from on video) So that's what this is. Reality TV.

MAN

(OS. Still taunting, sounds as though on a power trip) Don't look at me. I can't help you.

into regular The shot transitions from the video view of Adam back
to the view in the bathroom. Adam stands in a threatening pose
dripping with camera, speaks angrily, loudly to it, his voice
sarcasm.

ADAM

Can you hear me in there? Huh? I'm having a blast. (he bends down and picks up another piece of debris from the floor) This is the most fun I've had without lubricant. (Hums the piece of debris at the window. It makes a thwacking sound, but doesn't break. Not even a crack.) Make sure you're getting everything. (Bends down, throws picks up and throws another piece of debris. It hits, but no breakage. Leans down for another piece.)

LAWRENCE

(Scoffing tone as he watches Adam trying to break the glass) That's not going to do anything.

ADAM

(pauses, looks to Lawrence) You just want to leave it running on us? (the

shot switches to surveillance view)

LAWRENCE

(very matter-of-fact) Well, you won't stop it. (shot switches to regular view) That's why we can't cut through these chains. It's why you won't break that glass. (he gestures to the pipe then the glass) Every possible angle has been pre-thought out by him. (He appears deep in thought, starting to understand the set-up more so, figuring out the way this guy thinks. Almost admiring him. The situation may be bad, but it's a brilliant design.)

ADAM

You sound like you admire this prick.

LAWRENCE

(explaining) To overcome something, you have to understand what a perfect engine it is. That's how you fight disease. (He looks up at the ceiling, at the walls, around the room) Now the tape told us to find an X. That X has to be somewhere in this room. (determined) Help me find it.

Lawrence's
he is
Lawrence is
accusingly.

Adam does not help him look. He simply cannot believe calm demeanor in this situation anymore. It seems that almost becoming as sick of Lawrence's attitude as of his. He speaks a with a bit of a hyper tone again,

ADAM

How can you be the calm Doctor Guy when your wife and kid are out there. (Shot of Lawrence looking around the room) He's got them, too. (Shot of the clock; it's now 12:05.) He could be doing anything to them right now. Are you thinking about that?

LAWRENCE

(Suddenly looks right at him, snaps

angrily) I AM thinking about that. (Adam backs off a bit. Lawrence pauses a moment, his voice changes to calm but sad.) I've been the last thing I said to my daughter.

pipe behind
the foot
little girl
light
her favourite
and over
tinkling
just above
She sits
bear. She
corner
to her
suddenly
into a
wall of

room of
furniture
room of
homey as
living room
her teddy
the frosted

Lawrence turns away from Adam, placing his hand on the him, and the shot moves up into blackness, then up at of a little girl's bed in a darkened bedroom. The is Diana. She's about 5 or 6 years old, with long, wavy brown hair. She lays tucked in with her eyes closed, teddy bear wrapped in her left arm. The camera moves up her a bit, moving in closer to her. Chimes can be heard very faintly against a soft breeze. As the shot pauses her, her eyes suddenly open, blinking away sleepiness. She sits up, pulling away the covers, still holding her teddy remains sitting in her bed, staring over into the dark to her right. The chimes jingle away. We move in closer face; something has her spooked. A clock ticking is heard as the image fades from Diana getting out of bed strange, mechanical-looking clock on the living room the Gordon Household.

The shot lowers and we see the nicely furnished living the Gordon home. The walls are a dark, crimson red, the in tones of red and brown. It definitely is the living a well-off family. Not too cold, but not as warm and it could be. Diana slowly makes her way across the towards her parents bedroom, moving almost dream-like, bear hanging limply from her right hand. She moves to

both into
her side,
with long
pretty despite
moves into
just watching
feeling of
awoken her.
her daughter

glass double doors of her parents room, opening them
the bedroom, where we see her mother, Alison, laying on
fast asleep. Alison is in her early to mid thirties
blond hair going just past her shoulders and very
her sleepiness and messy hair in this scene. Diana
the room, standing next to the bed, saying nothing,
her mother sleeping. Alison's eyes slowly open; the
being watched plus the instincts of a mother have
She reaches over and turns on the light, looking upon
with concern.

ALISON

Diana, Honey, are you okay? (she pushes
back the covers and gets up, crouching
down in front of her daughter. Looking
up at her, she places her hands on her
daughter's arms.) Diana, Honey, can
you hear me?

DIANA

(very softly, but showing almost no
fear) Mommy?

her hand

Alison reaches up and touches Diana's hair, bringing
down in a soft caress on Diana's cheek.

ALISON

Oh, what is it, sweet pea?

DIANA

(very calmly) There's a man in my room.

ALISON

(sighing, but not rudely. This is not
the first time this has happened) Oh
Honey, are you sure he's not just hiding
in your imagination?

DIANA

He talked to me.

ALISON

(sighs) Okay, I'll come and check your room. (She smiles a small, assuring smile)

DIANA

I want Daddy. He'll get the scary man.

ALISON

(her smile fading a bit) Alright, if you want. Come on.

Lawrence's
computer,
appear in
keeps
she knows

She stands and leads Diana out of the room. Cut to office. Lawrence sits hunched slightly over his laptop focused on some paper he's writing. Diana and Alison the doorway to his left. He doesn't even look up, just typing. Alison's tone when she speaks indicates that he'll probably say no, or put it off on her.

ALISON

Larry, sorry to bother you, but your daughter had a bad dream again.

LAWRENCE

(his eyes never leaving the screen; raises his finger to pause them) Just a minute.

ALISON

She wants you to check her room.

LAWRENCE

(keeps typing, never looks up) Mmm hmm, mmm hmm, just gotta finish this paragraph.

Alison waits a moment, then turns to Diana.

ALISON

(softly) You know what sweetie? I'll go check with you.

They turn, slowly start to walk away as Lawrence quickly finishes typing, then closes the laptop.

LAWRENCE

Nope! I'm done. (he smiles, turning to look at them.)

the lamp
propped up
on the

Cut to Diana's room. Lawrence reaches over and turns on
on Diana's side table. Diana lies in bed, slightly
against her pillows and stuffed animals. Lawrence sits
side of her bed.

LAWRENCE

(very reassuringly) See? (he pulls the covers up over her, up to her chest.) There's no one in your room. There's no such thing as the bad man. Now can you go to sleep?

DIANA

I'm still scared.

LAWRENCE

You are? Give me your tootsie. (He pulls back the covers and she pulls out her foot. He takes it in his hand.) Oh, what a big tootsie. (He turns to her, raising his eyebrows up) Remember this one? (He counts on her toes as he says the following) This little piggy went to market, this little piggy stayed home, this little piggy had roast beef, this little piggy had none, and this little piggy went 'Weeee!' (he tickles up her leg to her tummy and she giggles) all the way home!

takes it

Just then, Lawrence's beeper goes off. He leans back,
out and looks at it.

DIANA

I hate that thing.

LAWRENCE

Well I have to go to work, sweetheart. You know what Daddy's job is like. Now, come on. (he re-tucks her in, she smiles at him.) Let's see. Try and get some sleep now, okay? (He gives her a kiss, smiles, stands up and goes to the door.)

DIANA

You're not going to leave us, are you, Daddy?

LAWRENCE

(suddenly concerned) What? (He stops at the door, turns, goes back over to her bed, sits down next to her and leans over. This was the last thing he'd expected her to say) What are you talking about? You mean, leave you and Mommy? (She nods; he reaches up and gently brushes her hair away from her face.) No, no sweetheart, I would never do that. Who gave you that idea?

DIANA

No one.

LAWRENCE

Well it's not true, okay?

DIANA

(very softly) Okay.

LAWRENCE

How much do I love you?

He moves his face closer to her and together they say

LAWRENCE & DIANA

Love you very much

LAWRENCE

That's right, that's right! (He gives her a kiss, pulls back.) Good night, sweetie.

DIANA

Good night, Daddy.

lights off. Lawrence gets up and goes to the door, flipping the

He pauses before he steps out.

LAWRENCE

Tomorrow, I'll read you your favourite story.

DIANA

(with a small smile) Okay.

LAWRENCE

Okay. (he goes out.)

Lawrence
voice starts

Quick cut to the Entrance Hall of the Gordon Residence.
walks towards the door, Alison behind him. Alison's
to cut over the scene. Her tone is very pissed off.

ALISON

I don't know how much longer I can do
this, Larry.

LAWRENCE

(sounds as though he has no idea what
she means) What, what are you talking
about?

ALISON

(pissed, in disbelief) How can you walk
through life pretending that you're
happy?

LAWRENCE

I am happy.

ALISON

(confrontational) That is complete bullshit.
(cut to a shot of Diana, laying on her
side in her darkened room, clutching
her teddy bear to her chest. Her eyes
are open, she can hear everything. We
stay with her for the rest of Alison's
line, her voice now off a bit in the
distance but still very audible) I'd
rather you break down and tell me that
you hated me. At least there'd be some
passion in it.

LAWRENCE

Would you like to see her? (He reaches
into his pocket and takes out his wallet,
throws it across the room to Adam, who
is sitting with his back against the
wall, facing Lawrence. Adam picks up
the wallet and opens it. He sees two
pictures of Diana, side by side. The
one on the left is Diana hugging a dog.
The one on the right is a smiling portrait
outside somewhere.

ADAM

She's beautiful.

LAWRENCE

Thank you.

ADAM

(sighs, then looks up at Lawrence) You gonna have any more kids?

LAWRENCE

(a bit wearily, but not snobby) We've talked about it, but uh, with our schedules, it's difficult enough to concentrate on one. (The tone of his voice indicates that maybe he's starting to realize that he should've spent more time and attention to his daughter.)

ADAM

(referring to the wallet) So where's the lucky wife? (a small smile)

LAWRENCE

There's another picture behind the one you're looking at. (Adam reaches behind the photo on the right and pulls another photograph out. Lawrence smiles slightly as he speaks) It's my favourite one because we're all in it together. Someone, usually me, has to hold the camera, which means I'm always missing from the photos.

face is
Cut to
Lawrence
gagged,
to it.
reads

Cut to Adam, looking at the picture he pulled out. His blank, but you can sense great disturbance behind it. a shot of the photo he is holding. It is not the one described, but a Polaroid of Alison and Diana bound and and the message Regards with a jigsaw piece drawn next He turns the photo over, and there is a message. As he it, Jigsaw reads it aloud in a voiceover.

JIGSAW

(VO) X Marks the spot. Sometimes you see more with your eyes shut.

Adam does his best to hide what he has seen, looks up to Lawrence.

ADAM

It's uh, it's not here.

LAWRENCE

(a slight disturbance from his momentary nostalgic bliss) What?

ADAM

Uh, this photo you're talking about...it's not here.

LAWRENCE

(slightly surprised, reaching out his hand for Adam to toss the wallet.) Really? Are you sure?

ADAM

Yeah. (Tucking the picture in his right hand, he shifts slightly by lifting himself a bit with his right hand, sneakily putting the photograph down and tossing the wallet with his left hand. Lawrence picks up the wallet and starts looking for it, creasing his brow in concern, while Adam backs up against his wall, holding the photograph out of Lawrence's sight against a pipe he rests his arm on as he looks at the photograph.)

LAWRENCE

(disbelief, shaking his head) He...he must've taken it. I...

Alison's voice over is heard as he says this and continues to look through the wallet, and we hear Alison's voiceover from the scene in the main hall.

ALISON

(VO) How can you walk through life pretending that you're happy?

CUT TO the Main Hall of the Gordon Residence, back to the earlier flashback of Lawrence and Alison. This time, we stay with them.

LAWRENCE

I am happy. (He walks over to a chair, leaning over it as he puts something down, gets his briefcase ready to go to work. Alison stands a few feet behind him, trying her best to get him to react, to stop the bullshit and end the masquerade.)

ALISON

(pissed) That is complete bullshit. I'd rather you break down and tell me that you hated me. At least there'd be some passion in it.

LAWRENCE

(tired of this, brushing it off as not that important, like there really is nothing wrong) We can talk about this alter, okay? (He leans in to kiss her, but she shakes her head. He pauses there.)

ALISON

(firmly) Just leave.

turns away
He looks at her for a moment, searching, then slowly and heads out the door.

VOICE

Goodnight, little girl. (camera pans up closer into the closet, and we a widened blue eye and part of a face (yet unidentifiable) watching her.)

to the
slightly.
towards her
The closet doors burst open and Diana screams. Cut back main hall where Alison stands alone, her head lowered As soon as she hears the scream she turns and bolts daughter's room.

ALISON

Diana!?

Alison gets to just outside the door to her bedroom.

ALISON

Diana! (opens the door and flips on the light, gasps when she sees a figure covered by a blanket looming over Diana's bed. The figure suddenly grabs Diana and she screams, struggling against him. Alison goes for them.

Waistline
gloves and
his belt
saunters over
and tied
tears,
him but
and sobbing.

Quick cut to NOW, in Alison and Lawrence's bedroom.
shot of a figure wearing a black coat, black leather
blue jeans, holding a stethoscope. A gun is tucked into
and Diana's teddy bear tucked under his arm. He
to the gagged and bound Diana and Alison, on the floor
to a corner end of the bed. Alison, her eyes streaming
struggles and pulls against her bonds to try to get at
fails. Diana keeps crying Mommy! over and over again

teddy bear
stethoscope and
steady heartbeat

The figure crouches down beside Diana, dropping the
behind her, his face still unseen. He takes the
holds the end to Diana's chest. The sound of a loud,
is heard. Alison screams at him through her gag.

ALISON

Don't do that! Leave her! Get away from her!

He reaches
Diana's
more angry.
moves
up to her
speed.

He pulls away the stethoscope and the heartbeat halts.
with his right hand and pulls from his belt the gun.
screams become more desperate, Alison's more frantic,
He puts the stethoscope back against Diana's chest and
the gun up and down in front of her, then bringing it
mother's head. We hear the heartbeat again, doubled in

ALISON

(through her gag) Keep your motherfucking hands off of my daughter!

gun back
up the
lower
identification
moment then
stands
slightly
clearly. It

the exterior
standing. The
speaking.

He pulls away the gun and the stethoscope, tucking the
into his belt. He reaches down behind Diana and picks
teddy bear. As he does, we catch a brief glimpse of the
half of his face, but not enough for a clear
yet.
He holds the teddy bear out in front of Diana for a
tucks it in front of her. He pats her on the head and
up, moving over to the window. He parts the curtains
and leans forward a bit, and we see his face more
is Zep, the orderly from the hospital.

Cut to static, and then a surveillance video view of
of the Gordon home, of the window where Zep is
camera zooms in on him and we hear a raspy, male voice

VOICE

(VO as we view shot of Zep) Who are you little man...I see you...(cut to a television screen with the video of Zep in the window. Fade back and to the right as we get a view of someone's apartment. Plastered on the walls are various photographs, which we can barely make out, and a desk in the corner with some recording equipment. As we move further right and hit the window we see Detective Tapp, leaning over the camera shooting the Gordon's window, adjusting the view. Something about him seems just not right. We cut back to his view from the camera.) Does Dr. Gordon know you're at home with his wife? I know you know something. (his voice goes up a bit louder) What are you doing in there? Waiting for the doctor? I'm waiting for the doctor, too. Hmm.

Zep on
front of
Cut to a view over Tapp's couch of the television with
video on the screen. Tapp walks over and sits down in
the television, his back to us.

TAPP

I never should have let you go...

Jigsaw killings.
Jigsaw
at Bizarre
shot of
then hanging
Psychopath
around looking
screaming over
flashback
fighting with
to her
Lawrence
Lawyer. It
Lawrence through
shot
building.
Camera pans up to a wall of articles, all about the
It moves quickly and zooms in on each headline we see.
hunt brings D.A. before Judge, Missing Man discovered
Crime Scene screaming is heard then a quick flashback
Paul in his cage, first struggling against the wire
dead in his cage Killer 'Preaching' Says Top Cop,
Teaches Sick Life Lessons, quick shot of Mark going
for the code on the walls, with the sound of his
the shot, Escape, Victim Survives Maniac's Game quick
footage of Amanda in the interrogation room, then
her mask, and a shot of Lawrence watching and listening
testimony, Doctor Questioned in Case flash of shots of
being questioned by the Tapp and Sing and then his
ends on the flashback shot of Tapp looking back at
the two-way glass after Amanda tells her story, and the
slides into a shot of a car pulling up alongside a
building.

TAPP

(VO, fading, hushed against soundtrack)

I never should've let you go...

the passenger
distrust,
The car pulls up alongside a building, with Lawrence in
seat, and Tapp driving. Lawrence's awkwardness, Tapp's

and general uncomfortable tension can be easily
detected between
them.

LAWRENCE

(Pretending like he's trying to be helpful,
really just glad to be out of Tapp's
company) Here we are. That was uh, quite
an amazing story that poor woman told.
(Tapp just nods, says nothing. Lawrence
smiles very uncomfortably, gets out
of the car.)

LAWRENCE

(leaning down and looking back into
the car window.) Look, I'm sorry I can't
be of more help to your investigation.

TAPP

(nods very slightly) You know, we arrested
a dentist last week who like to play
with kids a bit too much. He lived two
blocks from here. The sewer lines run
under this neighborhood too, Doctor.
(hint hint)

moment,
Lawrence stands straight up, walks away. Tapp wait's a
then drives off.

We are
obsessively
in hand.
television
BAM into static and then the video from Amanda's cell.
not at Tapp's desk in the police station, watching him
watch the video, staring at the screen, remote control
As he watches, the camera circles around behind the
to give us a better view of our obsessed detective.

JIGSAW

(from the video) Hello Amanda. You don't
know me, but I know you. I want to play
a game. Here's what happens if you lose.
There's a timer at the back of the device
you're wearing. When the timer goes
off, your mouth will be permanently
ripped open.

detectives
In the background of the station we hear a couple of

own desk.
and rewinds

talking, then Sing walks in behind Tapp, over to his
He turns, watching Tapp watch the screen. Tapp stops
the tape.

SING

(to the other detectives leaving) I'll
catch you guys down there. (he reaches
over and gets something off of his desk)

JIGSAW

(from video) Think of it like a reverse
bear trap.

Tapp fast forwards a bit, hits play.

JIGSAW

(from video) I'll show you...

then the
paying
speaks. The
his growing

Tapp watches closely the demonstration of the timer
device going off and exploding. Sing watches too, not
as close attention. As soon as it explodes, Sing
look on his face and the tone of his voice indicates
concern for his partner's obsession over this case.

SING

Hey Tapp?

scene
while he

Tapp doesn't look up, resembles Lawrence in the earlier
when Alison and Diana came to him to check her room
was working on his paper.

TAPP

Mmm?

SING

We're gonna go down to the Grill, go
get a beer. You wanna come?

TAPP

I don't think so. Thanks anyway.

SING

(Figured he might answer as such) You

know I always ask. (He puts on his jacket)

JIGSAW

(on video) There is only one key...

SING

I'll leave you to have fun up here.
(He puts his hands on his hips, watching
some more of the video.)

JIGSAW

(on video) It's in the stomach of your
dead cellmate.

SING

(still trying to reach him, break him
from his obsession groove) Hey Tapp?
I don't mean for this to be

disrespectful...(pause)

Maybe you should find yourself a girlfriend.

laughs a
bit. But

Sing chuckles, hits Tapp playfully on the arm, tapp
bit too, but doesn't look up. Sing remains grinning a
then Tapp continues and rewinds the video a bit.

JIGSAW

(on video) It's in the stomach of your
dead cellmate.

Tapp fast forwards.

JIGSAW

(on video) Look around, Amanda. Know
that I'm not lying. (Sing steps off
to the right) You better hurry up. (Tapp
rewinds again, suddenly pauses)

TAPP

Wait wait wait, Sing!

Sing stops, turns.

TAPP

Get back here!

SING

What?

TAPP

Mmm! (he gestures frantically for him to come over.)

SING

(sighs then comes over) What?

the screen Tapp rewinds one second then pauses, holds pencil to to a grafittied wall on the video.

TAPP

Remember 118th Street?

SING

(looks at the screen, thinks a minute)
Ah...K2K. That gang's territory was only about four blocks.

TAPP

Now listen to this.

the sound They listen with the volume up high. Over the static, of a fire alarm can just barely be heard in the background. They look at each other. Tapp hits stop.

TAPP

(looking up at Sing) We gotta check the records from all the fire emergencies that occurred there in the last two weeks. Go, right now! Mmm!

Sing turns and quickly walks off.

CUT TO

Close up of a map, with Sing speaking in a voiceover. As he speaks, there's a brief shot of the two of them sitting over the map, then quick shots of a few black and white photographs of a warehouse, including a close up of a street sign Stygian St.

SING

(VO) On the night of Tuesday, the 17th, we got a fire alarm going off in the rear wing of 213 Stygian Street. It's an old listing. Used to be a mannequin factory. (cut back to view of the two

detectives) You think we have enough
for a warrant, though?

TAPP

Who said anything about a warrant? (He
grins, gets up and grabs his jacket.)

SING

(are you serious?) Right now?

TAPP

Why not?

SING

Yeah, why not? (He grabs his gun, snaps
a cartridge into it, grabsup his coat,
and quickly follows Tapp.

static,
warehouse
the car
can be
being loaded

Brief shot of K2K graffiti on the video and then loud
which snaps into an exterior nighttime view of an old
building and a car speeding by. Our view is from inside
as it pulls up alongside the building. A police radio
heard in the background. So can the sound of a gun
and cocked.

TAPP

(VO) At least we'll have the cover of
darkness.

SING

(VO) Yeah, well, so will anybody else.

tables piled
the outside
the giant,
in, holding
Cut up
from Paul's

A shot of inside the factory, various clutter and
up on one another. No signs of life...yet. A bang from
of the door is heard. A couple more bangs and a shot of
sliding wooden door as it slides open, and Sing steps
out his shotgun, ready for anything waiting for them.
to a staircase, lit by eerie green light, the same as

cautiously,
another
points
miscellaneous
graffiti

razor wire room, as the detectives make their way up
Tapp in front, Sing covering behind them. They come up
level, one that has been recently used we see as Tapp
over to a desk with a computer, a radio, and some other
items. Then, right next to the desk, we see the K2K
from the video.

TAPP

I got you...

chain link
part
side. Tapp
covered
and pulls
bathroom
body,

They continue on, moving into a room separated with a
fence. There is a slightly raised platform, going along
of the wall, with a few steps leading up on either
goes up the steps. On the raised area are some tables
in heavy red cloth. Tapp points to one, reaches down,
back the covering. He reveals a small diorama of the
scene where Adam and Lawrence dolls, complete with the
dolls representing each of them.

TAPP

What the hell is this?.....(his voice
almost a whisper) Oh shit...

cloth
Amanda's
is a strange,
back so we
cloth that
look at
to move
detectives.

They move onto the next table, and Tapp pulls back the
covering that one, revealing the leering Puppet from
video. Tapp stares at it wide-eyed. Next to the puppet
boar-like mask with long dark hair. The camera pans
have the view of another large object covered in red
Tapp and Sing had passed by. Tapp leans in closer to
the puppet, when suddenly the still-covered form starts
and muffled moaning sounds are heard. It startles the

SING

Oh fuck!

taking one
man tied
by a
holds two
head, pointed
through his
side of
sound, guns

They both go over and stand on either side of it,
end of the red cloth whipping it off. Underneath is a
to a chair with duct tape over his mouth, held in place
manacle around his neck. A contraption on the chair
power drills about six inches from either side of his
directly at his temples. His eyes wide, he moans
tape at the detectives.

Suddenly, a door is heard clanging open on the other
the building, and the detectives spin to face the
ready.

TAPP

(looks to Sing, says softly) Wait Sing!

SING

(trying to keep his voice low but coming
off a bit loudly) What?

TAPP

(eager) Let's see what he's gonna do.

SING

Why? We've fucking got him.

wants to get
element.

Tapp however, having studied this guy for so long,
a good look at him before he's captured, see him in his

TAPP

We don't know what he looks like. Let's
see what he's gonna do.

SING

(rather loudly, again) No fucking way!

protest his

As the two argue, the man in the chair continues to position.

TAPP

Sing, Sing! (he moves in front of the man a bit, holding up his hand to try to halt Sing, trying to convince him to go along with him.)

SING

(isn't buying into it) Fuck that. I'm gonna take him.

TAPP

Sing!

SING

What the fuck? Shit!

TAPP

Wait Sing, listen.

up the
chair
as he can
covering
robe lined
and the
the steps
not see
a somewhat

Whoever it is is moving closer, so they quickly cover man and the other things they uncovered. The man in the protests loudly through his gag and struggles as much in his chair. Sing and Tapp go and hide behind a tarp the entryway to another room while a figure in a black in red comes up on the elevator. The elevator stops, figure moves forward, slowly and carefully. He goes up to the man in the chair. The figure's hood is up; we do not see his face. As he walks, he seems like he might be having difficult time with it.

tones through
is Jigsaw;
video.

He reaches and uncovers the man, who begs in muffled the gag. When the figure speaks, we instantly know it it is the unmistakable voice from the tapes and the

JIGSAW

Awake already, Jeff? I need more powerful tranquilizers next time. (Jeff continues his cries, sheds a few tears. Jigsaw reaches over and touches his shoulder) Don't cry. I've given your life a purpose. You're a test subject for something greater than yourself.

That's when Sing cocks the shotgun and the two detectives move out of their hiding spot, aiming their weapons at Jigsaw.

SING

Freeze! Police!

TAPP

Hold it right there! Don't move!

SING

Put your fucking hands in the air!

Jigsaw slowly raises his hands, starts to turn to face them but then quickly steps down hard on a red button on the floor, and the drill trap on Jeff's chair comes to life. He remains with his back mostly to them, hands still raised.

JIGSAW

Now you'll make a choice. (Sing runs up the steps to try to where Jigsaw is, gun aimed at him. Tapp remains where he stands.) In 20 seconds, the life of this man will be ended.

TAPP

Shut up and get down here!

SING

(keeping his gun steadily aimed) What did you do? Turn it off!

Jeff in the meantime is struggling in his seat as the drills come closer.

TAPP

Sing, stop that thing! I'm taking this

bastard down. (Sing tosses Tapp the shotgun.) Move!

SING

(to Jigsaw) How do you turn it off?!

TAPP

Tell him how to stop it!

Jigsaw backs up a bit towards the stairs.

JIGSAW

One key will unlock it.

SING

(frantic) Where is it?!

JIGSAW

It's in the box.

SING

Box! (He sees a box on the side of the chair and opens it. Inside he pulls out a ring of at least 30 keys, and goes over to behind Jeff to try to unlock the device. He tries a couple of keys, none working.) Fuck! Which key, which key?!

TAPP

Tell him which key it is!

JIGSAW

(now facing Tapp, moving closer to him. His back is to us, we still don't see his face.) Time is running out.

TAPP

Shut up and get down here right now, asshole!

Jigsaw slowly moves down towards him more.

JIGSAW

What's more important to you Officer, arresting me or the life of another human being?

Sing keeps trying various keys. Tapp goes up Jigsaw and

grabs

arms slightly him, pushing him down to his knees. Jigsaw keeps his
raised.

TAPP

Get down on your knees!

SING

Jesus! Tapp! Tapp!

TAPP

(gun aimed at the back of Jigsaw's head)
Hands behind your head! (Jigsaw obliges)
Sick bastard.

JIGSAW

Yes, I am sick, Officer.

SING

(still trying various keys, none working.
He's in a full-fledged panic. Jeff closes
his eyes, crying, as the drills are
only 2 inches away) Tapp! It's like,
there's a hundred keys in here!

JIGSAW

Sick from the disease eating away at
me inside. Sick of people who don't
appreciate their blessings. Sick of
those who scoff at the suffering of
others.

breaking Sing finally whips out his gun and shoots each drill,
distracted and stopping them. Tapp glances up at him, briefly
by the gunfire.

JIGSAW

(as he pops a blade out of a wristband
hidden up his right sleeve) Sick of
it all! (He lashes upwards, slashing
Tapp's throat)

SING

(seeing the throat slash) Tapp!!! (runs
down from Jeff towards them. Tapp clutches
his throat, completely surprised, gurgling.)

takes a couple Jigsaw RUNS, fast as he can, out of the room. Sing

Tapp, who
to him.

of shots at him and misses. He stops when he reaches
is slumped against the fence/wall and bends down next

SING

(desperate, a trace of despair) No,
no! Tapp! Shit!

Tapp gurgles at him, hands him the shotgun.

SING

(standing, touching Tapp on the shoulder
then head) I'll be back, okay? I'll
be back.

throat. Sing
warehouse,
down a
cautiously.
then takes
of stairs.
his throat.

Tapp just kind of nods, gurgling and holding his
spins around and then starts chasing Jigsaw through the
out of the room and down a flight of stairs. He moves
long, misty corridor, gun up, moving quickly but still
He takes a right, goes down another flight of stairs
another right, stopping and looking down a short flight
Quick cut to Tapp starting to try to get up, holding
He drags himself along the floor.

the stairs
finds himself
trying to

Back to Sing, who cocks his shotgun, then moves down
very cautiously. He takes a left around the corner,
facing down another corridor, where he sees Jigsaw
get away. He takes aim.

SING

(shouting) Freeze or I'll shoot!

Jigsaw goes
Jigsaw
slowly
struggles

Jigsaw continues moving, so Sing fires. He hits, and
down. Sing pauses, waiting to see if he gets back up.
doesn't move, so Sing cocks the gun again and starts to
move forward towards him. Cut to a shot of Tapp as he

Sing.

about halfway
wire. Over
them, and
of a shotgun
looks up,
pointing down
against
He spasms
Tapp, who
of stairs

spasming more.
moving
further
the floor,
against
the end

and turns
position on
to go
he sees
removes
Sing, his

to his feet and starts towards the stairs to follow

Back to Sing, moving further down the hall. He gets
down it when we see a shot of his feet just at a trip-
it are some cobwebs hanging down. He reaches to part
steps forward into the wire. As he steps we see a shot
with wire slowly pulling down on the trigger. Sing
and the trigger of that gun and six other shotguns
directly at him fire. Sing is hit, blood splattering
him and the wall. We see only from his shoulders down.
for a moment, then falls forward to his knees. Cut to
is making strange vowel sounds, moving down the flight
just before the hallway where Sing now is.

On his knees, Sing remains upright for a moment,
We go to a shot of Jigsaw on the floor. Jigsaw starts
and gets himself up to his feet, and starts hobbling
down the hall. Sing's body finally falls forward onto
spasming still. Tapp continues down the stairs, falling
the wall a couple of times. We see Jigsaw as he gets to
of the hall and starts sliding a large door open.

At that moment, Tapp reaches the bottom of the stairs
into the hallway, collapsing back into a sitting
the stairs. Jigsaw hobbles through the door and starts
left. Tapp sits up a bit and looks down the hall, where
Sing, who has stopped spasming. His eyes widening, Tapp
the hand from his throat and reaches forward towards

gasping
white, and
body, including
is now

mouth opening and moving but no sound other than some coming out. The shot fades to a slow-paced black and then snaps into a few crime scene photos of Sing's a nice gory one of the top of his head, part of which missing.

presently,
scar

At the last photoflash, we cut back to a shot of Tapp sitting on his couch. The shot shows a good view of the across his neck.

TAPP

(weak, desperate) Had you...had you on your knees. (He sits forward, getting some things off the coffee table) You're running. You're running...(He gets up and goes over to the desk in the corner with the audio recording device and dozens of photos pinned to the wall, takes a seat) You're running scared because we had you. I'm going to close this case. Ram close it. (He picks up a small framed photograph, which we can't see, but likely, it's of Sing.) Right, Sing? Right? We're gonna close it, Sing.

LAWRENCE

X Marks the spot...(He stands, touching the pipe and looking up and around a bit.) X marks the spot...we need to search this room again. (He turns and looks over at Adam.) What are you doing over there?

of Adam
and Diana
down

Cut back into regular view in the bathroom, with a shot sitting on the tub, holding the photograph of Alison just beneath the edge of the inside of the tub, looking at it. He ignores Lawrence, flipping the photo over.

LAWRENCE

(irritated) Excuse me?

ADAM

(glancing up; calm irritation) Just because I'm stuck in this room with you doesn't mean I have to report to you every ten seconds.

LAWRENCE

(sighs) I really don't see the point in us not helping one another.

ADAM

well what do you want me to do? I'm on a leash.

LAWRENCE

That's exactly why we need to talk. We need to think!

ADAM

I am thinking!

LAWRENCE

(snapping at him) Well then don't keep me in the dark about what you're thinking!

There is a pause as something about that statement strikes Adam.

ADAM

Turn off the lights.

LAWRENCE

What?

ADAM

(letting the photo fall into the tub as he stands) Turn them off now, please!

LAWRENCE

(doesn't get it) Why?

ADAM

(impatiently) Just turn them off for a second!

Lawrence stares at him oddly but moves backwards, reaching over and flipping off the lights. Adam looks around. Lawrence looks

think this
him a glow
and shrugs,

around too, but he sees nothing. He doesn't seem to
is going to help any. Then we see on the wall next to
in the dark X painted on the tiles. He doesn't see it
but Adam spots it.

ADAM

Jesus, behind you!

LAWRENCE

(turns and sees it, is surprised) How
come we didn't see that before?

ADAM

The lights in here hadn't changed it.
It must be glow in the dark paint or
something.

them wincing
white,
picks up
starts
breaks through,
out a small
looks to
floor and

Lawrence turns and flips the lights back on, both of
slightly at the sudden transition from dark to bright
though not as much as before. Lawrence leans over and
his hacksaw, going over to the tiles where the X is and
hitting the tiles with the handle of the hacksaw. He
reaching into a small cavity in the wall and pulling
brown box with a hinged lid. He can't believe it. He
Adam, a small grin on his face. He places it on the
sits down behind it.

ADAM

(excitedly) Open it!

LAWRENCE

(turns it around so we and Adam can
see the small lock on it.) It's locked.
(He pauses, thinking, then realizes
something) The key, the one from my
envelope. Where is it?

floor

Adam looks around him, then leans down, looking on the
for the key.

ADAM

(soft, hushed tone as he looks) Where the fuck...Here. (He finds it, picks it up and tosses it over.)

works. He
phone,
Lawrence picks up the key, tries it on the lock. It takes the lock off, opens the box. He holds up a cell smiling in relief.

ADAM

(big smile) Cell phone. The most beautiful invention on this planet!

Adam lets
Lawrence takes out and holds up one of two cigarettes. out a joyful laugh.

ADAM

Make that second most beautiful invention! (He reaches out his hand for Lawrence to toss it.) Give me that.

LAWRENCE

Are you joking? You're gonna put something we found in this room in your mouth?

ADAM

(pause, then) Yes, I'm willing to risk it! Give me that sweet cancer. (Lawrence ignores his request, tosses out the other cigarette and a lighter. He finds lastly a small folded up note with the words Shh, Doctor, written on it.) I don't care, I really don't. Give me one of those.

Lawrence
where
Jigsaw's voiceover reads what's written on the note as opens the paper and reads it, keeping it low in the box Adam can't see it.

JIGSAW

(VO) The cigarettes are harmless, I promise. Smoking is only poisonous when it ends in bloodshed. Think about this - you don't need a gun to kill Adam.

ADAM

(growing impatient) May I please have a cigarette?

LAWRENCE

(ignoring his plea) I'm trying the police. (He flips open and dials on the cell phone, but a weird beeping noise indicating the call can't go through comes from the phone. He dials again, same result.) Shit. (Pause, thinks.) This was meant to receive calls, not make them. (A moment; he realizes something.) Wait a minute...this has happened before.

Cut back to an overhead descending view inside a parking garage.

LAWRENCE

(VO) Last night, after I finished at the hospital. (fade into another closer shot of the cars, and Lawrence walking down the corridor, carrying his briefcase.) I was walking back to my car. (He stops a moment) I thought I was alone, but I'm sure someone else was there. (He squints, bringing his hand up over his eyes. There is a flash from the side. He looks up, startled, looking in the direction in which he thinks it came from, but sees nothing. He looks around him for another moment, then continues forward to his car.)

Lawrence's
He gets
phone on
dials, though,
another shot
passenger side
the phone,
phone. He

Cut to a shot within a circular overhead mirror of car pulling up to an abandoned security gate station. out of the car, shutting the door and going over to a the wall to dial security to let him out. When he it gives him a busy signal. As it beeps, we cut to of his car in the mirror. The back door on the starts to slowly open. Back to Lawrence, who hangs up aggravated, and reaches into his pocket for his cell

something get opens it and dials. Back in the mirror, we see
robe and out of the car on its hands and knees. It is in a red
hair. Lawrence has a strangely shaped head with long, tangly dark
receives the finishes dialing, holds the phone to his ear but
indicating that same beeping tone as the phone in the bathroom,
the phone, he cannot make outgoing calls. Perplexed, he holds up
thing moves trying to get a better signal. Alongside the car, the
wearing even closer now. It gets up slowly. We see that it is
of Jigsaw's the strange boar mask previously seen in the flashback
distracted with workshop. It suddenly rushes upon him as he's
his phone and grabs him.

Cut back to Lawrence sitting on the floor in the
bathroom, still holding the phone.

LAWRENCE

(His eyes distant, off in his memory)
That...thing. It was waiting for me.
(He exhales sharply, then looks back
up at Adam. Adam is just standing there,
staring at him. Something seems a bit...off.
With a suspicious tone, Lawrence addresses
him.) How did you know to turn off the
lights?

ADAM

Who cares? It worked.

LAWRENCE

Yeah, but how did you know?

ADAM

(a slight pause) Instinct. (His tone
is far from believable.)

LAWRENCE

(doesn't believe a word of it) Instinct?

ADAM

Yeah.

LAWRENCE

You know what? (he looks down, then back up at Adam.) You're a terrible liar.

ADAM

(quiet offense) You say that like you know me.

LAWRENCE

(speaks calmly, but anger lies underneath the surface) What else aren't you telling me?

ADAM

(cocky and sarcastic) Well, um, let's see. On my sixth birthday, my best friend at that time, Scott Tibbs, stabbed me with a rusty nail. I didn't tell you about that. I didn't' tell you that my last girlfriend, (Lawrence lowers his head into his hands. Un-FUCKING-

believable)

who was a feminist vegan punk, broke up with me because she thought I was too angry. Uh, I haven't told you that one of my toenails is slightly...

LAWRENCE

(snaps at him, fed up) Just stop it. You knew to turn off these lights.

ADAM

(turning away from Lawrence) What-ever.

LAWRENCE

(stands up, frustrated.) I'm dealing with a juvenile.

ADAM

(has had it, looks right at him) You wanna know?

LAWRENCE

(exasperated) Yeah!

Adam leans down and reaches into the bathtub, pulls out
and holds

up the picture of Alison and Diana.

ADAM

(with a somewhat aggressive attitude)
Here it is. (He throws it towards Lawrence, who looks down at it, then back up at Adam before getting down on the floor and pulling it towards him with the hinged box. He picks it up, sitting up as he looks upon it with shock.)

LAWRENCE

(very softly, shakily) Oh God...(he turns it over, then back. Adam casts his eyes downwards, still standing but cooling off, feeling bad for Lawrence)
W...where did you get this?

ADAM

(softly) It was in your wallet, behind the photo of your daughter.

LAWRENCE

W...why didn't you show me this before?

ADAM

I couldn't. (Lawrence begins to shakily sob, touching the photo.) I'm sorry.
(Adam goes over and sits against a pipe in his corner, lowering his head and upper body forward, holding his head in his hands.)

surveillance
Lawrence snuffles, shaking, then looks right to the camera behind the glass and screams.

LAWRENCE

photograph,
What are you doing to them you bastard?!
(He goes back to huddling over the sniffling and crying for a moment. Then, he sits up, trying to pull himself together)
Okay...okay..(he looks around a bit)
Okay, I've got to think now...(He looks down, sees the note again in the box.)

JIGSAW

(VO) Think about this...you don't need

a gun to kill Adam. When there's that much poison in your blood (a slow shot moving to the pool of blood from the body in front of Lawrence), the only thing left to do is shoot yourself.

idea. Lawrence looks at the body, then down. He's getting an

has his He takes a cigarette, glances over at Adam, who still

cigarette in the head down in his hands. He dips the end of the

up. Adam blood, then puts it back in the box. He starts to get

looks up, sees him standing.

ADAM

What are you doing?

suddenly flips Lawrence goes to the light, looks at the camera,

lights off the lights. We see a shot of Zep startling when the

bathroom. go out on the monitor, then we go back to the darkened

ADAM

Hey! What the hell are you doing?

LAWRENCE

(whispering so the surveillance camera will not pick him up) Adam, listen to me. I want you to play along with me on this.

static Zep leans in, trying to hear what's being said, but the

but to of the video is too loud. He tries to adjust the sound,

Lawrence is no avail. Shot goes back into the bathroom, where

finishing saying something to Adam.

LAWRENCE

You got that? (he turns the lights back on, both of them again wincing at the bright light. Lawrence glances at the surveillance camera, then looks to Adam.

LAWRENCE

(trying to be nonchalant) So you uh,
still want that cigarette?

ADAM

Um...yeah, sure.

the poisoned
instead. He throws
it lands.
cigarette
lighter. He
Adam just
exhales in
drag then
gurgling sound
rest of
cigarette and
a strange,
grows louder
held
onto the
a long
death

Lawrence makes a show of reaching into the box where
cigarette is, but takes the other un-dipped one
it to Adam, who reaches down and picks it up from where
Lawrence throws the lighter as well. Adam puts the
between his lips and reaches down, picking up the
glances over at Lawrence, who watches him intently.
shrugs then lights up. He takes a long drag, then
a sigh of relief and with a smile. He takes another
suddenly freezes, his head jerking and a strange
coming from his throat. His head jerks more than the
his body, his eyes widening. His hand drops the
goes to his throat as he turns, still jerky and making
almost squeaky choking sound in his throat. The sound
as he falls to his knees, then back a bit, his left arm
out in front of him dramatically. He falls backwards
floor, twitching some more, still choking. He lets out
cough, suddenly stops jerking, and closes his eyes. The
in its entirety is very, very fake.

LAWRENCE

(watches Adam, then turns to the surveillance
camera, speaks with angry finality)
There! I've done it! I've killed him
with the poison, just like you wanted.
(shouting) Now where's my family?! Where
are they?!

Suddenly, we go to a shot of Adam lying there and a loud, electrical buzzing sound is heard as his body jerks to life and he cries out. He spasms and jerks around as he is electrocuted, and Lawrence looks upon him in shock. Finally, the electrocution stops, and Adam sits up slightly, gasping, eyes wide.

ADAM

(he shrieks in pain and shock) Jesus Christ!!

Lawrence's reaction is not one of concern; he simply can't believe that Adam just screwed up the plan.

LAWRENCE

(disbelief) What?

ADAM

(wide eyed) I just got electrocuted!

LAWRENCE

What? (he rolls his eyes. Unbelievable. He speaks in a hushed tone.) That was our way out!

Adam looks at him in shock, cannot believe Lawrence would think he'd make something like that up.

ADAM

(yelling at him) Did you hear what I said? (he desperately grabs at the manacle around his ankle, pulling at it and shrieking) Get this thing off me! Get it off!

LAWRENCE

(pissed off) Stop acting!

ADAM

(stops pulling at the manacle and chains; now he's pissed at Lawrence for his disbelief) You think I would make that up just to mess up your stupid fucking charade?

LAWRENCE

(gives up on Adam, frustrated once more)
All right, that's it! (He leans over
and picks up his saw, sits down and
starts trying to saw through his chains
again, grunting. Adam, in the meantime,
just sits back against the wall, breathing
heavily, looking dazed. Lawrence continues
to frantically saw, but it doesn't work.
He gets pissed off and throws the blade
down.) Ah, Damn it!!

realization
memory.
Back to Adam, still looking dazed. Suddenly, a look of
dawns upon his face. The electrocution has jogged his

ADAM

(wide-eyed) I remember everything now.
(Lawrence glances over at him.) I remember
how I got here.

apartment building,
listening to
slow swagger.
lit hallway
behind him
onto the
very rundown,
Adam described
the wallpaper
sighs,
closing
the camera
neck,
and puts
Flashback to Adam walking up the stairs in his
a camera around his neck, smoking a cigarette and
music on his headphones. He walks with an uncaring,
He gets to the top of the stairs and walks down a red-
to his apartment. He goes inside, closing the door
then moving into the kitchen area, throwing his keys
table and opening the fridge. The entire apartment is
decrepit, dingy and old; truly a shithole apartment as
it earlier. There is graffiti on the door and walls,
is fading and peeling, the refrigerator is dirty.
Adam opens the fridge and looks inside for a moment. He
then closes the door. He heads over to his darkroom,
the door behind him. The lighting is dark red. He puts
down on the table, taking the strap off from around his
takes off his headphones and cd player, presses stop

over to
his fingers,
photos.

in fact
in the

peephole
viewing
fades to

his head
hadn't
wondering why
type of
lightswitch.

happens. Another
on the
Pissed, he
doesn't

somewhere
and picks
it out
pitch-black

them down off to the side. He sighs tiredly and goes
a tray where a photo is developing and picks it up with
ganging it with a closepin on a hanging line with other
It is a picture of a man wearing sunglasses. The man is
Lawrence. To the left of that one is a shot of Lawrence
parking garage with his hand over his eyes.

The camera cuts to a shot of the newest photo through a
in the darkroom door as the camera fades out and back,
the grafittied door of the darkroom before the shot
black, industrial music playing over the shot.

Cut to Adam sleeping in the now pitch-black darkroom,
down on the table. He wakes up abruptly, as though he
meant to fall asleep. He looks around, confused,
all the lights out. He gives a Great, another problem
sigh. He stands and yawns, reaching over for the
He moves it up and down a few times, but nothing
aggravated sigh. He reaches down and finds a flashlight
counter, presses the on button but it doesn't work.
shakes it hard, trying to get it to come on, but that
work. He looks at it, scoffs.

ADAM

Great.

Suddenly, he hears something move outside the door,
in his apartment. On alert, he listens. He looks down
up his camera, slinging it around his neck and holding
in front of him. He opens the creaky door into his also

apartment. He takes a few steps forward, speaks
nervously, but
trying to be brave.

ADAM

Is someone there? (he takes a picture, the flash lighting up the area in front of him.) I can hear you. (He takes another picture, the flash lighting up a living room area. Nothing yet. He moves forward more, into the kitchen entryway, snapping away for light.)

Suddenly, from behind him, an EVIL DOLL LAUGH is heard.
He startles,
spinning around.

ADAM

(his voice alarmed but confused at the same time) What the...? (He snaps a picture in its direction and sees the Puppet from Jigsaw's workshop and video sitting in an armchair, continuing its evil laugh.) Christ! (He reaches down and finds a baseball bat on the floor, and starts hitting the doll as hard as he can until the laugh starts to fade and then just dies out.) What the...

He hears the sound of movement again, coming from just
behind
baseball
him in a closet. He goes on alert again, holding up the
bat and the camera.

ADAM

Who is that?! Who's in there?! (he moves towards the door, shaking but trying to be a tough guy) Come on out! I'll kill you, you motherfucker! (He opens the door, holds the camera and takes a picture. As soon as the flash goes off we see the red-robed pig thing that originally grabbed Lawrence quickly move forward and grab Adam.)

Suddenly, the cell phone rings. Lawrence looks down at
it in
it as
slight surprise. Adam snaps out of his daze to look at

reaches
back and
the phone

well. Lawrence glances over at Adam and then carefully
down, picks it up and answers it. The scene will cut
forth to Diana and Alison in the room and Lawrence on
for the duration of the conversation.

LAWRENCE

(not sure what to expect) Who is this?

DIANA

(on the phone, sobbing) Daddy?

LAWRENCE

Diana? (he stands)

DIANA

Daddy, is that you? (cut to a shot of
her being held by Zep, the phone to
her ear.)

LAWRENCE

(getting snifflly) Yeah baby, it's me.
I'm here. (Adam watches him intently)

DIANA

(sobbing) I'm scared, Daddy.

LAWRENCE

(trying his best to reassure her) Don't
worry honey, everything's going to be
okay. Where's Mommy?

DIANA

She's here with me.

LAWRENCE

(Staying as calm and collected as he
can for his daughter) Let me talk to
her sweetie, okay? Put Mommy on.

DIANA

The bad man from my room is here. He
has us tied up and he has a gun.

LAWRENCE

W...what man?

DIANA

Please come home Daddy! (Zep kisses her on the top of her head and takes the phone away to give to Alison.)

LAWRENCE

Hello? Hello? Diana?

the barrel
Zep pushes some of Alison's hair behind her ear with
of the gun.

LAWRENCE

(desperate) Diana! Diana!

Zep puts the phone up to Alison's ear.

ALISON

Larry?

LAWRENCE

Ally? Is that you? (We see a shot of Alison giving a threatening look through her tears to Zep.)

ALISON

Is Adam there?

LAWRENCE

(surprised, looks to Adam, who continues to watch him worriedly) How do you know? Ally, what is going on?

ALISON

(through her sobs, trying to calm them and get this message to him) Don't believe Adam's lies. He knows you. He knew all about you before today. (Zep quickly takes the phone away, hangs up. Cut back to the bathroom, Lawrence on the phone.)

LAWRENCE

(a dial tone is heard from the other end hanging up. Lawrence is desperate) Hello? Ally? Ally? (No answer, just the dial tone. He stands up.) Hello? (He looks to the surveillance camera, screaming) God damn you! If you so much as lay a finger on them, I'll kill you! You hear me? You son of a bitch! I'll kill you! (He sits down, leaning forward

over the floor, crying a bit. He slams his fist fiercely against the floor.)

ADAM

(quietly, as though cautiously approaching a dangerous animal) Are they okay?

LAWRENCE

(sits up. His voice is calmer, but rage is clearly underneath the surface) My wife, she uh, she mentioned your name.

ADAM

(a brief Oh shit look appears in his eyes, but he acts surprised) What did she say?

LAWRENCE

(not looking at him yet. Speaks very firmly, trying to suppress his rage.) She told me...not to believe you.

ADAM

(cannot even look at Lawrence.) Believe me about what? (There is no doubt he's hiding something)

LAWRENCE

(Finally turns to look at him, the look of 1000 deaths) She told me you knew me. (He stands, looming menacingly, the look stronger on his face) Who are you?

ADAM

(still trying to cover up and losing, still not making eye contact) You know who I am.

LAWRENCE

(snaps, shouting at him) Stop the lies! You're a liar! I need to know the truth!

ADAM

(His tone changes, he's had it with hiding, had it with Lawrence) I'm a liar? (Finally, he looks up, right at

Lawrence. His voice is firm and accusing.)
What did you do last night, Lawrence?
Work at a hospital? Saving sick children?
You told me that after you left your
house last night, you went to work at
a hospital.

LAWRENCE

(defensively) That's because it's the
truth.

ADAM

(almost deadly) No it's not. Your wife
is right, Larry. (Lawrence is now the
one wearing the Oh shit look.) You don't
recall getting your picture taken in
that parking lot?

pausing
flashed. We
shot from
Lawrence looks
up at the flash, startled.
and body
disgusted

Brief flashback shot of Lawrence in the parking garage,
and covering his eyes for a moment when the camera
see a shot of Adam holding the camera and taking the
around a corner, ducking back behind the column.
up at the flash, startled.
Cut back to the bathroom. Adam stands up, his stance
language accusing of Lawrence. He speaks fiercely,
with Lawrence's two-faced bullshit.

ADAM

I can prove that you didn't go anywhere
near a hospital last night. (He leans
over and pulls out the garbage bag from
the tub. Lawrence stands, staring at
him in near disbelief. He has been caught.
Adam takes a handful of photos from
the baggie he'd kept hidden inside the
garbage bag, holds them up and throws
them down, scattering them.) It's not
the first time I've done it either,
Larry. (Lawrence leans over to look
at the photos on the floor in front
of him with complete and utter disbelief,
picking one up and looking down at it)
I've been taking pictures of you for
a few days now. (Shots of some of Adam's
pictures. Lawrence going into a building,

Lawrence at an outdoor café eating lunch.)

LAWRENCE

(still holding the photograph) But...why?

ADAM

You wanna know what I do? I get paid to take pictures of rich guys like you who go to seedy, out-of-the-way motels to fuck their secretaries. (we start seeing more shots Adam took while following Lawrence) Last night I went to your house. (Flashback of Adam holding his camera, then cut to several photographs of Lawrence leaving his house, glancing over his shoulder and moving down the sidewalk) I watched you leave. I followed you (Lawrence in the parking garage, photographs of the exterior of the Hotel Barfly. Lawrence inside the hotel, knocking on the door to one of the rooms while Adam hides around the corner with his camera) all the way to that shitbag hotel. (Photographs of Lawrence standing outside then going into the room.)

LAWRENCE

(calm with rage just beneath the surface) You've uh, had these with you the whole time?

ADAM

I found them, in there (points to the toilet; quick flashback of Adam pulling the bag out of the top of the toilet, then Adam opening the bag and seeing the hacksaws and a glimpse of something else in the bag.) with the hacksaws. (Flashback of Adam tossing the bag into the bathtub while Lawrence isn't looking.) I don't know how they got there.

LAWRENCE

(angry) Yeah, right. You're so full of it! (He angrily crumples up and throws the photo he was holding at Adam)

ADAM

(scoffing tone) Aww, face it, Larry, we're both bulls hitters. But my camera isn't. It doesn't know how to lie. It only shows you what's put right in front of it. Just out of curiosity, what did you do in that motel room? You got out of there pretty fast.

Asian girl
lacy top
door, taking
situation,
shuts
Lawrence's tone
disapproving.

Cut to a flashback, the hotel room. Carla, the pretty from the hospital, is inside the room, now in a black and a gray/blue skirt, waiting for him. She opens the door, taking a step back as he enters. He looks unsure of the whole situation, a changed attitude this evening from all the others. He shuts the door behind him, and Carla smiles at him. Lawrence's tone when he speaks is unhappy. Not enraged, just somewhat disapproving.

LAWRENCE

Why did you um, deem it necessary to page me when you knew I was at home?

CARLA

I didn't know if you were going to make it. (turns, goes and sits on the bed.)

LAWRENCE

(sounding very business-like) But I gave you a precise time at which to page me. (He puts the briefcase on a chair by the door then goes over and sits down next to her on the bed.) You can't do that.

CARLA

It's not like I know the rules for this sort of stuff. (She starts unbuttoning her shirt. Lawrence holds out his hand and stops her. She looks up at him, concerned.) What's wrong, Dr. Gordon?

LAWRENCE

(a sigh in his voice) Look, it was wrong

for me to makes you come here.

CARLA

(confused, hurt) But I thought we-

LAWRENCE

-Please. (very softly) I'm sorry. (He stands and heads over to the door. Carla remains sitting on the bed. She sniffles slightly but doesn't cry.)

Lawrence both Suddenly, the hotel room phone rings. Carla and look at it, unsure, startled. Carla looks to Lawrence.

LAWRENCE

You tell anyone you were here?

CARLA

No. (She stands, goes over to the phone and answers it.) Hello? (She listens, turns to Lawrence) It's for you. (She holds out the phone.)

LAWRENCE

For me? (He walks over, takes the phone.) Hello?

The voice on the other end is male, slightly raspy. It is unidentifiable; it could be either Tapp or Zep, or someone else. It is very accusing.

VOICE

I know what you're doing...Doctor.

LAWRENCE

I- (but the other person hangs up, and a dial tone is heard)

Lawrence hangs up the phone, turns and moves to the door. Carla moves with him, watching, waiting for him to say who it was.

LAWRENCE

(nervous) I have to go.

CARLA

What happened?

LAWRENCE

I've got to go. (He picks up his briefcase from the chair, and heads out the door.)

where Adam
wince and

the wall
at Adam,

Cut to the underground parking lot, the same shot as took Lawrence's picture. He walks along, pauses to cover his eyes, then the flash. He looks up startled. The shot cuts back to Lawrence leaning forward against in his corner, hand against a pipe. He slowly looks up thinking of something.

LAWRENCE

Who was it?

ADAM

Who was what?

LAWRENCE

The person who paid you to follow me, who was it?

ADAM

(internal shrug) He calls himself Bob and he gives me the money up front. Two hundred bucks a night. If I'd have known I was gonna end up here, I would've asked for a hell of a lot more.

LAWRENCE

(pissy) What does that mean? Does that mean you saw what happened to me?

ADAM

(internal eye roll; speaks as though he's been over this 100 times before) What I saw was you get into your car. That's it. I didn't ask your name. I didn't know who you were. I don't know how I got here, I don't know how you got here. I just took the shots (As he speaks, a quick flashback of Adam taking a picture, going up apartment

stairs, then in the darkroom) and went straight home to develop the. Next thing I know I'm chained to a pipe in some prehistoric bathroom, staring at the guy I've been taking shots of all night.

LAWRENCE

(seeing a major break in this mystery) Clearly, whoever paid you to take the pictures of me is the one who put is in here.

ADAM

(they don't know that for sure) Maybe.

LAWRENCE

Maybe? What do you mean maybe? Of course it is! What did he look like?

ADAM

(internal shrug) I don't know, he was just a guy. (Shot of inside Adam's apartment and an unidentifiable figure towards the back of the room, the image darkened so we can't make him out. The figure slowly takes a step towards us/Adam)

LAWRENCE

Was he tall, was he skinny, obese, what?

ADAM

I don't take notes about his appearance. (Shot inside apartment, the figure moves closer)

LAWRENCE

(aggravated, how can he not remember anything?) You must remember something about him.

ADAM

I can't. (Shot of inside the apartment, the figure moves closer)

LAWRENCE

You're telling me you don't remember a thing about the guy?

ADAM

I told you, I- (inside apartment, the figure moves closer, just about close enough for identification)

LAWRENCE

(enraged, throwing his hands up) Oh for fuck's sake! I give up!

ADAM

(gives up his playing dumb tone, gives in due to irritation with Lawrence)
He's a tall black guy, he's got a scar around his neck, okay? (Shot of inside the apartment, the figure moves into a viewable light; It is Tapp.)

Adam. At
around
Lawrence is leaning against the wall facing away from
hearing Adam's description, he slowly moves back, turns
to face Adam.

LAWRENCE

Tapp! (shot of inside Adam's apartment, Tapp handing us/Adam money. Adam's/our hand reaches out and takes it quickly. Then, back to Lawrence) Detective Tapp!

ADAM

Whoa, the guy who paid me to take these photos was not a cop.

LAWRENCE

No, no, he was discharged from the police force. (Shot of Tapp at his desk with the Amanda video, looking at notes.) He broke down after his partner was killed (Tapp and Sing sitting next to each other in Lawrence's office), but that didn't stop him from harassing me. (Lawrence sitting in the car next to Tapp) The guy became obsessed. (Tapp in his current apartment adjusting the camera in the window, then a shot of him leaning over a notebook, going over notes.) He's convinced himself that I must have somehow been involved with the murders. He's...he's crazy. (Tapp at the corner desk in his apartment, giving a crazy-sounding Heh heh heh

laugh. The shot cuts back to Lawrence, who points accusingly at Adam.) And you helped him. (disgusted) You took money from him to invade my privacy. How could you do that?

ADAM

(bite me tone) Call it my need to eat.

LAWRENCE

(sarcastic) Right, right. You know what Adam? You're not a victim of this game, you're a part of it. (Points accusingly at him as he says this.)

ADAM

Oh really? Obviously this cop thinks you're the one behind it all.

LAWRENCE

(Facing into the corner of his cell, turning around slightly, internal eye roll.) I told you, he's not a cop. He's a bottom feeder, just like you. (A slight sneer from Lawrence at Adam. Lawrence turns back into his corner)

ADAM

(getting REALLY pissed at Lawrence's attitude towards him) What are you more pissed off about? The fact that I took some shots of you or the fact that I took some shots of you while you were cheating on your wife?

Lawrence spins out of his corner, screaming in rage.

LAWRENCE

I did not cheat on her!!!

ADAM

What do you care what I think anyway? I don't give a crap if you covered yourself in peanut butter and had a 15-hooker gang bang!

lost the
had before.

A pause, then Lawrence collapses onto the floor. He's last of any strength, level headedness or control he

LAWRENCE

(weakly) How did I get here? (Adam sits down on the pipe in his corner, leaning forward a bit.) I had...I had everything in order. (he lays down on his side, facing Adam, who watches him with sympathy) My whole life was in perfect order. (He holds up and looks at the picture of Alison and Diana gagged.)

on her,
loosen
as she

Cut to the Gordons' Bedroom. Zep puts Alison's gag back then leaves the room. Alison moves her head around to the gag then spits it out. She tries to fight her sobs speaks softly to Diana.

ALISON

Sweetheart, are you okay? (Diana shakes her head no) Mommy just needs you to be really, really, really strong right now. I'm not gonna let anybody hurt you. You got that? (Diana nods) Okay, that's my good girl. (She starts crying as her hands work behind her to loosen the rope around them.)

from his
the floor,
brow
picking
Camera cuts
surveillance
voice over

Cut back to Adam in the bathroom, looking up slightly position. He glances back down at the photographs on notices something odd about one of them. He furrows his and gets down on his hands and knees, reaching over and it up, leaning back and looking at it, studying it. to a shot of Lawrence through the black and white camera, sitting on the floor. Adam's next line is a over this shot.

ADAM

Hey, was there someone else at your house last night besides your wife and daughter?

LAWRENCE

(on camera) No.

ADAM

(still on camera) Well, there's someone here. (He tosses the photo to Lawrence, who sits up, picks it up and looks at it. After a moment, the shot cuts back to a regular view of them, in the room.)

LAWRENCE

(realization) I know him. (We see the photo as well. It is a shot looking up into Lawrence's window, with Zep standing there, looking out, completely unaware of his picture being taken.) Zep! (Cut to a shot of Zep listening. The shot goes back and forth between him as his eyes widen while Lawrence makes his threats.) His name is Zep. He's an orderly at my hospital. (his voice becomes a growl, furious) Zep. You perverted little psychopath. I'm gonna take great pleasure in seeing you pay for this! You bastard fuck!

clock with

Suddenly the shot cuts to Adam, who looks up at the a very worried look. He points up to it.

ADAM

Look. (Lawrence momentarily breaks from his Zep rage, looks up. The clock reads at 6:00.) We're out of time.

DIANA

(crying) Mommy help me!

from his

moving

She quickly

position

and Zep

eyebrows

ready to

Alison continues to untie her. Cut to Zep, getting up chair, turning to go into the bedroom. Alison hears him near, sees his form through the frosted glass doors. replaces Diana's gag and then her own, and resumes her with her hands behind her back just as the doors open steps into the room. He looks down at them, raises his slightly. He seems to have gotten himself together,

belt and
eyes, shakes
just do what has to be done. He takes the gun from his
leans down next to Alison. He looks at her with wide
his head sadly. He speaks calmly.

ZEP

Dr. Gordon's time is up. Now I've gotta
do what I've gotta do, and...I'm afraid
it has to be you that tells him he failed.
(He undoes her gag, holds the phone
to her head and his gun in front of
her chest.)

looking at
phone
it.
Quick cut to the bathroom, where Lawrence is still
the slightly crumpled picture of Zep in the window. The
rings, startling them both. Lawrence quickly answers

LAWRENCE

(speaking quickly, the growling voice)
Is that you Zep, you bastard!? (Adam
gets up from his corner, moves forward
slightly) I know its you, you son of
a bitch!

ALISON

Larry?

LAWRENCE

(his eyes widen, his fierce tone replaced
with worry) Ally?

Cut into the bedroom.

ALISON

(looking right at Zep, firmly) You failed.

to her
Quickly, she grabs Zep's gun and pushes him hard over
left. He is taken by surprise and goes down easily.

LAWRENCE

(who can only hear the sound of a struggle)
Hello? Hello?

up an
Alison rips the gun right from his hand, quickly backs

up slightly,
aimed
his one

stands. She keeps the gun aimed right at Zep. He sits
trying to slowly get up, but she keeps the gun fiercely
at him, keeping him there. His eyes are wide, likely
thought right now is Fuck.

ALISON

Don't move, stay on the ground. Give
me the phone. Give it to me! (He sits
up a bit, carefully slides it to her.
He is watching her, looking for an

opportunity

to overcome her once again. She picks
the phone up, still keeping her eyes
and her gun at him.) Larry?

LAWRENCE

Ally! Honey, are you all right?

ALISON

No! No we're not...(Zep starts to move
up a bit more, his right hand out, leaning
against the edge of the bed. Ally threatens
him more fiercely with the gun.) Get
down! Larry, where are you?

LAWRENCE

(unsure himself) I don't know. I'm being
held captive in a room somewhere.

ALISON

(disbelief; she sniffles a bit) What?
What are you talking about?

LAWRENCE

(starting to cry) I'm so sorry, Ally.

ALISON

(desperate) Honey, we need you here.
(Zep slowly readies himself to move
forward, wide eyes still staring at
Alison.)

LAWRENCE

(crying, apologizing) I'm sorry for
everything. It's my fault. Please forgive
me. I've always been happy with you.

DIANA

(cries out) Mommy!

Zep seizes
hand, and
Lawrence,
struggle. In
continues

Alison turns to look at Diana when she calls her, and the moment. He leaps up and grabs the gun from her they start struggling with it. Diana starts screaming. on his end, hears the screaming and sounds of a wrestling for the gun a shot is let off, and Diana to scream.

LAWRENCE

(panicked) Ally!

waking up
window.

Cut to a shot of static on Tapp's TV set, then Tapp to the sound of gunfire. He quickly looks over to the window.

gun. Zep
position,
Cut to a
sees the
his handgun
the apartment,
bear. Zep
arms and

Back to Zep and Alison, who are still fighting for the manages to spin her around and into a leaning forward but she still holds on tight. Another shot goes off. shot of Tapp, who hears it, then looks at the TV. He flash from the window on the television. He picks up and loads it quickly, gets up and heads out. Back in we see Diana cowering, still tied, holding her teddy gets behind Diana, tries to grab her but she keeps her the gun upwards. Another shot is fired off.

LAWRENCE

(screams) Ally! (Adam watches him with wide eyes.)

The shot cuts back into the bedroom.

DIANA

Mommy, help me!

the gun
who quickly
scissors.
left leg.
side, clutching
quickly goes
of the
hall with
Zep on

The struggle moves over and into the dresser. Zep gets in his right hand and wraps his left arm around Alison, pulls open and takes out of the top drawer a pair of scissors. She spins around and with a scream stabs Zep in his left leg. He screams in pain and goes down, falling onto his side, clutching his leg by a wooden column, moaning in pain. Alison quickly goes over and finishes untying Diana. Cut to the Main Hall residence, where we see Tapp enter and move down the hall with his gun ready. He moves cautiously but quickly. He sees Zep on the floor squirming around and aims at him, screaming.

TAPP

Freeze!

but doesn't
Zep clutches
the phone,
sobs, collapsing
him, can

Zep turns and sees him, fires a shot in his direction hit. Tapp fires back and skims the top of Zep's head. Zep clutches the surface wound, fires back. Cut back to Lawrence on the phone, hearing only his daughter screaming and gunshots. He sobs, collapsing forward onto the floor, crying out Oh no. Adam watches him, can only imagine what he's hearing.

column
untying Diana
misses.
Diana
more.

Back to the bedroom, Tapp stands next to another wooden column and fires at Zep again, missing. Alison finishes untying Diana and the book from the room. Zep fires at Tapp again and misses. Tapp fires back, but his gun jams. Zep sees Alison and Diana run from the room, and his attention goes to them once more.

TAPP

(trying to fix his gun) What the fuck?

gives up on
knocking
grabs him
Lawrence, still
hand.

Zep gets up off the floor more, but just then Tapp his gun and charges at Zep, screaming. He tackles Zep, him flat on his back. Zep pushes his way up but Tapp from behind, pulling him towards him. Cut back to on the floor, sobbing with the phone clutched in his hand.

grabs a vase
The blow
picks up his
and Diana.
seen.

Back to Tapp and Zep, who get up to their feet. Zep on the floor and turns, smashing it over Tapp's head. stuns Tapp and sends him down. Zep kneels down and gun, then gets back up and starts hobbling after Alison He reaches the living room, but they are no where to be seen.

ZEP

Mrs. Gordon? (drops old cartridge out of his gun, pops in a new one) Diana?! (His breathing is fast, desperate. He clutches the wound on his leg.) I'm gonna kill your husband now, Mrs. Gordon. (He stands up a bit straighter and hobbles over to the computer station, taking keys from the desk and then hobbling down the hall and out the door. We see Tapp groaning, starting to get up. Zep glances over and sees Tapp get to his feet, but quickly hobbles to the doorway and out the door. Tapp starts to follow, just a we bit dazed from the hit. He empties his gun cartridge and replaces it, then runs towards the door, screaming.

He's just
there
flung
and he

Back to Lawrence crying on the floor of the bathroom. a complete wreck, making low moaning sounds. Suddenly, is a loud buzzing sound his body is jerked up and he is onto his back as he is electrocuted. Adam's eyes widen starts to panic.

ADAM

Lawrence! (A bit of foamy spittle comes out of Lawrence's mouth as the electrocution continues, and then a moment later stops. Adam watches, frightened, unsure. Lawrence is out.) Lawrence, get up!

CUT TO

Car Chase! Zep is in the lead, with Tapp in hot pursuit behind him. They race through the streets as fast as they can.

sure what
alone in
collected

Cut back to the bathroom. Adam looks around him, not to do, panicking. Lawrence can't be dead, he can't be here. He can't handle this alone. He needs his calm, Doctor, no matter how badly Lawrence has treated him.

ADAM

(crying out, close to tears) Lawrence! Get up! I need you! (He leans down and finds a piece of debris on the floor, throws it at Lawrence. It doesn't hit him. He leans down, picks up another, throws it. This one bounces onto the floor but ricochets and hits Lawrence, who begins to stir. A moment, and Lawrence starts to move more, reaching for his head and sitting up. Adam cries out in relief.) Oh, thank God! I thought you were dead!

LAWRENCE

(sits up, dazed and confused) He...he electrocuted me...

ADAM

I told you! The same thing happened to me, see? I wasn't lying, see?

Lawrence leans over and grabs his chain, the source of the electrocution.

Suddenly, he snaps.

LAWRENCE

(screaming) FUCK THIS SHIT!!

struggle
He quickly
on the
grab it.

Back in the bathroom, Lawrence continues to grunt and with his chain. Suddenly the phone rings and he turns. moves to get it, but it is out of reach. He lays flat floor, just a foot away from it, trying desperately to

in front
Zep climbing
Tapp hears

In the hallway, Tapp enters, keeping his gun aimed out of him. He looks down the hallway, sees nothing. Cut to down a ladder into another level, grunting in pain. him and follows the sound down the hall.

grabs the
phone
again. He
reach the
not knowing

In the bathroom, the phone keeps ringing. Lawrence hinged box, turns it upside down and tries to catch the with it. He cannot reach, and starts to cry loudly tosses the box away, crying/screaming as he tries to box with his arms. Adam watches with a terrified look, what to do.

it, moaning
hobbles off
moving
than Zep,
hallway.

Zep reaches the bottom of the ladder, leaning against from the pain of his leg. He hears Tapp above him, further down the hallway. Tapp climbs down the ladder, in the same direction as Zep. As Tapp can move faster he rounds the corner and catches Zep hobbling down the Zep turns and sees him, firing a few shots but missing. ducks behind a large stone column jutting out of the leans out and fires at Zep. Zep falls back slightly but standing. If he got hit, it isn't clear where. Zep then and quickly hobbles further down the hall.

Tapp
wall. He
remains
turns

phone

Cut back to Lawrence still crying and trying to get the

as it keeps ringing.

LAWRENCE

No!!!! (He lowers his head and cries loudly.)

ADAM

(Frightened but trying to stay calm for Lawrence.) Lawrence, calm down. There must be a way out of this! (It seems to be a complete role reversal for the two of them from the beginning, where Adam was the one freaking out and Lawrence was calm. Here, Adam is terrified but still calmer than Lawrence, who has just lost it.)

LAWRENCE

(screaming) I can't be calm! My family needs me! No, God! (He cries and screams, still can't get the phone. He quickly turns and sits up, grabbing the chain and pulling it as he lets out a terrible scream of rage. Adam's hands are up clutching his head, trying to keep his cool but having a very hard time.)

ADAM

(Loudly trying to speak over Lawrence's continued loud, primal screams.) Lawrence, I have a family too! I don't see them, that's my mistake. It's a mistake I'd like to fix!

Cut to Zep hobbling down the hall. Tapp is there running after him. Zep turns a corner, and Tapp runs to try to keep up.

TAPP

I'm gonna kill you you sick asshole!

Back in the bathroom, Lawrence continues to freak out as he mentally breaks down, clutching the chain and screaming more.

ADAM

(desperate, losing his attempted calm stance) Lawrence, stop it!

Lawrence sits up, stops pulling at his chain but continues screaming.
He starts to unbutton his blue button-down shirt. That is too slow, however, so he starts to rip it open.

ADAM

(sobs in his voice) Lawrence, please calm down! There's a way out of here, there's a way out!

Lawrence gets his shirt off, down to a plain white tee shirt underneath. He starts to wrap one end around his manacled foot and ties it off. Adam realizes what he is preparing to do, completely loses it and freaks out, screaming.

ADAM

Lawrence! No! Oh my God! What are you doing?!

Lawrence holds the other end of the shirt in his mouth, biting it for a brace. The look in his eyes is one of complete madness and desperation. He takes up the hacksaw in his right hand, puts it against his ankle and starts to saw into his foot while Adam begins to scream in complete horror. Lawrence screams through the cloth between his teeth. The blood squirts up onto Lawrence's shirt and neck. Adam collapses to the floor in his corner, screaming and wincing.

Back to Zep rounding another corner in the hallway. He moves into an old break room and Tapp runs in after him, finally catching up. Tapp tackles him, tripping him backwards and causing Zep to hit his head against an old mini-refrigerator. Tapp grabs him and brings him up, throwing him hard against the stone wall. Zep falls down to his side. Tapp grabs him up and throws him forward against a cage wall.

neck
Back to Lawrence, still sawing away, blood on his face,
and shirt.

look of
falls to
to curl
grabbing
a standing
behind him,
Back to Tapp pummeling Zep from behind in the back. A
twisted glee is upon Tapp's face as he hits Zep. Zep
the floor, gun beside him. He looks like he just wants
up and die. Tapp goes down for the gun but Zep reacts,
it. Tapp grabs his hand, and Zep pushes himself up into
position, the wall in front of him, Tapp pushing up
trying to take the gun.

screaming
stop, sits
forward
Back in the bathroom, Adam is on his hands and knees,
and crying as he begs Lawrence to stop. Lawrence does
up and tosses the saw off to the side. Adam collapses
a bit.

gun. Zep
down between
the trigger
the former
Back to Zep and Tapp, who continue struggling from the
squeezes his way down, groaning as he suddenly drops
Tapp and the wall, his gun aimed up at Tapp. He pulls
and the shot hits Tapp in the chest, a loud surprise to
detective.

moaning.
envelope, looks
at it. Adam watches him in terror.
Back in the bathroom, Lawrence crawls along the floor,
He finds and picks up the single bullet from his

ADAM

(screaming/crying) What are you doing?!
(Lawrence crawls on farther, towards
the body.)

chest. Tapp
falls down
Cut back to a close up of the bloody hole in Tapp's
remains standing a moment, in shock, gasping, then

holding backwards onto the floor. Zep is still on his knees,
the gun up at a diagonal. Tapp's eyes flutter, then
finally close. Zep turns and gets up, limping in pain out of the room
and down another hall.
Back in the bathroom, Lawrence reaches the body. He
takes the gun, opens the chamber.

ADAM

What are you... (He suddenly realizes
Lawrence's intentions. His eyes go wide,
and he starts to cry out and beg.)

ADAM

Oh my God! Oh my God! Lawrence don't!
(Lawrence puts the bullet in, then closes
the chamber) No! Lawrence, please, I'm
begging you! (Lawrence aims the gun
at Adam) Lawrence, it's not me who did
this to you!

LAWRENCE

(looking like Death, his voice hoarse)
You have to die.

ADAM

(His hands up in front of him defensively,
moving side to side to try to throw
off Lawrence's aim) No, I want to live!

LAWRENCE

(moving the gun along with Adam's movements)
I'm sorry...

ADAM

I want to live!

LAWRENCE

My family... (he aims and pulls the trigger,
hitting Adam in the upper chest area.
Adam falls down forward onto the floor,
his screams stop.)

turning to Lawrence collapses, sobbing. Then he sits up a bit,
the surveillance camera and screaming.

LAWRENCE

I've done it! Now show them to me! (he continues to cry, dropping the gun next to him, collapsing back down with his forehead to the floor.)

paces back
neighbors sit

Cut to the Gordon's neighbors' living room. Alison and forth, holding a cell phone to her ear. Two off to the side on a couch with Diana.

NEIGHBOR

(OS, on phone) Thank you very much, Officer.

ALISON

(on cell phone) Larry?

NEIGHBOR

(hanging up the phone and going over to Alison) Did you get through to him?

ALISON

There's still no answer.

NEIGHBOR

(reassuringly) It's all right. I've called the police. Everything's okay.

her, and

Alison goes and sits on the couch. Diana comes up to Alison embraces her daughter.

door. The

Cut back to the bathroom, with a shot of the sliding sound of a lock being undone and a bang is heard.

Lawrence pushes himself up into a kneeling position, a look of shock on his face.

behind

eyes dart

in here?

into his

The door slides open and there stands Zep, green mist him in the hallway. Lawrence turns and sees him. Zep's around the room, seeming to say What the fuck happened He sees Lawrence on the floor, and an eager look comes eyes. He walks in, and Lawrence starts to yell at him.

LAWRENCE

You bastard! I'll fucking kill you!
(Lawrence grabs Zep's leg as he passes but is too weak and Zep pulls away, looking down at him, moving over to the other side of the body) I'll fucking kill you! You fucking bastard! (Lawrence quickly crawls forward and takes up the gun, pulling the trigger several times, but there are no more bullets. It just clicks.) I'll fucking kill you! You fucking bastard! I'll fucking kill you! I'll fucking kill you!

couple
and aims

Zep goes over to Adam, pushing his side with his foot a of times, but to no reaction. He then looks to Lawrence his gun at him, shaking his head.

ZEP

You're too late.

LAWRENCE

(weakly) Why?

ZEP

It's the rules.

comes to
Zep's head
struggles to
off once
and it
gets the
across
towards them.
toilet seat
as hard
snaps in

Zep is about to pull the trigger when suddenly Adam and grabs his ankle, pulling him down. The back of hits the floor hard. Adam pulls him towards him, get the gun from Zep's hand, screaming. The gun goes off to the side. Adam moves Zep's arm back and forth, goes off again. Finally, Adam slams Zep's arm down and gun away from him, tossing it away. He slugs Zep hard the face, stunning him. Lawrence starts crawling Screaming like a madman, Adam sits up and grabs the lid from the toilet, and slams it down onto Zep's head as he can. He repeats this seven times before the lid

Adam's arm
grabs his
clutching
Lawrence

half. Lawrence reaches the two and reaches up for
as Adam brings the broken lid down again. Lawrence
arm and Adam drops the lid, falling forward a bit and
his shoulder wound with his free hand, crying hard.
moves in, touching his head to Adam's.

LAWRENCE

(his voice very weak and shaky) You're
going to be all right. (Adam stops sobbing
for a moment) You're just wounded in
the shoulder. I have to go and get help.

ADAM

(grasping Lawrence's shirt, begging.)
Don't leave me! No!

crawl off.
away.

Lawrence nods, pulling away from him and starts to
Adam reaches for him as he turns himself around and

ADAM

No!! (he keeps crying) No! No! (Lawrence
crawls towards the door.) Lawrence!
Lawrence!

LAWRENCE

(he pauses, turns to look back at Adam)
Don't...Don't worry, I'll bring someone
back, I promise. (He continues crawling
on, out the door while Adam watches
him pathetically, still crying and reaching
out for him.)

himself down
corpses. Adam
body. He
pain.

Lawrence makes it out the door, and starts dragging
the hall. Adam is now alone in the room with two
looks to the door one more time then turns to Zep's
pulls himself on top of him, wincing at his shoulder

ADAM

(thinking) Key...key...

He starts going through Zep's pockets, patting him down. He finds Zep's wallet, opens it and feels through it; there's nothing of value to him right now. He tosses it down. He continues feeling for something, suddenly feels something in Zerp's coat pocket. His eyes widen as he reaches in, wincing from the pain in his shoulder. He pulls out a tape recorder. He stares at it, his eyes and mouth starting to widen. He glances down at Zep, then at the tape recorder. Sitting up a bit more, he presses play. It is Jigsaw's voice.

JIGSAW

(VO) Hello Mr. Hindle. Or as they called you around the hospital: (shot of Zep in the hospital with his cleaning cart, stopping at John's room) Zep. I want you to make a choice. (Shot of the closet doors in Diana's room flying open, Diana screaming, Alison coming in and seeing him looming over her. Shot of him tying and gagging Alison and Diana. Shot of the photo of Diana and Alison tied and gagged.) There's a slow-acting poison coursing through your system (shot of Zep watching the monitor, holding his hand to his mouth. He actually looks rather ill) which only I have the antidote for. Will you murder and mother and her child (Zep rocking aback and forth, getting ready to kill Alison and Diana) to save yourself? (Shot of Zep next to Alison, saying Dr. Gordon's time is up; holds the phone to her ear. Shot of Zep in the living room, screaming Mrs. Gordon! Shot of Zep on the floor firing up at Tapp.) Listen carefully, if you will. There are rules. (Lawrence on the floor looking up at Zep, asks Why? to which Zep says It's the rules.)

JOHN

The key to that chain is in the bathtub.

FLASHBACK MONTAGE

a shot of John in his hospital bed with Dr. Gordon and the medical students. His name is John. Shot of Lawrence pointing at the chart, He has an inoperable frontal lobe tumor. Close up shot of John in his bed, eyes flickering open slightly. Shot of Tapp in the workshop, holding a gun to John's head. Sick from the disease eating away at me inside. Shot of the detectives at Paul's cage, shot of the jigsaw puzzle piece wound on Paul, Kerry saying Sounds like our friend Jigsaw.

JOHN'S VOICE

Sick of people who don't appreciate their blessings. Shot of Lawrence with Diana, checking his beeper, on his computer ignoring Diana and Alison, trying to kiss Alison as she pulls away.

Frontal shot of John in his robe in the workshop with the detectives, his arms raised, his face clearly visible. Cut to Kerry at the peephole in Mark's room, saying Looks like he likes to book himself a front row seat to his own sick little games, with overlapping footage of John on the floor in the bathroom, eyes open slightly, then a shot of the pig creature crawling out of Lawrence's car.

JOHN

(VO) Hello Mark, Paul, Amanda, Zep, Adam, Dr. Gordon. (As he says each name, the following image of them appears: A shot of Mark screaming with the safe, Paul in his cage while still alive, Amanda in her mask in the chair, Zep watching on the monitor, Adam holding the tape recorder to his ear, Lawrence holding the tape recorder to his ear. Then, a shot of the Puppet on the video

as he says) I want to play a game.

Suddenly, Adam
before he
electricity
around and
of images
starting with
then
up and
still
and he
towards

Back to the shot of Adam staring at him, shocked.
looks down, grabs Zep's gun and aims for John. But
can pull the trigger John holds out the remote for the
and starts to electrocute Adam, who starts jerking
drops the gun. As he spasms, a very, very fast montage
from the entire film from beginning to the end,
a shot of Adam being electrocuted after his fake death,
Lawrence, then going back to the beginning, all the way
ending with Adam stretched out on top of Zep, spasming
from the electrocution. Suddenly the electricity stops
gasps, raspy loud breathing. John turns away, starts
the door. Adam can only watch after him.

JOHN

(VO) Most people are so ungrateful to
be alive. (John turns off the lights
at the door, only the green lighting
from the hallway illuminating him and
then Adam just barely. John moves out
the door, slowly.) But not you. (Adam
reaches out for him and screams. John
turns around and takes the door handle,
starting to slide it shut.) Not anymore.

John
says

Adam SCREAMS as loud as he can in terror and despair as
pauses for a moment with the door halfway shut, and

JOHN

GAME OVER.

are left
Don't!!! over

John slams the door shut the rest of the way, and we
in darkness with the sound of Adam screaming No!

replaced by and over and crying. The screams fade out, and is
the ending titles and instrumental music.

THE END