

**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, as does 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 only

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!

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  
is a Caucasian  
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. Lawrence 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?

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

Lawrence Cut to the Police Station. In an interrogation room,  
jacket. paces back and forth nervously, now wearing his suit  
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 identification yet. He holds the teddy bear out in front of Diana for a moment then tucks it in front of her. He pats her on the head and stands slightly up, moving over to the window. He parts the curtains and leans forward a bit, and we see his face more clearly. It is Zep, the orderly from the hospital.

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

**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

**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.

Sing chuckles, hits Tapp playfully on the arm, tapp  
laughs a bit. But  
bit. But  
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 man tied to a chair with duct tape over his mouth, held in place by a manacle around his neck. A contraption on the chair holds two power drills about six inches from either side of his head, pointed directly at his temples. His eyes wide, he moans through his tape at the detectives.

Suddenly, a door is heard clanging open on the other side of the building, and the detectives spin to face the sound, guns 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  
bathroom, still his phone and grabs him.  
holding the phone.  
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  
sniffing 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 Alison continues to untie her. Cut to Zep, getting up moving chair, turning to go into the bedroom. Alison hears him She quickly near, sees his form through the frosted glass doors. position replaces Diana's gag and then her own, and resumes her and Zep with her hands behind her back just as the doors open eyebrows steps into the room. He looks down at them, raises his ready to 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

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!

running after  
up.  
Cut to Zep hobbling down the hall. Tapp is there  
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  
Lawrence pushes  
his face.  
behind  
eyes dart  
in here?  
into his

Cut back to the bathroom, with a shot of the sliding sound of a lock being undone and a bang is heard. himself up into a kneeling position, a look of shock on 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**