

Twisted Metal

By

Nick Vollmer

Based on Sony & Eat, Sleep, Play's "Twisted Metal" Videogame
Series

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INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher, a man in his mid-sixties, sits on the edge of a cot with the moonlight shining in on him from a single barred window. He has his hands clasped in front of him with his head pressed against them and he is praying. His hair is long and gray, and he wears glasses. He is distraught and on the verge of tears. The rest of his cell is bare. His voice is barely more than a whisper.

PREACHER

Lord, please help me to understand
your will. Why did you guide me
there just to let Satan win?

There is silence for a moment as Preacher covers his face with his hands, struggling against tears. Then voices out in the hall talk, but it's only mumbling through the steel door of the cell. Suddenly, the cell door unlocks and Preacher looks up, surprised.

The door opens and a man dressed in a suit with a red tie steps in. His face is concealed by shadows. He is holding a folder and he sets up a chair in the corner of the room as Preacher watches. It's a dark place where Preacher can't get a good look at him.

PREACHER

Who are you?

MAN

I'm here to help. To quote the bible, weeping may remain for a night, but rejoicing comes in the morning. I'm here for your side of the story.

PREACHER

My... side of the story. A confession. Yes. As always, salvation lies in the truth, doesn't it?

The man sits back in his chair and opens the folder. He pulls out a pen and prepares to write.

MAN

Tell me what happened. If your story holds up, I may be able to get you out of here.

(CONTINUED)

PREACHER

All of it? You'll listen?

MAN

Yes.

Preacher nods and stands to gaze up into the moonlight.

PREACHER

It began again with Calypso, for the devil prowls around like a roaring lion, seeking someone to devour. This time, his prey was Charlie Kane.

2 INT. DARKFIELD ASYLUM, HALLWAY

A man, CALYPSO, walks down a dim hallway lined with gray steel doors marked with numbers. He is confident, strong, and walks with purpose. The shadows are thick in the hallway, and the entire scene is dark and strangely eerie. Calypso is bald and wears all black. We don't see his face. He walks directly up to one of the doors, marked 1411, and leans against it with his face concealed in shadow.

He brushes his fingertips against the door, almost sensual in his motion.

CALYPSO

(Whispering)
Hello Charlie.

CAMERA PANS THROUGH THE DOOR

3 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

The cell is dark aside from one beam of moonlight coming through a barred window, much like Preacher's. In the back of the room, a large, thick-haired, heavily bearded man in his late thirties, CHARLIE, is sitting in the semi-darkness. He is leaning on the wall, but he isn't broken, and there's nothing hopeless about his posture.

CALYPSO (V.O.)

(Still a whisper, but there's
a taunting quality to it now)
Talk to me Kane...

Charlie looks up at the door, but his face is still concealed by shadows.

4 INT. DARKFIELD ASYLUM, HALLWAY

All we see are Calypso's lips, nearly touching the door with a hint of a smile.

CALYPSO
(Whispering)
I know what your darkness
desires...

5 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher looks up at the man in the corner with tears on his cheeks.

PREACHER
This is... more difficult than I
expected. ...my thoughts keep
turning to the end.

6 SUDDEN BLACKNESS.

The Rolling Stones' "Paint it Black" begins to play. During the following sequence of hotel scenes, the only sound is the music. This sequence should be highly stylized, speeding up for movement and then popping into slow motion or even frozen shots to emphasize details. Sporadic. Insane. Reminiscent of the cut scenes from the games. Opening credits roll during this sequence.

7 INT. VEGAS HOTEL HALLWAY, NIGHT

SWEET TOOTH limps down an elaborate hallway, machete in hand, passing red doors marked with room numbers. His left knee has apparently been shot out, and his lower left pant leg is soaked in blood. Behind him, several of the doors have been broken in. He wears his traditional mask, a clown face with openings for eyes and a maniacal grin. He wears no shirt, just suspenders, over polka-dot pants, and his head is not on fire. He is a large man, not fat, just bulky. He is splattered in blood. He stops at room 824. Without hesitation, he smashes in the door with one shoulder.

8 INT. VEGAS, HOTEL ROOM, NIGHT

A MAN breaks away from his huddled family and tries to fight Sweet Tooth off, begging for him to stop and trying to defend his family. Behind the man, A WOMAN is clutching two children tightly to her, one A BLONDE 10 YEAR OLD GIRL, the other AN 8 YEAR OLD BOY. Behind it all is a panoramic view of Vegas through a massive, wall-to-wall window. We are clearly high up. In the reflection, Sweet Tooth's head is on fire.

Without hesitating, Sweet Tooth takes one of the man's punches in the mask, then he uses an arm to brush the rest aside and slams the machete into the man's chest, dragging it across and spraying blood out into the room. The woman tries to hide her children's eyes and turns her own head away, sobbing.

Sweet Tooth limps to the little boy and mercilessly yanks him away from his mother.

The boy looks up at Sweet Tooth's maniacal grin, terrified and crying.

The tip of the machete emerges from the boy's back. The boy coughs, spitting up blood. Still the music plays.

Sweet Tooth yanks the machete out and tosses the little boy's body aside in one fluid motion. He brings the machete back down on the side of the mother's neck, nearly severing her head and drenching the girl in blood. The mother's body collapses to the floor as the girl screams silently ("Paint it Black" still plays, no other sound).

Sweet Tooth stands in front of the girl and looks down at her. She cowers away from him. He looks at her for a long moment and we see deep into his eyes. For a moment, he looks almost sad. In the glass behind the girl, the fire on his head dwindles. With the hand that isn't holding his machete, he reaches out and caresses the side of the girl's face. Then he shudders and shakes his head violently from side to side. His eyes grow hard again, and the fire in his reflection bursts back to life. He viciously grabs the girl by the face.

9 EXT. VEGAS HOTEL, RAINING, NIGHT

The little girl is launched out of the panoramic window as glass shatters out into the night and the rain. Sweet Tooth stands at the edge of the room, watching as she falls out of view. In the reflections in the shards of glass, his head is burning. Then he turns away and moves purposefully back into the hotel.

10 INT. VEGAS HOTEL ROOM, NIGHT

Suddenly, he stops. The scene immediately loses its style and continues at normal speed, all credits finished. A shadow lets us know that someone is standing in the doorway. Sweet Tooth's eyes go wide with surprise as he sees whoever is there. The hand that is holding his blood-soaked machete begins to shake, and he raises it up to look at his own reflection in the blade. Blood drips over it. In the reflection, his head burns. His eyes get sad again. He lowers the machete and moves towards the door.

CUT TO TITLE.

11 "TWISTED METAL"

The music fades as the title disappears.

FADE TO BLACK.

12 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

The man watches Preacher from the shadows. Preacher is obviously distraught about what had happened in the hotel.

PREACHER

No. I'm sorry. My mind keeps jumping there, but it's important to start at the beginning.

(He closes his eyes and looks up at the ceiling, focusing)

Lord, guide my words and help me to speak true.

He focuses on the man again.

PREACHER

Calyпсо had been coming to Charlie for weeks, making offers to tempt him. But Charlie was holding strong.

13 INT. DARKFIELD ASYLUM, HALLWAY

Like before, Calyпсо is leaning against the door to Charlie's cell.

All we see is Calyпсо's mouth as he says:

(CONTINUED)

CALYPSO

(Semi-whisper)

Compete for me Charlie. I can give you the revenge you've wanted for all these years. I can give you justice.

14 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Like before, Charlie Kane sits leaning against the wall in the back of his cell, barely illuminated by the moonlight.

CHARLIE

(His voice is deep and gritty. He nearly snarls)

Fuck you. Leave me to rot in peace.

CALYPSO (V.O.)

Listen to that voice inside you. Listen to it calling you back. Listen to it *begging* you to try just one more time. You were never more alive than when you competed, Charlie.

Angry, Charlie leaps to his feet and slams both fists against the door. We see his face for the first time. It is heavily scarred by burns, and there are places where his thick beard won't grow.

CHARLIE

I said, FUCK OFF!

15 INT. DARKFIELD ASYLUM, HALLWAY

Calypso smiles.

CALYPSO

I like you.

He raps his knuckles twice on the lower part of the door.

CALYPSO

I'll be back when the time is right.

Calypso turns away from the cell door and walks towards the camera. We get our first look at his face. He is attractive, but his left eye is made of black glass and sunken in amidst a mess of nasty red scars.

16 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie is clearly frustrated and clutches his head in his hands. Then he turns and punches the steel door. The sound echoes through his cell.

17 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher sits back down on the edge of the bed.

PREACHER

Charlie had seen what Calypso had done to me thirteen years ago. How he had twisted my words against me and used my wish to bring me misery. He knew Calypso's promises were empty, and he wouldn't play the game again. You see, when Charlie got his shot at vengeance, he wanted it to be on his own terms.

(He hesitates, glancing up at the window)

But now, I think we need to talk about Marcus. To truly understand what happened in Vegas, you'll need to know something of the way Marcus was living.

18 EXT. CITY NEIGHBORHOOD STREET, DAY

The Sweet Tooth Ice Cream truck (before any modifications) comes to a stop in front of a trailer park. A single boy gets up off the steps of one of the trailers and walks over to the truck, showing no excitement at all. MARCUS, a heavyset, bald man in his late thirties leans out the window to help, smiling.

BOY

I want a bomb pop.

MARCUS

(Cheery)

Sure thing, one bomb pop coming right up.

He turns into the back of his truck and opens a dirty freezer full of ice cream. He pulls out a bomb pop and turns back to the little boy.

(CONTINUED)

MARCUS

That'll be three fifty.

BOY

For an ice cream?

(His face falls)

Nevermind then. I need that money
for the fair tonight.

He begins to turn away looking sad, but Marcus calls after him. It shows in Marcus's face that he is struggling, wanting to help the kid but also desperately in need of the money.

MARCUS

Come back. I'll give it to you for
two-fifty. Dollar off.

BOY

(Suddenly sassy)

Make it two or I walk.

MARCUS

Fine.

(More quietly to himself,
depressed)

Just buy the damn ice cream.

The little boy hands him the two dollars, takes his ice cream, and turns away scowling. Marcus watches him go, then climbs back into the driver's seat of the ice cream truck and pulls away.

19 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

The man is still sitting in his chair, but now he is tapping the back end of the pen distractedly against his clipboard. Preacher is standing.

PREACHER

I know that might seem irrelevant,
but Marcus was slowly going insane
and it's the little things that
drive us like donkeys to our
breaking points. It's the little
things that slowly deteriorate our
beliefs in the world.

20 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie puts his hands on the back wall of the cell and lets his head hang. As the voice over begins, he paces around his cell, tracing a hand along his wall and mumbling to himself.

PREACHER (V.O.)

Charlie had a lot of time to think there in solitary. Sadly, on most days he spent his time obsessing about what he would do to his brother if he ever got out rather than praying for salvation. They had had a falling out, but not of your usual variety. No. The falling out of the Kane brothers was somewhat more... violent.

We see a quick flash of Charlie stabbing a knife into Marcus's stomach.

When we cut back, Charlie leans his back against the wall and slides slowly down it to a sitting position. A slot opens in the door across from him and a plate that is sparsely covered in food is tossed in. Then the slot slams closed.

PREACHER (V.O.)

Marcus left his brother to rot in this God-forsaken place and never once came to visit.

21 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher sits down on the edge of his cot again and clasps his hands in front of his mouth. He looks truly moved by what he describes, and as he continues to speak, he looks up at the man with tears in his eyes.

PREACHER

No one ever came to visit. For almost thirteen years Charlie sat in there by himself, with his rage warping his thoughts. There are many things that can drive a man to madness. For Charlie, those things were time, rage, and solitude.

22 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie leans against the door and looks at the window where the moonlight is coming through as he eats.

PREACHER (V.O.)

But then, only a few days away from the thirteenth anniversary of his incarceration, Marcus's daughter came to the asylum. Sweet Sophia. I'll never forget her because of what she became, but Charlie... He would always remember her for the woman he saw in her.

23 INT. DARKFIELD ASYLUM VISITING ROOM

Charlie is shoved into the visiting room by A GUARD. He is wearing prison orange, but like when we saw him in his cell, he is somehow strong. His thick hair is pulled back in a ponytail. The room only has one booth to talk from with a thick pane of wire-lined glass separating the prisoner from the visitor. There is a phone on each side. Without a word and displaying a harsh, I-don't-give-a-fuck attitude, Charlie walks over to the chair and sits down, then he picks up the phone. As he sits back with it, he hesitates, seeing his visitor for the first time. His eyes narrow.

On the other side of the glass is Sophia, a beautiful blonde girl who is about seventeen years old. She is wearing dark make-up and a black jacket. She looks at Charlie for a long moment with deep, analytical eyes before she speaks into her own phone. He looks back at Sophia, watching her, assessing her.

SOPHIA

(Calmly)

Can you hear me?

CHARLIE

Yes. Who the hell are you?

SOPHIA

I'm Sophia. Your niece.

Charlie leans back in his chair, exhaling. He takes her in for a moment before speaking again. Sophia is beautiful, though she hides it with her dark make-up, and she's confident as she speaks.

(CONTINUED)

CHARLIE

What are you doing here?

SOPHIA

I want what's left of the money you stole thirteen years ago. My family needs it.

The corners of Charlie's mouth turn up in a hint of a smile. He sits forward in his chair.

CHARLIE

You're bold. I like that.

SOPHIA

I don't care what you think. Tell me where to find the cash. You'll be in here the rest of your life. You don't need it, and the case has been closed, so they could never prove you stole any of it. Just give me enough of a clue to find it.

Charlie's smile grows as Sophia speaks.

CHARLIE

And what do I get out of this deal, sweetheart?

SOPHIA

Visits. I know no one ever comes to see you. You tell me where the money's at, and I'll visit a couple of times a week and let you know what's going on on the outside.

CHARLIE

And what makes you think I give a flying fuck about what's happening out there?

SOPHIA

Please? Just tell me where to find the money.

CHARLIE

(With a flicker of something malicious in his expression)
Fine. Tell my brother that I would be happy to give you that money. All he has to do is come here and see me himself.

(CONTINUED)

SOPHIA
That's not fair.

CHARLIE
Sure it is. Those are my
conditions, take em or leave em.

He stands up and begins walking back towards the door. Sophia jumps up and pounds on the glass. She can barely be heard through it.

SOPHIA
You're as much of an asshole as he says! I have a baby sister and two brothers that we can barely feed! You know perfectly well he'll never come see you! Who would want to see an evil freak like you!

Charlie stops walking and smiles down at the ground with his back to Sophia.

He turns back for just a moment, still smiling.

CHARLIE
Convince him.

The guard opens the door and Charlie disappears through it.

24 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

As soon as the cell door closes behind him, Charlie leans his back up against it. His face is illuminated in the moonlight, making his scars stand out even more. There are tears in his eyes.

PREACHER (V.O.)
He fell in love with Sophia immediately, splitting his obsession between love for her and hatred for Marcus. How could he not when she looked so much like his lost Joan?

There is a flash of Joan, laying naked on a bed, smiling up at the camera. Genuinely happy. She looks like an older, more mature version of Sophia sans make-up. Charlie lays next to her, trailing a hand along her collar bone.

In the cell, Charlie begins to cry, but then he seems to steel himself and grows angry instead. He turns to slam his palms against the door.

(CONTINUED)

CHARLIE
(Yelling)
Marcus!

25 EXT. KANE FAMILY HOME, NIGHT

The run down home of the Kane's is barely more than a trailer, supported on cinder blocks. The house is in shambles- windows are cracked, the porch light is hanging by a wire, the yard is overgrown.

Sophia pulls up next to her father's ice cream truck in an incredibly run down car that sputters horribly. She parks and gets out. Not far from their house we can see the lights of a carnival with a ferris wheel rising from it. The carnival's music can faintly be heard. With a brief glance at it and a sigh of resignation, Sophia walks to the front door.

26 INT. KANE FAMILY HOME, NIGHT

Sophia walks in the front door of her house to find her parents, MARCUS and MARGARET, and two little brothers, ASH (12) and MARK (10), sitting on the couch eating and watching TV. Marcus holds a baby girl, HANNAH, in his arms. Their house is severely run down with clutter and badly patched items all around. A window behind them is cracked and held together with duct tape. The place is a mess. There's an Insane Clown Posse poster on one wall.

Marcus looks over at Sophia as she walks in.

MARCUS
(Playfully, but concerned)
There she is. Where have you
been? We were worried.

SOPHIA
I... had a lot of homework. I went
over to Kelly's for help.

Marcus gives Ash a friendly punch on the shoulder.

MARCUS
Y'see Ash? I told you your sister
is a responsible young woman.

Ash chokes back a laugh.

(CONTINUED)

ASH
Responsible my ass.

Sophia makes her way into the kitchen as she talks, grabbing a plate and a couple of the hot dogs that were left out for her.

SOPHIA
Ash are you in trouble again?

MARGARET
He got sent home today for fighting. When you were late, he bet us you were off at the fair making out with some boy.

ASH
(Background)
He started it.

SOPHIA
I'm not even dating anyone.

MARCUS
Think you could grab me another beer while you're up, hon?

Still holding her plate, Sophia goes to the fridge and gets her father a beer, then she makes her way out to the living room and hands it to him. She sits down on the floor with her back against the lower part of the arm rest of the couch. Marcus pops open his beer can and takes a large swig, then sighs.

SOPHIA
How was your day dad? (Sarcastically) Did you bring smiles to the faces of all the little kids?

MARCUS
Entitled little bastards. Most of them won't even say thank you. There's only two kids on my whole route that I actually like.

SOPHIA
How much did you sell?

MARCUS
(Not meeting her gaze and taking another sip of his beer)

(MORE)

(CONTINUED)

MARCUS (cont'd)
That's none of your business.

SOPHIA
(Settling back against the
couch and focusing on the TV)
So you barely made shit again.

MARCUS
You know better than to talk to me
like that Sophia.

MARGARET
(Getting up to bring her plate
into the kitchen)
I still think you should go work
for your mother. She called again
this afternoon.

MARCUS
Would you drop it about my
mom? I'm a grown man. I don't
need her help.

SOPHIA
(Confrontational)
Did you at least make enough to
give us lunch money tomorrow?

Marcus stands up and drops the baby into Ben's lap, leaving
his dirty plate on the couch next to where he was sitting.

MARCUS
I don't need this tonight. At
least I'm fucking trying.

He stalks away towards a back room (his art room) down a
dark hallway. As he is going through the door we hear
Sophia and Margaret still talking.

MARGARET
Sophia, you shouldn't be so hard on
your father.

SOPHIA
He drives a fucking ice cream
truck. Do you know how
embarrassing that is? I make more
money than him letting people cheat
off me at school.

MARGARET

He just wants to make people
happy. And you watch your mouth in
front of your brothers.

27 INT. MARCUS'S ART ROOM, NIGHT

Marcus closes the door behind himself and leans against it much like Charlie did in his cell. Like the cell, the room is dark except for moonlight shining in through the single window, but here there are flashing lights from the carnival penetrating the darkness as well. There is an easel on one side of the room and a table covered in wood carvings, some of which are pretty good. Many of the carvings are masks. One of the carvings is a half-finished Sweet Tooth mask. Marcus flips on the light and makes his way over to a stool by the table. In the background, the painting on the easel is a nearly finished portrait of Calypso, lacking only the missing eye side of the face. Picking up the mask, Marcus looks at it for a moment and takes another swig of his beer before he continues carving.

PREACHER (V.O.)

I don't think Marcus knew what he
was carving when he began the mask
that would come to define him. But
by giving it a face, he was opening
the door for it to consume
him. Madness is inside us
all. Sometimes it just takes a key
to let it out.

28 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie sits in his cell, using a fingernail to scratch the name "Sophia" into his wall.

The camera pulls back to show that Charlie has scratched "Sophia" and "Joan" multiple times into the walls around his cell. As he leans back to examine his latest work, we see that he has scratched "Sophia" into his arm as well and it is bleeding.

29 EXT. SUNNYVALE NEIGHBORHOOD STREET, DAY

The Sweet Tooth Ice Cream truck pulls around a corner, playing the traditional ice cream truck song, "The Entertainer". Marcus stops the truck as two kids run out of a home in the suburbs. They are the same kids that we saw Sweet Tooth murder in the Vegas hotel.

(CONTINUED)

PREACHER (V.O.)

On most days, Marcus hated his job. But twice a week, he got to bring ice cream to Laurie and Rex Temple.

LAURIE

Hello Mr. Marcus!

MARCUS

(Smiling)

Good afternoon, Laurie. What can I get for you today?

LAURIE

I want one of those big rainbow ones, please.

MARCUS

Rex?

REX

Bomb pop, please!

The man that was trying to defend his family in the hotel sequence walks out behind the children and waves to Marcus.

FATHER

Hey Marcus! How's life?

MARCUS

Moving along.

FATHER

The kids always love seeing you. Thanks for the ice cream. We'll see you in a couple days.

MARCUS

Sure thing.

Marcus gets back into the driver's seat and pulls away. A cell phone rings and he pulls it out of his pocket. He looks at the number and closes his eyes to groan before he answers it.

MARCUS

Hello?

30 INT. INTERMEDIATE SCHOOL, DAY

Marcus sits in a chair across the desk from the principal with Ash and Margaret sitting in chairs next to him. The principal is a middle aged woman with a highly professional look. Margaret is crying.

MARCUS
(Incredulous)
He was having sex?

PRINCIPAL
Another student walked in on them and reported it to Ash's teacher who immediately went in and saw it for herself.

MARCUS
Jesus, Ash. I didn't even know what sex was when I was your age.

PRINCIPAL
We are suspending Ash from school for the rest of the semester, and if I were you, I would prepare myself for possible legal action from the girl's family.

31 INT. MARCUS'S ICE CREAM TRUCK, DAY

Ash sits in between Marcus and Margaret as Marcus drives. No one speaks. Ash looks angry. Margaret is still crying, and Marcus looks darkly furious. They pull into their driveway.

MARCUS
(Harshly to Ben)
You do not leave your room until I get home, you understand me?

ASH
Whatever.

Ash climbs out of the truck after his mother then storms into the house. Margaret hesitates and looks back at Marcus.

MARCUS
I have to go back to work. I'll deal with him as soon as I get home, okay?

(CONTINUED)

Margaret doesn't reply, but just shakes her head and shoos him on.

Marcus drives away.

32 EXT. SUNNYVALE NEIGHBORHOOD STREET, DAY

Marcus turns onto a street lined with houses that are much nicer than his and stops on the corner. He sits and looks at it for a long time with longing in his eyes. Finally, he moves the truck forward again and turns on the music.

33 EXT. FRONT OF SUNNYVALE HIGH SCHOOL, DAY

A bell rings and kids pour out the front of the high school past metal detectors and a school police officer.

Sophia walks out and stands in front of the school, looking back and waiting for someone.

Kelly walks out a moment later, then jogs up to Sophia and gives her a quick peck on the lips.

KELLY

Hey babe, how's it going today?

SOPHIA

(shrugging)

Nothing new.

They begin walking side by side towards the school parking lot.

KELLY

Are we still on for tonight?

SOPHIA

Yep. And I'm ready now if you just want to head by your house and get out there.

KELLY

Avoiding your dad again?

SOPHIA

Can you blame me?

A boy walks by with a friend and intentionally hits Sophia with his shoulder, causing her to stumble before catching her balance.

(CONTINUED)

WAYNE

(Tauntingly)

Sorry Sophia, I didn't see you there.

SOPHIA

Go suck a dick, Wayne.

WAYNE

(Spinning around to look at her as he continues walking backwards)

You first. It might help you make some friends!

Sophia flips him off.

They continue walking and reach Sophia's run down car.

SOPHIA

See you at your house then?

KELLY

Yep.

They kiss quickly, then Sophia climbs into her car and Kelly walks further on into the parking lot. Sophia's car has trouble starting. She pumps the gas and shakes the steering wheel angrily.

SOPHIA

Come on you piece of shit.

Finally, the car starts and she pulls away.

34

EXT. KANE FAMILY HOME, SUNSET

Marcus pulls up to his mailbox in his ice cream truck. His house number is 824. He pulls out a stack of letters with a sigh. He opens one, it is a FORECLOSURE notice on his home.

MARCUS

Fuck!

He rests his head on his steering wheel, struggling with his emotions, tears welling in his eyes, his hands shaking. Then he shreds the notice and throws it on the ground. He looks up through his windshield at the carnival and anger and despair rage in his eyes. Then he backs his truck into the dirt driveway and turns it off. He gets out of the truck and walks behind it to open the big back

(CONTINUED)

door. He looks at the freezers inside, then slams the door again.

MARCUS

Fuck it.

He walks up to the front door of his trailer home, looking downtrodden.

35 INT. KANE FAMILY HOME, SUNSET

The moment Marcus opens the door, he is bombarded by the sound of the baby crying and the boys arguing. Margaret rushes by holding Hannah.

MARGARET

Thank God you're home! Can you do something about them? They've been at it for half an hour and I need to feed Hannah.

Marcus walks over to the two boys.

MARCUS

(Without feeling)

You two. Shut the fuck up. Ash, you're supposed to be in your room.

The boys shove a little more. Marcus grabs their wrists and glares at them.

MARCUS

You don't want to ignore me today. Go. Now.

The boys walk away, scowling.

MARGARET

(Yelling while changing Hannah's diaper)

Marcus! I thought we agreed you wouldn't use that kind of language in front of the kids.

MARCUS

(Grabbing a beer out of the fridge)

Sorry. It's been a rough day. Where's Soph?

(CONTINUED)

MARGARET

I don't know, she hasn't come home yet. How much did you earn today?

MARCUS

Not enough.

Marcus walks past her towards his art room, taking a deep swig of his beer. As he is walking through the door, Margaret turns to say:

MARGARET

You're not going to disappear in there all night again. You said you'd deal with Ash.

Marcus looks at her, hesitant.

MARCUS

I can't do this tonight, Margaret.

He turns and closes the door behind him.

36 INT. MARCUS'S ART ROOM, SUNSET TO NIGHT

MARGARET (V.O.)

Fuck you too Marcus! Your family doesn't just disappear when you're in there!

The sun sinks beneath the horizon as Marcus sits and looks at his now completely carved, but still unpainted, Sweet Tooth mask.

SWEET TOOTH (V.O.)

(Whispering)

Kane...

37 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie looks up from his usual place sitting against the back wall of the cell. The names "Sophia" and "Joan" are now scratched into the wall all around him. His arm is still bloody.

CHARLIE

Leave me alone. I told you I won't be a part of your fucking game this time.

38 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher looks up at the man in the corner of his cell with shadows falling over his wrinkled face. Preacher's glasses reflect the moonlight, but his face is dark.

PREACHER (V.O.)

At that moment, I think Charlie truly believed those words. He'd tried Calypso's way before and only got the burns that constantly itched on his face. But then Calypso said

39 INT. DARKFIELD ASYLUM, HALLWAY

Calypso leans up against the door, so close that his lips are almost touching it. They're rough lips, dry and cracked.

CALYPSO

Do it for her, Charlie...

40 INT. DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie looks at his arm and then up at the door, a desperate need spreading on his face and filling his eyes.

PREACHER (V.O.)

And everything changed. In the Bible, Peter says that whatever overcomes a person, to that he is enslaved. After all those years alone, Charlie had been overcome by obsession and at that moment his path suddenly became as clear to him as the beam of moonlight that lit his room.

CHARLIE

(Whispered, weak, desperate)
Alright. Get me the fuck out of here.

CALYPSO

Welcome back.

There is a click, and the cell door swings open.

41 EXT. CARNIVAL, NIGHT

Sophia sits on the ferris wheel with Kelly. She plays with a stack of Tarot cards as her hair blows in the wind. Kelly rests her head on Sophia's shoulder and they both look out at Sunnyvale in all its run-down splendor. They reach the bottom and the ferris wheel stops.

ATTENDANT

You two want to keep going? It's not like there's a line.

There are a few people walking around the booths and bright lights of the fair, but not many. Kelly looks at Sophia.

SOPHIA

We're in no rush. Sure. One more time.

The attendant pushes the button, and the ferris wheel starts moving again.

KELLY

(Taking the tarot cards from Sophia)

It's cool that we actually won something. You think these things work?

SOPHIA

No.

Kelly grins.

KELLY

Come on Soph.

(She gives Sophia a quick kiss on the cheek)

Do a reading on me. I want to see what they say.

SOPHIA

I don't even know how.

KELLY

Make it up. I won't know the difference.

Sophia takes the cards back and shuffles them. She prepares to pull the first card from the top of the deck.

(CONTINUED)

SOPHIA
(Sarcastically)
Ready to know your future?

She pulls out the first card and looks at it, holding it so that Kelly can't see. It is the "Death" Card. She pauses.

KELLY
Well? What does it say?

Sophia puts it back on the top of the deck, then reaches up and brushes a strand of Kelly's hair out of her eyes.

SOPHIA
It says I love you...

Kelly shoves her away.

KELLY
(Laughing)
You're so full of shit!

Sophia shrugs. There's a comfortable pause between the two girls as they look out over the town again. There's a lot of trailer homes like the Kane's, but a few nicer neighborhoods as well. Lots of gentle hills. A water tower. It's a very dry town, clearly baked almost daily with high temperatures.

KELLY
Have you decided what you're going to do about your Uncle's money yet?

SOPHIA
My dad'll never go for it. He hates Charlie.

KELLY
After what Charlie did, I can't say I blame him. But for that much money... I mean, it's just one conversation, and the guy is behind bars.

SOPHIA
My dad's just so fucking stubborn. He won't even do what it takes to take care of us. It's always up to me and my mom.

Kelly leans back against the corner and looks at Sophia, smiling slightly.

KELLY

If you're dad doesn't come around,
you know you can always stay with
me. My parents love you. Just say
the word.

Sophia smiles, but looks away. The moment is clearly
awkward for her.

SOPHIA

You know I can't. My mom can
barely take care of Hannah and the
boys as it is. If I ran away, I'd
feel bad for the rest of my life.

(She turns back to Kelly)

But seriously, enough melodrama. I
brought you here so we could have
some fun.

42

EXT. SUNNYVALE ROAD BESIDE THE FAIR, NIGHT

The girls walk out the front entrance of the carnival and
begin making their way down the road towards Sophia's
house. Kelly is holding a stuffed animal they won in a fair
game while Sophia plays with the Tarot cards.

A white el camino pulls up on the street with the driver's
side window down. PREACHER leans out, wearing his
traditional glasses but without his hat. His long, gray
hair blows in the breeze.

PREACHER

Do you ladies happen to know where
7th street is from here?

SOPHIA

Take a right at the next road. 7th
is three blocks up.

PREACHER

You're a life saver. God bless
you.

PREACHER (V.O.)

(During the following action)
That was the first time I ever saw
her, and the only time I ever saw
her happy. If I had known then
what was in store for her, I would
have warned her. But that is not
the way the Lord led me.

(CONTINUED)

As he pulls away, Sophia begins to turn back to Kelly but catches a glimpse of Calypso leaning against a fence on the other side of the road with his arms crossed on his chest, watching them. He nods to her with a slight smile, then walks around the corner into the shadows and out of sight.

Sophia and Kelly continue walking.

SOPHIA

I hate my neighborhood. It always gives me the creeps.

KELLY

Seriously. Did you see the wooden cross on the back of that guy's car? It looked like he nailed it there himself. Fucking psycho.

Sophia glances back to where Calypso was, but there is no longer any sign of him.

They walk a little further and then stop at the top of a hill. Looking down, they can see Sophia's trailer home and her father's ice cream truck parked in the driveway. The carnival is almost directly behind them. Sophia looks at it with despair in her eyes.

KELLY

(Seeing the look on Sophia's face)

Seriously, you're always welcome at my place.

(Sophia doesn't reply)

Come on. At least come home with me for popcorn and a movie.

SOPHIA

(Steeling herself)

I wish I could, but my mom needs me.

She turns and embraces Kelly.

SOPHIA

I'll see you tomorrow. Thanks for the fun night.

Just as they are breaking the embrace, a motorcycle pulls up and stops between the girls and the carnival. A black man with dreadlocks pulls his helmet off and smiles at them. MR. GRIMM. He is wearing a business suit beneath his black leather jacket.

(CONTINUED)

KELLY

(Quietly so only Sophia can hear)

Freaking hell, what's with all the creepers tonight?

MR. GRIMM

You're Sophia, right? Marcus Kane's daughter?

SOPHIA

Yeah. Why?

MR. GRIMM

I've been looking for you.

He climbs off the bike and walks towards them. The end of a crowbar slides into his right hand from his sleeve, concealed from Kelly and Sophia by the angle of his approach. He has a strange smile on his face.

MR. GRIMM

(Continuing)

I'm a friend of your Dad's from work. He's in trouble and he asked that I keep an eye out for you.

Sophia looks worried.

SOPHIA

What kind of troub-

The moment Mr. Grimm is close enough, he lets the crowbar fall the rest of the way out of his sleeve and slams it into the side of Sophia's head. She crumples immediately. Kelly looks at him in shock, but, without hesitating or giving her time to scream, he hits her as well.

43

INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher is sitting on the edge of his cot again, looking down at the ground. He is quiet for a long moment.

Finally, he looks up at the shadowed man in the corner.

PREACHER

I wish I knew why God let's such terrible things happen. We say he works in mysterious ways, or blame these tragedies on the devil, but it's never enough, is it?

44 INT.DARKFIELD ASYLUM, CHARLIE'S CELL, NIGHT

Charlie walks over to the door of his cell and hesitates with his hand on the handle. Then, pulling the door open further, he steps out.

45 INT. DARKFIELD ASYLUM, HALLWAY

Charlie walks out of his cell. Calypso is waiting, still concealed by shadows. There's a hint of a smile on his lips. Charlie hesitates when he first sees him.

CHARLIE
You look different.

CALYPSO
(Shrugging)
I thought it was time for a change.

Calypso holds out his right hand. Charlie makes his way over, considers Calypso's hand for a moment, then shakes it. Calypso smiles eerily and pats him on the back.

46 EXT. KANE FAMILY HOME, NIGHT

MR. GRIMM pulls into the Kane's gravel driveway on his motorcycle, stops, and removes his helmet. He climbs off the bike, sets down his helmet and leather jacket, and walks towards the house in his expensive suit. There is no sign of the girls.

PREACHER (V.O.)
Everyone always tells you that
power corrupts. But the secret is
that power is as essential to life
as breathing.

Mr. Grimm knocks on the door and Margaret answers, holding Hannah. She narrows her eyes when she sees who it is.

Grimm is soft spoken and respectful, but there is always a playfulness in his voice and eyes, almost like he's excited for something.

MR. GRIMM
Good evening, Margaret. Can I
speak to Marcus?

Margaret openly glares at him.

(CONTINUED)

MARGARET

He's working late tonight.

She tries to close the door, but Grimm pushes it back open and makes his way inside.

MR. GRIMM

I hate to do this, but it's really important that I talk to him.

47 INT. KANE FAMILY HOME, NIGHT

The boys are on the couch watching TV. Margaret stands by the door with Hannah. Mr. Grimm strolls right in. The boys look at him, then get up and hurry into a bedroom. Hannah begins to cry.

MR. GRIMM

Marcus! Where are you man? Come on out and talk to me.

48 INT. MARCUS'S ART ROOM, NIGHT

Marcus sits with his back against the door, holding his now painted mask in shaking hands. He is angry.

PREACHER (V.O.)

Without power, we become nothing. No one cares about us. No one helps us. No one respects us.

MARCUS

(Looking at the mask in his hands)

Why can't things go right for just once in my life?

49 INT. ASLYUM ENTRANCE, NIGHT

Charlie and Calypso walk past unconscious guards and through checkpoints. Charlie looks thoughtful and almost apprehensive, while a hint of a smile plays at the corners of Calypso's mouth.

PREACHER (V.O.)

We all feel anger for the things we don't have any power over - taxes, teenagers, crime; and we love the things we can control. Every

(MORE)

(CONTINUED)

PREACHER (V.O.) (cont'd)
action we take manipulates our
power towards one side or the
other.

The moment they step all the way outside, Calypso stops and hands Charlie a postcard, smiling at him. Then he briefly holds Charlie by the shoulders and looks into his eyes before he walks away.

50 INT. KANE FAMILY HOME, NIGHT

Grimm walks towards the room Marcus is hiding in.

MR. GRIMM
This is between me and you Marcus.

He gently pushes on a side door in the hallway to look in at Marcus's sons.

MR. GRIMM
You knew this was coming. Don't
make me involve your boys.

51 INT. MARCUS'S ART ROOM, NIGHT

Marcus leans his head back against the door.

PREACHER (V.O.)
Nothing is worse than feeling truly
powerless, and nothing so easily
drives a man to madness.

Marcus sets the mask on the floor and climbs to his feet. Still shaking, he opens the door and walks out.

52 INT. KANE FAMILY HOME, NIGHT

MARCUS
Please, I need more time. I'm
trying.

Mr. Grimm puts an arm around Marcus's shoulders.

MR. GRIMM
Come on outside with me.

Grimm nods to Margaret as he pushes Marcus out the door. She doesn't meet Marcus's eyes.

53 EXT. KANE FAMILY HOME, NIGHT

Closing the door behind him:

MR. GRIMM
Have a good night Mrs. Kane, sorry
to have to bother you.

Mr. Grimm guides Marcus out towards his motorcycle.

PREACHER (V.O.)
Every person on earth needs enough
power to be able to care. When
that is taken away, we lose our
very humanity.

MR. GRIMM
(Smiling)
Relax, Marcus. I'm not going to
hurt you. I'm not some two-bit
street thug.

MARCUS
Another week. Please. Just give
me one more week.

MR. GRIMM
I've already given you a month, and
recent events have forced me to
take action. Calypso's in town.

Grimm's smile broadens as Marcus narrows his eyes.

MARCUS
Calypso? What does he have to do
with this?

MR. GRIMM
Everything. But that's not
important. Right now, what's
important is my money.

MARCUS
I don't have it. ...But I can get
it. Please, just give me another
day.

MR. GRIMM
Sure. I'll give you your day.

Marcus looks surprised.

(CONTINUED)

MARCUS

You will?

MR. GRIMM

Certainly, but only because I have your daughter. If you ever want to see her again, you won't keep me waiting.

For a moment, Marcus looks shocked.

PREACHER (V.O.)

Once we lose our humanity... We become something else entirely.

Marcus lunges for Mr. Grimm, furious, but Grimm deftly sidesteps and sweeps a foot out from under him, throwing Marcus down to the dirt. Marcus yells and pounds his fists on the ground, then turns and lunges for Grimm again, but Grimm is ready. As Marcus lunges, Grimm grabs his hair and throws his head down harshly onto his knee. Marcus's nose seems to explode in a bloody mess. Marcus crumples and groans.

Mr. Grimm remains calm, the consummate gentleman, but he is obviously enjoying this. He stands above Marcus.

MR. GRIMM

The clock is ticking Marcus.

He turns away and calmly grabs his helmet, then gets onto his bike.

Marcus struggles to his feet, his face a mask of insane rage from beneath the blood dripping from his nose. His voice is hoarse.

MARCUS

You're going to regret this, Grimm.

Then his face grows calm and he smiles a little.

MARCUS

I'm going to rip your fucking head off.

GRIMM

Just bring me my money.

He speeds away, leaving Marcus standing alone. If we look closely at the reflection on the back of Grimm's helmet, and barely noticeable in the shot, we can see Marcus's head burning.

54 INT. KANE FAMILY HOME, NIGHT

Marcus comes in and quietly closes the door behind him. His face is a turmoil of emotion and he can barely control himself. His nose is still bleeding.

MARGARET
 Marcus, what is it?

MARCUS
 (Furious & Crying)
 The fucker took Sophie. He fucking
 took my daughter!

He reaches out to embrace Margaret, but she steps away with a stunned expression on her face. Then she bursts into anger and tears, shoving Marcus back against the door with the arm that isn't holding Hannah.

MARGARET
 You did this! You could have
 chosen to work for your mother, but
 instead you bought that God damned
 ice cream truck!

MARCUS
 (Shoving her aside and moving
 into their house)
 Don't you fucking blame me! I've
 never wanted anything but to
 support this family!

MARGARET
 But you never have! You turn away
 every chance that would let you,
 and now look where it's gotten us!

MARCUS
 That woman is satan! I'd rather
 die than work for her!

MARGARET
 Then go out to Darkfield and
 convince your brother to give us
 his fortune. For godsake, you have
 options Marcus!

MARCUS
 Charlie's even worse. I... I can
 handle this.

He begins walking towards his art room, broken.

(CONTINUED)

MARGARET
(Calling after him)
If you don't get Sophie back I
swear to god we're done.

That stops Marcus, and he looks back at her, hurt. Then he goes into his art room and slams the door behind him.

55 INT. MARCUS'S ART ROOM, NIGHT

Marcus goes to the window and looks out, trying to regain control of himself. Then he turns away from the light, furious, and throws the table over, knocking all of his carvings onto the ground. He heaves the unfinished picture of Calypso out the window. Then he breaks down in tears. Falling to his knees, his eyes lock onto the Sweet Tooth mask he left lying on the floor.

SWEET TOOTH (V.O.)
(A whisper, barely audible)
Kane...

He reaches out to it, still shaking. His tears subside as he picks it up and looks at it. He puts it slowly over his face, enveloping him in darkness.

PREACHER (V.O.)
The difference between Marcus and
Charlie, is that as Marcus lost his
mind, he became something he liked.

56 INT. COFFIN, UNDERGROUND

Sophia blinks slowly awake. Everything is blurry. She looks next to her and sees Kelly still passed out with her head on Sophia's shoulder. There's a massive bruise on Kelly's forehead, and Sophia reaches up to touch a bruise of her own, still dazed. She begins breathing harder as she reaches up and tries to push on the fabric above her to no avail. Her surroundings becoming more clear. She realizes that she is in a coffin. She begins to panic, pressing against the walls. The only light is dim and orange, and comes from at her feet. She looks down amidst her struggles and sees a horizontal bar made with dim orange lights. Kelly groans and Sophia snaps temporarily out of her panic. She rolls towards Kelly and takes her head in her hands.

SOPHIA
Kelly... Kelly, wake up...

(CONTINUED)

After a little more prodding, Kelly wakes up and tries blearily to look around, but Sophia holds her head, forcing Kelly to look into her eyes.

SOPHIA
 (Fighting back her own tears
 and panic)
 Kelly, don't panic, okay?

KELLY
 ...what happened?

SOPHIA
 I...

She can't hold it in and breaks down bawling, burying her head in Kelly's neck. Kelly finally looks around, and utterly panics.

There is a hole in the coffin just above Sophia's head, about six inches in diameter. Kelly screams as the camera moves towards it.

CGI: THE CAMERA FOLLOWS THE PIPE OUT OF THE COFFIN AND UP THROUGH THE GROUND. THE GIRLS ARE ABOUT SIX FEET UNDER.

DIRECTLY INTO:

57 EXT. GRAVEYARD, NIGHT

Just after we exit the pipe, Kelly's scream is cut off as the pipe is covered by a black, plastic cap. Dirt is shoveled over it as the camera continues to back away. Finally, we see Mr. Grimm prop a shovel over his shoulder and smile down at it.

GRIMM
 Sleep well my little ghosts and
 grow into something that
 matters. This is for you, Ben.

He turns and walks away into the graveyard.

58 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher puts his head in his hands, overtaken by emotion.

Once he regains his composure, he looks towards the man again.

(CONTINUED)

PREACHER

Not everything that drives a person
mad is internal.

59 EXT. A TRAILER HOME IN THE MIDDLE OF A NICE NEIGHBORHOOD,
NIGHT

The lawn is nicely manicured, there's a beautiful garden,
and an expensive car sits in the driveway. The neighborhood
around it is nice as well, and the trailer seems distinctly
out of place though it is in very good repair. We hear the
sound of an ice cream truck playing its usual tune. It
pulls into the driveway and the music dies, slowing eerily
at the end. It's headlights remain on.

60 INT. A ROOM INSIDE THE TRAILER

Curtains blow in the wind from an open window that is
illuminated by the headlights outside. We see a woman
asleep in her bed. Behind her, the door creaks on its
hinges as it opens just a little bit. The woman sits up in
her bed, startled. She's in her late fifties and
heavy. The resemblance to Charlie and Marcus is
unmistakable.

DIANA KANE

Who's there?

The shadowy silhouette of Sweet Tooth is standing at the
foot of her bed. He is looking towards the window.

SWEET TOOTH (V.O.)

(With the slow, gritty,
deliberate voice from the
game)

It's a beautiful evening, isn't it
Mrs. Kane?

Perfectly calm, she grabs a cell phone off her bedside table
and begins to dial.

DIANA KANE

I'm not afraid of you. I'm calling
the police. I suggest you get the
hell out of my house.

Sweet Tooth moves casually to the side of the bed where the
headlights illuminate his mask's sick smile. Everything
about his outfit is the same as it was in the Vegas scene,
just without all the blood. He holds his machete in his
right hand as it glints in the headlights. When Diana see's
him in the light, she lowers the phone.

(CONTINUED)

DIANA KANE

Marcus? ...Marcus, what the fuck
are you doing?

Sweet Tooth stands completely still, just looking at her
eerily.

DIANA KANE

(Growing more frightened)
Marcus talk to me. What the hell
is this?

Sweet Tooth just stands there, looking down on her. She
reaches out and takes his free hand. His head jerks to look
at it.

DIANA KANE

I'm not afraid of you,
Marcus. Talk to me.

SWEET TOOTH

(Barely above a whisper)
In here...

His eyes gleam with a moment of fear or remorse. Then they
go hard.

SWEET TOOTH

(He tilts his head oddly)
Marcus is screaming.

He raises the machete and slams it downwards.

61 EXT. HILLTOP, NIGHT

Charlie stands alone on top of a hill, looking down at
Sunnyvale as the wind blows through his hair. He glances
down at the name carved on his arm again.

PREACHER (V.O.)

The police didn't find Mrs. Kane
until the following morning. That
night, they scoured the asylum, but
as always, the serpent had deceived
them all, and there were no clues
to be found.

62

EXT. DARKFIELD ASYLUM, NIGHT

Preacher sits in his car a little ways down the road from the asylum entrance, watching out his driver's side window from a distance. Police cars still surround the place with their lights flashing.

PREACHER (V.O.)

I had traveled across the country learning everything I could about Calypso, but it all amounted to almost nothing. The man is an enigma, a wraith. A demon walking the earth in man's clothing. My latest tip had led me to Sunnyvale, but I had never expected Calypso to actually be there.

Calypso walks up to the open passenger's side window, leaning down to rest his elbows on the top of the door and look in at Preacher.

CALYPSO

It's a thing of beauty, isn't it?

Preacher spins to face him, surprised.

CALYPSO

Confusion. Chaos. Risk. They are the things that bring excitement to the world.

PREACHER

You...

(His face visibly hardens)

You won't win. God will not allow it.

CALYPSO

(With his usual hint of a smile)

What gives you that idea? God has allowed it before. There must be darkness in the world to give people a choice.

PREACHER

Not the darkness you bring.

CALYPSO

Don't act all high and mighty old man. You are far from innocent.

(CONTINUED)

PREACHER

God used that contest to show me my true purpose. I am his tool, and he will use me to put an end to you.

Calypso smiles and almost laughs as he speaks.

CALYPSO

No, Preacher, you are merely more fit for my contest than ever. Unless you're willing to kill me? Break a commandment in the name of God?

Preacher looks angry.

PREACHER

God will show me the way.

CALYPSO

Are you certain?

Calypso begins backing away into the night, smiles his little smile, then turns and walks away.

63

EXT. KANE FAMILY HOME, NIGHT

STONE and JAMIE pull up to the Kane house in Stone's police SUV. Stone is a powerful black man, while Jamie is a small, white woman. They walk hurriedly up to the door to find Margaret waiting for them with Hannah in her arms. The fair is dark in the background, and it is now late at night. Margaret's face is red from tears.

STONE

(Flashing his badge)
Mrs. Kane, I'm Agent Stone and this is Officer Stillwell. Can you please tell us what you told the dispatcher on the phone?

MARGARET

(Fighting off tears now that her fight with Marcus is over)
All that's important is that a man calling himself Grimm kidnapped my daughter.

STONE

A black man? Usually rides a motorcylce?

(CONTINUED)

MARGARET

(Her eyes narrowing)

You know him... Do you know where he took my Sophie?

STONE

(Pausing and looking away as though he has something to say but deciding against it)

I'm sorry, but no. Others we've brought in have talked about him. Do you have any other details you could give me? How do you know it was him?

MARGARET

My husband made some stupid deal with him for money a while back. Grimm... came to collect tonight, and when Marcus said he didn't have the money, Grimm told him he has our daughter.

STONE

Is your husband here?

MARGARET

(hesitant)

No. We got in an argument and he... he destroyed his art room and took off.

STONE

Do you know where we might find him?

MARGARET

(Shaking her head)

It's been so long since we've really talked...

(She starts crying again)

I have no idea where he might have gone.

STONE

His brother, Charlie, escaped from Darkfield earlier this evening. Do you think Marcus may have had anything to do with that?

MARGARET

(Looking horrified)

Charlie's free? ...no. Marcus wouldn't have gone near him. You

(MORE)

(CONTINUED)

MARGARET (cont'd)
don't think Charlie may have had
something to do with the
kidnapping?

STONE
We don't know. Please gather up
your children and come down to the
precinct Mrs. Kane. We need to
ensure your safety.

MARGARET
Of course... just... give me a
second.

She turns away into the house, leaving Stone and Annie alone
on the front porch.

ANNIE
Grimm?

STONE
It's just more bad news. Grimm's
been in all of Calypso's contests
since I first learned about them
back in 99. He... he's the one
that nearly killed me in the 2001
tournament.

ANNIE
Why haven't we brought him in?

STONE
That bastard's almost as bad as
Calypso. Every time we think we're
close, the fucker up and vanishes.

ANNIE
Do we know his story?

STONE
Vietnam vet. Diagnosed with
post-traumatic stress
disorder. Likes to eat people in
his spare time.

ANNIE
He's a cannibal?

STONE
Yeah, a fucking nasty piece of work
all around. After Grimm got me,
Charlie blew his bike to bits in

(MORE)

(CONTINUED)

STONE (cont'd)
the contest thirteen years ago and
Grimm walked away as if he hadn't
been touched.

ANNIE
Then it's personal for him.

STONE
(Shrugs)
Maybe.

Margaret opens the door again and ushers the two boys out in front of her.

MARGARET
Alright, we're ready.

64 INT. COFFIN, UNDERGROUND

Kelly and Sophia cling to one another, but their crying has subsided.

KELLY
We're going to die in here, aren't
we?

SOPHIA
(Stroking Kelly's hair)
Shhh, no, don't say that.

KELLY
But I can feel it. The air's going
bad.

SOPHIA
You see that hole?

She points at the hole that leads into the pipe above Kelly's head.

Kelly nods.

SOPHIA
That's not a normal part of a
coffin, and neither is the
light. If that guy wanted us dead,
I don't think he would have added
those. Okay?

Kelly nods again, pulling Sophia tighter as her tears resume.

(CONTINUED)

KELLY

(After a moment)

What do you think he wants?

SOPHIA

My dad borrowed money from him. I think he wants it back.

KELLY

Then your dad can go to Charlie. He'd have to right?

SOPHIA

That or find a way to get it from his mother. Either way, I don't think we'll be here long. We just have to stay calm a little longer.

65 INT. DINING ROOM, NIGHT

Mr. Grimm sits in a dining room at an antique table. A lamp behind him is the only light. The room looks old, decorated as a dining room would be in the late 1960s. Someone sits across the table from him in Grimm's shadow, but we can't make him out in the darkness. Grimm's plate is covered in bleeding strips of flesh. He cuts and takes bites carefully as he speaks.

GRIMM

I'm glad you could make it. I haven't seen you much since we got back from 'nam.

There is no reply from the other side of the table other than a slow movement as the head lifts. It's only a silhouette, sitting in silence.

GRIMM

I asked you here in part because I wanted to apologize. I wanted to make sure you understand that if I hadn't done it, I would have died in that pit. I know it was a big sacrifice on your part, but you...

(He smiles)

you saved me, man.

He takes a large bite of the flesh and wipes blood from his lips, chewing with satisfaction. The silhouette looks around slowly.

(CONTINUED)

GRIMM

Life's been good since we got back, hasn't it? Money. Women. The contest. I'm a successful man now, and it's all thanks to you.

He pauses and chews another bite. The silhouette starts jerking it's head, and a panicked moaning can now be heard.

GRIMM

That's the real reason I invited you here. I'm about to make my master stroke. I'm about to become more powerful than either of us ever imagined. So we're here to celebrate.

He cuts and chews again, savoring the flesh as his "guest" continues to panic.

GRIMM

Tastes good, doesn't it? Just wait. The flesh we'll eat next week will taste far better.

He sits back in his chair with a smile, letting the light fall on his guest. It is a man, with flesh freshly peeled off of him. Blood still oozes. The man's eyes are wide, but a gag has been jammed into his mouth. He struggles.

66 EXT. KANE FAMILY HOME, MORNING

Marcus walks slowly up towards his trailer home's front door from his ice cream truck, holding his mask and machete in one hand and a woman's purse in the other. Everything is blood-free. He is still wearing his polka-dotted pants, though he has added a baggy, black shirt over his upper body.

Marcus opens the door and walks inside.

67 INT. KANE FAMILY HOME, MORNING

The house is empty.

MARCUS

Margaret? You here?

There is no answer. Marcus doesn't seem overly concerned. He walks over to their phone and dials.

(CONTINUED)

MARCUS

Yes, is Mr. Grimm there? ...this is Marcus Kane, it's really important that I talk to him. ...gone? What do you mean he's gone? I have his money, he needs to give me back Sophia. ...I DON'T CARE WHERE HE IS! YOU FIND HIM AND TELL HIM MARCUS KANE HAS HIS MONEY! ...WELL FUCK YOU TOO!

He slams down the phone, then looks at the mask in his hand. He smiles a little, unconcerned, then makes his way over to the fridge. A note on the door reads: WENT TO THE POLICE STATION. COME AS SOON AS YOU CAN. Marcus crumples it up.

MARCUS

Always telling me what to do.

He throws the note away, then opens the fridge and gets a beer. Opening it, he takes a long swig, then heads out the front door, still holding both the beer and his mask.

68 EXT. KANE FAMILY HOME, DAY

Marcus walks up to his truck and finds a Vegas postcard on the window. He picks it up and looks around, wondering who put it there. Then he looks down at it and reads:

"If you want to see your daughter:"

Followed by an address in Las Vegas and "Saturday, 1:00a.m."

Marcus smiles and climbs into his truck.

MARCUS

Just enough time to get things in order.

He puts his mask back on and drives away.

69 EXT. SIDEWALK, MORNING

Charlie walks along in street clothes including a long-sleeved shirt that covers his arms. He is passing small shops along a moderately busy road. The shops range from boarded up and dilapidated to fairly well kept. It's a beautiful and sunny morning.

Charlie stops walking and looks up at a motel. It's fairly large for the area, and in moderate repair, but with obvious signs of wear.

70

EXT. MOTEL, OUTSIDE THE ROOMS, MORNING

Charlie knocks on the door of apartment 396. A name scratched into the door beneath the number reads "Rob Black".

BLACK (V.O.)

(He's into his late twenties
and his voice is raspy)

Hold on.

The door swings open and a man in a black mask looks out. Only eye holes have been cut, and a zipper covers his mouth. Another zipper runs straight from his forehead to the back of his head. There is a scar across his throat. Otherwise, he wears jeans and a t-shirt like anyone would. Charlie looks at him a moment, confused by the mask.

BLACK

Charlie. ...I didn't know they let you out.

CHARLIE

They didn't let me out.

BLACK

(His eyes flashing with anger)
Then you can get the fuck away from me.

He slams the door.

CHARLIE

(Through the door)
Come on Black! Calypso was the only way I could get back at my brother... Let me in. I need to talk to you.

Black opens the door.

BLACK

I'm going to kill him Charlie. I'm going to kill Calypso, cut his fucking balls off, and cram them in that empty eye socket of his so deep that his brains ooze out his nose.

CHARLIE

(Waiting patiently for Black's tirade to end)

(MORE)

(CONTINUED)

CHARLIE (cont'd)

I just need my money, but I would really rather we talked about it inside.

With one more skeptical look, Black steps aside and Charlie enters.

71 INT. BLACK'S APARTMENT, MORNING

The motel room is full of strange machines and models. The place is a mess. The room is a suite, so the first part is a living room. Charlie's eyes catch on a Las Vegas postcard that sits on a windowsill next to a model of Grimm's bike.

CHARLIE

What the hell is all this?

BLACK

I didn't expect you to get out. I've been putting your money to good use.

CHARLIE

And what's with the mask?

Black goes silent, keeping his back turned to Charlie.

CHARLIE

What's with the fucking mask Black? What the hell happened to you?

BLACK

(With sudden fury)

God dammit! Calypso happened to me. I've been using your money to devise a way to kill him.

CHARLIE

Calypso doesn't just come after people.

BLACK

No. ...I entered one of his contests. To get our lives back. To make things how they were.

CHARLIE

And you lost everything instead.

Black slowly shakes his head.

(CONTINUED)

BLACK

No... I won.

CHARLIE

(Genuinely surprised)

What? You fucking won?

BLACK

But then Calypso screwed me. He took my words and twisted them around until everything was worse than before.

CHARLIE

Just like he did with the preacher. You damn well should have known better.

Black doesn't look pleased at Charlie's criticism.

BLACK

I won't give you your money. I need it.

CHARLIE

For what? So you can compete again? So you can get a shot at Calypso?

BLACK

...

CHARLIE

Come on, Black. We were friends once. You owe me.

BLACK

I don't owe you shit. None of this would have happened if not for you. I should just kill you now. ...I never thought you'd become one of his regulars, Charlie.

CHARLIE

I'm not a regular. I have things of my own to take care of. Truthfully I don't even care about the god damned contest.

BLACK

But you'll compete anyway. There's no way out of a deal with

(MORE)

(CONTINUED)

BLACK (cont'd)
Calypso. And that makes you a regular. You've fucking lost to your own madness just like Grimm or Bloody Mary.

CHARLIE
And you haven't? Jesus, Black, just look at yourself.

Black hesitates.

BLACK
I'll hold back now, but when I see you out there, I won't hesitate to kill you.

CHARLIE
Fine. If things go my way, I won't even be on the battlefield.

The two men stare each other down for a moment.

CHARLIE
It's my money. At least give me a car and enough cash to get myself out of town and set up. Something to drive in the contest would be nice too, just in case I do end up competing.

BLACK
You're even more fucking insane than I thought. I just told you I'll be trying to kill you on the battlefield and you want ME to supply you with something to fight in.

CHARLIE
You were always the best at it.

Black looks at him for a moment, judging his sincerity.

BLACK
Alright. I do have something I think you'll like. It's not... armored enough for me.

They walk to the back of the apartment and Black points to a picture on his wall that we can't see due to the camera angle.

(CONTINUED)

CHARLIE

Looks dangerous.

BLACK

Twisted Metal is dangerous. But with this, you'll be more maneuverable than anyone else on the field.

CHARLIE

And you'll be able to blow me up easily if I ever get caught between your crosshairs.

BLACK

You are the insane one.

CHARLIE

(Shrugging)

Looks fun. How soon can you have it ready?

72

EXT. A TRAILER IN A NICE NEIGHBORHOOD, MRS. KANE'S HOUSE, MORNING

Stone and Annie walk up to the front of the trailer which is surrounded by police vehicles and police tape. An officer meets them there.

OFFICER 2

I hope you didn't eat yet. It's bad.

STONE

Do we know how long ago she died?

OFFICER 2

Analyst says sometime around midnight. Neighbors didn't hear a sound. One of her friends came over to pick her up for breakfast this morning and found the door open.

Stone and Annie walk into the trailer.

73

INT. INSIDE THE TRAILER

ANNIE

You thinking it was Charlie?

STONE

That or Marcus snapped. His wife made it sound like he was unstable.

They walk down a hall and Stone pushes open the door to Diana Kane's bedroom. There is blood everywhere. Annie turns away and covers her mouth to try to keep from vomiting. She doesn't succeed and loses it in the hallway. Stone just stands shocked. Another officer walks up from behind them and points into the room.

OFFICER 3

The killer hacked Diana Kane to pieces with a machete. There's so little left of her that if it wasn't her house, we probably wouldn't even know it was her until we got the dental records.

STONE

Fingerprints?

OFFICER 3

Some. They've been sent to the lab for analysis. A pair of bloody polka-dotted pants were left as well. I would be prone to say this was a crime of passion, but whoever did this spent a lot of time hacking her up and then went and used her bathroom for a shower. Fucking cold.

STONE

Anything in the shower?

OFFICER 3

Hair, some skin particles. The killer wasn't trying very hard to cover his tracks. Combined with the finger prints, we should be able to find out who it was if they have any kind of record at all. You thinking this has something to do with Charlie Kane's escape and those two missing girls?

(CONTINUED)

STONE

(Looking at Officer 3 as if
he's stupid)
Could you possibly be thinking that
it doesn't?

74 EXT. GRAVEYARD, MORNING

Mr. Grimm pulls up on his bike and climbs off, then walks far back into the graveyard through the graves carrying a black bag slung over one shoulder. He is whistling and seems happy. He waves to a couple people paying their respects at some of the graves.

On the second to last row of the graveyard, there is a freshly dug grave. Grimm walks right up to it, then kneels and brushes some dirt away from the circular plastic cover that is about six inches in diameter. Setting down his black bag, he pulls a fabric folding chair out and sets it up next to the cover. Sitting, he reaches forward and removes the cover. Grimm sits quietly and just watches the opening in the tube. After a few moments...

SOPHIA (V.O.)

(Her voice is weak, scared,
and quavery)
Is someone there? Kell, I... I
think I can feel the air.

KELLY (V.O.)

(Her voice hoarse)
Please... Please let us out of
here!

SOPHIA (V.O.)

Shhh, we have to stay strong.

KELLY (V.O.)

(Whimpers)

...

GRIMM

(Perfectly calm and relaxed in
his chair)
It's good to hear from you. How
are my beautiful little ghosts
today?

SOPHIA (V.O.)

You can't keep us here like
this. It... it's hard to breathe.

(CONTINUED)

GRIMM

Don't worry, I'll make sure you get
air whenever you really need
it. And you only have a couple
days before you'll die of
dehydration anyway.

SOPHIA (V.O.)

...Why are you doing this?

GRIMM

It's all a game, love. And it's
only just begun.

SOPHIA (V.O.)

You're trying to get at my dad,
aren't you? I can get you the
money you want. You just have to
let me out. I'll lead you right to
it.

GRIMM

It's not about the money. This is
about something much better. Have
you ever heard of Calypso,
sweetheart?

SOPHIA (V.O.)

...no.

GRIMM

(Looking genuinely
crestfallen)

Too bad. It may have helped you to
understand me.

He reaches down into his bag and pulls out a jar with a
scorpion in it. He begins unscrewing the lid.

GRIMM

Now. What would you little ghosts
say to a little breakfast?

He dumps the scorpion down the tube, then he carefully puts
the lid back on and covers it with dirt.

75

INT. SMALL BUT ELABORATE CATHEDRAL, DAY

Preacher walks into Sunnyvale's only cathedral and into a
confession booth. He sits down and leans his head back
against the wall. It takes him a moment to work up the will
to speak.

(CONTINUED)

PREACHER

Forgive me, father, for I have sinned, and it has been a long time since my last confession.

PASTOR

Go on.

PREACHER

I participated in the Twisted Metal contest thirteen years ago. I... I killed men in God's name.

The pastor doesn't respond. Preacher's face reveals his grief and he struggles to explain his actions.

PREACHER

I saw the world crumbling around me. Crime rates growing. Children having sex. The seven sins displayed for all to see on every street corner. Then a man came to me and offered me a chance to change it all. He said he would give me one wish if I won his contest.

PASTOR

Only God has the power to grant miracles.

PREACHER

And I knew that. But when vandals burned my church and Calypso showed up to help with the rebuilding... I took him for a good man. The others in the contest were criminals and convicted felons. I believed God would forgive me for their deaths, and I hoped that when I won, the power I was granted would make a vast difference in the world.

PASTOR

Many innocents die each time one of those contests is held. Each one marks one of the blackest events of our times.

(CONTINUED)

PREACHER

I know that now, but back then, the contests weren't well known. I won, and I asked that when I preached, all people the world over would hear the truth.

PASTOR

And did this Calypso grant your wish?

PREACHER

Yes, but he twisted it around on me. When I preach, people do hear the truth, but it is the truth about me. They immediately recognize me as a killer.

PASTOR

Perhaps this is God's way of punishing you for your sin.

PREACHER

I know that to be true. But it also showed me the truth about Calypso. Father, I am convinced that he is Lucifer himself.

PASTOR

If that is true, then these are dark times indeed.

PREACHER

But God has guided me here, to the very place that Calypso is at. I believe I will have the chance to stop him, and perhaps in this way, I can redeem myself in the eyes of God.

We see the pastor for the first time. It is Calypso.

CALYPSO

He is here?

PREACHER

Yes, and he is gathering participants for another contest.

CALYPSO

Then if it is in your power, you must stop him.

(CONTINUED)

PREACHER

Even if it means killing him?

CALYPSO

The reason the son of God appeared was to destroy the works of the devil. So too must you put a stop to this demon who disguises himself as a man.

PREACHER

Yes... you're right. Why should I hesitate to kill a demon? Thank you father. You've taken a great burden off my shoulders.

He leaves the confession booth. From the other side of the screen, Calypso says:

CALYPSO

You're very welcome.

And he smiles his dark hint of a smile.

76 TV SCREEN, NEWSCAST

Pictures of Kelly and Sophia are on the screen.

NEWS WOMAN

Kelly Woodrow and Sophia Kane were reported missing last night. They are believed to have been kidnapped by this man who goes by the name Daniel Grimm.

(A picture of Grimm appears on screen)

A reward is being offered for any information leading to their whereabouts.

77 INT. POLICE STATION, DAY

Stone walks into Annie's cubicle holding a case file.

STONE

Any word on either of the Kanes yet?

ANNIE

Nothing on Charlie, but Margaret thinks it's possible that Marcus

(MORE)

(CONTINUED)

ANNIE (cont'd)
was the one that killed his
mother. She said Marcus has hated
his mother for as long as she can
remember.

STONE
But still no sign of him?

The desk clerk walks up.

DESK CLERK
Sir, Marcus Kane just arrived. He
says he wants to see his family.

STONE
Speak of the fucking devil...

Stone shoots Annie a look, then heads out to talk to Marcus.

78 INT. POLICE STATION INTERROGATION ROOM

Marcus sits across the table from Stone with his mask laying
on the table between them. Stone has a file out in front of
him. Marcus seems a lot more confident than before. The
broken man has vanished, replaced by something different if
not quite whole.

STONE
Where were you last night, Mr.
Kane?

MARCUS
What the fuck is this? Shouldn't
you be out trying to find my
daughter?

STONE
I assure you, everything we can do
it being done.

MARCUS
I came here to pick up my
family. You have no right to hold
me here.

STONE
Actually, I have every right to
hold you here. It's called
reasonable suspicion. So if you
want to get out of here any time
soon, I suggest you cooperate.

(CONTINUED)

MARCUS

My daughter's out there. Every moment we spend in here is another moment we're not finding her.

STONE

Is that important to you Mr. Kane?

MARCUS

Are you suggesting that it's not?

STONE

Cooperate and we'll both be able to get back out there a whole lot faster.

MARCUS

I have things to do. You'd better make this quick. What exactly do you suspect me of doing?

STONE

Where were you last night Mr. Kane?

MARCUS

I went to get the money that Grimm wanted.

STONE

Why didn't you call the police?

MARCUS

Because I know Daniel Grimm. The guy makes all of you look like you're running around with your heads up your asses. ...Not that it's difficult to do.

STONE

Where specifically did you go?

MARCUS

To an old friend of mine. He lives in a motel downtown, number 396. His name's Rob Black.

STONE

And he can vouch for your presence?

MARCUS

Unless he lies to you.

(CONTINUED)

STONE
Is that likely?

MARCUS
Black likes to twist the truth. You should get a search warrant by the way, I saw all kinds of shit in there.

STONE
Do you have a phone number for this Mr. Black?

MARCUS
No. He's fucking paranoid. Got that way helping Charlie thirteen years ago. I don't think he even has a phone.

STONE
How about an address for the motel?

MARCUS
It's down on 7th, near Cherry street.

Stone looks at the one-way glass briefly and nods.

STONE
And Black just gave you the money you needed?

MARCUS
(Smiles)
It took a little convincing. Black was a friend of Charlie's, which means he's not a big fan of mine.

STONE
But you got the money?

MARCUS
Yes. Not that it helped much.

STONE
Why's that?

MARCUS
I tried to call Grimm to make the trade. His secretary says he's out of town. Supposed to be gone
(He throws up some air quotes)
through the weekend.

(CONTINUED)

STONE

You're telling me that Daniel Grimm has a secretary?

Marcus actually smiles.

MARCUS

Yeah. He's a real sick fuck, right?

STONE

Do you have that number?

MARCUS

(From memory)

266-373-2763.

Stone writes it down.

STONE

And you were with Mr. Black all night?

MARCUS

Yeah. I slept there. Tried to call Grimm as soon as I had the money, but the office was closed.

STONE

Do you know where Grimm's office is exactly?

MARCUS

That's a stupid question. If I knew that, I would have gone down there and you'd have a crime scene on your hands.

STONE

What time this morning did you get back to your house?

MARCUS

About an hour ago. After I tried to call Grimm and saw Margaret's note, I came straight here.

STONE

You don't know about your mother then?

(CONTINUED)

MARCUS

What about her?

STONE

(Watching Marcus close for a reaction)

She was found dead in her house this morning. Someone cut her to pieces with a machete.

Marcus smiles eerily with almost a glint of pride in his eyes.

MARCUS

Do you know who it was?

STONE

That doesn't upset you?

MARCUS

I hated her. That's no secret. I'm a suspect then?

STONE

You'll just have to hope your alibi holds up. Have you heard from your brother in the last 24 hours?

MARCUS

He's in prison. I haven't talked to him in almost thirteen years.

STONE

He escaped last night.

MARCUS

Well, fuck, sounds like you boys had a hell of a night then. Can I take my family and go now? I have a kidnapper to hunt down.

STONE

(Leans forward and lowers his voice)

We found your mother's body less than an hour ago you sick fuck, and I think you did it. As soon as forensics gets back to me with the data, it'll be death row for you.

Marcus shrugs.

(CONTINUED)

MARCUS

You can't scare me, Mr. Stone.

STONE

Fine then. Go. I'll be seeing you soon.

Marcus stands, pushes his chair in, and walks out the door. Annie comes in before the door closes.

ANNIE

Why the hell would you let him go? I would bet my left foot that he did it.

STONE

I want to tail him. See if he leads us to Charlie, Grimm, or Calypso.

ANNIE

What about his family? I don't think we can get him to leave without them.

STONE

He won't be able to hurt them with us watching. Come on.

79

INT. COFFIN, UNDERGROUND

Sophia and Kelly are holding each other with Kelly's head buried lovingly in Sophia's neck. We can see some welts where Sophia has been stung by the scorpion, and the insect's crushed body can be seen behind Sophia's head.

Kelly stirs.

SOPHIA

The air's getting heavy again. He should be back soon.

This makes Kelly start to cry.

SOPHIA

He can't keep dropping scorpions on us forever, Kell. And he's talking to us, so he must not want us dead.

KELLY

Or he's just enjoying listening to us die.

(CONTINUED)

SOPHIA

No. We can't start thinking like that.

KELLY

I have to go to the bathroom so bad. I can't hold it much longer.

SOPHIA

...

KELLY

How are you doing it, Soph? I feel like I'm suffocating.

SOPHIA

Imagine you're somewhere else. We're hiding here and we closed ourselves in on purpose. We're in a wardrobe, hiding from our parents so we can make out without being seen.

Sophia kisses Kelly on the forehead. One of their stomach's growls loudly.

80

EXT. IN FRONT OF A GUN SHOP

Preacher walks out of the gun shop holding a pistol in a case and heads towards his white El Camino, pulling his keys out of a pocket.

PREACHER (V.O.)

When I left the confessional, I felt like God's plan had been made clear to me. I was charged with energy and ready to right the wrong I had done in the world.

He stops as he gets close to his car, noticing that there is someone in the passenger seat. He walks over and Charlie rolls down the window.

CHARLIE

Get in. We need to talk.

PREACHER

Charlie, you're... out.
(Recovering from his initial surprise)
Your timing worries me, but it's good to see you. Truly.

(CONTINUED)

He gets in the car.

PREACHER

Am I a hostage? Do you want me to drive to anywhere in particular?

CHARLIE

Those days are behind me, old man. Wherever you were heading is fine. I just want to talk.

Preacher puts the car in gear and pulls away from the church.

PREACHER

They didn't let you out, did they?
(He glances at Charlie)
Would I be safe in assuming our wolf in sheep's clothing got to you?

CHARLIE

So I made a deal with Calypso. What the fuck does it matter? Black already gave me a hard time about it, so I don't need to hear it from you too.

PREACHER

Your soul was saved, Charlie, we saw to that. All you had to do to guarantee it was to let go of what happened. Why do this now?

Charlie looks out the window for a moment before he replies.

CHARLIE

I met my niece the other day. She... she looks just like Joan.

PREACHER

(After a thought-filled pause)
I assume that brought back your anger?

CHARLIE

Yes, but actually, you'd be proud of me. I didn't make the deal with Calypso just for revenge. I realized there was something more important that required my freedom.

(CONTINUED)

PREACHER

Go on.

CHARLIE

I need to get Sophia away from Marcus. I can't let what happened to Joan happen again, and we both know that Marcus is a ticking time bomb. He won't be able to keep himself off of her forever.

PREACHER

(Genuinely sad for Charlie)
She's not Joan, Charlie. She can never be yours.

CHARLIE

It's... not about that.

He is silent for a long moment and he looks out the window. It clearly IS about that. His fingertips rub the spot on his arm where he carved Sophia's name, though his shirt covers the wound.

CHARLIE

I just want to make sure she has a good life and can grow up away from all of his shit.

Preacher studies him, skeptical of his true intentions.

PREACHER

That's a noble thought if it's true. But it's been thirteen years. You can't possibly claim to know what's going on in your brother's head.

CHARLIE

He's too much like me,
Preacher. Apply the right pressure
and he'll snap.

PREACHER

But all that Calypso offers are
lies. Even if you win the contest,
he'll only twist it around on you.

CHARLIE

I don't plan to win the
contest. With any luck, I'll
already be gone.

(CONTINUED)

PREACHER

You can't run, Charlie. Not from him.

CHARLIE

Black is hooking me up with some wheels. I'm going to try to get Sophia and get away. If that doesn't work then I'll compete and hope I win so I can use my wish to get her free instead.

PREACHER

If you take her and run, your life won't be the only one at risk. And if you use your wish, you can be certain that Calypso will twist it into something you never wanted.

CHARLIE

That's why I'm here. Black said he saw you in town and I figured you wouldn't be competing.

PREACHER

I can no longer convert men to God, but if all goes according to plan, I'll be able to stop Calypso from corrupting them. When the devil walks, Charlie, it is every man's duty to deny him.

CHARLIE

If Calypso forces me to compete and I lose, could I trust you to get Sophia to safety?

PREACHER

I can make no promises until my task is done.

CHARLIE

And what task is that?

PREACHER

God has charged me with killing the betrayer's mortal form.

Charlie pauses to think about that.

CHARLIE

You're planning to kill Calypso?

(CONTINUED)

PREACHER

Don't question it, Charlie. It is for the good of all mankind and God himself has given me this task.

CHARLIE

Faith can be its own special kind of madness, Preacher.

PREACHER

You dare question the word of God?

CHARLIE

Just promise me that if I fail, you'll watch out for her.

Preacher looks at him for a moment before replying.

PREACHER

It is my duty to watch out for all of God's children. If I am able to do it, you have my word.

At the next stop sign, Charlie gets out of the car and walks away.

81 INT. BLACK'S MOTEL ROOM, DAY

There is a knock at the door and Black opens it to see Charlie standing outside.

CHARLIE

Black, I need some explosives.

BLACK

What? Why?

CHARLIE

It's time I went and retrieved Sophia and got the hell out of here before Calypso's contest gets underway.

82 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher turns away from the window to peer into the darkness at the man sitting in the corner of the room.

PREACHER

Are you beginning to see how Calypso works? He thrives on

(MORE)

(CONTINUED)

PREACHER (cont'd)
chaos. Charlie, Black, and I never had any idea that Grimm had already taken Sophia and that Charlie had no chance of saving her. Nor did we know that Marcus had already become a killer. Only Calypso knew the game, and he played it masterfully.

83 EXT. KANE FAMILY HOME, DAY

Charlie walks up to the end of the driveway and stops, taking a long look at Marcus's house. He has a pistol in one hand and a small black box in the other. He makes his way to the front door. He knocks, but there is no answer. He moves over to peer into a window.

84 INT. POLICE CAR, DAY

A policeman assigned to watch Marcus's house from cover looks out his window at Charlie from behind a neighbor's house. He grabs his radio and speaks into it.

POLICE OFFICER
I have a visual on Charlie Kane. He is armed.

DISPATCHER
Keep an eye on him, but don't confront him unless you have to. We'll send reinforcements your way.

85 EXT. KANE FAMILY HOME, DAY

Charlie looks around and sees no one, then he kicks open the front door and makes his way inside.

86 INT. KANE FAMILY HOME, DAY

He steps through the doorway into the messy house and stops.

PREACHER (V.O.)
I can only imagine the memories that house brought back to him.

87 EXT. KANE FAMILY HOME, NIGHT - FLASHBACK

Everything is very shadowy and surreal. Charlie and Joan walk up to the front door of Marcus's house.

They knock. Marcus opens the door and he and Charlie shake hands and hug.

CHARLIE

What's up, bro? We were in the neighborhood and I thought I'd stop by and introduce you to Joan.

Marcus doesn't respond immediately, he just stands there instead, taking in Joan with his eyes.

MARCUS

(Awkwardly)

So we, um, finally get to meet the elusive fiance. Come on in. Sorry for the mess.

He leads Joan and his brother inside.

88 INT. KANE FAMILY HOME, NIGHT - FLASHBACK

Margaret is cooking with a four-year-old version of SOPHIA pulling at the leg of her pants and a less than one-year-old ASH held in one arm.

CHARLIE

Hey Margaret. How's it going?

MARGARET

Charlie!

(She walks over to give him a hug and a quick kiss on the cheek)

It's been awhile, how are you?

Marcus faces Joan while Charlie is focused on Margaret. Marcus holds out his hand and Joan shakes it.

MARCUS

I'm Marcus. It's good to finally meet you. I've heard a lot.

JOAN

Same here.

She pulls him into a hug. Marcus watches Joan as she releases him and goes to meet Margaret. Everything slows down.

(CONTINUED)

PREACHER (V.O.)

Joan was spectacular. Vibrant, positive, thoughtful. She was everything Marcus had ever wanted. He had once believed he had found it in Margaret, but seeing Joan made him realize he was wrong. It didn't take long for him to begin making up excuses to see her.

89 INT. CHARLIE'S APARTMENT, NIGHT - FLASHBACK

There is another knock at a door. This time, the door is Charlie's and he answers it. Joan sits on a couch a short way from the door. Marcus stands outside.

MARCUS

Hey Charlie.

(He looks away from Charlie, focusing on Joan in the background)

Sorry to keep doing this, but I'm not getting any sleep with Ben's crying. Mind if I stay again?

90 INT. MARCUS'S ART ROOM, NIGHT - FLASHBACK

Marcus throws what he is carving across the room, then leans on his table with his head in his hands.

PREACHER (V.O.)

It tortured him, wanting her. He had a wife, a daughter, and a new born son, and yet there he was, lusting after the woman who rightfully belonged to his brother. One night, he just couldn't take it anymore.

91 INT. CHARLIE'S APARTMENT, NIGHT - FLASHBACK

Charlie sets the dials of the stove where he is cooking, then pulls a big trash bag out from beneath the sink and ties it off. Carrying it, he makes his way towards the door where another trash bag is leaning up against the wall.

CHARLIE

I'm going to run these down to the dumpster real quick.

(CONTINUED)

JOAN

Yep.

Charlie grabs the second trash bag, and heads out the door.

92 EXT. CHARLIE'S APARTMENT, NIGHT - FLASHBACK

Charlie makes his way down the apartment stairs and over to his truck. He throws the two trash bags in the bed, then climbs into the driver's seat and pulls away.

PREACHER (V.O.)

The dumpster was all the way across the apartment complex, so they had made a habit of driving the trash to it. If they hadn't been so lazy, Charlie's truck would have been there, and everything might have been different.

Marcus comes around a corner in the run down car that would later be Sophia's just as Charlie's truck vanishes from sight in the other direction. Marcus parks in the exact spot Charlie had just pulled out of. As Preacher's V.O. continues, Marcus climbs out of the car and walks towards the apartment.

PREACHER (V.O.)

He was probably just coming over like he always did. But this time

93 EXT. JUST OUTSIDE CHARLIE'S APARTMENT - FLASHBACK

Joan opens the door to find Marcus standing there.

PREACHER (V.O.)

She answered the door.

94 INT. CHARLIE'S APARTMENT, NIGHT - FLASHBACK

Marcus walks in. He seems nervous.

MARCUS

Sorry to keep doing this. You know, the baby and all.

JOAN

(Closing the door behind him)
You're my brother in law,
Marcus. You're always welcome.

(CONTINUED)

MARCUS
Charlie gone?

JOAN
He'll be back soon.

She takes a long look at him.

JOAN
Are you okay? You look a little
pale.

Marcus walks into to the kitchen and leans against the
counter.

MARCUS
Yeah, I'm fine. I just need... I
need...

Marcus grabs a knife. He turns and brandishes it,
shaking. His voice is quavery and uncertain.

MARCUS
Don't scream or I'll kill you.

JOAN
Marcus, what...

MARCUS
Lock the door.

Joan hesitates.

MARCUS
Lock it!

Joan locks it and Marcus comes up behind her. He puts a
hand over her mouth and pulls her head back to put the knife
to her throat. Closing his eyes, he takes a deep smell of
her hair and kisses her neck.

MARCUS
I've needed this for a long time.

He begins shoving her towards the bedroom.

95 INT. CHARLIE'S BEDROOM, NIGHT - FLASHBACK

The lights in the bedroom are off, but we can see in the
light from the doorway. Marcus turns Joan around to face
him as they come into the room. He reaches to cup one of
Joan's breasts, but she knocks his hand away. He yells at

(CONTINUED)

her and grabs her hair, pressing the knife against her throat again and drawing a thin line of blood. Tears roll from Joan's eyes.

He grabs at her shirt and commands something. Still crying, she helps him take it off of her. He moves closer, sliding a hand into her bra and trying to kiss her. She kicks him in the knee and tries to shove him away, but he's too big. He grabs her wrist and holds her as she struggles. Angry, he slashes the knife across her neck, splattering blood into the shadows of the room. Joan grabs at her throat, choking with wide eyes, and Marcus throws her to the bed. As red covers the bed, Joan spasms and goes still. Marcus stands there and stares at her a moment, silent. The knife falls from his hand and bounces to a stop on the floor. Then he unzips his fly.

96 EXT. CHARLIE'S APARTMENT, NIGHT - FLASHBACK

Charlie walks back up to the door and tries to open it, but it's locked. Confused, he knocks and calls.

CHARLIE

Joan?

Getting worried, he tries the door again. Then he goes over to a window and slides it open and goes inside.

97 INT. CHARLIE'S APARTMENT, NIGHT - FLASHBACK

Charlie looks around.

CHARLIE

Joan?

He begins walking towards the bedroom.

Charlie stops in the bedroom doorway and stares at the scene in front of him. The blood is hidden by shadow, and all he can see is Marcus on top of Joan, raping her. The knife is laying on the floor in the doorway, barely bloody due to the swiftness of Marcus's strike.

PREACHER (V.O.)

In a moment like that, how can a man not lose himself to madness?

Fury on his face, Charlie kneels and picks up the knife, then he rushes into the room and throws Marcus off of Joan. Without hesitating, he plunges the knife into Marcus's stomach, using his momentum to throw Marcus up

(CONTINUED)

against the wall. Marcus grabs the knife, and Charlie punches him solidly in the jaw. Marcus crumples and slides down the wall onto the floor. Charlie stands staring at Joan, realizing the full extent of what Marcus has done. His mouth opens and closes as his body begins to quaver and his eyes grow wet. Then he breaks down into tears, gathering her into his arms.

While he is crying, Marcus stirs. Then he slowly rises up off the ground, the knife still in his belly. His hand reaches out and grabs the bedside lamp, then he slams it into the back of Charlie's head.

PREACHER (V.O.)

Marcus made it look like Charlie was the one that had raped and killed Joan. When Charlie woke up, the police were already there, and it was his word against Marcus's.

Sadly, Marcus was the one with a knife in his gut and Charlie had a prior criminal record.

98 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher is sitting on his cot again, and he has obviously been crying.

MAN

Stay to the point. Charlie's dead now anyway, and there was DNA evidence that he WAS the one who raped and killed Joan. I'm here for your confession, not some made up story about a crime from over a decade ago.

PREACHER

Could Charlie not have had relations with his wife before Marcus arrived?

MAN

There was no evidence that Marcus had raped her, and Charlie's fingerprints were all over the knife. Get back to your confession.

(CONTINUED)

PREACHER

Back in 2001, Calypso convinced Charlie to play his game. If he won, Calypso promised to bring Joan back. This time around, Charlie had found a new Joan.

MAN

So you're saying that Calypso claims he can bring people back from the dead?

PREACHER

Who's to say he can't?

MAN

Your story is bordering on fiction. I didn't say anything earlier, but how could you possibly know what was going on in the lives of the Kanes?

PREACHER

I assure you, it is all the truth. At least so far as I understand it. It was after the 2001 contest that I first met Charlie. Before I realized the full extent of what Calypso had done to me. It was then that he told me what had really happened with Joan.

MAN

And you believed him?

PREACHER

I had no reason to doubt.

MAN

But the events you're telling couldn't have possibly been told to you. How do you know so much about the events leading up to Vegas?

PREACHER

Perhaps things will become clear to you if you let me finish. Now, Charlie had arrived at Marcus's house, hoping to find Sophia and probably hoping to kill his brother as well. But no one was there.

99 INT. KANE FAMILY HOME, DAY

Charlie walks further into the house, looking around.

CHARLIE

Marcus!

The sound of screeching tires comes from outside. Charlie moves quickly into Marcus's destroyed art room and peers out the window. Several police cars have pulled up. Police are climbing out of their vehicles, pointing guns at the trailer home.

100 INT. MARCUS'S ART ROOM, DAY

Charlie leans against the wall beside the broken window.

POLICE OFFICER (V.O.)

Drop your weapons and come out with
your hands up!

Charlie races through the house to its other end and looks out the window there. More police. He glances out one final window and finds the same.

PREACHER (V.O.)

In 2001, Charlie had learned to
never underestimate the police, and
in his experience, there was only
one certain way to get past
them. You had to throw something
at them that they couldn't possibly
expect.

Charlie holds up the black box he's been carrying all
along. It has a red button on it.

He pushes it.

101 EXT. FAIR, DAY

Explosives attached to key points on the ferris wheel
explode. The ferris wheel crunches to the ground and begins
rolling through the neighborhood, crushing everything in its
path. People look on, horrified as others scream and get
out of the way.

102 EXT. SUNNYVALE, DAY

The ferris wheel rolls towards the Kane home, crushing the gate of the fair and continuing on through small houses and trailer homes in its path.

103 EXT. KANE FAMILY HOME, DAY

The police officers look at the ferris wheel as it barrels towards them with shocked expressions on their faces.

104 EXT. SUNNYVALE, DAY

The wheel reaches the hill above the Kane house and gains momentum.

105 INT. KANE FAMILY HOME, DAY

Charlie stands in Marcus's art room, looking out the broken window at the ferris wheel bearing down on him. It's path is perfect- the whole house will be crushed. The police outside try desperately to get out of the way, but the wheel catches a few of their cars.

Timing the wheel, Charlie dives through the window and rolls to lay flat on his back. The ferris wheel rolls over him and smashes into the house, decimating it and launching debris into the air. Charlie covers his head with his arms as debris crashes around him.

106 EXT. KANE FAMILY HOME, DAY

The ferris wheel rolls on, crushing more in its path. In a cloud of dust, Charlie stands up, brushes himself off, then walks calmly to a police car that was just outside the path of the ferris wheel. He nods to a horrified officer crouching behind it, then climbs into the driver's seat, closes the door, and drives away.

107 EXT. SUNNYVALE, DAY

The ferris wheel (now a little more distant), clips a water tower, spraying water out all over it. The sudden barrage of water causes the ferris wheel to totter, then tip, crashing down onto its side in a mass of debris and destruction.

108

EXT. GRAVEYARD, AFTERNOON

Mr. GRIMM walks up to the grave and sets up his chair again. Carefully, he brushes the dirt away from the cap and pulls it off. He smiles when he hears Kelly's voice.

KELLY (V.O.)

Please! You have to let us out!

MR. GRIMM

Wow my little ghosts, it smells terrible down there. Did we have an accident?

SOPHIA (V.O.)

Fuck you! What the hell do you want from us?

MR. GRIMM

That's simple really. I want one of you to get so hungry, panicked, and desperate that the girl that was once your lover becomes an oh-so-tasty dish.

There is silence from the girls. Then we hear Kelly sobbing again.

MR. GRIMM

(Quieter)

Once that's happened, whoever's still alive can go free.

SOPHIA (V.O.)

You're sick! We would die before we would hurt each other.

MR. GRIMM

(Quietly)

There was a time when I said that too.

He stands, packs up his stuff, and begins walking to the exit of the graveyard. He is almost there when Calypso steps out from behind a tall gravestone.

CALYPSO

Hello Grimm. It's been a while.

GRIMM

I knew I would be seeing you soon. Where's the contest this time?

(CONTINUED)

Calypso hands Grimm a Vegas postcard like the ones recieved by Charlie and Marcus. Then he holds out another one.

GRIMM
(Taking it)
What's this for?

CALYPSO
For whichever girl survives. But be careful Grimm. When you play with lives, it is often your own that ends up in the game.

GRIMM
You do it all the time. You're no better than me.

CALYPSO
And it is not as easy to be me as you might think. I know what you're planning, Grimm. I know you want to take my place.

GRIMM
Someone who doesn't twist wishes should run the contest.

CALYPSO
Is that really the reason? Or do you just need to constantly witness darkness to convince yourself that what you did was only human?

Grimm clenches his jaw and his hands curl into fists. Calypso smiles.

CALYPSO
I'll see you soon.

He turns and walks away.

Furious, Grimm stalks back to the grave. He violently throws his bag at it, then kicks the gravestone, breaking off the top of it. Still in a rage, he picks it up and hammers the top of the pipe shut. Finally, he throws the piece of gravestone aside and collapses to a sitting position with his back against the part of the gravestone that remains upright.

109 INT. MARCUS'S ICE CREAM TRUCK, DAY

Marcus is driving well over the speed limit down a desert road with his ice cream truck music blaring. He glances in his side mirror at the car speeding after him. He knows he's being followed. Ash and Mark sit in the seat beside him, and both of their faces are red from crying. Margaret is stuck in the back with Hannah and she is crying as well.

MARGARET

Please Marcus! You said we were going home!

He leans his head back and twists it to the side to look at her, smiling broadly.

MARCUS

Didn't I tell you to shut up, dear?

(His voice rises as he speaks)
Surely you knew I wasn't taking you home when I threatened to kill the boys just to get you in the fucking car!

110 INT. CAR FOLLOWING MARCUS, DAY

Stone and Annie watch the truck in front of them with a quiet intensity. The radio suddenly comes to life, causing them both to jump.

RADIO

Base to Stone.

STONE

This is Stone, go ahead.

RADIO

Forensics are in. Marcus Kane definitely killed his mother.

STONE

And Marcus's alibi?

RADIO

Complete bullshit as far as we can tell. Black's weird alright, but he claims he hasn't seen Marcus since all that shit went down thirteen years ago.

(CONTINUED)

STONE

I've got eyes on Marcus. We'll
bring him in as soon as he leads us
to Grimm.

Suddenly, CALYPSO walks out into the road directly in front
of them.

111 EXT. DESERT ROAD, DAY

Stone slams on the breaks and twists the wheel to the side,
losing control of the car. It flips, rolls, and bounces
down the road. Calypso watches calmly, then walks over to
the upside-down car once it stops moving. The ice cream
truck vanishes in the distance. Calypso squats down next to
the driver's side window. Stone is inside, bleeding from
scrapes and held in by his seatbelt.

CALYPSO

Hello Agent Stone.

Stone is dazed and he mumbles as he tries to speak.

CALYPSO

It's so good to see you again. I'm
sorry it had to be while you're
so... indisposed.

STONE

Fuck you.

Stone tries to unfasten his seatbelt, but he's stuck. Annie
is unconscious in the background.

STONE

I'm going to stop you this time,
even if it kills me.

CALYPSO

Oh it might.

He pulls out a gun and points it at Stone's head.

CALYPSO

But then I could visit your little
ex-wife and daughter any time I
wanted to.

Stone looks at him for a long time with tears in his eyes.

(CONTINUED)

CALYPSO

You can't beat me, Stone, so you might as well come and compete. This year's contest is going to be the finest one I've ever held, and if you win, well, you'll get everything you ever wanted. Your wife. Your daughter. It'll be like the last thirteen years never happened.

Calypso stands and smiles down at Stone. The he throws him a Las Vegas postcard and turns to walk away.

112 INT. MARCUS'S ICE CREAM TRUCK, DAY

Marcus's ice cream truck speeds along, playing its music.

MARGARET

(In tears)

I never should have married you!

MARCUS

Has anyone ever told you that sometimes it's better just to shut the fuck up?

MARGARET

You're a monster.

MARCUS

No I'm not.

He reaches under his seat and pulls out his mask.

MARCUS

But don't worry. I can show him to you.

Marcus slams on the brakes.

113 EXT. SUNNYVALE, BENEATH A BRIDGE, DAY

Charlie sits in his parked police car with the driver's side door open and his feet on the ground. His head is in his hands.

PREACHER (V.O.)

Marcus was long gone along with Sophia and Charlie didn't have even the faintest clue of where they

(MORE)

(CONTINUED)

PREACHER (V.O.) (cont'd)
were. There was nothing for
it. He had no choice but to
compete.

114 INT. BLACK'S MOTEL ROOM, DAY

Charlie stands in the doorway and Black stands holding the door open. It is late afternoon, almost evening.

BLACK
Did you get the girl?

CHARLIE
She and Marcus are both gone.

BLACK
Then you're competing?

CHARLIE
Looks like it. We have two days
until it starts. Will my vehicle
be ready?

BLACK
You know that this vehicle is a
death trap, right? It's got some
firepower, but I designed it so I
wouldn't have any trouble killing
you.

CHARLIE
Show me.

115 INT. COFFIN, UNDERGROUND

Kelly cuddles into Sophia's arms. She whimpers. Both girls are in really bad shape. When they speak, their voices are hoarse.

KELLY
(Panicky, but weak)
I'm losing it Sophie... I... I
can't do this. I can't be
here. I'm thirsty, and hungry
and...

SOPHIA
Shhh. Save your strength. We just
have to hold on.

(CONTINUED)

KELLY

(Crying again)

He wants me to eat you! He knows
I'm the weak one...

SOPHIA

Just hold on, Kelly. We're going
to be alright. They're looking for
us out there. You'll see.

116 INT. SMALL BUT ELABORATE CATHEDRAL, SUNSET

Preacher kneels at the altar, praying. After a moment, he
says his amens, climbs to his feet and walks out.

117 EXT. SMALL BUT ELABORATE CATHEDRAL, SUNSET

Preacher reaches his car and finds a Vegas postcard beneath
his windshield wiper. Upon examining it, he finds that it
has the same Vegas address as the other postcards, but his
also has something different on it. At the bottom, it says
"Join me. Room 5917". His face grows grim. Then he gets
into his car and drives away.

PREACHER (V.O.)

Calypso was expecting me. He had
given me a room number to find him
in. I had to trust to God that
whatever trap he was planning for
me, my faith would see me through.

118 EXT. A DESERT ROAD, SUNSET

Marcus's ice cream truck speeds down the road in the middle
of nowhere. The desert stretches out around it.

119 INT. MARCUS'S ICE CREAM TRUCK, SUNSET

Sweet Tooth sits behind the wheel, his eyes intense. Beside
him, Ash's throat is slashed with his head propped against
the passenger side window. Blood has drenched him. The
camera pans to show the interior of the ice cream truck. It
is a mess of blood and entrails. Mark is laying on the
floor with his head towards the back. One arm is
outstretched, but it is nearly severed from his body. He is
extremely hacked up and clearly well beyond dead. As the
camera continues to pan, we see Hannah, blue and frozen
amongst the ice cream in the open ice cream
freezer. Finally, we pan far enough to see that the back

(CONTINUED)

doors of the truck are open, and Margaret's body has been tied to the truck, being dragged. There isn't much left. The camera moves out the back of the truck and turns to look at it, then pans away. Las Vegas is ahead.

120 INT. COFFIN, UNDERGROUND

Sophia and Kelly are holding each other. They are in bad shape with cracked lips and sunken in faces. Sophia coughs but even that is weak.

KELLY

(Her voice is hoarse, weak,
and barely a whisper)

It's been a long time. Why hasn't
he come back?

SOPHIA

Just hold on, Kell. Someone (she
coughs again) will come for us. I
know they will.

KELLY

I don't want to die.

Suddenly, the light goes out. We hear scratching at the wood as Kelly wails.

KELLY

Let me out! Let me out of
here! Someone! No! I can't die
here!

121 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

PREACHER

Two days passed slowly with no word of anyone but Sweet Tooth. People began dying when he arrived in Vegas, but no one knew where he was staying, and despite the best efforts of the police, no one was able to hunt him down. I spent my time praying for the success of my mission. Charlie and Black prepared. In the darkness of the coffin, madness finally arrived. We like to believe that everyone who is kidnapped is someday rescued, but the truth is much darker. There are many times when the devil wins.

122 EXT. VEGAS, NIGHT

We speed through the streets of Vegas on a cloudy night, seeing the people enjoying their evening, the lights, the shows. We can feel the tension building in the music. We come to a stop at the Bellagio water show where a crowd has gathered. The show ends and everyone claps. Then people begin pointing.

A lone figure walks out across the surface of the water to stand in front of them. He looks up. It is Calypso.

CALYPSO

Ladies and gentlemen, tonight is a spectacular night indeed. For tonight at midnight, I kick off my next contest. Some of you may have heard of it. It is popularly called Twisted Metal, and the winner receives a wish. All you have to do is get into a car, and at the end of the night, still be alive.

Calypso smiles.

CALYPSO

If you don't want to participate...
I would get off the roads.

He turns and walks back across the water where he disappears into the shadows.

123 TV SCREEN, NEWSCAST

A female newscaster is reporting.

NEWS WOMAN

A man appeared in Vegas tonight claiming that another Twisted Metal contest is about to begin. While there is no confirmation as to whether this man is the Calypso related to the other contests, police are taking the threat seriously and have asked everyone to clear the streets of Vegas. Despite broadcasting this message however, it is looking like midnight will come with the streets still far from clear.

124 EXT. VEGAS, NIGHT

The streets of Vegas are still full of people, though less than usual. Through several clips, we see people waiting in their cars, clearly nervous. Some load guns, others pray. People stand in many of the windows of the hotels, looking out. Softly at first, but with increasing intensity, it begins to rain, sending the pedestrians running for cover. We turn into an old parking garage where a barricade with a sign reading "CLOSED" has been shoved aside.

125 INT. PARKING GARAGE, NIGHT

We move up into its heights into a large, empty space. At the back of the space, just in front of the view out into Vegas, Calypso stands looking out at the city. He sees Preacher's car driving rapidly towards the garage through the rain and smiles his hint of a smile.

Preacher pulls into the garage and stops with his headlights shining on Calypso. He climbs out of the car, pistol at the ready. Calypso turns towards him.

CALYPSO

I'm glad you could make it. I was worried I would have to do this alone.

Preacher raises the gun and points it at Calypso. Calypso just smiles darkly at him.

Suddenly Sweet Tooth pulls into the garage. There is now something wrong with the usual ice cream truck song.

Sweet Tooth gets out of the truck and stalks towards Calypso, completely ignoring Preacher.

SWEET TOOTH

Where is Grimm?

CALYPSO

(Quietly)

You know what this is, Marcus. You know the rules. When all of your opponents have been destroyed, I will grant you one wish. If that wish is to find your daughter, then so be it.

(CONTINUED)

There is a squealing of tires, and Charlie comes speeding into the garage in a metal chassis attached to two giant wheels and a motor (Axel). His face is grim as he comes to a stop beside the ice cream truck. He sees Margaret's tattered body hanging out the back of it.

CHARLIE

Marcus? What the hell is this? What are you doing?

SWEET TOOTH

Say that name again and I'll tear out your tongue.

CHARLIE

Where's Sophia?
(Hesitant to voice it out loud)
...did you kill her?

SWEET TOOTH

No. I'm here to find her. ...Then I'll kill her.

Mr. Grimm's motorcycle speeds into the garage and skids to a halt right next to Calypso.

SWEET TOOTH

(Happily)
Grimm.

As Grimm dismounts his bike, Sweet Tooth rushes towards him, his grip on his machete tightening. Grimm calmly opens the storage compartment on the back of his bike and pulls out a chainsaw. He turns to face Sweet Tooth as he starts it up. Sweet Tooth hesitates.

GRIMM

(Yelling over the sound of the chainsaw)
Still want to play, Marcus? I have a present for you, but I think it would be best to reveal it later.

Sweet Tooth growls, low and deep in his throat.

The whole building trembles. A massive, tank-like vehicle swings into the open space. The moment Black sees Calypso, he opens fire, but he narrowly misses Calypso and the side of the garage explodes outwards instead. It is raining hard outside now and thunder rumbles through the air.

(CONTINUED)

CALYPSO

Gentlemen, it seems it is time to begin. I'm sure the others will be here shortly.

He looks directly at Preacher.

CALYPSO

Come and find me.

He turns and jogs into the stairway of the parking garage. Preacher runs after him, but he stops when a police siren sounds and we hear a helicopter. A spotlight shines on Preacher through the opening in the side of the garage.

STONE

Nobody move! We have you surrounded! SWAT Teams are moving in!

Preacher ducks rapidly away. In the garage, Black resets his sights on Charlie. Seeing this, Charlie peels out and heads up a ramp, narrowly avoiding Black's second shot which blows another hole in the side of the garage. Marcus pulls out, heading towards the ramp down. Grimm jumps on his bike and with a laugh takes off after Charlie.

Marcus makes it down it and is just about to exit the garage when there is the sound of an eighteen wheeler horn.

126 INT. MARCUS'S ICE CREAM TRUCK, NIGHT

Marcus curses as an eighteen wheeler blasts through the police barricade coming straight at him. He throws the ice cream truck into reverse and reverses backwards and to the side. The eighteen wheeler nicks the front corner of his truck and spins him around. He watches as the eighteen wheeler careens up the ramp.

127 INT. PARKING GARAGE, NIGHT

Through the windshield of the eighteen wheeler, we see Doll Face driving. She wears a white, blank mask, and has pink pigtails. She slams the eighteen wheeler into the side of Black's tank and shoves him towards the hole in the side of the parking garage. Preacher is in his car now, and he watches from behind his windshield.

PREACHER

God help me.

128 EXT. JUST OUTSIDE THE PARKING GARAGE, NIGHT

The police scatter as Black's Tank and Doll Face's eighteen wheeler crash through the side of the garage and plummet towards them with the rain. The two vehicles hit the ground in a mesh of metal. Black's tank tumbles away, but doesn't break. Doll Face's eighteen wheeler doesn't fare as well, crushing inwards and lighting on fire. A moment later, we see Doll Face standing silently in the hole in the side of the garage above, looking down on the scene. She apparently bailed out. Stone runs over to his police SUV and climbs in just as Sweet Tooth crashes through the police barricade. The police open fire, but Sweet Tooth gets away. Police jump into cars to follow.

129 EXT. JUST OUTSIDE THE PARKING GARAGE, NIGHT

In his police SUV, Stone looks up at the parking garage out his windshield as the wipers move rapidly from side to side to keep off the rain. Then something catches his eye. A non-police helicopter is swooping in and landing on the roof.

Stone grabs his radio.

STONE

This is Stone to air one. Can you identify that helicopter?

VOICE ON THE RADIO

No sir. It's black and not responding.

STONE

(To himself)

Calypso.

(Into the radio)

Don't let it out of your sight. I'm heading up.

Stone swerves around some wreckage from the eighteen wheeler, bounces over some more, and speeds into the parking garage.

130 INT. PARKING GARAGE, NIGHT

Stone winds the SUV up the ramps of the parking garage. Suddenly, Preacher passes him, heading towards the exit in his white El Camino. Stone slams on his brakes, but before he can do anything, Grimm appears in front of him with his chainsaw. Grimm uses the side of the motorcycle to

(CONTINUED)

help him hold on to it and runs it down the side of the SUV, shattering the passenger's window and ripping a line down the SUV's side.

131 INT. PARKING GARAGE, NIGHT

Charlie is just behind Grimm, and just after Grimm finishes with the chainsaw, Charlie opens fire with a mounted machine gun. Grimm swerves behind the police SUV to use it as cover, and inside the vehicle Stone ducks and slams on the gas to send the SUV skidding sideways as he tries to turn away from the gunfire. Grimm and Charlie go speeding down the ramp and out of sight. Stone hits the gas again and the SUV speeds up another ramp.

132 EXT. TOP OF THE PARKING GARAGE, RAINING, NIGHT

Stone arrives on the roof just in time to see Calypso taking off in the black helicopter with a spotlight on it from the police helicopter. Stone leaps out of the car and opens fire with a pistol, but he doesn't manage to do any critical damage to the helicopter before it gets too far away. He jumps back into the SUV.

133 INT. POLICE SUV, NIGHT

Stone grabs the radio.

STONE

Keep eyes on that helicopter! And get me some more units in the air! Take any vehicles that are participating in the contest down!

Stone gazes again out the window at the helicopter. When Stone looks back, Doll Face is there in the driver's side window, pointing a gun at Stone's head. She fires and Stone's head explodes.

Throwing his body out into the rain, Doll Face climbs into the SUV and speeds down the ramp.

134 EXT. VEGAS, RAINING, NIGHT

Calypso's helicopter floats through the rain. Far below, Sweet Tooth drives along the sidewalk of the city chased closely by three police cars. The ice cream truck knocks aside anything that gets in its way and people are running to avoid being hit. Traffic is stopped.

135 INT. TOW TRUCK

Pulled out a few feet from a corner, a man sits in his tow truck with a shot gun on the seat next to him. He is clearly nervous.

As the ice cream truck speeds in front of him, he hits the gas and slams the front of his tow truck into Marcus's driver's side. Unfortunately for him, Marcus is moving too fast, and he only scrapes the paint on the side of the truck. The man screams as a police car rams into the side of him and they go skidding down the street.

He is bloody and dazed when he looks up next. An ice cream truck is parked a short ways in front of him. His vision fades in and out as he watches Sweet Tooth move towards him. Then, suddenly, his door opens and Sweet Tooth's machete swings down.

Everything goes black.

136 EXT. VEGAS, RAINING, NIGHT

Sweet Tooth stalks towards the crashed police car when suddenly he hears a strange whistling sound.

He looks up just in time to see a missile careen into the back of the police car he was heading towards.

The explosion blasts cars into the air and sends Sweet Tooth flying backwards off his feet. Black drives his tank through the smoke right over the tops of cars as people abandon their vehicles and make a run for it.

Shaking his head from side to side, Sweet Tooth climbs to his feet. He runs and jumps into his ice cream truck just before Black gets there. He speeds off down the sidewalk and around a corner. Black fires another missile and the corner of the building Sweet Tooth turned past explodes.

137 INT. CASINO, NIGHT

People are having fun, drinking and gambling, completely unaware of what is occurring outside. Suddenly, Grimm bursts in on his motorcycle through the glass front doors. Charlie is close behind him, firing his machine gun. Both of them are followed by police cars which stop outside the casino with their sirens blaring.

Grimm and Charlie weave through the casino, crashing through slot machines as people scatter or die.

(CONTINUED)

Grimm slides around a corner, turning his bike around against the wall right on the other side. He prepares his chainsaw.

As Charlie comes around the corner, Grimm drags his chainsaw across one of the giant tires. It tears into and through it, but the tire remains intact. It is solid rubber.

GRIMM

Clever.

He takes off back into the main part of the casino as Charlie whips his vehicle around to follow and opens fire again.

138 INT. POLICE SUV, NIGHT

Doll Face is speeding down a street off the main strip with the SUV's sirens blaring.

RADIO VOICE 1

Calypso's setting down on top of the Eminence Hotel.

RADIO VOICE 2

Keep on him! Put that building on lock down, no one goes in or-

139 EXT. VEGAS, RAINING, NIGHT

Sweet Tooth's Ice Cream truck slams into the front driver's side of the police SUV, spinning it across the road. The moment she stops spinning, Doll Face jumps out of the car, pulls her gun, and opens fire on Sweet Tooth. The police SUV is ruined. Sweet Tooth hits the gas to try to run her down, glaring at Doll Face through his windshield without even trying to dodge as bullet holes appear in the glass. More police cars appear on scene, stopping in key areas to block Sweet Tooth in. The officers jump out of their cars to open fire. Both of Sweet Tooth's back tires are blown out almost immediately, and the truck screeches and swerves.

Doll Face turns and runs into traffic as Sweet Tooth crashes into some stopped cars behind her just before a missile comes out of nowhere and blows up the back of his truck, sending it spinning through the air, end over end, bouncing over cars. Dollface ducks as it sails over her. Black pulls into the area and fires another missile that takes out the police SUV.

From her ducked position behind a car, Doll Face looks up and sees Calypso's helicopter landing.

140 INT. PREACHER'S EL CAMINO, NIGHT

Preacher watches through his windshield as Calypso's helicopter lands on the Eminence Hotel. He is driving towards it and whispering prayers.

141 EXT. VEGAS, RAINING, NIGHT

Mr. Grimm speeds down the road, slaughtering people he passes with his chainsaw. Charlie stays close behind him as they weave in and out, jump over cars and off ramps, and generally wreak havoc. They are followed by police officers who are having much more difficulty navigating the streets.

Grimm turns a corner and sees Black ahead. He rushes headlong towards him as Black opens fire resulting in missile explosions around Mr. Grimm. One of the explosions lands right in front of Charlie, blasting him backwards and bouncing him over cars.

Grimm smiles as he says:

MR. GRIMM
You can't win twice, Black.

He skids to a stop in front of Black and uses the momentum to help him scurry up onto the tank. Black emerges with a gun, but it's too late and Grimm is too close. He hacks into Black with the chainsaw, ripping him apart. Throwing the body aside, Grimm climbs into the tank.

142 EXT. IN FRONT OF THE EMINENCE HOTEL, RAINING, NIGHT

The Eminence Hotel is surrounded by police and SWAT trucks. A man in a trenchcoat and hat pulls up in a black car and walks up to stop next to one of the officers.

CHIEF
Where do we stand?

OFFICER 4
The building's on lock-down and guests have been told to stay in their rooms, but shouldn't we get them out of there, sir?

(CONTINUED)

CHIEF

No, it's too big of a hotel. If we evacuate there's a chance that Calypso will walk right out the door with everyone else. Where do we stand in stopping the contestants?

OFFICER 4

We've got this place surrounded and five blocks of the city barricaded off to try to contain the fight. We have three choppers in the air and the military has jets on the way to take out the tank. Three contestants have been destroyed, and two that we know of still remain, but civilians keep joining. It's chaos out there, sir.

CHIEF

How many teams do we have ready to move in on Calypso?

OFFICER 4

Four, but he could be anywhere in the hotel. We have five snipers making their way to the rooftops around the building in hopes of spotting him in a window.

CHIEF

Get them in there. Catching Calypso's our best chance of stopping this before it gets any more out of hand.

143 EXT. VEGAS, RAINING, NIGHT

Marcus lays amongst wreckage, burned, but not seriously injured. His mask is laying next to him on the pavement. Doll Face steps up and stands above him, looking at him from behind her mask. Her eyes are far enough behind the mask that the eye holes are pitch black. Another explosion goes off and when Marcus looks up again, Doll Face is making her way towards the Eminence Hotel. He grabs his mask and puts it on, then follows.

Not far away, a ring of police are being blown apart by Grimm in the tank.

(CONTINUED)

Charlie sees Sweet Tooth and takes aim with his gun, but he hesitates.

CHARLIE

No. That would be too fucking good for you.

He begins following at a distance, still in his vehicle. Police yell out that he is still alive, but they can't follow where he can go with their cars.

144 INT. PREACHER'S EL CAMINO, NIGHT

Preacher stops to the side of the Eminence Hotel, blocked out by the police barrier.

145 EXT. EMINENCE HOTEL, RAINING, NIGHT

He climbs out of his car, looking for a way through. Suddenly, a missile slams into one of the police cars. Preacher takes it as his chance and runs through the smoke and into the hotel. There is gunfire behind him. He glances back from the doorway.

Doll Face has opened fire on the police, taking cover behind a car. Sweet Tooth moves up behind her and nearly takes her head off with his machete. Then Charlie arrives, spattering the area with his machine guns and forcing both of them to duck.

Doll Face takes the opportunity and fires a few shots at Sweet Tooth before she runs away around the side of the hotel and into the shadows. Dodging her shots, Sweet Tooth follows Preacher through the front doors.

A helicopter sweeps in and opens fire on Charlie, so Charlie takes off, speeding down the streets and around corners to try to lose it, but it follows closely. Finally, Charlie speeds under an overpass and doesn't come back out the other side.

146 INT. POLICE HELICOPTER

OFFICER 7

We've got one of the primary contestants pinned down at the intersection of Las Vegas Expressway and 15th. Requesting ground support.

147 INT. EMINENCE HOTEL

Preacher spirals up the stairs with his postcard in hand until he finally reaches the right floor. Then he bursts out into the hallway and runs to room 5917. He pounds on the door.

PREACHER

Calypso!

The door opens and Calypso stands there.

CALYPSO

You're just in time.

Preacher raises his gun.

148 INT. BLACK'S TANK, NIGHT

Grimm laughs as he blows apart multiple police cars with the tank, thoroughly enjoying himself. Then, suddenly, there is a click when he pulls the trigger. The tank is out of ammo. Grimm's smile fades.

GRIMM

Aww, fuck.

He searches around the tank as police officers close in around him.

GRIMM

C'mon Black. You must've had a back up plan...

He finds a shoulder bag full of grenades and his smile returns.

149 EXT. BENEATH AN OVERPASS, VEGAS, RAINING, NIGHT

Police have Charlie's vehicle surrounded and they move in on it, but Charlie isn't there.

150 EXT. VEGAS, RAINING, NIGHT

Charlie runs through the rain towards the Eminence Hotel. When he reaches it, he throws himself onto the nearest police officer, takes his gun, and uses it to shoot wildly behind him as he runs and leaps in a window. Police officers fire at him from cover and he is hit twice, once in the arm and once in the shin.

151 INT. EMINENCE HOTEL

He lands hard on the floor of a hotel room, then climbs to his feet, wincing in pain. He limps out of the hotel room, down the hallway, and deeper into the hotel.

152 INT. EMINENCE HOTEL

Preacher holds Calypso at gunpoint in the doorway of room 5917.

CALYPSO

Do it if you can. Shoot me. Fulfill your mission from God.

PREACHER

(Suddenly hesitant)

You... want me to.

CALYPSO

Yes. Because then Sophia Kane will truly be lost with no hope of salvation.

PREACHER

What are you talking about?

CALYPSO

Come in Preacher. Let me show you what this is all about.

PREACHER

(With realization dawning)

God help me. You have the girl...

Keeping the gun pointed at Calypso, Preacher moves in through the door. Calypso smiles as he shuts the door behind them.

153 EXT. VEGAS, RAINING, NIGHT

Grimm throws open the top of the tank and begins launching grenades in every direction, exploding everything around him and sending police officers scurrying for cover. He looks around him and spots his bike. Carrying the bag of grenades and throwing them joyously as he goes, he works his way over to the bike even as the debris from his own grenades rips gashes across his face and body as he walks.

154 INT. EMINENCE HOTEL HALLWAY

Charlie limps around a corner and finds doors broken open. There is blood splattered around the hallway. A cut up body lays halfway out of one door. There is a scream from one of the rooms, and then Marcus emerges a moment later, holding a severed head in his left hand and his machete in his right. Charlie glares at him.

CHARLIE
Hello Marcus.

SWEET TOOTH
Charlie, it's so good of you to
join me.

CHARLIE
Where's Sophia?

Sweet Tooth shrugs slowly.

SWEET TOOTH
I don't know. But I'll find her.

CHARLIE
You're not going to win.

Charlie raises the gun he stole from the police officer.

CHARLIE
I've waited a long time to pay you
back for what you did to me.

SWEET TOOTH
Come now, *brother*.

He throws the head at Charlie and runs towards him.

SWEET TOOTH
We were friends once.

Instead of dodging, Charlie lets the head bounce off of him. He smiles and aims towards Sweet Tooth's knees.

CHARLIE
I hope this really hurts.

Charlie pulls the trigger, and Marcus's left knee explodes. Marcus stumbles and falls to the floor, but immediately starts getting up again. Charlie aims again and pulls the trigger, but the gun only clicks. He is out of ammo. Marcus gets the rest of the way to his feet and half-hops/half-limps towards Charlie, brandishing his machete. Charlie lowers the gun.

(CONTINUED)

CHARLIE
It's not fair...

Marcus hacks into him with the machete.

155 INT. EMINENCE HOTEL, ROOM 5917

Calypso is still at gunpoint, but he and Preacher stand next to a TV that is just in front of the room's panoramic window. On the screen, Marcus is hacking Charlie to pieces.

CALYPSO
This is the truth of the world we
live in, Preacher. Everyone is
only a nudge away from madness.

On the screen, police rush into the hallway and Sweet Tooth hobbles into an elevator. As the police miss him, they rush to the stairway, but the door is wedged shut and despite their best efforts, they can't open it.

CALYPSO
All it takes is shattering enough
of a man's beliefs all at once, and
he will break. And behind the
human facade of goodness and the
illusion of civilization, chaos
reigns.

Calypso gestures towards the window, and Preacher moves towards it to look out at the destruction outside the Eminence Hotel. Riots rule the streets, debris is everywhere, and explosions go up from one area.

CALYPSO
The only natural part of human life
nowadays is death.

156 EXT. VEGAS, RAINING, NIGHT

Grimm speeds down the road on his motorcycle, pulling grenades out of his shoulder bag with one hand in groups of as many as he can hold and pulling the pins with his teeth to launch them at the police pursuit behind him. Suddenly a jet speeds towards him, and a missile is fired.

Still speeding down the road, Grimm looks up at it, and his eyes glow fiercely with excitement. He closes his eyes just before the missile slams into him and he is engulfed in the explosion.

157 INT. EMINENCE HOTEL, ROOM 5917

CALYPSO

Only two left now. And you of course. Are you a competitor Preacher? Do you want another wish?

PREACHER

(Looking down with tears streaming from his eyes)
Where is she Calypso? Where's the girl?

Calypso laughs again and beckons towards the TV.

CALYPSO

If you truly want to save Sophia, you'd better hurry. He'll be finding her soon.

Preacher turns back towards the TV. On it, Marcus has resumed his killing spree in a new hallway, breaking down one door at a time, savoring each kill as he goes.

PREACHER (V.O.)

I knew in my heart that in one of those rooms, Sophia waited. A present from Grimm and Calypso to their bloodthirsty creation.

Preacher turns away from the TV and raises his gun again. Calypso is gone.

PREACHER (V.O.)

All I could do was try to save her.

He begins to run.

158 INT. VEGAS EMINENCE HOTEL HALLWAY, NIGHT

"Paint it Black" begins to play, but this time everything can still be heard. This time we cut back and forth between Sweet Tooth's actions and Preacher trying to get there.

SWEET TOOTH limps down an elaborate hallway, machete in hand, passing red doors marked with room numbers. He is splattered in blood. He stops at room 824. Without hesitation, he smashes in the door with one shoulder.

159 INT. VEGAS, EMINENCE HOTEL ROOM, NIGHT

Rex and Laurie's father breaks away from his huddled family and tries to fight Sweet Tooth off, begging for him to stop and trying to defend his family. Behind the man, A WOMAN is clutching the two children tightly to her, one a blonde 10 year old girl, Laurie, the other a slightly younger boy, Rex. Behind it all is a panoramic view of Vegas through a massive, wall-to-wall window. We are clearly high up. In the reflection, Sweet Tooth's head is on fire.

Without hesitating, Sweet Tooth takes one of the father's punches in the mask, then uses an arm to brush the rest aside and slams the machete into the man's chest, dragging it across and spraying blood out into the room. The woman tries to hide her children's eyes and turns her own head away.

160 INT. VEGAS, EMINENCE HOTEL STAIRWAY, NIGHT

Preacher runs up the stairs in slow motion.

161 INT. VEGAS, EMINENCE HOTEL ROOM, NIGHT

Sweet Tooth grabs Rex and mercilessly yanks him away from his mother.

Rex looks up at Sweet Tooth's maniacal grin, terrified and crying.

The tip of the machete emerges from the boy's back. Rex coughs, spitting up blood. Still the music plays.

Sweet Tooth yanks the machete out and tosses the little boy's body aside in one fluid motion. He brings the machete back down on the side of the mother's neck, nearly severing her head and drenching the girl in blood. The mother's body collapses to the floor as the girl screams. Sweet Tooth turns to face Laurie.

162 INT. VEGAS, EMINENCE HOTEL HALLWAY, NIGHT

Preacher emerges from the stairwell and runs down the hallway past the dead bodies.

163 INT. VEGAS, EMINENCE HOTEL ROOM, NIGHT

Sweet Tooth stands in front of the girl. She cowers away from him. He looks at her for a long moment and we see deep into his eyes. For a moment, he looks almost sad. In the glass behind Laurie, the fire on his head dwindles. With one hand, he reaches out and caresses the side of her face. Then he shudders and shakes his head violently from side to side. His eyes grow hard again, and the fire in his reflection bursts back to life. He viciously grabs Laurie by the face.

164 EXT. VEGAS HOTEL, RAINING, NIGHT

The little girl is launched out of the panoramic window as glass shatters out into the night and the rain. Sweet Tooth stands at the edge of the room, watching as she falls out of view. In the shards of glass, his head is burning. Then he turns away and moves purposefully back into the hotel.

165 INT. VEGAS HOTEL ROOM, NIGHT

Suddenly, he stops. A shadow lets us know that someone is standing in the doorway. At first we think it will be Preacher, but it is Doll Face. She reaches up and takes the mask off her face, revealing herself as Sophia. One cheek has a large bite out of it, and there are scratches from fingernails all over her face. Sweet Tooth's eyes go wide with shock and surprise. The hand that is holding his blood-soaked machete begins to shake, and he raises it up to look at his own reflection in the blade. Blood drips over it. His eyes get sad again. He lowers the machete and moves towards her. She walks towards him.

Preacher runs up behind her and stops when he sees the scene.

PREACHER

No, Marcus!

But Marcus has no intention of hurting Sophia. Instead, he reaches up and takes off his mask. He lets it fall to the floor and pulls her into his arms. He bawls on her shoulder.

MARCUS

I... I couldn't control it... I'm sorry... I'm so sorry...

(CONTINUED)

He breaks the embrace to put his forehead to hers and caresses the back of her head with one hand. She just looks at him, with no emotion on her face. Then a gunshot goes off and blood splatters the ceiling.

The camera pulls away and we see the gun in Sophia's hand.

She puts her mask back on, then turns away from Marcus to look at Preacher. Everything is moving slowly, the music is dead.

PREACHER
(Whispering)
What have you done?

The gun goes off again. Then once more. Preacher jerks back. Sophia passes close to him as she pushes by. He coughs up blood.

SOPHIA
(Whispers)
I've won.

166 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher looks up at the man in the corner of his cell with tears rolling down his cheeks.

PREACHER
And that was the last thing I can remember. I woke up here with bandages around my stomach and people telling me I'm lucky to be alive.

There is a moment of silence in which the man looks out from his dark corner at Preacher. Finally, he speaks.

MAN
That is quite the tale.

PREACHER
But I swear to you, it's the truth.

MAN
How can it be the truth? You couldn't possibly have known most of the story.

PREACHER
Then perhaps you'll have to have faith that I speak what God wants you to hear.

(CONTINUED)

The man sighs and sits back in his chair.

MAN

I want you to take a long look around yourself, Preacher. This is a maximum security insane asylum, not a prison.

PREACHER

Yes. So?

MAN

So why would you be in a maximum security insane asylum?

PREACHER

Because someone obviously thinks I'm crazy. That's why I'm telling you all of this. So you can see that I don't belong here. I have to find Sophia.

MAN

And someone can just believe you're crazy to get you into maximum security? It doesn't work that way, Preacher. You're here because you murdered people.

PREACHER

No. It wasn't me. It was everyone else. I was trying to stop it.

The man packs up his stuff dismissively.

MAN

I was hoping you would admit the truth. I see now that you aren't ready.

Preacher drops to his knees.

PREACHER

No! Please! You can't leave me in here! God is trying to help me! He has shown me the truth!

MAN

Preacher, there is a kind of madness that you never talked about. It's called self-delusion.

PREACHER

No! I am not deluding myself! I've told you the truth! You are being deceived!

MAN

By Calypso? A man who can appear at will? Who can enter a maximum security asylum unquestioned?

The man is silent for a moment.

MAN

He doesn't exist, Preacher. You made him up.

PREACHER

(Completely disbelieving)
What blasphemy is this? And you say I'm insane.

The man closes his folder and stands up.

MAN

I'm sorry, Preacher. But until you can see the truth, I can't help you. It's looking like you'll be here for a very long time.

He turns and heads out into the hallway.

167 INT. DARKFIELD ASYLUM, HALLWAY

The man closes the door on Preacher's crazed screams behind him.

168 INT. DARKFIELD ASYLUM, PREACHER'S CELL, NIGHT

Preacher turns his back to the door and collapses against it, breaking down in tears.

PREACHER

It's not true... It's not true...

Suddenly he looks up and the tears stop.

PREACHER

It's not true.

He scrambles to his feet and pounds on the door again. He yells:

(CONTINUED)

PREACHER
CALYPSO!

169 INT. DARKFIELD ASYLUM, HALLWAY

The man walks down the hall to room 109 and opens the door with a key.

170 INT. DARKFIELD ASYLUM, SOPHIA'S CELL, NIGHT

Sophia sits in the back of the cell, still wearing her mask. She looks up at the man standing before her. The man stands directly in the moonlight. For the first time, we see his face. It is Calypso.

CALYPSO
Congratulations, Sophia. You've
won.

CUT TO CREDITS.