

SEGMENT ONE

SCENE 1: INT. THE COBBLEBOX - MIDNIGHT

Whit is breathing heavily. Wind is whooshing around him.
Morrie approaches Whit, slowly clapping.

1 MORRIE 1
Good. Good, good. Very, very good.
Welcome to the end, Mr. Whittaker.

2 WHIT 2
What is this? Where are we?

3 MORRIE 3
You should know. It's your
technology, cobbled together from
the portable Imagination Station
unit you designed.

4 WHIT 4
And Aletheia?

5 MORRIE 5
Oh, she's your technology as well.
Granted, she's no Whitionian, but
your virtual disguise invention
worked like a charm. My father
loved it. And it fooled you. You
know, you really oughta have a
tighter lock on your basement.

6 WHIT 6
But why all this? What do you want
from me?
(beat)
Where is the disk?

7 MORRIE 7
Oh, this?

Morrie pulls out the disk (on a keychain; we can hear it). He
then grunts as he throws it away from him. As he does so, it
dissolves into particles.

8 MORRIE (CONT'D) 8
It's destroyed. I took care of it
as soon as I got here.

9 WHIT 9
Then what's the point of this?

10 MORRIE 10
Simple.
(calling)
Computer! Initiate countdown!

A faint gurgle is heard in the background.

11 COBBLEBOX 11
Countdown initiated. 14 minutes
remaining.

12 WHIT 12
What? Countdown to what?

13 MORRIE 13
The end.

14 WHIT 14
You'll have to be more specific.

15 MORRIE 15
Gladly. The portable Imagination
Station is set to self-destruct in
14 minutes.

16 WHIT 16
Self- What??

17 MORRIE 17
Wasn't too hard to rewire it,
honestly.

18 WHIT 18
(calling)
Computer! System diagnostics!

19 COBBLEBOX 19
System unstable. Short-circuit
detected. Core approaching critical
temperature.

20 WHIT 20
You really did sabotage it.

21 MORRIE 21
In the meantime, you are going to
listen to me. We're on my
territory.

22 WHIT 22
In my hardware.

23 MORRIE 23
Running my software.

24 WHIT 24
Morrie, you don't know what you're
doing. You don't know what you've
tampered with here.

25 MORRIE 25
I know exactly what I've done.
You're left with one choice. In
fact, you don't have a choice. I
want to talk with you, Mr.
Whittaker, and I want to talk now.

Beat.

26 WHIT 26
I'm listening.

SCENE 2: EXT. WHIT'S DIG - MEANWHILE

Soren has subdued Charlotte and Suzu.

27 SUZU 27
Let go of me!

28 SOREN 28
Keep still, you two.

29 CHARLOTTE 29
(losing it)
You stop this, Soren, you stop this
right now and let my daughter go.

Soren forces Charlotte and Suzu to the ground (kneeling).

30 SOREN 30
You never had a chance to get away,
you know. We got on a jet and left
Chicago as soon as you did. And
what did we find at the hospital
here? Aletheia's been dead for
years.

Suzu reacts.

31 SOREN (CONT'D) 31
(shouting)
She's gone, Suzu! Your mother is
dead! And it's Whittaker's fault!

32 SUZU 32
(in tears)
I... I don't-

33 CHARLOTTE 33
Stop it! Stop tormenting us, Soren!

34 SOREN 34
Or what? You can't leave. Not
again, not this time.

35 CHARLOTTE 35
So that's it? You're just clinging
on to what I did to you?

36 SOREN 36
You left me. You never contacted
me, never tried to reconcile; do
you have any idea what you put me
through?

37 CHARLOTTE 37
Oh, I do. As much as anyone can
know, I do. I'm sorry.

38 SOREN 38
I'm not sorry. You're getting what
you've always deserved. Morrie's
got Whittaker trapped in the
trailer with the portable
Imagination Station box we made,
and he'll be here in a minute or
two. When he gets here, I'm calling
the NSA and turning you in.

39 CHARLOTTE 39
No! How could-

40 SOREN 40
And I'll be taking back my
daughter.

41 CHARLOTTE 41
(sobbing)
No! No, no, please don't do this.

42 SOREN 42
You kidnapped her from me,
Charlotte! She has never been
yours!

Beat.

43 SUZU 43
(softly)
But I am neither of yours.

55 SUZU 55
I cannot pretend you were ever
there for me. But my mother is not
my rightful parent either.

56 CHARLOTTE 56
Why are you saying this, Suzu?

57 SUZU 57
I can't give in to either of your
manipulations. I tried with Morrie,
but it didn't work. Our family will
never be what I thought it could
be. But I can do what Morrie never
could - find peace in the face of
estrangement.

58 SOREN 58
So it's all about you, huh?

59 SUZU 59
You are a criminal, father! And
you've never owned up to your
wrongs. And Mama, I've been with
you nearly my whole life, but you
have always been running from your
past. You never took responsibility
for what you did... until Saturday
night. I now know for sure that you
care. I've seen how you care. I saw
you admit you were wrong. And my
tie of love to you is stronger than
my tie of blood to my father.

60 CHARLOTTE 60
Suzu...

61 SUZU 61
I cannot control what you two do. I
cannot keep everything from going
awry. But I can control myself, and
I will not give you the chance to
manipulate me again. And I am ready
for whatever my future holds... with
you... or apart.

62 SOREN 62
Do you hear yourself? How selfish
you are?

63 CHARLOTTE 63
She's the most selfless of any of
us, Soren. More than I am.

64 SUZU 64
Mama...

65 CHARLOTTE 65
I need to confront who I was. I
need to stop running.

SCENE 3: INT. THE COBBLEBOX - MEANWHILE

Morrie is pacing around Whit.

66 MORRIE 66
My mother lied to me, Mr.
Whittaker. She told me nothing
about the NSA, or how she adopted
Suzu, or that my father wasn't
actually dead, or anything.

67 WHIT 67
And you dismissed your mother just
like that?

68 MORRIE 68
Why wouldn't I? How could I trust
her anymore? My father, however,
was different.
(calling)
Computer! Vignette one!

The CobbleBox whooshes to a scene of Morrie's dad on the
phone with Morrie.

69 SOREN 69
She's an agent, Morrie. She was
going behind my back to spy on me.

70 MORRIE (PAST, ON PHONE) 70
No, I can't believe it. She's been
lying to me?

71 SOREN 71
Absolutely. She told you I was
dead, right?

72 MORRIE (PAST, ON PHONE) 72
Yeah...

73 SOREN 73
And here's another thing: does your
sister have a birthmark?

74 MORRIE (PAST, ON PHONE) 74
Well... she does, actually.

85 MORRIE 85
Well, first, we all did the
Writer's Ruse mystery with Emily
and Matthew. Somehow, you didn't
catch on that the Pictures with
Meaning Behind Them was a true
story. Which meant that you had no
idea what I was after.

86 WHIT 86
I had a sense that there was
something deeper going on.

87 MORRIE 87
Yet you didn't follow up on it. How
about Encoding the Enigma? I
thought that was pretty clever.

88 WHIT 88
The disk that Aletheia gave me... you
mean that was-

89 MORRIE 89
Encrypted with enigma coding, yes.
It was what she always used when my
father worked with her. Dad knew
she was carrying that disk as a
contingency plan: if he double-
crossed her, she could expose him
to the government. So we needed a
plan to get that disk.
(calling)
Computer! Vignette two!

The CobbleBox picks up and takes Whit and Morrie to a scene
of Soren on the phone with Morrie.

90 SOREN 90
You want me to call her?

91 MORRIE (PAST, ON PHONE) 91
I sure do, dad.

92 SOREN 92
Don't you think that's a little
risky?

93 MORRIE (PAST, ON PHONE) 93
What risk? Olivia is more naïve
than a deaf lemming; there's no
risk at all. In fact, if we play
this right, this call could end up
being a contingency plan should
something go wrong.

105 MORRIE 105
That's a debate for another time...
Anyway, I knew that you'd
investigate immediately, so I made
a choice that no one expected. I
revealed my voice to you. It was so
obvious, wasn't it? Maybe a little
too obvious?

106 WHIT 106
And that allowed Suzu to sneak by
at the capital, since Emily and I
thought for sure that we'd stopped
you.

107 MORRIE 107
Exactly.

108 WHIT 108
So you and your father decided the
best way for this to end was to
trap you and me in here and let it
all self-destruct?

109 MORRIE 109
(chuckles)
You're still not getting it. And
you're supposed to be the sage of
Odyssey. I'm insulted.

110 WHIT 110
What am I missing?

111 MORRIE 111
None of this about my father
anymore. He's going down too.
(calling)
Computer! Vignette three!

The CobbleBox flashes back to the Odyssey Police Station.
Polehaus is talking with Morrie through the bars of the
holding cell.

112 POLEHAUS 112
You're telling me you didn't do
this, Morrie? Please.

113 MORRIE (PAST) 113
I'm saying I know who's
responsible.

114 POLEHAUS 114
And so do I. We've checked the
evidence, and everything's pointing
to you. The game's up.

115 MORRIE (PAST) 115
Not quite yet. She's still out
there.

116 POLEHAUS 116
She?

117 MORRIE (PAST) 117
My sister.

118 POLEHAUS 118
Suzu? Ah, come on! You can do
better than that.

119 MORRIE (PAST) 119
I sure can. What if I told you that
not only is there evidence to clear
me and convict Suzu, but also to
catch two highly wanted suspects by
the NSA?

120 POLEHAUS 120
You've gotta be kidding. Why should
I believe you?

121 MORRIE (PAST) 121
Because I have the proof. My father
worked with an international
smuggling operation. And my mom is
a kidnapper and a deserter from the
NSA. And I have the means to turn
both of them over to the
government... if you let me out of
this cell.

122 POLEHAUS 122
And why would I agree to those
terms?

123 MORRIE (PAST) 123
Because I'm not even guilty. I just
said so! Aren't you listening to
me, Detective?

124 POLEHAUS 124
I'm listening, all right, but I
still don't know if I trust you.

125 MORRIE (PAST) 125
Find the evidence and you will.

126 WHIT (PRESENT) 126
Now wait a minute!

127 MORRIE (PRESENT) 127
Pause.

The CobbleBox stops the vignette.

128 WHIT 128
Polehaus was working with you?

129 MORRIE 129
Once he found the evidence I
planted against Suzu, he had no
reason to mistrust me. He's been
playing along since Friday
afternoon, even sending me
recordings from his office.

130 WHIT 130
But the deal you made- did you
actually-?

131 MORRIE 131
I stand by my word. I've turned my
mother and my father over to the
NSA.

SCENE 4: EXT. WHIT'S DIG - MEANWHILE

Soren is reacting to Charlotte and Suzu's defiance.

132 SOREN 132
What do you mean "stop running,"
Charlotte? You can't change the
past. There's nothing left between
us, and there never will be.

133 CHARLOTTE 133
I know.

134 SOREN 134
Then you know what a fool you are!

135 SUZU 135
She is no fool! She is doing what
is right!

143 SUZU 143
Father...

144 SOREN 144
I've tried to be a good father,
tried to bring us back together,
but that's not good enough for you!
Well, fine, then! I still hold all
the cards; I'll turn you in and
take my daughter back, and I'll do
it whether or not you care!!

145 CHARLOTTE 145
(hearing the NSA)
Wait- what's going on?

146 SUZU 146
Is it-? Did you-?

The NSA approaches in helicopters and squad cars, sirens
blaring. Tasha Forbes's voice is heard over the ruckus.

147 TASHA (MEGAPHONE) 147
Charlotte Carhart! Soren Rydell!
Stand down! This is the NSA!

148 SOREN 148
(gasps)
What?? No!!

149 SUZU 149
Both of you? But that can't be...

150 SOREN 150
Where's Morrie? Something's wrong!

Soren mutters nervously as he activates his disguise. A sound
indicates that he has disappeared.

151 CHARLOTTE 151
Wha- What? Where did he go?

152 SUZU 152
Mama? What happened?

153 TASHA (MEGAPHONE) 153
Charlotte Carhart! Repeat! Stand
down!

154 CHARLOTTE 154
Soren's disappeared!!

MUSIC BRIDGE TO: COMMERCIAL BREAK #1

SEGMENT TWO

SCENE 5: EXT. WHIT'S DIG - MOMENTS LATER

Tasha approaches Charlotte and Suzu. The helicopters have landed and other agents are standing by.

155	TASHA	155
	Well, well... (tsk-tsking) Charlotte... What are you doing here?	
156	CHARLOTTE	156
	Tasha, look-	
157	TASHA	157
	You left, Charlotte! Twelve years ago! Way too long without checking in, wouldn't you think? You never call, you never write...	
158	CHARLOTTE	158
	Tasha-	
159	TASHA	159
	And the reason you left? Kidnapping? I would have never expected that from you! Whatever happened to protecting the free world? Upholding your responsibilities?	
160	CHARLOTTE	160
	I had to protect Suzu.	
	Beat.	
161	TASHA	161
	(to Suzu) You're her, aren't you?	
162	SUZU	162
	Yes, ma'am.	
163	TASHA	163
	Has she treated you badly?	
164	SUZU	164
	No, no, she hasn't. But I'm glad she is turning herself in.	
165	TASHA	165
	Oh, is that what's happening here?	

166 CHARLOTTE 166
(sighs)
I'm ready to accept the
consequences.

167 TASHA 167
Well, then.
(beat)
Good to hear. Now, what about your
ex-husband? Another piece of
information you withheld.

168 CHARLOTTE 168
He disappeared, Tasha!

169 TASHA 169
(skeptical)
Really? How?

170 CHARLOTTE 170
You saw him here, right? He turned
invisible right after you showed
up!

171 SUZU 171
He was using Mr. Whittaker's
technology!

172 TASHA 172
Whit? Is he here?

173 CHARLOTTE 173
Tasha, you haven't seen him?

174 TASHA 174
No! We got a tip-off that you and
Soren would be here! We don't know
anything about Whit.

175 SUZU 175
Oh no.

176 CHARLOTTE 176
He's in the trailer! I think Morrie
is holding him there!

177 TASHA 177
Your son?

178 CHARLOTTE 178
Yes! We need to get in there.

Charlotte tries to leave, but Tasha stops her.

179 TASHA 179
Not so fast, Charlotte. I know what
Whit's technology can do, and you
don't want to put yourself in
danger if someone's hijacked it.

180 CHARLOTTE 180
Then what can we do? I need to make
sure Whit and Morrie are okay!

Transition to Soren, who is standing invisible nearby. His
surroundings are muffled, as is the dialogue around him. The
following lines are under Soren's line.

181 TASHA 181
I'll call Eugene Meltsner! He would
know!

182 CHARLOTTE 182
Great. See if he can make sense of
this.

183 TASHA 183
(calling to an agent)
Get me a phone! I need to call
Eugene!

Soren takes a few breaths. His breath is heard as if he were
wearing a helmet.

184 SOREN 184
(whispering)
Come on, Morrie. Just get out safe.
Please.

SCENE 6: INT. THE COBBLEBOX - MEANWHILE

Whit and Morrie are still talking.

185 WHIT 185
I can't believe you, Morrie. What
would possess you to turn in both
of your parents?

186 MORRIE 186
How could I trust them? My mother
misled me my whole life, and my
father deserted me when I needed
him the most. He just left me in
that apartment, Mr. Whittaker. I
can never forgive him for that.
(MORE)

MORRIE (CONT'D)

And after seeing the things he did
with Aletheia... no way do I trust
that man.

187

WHIT

187

But your own mother! She's always
been there for you!

188

MORRIE

188

Really? Even when she turned me
over to the police?
(calling)
Computer! Vignette four!

The CobbleBox flashes back to the final scene of "Further
from the Truth," from Morrie's perspective this time.

189

CHARLOTTE

189

(yelling)

Do you have any idea what you've
done? What you did to Emily and
Matthew? You traumatized them,
Morrie! You made other children
fearful for their lives! And all
you could say to Emily was "Nice
job"? What kind of a fool would you
have to be to treat her like that?

190

MORRIE

190

Who's the spy here?

191

CHARLOTTE

191

You watch your place. This isn't
about me, it's about your actions
and your utter failure at being a
decent human being. You're smart,
Morrie! I know you're smart! And
yet you disrespect me, treat me
like no one, and manipulate your
friends - your friends, Morrie - as
just pawns! Is that who they are to
you? Are you that twisted?

192

MORRIE

192

I'm better than you are.

193

CHARLOTTE

193

Don't you say-!

194

MORRIE

194

No, Mom! I'm not cowering to you
anymore!

(MORE)

MORRIE (CONT'D)

You don't even know why I did all those things, and you're just putting me down, treating me like no one, and you don't even see what you're doing! So no! I don't trust you, I'll never trust you, and I don't care what you think of me!

195 CHARLOTTE 195
You'll care. When you're taken away, you'll care.

196 MORRIE 196
Why would I? You don't! You want to see me taken away, don't you?

197 CHARLOTTE 197
Stop making this about me!

198 MORRIE 198
But it is about you! You think all this would have happened if it hadn't been for you? It's all you, Mom, and it always has been!

Suzu enters.

199 SUZU 199
Stop! Morrie, Morrie, stop..

Suzu begins to cry.

200 MORRIE 200
It's not me, Suzu. This is what happens when people I trust turn against me.

201 CHARLOTTE 201
You're so like him.

202 MORRIE (PRESENT) 202
Pause.

The CobbleBox freezes the flashback.

203 WHIT 203
So... that's how she treated you.

204 MORRIE 204
That's what our relationship has been for the past year, Mr. Whittaker. Can you even imagine what I had to go through with her?
(MORE)

MORRIE (CONT'D)

And then when the police showed up
and she handed me over... she knew
she was no better than I.

205

WHIT

205

I'm surprised at just how little
respect you have for your mother.

206

MORRIE

206

Respect? I should respect her? I
should respect the woman who cut me
off from the only person who even
tried to understand me, and the
woman who always just keeps running
away from her problems? Her?

(beat)

Some kids have parents who are
military heroes, or who do
something important with their
lives. My parents were cowards. No.
I don't respect them.

207

WHIT

207

I'm sorry, Morrie. I understand how
it feels.

208

MORRIE

208

Don't you sympathize with me.
You're no better than I am either.

209

WHIT

209

How so?

210

MORRIE

210

I came from Japan seeing how my
mom, my dad, and my sister did what
they thought would lead to the good
without them realizing what they
were doing to me in the process.
And when I got here, I looked at
you and I thought, "There's a man
who knows what he's doing. Surely
he's not like my parents." But
you're worse than them.

211

WHIT

211

Now what makes you say that?

212

MORRIE

212

I know what the kids in Odyssey
think about you. When I looked
through the lockers, I saw
everything.

(MORE)

MORRIE (CONT'D)

In their diaries, their journals,
they wrote about how they would
tell you their problems. And what
did you give them? Bible verses.

213 WHIT 213
The Bible is the best source of
counsel I know.

214 MORRIE 214
And you use it to get what you
want.

215 WHIT 215
It's not what I want, Morrie, it's
what's right.

216 MORRIE 216
What's right? I know all your
inventions. The Imagination
Station, the Inspiration Station,
the Room of Consequence, the...
what's it called... the Transmuter.
All of them have scenarios that
push their users to your
conclusion, your truth from the
Bible. I didn't do that. I let
Olivia, Emily, and Matthew come to
their own conclusions. But in your
case? We've seen what this machine
can become.
(calling)
Computer! Final vignette!

The CobbleBox flashes back to a scene at Whit's End. Morrie
is being approached by Zoe and Whit.

217 ZOE 217
(to Whit, approaching)
I just hadn't thought about it that
way before!

218 WHIT 218
(approaching)
Well, now you see how it's more
nuanced than it might have seemed.

219 MORRIE (PAST) 219
Hey Zoe! How was the adventure?

220 ZOE 220
Oh, Morrie! Have you met Mr.
Whittaker yet?

221 MORRIE (PAST) 221
Don't think I have! Good to meet
you, sir.

222 WHIT 222
Same here, Morrie.

223 ZOE 223
Mr. Whittaker and I were just
talking about what happened in the
Room of Consequence.

224 MORRIE (PAST) 224
Oh, really! So what did you decide?
Are you voting for Olivia or for
Matthew?

225 ZOE 225
Well... neither.

226 MORRIE (PAST) 226
(dumbfounded)
What?

227 ZOE 227
I'm not voting. I don't think
either candidate would be a good
choice.

228 MORRIE (PAST) 228
But that's ridiculous! Neither one?
What about Olivia? The great things
she was promising for the school?
Wouldn't she be good?

229 WHIT 229
You might say that, Morrie, but
think about what happened in the
debate. Neither one behaved as an
upstanding presidential candidate
should. Would you really want to
support that kind of leadership?

Beat.

230 MORRIE 230
Let's stop it there.

The CobbleBox ends the flashback.

231 WHIT 231
I still stand by that statement,
Morrie.

232 MORRIE 232
Of course you do. And you used your technology to persuade Zoe that your opinion was the best. So I made a third option! I wrote in Emily! Is that something you would have done? Apparently not. You control the town of Odyssey. You have so much power, so much influence, and yet you're above the law! You never go through the right channels, you use methods that are so manipulative, and you do it because you're upright. You're somehow better than me.

233 WHIT 233
I never use my inventions out of selfish motives. I never help anyone for just my own interests.

234 MORRIE 234
That's hard to believe, when the whole reason we're here is because you killed Suzu's mother.

235 WHIT 235
Morrie, she attacked me!

236 MORRIE 236
And what did you do? Did you try to deescalate? Did you wait for backup? Did you just let her do her job without anyone getting hurt? No! You had to stop her, and that ended with her death. Tell me that's not just your own interests.

237 WHIT 237
No, it's self-defense.

238 MORRIE 238
Your own interests. And another thing. After all that, you proselytized to her? How dense would you have to be to bring up God at a time like that?

239 WHIT 239
I shared the hope I believe in with Aletheia out of concern for her soul, Morrie.
(MORE)

WHIT (CONT'D)

Surely you can see that it would have been very unloving to withhold the hope of Salvation. All I did, and do, goes back to Him.

240

MORRIE

240

No, it doesn't. It goes back to you. I had my own agenda all this time as I was working with my father. I tested Olivia and Matthew, I tested my sister, I tested Emily, and I kept bringing out the good in them. And guess what? I'm also bringing out the good in my father. Right now, he has to decide whether to hide from the NSA or turn himself in to save me, because he thinks I'm in trouble. I've changed people for the good and done the same thing you have. But I'm different from you.

241

WHIT

241

What are you getting at, Morrie?

242

MORRIE

242

You don't care. You're just preaching your ideals, but when it comes down to it, you won't give yourself up for someone else. All this time, all you've cared about is going after me, bringing my dad and me down, but you never cared about me. Did it ever occur to you what my beliefs were rather than what I was doing? Did you ever think to help my dad and me find Suzu's mom rather than stopping us? No. You always had an angle. And that's why you're no better than me.

243

COBBLEBOX

243

Five minutes remaining.

244

WHIT

244

All right. I think you've made your point.

245

MORRIE

245

So what do you have to say?

246 WHIT 246
Just this.
(calling)
Computer! End program!

A faint gurgle or ripple is heard, but nothing happens.

247 MORRIE 247
(laughing)
You thought you could end it this
whole time? I've proven your angle!
You're just trying to save
yourself!

248 WHIT 248
Then what's the point of keeping us
in here?

249 MORRIE 249
I thought you would crack under the
countdown, and I guess I was right,
wasn't I? But, I don't have a death
wish.
(calling)
Computer! End program!

The same gurgle is heard, and nothing happens. Beat.

250 MORRIE (CONT'D) 250
Oh no.
(calling)
Computer!! End program!!

251 WHIT 251
Morrie, where's the complink?

252 MORRIE 252
(terrified)
I- I deleted it!

253 WHIT 253
What?? But- but that's why you
can't stop the program!

254 MORRIE 254
Yeah, you think?? How do we get out
of here??

255 WHIT 255
We can't! Not if the computer won't
respond to the end command!

256 MORRIE 256
Oh no, no! This can't be real!!

257 WHIT 257
It is, Morrie, now just calm down.

258 MORRIE 258
(hysteric)
Why, Mr. Whittaker?? Tell me!!
Because we are going to die!!

SCENE 7: EXT. WHIT'S DIG - MEANWHILE

An agent is running up to Tasha, Charlotte, and Suzu. The ambience from the previous scene with the NSA continues.

259 AGENT 259
Eugene Meltsner, as you requested!

260 TASHA 260
Thank you, Smithouser.
(takes the phone)
Eugene!

261 EUGENE (ON PHONE) 261
Tasha? This is quite the surprise,
a pleasure to speak with you again!

262 TASHA 262
I have Charlotte and Suzu Rydell
here with me.

263 SUZU 263
Hello, Eugene.

264 CHARLOTTE 264
Eugene.

265 EUGENE (ON PHONE) 265
Oh, greetings, Mrs. Rydell, Suzu!
Did you find the disk?

266 CHARLOTTE 266
We have bigger problems now, I'm
afraid.

267 TASHA 267
Eugene, Soren said that Morrie is
using the portable Imagination
Station technology to trap Whit.
What do you know about it?

268 EUGENE (ON PHONE) 268
(sputters)
He's using it?? In what
environment?

269 TASHA 269
Well, it is the desert..

270 CHARLOTTE 270
They're inside Whit's trailer he
left at the dig.

271 TASHA 271
We were planning on breaking into
the trailer and getting them out.

272 EUGENE (ON PHONE) 272
No! You mustn't! The Imagination
Station technology always uses a
closed space, which, in this case,
is the whole trailer! If you break
in without first stopping the
program, the results could be
devastating!

273 TASHA 273
How devastating?

274 EUGENE (ON PHONE) 274
Mr. Whittaker once theorized that
it was akin to waking a
sleepwalker. And if Morrie is using
the Station to trap him, then
there's no telling what would
happen!

275 SUZU 275
So... there is nothing we can do?

276 CHARLOTTE 276
No. Nothing.

Beat. Suddenly, the sound of the disguise technology is heard
right next to Tasha, Charlotte, and Suzu. Soren appears, now
visible.

277 SOREN 277
(heavy breathing)
Actually, there is something.

278 CHARLOTTE 278
Soren!!

279 TASHA 279
Stay still!

Tasha grabs Soren and holds him still.

291 WHIT (CONT'D) 291
(calming)
Now, Morrie, we only have a few
minutes. I want you to listen to
me.

292 MORRIE 292
What?

293 WHIT 293
Whether you accept it or not, I do
care about you.

294 MORRIE 294
You haven't proven it.

295 WHIT 295
If you really wanted to see how I
care, you would have. You're asking
for something to be done that I
can't do: soften your heart.

296 MORRIE 296
My heart?

297 WHIT 297
You've been the manipulator for so
long, Morrie. I've seen it. It's
all driven you to this point, where
you've cut out everyone from your
life and betrayed your entire
family. This manipulation isn't
love.

298 MORRIE 298
But how am I any different from
you? I haven't been forcing the
outcome; I've been letting everyone
I've tested come to their own
conclusions. They've been changed
for the good.

299 WHIT 299
And you think that's lasting
change? You can't truly change
someone for good. Only God can.
That's what I've been telling your
mom, and she's starting to change
because she's learning the truth.

311 TASHA (ON RADIO) 311
Then stop the program!

312 SOREN 312
Emergency shutoff..

313 TASHA (ON RADIO) 313
No!! Not that! Remember what Eugene
said; you have to end the program
first!

314 SOREN 314
Okay, okay. Let me see.. The
Station's interface is right here..

An electric shock zaps Soren. He yells as he is jolted by the
shock. The virtual disguise sounds an alarm.

315 TASHA (ON RADIO) 315
What happened?

316 SOREN 316
(in pain)
..Electric shock... it damaged my
disguise..

317 TASHA (ON RADIO) 317
(urgent)
Get out of there.

318 SOREN 318
I have to keep trying! If I can
just get to the GUI..

Soren is rewarded with another zap. He yells again as his
disguise blares at him.

319 TASHA (ON RADIO) 319
Get out, Soren!

320 SOREN 320
(in pain)
Morrie really messed up this
machine..

321 TASHA (ON RADIO) 321
There's not enough time, Soren! You
need to get out right now!

322 SOREN 322
(desperate)
But this is the only way!

SCENE 8C: INT. THE COBBLEBOX - MEANWHILE

323 MORRIE 323
I've proven that I can be as
formidable as you, Mr. Whittaker.

324 WHIT 324
That you have. But for all your
formidability, there's something
you don't have: wisdom.

325 MORRIE 325
Wisdom? Seriously.

326 WHIT 326
Now, Morrie, what goes on in our
lives over the years we have
strengthens us if we let it. You're
still young, and yet you've been
through a lot of trauma. But
instead of using your hardship to
teach you how to live in this
world, you've let your absentee
father turn you against your
mother. And to what end?
(leveling)
The boy I see in front of me now is
a bitter, tight-fisted, angry young
man.

327 MORRIE 327
Hang on-

328 WHIT 328
Don't you want love? Don't you want
people to care about you? Don't you
want to have friendships with
Emily, Matthew, Olivia? Don't you
want your sister to trust you?

329 MORRIE 329
Everyone has let me down. All you
Christians have let me down. I know
what your Bible says, and you
haven't lived it!

330 WHIT 330
My life is a witness to how I have
lived it.

331 MORRIE 331
Well, I haven't known you your
whole life.

332 WHIT 332
Then doesn't that tell you that you
might be wrong?

333 MORRIE 333
No, because what I have seen from
you is nothing but judgment. That's
what affects me right now.

334 WHIT 334
What about in my hesitancy to
confront you? I came to you
personally before I even gave the
police your name.

335 MORRIE 335
But you still rushed to judge me.

336 WHIT 336
Judge you? By saying that you set
up the escape room?

337 MORRIE 337
Yes.

338 WHIT 338
How is that judgment? You revealed
your voice. And more than that, you
were breaking the law.

339 MORRIE 339
And didn't you even consider to ask
me why I was breaking the law?

340 WHIT 340
What do you think I've been doing
all this time?

341 MORRIE 341
(laughs)
We are forced to be here! This is
what it took to get you to listen
to me?

342 WHIT 342
Morrie, in all your scheming, you
never tried to get me to listen.
You didn't even make the effort to
see how I would respond to you. You
had made up in your mind who I was.
So who judged whom?

Beat.

343 COBBLEBOX 343
Twenty seconds remaining.

The CobbleBox counts down from eighteen.

344 WHIT 344
It doesn't have to be this way,
Morrie. There are people who want
to care about you, who want to love
you. You have so much anger, so
much hurt. I get it. But you don't
have to keep living like this.
Unclench your fist.

Beat. The CobbleBox reaches five seconds remaining.

345 MORRIE 345
(resigned)
It doesn't matter anymore.

346 WHIT 346
(lunging)
Yes, it does!

347 MORRIE 347
Wha-?

Whit rushes at Morrie and tackles him. They fall to the
ground, Whit shielding Morrie.

SCENE 8D - EXT. WHIT'S DIG

Suzu, Charlotte, and Tasha see Soren coming back from the
trailer. Silence at first, then his footsteps running.

348 SUZU 348
(nervous/excited)
There he is!

349 SOREN 349
GET DOWN-!!

The trailer explodes.

SFX FADE OUT TO:

COMMERCIAL BREAK #2

SEGMENT THREE

SCENE 9: EXT. WHIT'S DIG - WHIT'S TRAILER - MIDNIGHT

Fade in on Suzu's voice yelling, tons of reverb.

350 SUZU 350
(yelling repeatedly, not
muffled)
Morrie!

Morrie inhales and exhales, muffled. His ears are ringing. Slowly, the ambience of the scene comes in. Debris is shifting around him in the trailer, the walls crumbling and decaying. Fire has started up a ways from him and is heard in the distance. The sirens and noises of the NSA agents slowly follow as well, more muffled.

351 AGENT 351
(muffled)
Where's Soren?

352 TASHA 352
(muffled)
Find him later!

Pieces of debris are being lifted off of Morrie and Whit.

353 TASHA (CONT'D) 353
(muffled)
Get him off! Gently! Be careful!

354 AGENT 354
(muffled)
Here we go, easy does it. Easy does
it.

Whit is unconscious, covering Morrie in the wreckage of the trailer. The agents lift him off.

355 TASHA 355
(gasps, seeing Morrie)
Charlotte.

356 AGENT 356
(farther off)
Get him help! Quickly!

Charlotte runs up.

357 CHARLOTTE 357
Morrie!

Morrie gasps for breath and the sounds fade back into being muffled for a moment. Charlotte picks up Morrie.

358 CHARLOTTE (CONT'D) 358
(muffled)
Morrie! Morrie, can you hear me?
Are you all right, son?

Morrie breathes for a few seconds. Then...

359 SUZU 359
(clear)
Morrie.

Everything becomes clear. Morrie breathes for a moment.

360 MORRIE 360
Suzu?

361 SUZU 361
Morrie...

362 CHARLOTTE 362
Where does it hurt?

363 MORRIE 363
(in pain)
Just... my head...

364 CHARLOTTE 364
Anywhere else?

365 MORRIE 365
No...

366 TASHA 366
Let's get him to the hospital.

Charlotte, Tasha, and Suzu begin to walk, with Charlotte carrying Morrie.

367 MORRIE 367
Mom...?

368 CHARLOTTE 368
Yes?

369 MORRIE 369
Where... where's Mr. Whittaker?

370 CHARLOTTE 370
(choked up)
He... he's unconscious. He's over there.

371 MORRIE 371
(weak)
No... no...
(stronger)
No. No, no, no...

Morrie jumps out of Charlotte's arms and staggers toward Whit.

372 CHARLOTTE 372
(farther off)
Morrie! Morrie, stop!

Charlotte runs up to Morrie and grabs him. Morrie collapses.

373 MORRIE 373
He's... no... I didn't want this...
(sobs)

Beat.

374 AGENT 374
(about Whit)
Let's get him out!

375 MORRIE 375
No...

Whit has been put in the back seat of a car [ambulance?]. The door is slammed shut and the car drives away. Morrie inhales and exhales. Charlotte sits down next to Morrie.

376 CHARLOTTE 376
I'm sorry.

Beat.

377 MORRIE 377
(gulps)
I'm sorry.
(beat)
This is all me.
(beat)
You do care.

Beat.

378 CHARLOTTE 378
Yes.

Beat.

379 MORRIE 379
And so does he.

Beat. Suzu walks up and stands next to Morrie.

380 SUZU 380
Brother...

Beat.

381 MORRIE 381
(sorrowful)
Hey, sis.

Morrie begins to sob again. He leans into Charlotte. Slow
fade out.

SCENE 10A: INT. WHIT'S CONSCIOUSNESS

Whit is unconscious. Jenny's voice enters, no reverb.

382 JENNY 382
John?

Beat.

383 WHIT 383
Hello again, Jenny. I'm... I'm not
gone, am I?

384 JENNY 384
(chuckles)
I'm here to make sure you stay.
Hold on, John. It's not your time
to go.

385 WHIT 385
(smiling)
I wish it was. You look so
beautiful.

386 JENNY 386
We'll be together again soon. God's
not done with you yet.

Beat.

387 WHIT 387
What... what happened?

388 JENNY 388
(smiles)
You... saved the world.
(beat)
Or at least... Morrie Rydell.
(MORE)

JENNY (CONT'D)

You showed him love, John. You did just what you were supposed to do.

389

WHIT

389

It probably won't make a difference. He's so set in his ways.

390

JENNY

390

John... it made a difference whether or not he comes to Christ. For the first time in his life, he saw someone who loved him sacrificially.

Beat.

391

WHIT

391

I'm sad that this had to be the first time.

392

JENNY

392

God's starting a work of redemption in him. Restoration. Healing. You know how He uses us. And you let Him use you to help that boy.

393

WHIT

393

Yeah.
(beat)
And now?

394

JENNY

394

(chuckles)
Now it's time to come back, John.
(whispering)
It's time to come back.

Jenny's whisper echoes as she fades away.

SLOWLY FADE IN TO:

SCENE 10B: INT. HOSPITAL - MORNING

Whit is waking up. He stirs and exhales in soreness.

395

TASHA

395

Well, there he is. Morning, Whit.

396

WHIT

396

(hoarse)
I'm thirsty.

409 MORRIE 409
Not a scathe.

410 WHIT 410
Thanks be to God.

411 CHARLOTTE 411
You know, Soren almost turned
himself in. He tried to shut down
the program. But-

412 MORRIE 412
But then he ran off. You were
right.

413 WHIT 413
(startled)
What?
(in slight pain)
Oh...

414 CHARLOTTE 414
Careful, Whit. You don't have much
energy. They caught Soren a few
hours ago. And with Aletheia's
evidence against him, he won't be
coming back.

415 WHIT 415
And... and what about you?

416 CHARLOTTE 416
I don't know. I have a lot to
answer for, so at the very least, I
don't expect things to go back to
normal. Especially with what
Morrie's facing in Odyssey.

417 MORRIE 417
Yeah.

418 WHIT 418
And Suzu?

419 SUZU 419
Foster care.

420 WHIT 420
Oh... oh, Suzu...

421 CHARLOTTE 421
Soren's parents still live in
Oregon. She could go there. But we
still don't know.

422 WHIT 422
I'm so sorry about all this,
Charlotte.

423 CHARLOTTE 423
(smiles)
It'll be hard... but I'm relieved. I
don't have to run anymore. And... I'm
starting to better understand that
peace you were telling me about.

424 WHIT 424
Hmm. Good.

Beat.

425 TASHA 425
(peeking in)
It's time to go, Charlotte.

426 CHARLOTTE 426
Okay.
(to Whit)
Thank you for everything, Whit.
Safe trip home.

427 WHIT 427
Thanks. Goodbye, Charlotte.

428 CHARLOTTE 428
Bye.

429 MORRIE 429
We'll be a second, Mom.

430 CHARLOTTE 430
Okay, Morrie.

Charlotte exits.

431 WHIT 431
Suzu? Morrie?

Beat.

432 SUZU 432
This is hard, Mr. Whittaker. I
wanted my family back... but we can't
stay together.

433 WHIT 433
Yeah. I know.
(beat)
I'll pray for you, Suzu.

434 SUZU 434
(crying)
Thank you.

Suzu walks over to Whit's side and hugs him, sobbing.

435 WHIT 435
Oh, Suzu...

Suzu sniffles when she lets go.

436 SUZU 436
Goodbye, Mr. Whittaker.

437 WHIT 437
Goodbye, Suzu.

Suzu exits.

438 MORRIE 438
I didn't expect to be here. And I
honestly didn't want you to end up
like... like this.

439 WHIT 439
It's all right, Morrie.

440 MORRIE 440
No. It's not all right. You almost
died, and all to protect me? I was
the one who caused this! Why would
you do this for me?

441 WHIT 441
"Greater love hath no man than
this, than to lay down his life for
his friends."

442 MORRIE 442
But for me? After all I've done to
you? What good could come from
saving me?

443 WHIT 443
Morrie, God brings out the good in
me.

444 MORRIE 444
Hmm. So I was wrong. You do care
about me.

445 WHIT 445
And I'm not the only one who does.
God cares about you. He loves you.
(MORE)

WHIT (CONT'D)

And He can change you forever for
the good. I'm just sorry I didn't
show Him to you sooner.

446 MORRIE 446
You were never to blame. I was.
(beat)
I am so, so sorry.

Beat.

447 WHIT 447
I don't hold anything against you.

448 MORRIE 448
Why don't you?

449 WHIT 449
Because I also have been forgiven.
He's the reason I saved you.

Beat.

450 MORRIE 450
I think... I'm done with testing-
(beat)
Or... manipulating... people. I'm ready
to accept love again.

451 WHIT 451
I'm glad.
(beat)
You're special, Morrie. Do good
with your abilities. But trust your
friends... your family... and above
all, Jesus Christ.

452 MORRIE 452
(smiles)
It does come back to Him, doesn't
it?

453 WHIT 453
Yes.

Beat.

454 MORRIE 454
Thanks, Mr. Whittaker.

Morrie turns and exits.

455 WHIT 455
Goodbye, Morrie.

Tasha enters.

456 TASHA 456
Get some rest, Whit. I'll make sure
you get back to Odyssey safe and
sound.

457 WHIT 457
Tasha...

458 TASHA 458
Yes?

Beat.

459 WHIT 459
I feel loss. Now their family is
more broken than before.

460 TASHA 460
They needed to take responsibility
for their actions, Whit. At least
for Charlotte, for Soren, and for
Morrie... this is what had to happen.

Beat.

461 WHIT 461
I wish it wasn't. I knew Charlotte.
I knew she wanted her family back.
And while it's tragic that her kids
never had a father, she would have
continued to love them.

462 TASHA 462
(quietly)
Well... it can't be helped. I'm
sorry, Whit.

463 WHIT 463
If I could do it, I would take
their punishment. Just to see a
mother reunited with her son and
daughter.

Beat.

464 TASHA 464
You care, Whit. You care so much
about the people around you.
(leans closer)
You can't save everyone.
(beat)
Leave the rest to God.

478 MATTHEW 478
I don't know that it's our place to
know. It's not our business.

479 EMILY 479
But... but they were our friends. I
wish we could have done something.

480 OLIVIA 480
We did do something. We uncovered
it all. And that's partly why
they're not here.

481 ZOE 481
I wish she were here. I wish I
could just give her a hug and tell
her it'll all be okay. But I can't.

482 MATTHEW 482
And I wish I could have been a
better friend to him. Maybe I
could've talked him out of doing
what he did.

483 OLIVIA 483
You couldn't have known. None of us
could've.

Beat.

484 EMILY 484
Then why bother? What's the point
of reaching out if we never know
what'll happen?

Beat.

485 ZOE 485
We needed to be the same to them as
we were to everyone. Loving. And I
think we were. We were their
friends. That's all we could do.
(beat)
They're in God's hands. And all we
can do now... is pray.

Long beat.

486 ZOE (CONT'D) 486
Well... I need to get to the media
office. Bye, guys.

487 OLIVIA 487
Later, Zoe.

488 MATTHEW 488
See you.

489 EMILY 489
Bye.

Zoe leaves. Beat.

490 OLIVIA 490
Hey, I heard from mom and dad that Eugene reopened Whit's End today. Mr. Whittaker's coming back from.. wherever he went off to.

491 MATTHEW 491
Cool.

Beat.

492 OLIVIA 492
Anyway.. I should get home, Camilla needs help with her English homework. Are you coming, Matthew?

493 MATTHEW 493
I'll be a minute.

494 OLIVIA 494
Okay.

495 EMILY 495
Bye, Olivia.

Emily and Olivia hug [vocal foley].

496 OLIVIA 496
See you soon, Emily.

Olivia leaves.

497 EMILY 497
Matthew?

498 MATTHEW 498
Yeah?

499 EMILY 499
You wanted to stay?

Beat.

500 MATTHEW 500
Yeah.

