



9 POLEHAUS 9  
Morning, Whit.

10 WHIT 10  
Detective.

11 POLEHAUS 11  
(seeing the escape room)  
This is impressive. Is it disabled?

12 WHIT 12  
Yes, I cut the power to it last  
night. Whoever installed it removed  
any access to it from the outside.

13 POLEHAUS 13  
You said it was that Popov lady,  
correct?

14 WHIT 14  
Well, only the one I met yesterday.  
The real Anya Popov may not have  
any idea of what happened.

15 POLEHAUS 15  
She was an impostor?

16 WHIT 16  
I'm afraid so.

17 POLEHAUS 17  
Whit, the more you tell me, the  
more serious this sounds.  
Conspiracy, fraud, trespassing,  
tampering with property,  
kidnapping. I can tell you right  
now that the people behind this  
will certainly go to prison.

18 WHIT 18  
Even if the person behind this is a  
kid?

19 POLEHAUS 19  
Well, that's not possible.

20 WHIT 20  
It is, Detective. And that's what  
happened last night.

21 POLEHAUS 21  
What?

22 WHIT 22  
Yeah. I know exactly who it is, but  
I'm not yet ready for charges to be  
brought against him.

Beat.

23 POLEHAUS 23  
Whit, I know you're not the kind of  
person who would want that, but  
there's more at stake here than  
what this kid's done to you. He'll  
have to answer to the town of  
Odyssey for his crimes.

24 WHIT 24  
And he will. Eventually.

25 POLEHAUS 25  
But Whit...

26 WHIT 26  
Detective, I seem to recall that  
last year you deputized me, which  
means that any investigation I  
undertake will fulfill the due  
process of the law, is that right?

27 POLEHAUS 27  
(sighs)  
I see. Go ahead and find out what  
you need to. But bring the evidence  
you've collected to me by the end  
of today, all right?

28 WHIT 28  
I will.

29 POLEHAUS 29  
Good.

Polehaus starts to exit.

30 POLEHAUS (CONT'D) 30  
If you need any help, let me know.

Polehaus exits. Beat.

31 WHIT 31  
(praying)  
Lord, what should I do?

**SCENE 3: INT. ODYSSEY MIDDLE SCHOOL - DAY**

Bell rings. Emily runs up to Matthew.

32                                 EMILY                                 32  
Matthew! Matthew, Wait up!

33                                 MATTHEW                                 33  
          (hesitant)  
Oh, hi, Emily.

34                                 EMILY                                 34  
What's wrong? You've been avoiding  
me all day.

35                                 MATTHEW                                 35  
You noticed?

36                                 EMILY                                 36  
Yeah. Is this about last night?

37                                 MATTHEW                                 37  
          (sighs)  
I didn't really know what to say to  
you, Em.

38                                 EMILY                                 38  
We're friends, right? You can tell  
me anything.

Beat.

39                                 MATTHEW                                 39  
I was actually kinda surprised by  
what you said. About me being your  
"best friend in the world" and all.

40                                 EMILY                                 40  
Why would that surprise you? Of  
course you're my best friend! I  
couldn't stand the thought of you  
getting hurt last night.

41                                 MATTHEW                                 41  
Then... I think we need to talk about  
it. I haven't really felt like  
we've been friends lately. Ever  
since the locker mystery, we  
haven't done anything together as  
just friends. And it was like that  
even before then, when you were  
dragging me along so you could  
bounce ideas off me.  
   (MORE)

MATTHEW (CONT'D)

I thought our friendship could be deeper than that. Do you know what I mean?

42 EMILY 42

Yeah, I do... It's always been hard for me to separate being a friend... and being a partner.

43 MATTHEW 43

But then you sacrificed yourself for me. And... I don't really know what to think. I don't know what we are anymore.

44 EMILY 44

Well... does that mean you still want to quit?

45 MATTHEW 45

I don't know. I guess I'm still trying to figure it out.

46 EMILY 46

Because... I have one final problem. I understand if you say no.

47 MATTHEW 47

What is it?

48 EMILY 48

It's about a case we worked on. I thought you might want to see how it ended up. But if you're not interested...

49 MATTHEW 49

Hold on. This case... it wouldn't be-

50 EMILY 50

The locker mystery.

51 MATTHEW 51

What about it?

52 EMILY 52

I think I know how to solve it.

MUSIC BRIDGE TO:

COMMERCIAL BREAK #1

SEGMENT TWO

**SCENE 4: INT. ODYSSEY MIDDLE SCHOOL - DAY**

The conversation continues from the previous scene.

53 MATTHEW 53  
You know how to solve the locker  
mystery? How?

54 EMILY 54  
I've been thinking a lot about the  
haiku lately. I know, I know; it  
sounds-

55 MATTHEW 55  
Obsessive, yeah. It's been so long  
since we did that case, Em.

56 EMILY 56  
Yeah, well, once I get thinking  
about something, I just go for it.

57 MATTHEW 57  
I've noticed.

58 EMILY 58  
And especially after you quit... that  
was the last case we worked on  
together.

59 MATTHEW 59  
Besides the Writer's Ruse.

60 EMILY 60  
Well, that one doesn't count. What  
do you say? Can we do this  
together? As friends?

Beat.

61 MATTHEW 61  
(exhales)  
Sure. Let's try.

62 EMILY 62  
Great!

63 MATTHEW 63  
So what about the haiku?

Emily takes out the haiku.

64                                 EMILY                                 64  
                                  I have it with me here.

65                                 MATTHEW                                 65  
                                  "There the pale night queen, so  
                                  patient, ever watching, she sees  
                                  the pane yawn." So... what struck you  
                                  differently about it?

66                                 EMILY                                 66  
                                  Who it came from.

67                                 MATTHEW                                 67  
                                  I thought we decided it was Suzu.  
                                  Because it couldn't be Dion.

68                                 EMILY                                 68  
                                  Right, and we thought it was Suzu  
                                  because she was the culprit, and  
                                  she was pushing us in the right  
                                  direction.

69                                 MATTHEW                                 69  
                                  Exactly.

70                                 EMILY                                 70  
                                  But she's not the culprit.

71                                 MATTHEW                                 71  
                                  Oh? Are you sure?

72                                 EMILY                                 72  
                                  Positive. Listen: Remember that  
                                  time when we followed her to the  
                                  hardware store?

73                                 MATTHEW                                 73  
                                  Yeah, I do. That was where she got  
                                  the master key.

74                                 EMILY                                 74  
                                  Yep. So if she's responsible, then  
                                  she would have no reason to go  
                                  there.

75                                 MATTHEW                                 75  
                                  That's a pretty easy way to clear  
                                  herself from suspicion, Emily.

76                                 EMILY                                 76  
                                  Except: How would she have known  
                                  we'd be following her?

Beat.

77	MATTHEW	77
	Huh. You got me there.	
78	EMILY	78
	She couldn't have been staging it! She had no idea that we'd been tracking her! We're good at sneaking around, there's no way she would have noticed.	
79	MATTHEW	79
	(snorts) That's debatable.	
80	EMILY	80
	So if we assume that she's not the culprit, where does that leave the haiku?	
81	MATTHEW	81
	The haiku was talking about the window... so if she's innocent... maybe she had found the window and wanted us to find it too?	
	Beat.	
82	EMILY	82
	She hadn't found it.	
83	MATTHEW	83
	How do you know?	
84	EMILY	84
	Think about it: We look around the school; we find the empty classroom; we find the faulty window. And who do we see there?	
85	MATTHEW	85
	Suzu. She comes up outside.	
86	EMILY	86
	Right. And why was she there?	
87	MATTHEW	87
	Well, if she's innocent, then she was looking for the way the locker unlocker broke in.	
88	EMILY	88
	Precisely.	



89                                   MATTHEW                                   89  
                                  So what are you getting at?

90                                   EMILY                                   90  
                                  Why would she return?

91                                   MATTHEW                                   91  
                                  What?

92                                   EMILY                                   92  
                                  Why would she return to that window  
                                  if she wasn't the culprit?

93                                   MATTHEW                                   93  
                                  What do you mean return?

94                                   EMILY                                   94  
                                  If we're assuming that she wrote  
                                  the haiku, then we're also assuming  
                                  that..

95                                   MATTHEW                                   95  
                                  That she knew about it beforehand!

96                                   EMILY                                   96  
                                  But that's very unlikely given her  
                                  return trip. She found the window  
                                  when we saw her there. And  
                                  therefore she didn't know about it  
                                  before we did. Therefore..

97                                   MATTHEW                                   97  
                                  She couldn't have left the haiku!  
                                  Augh! Emily, that's genius!

98                                   EMILY                                   98  
                                  Yeah, I know.

99                                   MATTHEW                                   99  
                                  So it can't be her. Where does that  
                                  leave us, then?

100                                  EMILY                                  100  
                                  Well, Suzu was one of our two  
                                  suspects. I think we just cleared  
                                  her, so... we need some answers. And  
                                  that means... Are you busy this  
                                  evening?

101                                  MATTHEW                                  101  
                                  I mean-



117                               EMILY                               117  
                                  There's been something strange  
                                  about that case from the very  
                                  beginning.  
                                  (pulls out the haiku)  
                                  Did you write this, Dion?

118                               DION                               118  
                                  I don't need to read that. I had  
                                  nothing to do with the lockers.

119                               EMILY                               119  
                                  You didn't? But we were there with  
                                  you in the principal's office when  
                                  you all but admitted to it!

120                               DION                               120  
                                  Yeah.

121                               EMILY                               121  
                                  And you never denied that you were  
                                  guilty! So how do you expect us to  
                                  believe that you didn't open the  
                                  lockers?

122                               MATTHEW                            122  
                                  Hold on, Emily.

123                               EMILY                               123  
                                  What?

124                               MATTHEW                            124  
                                  Let him talk.

125                               EMILY                               125  
                                  Oh. Right, sorry.

126                               MATTHEW                            126  
                                  (gently)  
                                  Dion, we know you're innocent. Why  
                                  didn't you say so in the  
                                  principal's office?

127                               DION                               127  
                                  I'm far from innocent. I only  
                                  opened the lockers the third time.

128                               MATTHEW                            128  
                                  Then it might be good for us to  
                                  know what happened. What kept you  
                                  from defending yourself?

Dion takes off his backpack, unzips it, and pulls out a binder.

129                                   DION                                   129  
                                  This.

130                                   MATTHEW                                   130  
                                  Your binder?

                                  Dion takes out a piece of paper and unfolds it.

131                                   DION                                   131  
                                  This note. I got it in my locker  
                                  with the key.

132                                   MATTHEW                                   132  
                                  Another note.

                                  Emily takes the note and reads it.

133                                   EMILY                                   133  
                                  "Midnight. West side. Open the  
                                  lockers and take the blame for  
                                  today, or your secret gets out."  
                                  Ooh. Threatening.

134                                   MATTHEW                                   134  
                                  At least it's not another haiku.

135                                   EMILY                                   135  
                                  "Your secret"?

136                                   DION                                   136  
                                  Yeah. Something I had in my locker.

137                                   EMILY                                   137  
                                  What was it?

138                                   DION                                   138  
                                  Stuff that shouldn't have been  
                                  there. That woulda got me in big  
                                  trouble...

139                                   EMILY                                   139  
                                  And you still have it?

140                                   DION                                   140  
                                  No, I don't. I'm done with that  
                                  life. I told my parents after I got  
                                  the note.

141                                   MATTHEW                                   141  
                                  That's good. I'm glad you came  
                                  clean.

Beat.

142                                   DION                                   142  
                                  It's funny, though. I wouldn't have  
                                  come clean if it hadn't been for  
                                  that note.

143                                   MATTHEW                                   143  
                                  A blessing in disguise?

144                                   DION                                   144  
                                  You might say that.

Dion zips up his backpack and picks it up to leave.

145                                   DION (CONT'D)                                   145  
                                  Well, I'll see you guys!

146                                   EMILY                                   146  
                                  Thanks, Dion!

147                                   MATTHEW                                   147  
                                  See ya!

148                                   DION                                   148  
                                  Oh, by the way, I was gonna go to  
                                  Whit's End to get a milkshake; you  
                                  guys wanna come?

149                                   MATTHEW                                   149  
                                  Sure, absolutely!

150                                   EMILY                                   150  
                                  Not so fast, Matthew. We're not  
                                  done here.

151                                   DION                                   151  
                                  (awkward)  
                                  Okay, maybe later, then. Bye!

Dion exits.

152                                   EMILY                                   152  
                                  Come on.

153                                   MATTHEW                                   153  
                                  But the milkshake!

154                                   EMILY                                   154  
                                  Oh, I'll get you one after we're  
                                  done. In the meantime, we need to  
                                  get back to my house.

**SCENE 5: INT. JONES HOUSE - DAY**

Emily returns from upstairs.

155                                 EMILY                                 155  
                                  I've got it!

156                                 MATTHEW                                 156  
                                  (feigning exhaustion)  
                                  Finally!

157                                 EMILY                                 157  
                                  Oh, stop it.

158                                 MATTHEW                                 158  
                                  Sorry. If I were trying to find  
                                  some random scrap of paper in my  
                                  room, I'd take ages too.

Emily lays the papers out on a table.

159                                 EMILY                                 159  
                                  (giggles)  
                                  Here's what we have. From today,  
                                  Dion's note.

160                                 MATTHEW                                 160  
                                  No big clues there.

161                                 EMILY                                 161  
                                  The haiku.

162                                 MATTHEW                                 162  
                                  Not much besides what we've already  
                                  got.

163                                 EMILY                                 163  
                                  And the note about Olivia's  
                                  campaign meeting.

164                                 MATTHEW                                 164  
                                  Huh?

165                                 EMILY                                 165  
                                  Remember? When Olivia was in the  
                                  computer lab?

166                                 MATTHEW                                 166  
                                  Right, when she told me I  
                                  "perspired."

167                                 EMILY                                 167  
                                  Yeah, well, remember how I found  
                                  it?

168                                   MATTHEW                                   168  
                                  It was in your locker.  
                                  (beat, excited)  
                                  Wait, you mean that—?

169                                   EMILY                                   169  
                                  Mm-hm! And look at this note, the  
                                  haiku, and Dion's blackmail note.

170                                   MATTHEW                                   170  
                                  The handwriting matches! But how  
                                  are the events connected?

171                                   EMILY                                   171  
                                  I have a theory. Dion's note says  
                                  to take the blame for the locker  
                                  openings, right?

172                                   MATTHEW                                   172  
                                  Yeah.

173                                   EMILY                                   173  
                                  Compare that to the haiku.

174                                   MATTHEW                                   174  
                                  Dion's note covered up the truth,  
                                  but the haiku pointed us toward it.

175                                   EMILY                                   175  
                                  And this note about the computer  
                                  club—

176                                   MATTHEW                                   176  
                                  Uncovered what Olivia covered up!  
                                  The different papers are undoing  
                                  each other's secrets!

177                                   EMILY                                   177  
                                  Yep! And do you remember what I  
                                  thought the open lockers were  
                                  saying?

178                                   MATTHEW                                   178  
                                  Uh... "Try and catch me."

179                                   EMILY                                   179  
                                  Right. So...

180                                   MATTHEW                                   180  
                                  The mischief maker wanted us to put  
                                  these clues together. It's almost  
                                  as if—

181                               EMILY                               181  
                                  (cutting off)  
                                  As if he wants us to have a mystery  
                                  to solve!

182                               MATTHEW                               182  
                                  Uh, yeah.

183                               EMILY                               183  
                                  (slyly)  
                                  Now doesn't that sound familiar?

184                               MATTHEW                               184  
                                  I don't know, maybe? I'm not sure  
                                  what you're getting at.

185                               EMILY                               185  
                                  (subtle groan)  
                                  Over there - on the shelf.

186                               MATTHEW                               186  
                                  The Writer's Ruse book?

187                               EMILY                               187  
                                  Grab it for me!

188                               MATTHEW                               188  
                                  All right..

Matthew retrieves the book under her dialogue.

189                               EMILY                               189  
                                  If I'm not mistaken, then inside  
                                  the cover of this book should be  
                                  our ultimate piece of evidence.

190                               MATTHEW                               190  
                                  "Ultimate"?

191                               EMILY                               191  
                                  Oh, yeah.

192                               MATTHEW                               192  
                                  Here you go.

Matthew sets down the book. Emily opens it and glances at the  
inscription.

193                               EMILY                               193  
                                  And look at that.



194                                 MATTHEW                                 194  
                                      (flabbergasted)  
                                      Oh! The inscription. The  
                                      handwriting's exactly the same.

195                                 EMILY                                 195  
                                      So, the person who said the  
                                      election ended up like it should...

196                                 MATTHEW                                 196  
                                      The election-?

197                                 EMILY                                 197  
                                      And who offered a way to catch the  
                                      locker unlocker...

198                                 MATTHEW                                 198  
                                      (sighs)  
                                      I'm trying to remember; when was-?

199                                 EMILY                                 199  
                                      And who was gushing over how great  
                                      detectives we were...

200                                 MATTHEW                                 200  
                                      Wait, you don't mean that-?

201                                 EMILY                                 201  
                                      To the point where he set up a  
                                      mystery for us...

202                                 MATTHEW                                 202  
                                      He is behind all of this?

203                                 EMILY                                 203  
                                      Yes.

204                                 EMILY (CONT'D)                                 MATTHEW                                 205  
                                      Morrie Rydell.                                 Morrie Rydell.

                                      Beat.

206                                 EMILY (CONT'D)                                 206  
                                      Remember when we saw Suzu and  
                                      Morrie together, and I said it  
                                      didn't look good for her? That's  
                                      why. He's the mastermind behind the  
                                      locker mystery.

Matthew takes a deep breath.



220 SIMON 220  
He wants us over there right away.  
You can come too if you want,  
Matthew. I'll get the car ready.

Simon exits through the front door.

221 EMILY 221  
Well, Matthew? Wanna come along to  
Whit's End?

222 MATTHEW 222  
So we can get the milkshake, right?

223 EMILY 223  
Milkshake? How can you think about  
dessert at a time like this?

224 MATTHEW 224  
Because you promised it, remember?  
That we could get a milkshake after  
we'd finished here.

225 EMILY 225  
Oh. Right...

226 MATTHEW 226  
Look, I tried today, Emily. But  
whenever you get into a mystery, I  
feel like I get lost in the rush.  
It's tiring.

227 EMILY 227  
Look, we can get a milkshake if you  
just come along and-

228 MATTHEW 228  
Just forget the milkshake, okay?  
(beat)  
I'll see you at school on Monday.

Matthew exits.

229 EMILY 229  
(sighs)  
Oh boy.

MUSIC BRIDGE TO:  
COMMERCIAL BREAK #2

SEGMENT THREE

**SCENE 6: INT. WHIT'S END - DAY**

Whit is at a table with Emily and Simon Jones.

230	EMILY	230
	So... What do you think?	
231	WHIT	231
	Hmm. I don't know.	
232	SIMON	232
	Whit, all three of us know what a forgiving person you are. I know you wouldn't go after Morrie on your own, to see him convicted.	
233	WHIT	233
	Yeah, I talked with Detective Polehaus about that very thing this morning, Simon. I just can't bring myself to do this to him. He's a boy.	
234	EMILY	234
	(incredulous) And you're sure that the Mysterious Voice who held us captive yesterday was Morrie?	
235	WHIT	235
	I don't want to believe it. I've thought of every different scenario possible, and I can't deny the evidence that the voice was Morrie's last night. Unless it was someone who sounded very much like him.	
236	EMILY	236
	But it makes sense. I guess I should have known, but I didn't think he was capable of it until Matthew guessed. The first thing the Voice said when we came out was that we should be glad he had set the puzzle up for us. Just like Morrie - the Voice - said when we solved the Writer's Ruse.	

237		SIMON	237
		But that truly was for fun. You were forced to solve the escape room mystery last night. And he could hear you inside - as you and Matthew became increasingly worried. This is not the work of some do-gooder Robin Hood. This is pure deception.	
		(firmly)	
		Whit, if this is all true, then we have to do something. If it is Morrie, then we confront him about Dion's blackmail note and the recording from last night. We get his parents involved, we alert Detective Polehaus, we get a restraining order-	
238		EMILY	238
		But dad, Morrie hasn't caused me any trouble face-to-face. He's very friendly.	
239		SIMON	239
		He's two-faced. There's something wrong with someone who'd do this.	
		(musing)	
		Either that or Morrie's just a pawn, or an impostor himself.	
240		WHIT	240
		In any case, we need to talk to Morrie in person, and his father.	
241		SIMON	241
		Do you know his address, Whit?	
242		WHIT	242
		No, I'm afraid I don't.	
243		EMILY	243
		I do. I've seen where he lives.	
		Simon starts to get up.	
244		SIMON	244
		Good. We leave now, then?	
245		WHIT	245
		No.	
246		SIMON	246
		No?	

Simon sits back down under Whit's monologue.

247

WHIT

247

Simon, Emily, this situation is not one we should act quickly on, no matter how obvious the solution is. I knew before that there was more to Morrie than just benevolence and making people feel better, and I feel that same foreboding now. I don't know what waits for us at the Rydell house, nor do I know Morrie's final innocence or guilt. All I know is the presence of spiritual forces, and the existence of an overwhelming secret, the specifics of which we do not yet know. I still am unsure of God's will and plan in all this, but I know that, through Him, we will have victory over the unknown evil. And I know of only one way to truly know God's will: knowing God Himself.

Beat.

248

SIMON

248

You're right, Whit.

Emily concurs.

249

WHIT

249

Let's pray.  
(beat)  
Dear Lord, we come before You with a burden laid upon us, and we ask Your guidance as we seek to do Your will.

**SCENE 7: INT. RYDELL HOUSE - OUTSIDE MORRIE'S ROOM - MIDDAY**

Musical underscore is slow and apprehensive. Suzu approaches Morrie's room, where Morrie is inside typing. The door is closed. She clears her throat and knocks on the door.

250

SUZU

250

Morrie?

Inside, Morrie clicks a few times and turns around in his chair.

251 MORRIE 251  
Come on in, sis!

Suzu opens the door and enters.

252 SUZU 252  
Morrie... there's something we need  
to talk about.

253 MORRIE 253  
Oh yeah? Like what?

254 SUZU 254  
Like last night. You know what  
happened.

255 MORRIE 255  
Sure, you told me everything.

256 SUZU 256  
No, I mean you were there, weren't  
you?

257 MORRIE 257  
What do you mean?

258 SUZU 258  
I've learned to never take a  
coincidence as an explanation for a  
mystery, and what happened in the  
escape room is too convenient to be  
merely coincidental. Matthew and  
Emily were planned to be trapped  
there, weren't they?

259 MORRIE 259  
It seems that way, doesn't it?

260 SUZU 260  
Considering that you told me about  
the room in the first place.  
Yesterday. Do you remember that?

261 MORRIE 261  
Possibly.

262 SUZU 262  
So please, brother, for the last  
time - were you behind all of this?

Beat.

263 MORRIE 263  
What do you know about Emily and  
Matthew's relationship?

264 SUZU 264  
Don't misdirect.

265 MORRIE 265  
Oh, I'm not misdirecting. I'm just  
seeing how much you already know.  
So?

266 SUZU 266  
Well... I know that they are  
detective partners, or were, that  
is.

267 MORRIE 267  
But besides that. How about as  
friends?

268 SUZU 268  
No, I do not know much.

269 MORRIE 269  
(chuckles)  
Their friendship up to this point  
has been their detective agency.  
How many times have you seen them  
hang out when they're not solving  
cases?

270 SUZU 270  
Not many...

271 MORRIE 271  
That's why I gave them the Writer's  
Ruse. No matter what they're doing,  
Emily's always dragging Matthew  
along, almost like a sidekick. And  
that's why Matthew quit last night.  
But what did Emily do?

272 SUZU 272  
She gave herself up for Matthew.

273 MORRIE 273  
And now, they have to figure out  
what their relationship is -  
detective to sidekick or friend to  
friend. And that's only happened...  
because of last night.

Beat.



274 SUZU 274  
Morrie... I'm finding it difficult to  
trust you.

275 MORRIE 275  
You're finding it difficult? You're  
one to talk.

276 SUZU 276  
What? How am I at fault here?

277 MORRIE 277  
I don't trust you either, sis. Not  
when you're still so close to Mom.

278 SUZU 278  
I'm trying to keep you two  
together. I'm trying to keep us all  
together.

279 MORRIE 279  
It's not your business. If you  
think tattling is going to  
reconcile her and me, you have  
another thing coming. You're the  
reason things went awry. You told  
her.

280 SUZU 280  
Don't you dare pin this on me.

281 MORRIE 281  
Then stop prying. Just let me be.

Beat.

282 SUZU 282  
I'm losing you, brother.

283 MORRIE 283  
Suzu... nothing could be further from  
the truth.

**SCENE 8: EXT. RYDELL HOUSE - FRONT DOOR - MIDDAY**

Whit, Simon, and Emily approach the house. Whit rings the  
doorbell.

284 EMILY 284  
Here we go.

285 SIMON 285  
Let's get some answers.

Charlotte Rydell answers the door.

286 CHARLOTTE 286  
Yes?

287 WHIT 287  
Oh, excuse me, I was expecting Mr.  
Rydell.

288 CHARLOTTE 288  
Sorry to disappoint. You're John  
Whittaker, aren't you?

289 WHIT 289  
Yes, yes I am. This is Emily Jones,  
a friend of Morrie's, and Simon,  
her father.

Simon and Emily acknowledge.

290 CHARLOTTE 290  
A pleasure to meet you all. I'm  
Charlotte Rydell, Morrie's mother.

291 WHIT 291  
Likewise...  
(pause, stunned)  
Charlotte?

292 SIMON 292  
Mrs. Rydell, we need to ask you  
some questions about your son.

293 CHARLOTTE 293  
(concerned)  
What about him?

294 SIMON 294  
Well... is he here?

295 CHARLOTTE 295  
Yes, he's in his room.  
(calling)  
Morrie! Come down here, please!  
(to Whit, Simon, and  
Emily)  
Come on inside.

The trio enters and the door closes behind them. They sit  
down in the living room as Morrie is heard coming downstairs.

296 CHARLOTTE (CONT'D) 296  
What's all this about?

297 WHIT 297  
Mrs. Rydell... Charlotte... we need to  
clear up some strange incidents  
that have happened over the past  
few months.

298 CHARLOTTE 298  
What kind of strange incidents?

Morrie enters.

299 MORRIE 299  
Hi, Mr. Whittaker! Emily!

300 EMILY 300  
Hi, Morrie.

301 WHIT 301  
Morrie. Uh, this is Simon Jones,  
Emily's father.

302 MORRIE 302  
Good to meet you, sir.

303 SIMON 303  
(calculating)  
Same here.

304 MORRIE 304  
So what's up?

305 WHIT 305  
We just have a few questions for  
you, Morrie. Go ahead, Emily.

306 EMILY 306  
Well... I know that you set up the  
whole Writer's Ruse mystery for  
Matthew and me.

307 MORRIE 307  
Yep, I sure did.

308 EMILY 308  
And you gave me the book after we  
ended the case. Right here.

Emily pulls out the Writer's Ruse book.

309 MORRIE 309  
Yeah, that's the book.

310 EMILY 310  
And inside was this handwritten  
inscription. And the handwriting  
seems to match this note here.

Emily pulls out the note from the campaign.

311 MORRIE 311  
(mumbling)  
"Matthew needs to be at the  
computer lab after school"..  
(out loud)  
Yeah, looks like the same  
handwriting.

Beat.

312 EMILY 312  
I'm sorry, what?

313 MORRIE 313  
I said it looks like my  
handwriting. Go on, go on.

314 EMILY 314  
Okay... um... Then I compared it to  
these two notes written during the  
locker mystery. Remember that?

315 MORRIE 315  
Sure do. Fun times. What about  
those notes?

316 EMILY 316  
Look. The handwriting on these is  
also the same as the others.

Beat.

317 MORRIE 317  
Good eye, Emily, they do appear to  
be nearly identical.

318 EMILY 318  
That's all?

319 MORRIE 319  
I mean, the cursive isn't the  
neatest I've seen, but-

320 EMILY 320  
No- Morrie! You wrote the  
inscription, didn't you?

321 MORRIE 321  
Right, that was me!

322 EMILY 322  
(befuddled)  
And you're saying that- you're not denying...

323 MORRIE 323  
Yes?

324 EMILY 324  
(flustered)  
I don't understand- how could you-?  
I thought you'd-

325 SIMON 325  
(reassuring)  
Calm down, Emily. Slow down.

326 CHARLOTTE 326  
Morrie, cooperate.

327 MORRIE 327  
I am! I just said it looks like the same handwriting! What more do you want me to say?

328 CHARLOTTE 328  
Watch it, young man. I don't like your tone of voice.  
(beat)  
Is that all, Emily?

329 EMILY 329  
(breathes)  
Why don't you go ahead now, Mr. Whittaker?

330 WHIT 330  
Charlotte... do you know about what happened at Whit's End yesterday?

331 CHARLOTTE 331  
Yes, I do. Suzu told me about it.

332 WHIT 332  
Did she tell you about the Mysterious Voice we heard?

333 CHARLOTTE 333  
She did. She said he was behind the whole thing.

Whit queues up the recording.

334                                   WHIT                                   334  
Suzu recorded what the Voice was  
saying. Here's part of that  
recording.

Whit plays back the recording.

335                                   WHIT (RECORDING) (CONT'D)                                   335  
-Don't call that ingenious, I call  
it foolish!

336                                   MORRIE (MYSTERIOUS VOICE, RECORDING)                                   336  
"Foolish?" Huh, well, this "fool"  
bested you in your own building!  
This "fool" can remotely open your  
basement door and turn your power  
back on - or not.

Whit stops the recording.

337                                   MORRIE (CONT'D)                                   337  
Disturbing.

338                                   CHARLOTTE                                   338  
(frustrated)  
That's you, isn't it, Morrie?

339                                   MORRIE                                   339  
Me?

340                                   CHARLOTTE                                   340  
You were here alone last night;  
were you that voice?

341                                   MORRIE                                   341  
Why would you think that'd be me?  
My voice isn't that deep.

342                                   WHIT                                   342  
But with some simple audio  
modulation, here's the disguised  
voice we found.

Whit plays the recording again.

343                                   MORRIE (RECORDING)                                   343  
"Foolish?" Huh, well, this "fool"  
bested you in your own building!  
This "fool" can remotely open your  
basement door-

344 CHARLOTTE 344  
(cutting off)  
Stop it. Please stop that.

Whit stops the recording.

345 WHIT 345  
So?

346 MORRIE 346  
(gleeful)  
That sure sounds like my voice, now  
doesn't it?

347 CHARLOTTE 347  
Morrie! Do you realize what you're  
saying?

348 MORRIE 348  
Of course I do! I'm saying that the  
recording Mr. Whittaker has sounds  
exactly like my voice! Can I go  
now?

349 CHARLOTTE 349  
(incensed)  
You listen to me, young man. Do  
understand the severity of what  
you've done?

350 MORRIE 350  
What I've done? I've been  
cooperative here, haven't I?

351 CHARLOTTE 351  
What do you have to say to these  
people?

352 MORRIE 352  
(clears throat)  
Nice job, Mr. Whittaker, Emily.  
Looks like you think you've figured  
it out.

353 CHARLOTTE 353  
(sputtering)  
That- that is not what I meant! You  
should be ashamed of yourself,  
Morrie Rydell.

354 MORRIE 354  
I couldn't be happier.

355 CHARLOTTE 355  
(borderline yelling)  
That does it! Out! Back to your  
room!

356 MORRIE 356  
If you insist.

357 CHARLOTTE 357  
(gritting teeth)  
Your mother insists! No... more...  
words! Go!

Morrie exits, back to his room. Charlotte stands up, as do  
the rest under her dialogue. They go to the front door and  
Charlotte opens it under dialogue.

358 CHARLOTTE (CONT'D) 358  
(exhales, breaking down)  
Mr. Whittaker... Emily... Mr. Jones...  
I'm so, so sorry about all this. I  
don't know what's going on with  
Morrie.

359 SIMON 359  
It's not for you to be sorry. This  
isn't your fault.

360 CHARLOTTE 360  
No, it's not. I'll make sure I talk  
with him about what he's done. But  
I think it'd best if you leave for  
now.

361 SIMON 361  
Of course.

362 WHIT 362  
We'll talk later... Charlotte.

363 CHARLOTTE 363  
We certainly will.

Everyone exits. Charlotte closes the front door. Perspective  
remains with Whit, Emily, and Simon. Beat.

364 EMILY 364  
Dad...?

365 SIMON 365  
Not now, Em. We'll talk at home  
with your mom. Whit?  
(beat)  
Whit?



366 WHIT 366  
(sighs)  
What a tangled web we weave.

**SCENE 9: INT. ODYSSEY POLICE STATION - EARLY EVENING**

Polehaus emerges from his office. Whit and Emily are waiting.

367 POLEHAUS 367  
All right, Whit, Emily. Thanks for  
waiting.

368 EMILY 368  
Sure.

369 WHIT 369  
Did you hear the recording?

370 POLEHAUS 370  
Yes, and I had Martin analyze it  
like you did. From your testimony  
of last night, and based on what  
you two saw today, I've decided to  
obtain a warrant for Morrie's  
arrest. He may not admit to  
anything when we question him, but  
I am very certain that we have  
enough evidence to bring charges on  
him.

371 EMILY 371  
Then you also saw what Matthew and  
I discovered?

372 POLEHAUS 372  
I did, and get this: Not only did  
Martin confirm the handwriting  
match, but we also did  
fingerprinting on all four  
documents. We found your prints,  
Miss Jones, and we also found those  
of Dion Farkus. The only other  
fingerprints on the edges of the  
three notes matched those on the  
Writer's Ruse book - meaning that  
the same person had access to all  
of them.

373 WHIT 373  
And that person is Morrie.

374 POLEHAUS 374  
Yes. This means he'll also be charged with blackmail, and breaking and entering with the school. I'll confirm the fingerprints when we bring him in.

375 EMILY 375  
So that's what'll happen? You're going to arrest him?

376 POLEHAUS 376  
Yep, once I get a warrant from Judge Gonzales. He specializes in cases of juvenile delinquency. Then my guys will arrest Morrie and probably search his house for the computer he used to hack into Whit's End yesterday.

377 EMILY 377  
And if he's guilty?

378 POLEHAUS 378  
Then he gets sent to juvenile hall.

379 EMILY 379  
Oh.

380 POLEHAUS 380  
Look, Emily, I know this is hard to hear, because... well, he was your friend, but Morrie is not the person you thought he was! He's a criminal, and he must be brought to justice. It doesn't matter who it seemed he was; we have to follow the due process of the law.

381 EMILY 381  
I know, but... I'm worried for his family, too. His mom was really upset at him.

382 POLEHAUS 382  
(sighs)  
Yeah. I get it. It's a lot to process.

383 EMILY 383  
Yeah.

384 WHIT 384  
We'll be praying for Morrie, and  
his family.

385 POLEHAUS 385  
Now then, with this brief of the  
evidence you've provided, I'm off  
to see the judge. Emily, Whit.  
Thank you both.

386 WHIT 386  
Farewell, Detective.

Polehaus exits.

387 WHIT (CONT'D) 387  
Are you all right, Emily?

388 EMILY 388  
I don't know. I should probably get  
home now; my dad's been waiting for  
me.

389 WHIT 389  
Let's go, then.

Whit and Emily exit the Police Station and walk to Whit's  
car, get in, and drive away, all under dialogue.

390 EMILY 390  
Mr. Whittaker, I don't know what to  
think of all this. I'm not used to  
it.

391 WHIT 391  
I can imagine the shock of  
everything.

392 EMILY 392  
But for me it's more than just  
Morrie's betrayal. When Matthew and  
I were a team, we would solve  
little cases, just for fun, you  
know, like the Case of the  
Maltballs...

Whit chuckles under Emily's monologue.

393 EMILY (CONT'D) 393  
...Or who stole Barrett's video game.  
Things like that.  
(MORE)

EMILY (CONT'D)

Now that Matthew's gone, and after seeing how Morrie acted today, his misdeeds laid out in front of me, it makes it seem more real somehow. Do you know what I mean?

394

WHIT

394

I do. I had moments like that when I was younger, when I was faced with the ugly truth of deception and lies. But for me, I have to say that all that's happened today hasn't seemed... right.

395

EMILY

395

You mean what we did or what Morrie did?

396

WHIT

396

Well, I want to hope that we made the right choice. That's the question of God's will. If we follow His will, then the Bible promises that He will work out everything in the end. For now, it's a matter of knowing God and listening to His call, making the best decision. But... we can still make mistakes.

397

EMILY

397

Could we have made a mistake today?

398

WHIT

398

I really don't know, Emily.

399

EMILY

399

I think I might have. I feel like I solved the case but lost Matthew. I don't know quite how it went wrong. I hope I'm not doing to Matthew what Morrie did to us.

400

WHIT

400

It'll take time to mend your relationship.

401

EMILY

401

And with Morrie... he was a friend too.

402

WHIT

402

Not only a friend, but a kid your age.

(MORE)

WHIT (CONT'D)

It's disturbing, though... Whenever I've thought of Morrie in the past twenty-four hours, I've had this ominous sense of deception. And now, I still have that sense. This is a spiritual battle, and it's not over yet.

403

EMILY

403

What do you mean? We stopped Morrie.

404

WHIT

404

Did we? Part of me thinks it was his plan to be caught all along. The way he left his fingerprints on those notes, or how he revealed his voice last night. Or just how excited he was when we confronted him. Something is terribly wrong. I get the feeling that instead of revealing the truth, we've gone even further from it.

**SCENE 10: INT. RYDELL HOUSE - NIGHT**

Suzu is walking downstairs and hears the following, muffled at first.

405

MORRIE

405

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!

406

CHARLOTTE

406

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

407

MORRIE

407

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

408

CHARLOTTE

408

Stop making this about me!

409 MORRIE 409  
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.

410 SUZU 410  
Stop! Morrie, Morrie, stop..

Suzu begins to cry.

411 MORRIE 411  
It's not me, Suzu. This is what  
happens when people I trust turn  
against me.

412 CHARLOTTE 412  
You're so like him.

413 MORRIE 413  
I'm nothing like any of you. You  
don't see who you are. I do.

414 CHARLOTTE 414  
What are we?

415 MORRIE 415  
Hypocrites.

Martin knocks on the door. Charlotte answers.

416 CHARLOTTE 416  
Yes?

417 MARTIN 417  
Mrs. Rydell?

418 CHARLOTTE 418  
Yes, officer?

419 MARTIN 419  
I'm sorry about this, but we have a  
warrant to arrest your son and  
search your house.

420 CHARLOTTE 420  
On what grounds?

421 MARTIN 421  
We have reason to believe he's  
responsible for an incident that  
happened in the basement of Whit's  
End last night.

Beat.

422 CHARLOTTE 422  
(sighs)  
You need to go, Morrie.

423 MORRIE 423  
Okay, then. Later, Suzu. Goodbye,  
Mom.

424 CHARLOTTE 424  
Not this way, Morrie. Don't forget  
who I've been to you.

425 MORRIE 425  
You're a liar. That's who you've  
been.

426 CHARLOTTE 426  
(in tears)  
Go. Just... go.

Morrie leaves with Martin.

427 MARTIN 427  
Morrie Rydell, you are under arrest  
for trespassing and false  
imprisonment. You have the right to  
remain silent. Anything you say can  
and will be used against you in a  
court of law...

428 SUZU 428  
No... it cannot be...

429 CHARLOTTE 429  
(sobbing)  
I didn't want this. I didn't know I  
would lose him.

430 SUZU 430  
Mama... He's not lost yet. I think he  
knows exactly what he is doing.

Beat. The door on Martin's police car closes and he drives  
away with Morrie.

431

CHARLOTTE  
And that's what I am afraid of.

431

MUSIC BRIDGE TO:

CREDITS



EPILOGUE

**SCENE 11: INT. ODYSSEY POLICE STATION - HOLDING CELL - NIGHT**

Morrie is making a phone call. The phone is dialing, then picks up. [Soren is voiced by Jordan Winword's actor.]

432	SOREN (ON PHONE)	432
	This is Soren.	
433	MORRIE	433
	It's happened. They got me.	
434	SOREN (ON PHONE)	434
	I knew it. I told you they would. You better have a good excuse for this.	
435	MORRIE	435
	(playful) So uptight. Listen, it's all falling into place. I thought you'd be glad for me.	
436	SOREN (ON PHONE)	436
	(angry) Glad? Listen to me. We had one shot and you blew it. Gone. No second chances. We lost.	
437	MORRIE	437
	Remember my plan, dad. Where you see loss, I see progress. Soon, everything will work together... for the good.	

MUSIC BRIDGE TO:

THE END