

The Final Equation

By Boston Anglesey

man obj:  
Connect

Woman obj:  
Push away

Subconscious  
attraction: though non Romantic  
When does it hit?

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Create distance that slowly  
shrinks

# Symmetrical Shoot.ing (Wes Anderson) Clean and Cold

DZO lenses

We see a room, completely white, void of all shape/form. The edges blur into a seemingly endless void.

Suddenly, MAN appears in simple, white clothing. He stands, barefoot, empty-handed, and above all, confused. As he regains consciousness, his expression holds a faint flicker of familiarity. He's been here before, but can't remember when.

MAN tries to speak, and though his mouth moves, his voice is silent.

MAN

Hello?

He tries again

MAN (CONT'D)

Hello!?

Still silence. He feels at his neck and ears.

Suddenly, a faint sound can be heard. As if to test a theory, he tries again. This time, he succeeds.

MAN (CONT'D) (CONT'D)

(In an unsure whisper)

Hello?

He hears a sharp gasp from behind him. He turns and sees WOMAN, just as frightened as he is. She is dressed identical to him, down to the very stitch in their clothes.

WOMAN

~~woah!~~ Stay back

MAN

Uh- ok!

WOMAN

What do you want from me? Huh?

MAN

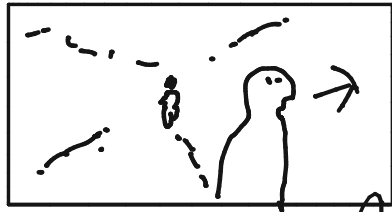
What?

WOMAN

WHY DID YOU BRING ME HERE?

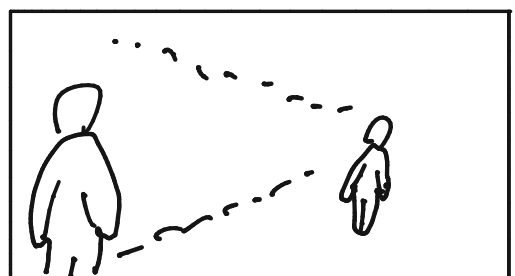
SI IC Boom + Truck starting from foot up to face LA med. on MAN

Truck to reveal



Rack focus

AB med. Follow on WOMAN Truck?



Ronin

Pull out over

Contrast fear and Curiosity

you don't want a me

MAN  
I didn't bring you here! I don't even know why \*I'm\* here.

WOMAN  
What did you do, drug me?

MAN  
Seriously, I have no idea what you're talking about.

WOMAN  
(Preparing to charge)  
~~Look, I don't know who you think you are but if you think for one second that I'm going to stay here-~~

Beat

Stop

really stop her

MAN  
STOP! **STOP**  
(Beat)  
I don't know who you are, what this place is, or how we got here. And I take it neither do you. So, can we start again and figure this out together?

Pointing

WOMAN weighs the possibility for a moment.

Beat

WOMAN  
Do you remember your name?

faster

MAN  
Of course, I'm... I'm... I don't remember.

(Mostly to himself)

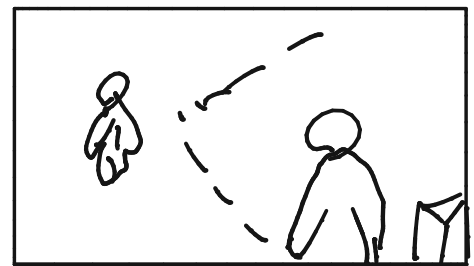
I don't remember anything.

(To WOMAN)

Can you?

Why this stop

m attraction with



WOMAN lets down her defenses, because she knows MAN is just as confused and lost as she is.

Back

WOMAN  
No. I've been trying for a while now. It's like everything is on the tip of my tongue but I just don't...remember.

MAN  
How long have you been here?

WOMAN  
Maybe an hour.

MAN  
That explains why I startled you.

WOMAN  
No. It's because your voice was the first thing I heard after getting here.

MAN  
Actually, I couldn't hear either. I mean- until ~~I could.~~ Obviously.

WOMAN  
This place is so strange.

MAN  
Where do you think we are?

WOMAN  
I don't even have a guess. I was gonna ask you the same thing.

Both of their eyes are drawn to a monolith-like prism at the center of the void, now suddenly appearing in the frame. The monolith is pure black, perfectly shaped, and someone intimidating in nature. It looks as if it were built from nothingness itself.

Dolly out to reveal monolith

MAN  
Was that there the whole time?

WOMAN  
Definitely not.

HUMANITY's voice fills the space entirely. It is neither male nor female, neither gentle nor harsh.

HUMANITY  
Welcome to the End. Or, as it is might soon be known, the Beginning.

MAN and WOMAN glance at each other. The voice feels very familiar to them, but they still do not understand why. At this moment, they too recognize each other. As they approach each other and begin to speak, they are interrupted again by HUMANITY.

Handwritten scribbles and the word "Beat" with arrows pointing to the dialogue.

1D

most.

1E

med. on man

1F

1G

med. on woman

1H

Slow dolly in on monolith (Inst.)

Blocking switch? (AD)

Wide shot

Marks

HUMANITY (CONT'D)

You have walked this path before. Many times. As have thousands before you. However, we are out of time, and this is the final equation.

WOMAN

Sorry?

HUMANITY

We do not have the time. I am dying.

MAN

Well if you want anything from me, you'll need to give a better explanation than that.

HUMANITY

The universe has run cold. The last embers of energy sustain this moment alone. What remains will shape what is next. The final equation will produce the final result.

MAN

Ok...and who are you?

*Get closer*

HUMANITY

I am Humanity. I am the sum of all that was- every thought, every question, every answer. The collective consciousness of a species that sought to understand itself. I am knowledge without form, memory without time. I am dying.

*Beat*

WOMAN

Speaking of names; why can't I remember mine? Or anything...

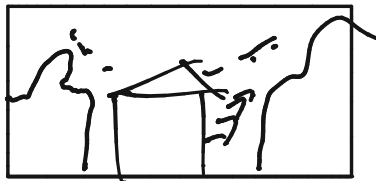
HUMANITY

For the sake of our testing, your memories have been temporarily restricted.

WOMAN

I didn't agree to that.

*(Need something?)*



Beet

MAN

Yeah, if you don't mind, I'd like mine back, too.

cl

HUMANITY

I apologize, at this time that would violate your purpose. As well as mine.

WOMAN

-which you still haven't completely explained

MAN

Yeah, what testing?

HUMANITY

Your purpose is the same as it has been for thousands of years: to restore a dying universe from it's descent into entropy.

MAN

Reversing entropy is impossible, how could we-

HUMANITY

Nearly everything needed to rebuild has already been gathered. The structures. The forces. The energy. Only one thing remains uncertain. The final piece.

MAN

And what's that?

HUMANITY

That is your responsibility.

MAN

Reversing the inevitable decay of all matter and solve the single most unsolvable question in the entire physical universe is my purpose? Great.



Beet

WOMAN

Why do you need us? You said you can already do it.

Wattraction hits

Dolly out to two shot

HUMANITY

I hold the tools, not the choice. A blueprint without a purpose is nothing more than wasted intellect. Without the "why" there is no use for the "how".

*Start running*

*runs in*

At this point, MAN starts to walk away, but arrives yet again next to the monolith. The void is not just endless, but . No matter how far he runs, he is still never further than a few feet from where he started.

WOMAN

You said we're not the first. So why are we still here?

HUMANITY

All will reveal itself in time.

MAN

Is this Hell?

HUMANITY

Though death claimed you both many years ago, this is not the "heaven" or "hell" of which your traditions spoke.

WOMAN

Then how did we get here?

HUMANITY

We do not have the luxury of time for such explanations. We shall proceed to the equation.

MAN

(With a sigh of submission)  
I guess we don't have much of a choice here, do we?

Suddenly, a bright light appears.

HUMANITY

Step forward and you shall see.

WOMAN

(To MAN)  
I guess not.

*light open*

*1J med. on MAN*

*same setup*

*1K Mast.*

*1L C.O. on MAN*

*1M C.O. on Woman*



Inst. on hands

They both look toward the light, and out of instinct, they reach for each others hand. When they make contact, unsure of what overcame them, they both pull away. They look at each other.

Cut close ups

MAN

Uh... sorry. That was an accident.

She's more invested than him

WOMAN

No... that was...It's fine.

MAN

Well, here goes nothing...I guess.

With reluctance, they step forward into the light, which grows until completely fills our view.

FADE TO:

Long focus pull out  
Increase light intensity

focus in  
Med. on Marcus

Kato A-lenses

light &  
focus in

2 INT. HOSPITAL ROOM DAY

The white fades until we see a dimly-lit hospital room. The air is filled with beeping medical equipment, and the hum of an old television.

A man lays in the bed, watching a baseball game, and laboring to breathe. He is dying. MAN, standing near the door with the monitor directly beside him, instantly recognizes the dying man.

2B

C.U.

MAN

Wait...hold on. What is this supposed to be?

HUMANITY

This moment is essential for our understanding.

This would have been the last moment you shared. He didn't live to see the sunrise.

MAN's memory begins to return. As it does, we can see the weight of his life settle back down onto his shoulders in an all too familiar way.

MAN

I know.

HUMANITY

And yet, what did you do when he called you.

MAN

(Trying to disguise his shame)  
How do you know so much about me?

HUMANITY

What did you say to him?

MAN

This is ridiculous.

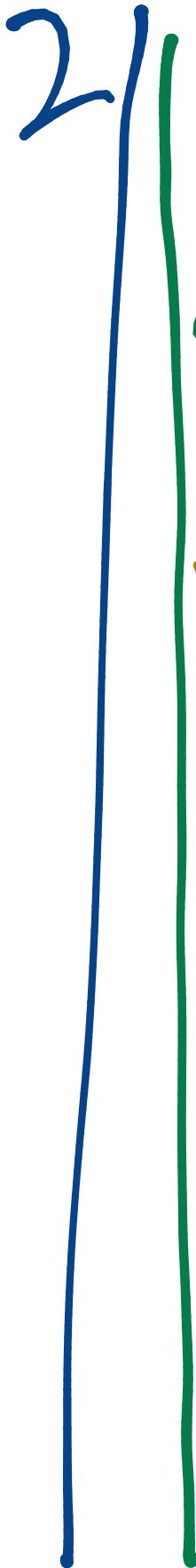
HUMANITY

What did you say?

Dolly out from C.U. to wide

Inserts of room

12C  
LOTS on  
HUMANITY



MAN  
How is this essential to "restoring  
the universe?"

HUMANITY  
(With more insistence, but not  
anger)  
What. Did. You. Say?

(Beat)

MAN  
I said my dad died a long time ago.

HUMANITY  
Yet your soul ached for different  
words. To be said and heard.  
(Beat)  
What was the one thing he taught you,  
above all?

FLASHBACK INT. CHURCH - DAY

We see a brief flashback to MARCUS'S FATHER, in some form of  
preacher outfit, talking to YOUNG MARCUS.

MARCUS'S FATHER (V.O.)  
Our purpose in this life is to help  
people who are unable to help  
themselves.

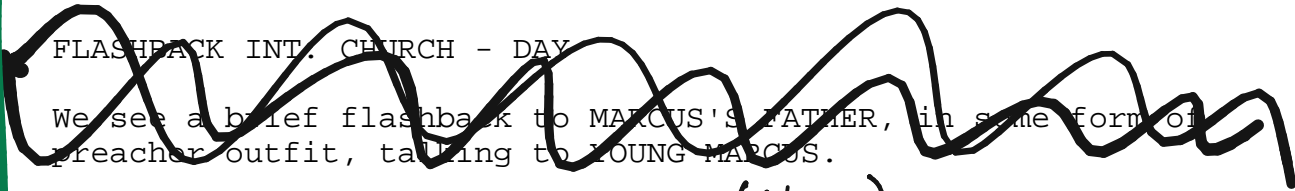
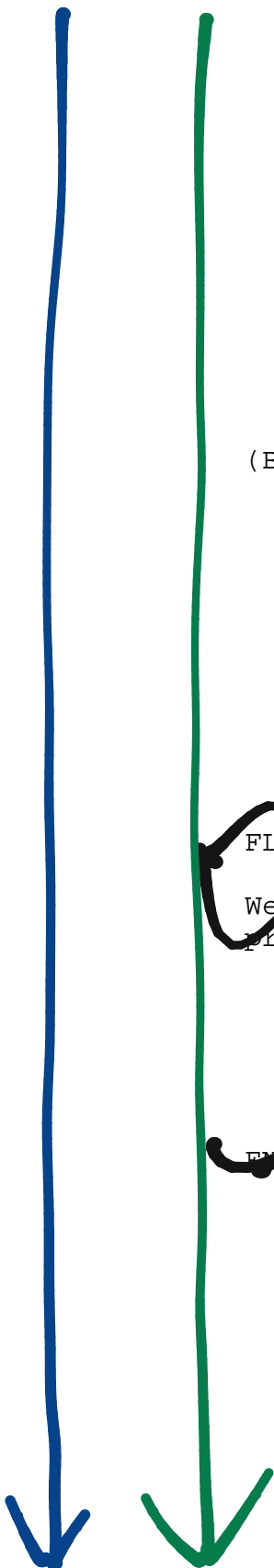
END FLASHBACK

MAN  
Well he was a hypocrite. He didn't  
even believe what he taught in the  
end. A man like that deserved to die  
exactly the same way he spent his  
life, alone.

HUMANITY  
(The voice fades)  
That doesn't sound like you...Marcus.

MAN/MARCUS  
And how exactly would you know-

MARCUS'S FATHER now looks directly at MAN.



Pass off Camera  
Over head

2D Med. Curved track on Marcus  
2E Med Curved track on Marcus's father

MARCUS'S FATHER

Marcus?

MAN, started to realize he's been noticed, looks down to see his white clothes have been replaced with clothing from the late 80's, and the black monolith is gone.

MAN/MARCUS  
Dad?

*(Steps into sunlight)  
Halo effect  
massive glare*

MARCUS'S FATHER

You came!

MAN/MARCUS is speechless. He looks up, as if he was cursing HUMANITY for bringing him to this moment.

MAN/MARCUS

I didn't have a choice.

MARCUS'S FATHER

Your wife is the only person I've met that's more stubborn than you. She must have given you quite a fight.

*a Hell of*

MAN/MARCUS

Yeah... something like that.

MARCUS'S FATHER

Well, I'm glad you did. It's been so long since I've seen you.

MAN/MARCUS

I've been busy.

MARCUS'S FATHER

A working man!

He chuckles, sorely.

I never had a job like that. I guess I was lucky.

*2F ins. bear*

MAN/MARCUS

Well it's not work that's...um...

MARCUS'S FATHER looks at him with intrigue. MARCUS sees a small teddy bear resting next to MARCUS'S FATHER

I have a son, dad.

*Sit*

26 Close up mar. father

24 Close up on marcus

MARCUS'S FATHER  
(With forced optimism)  
Oh That's great! What's his name?

MAN/MARCUS  
Marcus. The third, technically. But that makes him sound like the Prince of Wales or something so we just call him Mark.

MARCUS'S FATHER  
How old is he?

MAN/MARCUS  
Uh...well he's...He'll be five, next month.

MARCUS'S FATHER  
Oh.

Look

MAN/MARCUS  
I know I probably should've called...but I got caught up in all of it and...I guess I just ...

25

After a pause, and some tense silence, MAN/MARCUS diverts the conversation to the TV set.



Ins. on TV

MAN/MARCUS (CONT'D)  
This game happened two days ago. You're still watching it.

MARCUS'S FATHER  
Well I was in surgery while it was on. Got one of the nurses to record it for me. Do you watch baseball with your son like we used to?

MAN/MARCUS  
He's not really into <sup>it</sup> ~~baseball~~ yet. I'll keep trying though.

MARCUS'S FATHER  
Good. I think he'll warm up to it. Do you remember watching the world series in '69?

MAN/MARCUS  
How could I forget? That game was...

MARCUS'S FATHER  
Impossible.

MAN/MARCUS  
(Smiling)  
Yeah.

His smile fades.

MAN/MARCUS (CONT'D)  
Those games were the only time you  
seemed happy. Actually happy.

MARCUS'S FATHER  
(His smile also fading)  
It all got harder after your mother  
left.

(Beat)  
Look, I know I mistreated you and I  
was absent in your life but I've had  
time...a lot of time to think about-

MAN/MARCUS puts his hands up to stop his father mid-sentence.

MAN/MARCUS  
No...don't do that. You've apologized  
so many times.

MARCUS'S FATHER  
I know...

He bursts into another fit of coughing. As the coughing comes to an end, he grabs a nearby dish and spits in it. MAN/MARCUS watches him slowly lays back again. He is getting weaker by the second.

MAN/MARCUS  
What I mean is, it's my turn. And it  
has been for a while. You were not the  
dad I wanted. But you were the one I  
had. And all things considered, you  
still made me the man I am today...  
I'm sorry I never gave you a second  
chance.

MARCUS'S FATHER's expression changes to one of relief.  
MAN/MARCUS walks up to his father and kneels down. MARCUS'S  
FATHER gently holds his sons head. Tears well up in the old  
man's tired eyes.

MARCUS'S FATHER  
You're a good man...Marcus. I'm so  
~~sorry~~... I'm glad he got your name. He  
has big shoes to fill.

He coughs again.

*consider*

*Full 180  
curve*

MAN/MARCUS

You cannot tell my wife, but  
actually... I named him after you.  
After the man you wanted to be. The  
man you tried to be. I can't lie and  
say I'm not angry still. But...I know  
you tried.

(After some hesitation, but with  
real intent)

...and I forgive you, dad.

And for the first time in years, the two hug.

*← Halo & flare*

MARCUS'S FATHER

*after*

Whadaya' say we catch a game once I  
get out of here? Maybe we take Mark  
too.

MAN/MARCUS

(He says, knowing it will never  
happen.)

I would love that.

With a soft click, the TV shuts off. The light in the room  
grows until it encompasses the whole screen.

FADE TO WHITE

*Pull focus out*

*Light intensity increase*

*Transitional Shot?*

*Med - Wide of  
hug  
2K*

Follow on Iris, reveal Woman & monolith  
Handheld?

3 INT. AIRPORT ENTRANCE - NIGHT

The light dims and we start to see the interior of an airport. The departure board flickers in the background. IRIS, having checked her luggage, is walking toward the security line.

WOMAN, standing next to the black monolith of humanity, watches herself from the entrance. She sees her younger self wearing a backpack covered in stamps from different countries, and a thick winter coat, frantically checking her watch. She's almost late. She frequently looks up at the entrance, as if she's waiting for someone.

Follow on Iris  
w/ dolly-like  
Shot

HUMANITY

(To WOMAN)

This was the moment you betrayed your own conscience.

WOMAN's heart tightens, as she vividly remembers this moment. She knows what's coming.

3C

HUMANITY (CONT'D)

You were chasing freedom. He was holding you back.

WOMAN looks to the entrance just an instance before we see EZRA walk through the sliding doors. Despite the temperature outside, he's wearing a t-shirt and jeans, and out of breath, as if he came in a rush. He runs to IRIS and stops right in front of her. She looks confused at his absence of luggage.

IRIS

Ezra?

~~EZRA grabs her shoulders.~~

EZRA

Iris...I want you to stay.

IRIS tenses, she hadn't expected this.

IRIS

You said-

EZRA

I know. But I thought it over and... I can't leave.

3A

3H

Wide & med.  
Handheld on Woman & Humanity

3B

Follow on Ezra

(Long Shots)

Try to leave,  
get her to stay

unstoppable force meets an  
immovable object

IRIS  
Ezra... disappointment

EZRA  
(With a cold firmness)  
You can't go, Iris.

She's cornered

Tull  
aside

IRIS  
I thought you said you were fine with  
going.

EZRA  
I realized I'm not. I don't think it  
can work if you leave.

Throughout the conversation we catch glimpses of WOMAN and  
HUMANITY watching.

(She's just  
in defense mode)

IRIS  
The plan was WE leave.  
(Getting frustrated)  
This is not working. You were the one  
who suggested we travel for a while!  
You said it could fix us!

32  
Slow dolly  
on woman  
Med → C.U.

EZRA  
If we can fix it there, we can fix it  
here. I'm not going.

IRIS  
Ezra, we've been planning this for  
over a year and-

EZRA  
Well, I'm sorry. I said I changed my  
mind.

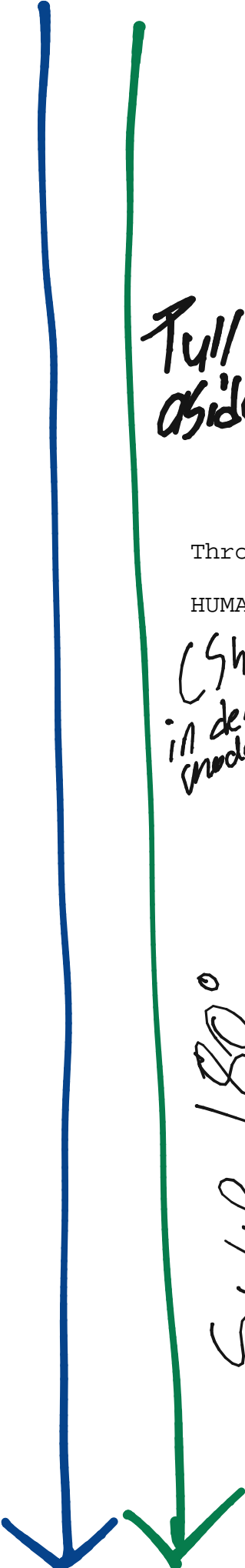
IRIS  
I already booked everything for us. I  
can't get that money back.

EZRA  
Oh, I get it. It's all the money for  
you. Right?

Why would a good  
guy say that?

IRIS  
Ezra, that's not-

Swap / 80°  
S



EZRA  
No? Isn't that what it is? It doesn't matter whether or not I want you to stay.

IRIS  
Of course it matters, Ezra. I'm sorry.

*Foot down*  
EZRA  
Then what are you doing? *Beat*

IRIS  
I want to fix us. *Blurt*

EZRA  
Then you have to stay.

*(until here)*  
*Beat*  
IRIS  
But how will things change? *???* This was supposed to be our big change.

EZRA  
We'll figure all of that out tomorrow.

IRIS  
But you always say that.

EZRA  
Then leave. I'm trying my best and I can't believe you'd say that to me.

*(Depense again)*  
IRIS  
(Reaching for connection)  
Ezra, I want to go, but not alone. I think getting you away from work for a while will help. You really are a different person when you get a break.

EZRA  
So now this is about me? Not us, me.

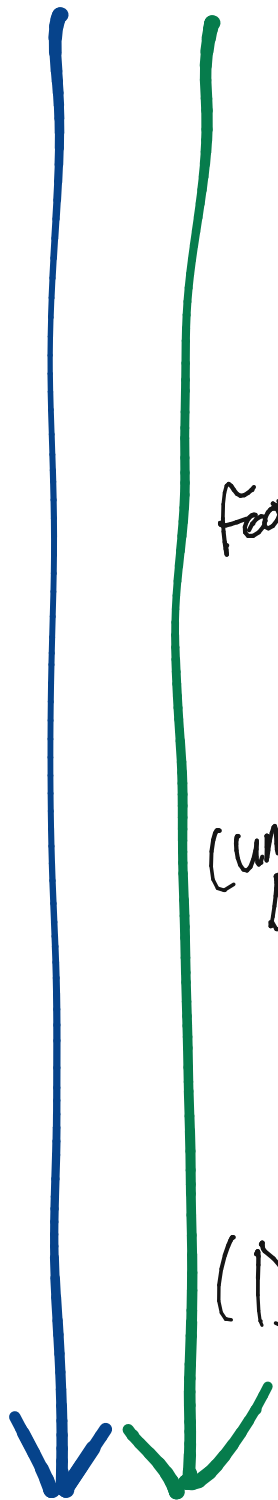
Fine, go.

But when you run out of money in a few months, you'll have to go back to mommy and daddy 'cause I won't be here to bail you out again.

(Beat)  
Do you want to go back to them?

*Real Iris*

*C.u. Iris 3D*  
*C.u. Ezra 3F*



IRIS

No.

EZRA

Yeah, that's what I thought. I love you, but you can't make impulsive decisions like this and expect me to stick around.

WOMAN painfully watches with teary eyes because she knows what is about happen.

EZRA (CONT'D)

So can you please stay? We'll work all of this out. I promise. But it can't work if you run away.

IRIS

Ok. You're right, I'm sorry.

WOMAN

No...

EZRA

See? Was that so hard? You always give in anyway, is the fight really worth it?

That sentence flushes IRIS with anger, but she picks up her bag and walks away with him.

IRIS

I guess not.

WOMAN

No. Don't go with him you IDIOT!

IRIS doesn't hear her future self's plea. WOMAN runs to IRIS and reaches for her arm, which passes right though her hand.

Upon realizing that nothing she can do will change this moment, she collapses to the ground, sobbing. She buries her face in shame.

WOMAN (CONT'D)

(Muffled)

I don't want to do this, anymore. I can't.

(MORE)

36/  
Wide follow  
fill exit

med. follow on  
Woman

3K

3L

3M

Woman  
Fall. on

C.U. on arms

F.C.U.

(low angle)

WOMAN (CONT'D)

Why did I trust him? Why wasn't I strong enough to say he didn't want... That I didn't want him.

HUMANITY

This event cannot be changed.

IRIS looks back as she is guided away by EZRA. Maybe she was looking at the security line, maybe at WOMAN.

WOMAN

Then why bring me here? Why show me all of this, and put me through that again? I hope you've learned everything you needed to because I'm done being your lab rat.

HUMANITY

This test was not intended to fill a void in my knowledge.

WOMAN

I thought that was the whole reason you brought us here.

HUMANITY

The past is the past. Not all can be restored, nor should it. But some things must last forever. So, my question for you is: are you strong enough now?

WOMAN shakily rises to her feet.

WOMAN

Why are you showing me this. Why are you showing me my biggest mistake? Do you enjoy this?

HUMANITY

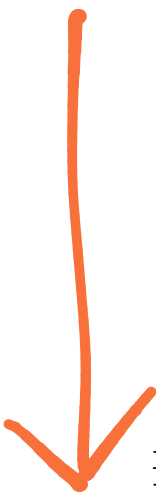
Why repeat questions when an answer is already present in your mind?

This moment was designed with a purpose. As was all of reality. This moment holds no significance for me.

Do you truly feel your suffering has use in my entertainment?

C.U.

Med.



Letter box?

biblically  
accurate  
prism

# Shoot off discoball

19.

WOMAN understands and begins to speak but is interrupted by HUMANITY.

HUMANITY (CONT'D)

Don't speak. Willful silence holds a sacred power in the context of revelation. Do you understand the significance of this moment? Do you understand why I would show this moment to you?

WOMAN

Yes.

HUMANITY

Then I will repeat, are you strong enough now?

She considers for a moment, then reaches a conclusion.

The shot fades to white.

FADE TO:

3P

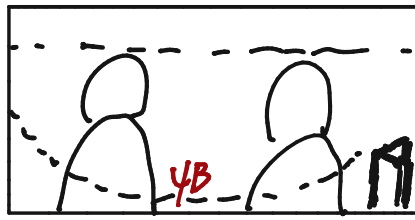
med. insert on humanity

C.U.

3N  
Eyes w/ light  
E.C.U ON

Equality, Synchronization

# 4A Wide/estab.



4 INT. TESTING CHAMBER - DAY

WOMAN now appears standing in front of MAN, HUMANITY'S monolith splitting the distance between them.

**4B Med.**  
*curved track*

MAN  
You did it.

*(Eyeline just above camera)*

WOMAN  
~~No.~~

MAN looks confused for a moment, but continues listening.

*No*  
WOMAN (CONT'D)  
I didn't do anything. Nothing needed to change.

MAN  
I think something did.

*Yeah*  
WOMAN  
(Smiling)  
Yes. I think so.

~~We've~~ done this before, huh?

MAN  
I think we have. Too many times to count.

WOMAN  
...and every time I worry that I won't remember you.

MAN  
And I'm relieved when I finally do. But it always ends ~~like that~~, doesn't it?

WOMAN  
I don't think it could end any differently. *Turn in unison!*

They both smile until they're interrupted by HUMANITY.

HUMANITY  
You have walked the corridors of time, traced the echoes of your own lives. Each step, a question. Each moment, a  
(MORE)

*Jib Shot*

**4C**

*OTS Slow  
Zoom on monolith  
downward angle*



**4DEF**

*Slight upwards angle  
Med. on both  
Close on woman  
Close on man*

## HUMANITY (CONT'D)

mirror. You believed you were mending what was broken, but tell me, was it reality that needed repair?

You were selected. You have seen the shape of your hearts laid bare. But the solution to our equation is equality itself.

You have chosen. And in choosing, you have become. Your potential does not lie within worthiness, but in your willingness.

We see short clips of MAN/MARCUS hugging MARCUS'S FATHER and WOMAN reaching for IRIS's arm.

## HUMANITY (CONT'D)

The final blueprint is not written in equations or in laws of nature, but in you. You are not the restorers of what was. You are the genesis of what will be. The universe does not begin with matter or energy. It begins with a choice. The choice of Two.

Finally understanding what HUMANITY means, MAN and WOMAN look at each other in shock. HUMANITY continues, but it's voice begins to fade, along with the testing chamber.

## HUMANITY (CONT'D)

(Weakening)

The sum of all that was is now yours to shape. Every atom waits upon your breath, every spark bends to your will. The canvas is blank, and the ink is infinite. Do you accept?

MAN and WOMAN hold hands, confidently.

MAN / WOMAN

Yes.

HUMANITY

Then tell me- what will you create?

MAN

*Then,* (To WOMAN)  
Love.

(1 more creative shot)

Obj:  
ect

n Obj:  
h away

Then, (To MAN)  
WOMAN  
Life.

HUMANITY speaks to them one last time before entirely fading

HUMANITY  
Then begin.

HUMANITY's last line echoes for a moment and then, there is nothing but silence. The screen is now black. Even MAN and WOMAN have lost all form. Then, suddenly-

MAN / WOMAN  
Let there be light.  
(Beat)

A single star ignites.

THE END

Pocket Haze  
Street Filter