

SEGMENT ONE

SCENE 1A: INT. HOTEL - NIGHT

Soren is walking through the lobby and passes the receptionist.

1	RECEPTIONIST	1
	Good evening, sir! Welcome back!	
2	SOREN	2
	Thank you.	
	Throughout the scene, Soren makes his way up the stairs, through a hallway, and to his room. His phone rings. He fumbles with it before answering.	
3	SOREN (CONT'D)	3
	This is Soren.	
4	MORRIE (ON PHONE)	4
	It's happened. They got me.	
5	SOREN	5
	I knew it. I told you they would. You better have a good excuse for this.	
6	MORRIE (ON PHONE)	6
	(playful) So uptight. Listen, it's all falling into place. I thought you'd be glad for me.	
7	SOREN	7
	(angry) Glad? Listen to me. We had one shot and you blew it. Gone. No second chances. We lost.	
8	MORRIE (ON PHONE)	8
	Remember my plan, dad. Where you see loss, I see progress. Soon, everything will work together... for the good.	
9	SOREN	9
	That's no reassurance to me. You were supposed to come here yourself. That was the plan.	

10 MORRIE (ON PHONE) 10
Plans can change. I'll still get
you the disk.

11 SOREN 11
How? You can't email it, nor could
you have. After that escape room
nonsense, they'd be fools to not be
monitoring every move you make.

12 MORRIE (ON PHONE) 12
They're clearly not watching me at
this instant. How do you think I'm
able to call you right now?

Beat.

13 SOREN 13
Suzu?

14 SUZU (ON PHONE) 14
I am here, Mr. Rydell.

15 SOREN 15
(voice wavering)
Wha... Morrie, this won't work.

16 MORRIE (ON PHONE) 16
You think too little of us, dad.
She'll meet you tomorrow at the
capital, at the corner of Numar and
Marshall. And she will be there.

17 SOREN 17
(exhales)
Fine. I'll be expecting Suzu
tomorrow. Understand?

Cut instantly to SCENE 1B.

SCENE 1B: INT. ODYSSEY POLICE STATION - HOLDING CELL - NIGHT

Suzu and Morrie are talking to Soren over the phone.

18 SUZU 18
Yes, I understand.

19 MORRIE 19
(to Soren)
Don't worry, everything will go
according to plan.

33 MORRIE 33
I'll tell you that too. But only
after you show that you're willing
to trust me.

34 SUZU 34
I think I want to...

35 MORRIE 35
Then follow through with it
tomorrow. Just slip away from the
drama festival whenever he texts
you. You heard the street corner
where you need to meet him, Numar
and Marshall. Go there, be
discreet, give him the disk, make
it quick.

36 SUZU 36
But if Mama finds out that I went
to talk with him..

37 MORRIE 37
How would she find out? You're not
gonna tell her. Because if you do,
you'll never learn about your past.
Or I'll have us chased out of
Odyssey just like we were in Japan.

38 SUZU 38
You wouldn't do it again.

39 MORRIE 39
Go along with the plan, and I
won't. Capisce?

40 SUZU 40
I... I don't know. Is this what is
right?

41 MORRIE 41
It is. We're doing what's best for
our family. I want to trust you
too, sis. Prove to me that you're
trustworthy, okay?

42 SUZU 42
Okay. I will. I hope you will not
mislead me, brother.

43 MORRIE 43
Don't worry. I won't.

MUSIC BRIDGE TO: COMMERCIAL BREAK #1

SEGMENT TWO

SCENE 2: EXT. ODYSSEY MIDDLE SCHOOL - EARLY MORNING

Whit is getting the kids onto the bus. The bus pulls up and the doors open.

44 WHIT 44
That's the bus! All right, kids,
time to leave!
(counts to seven,
muttering)

The kids board the bus.

45 OLIVIA 45
(over Whit's counting)
Bed. I need bed.

46 ZOE 46
I told ya you should've gone to bed
earlier last night.

47 OLIVIA 47
(groggy)
No you, Zoe.

48 WHIT 48
Seven drama club members. That
means we're only missing-

49 DION 49
Hold on, Mr. Whittaker!

50 WHIT 50
Dion! Good morning.

51 DION 51
Sorry, I couldn't find my nice
shirt.

52 WHIT 52
It's fine. So now we're all ready
to- Suzu?

Suzu walks up.

53 SUZU 53
Hello, Mr. Whittaker.

54 WHIT 54
Suzu, why are you here?

55 SUZU 55
It's the drama festival. I'm the
treasurer.

56 WHIT 56
What about your mom? Shouldn't you
be with her?

57 SUZU 57
I need to be here. Please.

58 WHIT 58
Well... All right. Let's get going.

Whit boards the bus. Perspective transitions to Suzu as she
approaches Olivia, Zoe, and Dion.

59 SUZU 59
Good morning, everyone.

Collective tired moans.

60 DION 60
Hey, Suzu. Where's Morrie?

61 SUZU 61
He... couldn't make it, Dion.

62 DION 62
Oh. That's too bad.

63 ZOE 63
Wait, Morrie's not here? But he was
in our Shakespeare skit.

64 SUZU 64
We'll have to work around him,
then.

65 ZOE 65
Why couldn't he make it?

66 SUZU 66
I'd rather not talk about it now.

67 ZOE 67
That's okay.

68 DION 68
Then we're recasting him?

69 ZOE 69
Apparently.

70 DION 70
 So would that mean we need to redo
 our skit?

71 ZOE 71
 Oh... yeah. We better get to it!
 (waking Olivia up)
 Olivia. Olivia!

72 OLIVIA 72
 (murmuring)
 No, bulldog, I didn't cheat you. I
 just..

73 ZOE 73
 Olivia, Morrie's not here.

74 OLIVIA 74
 ...Hid the money in- Hang on, he's
 not?

75 DION 75
 Nope, which means we have to pick a
 different scene, which therefore
 means..

76 OLIVIA 76
 Oh no. More practice.

77 SUZU 77
 I personally like practice.

78 OLIVIA 78
 You would.

SCENE 3: INT. ON THE BUS - A LITTLE LATER

Olivia, Zoe, Dion, and Suzu are practicing lines. [Throughout this scene, we hear the other members of the drama club in the background.]

79 OLIVIA 79
 "Staying for thine to keep him
 company: either thou, or I, or
 both, must go with him!"

80 ZOE 80
 "Thou, wretched boy, that didst
 consort him here, shalt with him
 hence."

81 OLIVIA 81
(overacting)
"This shall determine that!"

82 SUZU 82
Too much.

83 OLIVIA 83
Augh, really?

84 DION 84
Not again.

85 SUZU 85
Yes. You both need to be more
reserved in those lines.

86 DION 86
I thought it was great! Couldn't do
it better myself.

87 ZOE 87
You're probably right.

88 DION 88
Wait-

89 ZOE 89
Joking.

90 OLIVIA 90
But isn't Romeo supposed to be
angry?

91 SUZU 91
If you can make it so that you
don't sound like a...

92 DION 92
A ringmaster?

93 SUZU 93
Then you will be more genuine.

94 ZOE 94
I liked it. Melodramatic as usual.

95 OLIVIA 95
Hey!

96 DION 96
Isn't that the point, though? It's
not gonna be very exciting if we're
not enthusiastic about it.

97 SUZU 97
But if we're going to win, then we
need to prove ourselves to the
judges. We need to stand out by not
being melodramatic.

98 OLIVIA 98
Y'know, maybe we should pick a
different section.

99 DION 99
What?

100 SUZU 100
We cannot! We just spent the last
half hour rehearsing this one!

101 ZOE 101
And, honestly, I don't feel like
learning more old English this
early in the morning.

102 OLIVIA 102
No no, it'll work out fine! Here:
"But, soft! What light through
yonder window"-

103 SUZU 103
Not that scene.

104 OLIVIA 104
What's wrong with it?

105 SUZU 105
Everyone does that scene.

106 ZOE 106
And it's a love scene.

107 DION 107
Not that we'd know anything about
that.

108 OLIVIA 108
Your point?

109 SUZU 109
We need to stand out and do
something different from the other
groups!

110 OLIVIA 110
Okay okay, then what about this
part here-?

111 SUZU 111
(frustrated)
We can't change the selection, all
right?

112 ZOE 112
Okay, Suzu, we got it.

113 SUZU 113
No, you don't! We need to be ready
when we get there and we don't have
any more time to prepare something
else!

Whit has come back from farther up in the bus.

114 WHIT 114
Girls? Dion? What's the problem?

115 SUZU 115
Nothing, Mr. Whittaker.

116 WHIT 116
That sounded a tad too heated just
for nothing.

117 DION 117
I think we're all a little tired.

118 OLIVIA 118
Yeah. I'm sorry, Suzu. I didn't
mean to push you.

119 ZOE 119
Same here.

120 SUZU 120
It's fine.

121 WHIT 121
Suzu, can I talk with you privately
for a moment?

122 SUZU 122
Yes, sir.

123 OLIVIA 123
We'll be here.

124 ZOE 124
Where else would we go?

125 DION 125
 I don't know. I've heard stories
 from Buddy about people climbing
 onto bus roofs with just one big
 refrigerator magnet...

 Whit and Suzu walk away under Dion's line.

126 WHIT 126
 Suzu, are you-

127 SUZU 127
 Please, Mr. Whittaker, I'm fine.

128 WHIT 128
 I'm concerned about you. You didn't
 have to come today.

129 SUZU 129
 They're counting on me. I needed to
 be here. We're already short one
 person.

130 WHIT 130
 Suzu, I've been where you are right
 now. I know what you're going
 through. I understand.

131 SUZU 131
 It's really nothing, Mr. Whittaker.

 Beat.

132 WHIT 132
 Really?

133 SUZU 133
 Yes. I know everything's okay.

134 WHIT 134
 In that case, do you think you can
 keep the peace with the other drama
 club members for the rest of the
 day?

135 SUZU 135
 I can. And I'm sorry.

136 WHIT 136
 It's all right. For what it's
 worth, I've been praying for you.
 And for him.

137 SUZU 137
I hope he wants your prayers.

SCENE 4A: INT. STATE CAPITAL - SOREN'S IDLING CAR - LATE MORNING

Soren is monitoring Suzu's location from his smartphone.
[Subtle tapping sound effects indicate this.]

138 SOREN 138
Hmm. There she is. She's right...
there. And the convention center...
yeah. Well, let's go get her.

Scene fades out on texting sound effects, followed by the car starting to move.

SCENE 4B: INT. DRAMA FESTIVAL - AUDITORIUM - LATE MORNING

An emcee is giving an opening address in a large room at a convention center. She taps on the microphone.

139 EMCEE 139
Welcome, everyone! Glad you all
could make it to our beautiful
capital for this year's drama
festival!

Applause.

140 EMCEE (CONT'D) 140
Hope you all had a safe and
relaxing trip here! I'm Mika Carol,
your emcee for today. There's a lot
planned this afternoon, so be
prepared to have a lot of fun and
to learn from all the other school
clubs represented here. We've been
doing this festival for the past
eight years, and it's been
fantastic every single year I've
organized it...

During the emcee's address, Suzu's smartphone dings. She silences it, looks at it, and is distressed. Suzu's dialogue cuts in over the emcee's address.

141 SUZU 141
(gets up, whispering)
Excuse me.

142 OLIVIA 142
(also whispering)
Suzu?

143 SUZU 143
I just need a few minutes.

144 OLIVIA 144
Wait!

Suzu exits as Olivia follows. Their conversation takes them through several crowded corridors, eventually to a lobby and the front doors of the convention center.

145 OLIVIA (CONT'D) 145
Suzu! Where are you going?

146 SUZU 146
I just need some fresh air.

147 OLIVIA 147
But we're supposed to go on right after this! What's wrong?

148 SUZU 148
It's none of your business.

149 OLIVIA 149
Suzu, what's going on? You were so stressed about the Shakespeare skit on the way here, and we're about to do it all together! The whole club needs to be in there right now.

150 SUZU 150
You will have to do it without me.

151 OLIVIA 151
Where are you going?

Suzu and Olivia have arrived at the main lobby, just inside the front doors.

152 SUZU 152
Just outside. Please do not follow me.

153 OLIVIA 153
But you're not supposed to leave - especially without an adult! Let me get Mr. Whittaker.

171 OLIVIA 171
I don't know! She ran off!

172 WHIT 172
What!

173 OLIVIA 173
She's gone!

**SCENE 5B - EXT. CURB - OUTSIDE THE CONVENTION CENTER - A
LITTLE LATER**

Suzu runs up to where the car is idling. She whips open the passenger side door, gets in, and shuts the door behind her. She does not buckle her seatbelt. The car begins to move.

174 SOREN 174
Oh, my.

175 SUZU 175
Hello, Mr. Rydell.

176 SOREN 176
(overcome)
Suzu. It's... a privilege to see you.
After all this time.

MUSIC BRIDGE TO:

COMMERCIAL BREAK #2

SEGMENT THREE

SCENE 6: INT. CONVENTION CENTER - LOBBY - LATE MORNING

Whit and Olivia are rushing in.

177 WHIT 177
Which way did she go?

178 OLIVIA 178
Out those doors! She was running
towards a station wagon on the
curb!

Whit and Olivia run to the front doors, open them, and look
outside. Suzu is gone by this point.

179 WHIT 179
No sign of her. Or the car.

Whit closes the doors and begins to hurry off.

180 WHIT (CONT'D) 180
Wait here!

181 OLIVIA 181
Where are you going?

182 WHIT 182
(calling back)
To get security!

SCENE 7: INT. CITY STREET - SOREN'S CAR - MEANWHILE

Soren is talking with Suzu.

183 SOREN 183
I... I hope your trip here went
smoothly.

184 SUZU 184
It went very well, yes.

Beat.

185 SOREN 185
Um... How is the drama festival so
far?

186 SUZU 186
Fine, even though I am missing a
very important part of it right
now.

187 SOREN 187
Oh. I'm sorry about that.

188 SUZU 188
Hmm.

Beat.

189 SOREN 189
Well, I suppose I should-

190 SUZU 190
Are you really Morrie's father?

191 SOREN 191
Yes. Yes, I am, Suzu.

192 SUZU 192
I don't know if I can believe you.

193 SOREN 193
Then let me prove it to you. Look
in the glove box.

Suzu opens the glove box.

194 SUZU 194
What's in here?

195 SOREN 195
My wallet. See it?

196 SUZU 196
Yes.

197 SOREN 197
Open it up.

Suzu opens the wallet.

198 SUZU 198
(gasps)
Oh!

199 SOREN 199
That's me with Morrie's mom, Suzu.
Long before he was born and even
longer before she adopted you. How
much did she tell you about me?

200 SUZU 200
Just that... you were in college
together, and you were an engineer.

201 SOREN 201
Well, that much is true. See the t-
shirt I'm wearing in that photo?

202 SUZU 202
"A-S-M-E." What's that?

203 SOREN 203
American Society of Mechanical
Engineers.
(beat)
It really is me.

204 SUZU 204
It's a beautiful picture. The sun
on the lake, shining through the
trees...

205 SOREN 205
I miss her, Suzu. That's why it
hurt me so much.

206 SUZU 206
What hurt you?

207 SOREN 207
Oh yeah, you don't know. You
thought I was dead.

208 SUZU 208
About that. Why would Mama say
that?

209 SOREN 209
We're not the couple we used to
be. I haven't seen her in thirteen
years. And I guess she must hate me
now.

210 SUZU 210
She does not hate. She is the most
loving mother I could have asked
for. I am very glad she adopted me.

211 SOREN 211
Hmm. That's right. You never knew
your real mother.

Suzu's phone dings. She checks it and expresses frustration.

226 SOREN 226
And that's my fault?

227 SUZU 227
Mr. Rydell, you do not know the
hurt you have caused us in the past
few months. Morrie is always
fighting with Mama; he is not
himself; he seems like he is hiding
things from me. And now he has been
arrested!

228 SOREN 228
Your brother's figuring out who he
is as a member of the family, don't
worry about him.

229 SUZU 229
But Mama is not the same either.
Since she punished him for making
contact with you, she has been
angry, hard to talk to about
Morrie, or about anything. They are
not getting along, much less loving
each other, or loving me.

230 SOREN 230
See what I mean about your mom?

231 SUZU 231
But I do not blame her. If anyone,
I should blame you.

232 SOREN 232
Suzu, I'm not responsible for what
Morrie's been doing! He told me
about it; it's all him!

233 SUZU 233
 (skeptical)
Really.

234 SOREN 234
All of it. The lockers, the escape
room, the fundraiser...

235 SUZU 235
Wait... you weren't-

236 SOREN 236
I was the Jordan guy. I called
Olivia Parker.

237 SUZU 237
Why would you do that?

238 SOREN 238
Because I love my son. I've been
helping him.

239 SUZU 239
You helped him deceive my friend!
She lost two hundred and fifty
dollars!

240 SOREN 240
Who's to say that story's finished?
Look, Suzu, I'm not trying to hurt
you. I want the best for my son.
And the best for him right now is
that disk, so...

241 SUZU 241
I do not know if I can trust you.

242 SOREN 242
You can trust me. I want the best
for you too.

SCENE 8A: INT. CONVENTION CENTER - LOBBY - MEANWHILE

Officer Parks walks up to Whit and Olivia.

243 PARKS 243
Afternoon, Mr. Whittaker, Miss
Parker.

244 WHIT 244
(urgent)
Hello, Officer.

245 OLIVIA 245
(stressed)
Hi.

246 PARKS 246
I'm Officer Parks, head of security
for the convention center.

247 OLIVIA 247
Thank you so much, officer.

248 PARKS 248
Don't thank me yet; we haven't
found this girl who ran off. What's
her name?

249 OLIVIA 249
Suzu Rydell. I saw her running
toward a green station wagon.

250 PARKS 250
(writing down)
What was the license plate number?

251 OLIVIA 251
I don't know, sir.

252 PARKS 252
Who was driving the car? What did
he look like?

253 OLIVIA 253
I- I don't know!

254 PARKS 254
Never seen him before?

255 OLIVIA 255
I didn't even see him!

256 PARKS 256
Are you sure that she even got in
that car?

257 OLIVIA 257
I really don't know, officer.

258 PARKS 258
(exhales)
I have to be honest with you, this
isn't a lot to go on.

259 WHIT 259
Can you text her again, Olivia? See
if she can share her location with
you.

260 OLIVIA 260
I've tried! She's not answering me!
And I doubt she'd want to.

261 WHIT 261
Just try again, okay?

262 OLIVIA 262
Okay, okay.

Olivia begins texting.

263 PARKS 263
In the meantime, I'll check with
the other security guards and see
if they might have seen the
altercation. Maybe they can help.

264 WHIT 264
Thank you, officer.

Olivia mutters as she finishes her text. She sends it.

SCENE 8B: INT. SOREN'S CAR - MEANWHILE

Suzu's phone dings again.

265 SOREN 265
Why do they keep texting you?

266 SUZU 266
Worried about me, I suppose.

267 SOREN 267
Listen to me. I never wanted to
split our family apart. I only did
what I thought was right. That's
why I contacted Morrie, and that's
why things seem tense around your
home.

268 SUZU 268
So you did do something between
Mama and Morrie?

269 SOREN 269
I did, yes, but only by showing him
who she really is. She's been lying
to you all along, Suzu, you just
don't see it.

270 SUZU 270
I... I don't know what to think.

271 SOREN 271
I can make it all better, Suzu. I
can be the father that both of you
never had. Believe me.
(turning sinister)
I can take you back after I call
the authorities on your mother just
like I did in Japan.

272 SUZU 272
(huge gasp)
No! No, no! I thought that was
Morrie! You made us leave?

273 SOREN 273
I did. Morrie gave me your address.
It had to happen, especially after
Charlotte tried to cut me off from
my son.

274 SUZU 274
You caused this! You're the reason
everything went awry! It's all you;
it wasn't Morrie!

275 SOREN 275
Now wait a minute-

276 SUZU 276
No! It is one thing for my angry
brother to turn in Mama, but you?
You don't care about keeping our
family together; you want to shut
out Mama!

277 SOREN 277
Listen to me, Suzu-

278 SUZU 278
And that's enough of a reason for
me to not trust you. You're the
deceiver, not my mother. She has
raised me and cared for me and
earned my trust. You haven't. So
here!

Suzu sends a quick reply to Olivia, sharing her location.

279 SOREN 279
What are you doing?

280 SUZU 280
Making my decision.

SCENE 8C: INT. CONVENTION CENTER - LOBBY - MEANWHILE

Olivia's smartphone dings. She looks at it.

281 OLIVIA 281
(gasps)
Mr. Whittaker!!

282 WHIT 282
Wha- what, Olivia?

283 OLIVIA 283
Suzu just sent me her location!

284 WHIT 284
Oh, thank the Lord!

285 PARKS 285
We need to get to her pronto. I'll
pull the cruiser around.

286 WHIT 286
Thank you, officer.

Parks exits as Whit and Olivia leave through the front doors.

287 OLIVIA 287
This means she's okay, right?

288 WHIT 288
I would assume so, but that doesn't
mean everything's fine.

289 OLIVIA 289
You think she's in danger?

290 WHIT 290
Maybe, or this might be a trap.

291 OLIVIA 291
A trap? How?

292 WHIT 292
I don't know, but we need to be
careful. The last three days have
been too dangerous for my liking.
I'm not looking forward to a
confrontation with whoever's behind
all this.

293 OLIVIA 293
The last three days?

294 WHIT 294
Matthew filled you in on the escape
room, didn't he?

295 OLIVIA 295
He did. Is this connected to that?

296 WHIT 296
Again, I don't know and I hope it's
not. But we need to pray that we
find Suzu and get to the bottom of
all this.

Parks pulls up. He stops the sirens when he arrives and calls
out the passenger side window.

297 PARKS 297
Hop in, you two! We're on the
clock!

Whit opens the back door, Olivia gets in, and Whit follows.
They slam the door and buckle their seatbelts, and the police
cruiser speeds away.

298 PARKS (CONT'D) 298
Keep an eye out for her! Tell me if
you see her!

299 WHIT 299
Where is she, Olivia?

300 OLIVIA 300
Three miles South. Take a right at
this stop.

SCENE 8D: INT. SOREN'S CAR - MEANWHILE

301 SOREN 301
Your decision? What would that be?

302 SUZU 302
I have changed my mind. I am not
giving you the disk.

Soren grunts and slams on the brakes. Suzu reacts and hits
the dashboard. Cars blare their horns outside as they pass
the stopped vehicle. Soren shifts into park and grabs Suzu,
who yelps.

303 SOREN 303
(raging)
Now you listen to me. I've tried to
get you to trust me, I've answered
your questions and given you time
to cooperate. You came here by your
own choice.

304 SUZU 304
I didn't know what you had done!

305 SOREN 305
 You leave me no choice. I can
 report your mother with one phone
 call just like I did before. Or you
 can give me that disk.

SCENE 8E: INT. OFFICER PARKS'S CRUISER - MEANWHILE

306 OLIVIA 306
 Take a left here. We're getting
 close. Just one more right turn.

307 PARKS 307
 How far away is she?

308 OLIVIA 308
 A tenth of a mile. It looks like
 she's stopped in the middle of the
 street.

309 WHIT 309
 That wouldn't make sense. Why would
 she-?

310 OLIVIA 310
 (gasps)
 There! Right there! That's the car!

311 PARKS 311
 I'm on it!

Parks flips on the sirens.

SCENE 8F: INT. SOREN'S CAR - MEANWHILE

We hear the sirens in the background.

312 SUZU 312
 Actually, there is a third option,
 Mr. Rydell.

313 SOREN 313
 No!
 (hangs up)
 You turned me in!

314 SUZU 314
 It is common in our family.

315 SOREN 315
 Augh! Buckle in!

Soren shifts to drive and slams on the gas as Suzu buckles in. The car peels out.

SCENE 8G: INT. PARKS'S CRUISER - MEANWHILE

316 WHIT 316
They're getting away!

317 PARKS 317
Not for long! Hold on back there!

Parks speeds up to make pursuit.

SCENE 8H: INT. SOREN'S CAR - MEANWHILE

318 SOREN 318
I'll say it one last time: Give.
Me. That. Disk!

319 SUZU 319
No!

The tires squeal.

320 SOREN 320
They're getting too close! I can't
shake 'em!

Soren pulls out a gun and cocks it.

321 SUZU 321
(shrieks)
What are you doing??

Soren rolls down his window.

322 SOREN 322
Buying some time!

Soren grunts as he leans out the window and fires several times at Parks's cruiser.

SCENE 8I: INT. PARKS'S CRUISER - MEANWHILE

323 PARKS 323
He's serious.

324 WHIT 324
Olivia, get down!

Olivia yelps as bullets whiz by. Parks activates his radio while Soren continues firing.

325 PARKS 325
 I need backup! Suspect is armed and
 has a child hostage!

A bullet strikes a side mirror.

326 PARKS (CONT'D) 326
 And my mirror's busted!

SCENE 8J: INT. SOREN'S CAR - MEANWHILE

327 SUZU 327
 Stop it, stop it!

Suzu struggles in her pocket while she pulls out the disk [a flash drive]. She drops it in a cupholder.

328 SUZU (CONT'D) 328
 There! Now let me go!

329 SOREN 329
 Aha!
 (grabs it)
 This could have been easier, you
 know!

Soren wheels the car around and brings it to a quick halt. Suzu yelps from the shock.

330 SOREN (CONT'D) 330
 (yelling)
 Get out! Get out, now!

Suzu quickly unbuckles, opens the door, gets out, and slams it shut. Soren quickly pulls away as Parks's cruiser also turns around and stops beside Suzu. Everyone gets out.

331 OLIVIA 331
 Suzu!

332 PARKS 332
 Is she okay?

333 WHIT 333
 Suzu, are you all right?

Beat.

334 OLIVIA 334
(softly)
Suzu?

335 SUZU 335
(inhales)
No.

Suzu begins to whimper, then collapses sobbing into Whit's arms.

SCENE 9: INT. SCHOOL BUS - LATE AFTERNOON

Zoe is walking to the back of the bus to talk to Whit.

336 ZOE 336
(quietly)
Mr. Whittaker?

337 WHIT 337
Hmm?

338 ZOE 338
Vice Principal Morris says we're
just pulling into the school.

339 WHIT 339
Oh. Good.

340 ZOE 340
Um... can I ask you something?

341 WHIT 341
Yes, you may.

342 ZOE 342
I understand that we're all shocked
at what happened today, and rightly
so. But you seem... I don't know,
strangely silent.

343 WHIT 343
(takes a deep breath)
I don't know that I can say, Zoe.

344 ZOE 344
It wasn't your fault what happened
today. And you went after her! That
should count for something.

345 WHIT 345
Hmm. I suppose it does.

346 ZOE 346
 Is there... anything I can do?

347 WHIT 347
 Not much besides being with Suzu.
 Help her calm down... and pray. Keep
 praying.

348 ZOE 348
 I will.

 Bus arrives. Everyone begins to disembark.

349 WHIT 349
 I'm sorry about all that's happened
 today, everyone.

350 DION 350
 It's no trouble. This was a freak
 incident.

351 OLIVIA 351
 You did the best you could, Mr.
 Whittaker.

352 ZOE 352
 Your mom's right out here, Suzu.

353 SUZU 353
 Okay.

 Everyone gets off the bus. David, Eva, and Matthew Parker are
 waiting, along with Charlotte Rydell.

354 DAVID 354
 Olivia!

355 EVA 355
 Sweetheart, are you all right?

 Olivia hugs her family.

356 OLIVIA 356
 Yeah, I'm fine. Hi, Matthew.

357 MATTHEW 357
 Hey, Olivia. Guess the trip was
 more exciting than you promised,
 huh?

358 CHARLOTTE 358
 Suzu!

359 SUZU 359
Mama!

Charlotte and Suzu hug.

360 CHARLOTTE 360
You're all right now. He's gone.

361 SUZU 361
Mama... it was Morrie's father.

362 CHARLOTTE 362
(gasps)
What?

363 WHIT 363
Oh no.

364 CHARLOTTE 364
Did he hurt you? What did he want
from you?

365 SUZU 365
(whimpering)
I... I can't...

366 CHARLOTTE 366
It's okay, it's okay.

367 WHIT 367
I take it that... you're estranged?

368 CHARLOTTE 368
(hesitant)
It's a long story. Suffice it to
say, Soren Rydell been gone from
our family for a long time. It's
best that way.
(beat)
Whit, thank you so much for what
you did today, for going after her.

369 WHIT 369
I only wish I could have prevented
it.

370 CHARLOTTE 370
Don't downplay your role, Whit. I
don't know what might have happened
otherwise.

371 SUZU 371
Mr. Whittaker...?

372 WHIT 372
You were very brave, Suzu. We'll
talk after you've had a chance to
recover.

373 SUZU 373
Okay.

374 CHARLOTTE 374
Let's go, Suzu. Olivia?

375 OLIVIA 375
Yes, Mrs. Rydell?

376 CHARLOTTE 376
I owe my daughter's safety to you.
Thank you for helping find her.

377 OLIVIA 377
I'm just glad we were able to get
to her safely.

378 CHARLOTTE 378
And that you did.
(exhales)
Take care, you all.

379 WHIT 379
You as well.

380 OLIVIA 380
Goodbye, Suzu!

Charlotte and Suzu exit.

381 DAVID 381
Whit?

382 WHIT 382
Yes, David? Eva?

383 EVA 383
Can we have a word?

384 WHIT 384
Absolutely. And let me say first of
all that I am terribly sorry for
endangering Olivia today. I had no
idea that man had a weapon.

385 EVA 385
That's what we need to ask you
about.

386 WHIT 386
What is?

387 DAVID 387
Whit, you've always been on top of
all that's gone on here in Odyssey.
And at Whit's End, you've made sure
that everyone there has been
absolutely safe. That's why we
trust you with our kids.

388 EVA 388
We wouldn't have thought of anyone
better to chaperone Olivia to the
capital.

389 WHIT 389
That's very flattering.

390 DAVID 390
But what's been going on over the
past few days has been, well, a
little disturbing. The escape room
is one thing.

391 WHIT 391
I agree. That never should have
happened.

392 EVA 392
Even though you were very brave,
Matthew.

393 MATTHEW 393
Yeah. It was still hard, though.
And then to realize that it was
Morrie all along.

394 WHIT 394
That has been a lot to come to
terms with.

395 EVA 395
And then Olivia gets caught up with
chasing after Suzu-

396 OLIVIA 396
We had no idea what was going to
happen. All I knew was that Suzu
told me it was something she had to
do.

397 WHIT 397
I didn't realize the gravity of the
situation either.

398 DAVID 398
But those bullets could have hit
any one of you, Whit. Forgive me
for being blunt, but my daughter
should not have been in that car.

399 WHIT 399
Yeah... yeah, I know that now. I'm
terribly... sorry.

400 EVA 400
Whit, are you all right? I can see
it in your eyes. What's going on?

401 WHIT 401
There's something nagging at me.
It's been there ever since you and
Emily solved the Writer's Ruse
mystery, Matthew.

402 MATTHEW 402
Really? What is it?

403 WHIT 403
I don't know.

404 DAVID 404
And you're still feeling that now,
I assume?

405 WHIT 405
I am.

406 DAVID 406
Then something's wrong. If your
spirit is uneasy, then you can't be
in a safe place. There's something
here that you need to address
before you go any further, Whit.

407 WHIT 407
You're absolutely right, David. I
see three things I need to do.
First is close Whit's End until
further notice. I can't have any
more kids, especially you, Matthew
and Olivia, getting hurt under my
watch.

SCENE 10: INT. ODYSSEY POLICE STATION - HOLDING CELL - NIGHT

Whit enters, and Morrie is inside.

421 WHIT 421
Morrie?

422 MORRIE 422
Well, now. I didn't expect to see
you again this soon.

423 WHIT 423
There's something we need to talk
about.

424 MORRIE 424
And what makes you think I wanna
talk?

425 WHIT 425
I don't think you do. But... I
thought I'd give it a try.

Beat.

426 MORRIE 426
Go for it.

427 WHIT 427
Mind if I sit down?

428 MORRIE 428
It's not my prison; do what you
want.

429 WHIT 429
All right.
(sits)
Morrie, do you know what happened
today?

430 MORRIE 430
Mom filled me in. Did my dad
actually kidnap Suzu at the
capital?

431 WHIT 431
Well... that's the question I have.

432 MORRIE 432
Meaning?

433 WHIT 433
Suzu wasn't approached by your
father. She approached him.

434 MORRIE 434
What makes you say that?

435 WHIT 435
She told me this morning how she
needed to be there for the drama
club. Why would she then leave the
group just as they were preparing
to go on stage?

436 MORRIE 436
Okay...

437 WHIT 437
And while Suzu hasn't been in a
frame of mind to tell me anything,
Olivia told me Suzu's last words to
her, about something she had to do.

438 MORRIE 438
She never could keep a secret.

439 WHIT 439
So when we all got back to the
school and Suzu was returned to her
mother, I got to thinking: What do
you, your father, Suzu running away
on her own accord, what happened
the day before yesterday, and your
mother's first name have in common?

440 MORRIE 440
My mother's first name?

441 WHIT 441
I had a sister named Charlotte, but
that's not why it gave me pause.
All those things are connected,
Morrie. You must know I don't
believe in coincidences.

442 MORRIE 442
Now you sound like my sister.

443 WHIT 443
So, I figured out what you were
after, and what exactly Suzu
delivered to your father today.
(beat)
(MORE)

WHIT (CONT'D)

You're looking for Aletheia, aren't you?

444

MORRIE

444

So you did figure it out. Well done. And yes.

445

WHIT

445

You know she's probably dead, Morrie.

446

MORRIE

446

There's a chance she's still out there. No thanks to you.

447

WHIT

447

I was not responsible for it.

448

MORRIE

448

Says who? You? We have all your evidence now.

449

WHIT

449

Then I'll be preparing to stop your father when he makes his next move.

450

MORRIE

450

"Next move"? You don't get it, do you? You can't do a thing about this. Just drop it. You really must.

451

WHIT

451

Not yet. I only need a little more time to expose your scheme.

452

MORRIE

452

We have one choice left, then. Stopping you. You're going down for what you did. And you can't even go to the authorities. You wouldn't do that to Mom.

453

WHIT

453

Only a few more days. I'll have proof.

454

MORRIE

454

A few days? No matter, then. I don't plan on being here much longer.

455

WHIT

455

So you're still up to something.

456

MORRIE

456

Always. You want me to stay in jail? I'll never stay in jail. You want to beat me? You'll never beat me. But if you think you've brought this to an end, then it's the end for both you and me.

457

WHIT

457

(stands)

Which is why I've been praying. For you, for Suzu, for your mother, and for your father. And for me, that God will help me stand up... for the truth.

MUSIC BRIDGE TO:

CREDITS