

SEGMENT ONE

SCENE 1: INT. ODYSSEY COMMUNITY CHURCH - MORNING

Pastor Wilson Knox is giving a benediction.

1	WILSON	1
	The Lord bless you, and keep you. The Lord cause His face to shine on you, and be gracious to you. The Lord lift up His face to you, and give you peace. (addressing the congregation) Have a blessed week.	

Whit approaches Wilson as he steps down.

2	WHIT	2
	Willy?	

3	WILSON	3
	Good morning, Whit. Good to see you.	

4	WHIT	4
	You as well. I... I need to ask you a favor.	

5	WILSON	5
	A favor?	

6	WHIT	6
	A prayer, more specifically.	

7	WILSON	7
	Anything, name it.	

8	WHIT	8
	I don't know how to put it exactly, but right now I'm in the midst of a spiritual battle. And a physical one.	

9	WILSON	9
	Are you in danger?	

10	WHIT	10
	(exhales) I don't know. I'm starting to gain a sense of what God is asking me to do, but I still am unsure.	

11 WILSON 11
I'll certainly pray, but is there
anything I can do for you
physically?

12 WHIT 12
I don't want you to get wrapped up
in this, Wilson. You're needed
here.

13 WILSON 13
All right, then. So how can I pray
for you?

14 WHIT 14
For clarity and for wisdom. To know
what to do and how to do it when
the time comes.

15 WILSON 15
Well, God is the God of wisdom. Ask
for it and He's ready to give. It's
His specialty.

16 WHIT 16
It really is. So... would you keep me
in your prayers?

17 WILSON 17
Absolutely. And remember that God
has this in control. His plan will
come to pass.

18 WHIT 18
Right. I just hope I'm acting in
accordance with that plan.

19 WILSON 19
If you're close to God, then He
will make it known what you should
do when the time is right.
(beat)
I'll be praying for you, Whit.

20 WHIT 20
Thank you, Wilson.

21 EUGENE 21
(farther off)
Mr. Whittaker!

22 WHIT 22
I need to go. Talk to you later.

36 WHIT 36
Well, then... It looks like there's
only one option now.

37 EUGENE 37
(yawns)
Go to sleep and think on it?

38 WHIT 38
Come with me, Eugene. I need your
help.

Whit and Eugene begin walking to the back of the church.

39 EUGENE 39
With what exactly?

40 WHIT 40
A plan to get back the information
they erased.

41 EUGENE 41
How might we accomplish that?
Assuming that you haven't
sequestered a backup copy of that
file.

42 WHIT 42
That's exactly it.

43 EUGENE 43
Really! And this backup copy is
where, precisely?

Whit and Eugene reach Charlotte and Suzu.

44 CHARLOTTE 44
Whit.

45 WHIT 45
Hello, Charlotte, Suzu.

46 SUZU 46
Hi, Mr. Whittaker.

47 WHIT 47
How was the service?

48 CHARLOTTE 48
(chuckles)
It's been so long since I've
stepped foot in a church. But
everything's pretty much the same.

49 WHIT 49
Eugene, this is Charlotte and Suzu
Rydell, Morrie's mother and adopted
sister.

50 EUGENE 50
It's a pleasure to make your
acquaintance.

51 SUZU 51
Same here.

52 CHARLOTTE 52
Likewise.

53 WHIT 53
Eugene, the three of us need to get
to Israel. Tonight.

54 EUGENE 54
Israel?

55 CHARLOTTE 55
Now hold on a minute-

56 SUZU 56
We're going to Israel?

57 WHIT 57
Yes. You were right on your hunch,
Charlotte. Aletheia's information
has been removed from my computers.

58 CHARLOTTE 58
(realizing)
And the only other copy is at your
dig.

59 EUGENE 59
So, pray tell...
(yawns)
What is the urgency of this
mission?

60 WHIT 60
There happen to be some... unsavory
characters who will likely try to
stop us.

61 EUGENE 61
Oh, I see! Say no more! I would be
happy to oblige.

62 SUZU 62
Oblige?

63 EUGENE 63
I'll help you take down the bad
guys.

64 WHIT 64
Slow down, Eugene. You don't know
the situation yet.

65 EUGENE 65
I've dealt with my fair share of
"unsavory characters" in the past,
Mr. Whittaker.

66 WHIT 66
It may be dangerous.

67 EUGENE 67
That shouldn't be a problem.
Remember Mr. Skint?

68 WHIT 68
Skint didn't even have a gun,
Eugene.

Beat.

69 EUGENE 69
Fair point. Dalton Kearn?

70 WHIT 70
A vase.

71 EUGENE 71
Also fair point.

72 CHARLOTTE 72
Whit, what is this plan of yours?

73 WHIT 73
It's not yet complete, but once it
is, it'll be a counterplan. Morrie
and Soren have had the upper hand
this whole time. It's time we went
on the offensive.

74 SUZU 74
To do what?

75

WHIT
To bring them to justice.

75

MUSIC BRIDGE TO:
COMMERCIAL BREAK #1

SEGMENT TWO

SCENE 2: EXT. RYDELL HOUSE - LATE AFTERNOON

Whit arrives with Eugene. Charlotte and Suzu are outside.

76 CHARLOTTE 76
(to Suzu)
That's Whit and Eugene! Suzu? Are
you ready?

77 SUZU 77
(approaching)
Yeah. I just...

78 CHARLOTTE 78
Don't worry. We'll keep you safe.

79 SUZU 79
I'm not just worried for me.
(beat)
He's out there, mama.

80 CHARLOTTE 80
Morrie? Or his father?

81 SUZU 81
(sighs)
Both, I suppose.

82 CHARLOTTE 82
We'll find your brother. And we
won't let Soren ruin our lives
again. I promise.

83 SUZU 83
Okay.

Whit and Eugene approach.

84 WHIT 84
Afternoon, you two.

85 CHARLOTTE 85
Whit. Eugene.

86 EUGENE 86
Greetings!

87 SUZU 87
How was your nap, Eugene?

88 EUGENE 88
Delightful! And refreshing.

89 WHIT 89
Do we all know the plan?

90 CHARLOTTE 90
Yep. We'll be in my car for the
trip to O'Hare.

91 SUZU 91
While watching for Morrie and my
father in case we're followed.

92 EUGENE 92
And I will be doing the same as I
trail behind in my vehicle.

93 WHIT 93
The flight leaves at midnight. It
was the soonest one I could book. I
couldn't get any connecting flights
at a closer airport.

94 CHARLOTTE 94
That gives us just enough time to
get to the airport and onto the
plane.

95 SUZU 95
But what about Plan B?

96 WHIT 96
Let's hope we don't need it.

97 CHARLOTTE 97
But if we do, there's time for that
too.

98 WHIT 98
Are you ready for it, Eugene?

99 EUGENE 99
All prepared.

100 WHIT 100
And you too, Charlotte?

101 CHARLOTTE 101
Check and double-check.

102 WHIT 102
Suzu?

103 SUZU 103
I am ready.

104 WHIT 104
Excellent. Well, then, there's one
thing left to do.

Whit and Eugene prepare to pray. Beat.

105 SUZU 105
Do you want us to join?

106 EUGENE 106
Only if you're sincere.

107 CHARLOTTE 107
I wouldn't be.

108 WHIT 108
We'll pray for all of us, then.

109 SUZU 109
All right.

110 CHARLOTTE 110
Go ahead.

111 WHIT 111
(praying)
Heavenly Father, we're about to
take a risk on this trip, and we
need your protection. Keep us safe
in our travels, Lord, and deliver
us from our enemies...

SCENE 3: INT. ANYA'S WAREHOUSE - LATE AFTERNOON

Morrie is on his computer. Soren is at a distance.

112 MORRIE 112
Hmm.
(calling)
Dad?

113 SOREN 113
Whatcha got, Morrie?

114 MORRIE 114
She's leaving.

115 SOREN 115
 Let me see.
 (comes closer)
 This is her cell phone?

116 MORRIE 116
 Sure is. Do you think she's headed
 for Chicago?

117 SOREN 117
 I'd bet on that. And I'd also bet
 that Suzu and Whittaker are with
 her.

118 MORRIE 118
 Is it time to go, then?

119 SOREN 119
 (anxious)
 Yes. Right now.
 (calling)
 Anya! We're off!

120 ANYA 120
 (far off)
 Of course, Mr. Rydell! I will keep
 things safe here!

121 SOREN 121
 Load up. Let's finish this cat-and-
 mouse game.

Morrie chuckles.

**SCENE 4: INT. ODYSSEY POLICE STATION - POLEHAUS'S OFFICE -
LATE AFTERNOON**

Olivia and Eva are entering. Polehaus is inside.

122 OLIVIA 122
 Detective?

123 POLEHAUS 123
 Ah, good evening, Olivia, Mrs.
 Parker!

124 EVA 124
 Evening, Detective Polehaus.

125 OLIVIA 125
 What's going on? Am I in trouble?

126 POLEHAUS 126
 Trouble? No, not at all. I just
 wanted to ask for your help in a
 case we're working on.

127 OLIVIA 127
 My help?

128 POLEHAUS 128
 Yeah. You got a call from a guy
 claiming to be from the "Student
 Project Fund" a few weeks ago,
 right?

129 OLIVIA 129
 Yes, Jordan Winword. How did you
 know about that?

130 POLEHAUS 130
 Whit told me.

131 OLIVIA 131
 How did he find out?

132 POLEHAUS 132
 Suzu told him.

133 EVA 133
 And why would she tell him?

134 POLEHAUS 134
 Well, it's not really my place to
 say-

135 OLIVIA 135
 (gasps)
 Does this have something to do with
 what happened yesterday?

136 POLEHAUS 136
 Again, I can't really tell you
 whether-

137 EVA 137
 Is Olivia in some kind of danger
 again, Detective?

138 POLEHAUS 138
 Woah, woah! Calm down, calm down.
 There is no danger to your
 daughter, Mrs. Parker.

139 EVA 139
 Given the circumstances, I would
 have my doubts. What's going on
 here?

 Beat.

140 POLEHAUS 140
 (sighs)
 All right. I'll tell you what I
 can. We think the man who kidnapped
 Suzu was the man who called you,
 Olivia.

141 OLIVIA 141
 Really?

142 POLEHAUS 142
 Yes. And we need to catch him. Do
 you still have his phone number?

143 OLIVIA 143
 Yeah, let me find it.

144 EVA 144
 What are you going to do with the
 number?

145 POLEHAUS 145
 Do you know about cell tower
 triangulation?

146 EVA 146
 Uh, no?

147 POLEHAUS 147
 Any cell phone is transmitting and
 receiving signals from multiple
 cell towers at any time. Given the
 distance between the towers, a
 phone can be traced to within a
 range of about three-quarters of a
 square mile.

148 EVA 148
 That's a pretty large range.

149 POLEHAUS 149
 But with GPS, that range gets even
 smaller. I've secured a warrant to
 track using both methods.

150 OLIVIA 150
 Here's the number.

151 POLEHAUS 151
 Perfect. Let me write this down.

Polehaus gets a notepad and scrawls down the number.

152 EVA 152
 If it's that easy, then how do you
 know that he hasn't destroyed that
 phone by now?

153 POLEHAUS 153
 I don't. Which is where you come
 in, Olivia.

154 OLIVIA 154
 What do I have to do?

155 POLEHAUS 155
 We have intel that this man might
 call you back soon.

156 OLIVIA 156
 (gasps)
 Really?

157 POLEHAUS 157
 Yes. So I need you to report any
 suspicious numbers to me as soon as
 they call.

Polehaus writes down his number on a sticky note and gives it
to Olivia.

158 POLEHAUS (CONT'D) 158
 This is my number. If you get a
 call, send it to voicemail and text
 me the number. Then if he calls you
 right back, go ahead and answer.
 Are you okay if we install a tap on
 your cell phone?

159 OLIVIA 159
 A tap?

160 POLEHAUS 160
 So we can hear what he's saying.
 And so we can help you keep him
 talking.

161 OLIVIA 161
 Sure, that's fine.

162 POLEHAUS 162
Great. Make sure you talk to Martin
before you go.

163 EVA 163
Detective, what sort of risk are
you putting my daughter into here?

164 POLEHAUS 164
Mrs. Parker, I understand your
concern. We'll be listening to the
call the whole time. And I'd
encourage you to be there with her
during the call. But we need to
catch this guy. We need to find out
where he is. Once we have his
number and have him talking, we'll
get him. Is that enough assurance
for you?

165 EVA 165
For now. I'm willing to trust you,
Detective.

166 POLEHAUS 166
You should. I've been in the police
force for years. I know what I'm
doing.

167 EVA 167
Let's hope it works out, then. Is
that all?

168 POLEHAUS 168
Yes, that's all. Thank you, Olivia.

169 OLIVIA 169
No problem, sir.

170 EVA 170
Have a good evening.

171 POLEHAUS 171
You too!

Eva and Olivia exit. Polehaus turns to his desk and presses a
few buttons on a device, eventually pressing "Play."

172 POLEHAUS (RECORDING) 172
-Got a call from a guy claiming to
be from the "Student Project Fund"
a few weeks ago, right?

173 OLIVIA (RECORDING) 173
Yes, Jordan Winword. How did you
know about-

Polehaus stops the recording.

174 POLEHAUS 174
(writing, bemused)
Jordan... Winword.

SCENE 5: INT. CHARLOTTE'S CAR - NIGHT

Suzu is asleep in the back seat and breathing gently.
Charlotte is driving with Whit in the passenger seat.

175 CHARLOTTE 175
We're coming up on Chicago.

176 WHIT 176
That's good.

Beat.

177 CHARLOTTE 177
Should be there in less than an
hour.
(beat, casually)
Whit?

178 WHIT 178
Hmm?

179 CHARLOTTE 179
Forgive me for presuming this, but
why aren't you more concerned?

180 WHIT 180
I beg your pardon?

181 CHARLOTTE 181
I mean, I know you've done
everything in your power to protect
us over the last few days, but you
don't seem too agitated about the
whole thing. Maybe it's because you
don't know us that well.

182 WHIT 182
That's not it at all. Although I
would observe that you don't seem
extremely "agitated" either.

183 CHARLOTTE 183
I mask it well. I've been hiding
from the Agency for years. I'm used
to it. But my heart is pounding
right now.

184 WHIT 184
I'm sorry about this whole mess.

185 CHARLOTTE 185
(understanding)
Oh, I'm not asking for your
sympathy. I'm saying that you seem
to be handling it better than I
would have given you credit for.

186 WHIT 186
Am I?

187 CHARLOTTE 187
I think so.
(beat)
You seem at peace.

188 WHIT 188
(chuckles)
You're right, yeah. I'm not
worried.

189 CHARLOTTE 189
Even though you know the danger?

190 WHIT 190
(humbly)
I've been through a war, the loss
of a child and my wife, and a few
run-ins with the worst kinds of
people, but God has always given me
peace in the midst of danger.

191 CHARLOTTE 191
God. So it comes back to Him.

192 WHIT 192
Yes, it does.

193 CHARLOTTE 193
I don't get how you can see God in
any part of what's happening right
now. I'm losing my son, Whit. I
might have already lost him. And...
now Suzu knows the truth about who
I am. I might lose her too. How am
I supposed to look for God in that?

Beat.

194	WHIT	194
	Do you remember the benediction in church today? The scripture that Pastor Knox ended the service with?	
195	CHARLOTTE	195
	Not off the top of my head, no.	
196	WHIT	196
	It's a passage from the Bible. Numbers, chapter six. It starts with, "The Lord bless you, and keep you." "Keep you," as in, "keep you safe." In the circumstances I've been through, the Lord has always kept me safe.	
197	CHARLOTTE	197
	And if He hadn't?	
198	WHIT	198
	Then that would have been part of His plan.	
199	CHARLOTTE	199
	To harm you? To cause your death?	
200	WHIT	200
	No, no. To prepare me for life after death. But until God calls me home, I know He will continue to keep me safe. And His blessings upon me haven't ceased.	
201	CHARLOTTE	201
	"Blessings"? After all you've lost? All the hardship you've faced?	
202	WHIT	202
	Well, all the things I lost were things he gave me in the first place. The benediction continues with, "The Lord cause His face to shine on you, and be gracious to you."	
203	CHARLOTTE	203
	You're a good man; I'm sure you deserved those things you eventually lost.	

204 WHIT 204
But that's just it. I didn't
deserve them. Even those who some
may consider the best of mankind
fall short. We've all sinned.

205 CHARLOTTE 205
Of course we have. But we also have
a yearning to do good.

206 WHIT 206
Do we? We certainly may regret when
we do wrong, but isn't our initial
bent to do what we shouldn't?

207 CHARLOTTE 207
Hmm. I guess I do know what you
mean.

208 WHIT 208
That's our flesh. Our desires are
turned against God. And yet the
benediction asks for God's face to
shine on us. He's perfect and holy,
and has the ability to reject us
for our sins. But he shows us
grace.

209 CHARLOTTE 209
Through Jesus.

210 WHIT 210
Exactly.

Whit's phone rings. He pulls it out and answers it on
speaker.

211 WHIT (CONT'D) 211
Eugene?

212 EUGENE (ON PHONE) 212
Mr. Whittaker! I believe I have
located Mr. Rydell and his son!

213 WHIT 213
Really?

214 CHARLOTTE 214
Oh no...

215 EUGENE (ON PHONE) 215
Indeed! I've been following your
vehicle about six cars back since
we left Odyssey, and they are in
the pickup truck directly in front
of me.

216 WHIT 216
How do you know?

217 EUGENE (ON PHONE) 217
The portable Imagination Station.

218 WHIT 218
What??

219 CHARLOTTE 219
Hold on, the what?

220 EUGENE (ON PHONE) 220
It's emitting a low-radius tracking
signal that I've been using to
follow them.

221 WHIT 221
How come we didn't notice it was
missing?

222 EUGENE (ON PHONE) 222
Well, I was a bit too preoccupied
with your office to check.

223 CHARLOTTE 223
And sleep-deprived.

224 EUGENE (ON PHONE) 224
That as well.

225 CHARLOTTE 225
So can't we just call the police on
them now?

226 WHIT 226
I'm not sure that would work. We
don't want another harried car
chase.

227 EUGENE (ON PHONE) 227
Mr. Whittaker, I think it might be
time for Plan B.

228 WHIT 228
I was just going to suggest the
same thing. You know where to go.

229 EUGENE (ON PHONE) 229
The red line at Dan Ryan, yes sir.

230 WHIT 230
Will the L train be there?

231 EUGENE (ON PHONE) 231
Unless my calculations are wrong,
it should be just about to depart.

232 CHARLOTTE 232
Perfect.

233 WHIT 233
I wouldn't call this perfect just
yet. Things could still go terribly
wrong. Are you still up for the
challenge, Eugene?

234 EUGENE (ON PHONE) 234
(enthusiastic)
No question, Mr. Whittaker! I never
did tell you about that spy work I
did in Morocco, did I?

235 WHIT 235
It'll have to wait.

236 EUGENE (ON PHONE) 236
(dejected)
Of course.

237 CHARLOTTE 237
Be careful, Eugene.

238 EUGENE (ON PHONE) 238
Will do!

Eugene hangs up.

239 CHARLOTTE 239
We'll continue this conversation
later, Whit.

240 WHIT 240
Of course.

Charlotte puts on the turn signal and begins to maneuver
through traffic. She reaches back to wake up Suzu.

241 CHARLOTTE 241
Suzu. Suzu!

Suzu sighs awake.

242 SUZU 242
Are we there yet?

243 CHARLOTTE 243
Yes and no. It's time for Plan B...
(trails off, then
concerned)
Oh no!

244 WHIT 244
What, what's the matter?

245 CHARLOTTE 245
The coat's in here!

246 WHIT 246
(exhales)
We'll have to make it quick, then.

247 SUZU 247
Is that a problem?

248 WHIT 248
It shouldn't be. Let's just wait...
and see if this thing works.

SCENE 6A: INT. SOREN'S TRUCK - NIGHT

Soren and Morrie are arriving at the L train station at Dan Ryan. Soren parks the truck.

249 SOREN 249
This is it.

250 MORRIE 250
Where did they go?

251 SOREN 251
I'm not sure. Let's get out.

252 MORRIE 252
Is that safe?

253 SOREN 253
(chuckles)
Safe? For us? Come on.

Soren and Morrie get out of the truck. Morrie walks to Soren's side.

254 SOREN (CONT'D) 254
This is the parking for the L
train.
(MORE)

SOREN (CONT'D)

Unless they're trying to confuse
us, they'll be getting on here.
Which should be soon. It looks like
the train is about to leave.

255 MORRIE 255
I don't see her car. Did she even
pull in here?

256 SOREN 256
It's probably here somewhere, it's
just hard to-

257 MORRIE 257
There! There they are! That's mom
with her coat!

258 SOREN 258
With the hood up? That's her?

259 MORRIE 259
Come on, they're getting away!

260 SOREN 260
Let's go!

They begin to rush after Whit, Suzu, and Charlotte.

261 MORRIE 261
They're getting on the train,
farther up!

262 SOREN 262
Back here!

263 MORRIE 263
We're boarding? But they're in
another car!

Morrie and Soren approach the train and get on.

264 SOREN 264
Yes. And while they're here, we
have them.

SCENE 6B: INT. L TRAIN - SOME TIME LATER

Whit and Suzu are talking. Passengers are talking around
them.

265 SUZU 265
Mr. Whittaker? Is... my mother all
right?

Beat.

266 WHIT 266
She's a little worried, Suzu.
That's all.

267 SUZU 267
Do you think we're safe in here?

268 WHIT 268
I don't know. Keep watching. If
they've been following us, I have a
hunch that they're on this train.

269 SUZU 269
What would they do to us?

270 WHIT 270
That's what your mother is worried
about.
(beat)
We're almost there. Ready to get
off?

271 SUZU 271
I think so.

272 ANNOUNCER 272
This is Jackson. This is a red line
train to Howard.

273 WHIT 273
We'll need to hurry.

The train slows to a stop. Whit gives the signal when the
doors open.

274 WHIT (CONT'D) 274
And... split!

Whit and Suzu bustle off the train.

SCENE 6C: INT. L TRAIN - JACKSON - MEANWHILE

Soren and Morrie are watching out the window.

275 MORRIE 275
There! I see them leaving the red
line! Two cars up!

276 SOREN 276
Hurry!

They rush off onto the platform.

277 MORRIE 277
Right there! Whittaker and Suzu,
heading down the stairs!

278 SOREN 278
But where's Charlotte?

279 MORRIE 279
She must still be on the train!

280 SOREN 280
Quick, back on!

281 MORRIE 281
But Whittaker!

282 SOREN 282
(boarding)
Let him go! Your mother's the one
I'm after!

SCENE 6D: INT. BLUE LINE AT JACKSON - A LITTLE LATER

Whit and Suzu have rushed to the train and are boarding.

283 ANNOUNCER 283
(background)
...This is a Blue line train to
O'Hare.

284 WHIT 284
Keep going, Suzu! That's the train
to the airport! Get on, get on!

285 SUZU 285
(breathing heavily)
Are they here?

286 WHIT 286
I think so. I thought I heard
Morrie's voice when we got off the
train.

287 SUZU 287
Oh no, oh no...

288 WHIT 288
But they're not here. They didn't
follow us through the tunnel.

289 SUZU 289
(relieved)
Then... Plan B worked?

290 WHIT 290
Almost. Let's just hope your mother
makes it in time.

Ding-dong sound effect.

291 ANNOUNCER 291
Doors closing.

SCENE 6E: INT. L TRAIN - RED LINE - SIGNIFICANT TIME LATER

Morrie and Soren are waiting on the train.

292 MORRIE 292
We've been on this train for almost
an hour. Has she still not got off
yet?

293 SOREN 293
You're asking me? You're the one
who should have been checking!

294 MORRIE 294
I was! But if we let Whittaker go-

295 SOREN 295
He wouldn't just leave her behind.
Not after all she's told him.

296 ANNOUNCER 296
This is Howard, as far as this
train goes. All passengers must
leave the train.

297 SOREN 297
End of the line.

The doors open.

298 MORRIE 298
She's gotta get off here, right?

299 SOREN 299
(discreetly)
This way, hurry.

They hurry off the train and wait.

300 MORRIE 300
I don't see her yet.

301 SOREN 301
She's here. Just wait.

Beat.

302 MORRIE 302
There! There she is!! That's her
coat!

303 SOREN 303
Finally!
(aggressive)
Charlotte!

Soren jumps up and runs to Charlotte.

304 MORRIE 304
Hold on- Dad, that's not-!

Soren grabs Charlotte.

305 SOREN 305
Stop right there!

306 EUGENE 306
Multiple euphemisms! What is the
matter with you, sir?

307 SOREN 307
What-? But-

308 MORRIE 308
(approaching)
It's not her.

309 EUGENE 309
Morrie? What are you doing here?
What is the meaning of all this?

310 SOREN 310
You... can't... be... serious.

Soren lets Eugene go.

311 EUGENE 311
Morrie, you ought to be ashamed of
yourself. What sort of manner is
this to treat an acquaintance?

312 MORRIE 312
(downcast)
Fine.
(smirks, brightens up)
Fine. You win this time.

313 SOREN 313
Get out of here!

314 EUGENE 314
(frustrated)
It would be my pleasure!

Eugene rushes off.

315 MORRIE 315
Well, Dad...

316 SOREN 316
(enraged)
You blew it again, Morrie! This is ridiculous! We were so close once again, and you let them just slip away! How do your plans ever work if you're this incompetent?

317 MORRIE 317
Stop. Dad, calm down. Calm down.

Beat. Soren huffs.

318 MORRIE (CONT'D) 318
We'll find them.

319 SOREN 319
(calmly)
But where did she go...?

SCENE 6F: INT. O'HARE - TERMINAL - MEANWHILE

Whit and Suzu are approaching Charlotte. Scene begins from Charlotte's perspective.

320 CHARLOTTE 320
Suzu! Whit!

321 SUZU 321
Mama!

322 WHIT 322
Charlotte!

Suzu and Whit approach.

323 CHARLOTTE 323
Looks like Plan B worked!

324 WHIT 324
(laughs)
Without a hitch!

325 SUZU 325
Is Eugene going to be okay?

326 WHIT 326
He should be. I'll call him as soon
as we get on the plane. He'll
return your coat to you when we get
back to Odyssey.

327 CHARLOTTE 327
(laughs)
That's the least of my worries.

328 ANNOUNCER 328
(background)
Final boarding call for flight
RB119 to Jerusalem.

329 CHARLOTTE 329
They're almost done boarding. We
need to get on. I've got your bags.

330 SUZU 330
Great.

331 WHIT 331
Here we go.
(softly)
Thank you, Lord.

MUSIC BRIDGE TO:
COMMERCIAL BREAK #2

SEGMENT THREE

SCENE 7: INT. ISRAEL - HOTEL - MONDAY EVENING

Charlotte is knocking on Whit's door.

332 CHARLOTTE 332
(through door)
Whit?

333 WHIT 333
One moment!

Whit comes to the door and opens it.

334 WHIT (CONT'D) 334
Need something, Charlotte?

335 CHARLOTTE 335
Just letting you know that we're
settled into the room. And that
we're ready to go when you are.

336 WHIT 336
Good to hear.

337 CHARLOTTE 337
...I don't know about you, but I
didn't sleep well on the flight.

Whit steps into the hallway and lets the door shut behind
him.

338 WHIT 338
I slept fine, myself.

339 CHARLOTTE 339
Because of that peace you were
talking about?

340 WHIT 340
Partly, yes. You know, we didn't
finish that conversation.

341 CHARLOTTE 341
Well, now's a good time.

342 WHIT 342
I don't have anything planned.

343 CHARLOTTE 343
(smirks)
Whit, I know a lot of the Bible concepts you were bringing up earlier. I grew up in a religious home. But what do the nature of man or God's will have to do with peace?

344 WHIT 344
Well, given all the attributes of God, His justice, mercy, and grace, He is the highest source of peace. The benediction that Pastor Wilson gave ends with, "The Lord lift up His face to you, and give you peace." If God is in control of everything, and He wants to bless us, then we have an assurance in Him that we don't have anywhere else. People let us down. You know that.

345 CHARLOTTE 345
I sure do.

346 WHIT 346
But God won't. Peace in Him is a result of trusting in Him, making your fears known to Him and giving Him control. That's why I'm not worried right now. I know that no matter what happens when we get to the dig site, or for all of time after that, God is always in control. And if He's in control, then I'm in good hands.

347 CHARLOTTE 347
And if you're wrong? What if the hard times never stop coming?

Beat.

348 WHIT 348
Then I still trust in my God.

Charlotte smiles.

349 CHARLOTTE 349
I admire you, Whit. I really do. I know you're a wise man.
(MORE)

CHARLOTTE (CONT'D)

But I have a hard time finding peace while knowing that my ex-husband is after me. And that he's turned my only son, and maybe Suzu, against me.

350 WHIT 350
I understand how you feel. And so does God. He knows we can't do it on our own.

351 CHARLOTTE 351
Well, in the meantime... thank you for your words. And for your help to my daughter and me.

352 WHIT 352
You are welcome. I just hope that this final plan keeps us all safe.

SCENE 8: INT. ODYSSEY - SCHOOL BUS - MONDAY AFTERNOON

Zoe and Olivia are talking on the bus.

353 ZOE 353
So I asked whether or not she was serious, and I think she was!

354 OLIVIA 354
(groans)
Why does Valerie always have to be like that?

355 ZOE 355
I know, right?

356 OLIVIA 356
Someday, I hope she'll see just how irritating she is.

357 ZOE 357
It must be hard, though, you know? Having to pick on people just to be happy?

358 OLIVIA 358
Well, people aren't always rational.

Olivia's phone rings.

359 OLIVIA (CONT'D) 359
Sorry, just a sec.
(pulls it out, startled)
Oh! I think... I think I might need
to take this.

360 ZOE 360
Sure, go ahead.

Olivia sends it to voicemail. Texting sound effects.

361 ZOE (CONT'D) 361
Wait, you hung up.

362 OLIVIA 362
I'm sending the number to Detective
Polehaus.

363 ZOE 363
What? Why?

"Message sent" sound effect.

364 OLIVIA 364
This might be the guy who called
about the matching funds!

**SCENE 9A: INT. ODYSSEY POLICE STATION - POLEHAUS'S OFFICE -
MEANWHILE**

Polehaus gets a text. He jumps up and rushes out of the
office.

365 POLEHAUS 365
Martin!

366 MARTIN 366
Yeah, Detective?

367 POLEHAUS 367
I just got the number from Olivia
Parker! Start the tap on her phone.

368 MARTIN 368
Right away. And... tap is on.

369 POLEHAUS 369
What's he saying?

370 MARTIN 370
He hasn't called back yet.

371 POLEHAUS 371
 Here's the number. Get me a trace.

372 MARTIN 372
 On it.

373 POLEHAUS 373
 This number should work better than
 the last one.

Olivia's phone call is suddenly heard through Martin's
computer.

374 OLIVIA (ON PHONE) 374
 Hello?

375 SOREN (ON PHONE) 375
 Hello, is this Olivia Parker?

376 MARTIN 376
 There! He's called back!

377 OLIVIA (ON PHONE) 377
 (under Martin)
 Yes, who is this?

378 SOREN (ON PHONE) 378
 Don't you remember me? Jordan
 Winword? I called you a few weeks
 ago about your trip to the state
 capital?

Polehaus interrupts at this point. The rest of the phone
conversation is in the background of the scene.

379 OLIVIA (ON PHONE) 379
 Oh, it's you! Yeah, I was wondering
 if you would ever call me back!
 What happened?

380 SOREN (ON PHONE) 380
 You know what, you're absolutely
 right. That was totally my fault. I
 should have gotten back to you
 sooner.

381 OLIVIA (ON PHONE) 381
 "Sooner"? The drama festival was
 two days ago!

Polehaus quickly dials a number. It rings once or twice on his end.

Cut instantly to SCENE 9B.

SCENE 9B: INT. ISRAEL - WHIT'S HOTEL ROOM - EVENING

Whit's phone rings in sync with the ending of SCENE 9A. Whit picks up.

393 WHIT 393
Detective?

394 POLEHAUS 394
Soren's here in Connellsville,
Whit! He's on the phone with Olivia
right now.

395 WHIT 395
Excellent!

Whit leaves to the hallway during the rest of the conversation.

396 POLEHAUS 396
Not too fast, though. This might be
a trap. We know what Morrie's
capable of. Proceed with caution.

397 WHIT 397
Thank you, Detective. Call me once
you get him.

398 POLEHAUS 398
Will do.

Whit hangs up and knocks on Charlotte's door. She answers.

399 CHARLOTTE 399
Any news, Whit?

400 WHIT 400
Yes, in fact! Polehaus tracked the
number to Connellsville.

401 CHARLOTTE 401
(relieved)
He did?

402 WHIT 402
Yep. Soren's there, as far as we
can tell.

(MORE)

WHIT (CONT'D)

They're going to get him right now.
I'm ready to head to the dig.

403 CHARLOTTE 403
Let's do this.
(calling)
Suzu!

404 SUZU 404
Coming, Mama!

405 CHARLOTTE 405
You still have access to your
trailer, right?

406 WHIT 406
Sure do. I left it locked up,
although there's nothing anyone
would wanna steal in there. Except
the disk, of course.

407 CHARLOTTE 407
And the keys?

Whit pulls a bundle of keys out of his pocket.

408 WHIT 408
Right here.

409 CHARLOTTE 409
Perfect.

Suzu arrives.

410 SUZU 410
Are we leaving?

411 CHARLOTTE 411
Yes, we are. You ready?

412 SUZU 412
I think so.

413 WHIT 413
Come on. The rental car's right
outside.

**SCENE 10: INT. CONNELLSVILLE - POLEHAUS'S POLICE CAR -
AFTERNOON**

Martin is riding with Polehaus. Olivia's call can be heard from Martin's laptop. The following dialogue is in the background.

414 OLIVIA (ON PHONE) 414
So I just want to make sure you're
actually telling the truth here.

415 SOREN (ON PHONE) 415
Well, I called you back, right? Why
would I be calling you again if I
didn't want to help you?

416 OLIVIA (ON PHONE) 416
That's true.

417 SOREN (ON PHONE) 417
And I'm not trying to take your
money. The only money changing
hands would be from me to the
school.

418 OLIVIA (ON PHONE) 418
Then the school would take care of
it.

419 SOREN (ON PHONE) 419
Exactly.

420 OLIVIA (ON PHONE) 420
Then why are you calling me?

421 SOREN (ON PHONE) 421
Because you're the person this
affects the most.

422 OLIVIA (ON PHONE) 422
But I'm not even the president
anymore. Someone else is.

The following is over the phone call.

423 MARTIN 423
How far out are we?

424 POLEHAUS 424
Just another few turns.

425 MARTIN 425
(chuckles)
Olivia's good at this. She's kept
him on for almost half an hour.

426 POLEHAUS 426
I'm glad her mom is there.

427 MARTIN 427
The trace hasn't changed locations
since he called her. He's still
there.

428 POLEHAUS 428
And so are we.

Polehaus quickly stops the car in a gravel parking lot. Martin closes his laptop, cutting off the above conversation between Olivia and Soren. He and Polehaus jump out of the car. Perspective shifts with them. The other police cars also grind to a stop, and the officers get out.

429 POLEHAUS (CONT'D) 429
Empty warehouse, eh? Clever.
(addressing the men)
All right, boys! We don't know what
kind of security he's got on this
place, so keep your weapons ready.
This man is known to be armed and
dangerous. Get in, get him and
Morrie, and get out. Clear?

430 OFFICERS 430
Clear. / Got it. / Affirmative.
[etc.]

431 POLEHAUS 431
All right! In we go!

Polehaus and the officers rush the door to the warehouse. One of the officers kicks it down. They quickly file in.

432 ANYA 432
Oh!!

433 OFFICER 433
Police! Hands in the air!

434 ANYA 434
Don't shoot!

435 POLEHAUS 435
Stay there. Where is Soren Rydell?

436 ANYA 436
Soren who?

437 POLEHAUS 437
Spread out, men!

The officers murmur as they begin to search the warehouse.

438 POLEHAUS (CONT'D) 438
 Show her, Martin.

439 MARTIN 439
 One second.

Martin opens up his laptop and presses a few keys.

440 OLIVIA (ON PHONE) 440
 -Would I have to do?

441 SOREN (ON PHONE) 441
 You wouldn't have to do anything!
 The Student Project Fund would
 write up a check and send it to
 you. Either you or your school, it
 doesn't matter to us. Since you
 paid for it with your own money,
 we'd be happy to reimburse you.

Martin stops the audio.

442 MARTIN 442
 Recognize that voice?

Anya begins to chuckle, which turns into a sinister laugh.

443 POLEHAUS 443
 We traced this phone call to this
 exact location! What are you
 hiding?

444 ANYA 444
 (laughing)
 What am I hiding? Why, officer, I
 have nothing to hide! All this is
 part of plan, all of it!

445 POLEHAUS 445
 Stop it! Show me where he is!

446 ANYA 446
 Of course! Of course..

SCENE 11A: EXT. ISRAEL - WHIT'S SECRET DIG - LATE NIGHT

Whit drives up with Charlotte and Suzu in the car. He slows to a stop. Everyone gets out and shuts the doors behind them.

447 WHIT 447
 Here we are. The secret dig of John
 Avery Whittaker.

448 CHARLOTTE 448
I remember this place. After all
these years. That's the trailer
over there.

449 SUZU 449
(exhales)
Finally... we are going to be done
with this case.

SCENE 11B: INT. CONNELLSVILLE - ANYA'S WAREHOUSE - AFTERNOON

Anya is leading Polehaus, Martin, and some of Polehaus's men
to a room in the warehouse.

450 ANYA 450
Right through that door is what you
want to find.

451 POLEHAUS 451
Is he in there?

452 ANYA 452
Oh yes, you will find him in there.

453 MARTIN 453
Why are you being so cooperative?

454 POLEHAUS 454
(agitated)
Forget it, Martin, we've come this
far-

Polehaus rushes to the door and throws it open. He cocks and
readies his gun. The following audio is heard in the
background, coming through a computer.

455 SOREN (ON PHONE) 455
-Should be in the amount of two
hundred fifty dollars, and if
that's the case...

456 POLEHAUS 456
Soren Rydell! This is the police!
(beat)
Wha...?

457 OLIVIA (ON PHONE) 457
Detective Polehaus? Did you get
him?

458 POLEHAUS 458
I don't understand. How...?

459 SOREN (ON PHONE) 459
 (chuckles)
 Ah, you foolish, foolish cop! Did
 you really think it would be this
 easy?

460 POLEHAUS 460
 Where are you??

461 SOREN (ON PHONE) 461
 I see the setup worked perfectly.
 You've tracked this phone properly,
 Detective. But I'm safe and sound
 somewhere else with an additional
 connection being rerouted through
 the phone you've traced. And did
 you really think about the fact
 that you've tracked a GPS signal to
 the inside of a building? Please.

462 POLEHAUS 462
 (quivering)
 Look... I don't...

463 SOREN (ON PHONE) 463
 Save it. Better luck next time,
 Polehaus.

Soren hangs up. Olivia does as well after a few seconds.

464 MARTIN 464
 Don...? Is he...?

Suddenly, Morrie's voice comes over the system.

465 MORRIE (MYSTERIOUS VOICE, ON PHONE) 465
 Well, looks like you missed us,
 Detective.

466 POLEHAUS 466
 Why have you done this?

467 MORRIE (MYSTERIOUS VOICE, ON PHONE) 467
 You know how the game works. And
 you agreed to play it, didn't you?

468 POLEHAUS 468
 I didn't know that you-

469 MORRIE (MYSTERIOUS VOICE, ON PHONE) 469
 So you're going to call up
 Whittaker. And if you want to
 finish the plan, here's what you're
 going to tell him.

SCENE 11C: EXT. ISRAEL - WHIT'S DIG - LATE NIGHT

Whit's phone rings. He answers.

470 WHIT 470
Detective?

471 POLEHAUS (ON PHONE) 471
(nervous)
Whit... we got em.

472 WHIT 472
You got them? Both of them?

473 POLEHAUS (ON PHONE) 473
They're both here. We're taking
them into custody.

474 WHIT 474
Wonderful! That's good to hear.
Detective, what are they-

Suddenly, the call drops.

475 WHIT (CONT'D) 475
Detective? Huh.

Whit puts his phone away.

476 SUZU 476
They caught Morrie and my father?

477 WHIT 477
Yes, they did.

478 CHARLOTTE 478
And in just a few seconds, we'll
have the evidence. That's the
trailer.

479 WHIT 479
Knife-hole still intact.
(chuckles)

Suddenly, a voice calls from farther off.

480 ALETHEIA 480
Suzu!

Whit, Charlotte, and Suzu stop.

481 CHARLOTTE 481
What's that?

482 WHIT 482
That couldn't be...

483 ALETHEIA 483
Suzu! My daughter! I am here!

484 SUZU 484
No... is that... my mother?

485 CHARLOTTE 485
How...? But she's dead, right, Whit?

486 WHIT 486
I never knew if she died or
survived, but it looks like-

487 ALETHEIA 487
It's me! Aletheia!

488 SUZU 488
(anxious)
It's her! Mother!

Suzu runs to Aletheia.

489 CHARLOTTE 489
Suzu! Wait!

Charlotte runs after Suzu.

490 WHIT 490
Charlotte? Hold on for-

Suddenly, a high-pitched ringing starts in Whit's ears,
accompanied by a swirling sound (like air). He grunts and
doubles over, breathing heavily. His words flash back to him.

491 WHIT (PART 3) 491
There's a secret here that... feels
unsettling. You're the revealer of
secrets, Lord. If there's something
more to this, something I need to
do...

The swirling and ringing stop.

492 WHIT (PRESENT) 492
Please... make it clear to me.

Something falls inside the trailer.

493 WHIT (CONT'D) 493
(panting)
Huh? What's that?

Whit approaches the trailer.

494 WHIT (CONT'D) 494
Is someone in there?

SCENE 11D: INT. CONNELLSVILLE - ANYA'S WAREHOUSE - SOREN'S OFFICE - AFTERNOON

Polehaus hangs up with Whit. Martin looks on, incredulous. The officers with him are murmuring, confused.

495 MARTIN 495
(slowly)
What... What did you just do?

Polehaus turns and walks away, out of the office. Perspective stays with Martin.

496 MARTIN (CONT'D) 496
(calling)
You lied! What is this plan you've made with Morrie?

Martin starts after Polehaus. The men follow.

497 POLEHAUS 497
(nervous)
I'm sorry, Martin!

Polehaus begins to run. Martin breaks into a sprint and pulls out his taser, which he shoots at Polehaus.

498 MARTIN 498
Enough!

Polehaus yells for a few seconds before falling limp on the floor. Martin rolls Polehaus over to make eye contact.

499 MARTIN (CONT'D) 499
What did you do to Whittaker?

Beat.

500 POLEHAUS 500
(straining)
I'm sorry. I... I made a deal.

SCENE 11E: EXT. ISRAEL - WHIT'S SECRET DIG - LATE NIGHT

Aletheia is watching as Suzu and Charlotte run up.

501 SUZU 501
(runs up)
Mother! Mother, is it you?
(beat)
Is everything all right?

502 CHARLOTTE 502
(runs up)
Aletheia? You're alive?

503 ALETHEIA 503
Charlotte... Suzu... It's so good to
see you both again.

504 SUZU 504
(tearing up)
Mother...

505 CHARLOTTE 505
...Hold on. What do you mean "both"?

Aletheia lunges and grabs Charlotte and Suzu. Both of them
yell and struggle.

506 SUZU 506
Hey!

507 CHARLOTTE 507
Who are you? What do you want?

Aletheia handcuffs Charlotte.

508 ALETHEIA 508
Charlotte... Charlotte, don't you
know me?

Aletheia's face and voice change.

509 ALETHEIA (CONT'D) SOREN 510
I'm a face... from the past. I'm a face... from the past.

511 CHARLOTTE 511
(gasps)
No. No, no, no!

512 SUZU 512
Father??

513 SOREN 513
Yes. It all comes down to this.

SCENE 11F: INT. ISRAEL - WHIT'S TRAILER - LATE NIGHT

Perspective starts from the inside. Whit pushes open the door, standing unlocked and unlatched, and walks in.

514 WHIT 514
 Is there anyone here?

Whit takes a step or two.

515 WHIT (CONT'D) 515
 Hello?

Beat. Whit bends down and uses his keys to unlock a drawer. He opens it and picks through some papers to the bottom.

516 WHIT (CONT'D) 516
 It's gone. Oh no.

Whit shuts the drawer and stands up.

517 WHIT (CONT'D) 517
 What's going on here?

Whit takes a few more steps farther into the trailer. Suddenly, a voice rings out.

518 MORRIE 518
 Computer!

Whit gasps and freezes. The music swells to a pause.

519 MORRIE (CONT'D) 519
 Initiate the final program!

There is a virtual explosion from inside the trailer as Whit is sucked into a program. The Imagination Station sound effects are mixed in with the whooshing [e.g. the ending of episode #885]. Then silence.

SFX FADE OUT TO:

CREDITS