

12 MORRIE (PART 3) 12
I have to admit... they were good. It was a risk to show them a page of my playbook like that, but... it was worth it to see if they could keep up with me.

13 WHIT (PART 5) 13
Whoever planned this went to a lot of work to catch us all in his trap.

14 SUZU (PART 5) 14
You think he got to Miss Popov?

15 WHIT (PART 5) 15
If that was Miss Popov. I never met her before.

16 CHARLOTTE (PART 6) 16
A pleasure to meet you all. I'm Charlotte Rydell, Morrie's mother.

17 WHIT (PART 6) 17
Likewise...
(pause, stunned)
Charlotte?

18 POLEHAUS (PART 6) 18
The only other fingerprints on the edges of the three notes matched those on the Writer's Ruse book - meaning that the same person had access to all of them.

19 SOREN (PART 7) 19
You thought I was dead.

20 SUZU (PART 7) 20
Why would Mama say that?

21 SOREN (PART 7) 21
We're not the couple we used to be. I haven't seen her in thirteen years.

22 WHIT (PART 7) 22
You're looking for Aletheia, aren't you? ... You know she's probably dead, Morrie.

23 MORRIE (PART 7) 23
There's a chance she's still out there. No thanks to you.

SEGMENT ONE

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

Morrie is answering Whit.

27 MORRIE 27
The truth, huh? Well, now... But you
see, the truth is hard to come by.

Footsteps approaching. Polehaus enters with Charlotte and
Suzu.

28 POLEHAUS 28
Whit?

29 WHIT 29
Detective Polehaus? Charlotte?
Suzu, how are you feeling?

30 SUZU 30
Better. Still in shock..

31 CHARLOTTE 31
(in shock)
But this development isn't helping.

32 POLEHAUS 32
We've analyzed Morrie's
fingerprints and compared them to
the ones we found on the evidence
Emily provided. And we've also
completed the search of the
computers at the Rydell house.

33 WHIT 33
And?

34 CHARLOTTE 34
It's not Morrie.

35 WHIT 35
Then who is it?

36 POLEHAUS 36
Suzu.

37 WHIT 37
Suzu?? That's impossible! I decoded
Morrie's voice on the recording,
not hers! And Suzu was right there
with me during the whole escape
room incident.

50 CHARLOTTE 50
Alone? Not a chance, son. You're staying right here until we get to the bottom of this.

51 WHIT 51
Charlotte... Morrie's right. He'd be just as safe back at your place. Why don't we send him home with one of the officers?

52 CHARLOTTE 52
(relenting)
Oh... all right.

53 MORRIE 53
Sounds good to me!

54 SUZU 54
Humph.

55 POLEHAUS 55
I'll take him back myself. Martin and my guys are still there, so I'll make sure he's watched.

56 CHARLOTTE 56
Excellent.

57 POLEHAUS 57
Whit, you'll find Martin on a video call in my office. Help yourself. Come on, Morrie.

Polehaus and Morrie start to exit.

58 WHIT 58
Let's see what we've got here, then.

SCENE 2: ODYSSEY POLICE STATION - POLEHAUS'S OFFICE - NIGHT

Whit, Charlotte, and Suzu enter.

59 WHIT 59
Ah! There you are, Martin.

60 MARTIN (VIDEO) 60
Whit, nice to see you! Hey there, Mrs. Rydell. Everything's all right here.

61 CHARLOTTE 61
That's good.

62 SUZU 62
This isn't my doing, I promise.

63 CHARLOTTE 63
We'll figure it out, don't worry.

64 WHIT 64
What did you find, Martin?

65 MARTIN (VIDEO) 65
Well, it's really a bizarre thing.
This is the computer that we think
whoever hacked into Whit's End
used. I had to get some tech guys
from Connellsville to help me get
into it, and here we are. The only
thing on it is this program.

On the video, Martin double-clicks on the program, and is
greeted by the Mysterious Voice's cackle. Suzu yelps.

66 WHIT 66
Oh, my.

67 MARTIN (VIDEO) 67
Let me show you what it does.
(to Voice)
Who are you?

68 MORRIE (MYSTERIOUS VOICE, VIDEO) 68
That's for me to know... and you to
find out.

69 SUZU 69
That's the same voice.

70 CHARLOTTE 70
Morrie's voice.

71 WHIT 71
Let me talk to it.

72 MARTIN (VIDEO) 72
All right.

73 WHIT 73
(to Voice)
Morrie?

74 MORRIE (MYSTERIOUS VOICE, VIDEO) 74
Well, well, Mr. Whittaker himself!

Beat.

85	MARTIN (VIDEO)	85
	Oh no.	
86	CHARLOTTE	86
	Which... which means-	
87	WHIT	87
	Whoever took that program could only have done it after we already started the escape room... and after Morrie had started talking to us over the speakers.	
88	SUZU	88
	Then that means...	
89	WHIT	89
	The voice you heard that night was, in fact, your brother Morrie.	

SCENE 3: INT. POLEHAUS'S POLICE CAR - NIGHT

Polehaus and Morrie have reached the Rydell house. Police chatter can be heard outside. Soren walks up, disguised as an officer. Polehaus rolls down his window.

90	SOREN	90
	What's up, Detective?	
91	POLEHAUS	91
	Evening, officer. Just dropping Morrie off here while his mom is at the station.	
92	SOREN	92
	Everything all right?	
93	POLEHAUS	93
	I can't say for certain. Just make sure he stays secure here, okay? Tell Martin to be watching him until Charlotte gets back. You hear me, Morrie?	
94	MORRIE	94
	Yeah. I hear you.	
95	SOREN	95
	Come on out, Mr. Rydell, let's go inside.	

Perspective stays in the car as Morrie opens the door, exits,
and shuts the door. Polehaus pulls away.

96

POLEHAUS
(exhales)
As long as he's in good hands..

96

MUSIC BRIDGE TO:
COMMERCIAL BREAK #1

WHIT (CONT'D)

Her crew was working all afternoon
on Thursday.

107 CHARLOTTE 107
What's the name of her company?

108 WHIT 108
She said it was "Popov's Mystery
Rooms." I checked into it, and it's
owned by an organization called
"Second Hand, Inc."
(beat)
What, do you recognize it?

109 CHARLOTTE 109
That's Soren's company.

110 WHIT 110
(shocked)
What?

111 CHARLOTTE 111
Yeah. He owns a conglomeration of
small businesses throughout the
nation. He's an entrepreneur of
sorts. Looks like he told Anya to
rig the whole thing.

112 SUZU 112
But why?

113 CHARLOTTE 113
To buy Morrie time while he hacked
into the Whit's End computers,
probably to get the Thomas
Jefferson program.

114 WHIT 114
But that wasn't his main goal. I
think I realized that earlier
today.

115 CHARLOTTE 115
And what is it?

116 WHIT 116
Finding information given to me by
Aletheia Kaneko.

Beat.

117 CHARLOTTE 117
I haven't heard that name in years.

118 SUZU 118
Who is that?

119 WHIT 119
Charlotte...?

120 CHARLOTTE 120
Suzu... I think it's time I told you
everything. And you too, Whit.
About Soren, the NSA, Aletheia,
Suzu... about everything.

121 SUZU 121
Are you sure?

122 CHARLOTTE 122
Absolutely.

123 WHIT 123
Then let's share what we know.

124 SUZU 124
Okay.

125 CHARLOTTE 125
Let's put an end to the mystery.

SCENE 5: STORYTELLING

No ambience. Narrative alternates between Charlotte, Whit,
and Suzu.

126 CHARLOTTE (NARRATOR) 126
I grew up on the Western shore of
Oregon. Soren and I met each other
in high school, and there wasn't a
question that we would eventually
be together. But there came a time
when our paths had to separate..

Flashback to young Soren and Charlotte, meeting outside in a
park.

127 SOREN 127
I'm going to miss you so much while
you're away in Salem. You know
that, right?

128 CHARLOTTE 128
Uh, well...

129 SOREN 129
What's wrong?

130 CHARLOTTE 130
Well, you see... the internship's not
at the capital.

131 SOREN 131
It's not? Then where?

132 CHARLOTTE 132
Japan.

133 SOREN 133
You're not serious.

134 CHARLOTTE 134
I am. I just found out today.

135 SOREN 135
But... but that means that...

136 CHARLOTTE 136
I'll only be an ocean apart, Soren.

137 SOREN 137
But I won't be able to visit you.

138 CHARLOTTE 138
I know.

Beat.

139 SOREN 139
I'll wait for you.

140 CHARLOTTE 140
(blushes)
I can't ask you to do that.

141 SOREN 141
I'll wait if you will. You're worth
it.

Back to narration.

142 CHARLOTTE (NARRATOR) 142
The wait was longer than he thought
it'd be. I went to Japan to be an
intern for the National Security
Agency. I met your son, Whit, right
as he was resigning. I also met
Tasha Forbes, who was about to go
on assignment to Geneva.
(MORE)

CHARLOTTE (NARRATOR) (CONT'D)

I was so good at what I did that the Deputy Director, Donovan at the time, was rather perturbed when I told him I'd be leaving to go back to Soren...

Flashback. Donovan's office.

143 DONOVAN 143
Charlotte, I don't think you understand. Do you like this line of work?

144 CHARLOTTE 144
Why yes, sir, I do.

145 DONOVAN 145
Then you have to fight to stay in it. We're the protectors of the free world, Charlotte. Why let this get in the way of what you love?

146 CHARLOTTE 146
With all due respect, sir, this job isn't my only love. So is Soren.

147 DONOVAN 147
(sighs)
If you want to go, then it's your choice. But we'd be losing one of our most valuable assets. Now with 1131 gone to Odyssey, you're indispensable to us. But I won't make you choose between your two loves. And frankly, I won't share you.

148 CHARLOTTE 148
I don't know, sir. I do love my family here, but...

149 DONOVAN 149
You need to decide what's important to you, Charlotte.

Back to narration.

150 CHARLOTTE (NARRATOR) 150
I decided then to stay on indefinitely with the Agency. I called Soren to tell him I wouldn't be coming back. But, a week later, guess who showed up at my apartment?

CHARLOTTE (NARRATOR) (CONT'D)

A year later, Morrie was born.
Soren stayed at home to care for
him, but I could tell that he was
restless for work.

(more serious)

Then the Agency put me on my
hardest case, which suddenly became
personal. I tracked a smuggler to
our own apartment, which she was
using as a hiding place for stolen
ancient artifacts. And so I had no
choice but to confront Soren about
it.

Flashback to Rydell apartment in Japan. There are baby sound
effects throughout the scene. Charlotte is arriving through
the doorway.

163	SOREN (to baby Morrie) Well, look who's home!	163
164	CHARLOTTE Evening.	164
	Charlotte sets down her things.	
165	CHARLOTTE (CONT'D) (baby talk) Why hello, Morrie! Are you staying quiet for Daddy?	165
166	SOREN How was your day today?	166
167	CHARLOTTE (cold) Soren... is there anything you want to tell me?	167
168	SOREN No, I don't think so.	168
169	CHARLOTTE Nothing you have to say?	169
170	SOREN Charlotte, I don't know what you're getting at, but I don't-	170
171	CHARLOTTE I think you do.	171

Beat.

185 CHARLOTTE 185
Oh, so now it's my fault? Listen,
Soren, you agreed to this life! I
didn't force it on you!

186 SOREN 186
I'm starting to regret it. What
kind of a mother are you to brush
aside your own husband and son for
a job-

187 CHARLOTTE 187
And that gives you license for
crime?

188 SOREN 188
Crime? What proof do you have?

189 CHARLOTTE 189
Oh, I'll get it. The Agency put me
on Aletheia's case knowing I'd find
the evidence.

190 SOREN 190
Hold it, you're doing this for the
Agency?

191 CHARLOTTE 191
What does it matter to you?

192 SOREN 192
Only that you're proving I'm right!
You didn't even tell me about this
case? That's an inconvenience you
could have afforded me.

193 CHARLOTTE 193
At this point, Soren, you've
inconvenienced me too much. I've
had enough.

Charlotte begins to pick up her things.

194 SOREN 194
What do you mean, you've "had
enough"?

195 CHARLOTTE 195
Wake up, Soren! I can't do this
anymore! Get your life straight or
get... out!

Charlotte leaves, slamming the door behind her. Back to
narration.

196 SUZU (NARRATOR) 196
You left, mama?

197 CHARLOTTE (NARRATOR) 197
(emotional)
I didn't mean to leave. I mean, I
did, but not for good. I just
needed time to breathe, to think.
But when I got back two days later...

Flashback. Rydell apartment in Japan. Charlotte unlocks the door and enters. Meido is inside, holding Morrie.

198 CHARLOTTE 198
(surprised)
Oh!

199 MEIDO 199
Hello.

200 CHARLOTTE 200
Who are you? What are you doing
with my son?

201 MEIDO 201
I'm sorry. My name is Mrs. Meido.
Your husband hired me to watch your
child for you.

202 CHARLOTTE 202
When did he do this?

203 MEIDO 203
This morning. He also left this
note for you to read.

Meido holds out the note, in an envelope. Charlotte grabs it, tears it open, and reads it. Beat.

204 CHARLOTTE 204
(muttering)
"Dear Charlotte, I feel that I am
not respected here, and I need to
find that respect elsewhere. I'm
gone until further notice..."
(out loud)
Gone? He's gone?
(bustling past Meido,
calling farther into the
apartment)
Soren? Soren!

Back to narration.

Back to narration.

214 CHARLOTTE (NARRATOR) 214
Tasha went on ahead, and a few days later, Kaneko took a private flight to Israel. After leaving Morrie in the hands of his nanny, I was right behind her.

215 WHIT (NARRATOR) 215
Which is where I come into the story. There was a secret dig site I was operating in the Kidron Valley as the director of an archaeological missions project. One night, I was up late in my trailer at the dig, recording a journal entry about a remarkable parchment I had found earlier in the day...

Flashback. Int. Whit's trailer, nighttime.

216 WHIT 216
...That makes it even more important that we tighten security around the site. I better contact the Department of Antiquities for help. Better yet, I'll take some of the fragments to Professor Charles at the University in Chicago; it's safer that way.

A car pulls up outside under Whit's recording. The door opens and Aletheia gets out. The door shuts and footsteps approach.

217 WHIT (CONT'D) 217
If this fell into the wrong hands, I-
(hears the car door)
Wait... I- I think someone's here.

Whit stops the tape, steps to the door, and locks it.

218 WHIT (CONT'D) 218
Who's there?

219 ALETHEIA 219
(muffled)
What? Who is that?

220 WHIT 220
I believe that was my question.

264 CHARLOTTE (NARRATOR) 264
Meanwhile, I had no idea where you had gone. Turns out Tasha was at your other dig and didn't even know this one existed. So I backtracked to the hotel where I saw Kaneko that afternoon.

Flashback to the roof of an Israeli hotel. Sound effects indicate the following.

265 CHARLOTTE (NARRATOR) (CONT'D) 265
I climbed to the roof and rappelled down to Kaneko's balcony. From there, I jimmed the lock on the door and snuck inside. I crept through the suite, checking for anything she might have left. Suddenly, I noticed something small next to the bed. Now that I was up close, I recognized its shape. A cradle. And underneath the blanket...
(beat)
Was you, Suzu.

Back to narration.

266 SUZU (NARRATOR) 266
Me?
(trembling)
She was my mother?

267 CHARLOTTE (NARRATOR) 267
Yes.

268 SUZU (NARRATOR) 268
She was my mother.

269 WHIT (NARRATOR) 269
And that also means... that Soren...

Beat.

270 SUZU (NARRATOR) 270
He is my father.
(beat)
He's my father.

Long transition with music to next scene.

282 MORRIE 282
(looking)
It should be... No, he found where
Anya put it.

283 SOREN 283
Then he knows.

284 MORRIE 284
No problem.

Morrie starts typing on the computer and logs in.

285 MORRIE (CONT'D) 285
I'm in.

286 SOREN 286
Password was that easy?

287 MORRIE 287
No, it's actually very complicated,
but Whittaker did the work for me
with that sticky note.

Beat.

288 SOREN 288
Oh. Clever.

289 MORRIE 289
(clicking the mouse)
So, what do we have here...? Ah, here
we go. This is the folder.

290 SOREN 290
Let me see.
(leans over)
That's the file you copied for me.
"Israeli Assassin-dot-zip." All my
crimes, right here. If only he
knew.

291 MORRIE 291
Hold on, what was that?

292 SOREN 292
What?

293 MORRIE 293
The metadata.
(double-clicks, reading)
"Copied from source: Disk hidden at
dig site."

307	SOREN	307
	A little. Come on.	
308	MORRIE	308
	Are we done here?	
309	SOREN	309
	No. To the basement.	

MUSIC BRIDGE TO:
COMMERCIAL BREAK #2

SEGMENT THREE

SCENE 7: STORYTELLING

No ambience. Whit, Charlotte, and Suzu are continuing the story.

310 CHARLOTTE (NARRATOR) 310
I needed to raise you, Suzu. I needed to do it right. So I did. I disappeared myself from the Agency and lived in Japan with you, Morrie, and your nanny, Mrs. Meido, faking identification for all of us.

311 WHIT (NARRATOR) 311
Charlotte... the charges against you... desertion...

312 CHARLOTTE (NARRATOR) 312
Yes.

313 WHIT (NARRATOR) 313
Forgery...

314 CHARLOTTE (NARRATOR) 314
Yes.

315 WHIT (NARRATOR) 315
And kidnapping.

Beat.

316 CHARLOTTE (NARRATOR) 316
(softly)
Now you see why I never told you any of this, Suzu. I too am a criminal.

317 SUZU (NARRATOR) 317
I... I never even thought...
(beat)
I still love you, Mama.

318 CHARLOTTE (NARRATOR) 318
(choked up)
I've made mistakes. Mistakes which gave Soren leverage to use against Morrie.

319 SUZU (NARRATOR) 319
Which brings us to this year.

320 WHIT (NARRATOR) 320
How did Morrie get into this mess?

321 SUZU (NARRATOR) 321
Morrie was always smart. Very, very smart. Not at first with mathematics or computers, but rather public speaking and politics. He made the news - well, the school news - when he completed two successful campaigns for students at our old school. And it was that news which drew the attention of his - our - father.

Flashback to Rydell home. Morrie is on his computer with Suzu reading nearby.

322 SUZU 322
"Pray give my greetings to Mrs. Watson, and believe me to be, my dear fellow, very sincerely yours, Sh-"

A notification arrives on the computer.

323 MORRIE 323
Stop for a second, Suzu.
(chuckles)

324 SUZU 324
What is it?

325 MORRIE 325
My FaceBase page. Evidently, "my father" wants to connect with me.

326 SUZU 326
Oh, really.

327 MORRIE 327
(typing)
"Hey, dad! How are you?"
(sends message, beat)
He's typing back. Back from the dead and first thing he does is look me up, huh?

328 SUZU 328
He is still a stranger. Do not give him any personal information about us, okay?

Message received. Beat.

329 MORRIE 329
(reading)
"Hello, Morrie. How is Charlotte?"

330 SUZU 330
(gasps)
Morrie... you didn't...

331 MORRIE 331
...No, no, this can't be real. How
would he know her name?

332 SUZU 332
Unless... unless he really is...

333 MORRIE 333
(typing)
"Charlotte who?"

Sends message. Beat. Message received.

334 MORRIE (CONT'D) 334
(reading)
"Your mother."

Back to narration.

335 SUZU (NARRATOR) 335
After a little more probing, he
came to believe that it was, in
fact, his long-lost father. And
from there, he started to give
Morrie information. But Morrie
wouldn't share any of it with me.

Flashback.

336 SUZU 336
You should not be talking with him!

337 MORRIE 337
Why? Because Mom said he was dead?
She's trying to cover it up, Suzu.
I can't trust her. That's why I
need you to keep it a secret.

338 SUZU 338
But you're keeping secrets from me.
You say he's telling you things.

339 MORRIE 339
I can't tell you about that. Not
yet.
(MORE)

MORRIE (CONT'D)

But I will when the time is right.
Just please don't say anything to
Mom. Trust me.

Back to narration.

340 SUZU (NARRATOR) 340
I wanted to. But I could tell that
something wasn't right. You two
started fighting, Mama, just like
you've been fighting ever since. It
was terrible. I didn't think he
even loved you anymore.

341 CHARLOTTE (NARRATOR) 341
Yeah. And I remember when I asked
you about it.

Flashback. Charlotte is approaching Suzu in the Rydell house.

342 CHARLOTTE 342
Suzu?

343 SUZU 343
Yes, Mama?

344 CHARLOTTE 344
What's going on with Morrie?

345 SUZU 345
You mean... why he is fighting with
you?

346 CHARLOTTE 346
Yes! It's not like him, and I'm
worried for him. Have you seen him
doing anything he shouldn't? Is he
hiding something?

Beat.

347 SUZU 347
I think I do know why he is acting
this way. But... he asked me not to
worry you.

348 CHARLOTTE 348
Suzu, I'm already worried for him.
Please, for his own good, tell me
what's going on.

349 SUZU 349
Well...

Transition. Charlotte is banging on Morrie's door.

350 CHARLOTTE 350
(angry)
Morrie! Morrie!

Morrie runs to the door and unlocks and opens it.

351 MORRIE 351
What, what, Mom?

352 CHARLOTTE 352
Why was your door locked?

353 MORRIE 353
I just wanted some privacy, I
didn't know you'd want in.

354 CHARLOTTE 354
Get out of the room.

355 MORRIE 355
Why?

Charlotte enters the room as Morrie starts to exit.

356 CHARLOTTE 356
Just get out! I need to check your
computer! Out, Morrie!

Charlotte slams the door behind her. Morrie is left outside
with Suzu.

357 MORRIE 357
Suzu... tell me you didn't tell her.

358 SUZU 358
(exhales)
I'm sorry, brother.

Back to narration.

359 SUZU (NARRATOR) 359
That was when you found that Morrie
had been talking with his father.

360 CHARLOTTE (NARRATOR) 360
He told him everything, Whit. That
I was a runaway spy, that I had
lied to him, that Suzu was his
daughter.

361 WHIT (NARRATOR) 361
How could he have known about Suzu?

362 CHARLOTTE (NARRATOR) 362
He had a strong guess, based on the pieces he knew. But there was still information he didn't have. Before he could get it, though, I cut Morrie off from everything. His computer, his phone, TV, the internet, his friends...

363 SUZU (NARRATOR) 363
But that wasn't all you did.

Flashback.

364 CHARLOTTE 364
(raging)
You have embarrassed me! You went behind my back, talked to your father, and look at what he's done to you! You should have never accepted his first message! Never! Do you understand?
(beat)
Morrie! Look at me!

Beat.

365 MORRIE 365
(resentful)
Yes, ma'am.

366 CHARLOTTE 366
I am disappointed in you, Morrie! You just sit there, with your head slouched, acting all self-righteous- but you're not! You've done wrong, Morrie, wrong! You will never talk to that man again, and if you do, you will regret it! Have I made myself clear?

Back to narration.

367 WHIT (NARRATOR) 367
(somber)
How could you speak to your son like that?

368 CHARLOTTE (NARRATOR) 368
(softly)
I was wrong. I didn't want to lose him like I had lost Soren. But I just made him bitter, I know it.

369 SUZU (NARRATOR) 369
Morrie's father told me that he was
behind what happened next.

Flashback to Charlotte's car, driving. Morrie and Suzu are in
the back seat. Phone rings, Charlotte answers through the car
system.

370 CHARLOTTE 370
Hello?

371 MEIDO (ON PHONE) 371
Charlotte!

372 CHARLOTTE 372
Mrs. Meido? What's the matter? Is
everything all right?

373 MEIDO (ON PHONE) 373
No! The NSA knows you're here!

Suzu gasps.

374 MORRIE 374
(back seat)
Really?

375 CHARLOTTE 375
What?? How?

376 MEIDO (ON PHONE) 376
I don't know! They're searching the
house for evidence that you've been
here, and they are going to find
it.

377 CHARLOTTE 377
Mrs. Meido, I-

378 MEIDO (ON PHONE) 378
You have to leave. Go, now!
Straight to the airport and get on
the next flight to anywhere.
They're about to-

The phone is taken away from Meido.

379 AGENT (ON PHONE) 379
Charlotte Carhart? Is that you?
Where are you?

Charlotte quickly hangs up. Back to narration.

380 CHARLOTTE (NARRATOR) 380
It was all so fast; I didn't know
what had happened. My only guess
was that Soren or Morrie had turned
me in.

381 SUZU (NARRATOR) 381
I had no such guess. I was too
scared. But then...

Flashback to Japanese airport. Charlotte is running through
the terminal with Suzu and Morrie trailing behind. Morrie has
a tablet out.

382 CHARLOTTE 382
(in front)
Come on, let's go! We don't have
much time!

383 SUZU 383
How could this happen? Why do we
have to leave everything?

384 MORRIE 384
Was it worth it?

385 SUZU 385
Excuse me?

386 MORRIE 386
All this turmoil. Was tattling to
Mom worth all this?

387 SUZU 387
(realizing)
What?? You caused this?

388 CHARLOTTE 388
(ahead)
Keep up, you two!

389 MORRIE 389
It's your fault, Suzu. You betrayed
my trust.

390 SUZU 390
Oh no... oh no, Morrie, I didn't mean
to; I just wanted things to be the
way they were.

391 MORRIE 391
Sure, you did. But guess what? It's
too late for that now.

Morrie's tablet has a notification.

392 MORRIE (CONT'D) 392
Or maybe it's not.
(to himself)
Wadi Kidron... that's it.

393 SUZU 393
Morrie, what...
(looking at the tablet,
disturbed)
What are you doing on there?

394 MORRIE 394
Don't ask questions, sis. Unless
you want all this to happen again.
But if you're on my side, then
there'll be no trouble. Got it?

395 CHARLOTTE 395
(up ahead)
Security is this way!

Back to narration.

396 SUZU (NARRATOR) 396
He was looking at a list of
itineraries through the airport's
internet with his tablet.

397 CHARLOTTE (NARRATOR) 397
The one device I didn't take from
him.

398 WHIT (NARRATOR) 398
He hacked into the system?

399 SUZU (NARRATOR) 399
Somehow, yes.

400 WHIT (NARRATOR) 400
But how? If he wasn't adept at
computers?

401 CHARLOTTE (NARRATOR) 401
Soren was an engineer, Whit. That
task would have been easy for him
to teach Morrie. And I can assume
that the itinerary he found was
Aletheia's.

402 SUZU (NARRATOR) 402
Which he then sent to his father.

403 CHARLOTTE (NARRATOR) 403
Even after I cut them off?

404 SUZU (NARRATOR) 404
Yes. They've kept up contact since
we came to Odyssey.

405 WHIT (NARRATOR) 405
Why Odyssey, of all places?

406 CHARLOTTE (NARRATOR) 406
Because of you, Whit. I saw what
you did for Aletheia, and I knew
enough about you to know you were a
man of integrity, and that my kids
would be safe under your care at
Whit's End. And also that I could
come to you when the time was
right.

407 WHIT (NARRATOR) 407
And that time... was now.

408 SUZU (NARRATOR) 408
But it might be too late.

409 CHARLOTTE (NARRATOR) 409
I didn't know how far Soren had
gone. But Morrie knew what he was
doing, the whole time.

410 WHIT (NARRATOR) 410
And now, at long last, we all know
as well.

**SCENE 8: INT. ODYSSEY POLICE STATION - POLEHAUS'S OFFICE -
NIGHT**

Polehaus suddenly rushes in where Charlotte, Whit, and Suzu
are waiting.

411 POLEHAUS 411
Excuse me.

412 CHARLOTTE 412
Welcome back, Detective.

413 WHIT 413
Is everything all right, Detective
Polehaus?

Polehaus gets on the computer under dialogue and starts a
video call to Martin. The video call is ringing.

414 POLEHAUS 414
No, afraid not. The silent alarm is
going off at your shop.

415 WHIT 415
Uh-oh.

416 SUZU 416
Silent alarm?

417 POLEHAUS 417
Your phone didn't go off, Whit?

418 WHIT 418
(sighs, pulls out phone)
No, it didn't; it's on silent.

419 CHARLOTTE 419
What's going on?

420 POLEHAUS 420
I don't know, but I have a hunch.

Martin answers.

421 MARTIN (VIDEO) 421
Hi howdy, Detective!

422 POLEHAUS 422
(yelling)
Martin! Get me Morrie on the video
with you!

423 MARTIN (VIDEO) 423
Uh- What?

424 POLEHAUS 424
Morrie! I just dropped him off
about fifteen minutes ago. Let me
talk to him.

425 MARTIN (VIDEO) 425
Detective... he's not here.

426 CHARLOTTE 426
He's not?

427 SUZU 427
Oh no...

428 POLEHAUS 428
What do you mean, he's not there?
How could he not be there?

441 ANYA 441
Of course! Pleasure to meet you,
young Morrie.

442 MORRIE 442
Same here.

Anya exits.

443 SOREN 443
Settle in and get working, Morrie.
We have a lot to do.

444 MORRIE 444
Indeed we do.

SCENE 10: INT. WHIT'S END - NIGHT

Whit, Suzu, and Charlotte are outside Whit's office.

445 WHIT 445
Well, let's assess the damages.

They enter.

446 SUZU 446
(gasps)
It's destroyed!

447 CHARLOTTE 447
Not too subtle. What did they want
here?

448 WHIT 448
Well, I think they got what they
wanted on Thursday night. Two
things, I would guess. First, a
report from Tasha that mentioned
you and Aletheia by name, asking
for the name of the hospital after
I publicly released the location of
my dig. And second, a copy of the
disk that Aletheia gave me at her
bedside. I never decoded it, and I
doubted that the Agency would take
the time to decode it.

449 SUZU 449
And she said it's a record of her
crimes and her accomplice's. So
that would mean...

450 WHIT 450
Evidence against Soren.

451 CHARLOTTE 451
I'll bet they've erased that file
from your hard drive.

452 WHIT 452
But... that wasn't my only copy. The
disk she gave me is still intact...
back at my dig in the Middle East.

453 CHARLOTTE 453
Which is a bit out of our way. And
even if we had that information, we
don't have a way to track Soren.

454 SUZU 454
Actually, we might.

455 WHIT 455
Really?

456 SUZU 456
Yes. After Morrie found out that
Olivia had paid for the drama
festival with her own money, he
suggested that the guy, my father,
might call her back and offer the
money.

457 WHIT 457
(shocked)
He called Olivia?

458 SUZU 458
He wanted to help Morrie.

459 CHARLOTTE 459
Would he still call back? Even now,
after all that's happened?

460 SUZU 460
Well, he said that the story might
not be finished. At least there is
a chance.

461 WHIT 461
Then I'll get Olivia in touch with
Detective Polehaus. And I'll have
Eugene get to work on these
computers to see the extent of the
damage they've done.

462 CHARLOTTE 462
But in the meantime, we're not
safe, Whit. If Aletheia isn't
alive, they'll come after you. And
they'll report me to the NSA for
all I've done.

463 WHIT 463
But they haven't come after either
of us yet. There must still be
something coming.

464 CHARLOTTE 464
And we need to stay alert.

465 SUZU 465
Mama... I'm scared.

466 CHARLOTTE 466
So am I, Suzu. In a way that I
haven't been since that day we left
Japan. What do we do, Whit?

467 WHIT 467
Well... the only things we can do:
Watch... wait... and pray.

MUSIC BRIDGE TO:

CREDITS