<u>RECAP</u>

1	ZOE (PART 1) There's a new student who was a campaign manager twice at his previous school You met him yesterday! Morrie Rydell.	1
2	EMILY (PART 2) You were staring at that girl over there! Is she new?	2
3	MATTHEW (PART 2) Yeah, she just moved here. From Japan, I think.	3
4	VOGLER (PART 2) Is your brother at school today?	4
5	EMILY (PART 2) Your adopted brother, Morrie.	5
6	SUZU (PART 2) Ah, Morrie is not adopted. I am the adopted one.	6
7	SUZU (PART 2) We don't want things to go awry again? I want to do what is right for our new friends for our family.	7
8	EDEN (PART 3) What does it say? Please, read it.	8
9	EMILY (PART 3) "Dearest Magpie, here is where I first met Charlotte. Yes, that was your mother's real name."	9
10	MATTHEW (PART 3) "I knew her secret identity as a spy, and she knew my secret."	10
11	"Which brings us to this room. The British government knew that a spy from the other side had been killed in the line of duty. They sent your mother to see if the other woman had left any secrets in her hotel. She had left something." (gasps) "It was you, dearest Magpie!"	11

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12	MORRIE (PART 3) 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.	12
13	WHIT (PART 5) Whoever planned this went to a lot of work to catch us all in his trap.	13
14	SUZU (PART 5) You think he got to Miss Popov?	14
15	WHIT (PART 5) If that was Miss Popov. I never met her before.	15
16	CHARLOTTE (PART 6) A pleasure to meet you all. I'm Charlotte Rydell, Morrie's mother.	16
17	WHIT (PART 6) Likewise (pause, stunned) Charlotte?	17
18	POLEHAUS (PART 6) 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.	18
19	SOREN (PART 7) You thought I was dead.	19
20	SUZU (PART 7) Why would Mama say that?	20
21	SOREN (PART 7) We're not the couple we used to be. I haven't seen her in thirteen years.	21
22	WHIT (PART 7) You're looking for Aletheia, aren't you? You know she's probably dead, Morrie.	22
23	MORRIE (PART 7) There's a chance she's still out there. No thanks to you.	23

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24		WHIT (PART 7) I only need a little more time to expose your scheme.			24
25		MORRIE (PART 7) No matter, then. I don't plan on being here much longer But if you think you've brought this to an end, then it's the end for both you and me.			25
26		WHIT (PART 7) 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.			26

Page 3

SEGMENT ONE

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

Morrie is answering Whit.

27			MORRIE huh? Well, now But you ruth is hard to come by.	27
	Footsteps Suzu.	approachin	g. Polehaus enters with Charlotte and	
28		Whit?	POLEHAUS	28
29			WHIT Polehaus? Charlotte? are you feeling?	29
30		Better. St	SUZU ill in shock…	30
31		(in sh But this d	CHARLOTTE nock) levelopment isn't helping.	31
32		fingerprinthe ones we Emily provided	POLEHAUS yzed Morrie's ts and compared them to te found on the evidence rided. And we've also the search of the at the Rydell house.	32
33		And?	WHIT	33
34		It's not M	CHARLOTTE Morrie.	34
35		Then who i	WHIT s it?	35
36		Suzu.	POLEHAUS	36
37		Morrie's v not hers!	WHIT It's impossible! I decoded Toice on the recording, And Suzu was right there Iring the whole escape Lent.	37

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38		POLEHAUS That's true but you'll need to see what my guys found at the Rydell house.	:	38
39		CHARLOTTE Our house.	:	39
40		POLEHAUS Right. In the meantime	4	40
	Polehaus o	ppens Morrie's cell door. Morrie emerges	•	
41		MORRIE Much obliged, Detective.	4	41
42		WHIT Wait, this doesn't mean that-	4	42
43		POLEHAUS I'm sorry, Whit, but now we don't have any evidence to keep Morrie here. Anything's on the table right now.		43
44		MORRIE As long as it's not me.	4	44
45		SUZU That is the only valid possibility here.	4	45
46		MORRIE But that's not what the evidence says!	•	46
47		CHARLOTTE Detective, Whit and I were there when Morrie was confronted about all this, and he basically admitted that he did everything!	•	47
48		MORRIE I said no such thing.	4	48
	Charlotte	reacts in frustration.		
49		MORRIE (CONT'D) Now, can I go home? I really wanna get back to my own bed now that I'm free.	4	49

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50	CHARLOTTE Alone? Not a chance, son. You're staying right here until we get to the bottom of this.	50
51	WHIT 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?	51
52	CHARLOTTE (relenting) Oh… all right.	52
53	MORRIE Sounds good to me!	53
54	SUZU Humph.	54
55	POLEHAUS I'll take him back myself. Martin and my guys are still there, so I'll make sure he's watched.	55
56	CHARLOTTE Excellent.	56
57	POLEHAUS Whit, you'll find Martin on a video call in my office. Help yourself. Come on, Morrie.	57
	Polehaus and Morrie start to exit.	
58	WHIT Let's see what we've got here, then.	58
	SCENE 2: ODYSSEY POLICE STATION - POLEHAUS'S OFFICE - NIGHT	
	Whit, Charlotte, and Suzu enter.	
59	WHIT Ah! There you are, Martin.	59
60	MARTIN (VIDEO) Whit, nice to see you! Hey there, Mrs. Rydell. Everything's all right here.	60

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61	CHARLOTTE That's good.	61
62	SUZU This isn't my doing, I promise.	62
63	CHARLOTTE We'll figure it out, don't worry.	63
64	WHIT What did you find, Martin?	64
65	MARTIN (VIDEO) 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.	65
	On the video, Martin double-clicks on the program, argreeted by the Mysterious Voice's cackle. Suzu yelps	
66	WHIT Oh, my.	66
67	MARTIN (VIDEO) Let me show you what it does.	67
68	MORRIE (MYSTERIOUS VOICE, VIDEO) That's for me to know and you to find out.	68
69	SUZU That's the same voice.	69
70	CHARLOTTE Morrie's voice.	70
71	WHIT Let me talk to it.	71
72	MARTIN (VIDEO) All right.	72
73	WHIT (to Voice) Morrie?	73
74	MORRIE (MYSTERIOUS VOICE, VIDEO) Well, well, Mr. Whittaker himself!	74

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75	WHIT Computer, activate Gallery Diagnostic Mode.		75
	Two beeps are heard from the computer.		
76	MORRIE (MYSTERIOUS VOICE, Gallery Diagnostic Mode activated. Good morning, John Avery Whittaker.	VIDEO)	76
	Suzu and Charlotte gasp.		
77	WHIT Computer, what program is this?		77
78	MORRIE (MYSTERIOUS VOICE, This program is the Thomas Jefferson Gallery Portrait. Created three years ago by John Whittaker. Last modified one day ago by unknown.	VIDEO)	78
79	WHIT Thank you, Computer. Power down.		79
80	MORRIE (MYSTERIOUS VOICE, You are welcome. Powering down.	VIDEO)	80
	The Voice shuts down.		
81	MARTIN (VIDEO) So the Voice on Thursday was just this program the whole time.		81
82	WHIT Well… no.		82
83	MARTIN (VIDEO) Why not?		83
84	WHIT At approximately 9:05 PM, Suzu, Emily, Matthew, and I were greeted in the basement of Whit's End by the "mysterious voice" that came through the intercom. At 9:23, we were set free from the basement and all ran upstairs. My system log indicates that the first time in years that anyone has hacked into the computers at Whit's End, to touch that program, was at 9:16 that evening.		84

	"Revelations By Michael 1			Page 9 © 2021
	Beat.			
85		Oh no.	MARTIN (VIDEO)	85
86		Which wh	CHARLOTTE ich means-	86
87		only have started tl	WHIT ook that program could done it after we already he escape room and after d started talking to us speakers.	87
88		Then that	SUZU means	88
89			WHIT you heard that night was, your brother Morrie.	89
	SCENE 3:	INT. POLEHA	AUS'S POLICE CAR - NIGHT	
	chatter c	an be heard	have reached the Rydell house. It outside. Soren walks up, disguidals down his window.	
90		What's up	SOREN , Detective?	90
91			POLEHAUS officer. Just dropping f here while his mom is at on.	91
92		Everything	SOREN g all right?	92
93		sure he s Tell Mart:	POLEHAUS ay for certain. Just make tays secure here, okay? in to be watching him rlotte gets back. You hear e?	93
94		Yeah. I he	MORRIE ear you.	94
95		Come on or inside.	SOREN ut, Mr. Rydell, let's go	95

96

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...

MUSIC BRIDGE TO:

COMMERCIAL BREAK #1

SEGMENT TWO

SCENE 4: INT. ODYSSEY POLICE STATION - POLEHAUS'S OFFICE - NIGHT

Whit, Charlotte, and Suzu are hanging up with Martin.

97	WHIT Thanks for the help, Martin. Bring Morrie back as soon as he gets there.	97
98	MARTIN (VIDEO) Will do, Whit.	98
	The call drops.	
99	CHARLOTTE Well, then. Looks like you've been framed, Suzu.	99
100	SUZU But how? Why? What about those notes that my fingerprints were on?	100
101	WHIT Emily sent the pictures to me. I have them (beat while Whit looks) Right here.	101
102	SUZU That's- that is my stationery! I- I would have touched that paper!	102
103	CHARLOTTE Bingo.	103
104	WHIT So… all that's left is the faux Anya Popov who sabotaged the escape room for Morrie.	104
105	CHARLOTTE Hold on. How do you know she wasn't the real one?	105
106	WHIT Because I communicated with Anya myself over email. She had reached out to me to propose installing an escape room in the shop. (MORE)	106

	ations"	Page 12
ву місі	nael LaFaver WHIT (CONT'D) Her crew was working all afternoon on Thursday.	© 2021
107	CHARLOTTE What's the name of her company?	107
108	WHIT 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?	108
109	CHARLOTTE That's Soren's company.	109
110	WHIT (shocked) What?	110
111	CHARLOTTE 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.	111
112	SUZU But why?	112
113	CHARLOTTE To buy Morrie time while he hacked into the Whit's End computers, probably to get the Thomas Jefferson program.	113
114	WHIT But that wasn't his main goal. I think I realized that earlier today.	114
115	CHARLOTTE And what is it?	115
116	WHIT Finding information given to me by Aletheia Kaneko.	116
Beat		
117	CHARLOTTE I haven't heard that name in years.	117

	"Revelations By Michael I		Page 13 © 2021
118		SUZU Who is that?	118
119		WHIT Charlotte?	119
120		CHARLOTTE Suzu I think it's time I told you everything. And you too, Whit. About Soren, the NSA, Aletheia, Suzu about everything.	120
121		SUZU Are you sure?	121
122		CHARLOTTE Absolutely.	122
123		WHIT Then let's share what we know.	123
124		SUZU Okay.	124
125		CHARLOTTE Let's put an end to the mystery.	125
	SCENE 5: S	STORYTELLING	
	No ambiend and Suzu.	ce. Narrative alternates between Charlotte	, Whit,
126		CHARLOTTE (NARRATOR) 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	126
	Flashback park.	to young Soren and Charlotte, meeting out	side in a
127		SOREN I'm going to miss you so much while you're away in Salem. You know that, right?	127
128		CHARLOTTE Uh, well	128
129		SOREN What's wrong?	129

	"Revelations By Michael L			Page 14 © 2021	
130		Well, you at the cap	CHARLOTTE see the internship's not pital.		130
131		It's not?	SOREN Then where?		131
132		Japan.	CHARLOTTE		132
133		You're not	SOREN t serious.		133
134		I am. I jı	CHARLOTTE ust found out today.		134
135		But but t	SOREN that means that		135
136		I'll only	CHARLOTTE be an ocean apart, Soren.		136
137		But I won	SOREN 't be able to visit you.		137
138		I know.	CHARLOTTE		138
	Beat.				
139		I'll wait	SOREN for you.		139
140		(blush I can't as	CHARLOTTE hes) sk you to do that.		140
141		I'll wait it.	SOREN if you will. You're worth		141
	Back to na	arration.			
142		it'd be. I intern for Agency. I as he was Tasha Fork	CHARLOTTE (NARRATOR) was longer than he thought I went to Japan to be an r the National Security met your son, Whit, right resigning. I also met bes, who was about to go ment to Geneva. (MORE)		142

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CHARLOTTE (NARRATOR) (CONT'D)

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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.

	Flashback.	Donovan's office.	
143		DONOVAN Charlotte, I don't think you understand. Do you like this line of work?	143
144		CHARLOTTE Why yes, sir, I do.	144
145		DONOVAN 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?	145
146		CHARLOTTE With all due respect, sir, this job isn't my only love. So is Soren.	146
147		DONOVAN (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.	147
148		CHARLOTTE I don't know, sir. I do love my family here, but	148
149		DONOVAN You need to decide what's important to you, Charlotte.	149
	Back to na	arration.	
150		CHARLOTTE (NARRATOR) 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?	150

Flashback. Charlotte is leaving her apartment outside, shutting the door and descending some stairs. Soren calls from a distance.

151	SOREN Charlotte!	151
152	CHARLOTTE Wha Soren??	152
153	SOREN I'm here.	153
154	CHARLOTTE But, how-?	154
	Charlotte trails off. They embrace.	
155	SOREN I told you I would wait for you.	155
156	CHARLOTTE Oh, Soren I can't leave. I'm sorry, but I can't.	156
157	SOREN I don't expect you to. You love it here, I know that. And if it's good enough for you, then it is for me.	157
158	CHARLOTTE (surprised) You… You're saying that-	158
159	SOREN Charlotte Marie…	159
	Soren kneels. Charlotte reacts.	
160	SOREN (CONT'D) Will you marry me?	160
161	CHARLOTTE (choking up, joyful) I think I'm gonna cry…!	161
	They both laugh [appropriately; directorial discretion]. to narration.	Back
162	CHARLOTTE (NARRATOR) (happy) We were married a month later in Oregon, after which we settled down in Japan. (MORE)	162

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.

	"Revelation By Michael			Page 18 © 2021	
172		I-	SOREN		172
173		What do ye	CHARLOTTE ou do while I'm gone?		173
174		Just tell	SOREN me what you want to know.		174
175			CHARLOTTE satory) know why. Why are you s?		175
176		(sigh So that's	SOREN s) it. You know about her.		176
177		I'm a spy hide her :	CHARLOTTE Don't think you could from me.		177
178		It's not	SOREN what you think it is-		178
179		It's exactisn't it?	CHARLOTTE tly what I think it is,		179
180		supposed	SOREN rlotte. What else am I to do? You're never here, one else with me for long the day-		180
181		But this	CHARLOTTE is not the way to cope!		181
182		Then how	SOREN should I?		182
183		I don't ki know?	CHARLOTTE now! Talk to me? Let me		183
184		couldn't o	SOREN n't have listened. You even tell Donovan you e. Don't you get it, ? You're pushing me out of !		184

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185		CHARLOTTE Oh, so now it's my fault? Listen, Soren, you agreed to this life! I didn't force it on you!		185
186		SOREN I'm starting to regret it. What kind of a mother are you to brush aside your own husband and son for a job-		186
187		CHARLOTTE And that gives you license for crime?		187
188		SOREN Crime? What proof do you have?		188
189		CHARLOTTE Oh, I'll get it. The Agency put me on Aletheia's case knowing I'd find the evidence.		189
190		SOREN Hold it, you're doing this for the Agency?		190
191		CHARLOTTE What does it matter to you?		191
192		SOREN 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.		192
193		CHARLOTTE At this point, Soren, you've inconvenienced me too much. I've had enough.		193
	Charlott	e begins to pick up her things.		
194		SOREN What do you mean, you've "had enough"?		194
195		CHARLOTTE Wake up, Soren! I can't do this anymore! Get your life straight or get… out!		195
	Charlotte narration	e leaves, slamming the door behind her. Bac	k to	

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196	SUZU (NARRATOR) You left, mama?	196
197	CHARLOTTE (NARRATOR) (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	197
	Flashback. Rydell apartment in Japan. Charlotte unlocks the door and enters. Meido is inside, holding Morrie.	
198	CHARLOTTE (surprised) Oh!	198
199	MEIDO Hello.	199
200	CHARLOTTE Who are you? What are you doing with my son?	200
201	MEIDO I'm sorry. My name is Mrs. Meido. Your husband hired me to watch your child for you.	201
202	CHARLOTTE When did he do this?	202
203	MEIDO This morning. He also left this note for you to read.	203
	Meido holds out the note, in an envelope. Charlotte grabs it tears it open, and reads it. Beat.	,
204	CHARLOTTE (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!	204

Back to narration.

	"Revelations By Michael I		Page 21 © 2021	
205		WHIT (NARRATOR) He just left?		205
206		CHARLOTTE (NARRATOR) People aren't always rational. I certainly wasn't, and apparently, neither was he. I changed, Whit. Everything in me hardened towards him. So I turned obsessively to my job, convincing myself I didn't need him. And I succeeded.		206
207		WHIT (NARRATOR) Let me just back up a moment here: Aletheia was this smuggler you were tracking, right?		207
208	Flashback	CHARLOTTE (NARRATOR) Yes. The Agency was monitoring Aletheia Kaneko as she traveled to and from Japan. Soren continued to work with her after he left, although I never found hard evidence against him or her. But about a year later, Tasha Forbes, back from Geneva, told me of a development in the Kaneko case Agency building, Japan. Tasha is debrief	ing	208
	Charlotte		1119	
209		TASHA Middle Eastern intelligence suspects that Kaneko is arriving to raid more artifacts from one of the dig sites.		209
210		CHARLOTTE What's your plan?		210
211		TASHA I'll move first with my team and wait for her to arrive. You trail behind and keep track of her movements. If we can catch her in the act, then we'll have her.		211
212		CHARLOTTE All right, Tasha.		212
213		TASHA Be on alert, Charlotte. Kaneko could leave any day now.		213

	Back to narration.	
214	CHARLOTTE (NARRATOR) 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.	214
215	WHIT (NARRATOR) 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	215
	Flashback. Int. Whit's trailer, nighttime.	
216	WHIT 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.	216
	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) If this fell into the wrong hands, I- (hears the car door) Wait I- I think someone's here.	217
	Whit stops the tape, steps to the door, and locks it.	
218	WHIT (CONT'D) Who's there?	218
219	ALETHEIA (muffled) What? Who is that?	219
220	WHIT I believe that was my question.	220

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221	ALETHEIA No one's supposed to be here.	221
222	WHIT Unfortunate for you. What do you want?	222
	Silence as Aletheia tries the door and begins to pick the lock.	
223	WHIT (CONT'D) I have no intention of letting you in. You are unwelcome here.	223
	Aletheia grunts as the lock is picked and the door swings open.	
224	WHIT (CONT'D) Stay out.	224
225	ALETHEIA That's not an option right now.	225
	Aletheia begins to enter, but Whit steps forward and holds her back. They struggle for a moment.	
226	ALETHEIA (CONT'D) Move aside, old man!	226
227	WHIT I cannot. You have no business at this dig.	227
	Aletheia draws a knife.	
228	ALETHEIA So be it!	228
229	WHIT Woah-oah!	229
	Sound effects indicate the following. Aletheia yells.	
230	WHIT (NARRATOR) She drew a knife on me and lunged.	230
	Whit is panting as he slams the door shut. Aletheia's knife stabs through. Then she pulls it out and slowly begins to open the door.	
231	ALETHEIA Don't move.	231

Whit throws his weight against the door, which is heard slamming shut. Aletheia is struck on the head and falls outside (muffled), yelping as her knife stabs her. Whit opens the door.

232	WHIT (gasps)	232
	Oh no.	
233	WHIT (NARRATOR) She fell on her knife. There was nothing I could do for her. I picked her up and ran to my car, and I took her to the Augusta Victoria Hospital. From there, I called the Israeli Police.	233
	Transition to hospital. Israeli Police are talking with Wh	it.
234	OFFICER And you have no idea who this woman is?	234
235	WHIT None. All I know is that she wanted to get something from the dig site.	235
	Beat. Officer is writing down notes.	
236	OFFICER All right, that's all we need. Thank you for your patience.	236
237	WHIT No problem.	237
	Doctor enters.	
238	DOCTOR Mr. Whittaker?	238
239	WHIT Doctor? How is she?	239
240	DOCTOR I'm afraid she's not well. The knife caused a lot of internal bleeding. She doesn't have long.	240
241	WHIT Can I speak with her?	241
242	DOCTOR Yes, certainly. Right this way.	242

Doctor escorts Whit to Aletheia's room. Hospital room ambience. Whit enters.

243	ALETHEIA (affected) It's you…	243
244	WHIT Hello. The doctor says you don't have a lot of time.	244
245	ALETHEIA Why… why did you bring me here?	245
246	WHIT You needed help. I couldn't let you just die there. Besides, I am somewhat responsible for this.	246
247	ALETHEIA You didn't do anything. I'm I'm sorry.	247
248	WHIT I forgive you.	248
249	ALETHEIA How can you?	249
250	WHIT Well because God has forgiven me. He's the reason I brought you here.	250
251	ALETHEIA Why why would He have you help me just to die?	251
252	WHIT Maybe He wasn't done with you yet.	252
253	ALETHEIA Or maybe it's because I'm supposed to trust you. (struggles for a moment) Come here. Please.	253
Whit step	os closer.	
254	WHIT What is it?	254

	"Revelations By Michael I			Page 26 © 2021	
255		This.	ETHEIA ut a USB disk) fe.		255
256		WH: A disk?	IT		256
257		The truth. A	ETHEIA record… of my crimes… mplice's. Don't lose		257
258		WHI (takes it I won't.			258
	Beat.				
259			ETHEIA vould… tell me more forgiveness.		259
	Back to na	arration.			
260		My example to that opened h Gospel. She h	IT (NARRATOR) Duched her in a way ner heart to the Decame a believer Tee I was ushered out of		260
261			ARLOTTE (NARRATOR) nen you went into		261
262		I had to wond my secret dig my archaeolog Brownlee. And	IT (NARRATOR) der how she knew about g. No one did, except gist friend Alfred d if I couldn't trust I couldn't trust		262
			up to his trailer, enters thro ses some buttons on the tape r		
263		WHI Jason, rememb nothing great	per: How I do is		263

Back to narration.

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)

Long transition with music to next scene.

He's my father.

SCENE 6: INT. WHIT'S END - FRONT ENTRANCE - NIGHT

The front door is being picked open by Morrie and Soren. The door eventually swings open.

271	SOREN No alarm? Excellent.	271
272	MORRIE Could be silent. Let's just get upstairs.	272
	They begin to walk upstairs.	
273	SOREN Did you read the report?	273
274	MORRIE Didn't have time. I saw the names and thought that's what we were looking for.	274
275	SOREN Maybe you should have, then. Because it's inconclusive.	275
276	MORRIE What?	276
277	SOREN Whittaker didn't know whether Aletheia was dead or alive. The report was asking him for the name of the hospital.	277
278	MORRIE So what are we doing here, then?	278
279	SOREN Buying some time.	279
	They reach Whit's office. Morrie jimmies the lock and opens the door.	
280	MORRIE You'd think he'd have more protection on his office.	280
	They enter.	
281	SOREN Is your uplink still intact on his computer?	281

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282		MORRIE (looking) It should be No, he found where Anya put it.		282
283		SOREN Then he knows.		283
284		MORRIE No problem.		284
	Morrie st	arts typing on the computer and logs in.		
285		MORRIE (CONT'D) I'm in.		285
286		SOREN Password was that easy?		286
287		MORRIE No, it's actually very complicated, but Whittaker did the work for me with that sticky note.		287
	Beat.			
288		SOREN Oh. Clever.		288
289		MORRIE (clicking the mouse) So, what do we have here…? Ah, here we go. This is the folder.		289
290		SOREN 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.		290
291		MORRIE Hold on, what was that?		291
292		SOREN What?		292
293		MORRIE The metadata. (double-clicks, reading) "Copied from source: Disk hidden at dig site."		293

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294	SOREN This isn't the o has another out	nly copy. Whittaker there.	294
295	MORRII Uh-oh.		295
296	SOREN We have to destr	oy that evidence.	296
297	MORRII So what about th		297
298	SOREN Overwrite it.		298
299	MORRII Easy. (clicks a fe chuckles) There. It's gone	w times,	299
300	SOREN Perfect.		300
301	MORRII (stands up) Now what?	Σ	301
302	SOREN Now we set him e	ven further back.	302
303	MORRII How?	E	303
	Suddenly, Soren picks up t grunt, spikes it into the	he computer monitor, and with a floor.	
304	MORRII Woah!! Dad??	E (CONT'D)	304
		hit's office, knocking over desks, ment, scattering books, and so on.	
305	MORRII What- What are y	E (CONT'D) ou doing??	305
	Soren finishes his assault computer monitor. Beat.	on the office by stomping on the	
306	MORRII Bitter much?	E (CONT'D)	306

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

MUSIC BRIDGE TO:

COMMERCIAL BREAK #2

SEGMENT THREE

SCENE 7: STORYTELLING

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

310	CHARLOTTE (NARRATOR) 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.	310
311	WHIT (NARRATOR) Charlotte the charges against you desertion	311
312	CHARLOTTE (NARRATOR) Yes.	312
313	WHIT (NARRATOR) Forgery	313
314	CHARLOTTE (NARRATOR) Yes.	314
315	WHIT (NARRATOR) And kidnapping.	315
Bea	t.	
316	CHARLOTTE (NARRATOR) (softly) Now you see why I never told you any of this, Suzu. I too am a criminal.	316
317	SUZU (NARRATOR) I I never even thought (beat) I still love you, Mama.	317
318	CHARLOTTE (NARRATOR) (choked up) I've made mistakes. Mistakes which gave Soren leverage to use against Morrie.	318
319	SUZU (NARRATOR) Which brings us to this year.	319

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320	WHIT (NARRATOR) How did Morrie get into this mess?	320
321	SUZU (NARRATOR) 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.	321
	Flashback to Rydell home. Morrie is on his computer reading nearby.	with Suzu
322	SUZU "Pray give my greetings to Mrs. Watson, and believe me to be, my dear fellow, very sincerely yours, Sh-"	322
	A notification arrives on the computer.	
323	MORRIE Stop for a second, Suzu. (chuckles)	323
324	SUZU What is it?	324
325	MORRIE My FaceBase page. Evidently, "my father" wants to connect with me.	325
326	SUZU Oh, really.	326
327	MORRIE (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?	327
328	SUZU He is still a stranger. Do not give him any personal information about us, okay?	328

Message received. Beat.

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329	MORRIE (reading) "Hello, Morrie. How is Charlotte?"		329
330	SUZU (gasps) Morrie… you didn't…		330
331	MORRIE No, no, this can't be real. How would he know her name?		331
332	SUZU Unless… unless he really is…		332
333	MORRIE (typing) "Charlotte who?"		333
	Sends message. Beat. Message received.		
334	MORRIE (CONT'D) (reading) "Your mother."		334
	Back to narration.		
335	SUZU (NARRATOR) 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.		335
	Flashback.		
336	SUZU You should not be talking with him!		336
337	MORRIE 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.		337
338	SUZU But you're keeping secrets from me. You say he's telling you things.		338
339	MORRIE I can't tell you about that. Not yet. (MORE)		339

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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		something started fi you've bee was terrib	SUZU (NARRATOR) co. But I could tell that wasn't right. You two ghting, Mama, just like en fighting ever since. It ele. I didn't think he l you anymore.	340
341		Yeah. And you about	CHARLOTTE (NARRATOR) I remember when I asked it.	341
	Flashback.	Charlotte	is approaching Suzu in the Rydell house	•
342		Suzu?	CHARLOTTE	342
343		Yes, Mama?	SUZU	343
344		What's goi	CHARLOTTE ng on with Morrie?	344
345		You mean you?	SUZU why he is fighting with	345
346		worried fo	CHARLOTTE not like him, and I'm or him. Have you seen him ching he shouldn't? Is he nething?	346
	Beat.			
347			SUZU do know why he is acting But he asked me not to	347
348			CHARLOTTE already worried for him. or his own good, tell me ng on.	348
349		Well	SUZU	349

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Transition. Charlotte is banging on Morrie's door.

350	CHARLOTTE (angry) Morrie! Morrie!	350
	Morrie runs to the door and unlocks and opens it.	
351	MORRIE What, what, Mom?	351
352	CHARLOTTE Why was your door locked?	352
353	MORRIE I just wanted some privacy, I didn't know you'd want in.	353
354	CHARLOTTE Get out of the room.	354
355	MORRIE Why?	355
	Charlotte enters the room as Morrie starts to exit.	
356	CHARLOTTE Just get out! I need to check your computer! Out, Morrie!	356
	Charlotte slams the door behind her. Morrie is left outside with Suzu.	
357	MORRIE Suzu… tell me you didn't tell her.	357
358	SUZU (exhales) I'm sorry, brother.	358
	Back to narration.	
359	SUZU (NARRATOR) That was when you found that Morrie had been talking with his father.	359
360	CHARLOTTE (NARRATOR) He told him everything, Whit. That I was a runaway spy, that I had lied to him, that Suzu was his daughter.	360
361	WHIT (NARRATOR) How could he have known about Suzu?	361

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362	CHARLOTTE (NARRATOR) 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	362
363	SUZU (NARRATOR) But that wasn't all you did.	363
	Flashback.	
364	CHARLOTTE (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!	364
	Beat.	
365	MORRIE (resentful) Yes, ma'am.	365
366	CHARLOTTE 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?	366
	Back to narration.	
367	WHIT (NARRATOR) (somber) How could you speak to your son like that?	367
368	CHARLOTTE (NARRATOR) (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.	368

	"Revelations By Michael La		Page 38 © 2021
369		SUZU (NARRATOR) Morrie's father told me that he was behind what happened next.	369
		to Charlotte's car, driving. Morrie and eat. Phone rings, Charlotte answers thr	
370		CHARLOTTE Hello?	370
371		MEIDO (ON PHONE) Charlotte!	371
372		CHARLOTTE Mrs. Meido? What's the matter? Is everything all right?	372
373		MEIDO (ON PHONE) No! The NSA knows you're here!	373
	Suzu gasps	•	
374		MORRIE (back seat) Really?	374
375		CHARLOTTE What?? How?	375
376		MEIDO (ON PHONE) I don't know! They're searching the house for evidence that you've been here, and they are going to find it.	376
377		CHARLOTTE Mrs. Meido, I-	377
378		MEIDO (ON PHONE) You have to leave. Go, now! Straight to the airport and get on the next flight to anywhere. They're about to-	378
	The phone	is taken away from Meido.	
379		AGENT (ON PHONE) Charlotte Carhart? Is that you? Where are you?	379

Charlotte quickly hangs up. Back to narration.

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380	CHARLOTTE (NARRATOR) It was all so fast; I didn't know what had happened. My only guess was that Soren or Morrie had turned me in.	380
381	SUZU (NARRATOR) I had no such guess. I was too scared. But then	381
	Flashback to Japanese airport. Charlotte is running the terminal with Suzu and Morrie trailing behind. M a tablet out.	
382	CHARLOTTE (in front) Come on, let's go! We don't have much time!	382
383	SUZU How could this happen? Why do we have to leave everything?	383
384	MORRIE Was it worth it?	384
385	SUZU Excuse me?	385
386	MORRIE All this turmoil. Was tattling to Mom worth all this?	386
387	SUZU (realizing) What?? You caused this?	387
388	CHARLOTTE (ahead) Keep up, you two!	388
389	MORRIE It's your fault, Suzu. You betrayed my trust.	389
390	SUZU Oh no oh no, Morrie, I didn't mean to; I just wanted things to be the way they were.	390
391	MORRIE Sure, you did. But guess what? It's too late for that now.	391

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	Morrie's tablet has a notification.	
392	MORRIE (CONT'D) Or maybe it's not.	392
393	SUZU Morrie, what (looking at the tablet, disturbed) What are you doing on there?	393
394	MORRIE 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?	394
395	CHARLOTTE (up ahead) Security is this way!	395
	Back to narration.	
396	SUZU (NARRATOR) He was looking at a list of itineraries through the airport's internet with his tablet.	396
397	CHARLOTTE (NARRATOR) The one device I didn't take from him.	397
398	WHIT (NARRATOR) He hacked into the system?	398
399	SUZU (NARRATOR) Somehow, yes.	399
400	WHIT (NARRATOR) But how? If he wasn't adept at computers?	400
401	CHARLOTTE (NARRATOR) 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.	401
402	SUZU (NARRATOR) Which he then sent to his father.	402

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403	CHARLOTTE (NARRATOR) Even after I cut them off?	403
404	SUZU (NARRATOR) Yes. They've kept up contact since we came to Odyssey.	404
405	WHIT (NARRATOR) Why Odyssey, of all places?	405
406	CHARLOTTE (NARRATOR) 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.	406
407	WHIT (NARRATOR) And that time was now.	407
408	SUZU (NARRATOR) But it might be too late.	408
409	CHARLOTTE (NARRATOR) I didn't know how far Soren had gone. But Morrie knew what he was doing, the whole time.	409
410	WHIT (NARRATOR) And now, at long last, we all know as well.	410
	SCENE 8: INT. ODYSSEY POLICE STATION - POLEHAUS'S OFFICE - NIGHT	
	Polehaus suddenly rushes in where Charlotte, Whit, and Suzu are waiting.	
411	POLEHAUS Excuse me.	411
412	CHARLOTTE Welcome back, Detective.	412
413	WHIT Is everything all right, Detective Polehaus?	413
	Polehaus gets on the computer under dialogue and starts a video call to Martin. The video call is ringing.	

	"Revelation By Michael			Page 42 © 2021	
414		•	POLEHAUS d not. The silent alarm is at your shop.		414
415		Uh-oh.	WHIT		415
416		Silent ala	SUZU arm?		416
417		Your phone	POLEHAUS e didn't go off, Whit?		417
418			WHIT s, pulls out phone) dn't; it's on silent.		418
419		What's go	CHARLOTTE ing on?		419
420		I don't kr	POLEHAUS now, but I have a hunch.		420
	Martin an	swers.			
421		Hi howdy,	MARTIN (VIDEO) Detective!		421
422		(yell: Martin! Ge with you!	POLEHAUS ing) et me Morrie on the video		422
423		Uh- What?	MARTIN (VIDEO)		423
424			POLEHAUS just dropped him off teen minutes ago. Let me im.		424
425		Detective.	MARTIN (VIDEO) he's not here.		425
426		He's not?	CHARLOTTE		426
427		Oh no	SUZU		427
428			POLEHAUS ou mean, he's not there? he not be there?		428

	"Revelations By Michael I		Page 43 © 2021	
429		MARTIN (VIDEO) My guys are still waiting for you to drop him off!		429
430		POLEHAUS But I did!		430
431		WHIT Detective what was the name of the officer you gave Morrie to?		431
	Beat.			
432		POLEHAUS I I don't know.		432
433		CHARLOTTE You don't even know who he was?		433
434		POLEHAUS (sputtering) No, I don't! I just assumed he was one of Martin's guys!		434
435		MARTIN (VIDEO) Who was he, then?		435
436		WHIT Soren Rydell.		436
	Suzu gasp	s. Beat.		
437		MARTIN (VIDEO) Well, this stinks.		437
	SCENE 9:	INT. WAREHOUSE - NIGHT		
	Morrie an	d Soren are entering. Anya Popov is inside	•	
438		SOREN (calling) Anya? Anya!		438
439		ANYA Ah, evening, Mr. Rydell! I trust you had safe trip here?		439
440		SOREN Yes, flawless. Get the spare office set up for Morrie to sleep in.		440

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441	ANYA Of course! Pleasure to meet you, young Morrie.	441
442	MORRIE Same here.	442
	Anya exits.	
443	SOREN Settle in and get working, Morrie. We have a lot to do.	443
444	MORRIE Indeed we do.	444
	SCENE 10: INT. WHIT'S END - NIGHT	
	Whit, Suzu, and Charlotte are outside Whit's office	•
445	WHIT Well, let's assess the damages.	445
	They enter.	
446	SUZU (gasps) It's destroyed!	446
447	CHARLOTTE Not too subtle. What did they want here?	447
448	WHIT 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.	448
449	SUZU And she said it's a record of her crimes and her accomplice's. So that would mean	449

	"Revelation By Michael		Page 45 © 2021	
450		WHIT Evidence against Soren.		450
451		CHARLOTTE I'll bet they've erased that file from your hard drive.		451
452		WHIT But that wasn't my only copy. The disk she gave me is still intact back at my dig in the Middle East.		452
453		CHARLOTTE Which is a bit out of our way. And even if we had that information, we don't have a way to track Soren.		453
454		SUZU Actually, we might.		454
455		WHIT Really?		455
456		SUZU 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.		456
457		WHIT (shocked) He called Olivia?		457
458		SUZU He wanted to help Morrie.		458
459		CHARLOTTE Would he still call back? Even now, after all that's happened?		459
460		SUZU Well, he said that the story might not be finished. At least there is a chance.		460
461		WHIT 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.		461

	"Revelation By Michael		Page 46 © 2021	
462		CHARLOTTE 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.		462
463		WHIT But they haven't come after either of us yet. There must still be something coming.		463
464		CHARLOTTE And we need to stay alert.		464
465		SUZU Mama… I'm scared.		465
466		CHARLOTTE So am I, Suzu. In a way that I haven't been since that day we left Japan. What do we do, Whit?		466
467		WHIT Well the only things we can do: Watch wait and pray.		467
		MUSTC BRIDG	ኒፑ ጥር•	

CREDITS