

Left Behind:  
The Television Series

Episode Two:  
The Hidden Chamber

Written  
by  
Coleman Luck

(2001)

ACT ONE

Darkness.

A low roar begins like the deep chant of a thousand unearthly voices intoning a single note. Then, over it is heard a cacophony of human voices.

REPORTERS' VOICES (O.S.)  
...A breaking story...  
(beat)  
We have just been informed...  
(beat)  
This is International News Service.  
Word has reached us...  
(beat)  
...a ground-breaking peace agreement  
that may be a model...

FADE IN:

1 INT. TV NEWS CONTROL ROOM - ANGLE ON MONITORS - DAY 1

The faces of half a dozen reporters appear on a bank of monitors in a television news control room.

REPORTERS' VOICES  
(beat)  
...Terrible wars and atrocities  
between Muslims and Christians...  
(beat)  
...The Balkans of Eastern Europe,  
for centuries a hot-bed of  
conflict...  
(beat)  
...Ending hostilities between the  
warring factions...

A face on one of the screens belongs to ELENA SABRETT, a beautiful Latina woman in her early forties.

2 EXT. EURO CONFEDERATION BUILDING, BRUSSELS (ON TV MONITOR) - DAY 2

Elena stands in front of a sign that reads: EUROPEAN CONFEDERATION HEADQUARTERS. Suddenly, all of the screens show Elena.

ANGLE INTO CONTROL ROOM

The room is empty except for one man who sits in the director's chair. It is JONATHAN STONAGAL.

(CONTINUED)

2 CONTINUED:

2

ELENA

(on TV)

...The announcement came as a complete surprise to both the United States and NATO.

3 INT. EURO CONFEDERATION PRESS ROOM - DAY

3

An aging diplomat stands at a podium with the European Confederation logo behind him. This is LORD BUTLER.

LORD BUTLER

It gives me great pleasure to announce that peace has been established in the Balkans. The accord, which will be signed tomorrow, was negotiated by representatives of the European Confederation under the personal direction of Dr. Nicolae Carpathia, the new President of Romania.

4 EXT. EURO CONFEDERATION BUILDING, BRUSSELS (ON TV MONITOR) - DAY

4

ELENA

One high level U.S. diplomat, who spoke off the record, accused the European Confederation of attempting an "end-run" designed to diminish U.S. influence in Eastern Europe.

Stonagal hits another button. All the screens change to a close-up of Elena's face.

ELENA (CONT'D)

Little is known about the man who master-minded this agreement. President Nicolae Carpathia is a physician who was elected to office in a close race only a month ago. Appropriately, the peace accord will be signed at a children's hospital in the war-torn region. For International News Service, I'm Elena Sabrett in Brussels.

Stonagal hits another button. All the screens go dark and he sits staring at nothing as the low, roaring chant continues.

RUSHING TRANSITION.

5 EXT. CETINJE CHILDREN'S HOSPITAL - NIGHT 5

SUPERIMPOSE: CETINJE CHILDREN'S HOSPITAL, THE BALKANS

Cetinje Children's Hospital is in a government building constructed fifty years ago. News vehicles are parked outside in anticipation of tomorrow's announcement. Armed military guards are in place at the front entrance.

6 INT. CETINJE CHILDREN'S HOSPITAL - NIGHT 6

Several uniformed nurses are at a low-tech nursing station. The children are housed in large wards rather than individual rooms. Suddenly, the head nurse looks up. Walking down the hall toward them are four men. In the lead is NICOLAE CARPATHIA.

HEAD NURSE

May I help you, sir?

NICOLAE

I'm Nicolae Carpathia.

HEAD NURSE

(flustered)

President Carpathia...you weren't expected until tomorrow.

NICOLAE

Yes, I know. Now, please, don't be upset. I am a medical doctor. I feel very much at home in a hospital.

(beat)

I'm sorry for the chaos we've brought into your lives. Somehow, I never expected all of these trucks and satellite dishes.

HEAD NURSE

Everyone has been very cooperative. What can I do for you, sir?

NICOLAE

I know it's late, but would you allow me to visit the children?

HEAD NURSE

I'm afraid they're all asleep.

NICOLAE

That's all right. I won't wake them.

(more)

(CONTINUED)

6 CONTINUED:

6

NICOLAE (Cont'd)  
 I'd just like to walk around alone  
 for a few minutes. I need to remind  
 myself that all of this fanfare  
 means nothing. That what we have  
 done is for them.

7 INT. CHILDREN'S WARD - MOMENTS LATER

7

Alone, Nicolae walks through a darkened children's ward. This is a place of real suffering. Most of the children are asleep under sedation, but a few are awake. They look at him with wide eyes. Many bear the injuries of war. Others suffer from disease. As Nicolae passes bed after bed, the weight of their pain begins to affect him.

Suddenly, at the back of the ward, he comes upon a bed that is apart from the others. A plastic, isolation curtain surrounds it. He stops and looks inside. Lying on the bed is a little boy who is close to death. This is NICHOLAS. His face is wasted and thin. Beside the bed is an empty chair and the belongings of someone who was sitting with him. However, at this moment, he is alone. Though he's awake, the child is so sick that all he can do is stare. Nicolae picks up his chart and reads it. Instantly, he is filled with deep emotion.

NICOLAE  
 So, your name is Nicholas. That's  
 my name too.

Replacing the chart, he moves close to the little boy.

NICOLAE (CONT'D)  
 Are you in pain, Nicholas?

The child doesn't answer.

NICOLAE (CONT'D)  
 I know you are. And the medicine  
 they're giving you isn't helping  
 very much.  
 (whispering)  
 You've been in pain for a long time.  
 And you've been very brave. It's  
 time for the pain to end. I'm going  
 to make it go away.

Slowly, he places his hands on the little boy's head. Suddenly, there is the sound of many voices whispering.

NICOLAE (CONT'D)  
 Go to sleep now, Nicholas.  
 (more)

(CONTINUED)

7 CONTINUED:

7

NICOLAE (Cont'd)  
The darkness is soft and your pain  
will be gone.

He begins whisper-singing an old lullaby.

NICOLAE (CONT'D)  
The cradle of darkness surrounds  
you my child. Go to sleep. Go to  
sleep. Let your pillow be the earth  
and your blanket the stars. Go to  
sleep. Go to sleep.

Slowly the child's eyes close. When Nicolae removes his hands,  
the little boy lies motionless on the bed, so still that he appears  
to be dead. Quietly, Nicolae walks away.

RUSHING TRANSITION.

8 INT. HI-TECH COUNCIL CHAMBER - DAY

8

Darkness. Heavy mist. Narrow pools of light. The Council of  
Nine is gathered around the steel conference table. Jonathan  
Stonagal is leading them. In front of each man is a notebook  
computer with a large screen. The images on all the screens are  
the same.

ON COMPUTER SCREEN - INTERCUT

9 INT. MUSEUM STORAGE ROOM - NIGHT

9

On the screen is the face of the desiccated body of the prophet  
found in the desert cave. The image shifts to the stomach area.  
The ancient flesh has been cut open. The voice of CHAIM ROZENSWEIG  
is heard.

ROZENSWEIG (O.S.)  
...When the stomach cavity was opened  
we were able to confirm one of our  
hypotheses. The ancient prophet,  
if that's who he was, had been close  
to starvation when he entered the  
cave. After he was sealed inside,  
death must have come quickly from  
dehydration.

STONAGAL  
You said the parchment wasn't damaged  
by gastric juices.

The image tilts up to show Rozensweig's face.

(CONTINUED)

9 CONTINUED:

9

ROSENSWEIG

Not at all, and that's a real  
mystery.

STONAGAL

Have you completed the translation?

ROSENSWEIG

(triumphantly)

We have.

Chaim walks over to a table. The camera follows him. Laid out under glass are the strips of parchment taken from the mummified stomach. On them is clear, careful writing in ancient Hebrew.

ROSENSWEIG (CONT'D)

It is exactly what we had hoped --  
the precise location of a secret  
chamber beneath Jerusalem.

STONAGAL

Where is it?

ROSENSWEIG

The entrance is in the floor of  
Hezekiah's tunnel.

The scene shifts to a video presentation.

10 EXT./INT. HEZEKIAH'S TUNNEL - DAY

10

As Rozensweig continues to speak, a camera enters the ancient tunnel and begins moving through it. Water rushes a foot deep across the floor.

ROSENSWEIG (O.S.)

As you know, the tunnel was carved by Hezekiah, King of Judah, 2600 years ago to provide water for the city during times of military siege. It is 1500 meters long and water flows continuously through it. In order to locate the chamber we must divert the flow.

STONAGAL

How soon will the work begin?

Rozensweig's face appears on the screen.

ROSENSWEIG

Immediately.

(CONTINUED)

10 CONTINUED: 10

RUSHING TRANSITION.

11 EXT. CETINJE CHILDREN'S HOSPITAL - DAY 11

Chaos. Members of the world press are gathered in front of the hospital entrance waiting for the political show to begin. Among them is Elena Sabrett. Suddenly, CAMERON WILLIAMS walks up. He looks exhausted.

ELENA

Well, if it isn't the Pulitzer Prize-winning journalist himself. The one and only Cameron Williams.

WILLIAMS

Don't start in on me, Elena. I just got off the plane and I feel like crap.

ELENA

You look worse than that. Good thing you don't have to be on camera.

(beat)

What're you doing here? This isn't your beat.

WILLIAMS

The universe is my beat.

ELENA

(rolling her eyes)

Oh, yeah, I forgot.

WILLIAMS

Okay, give me all the dirt on Carpathia.

ELENA

Did it ever occur to you to do your own research?

WILLIAMS

Fine. No problem. And the next time you want a one-on-one with the President's Chief of Staff...

ELENA

You're never gonna let me forget that, are you?

WILLIAMS

Not till hell freezes over.

(CONTINUED)

11 CONTINUED:

11

ELENA

Well, for your information, there is no dirt.

WILLIAMS

Yeah, right.

ELENA

It's the truth. Nobody knows anything about him but what's on his bio. Grew up in Romania. Medical school in Paris. A Ph.D. in ancient epidemiology. Ran for President and won. He's brilliant, shy and doesn't like reporters. Not married and no girlfriends.

WILLIAMS

The guy sounds just like me. I like him already.

Elena looks like she wants to throw up.

WILLIAMS (CONT'D)

Come on, there's gotta be more than that. You're holding out on me, Elena.

ELENA

I'm telling you the truth, that's all there is. Okay, there may be one other little tidbit.

WILLIAMS

I knew it.

ELENA

But it's not your kind of thing. Apparently, Carpathia made an unexpected visit to the hospital last night.

WILLIAMS

Why?

ELENA

He said it was just to see the children. Anyway, after he left it was discovered that a little boy who had been dying of leukemia had suddenly been cured.

Cameron starts laughing.

(CONTINUED)

11 CONTINUED: (2)

11

WILLIAMS

That's your tidbit?

ELENA

(defensively)

The doctors examined him. There's no trace of the cancer. The kid says that a man came in and touched his head. Then, he went to sleep. The next morning he was well.

WILLIAMS

It's right up there with the one you did last year about the Virgin Mary in a fruit cake. That sure renewed the faith of the world.

ELENA

Shut up.

WILLIAMS

So where is this kid?

ELENA

(really defensive)

Unfortunately, he's vanished.

The laughter grows worse.

ELENA (CONT'D)

I talked to a nurse, all right?

WILLIAMS

And I'll bet you paid her.

ELENA

These are poor people, Williams. It doesn't hurt to help them. Why are you here anyway? You're supposed to be slithering around the halls of Congress.

WILLIAMS

It so happens that I have a private interview with the miracle man himself.

ELENA

Carpathia?

WILLIAMS

Requested me personally.  
(more)

(CONTINUED)

11 CONTINUED: (3)

11

WILLIAMS (Cont'd)

(shrugging)

What can I say? It's the Pulitzer.

She's about to spit at him, but at that moment the front doors of the hospital open and a group files out. In the lead is Nicolae. He's carrying a little girl. There are other children with him along with Muslim and Christian leaders. Carpathia steps up to a bank of microphones. He seems ill at ease.

NICOLAE

Hello, my name is Nicolae Carpathia. I know you expected us to sign the agreement in front of you so the cameras could see it. But we didn't like that idea. After all the suffering and death, the coming of peace shouldn't be like a circus. So, we did it by ourselves. The only witnesses were these children. God desires peace among all the religions of the world. We cannot continue killing each other in His name. This little girl's whole family died in the war -- her father, mother and five brothers. Now she is alone. We promise that such a terrible thing will never happen to another child in the Balkans. Thank you for coming today. Goodbye.

And with that, it's over. Reporters clamor with questions, but Nicolae simply walks back into the hospital. The children follow him.

12 INT. CETINJE CHILDREN'S HOSPITAL - LATER

12

Nicolae is with a small group of nurses and doctors. They're laughing at something that he said. Cameron walks up.

WILLIAMS

President Carpathia...

Nicolae turns toward him and smiles.

NICOLAE

You must be Cameron Williams, the famous reporter. Welcome to the Balkans.

They shake hands.

(CONTINUED)

12 CONTINUED:

12

NICOLAE (CONT'D)  
And I insist that you call me  
Nicolae.

WILLIAMS  
When would you like to do the  
interview?

NICOLAE  
Right now. I've brought some  
sandwiches. If you don't mind simple  
food, please join me for lunch.

13 EXT. CHILDREN'S HOSPITAL - DAY

13

Cameron and Nicolae are seated on some ugly heating equipment at the rear of the hospital grounds. As they talk, they eat sandwiches. Nicolae has removed his tie and jacket. However, the informality doesn't keep Williams from grilling him hard.

WILLIAMS  
So this peace agreement, what do  
you think you've actually  
accomplished here? These people  
have hated each other for centuries.  
The only time they stop fighting is  
when a dictator's crushing them.

NICOLAE  
Want a pickle?

WILLIAMS  
No, thanks.

NICOLAE  
I'm addicted to Romanian gherkins.

He bites into one.

NICOLAE (CONT'D)  
What have I accomplished? I don't  
know. But I trust the men who signed  
the agreement. They'll keep their  
word.

Williams stares at him.

WILLIAMS  
That's it? Forgive me, but that  
sounds a little naive. These people  
have been raping and pillaging each  
other for over a thousand years.  
(more)

(CONTINUED)

13 CONTINUED:

13

WILLIAMS (Cont'd)

Look, from what I understand, you're not a professional negotiator. I don't mean to be disrespectful, but aren't you a little out of your league?

NICOLAE

(laughing)

Absolutely. Totally out of it.

WILLIAMS

So, how did you pull this off?

NICOLAE

(shaking his head)

You're going to laugh.

They've finished their sandwiches. They stand and begin walking together.

NICOLAE (CONT'D)

You want to know my complex strategy for achieving peace in the Balkans? Well, here it is. I got all the leaders into one room...and made them pray together.

WILLIAMS

What?

NICOLAE

No one had ever tried it before. And I didn't know what else to do.

WILLIAMS

When you say "pray"...

NICOLAE

I mean pray. Look, powerful representatives from big countries have come in and talked about things like boundary lines and weapons and where this group could live and that one couldn't. They've offered money and threatened. But, the hatred continues. I knew I had to do something different.

WILLIAMS

So, how did this "prayer thing" work?

(CONTINUED)

NICOLAE

(laughing again)

Okay, when the leaders came in, it's true, they all wanted to kill each other. It was ugly. But then, I shocked them. First, I made enemies sit side by side. No face off across a table.

(beat)

And then, I made them join hands.

WILLIAMS

You're kidding.

NICOLAE

I mean I physically did it. I went around from person to person, sticking one hand into another. You should have seen them. Suddenly, there was unity all right. They all wanted to kill me. Can you see your Secretary of State doing such a thing?

WILLIAMS

Only if he were on acid.

NICOLAE

After that, I made each of them say a prayer.

WILLIAMS

And words actually came out of their mouths?

NICOLAE

Oh, at first, they gagged a little but it got easier. And that's how all the meetings began. Praying together made them vulnerable. So now you know my great, negotiating secret.

WILLIAMS

What's your religion?

NICOLAE

I'm a simple believer in God and I love people. That's all that matters.

Williams is so amazed that he doesn't know quite what to say. Nicolae seems utterly transparent, like no one he has ever met before.

(CONTINUED)

13 CONTINUED: (3)

13

NICOLAE (CONT'D)

Cameron, in asking you to come here  
I must confess, that I had an  
ulterior motive.

WILLIAMS

What do you mean?

NICOLAE

I've read your work and, please  
forgive me, I've conducted an  
investigation of your life.

Cameron's eyes narrow.

WILLIAMS

Oh, really?

NICOLAE

I apologize but I had no choice.  
Things are moving so rapidly and  
there's little time. I'm in desperate  
need of help. Not only are you a  
tough, brilliant journalist you're  
an honest man.

(beat)

Also, you love to party.

Cameron is jarred. Nicolae laughs.

NICOLAE (CONT'D)

Don't worry. I do too. Maybe not as  
much as you. But a lot.

WILLIAMS

I don't think I like this.

NICOLAE

Please, hear me out. The world is  
about to change and it will never  
be the same again. Recently, I was  
doing historical research in Israel  
and stumbled on something amazing.  
I have reason to believe that an  
archaeological discovery of earth-  
shattering importance is about to  
be made in Jerusalem.

WILLIAMS

What kind of discovery?

(CONTINUED)

13 CONTINUED: (4)

13

NICOLAE

I'm not at liberty to say. I ask that you trust me. I need someone to help assess the international impact and break the story to the press. Would you consider going to Israel tomorrow?

WILLIAMS

Not without a lot more information.

NICOLAE

This much I can tell you. It will unify Jewish people around the world.

(beat)

My friend, think it over. You are the man I need.

Suddenly, three limousines pull up. A guard opens the door to the middle vehicle and Nicolae gets in.

WILLIAMS

Hey, wait, I have a lot more questions.

NICOLAE

And they will all be answered. Come to Jerusalem and the interview will continue. The King Solomon Hotel.

Smiling, Nicolae shuts the door and the cars drive away.

RUSHING TRANSITION.

14 INT. CHLOE STEELE'S BEDROOM - MORNING

14

Chloe Steele's bedroom is decorated with her own works of art. She's a painter and there is a darkness about her work that is disturbing. CHLOE sits on her bed. She's been crying, but now all she feels is a deadly calm. With her is her twenty-year-old boyfriend, ALEX BILLINGS. He's the son of the senior pastor at New Hope Village Church. However, he's anything but religious.

ALEX

Chloe, you're missing your painting class. You've gotta go to school.

No response.

ALEX (CONT'D)

Come on, you can't let this destroy your whole life.

(CONTINUED)

14 CONTINUED:

14

CHLOE

Alex, why don't you just leave me alone?

ALEX

Because I care about you.

CHLOE

IF YOU CARE ABOUT ME, THEN SHUT UP.

ALEX

Okay, okay.

Alex is going nuts with this girl and the last thing he can do is remain quiet.

ALEX (CONT'D)

Have you told your mom yet?

CHLOE

OF COURSE NOT. WHAT AM I SUPPOSED TO SAY? "Did you know that daddy has a new girlfriend and she's very pretty?"

ALEX

Maybe she already knows.

CHLOE

My mother doesn't know anything. All she thinks about is "Jesus."

Alex sits down beside her and tries to take her hand.

ALEX

All right, we won't go to class. So, let's go out and do something, you know, to take your mind off everything.

She pulls her hand away and glares at him.

CHLOE

NOTHING IS GOING TO TAKE MY MIND OFF THIS, ALEX. YOU HAVE NO IDEA WHAT IT'S LIKE. YOUR PARENTS HAVE BEEN TOGETHER A THOUSAND YEARS. YOUR DAD'S A PASTOR.

Alex looks like a whipped dog. Chloe sees and feels guilty.

(CONTINUED)

14 CONTINUED: (2)

14

CHLOE (CONT'D)

(tears coming)

I'm sorry. I know you're just trying to help, but there's nothing you can do. I just need to be alone for awhile.

ALEX

(hurt)

Okay. Fine. I'll see you later.

CHLOE

Alex...

He walks out, leaving her in tears.

15 INT. HATTIE DURHAM'S APARTMENT - MORNING

15

RAYFORD STEELE and HATTIE DURHAM are together. But, it's not exactly a romantic interlude. Rayford is deeply distraught and struggling with guilt. Hattie is trying to comfort him.

RAYFORD

She stayed out all night. She won't even talk to me. When I knocked on her door she started swearing.

HATTIE

Has she told Irene yet?

RAYFORD

I don't know. But Irene suspects already, so it won't be any surprise.

HATTIE

Rayford, things couldn't keep going on the way they were. Maybe this is for the best.

RAYFORD

FOR THE BEST? WHAT ARE YOU TALKING ABOUT, HATTIE? IS IT FOR THE BEST THAT MY DAUGHTER HATES MY GUTS? THIS IS EXACTLY THE WAY I DIDN'T WANT MY CHILDREN TO FIND OUT.

HATTIE

I know. But, they love you and healing will come. Chloe won't hate you forever.

(more)

(CONTINUED)

15 CONTINUED:

15

HATTIE (Cont'd)

My parents split up when I was sixteen. It hurt, but I came to understand that they just fell out of love. And I wanted them to be happy.

(beat)

Remember our dreams, sweetheart. All the things we want to do together. Build a home and start our own business.

(beat)

I want you to be happy, Rayford. That's all I care about.

(beat)

Are you happy with me?

As she looks up at him, she looks incredibly beautiful and vulnerable.

RAYFORD

Yes. I'm very happy with you.

They kiss. Slowly, the kiss deepens.

END ACT ONE

ACT TWO

FADE IN:

16 EXT./INT. CAR DRIVING ON COUNTRY ROAD - NIGHT

16

Elena Sabrett and Cameron Williams are driving in the Balkan countryside. Elena is at the wheel.

ELENA

You heading back to D.C. tomorrow?

WILLIAMS

Haven't decided yet.

ELENA

You're awfully quiet. I've never seen you like this before.

WILLIAMS

I'm thinking.

ELENA

Oh, well, that explains it. A breathtaking new experience.

He gives her a look.

ELENA (CONT'D)

This guy Carpathia has a strange effect on people. I interviewed a couple of the leaders who signed his agreement.

WILLIAMS

What'd they say?

ELENA

Not much. I got the feeling that something happened in those meetings that they don't want to talk about.

WILLIAMS

Like what?

ELENA

I don't know. But every time I mentioned his name a haunted look came into their eyes.

(beat)

So, when are you gonna tell me about your big interview?

(CONTINUED)

16 CONTINUED:

16

WILLIAMS

I never finished it. He had to leave.

ELENA

Well, what'd he say before he left?

WILLIAMS

Not much.

ELENA

Come on, Williams.

WILLIAMS

Okay, you want to know? We talked about praying.

ELENA

Oh, of course. And after that he took your confession. Why don't you just say, "this is my story and you're not in on it?"

WILLIAMS

That's not it. The guy's a little hinky and I haven't got him figured out yet. I don't want to talk about him until I do.

ELENA

Fine, fine. Just remember that whatever we hear tonight is my story, not yours.

WILLIAMS

No problem. So, why am I here?

ELENA

It's dark and I'm driving through Dracula country. I said to myself, do I know a news-sucking vampire who could go with me?

(sweetly)

And you walked in.

17 INT. SIMPLE BALKAN HOME - NIGHT

17

Elena and Cameron are seated in a living room. In front of them is the MOTHER of the little boy who was healed. On her lap is her son. She speaks in broken English.

(CONTINUED)

17 CONTINUED:

17

MOTHER

My boy...he was...near to death.  
 Only days...still to live. I stay  
 with him. All day. All night. But,  
 had gone...to walk outside. When...I  
 come back. He is...asleep. In the  
 morning, he tells me...a thing  
 happened. A very strange thing.

18 INT. CHILDREN'S WARD (FLASHBACK) - NIGHT

18

POV BOY ON THE BED

The little boy is lying on the bed. Nicolae Carpathia is standing  
 over him. Whispering voices are everywhere.

NICOLAE

You've been in pain for a long time.  
 And you've been very brave. It's  
 time for the pain to end. I'm going  
 to make it go away.

Slowly, he places his hands on the boy's head. Suddenly, a strange,  
 beautiful aura surrounds Nicolae. It flows from his hands. It's  
 soft and blurry like a rainbow in the mist.

NICOLAE (CONT'D)

Go to sleep now, Nicholas. The  
 darkness is soft and your pain will  
 be gone.

He begins whisper-singing an old lullaby.

NICOLAE (CONT'D)

The cradle of darkness surrounds  
 you, my child. Go to sleep. Go to  
 sleep. Let your pillow be the earth  
 and your blanket the stars. Go to  
 sleep. Go to sleep.

As the child stares up at him, everything grows vague...then  
 vanishes in the soft colors.

19 INT. SIMPLE BALKAN HOME - CONTINUOUS

19

MOTHER

This morning...the doctors examine.  
 He is well. No cancer. It is a  
miracle. I think...the one who  
 touched him...is an angel of God.

With tears in her eyes, she hugs the boy. Elena and Cameron  
 exchange a look. There's nothing that they can say.

(CONTINUED)

19 CONTINUED: 19

RUSHING TRANSITION

20 INT. RAYFORD STEELE'S HOUSE - DAY 20

Rayford walks in the front door. He's not sure what to expect, so he's determinedly cheerful.

RAYFORD  
Anybody home?

Raymi calls from the kitchen.

RAYMI  
I'm in here, dad.

21 INT. KITCHEN - CONTINUOUS 21

Raymi is at the table doing his homework.

RAYFORD  
Hey, pal, where is everybody?

RAYMI  
Mom's at church. Chloe, I don't know. Went someplace. Are you leaving again?

RAYFORD  
Yeah, I've gotta do an around-the-worlder.

RAYMI  
Oh no. I never get to see you.

RAYFORD  
When I get back we're gonna spend a lot of time together, I promise. And I'm gonna bring you one of those big kites from Thailand.

Raymi doesn't respond, but there is sorrow in his eyes. Suddenly, the front door opens. A moment later, Irene walks into the kitchen. Instantly, Rayford is tense.

IRENE  
Rayford...you're here. I'm glad. Could we talk for a minute.

RAYFORD  
Sure.

Now his guard is really up. She leads him upstairs.

22 INT. MASTER BEDROOM - MOMENTS LATER

22

As they enter the bedroom, Rayford expects the worst.

IRENE

(nervous and fighting  
to control her  
emotions)

I've been...going to counseling at  
the church. With one of the pastors.  
Bruce Barnes. I think you met him  
once.

RAYFORD

Yeah, I think I did.

IRENE

Anyway, he had an idea. I know  
you're leaving tomorrow on a long  
trip. But before you go he thought  
it would be good for us to sit down  
and talk with him. Just once.

RAYFORD

Is this like marriage counseling?

IRENE

Not really. Bruce thought we should  
try one more time to...understand  
each other.

RAYFORD

I don't know, Irene.

Tears slowly begin to fall down her cheeks. He can't bring himself  
to look at her.

RAYFORD (CONT'D)

(overcome with guilt)

Okay, maybe we could do that. Like  
when?

IRENE

(hopefully)

I think he's free this afternoon.  
Let me give him a call.

Rayford looks miserable, but resigned.

RUSHING TRANSITION.

23 EXT. JERUSALEM (ESTABLISHING SHOTS) - EVENING 23  
 24 EXT. KING SOLOMON HOTEL (ESTABLISHING) - EVENING 24  
 25 INT. KING SOLOMON HOTEL LOBBY - EVENING 25

Cameron Williams is checking in at the desk.

FEMALE CLERK

Oh, yes, Mr. Williams. A room is  
 all ready for you.

Cameron hands her a credit card.

FEMALE CLERK (CONT'D)

That won't be necessary. The charges  
 have been paid.

WILLIAMS

By whom?

FEMALE CLERK

(looking at the card)  
 The Romanian Embassy. I'll get  
 someone to carry your bags.

She rings a bell.

26 INT. CAMERON'S HOTEL SUITE - MOMENTS LATER 26

Led by a bellhop, Cameron enters a lovely hotel suite. A large  
 fruit basket is on the table. On it is an envelope embossed with  
 the initials "N.C." Cameron opens it and pulls out a card with a  
 hand-printed message.

27 EXT. CLUB ON BEN YEHUDA STREET (ESTABLISHING) - NIGHT 27

28 INT. CLUB - NIGHT 28

Cameron enters a very hip club on Jerusalem's version of the Santa  
 Monica Promenade. The place is packed with the twenties/thirties  
 crowd. A blues band is playing and a lot of people are dancing.  
 Many are armed. He's ushered to a booth. At first, he doesn't see  
 Nicolae. Then, he catches sight of him. He's dancing with a  
 beautiful Israeli girl with an M-16 strapped to her back. When  
 the dance is over, Nicolae thanks her. It's clear that she'd  
 like to get to know him better, but he manages to extricate himself  
 gracefully. Then, he joins Cameron.

(CONTINUED)

NICOLAE

(wiping sweat from  
his face)

Cameron, I knew you'd come. Welcome.  
Isn't it wonderful. I grew up in a  
Communist country. It taught me  
one thing. Freedom is all that  
matters. Look at these young people.  
They're happy.

WILLIAMS

Okay, now help me put this together.  
The President of Romania dancing  
with an Israeli babe who has an M-  
16 strapped to her back.

NICOLAE

I love to dance and she was very  
good.

WILLIAMS

I'll bet. Aren't there supposed to  
be three-hundred-pound body guards  
all around you?

NICOLAE

My security's here, but I've told  
them to stay invisible. I want to  
lead a normal life as long as I  
can.

WILLIAMS

That's about to change?

NICOLAE

Perhaps.

WILLIAMS

I gotta talk to you about that hotel  
room...

NICOLAE

I know, I know, your journalistic  
ethics don't allow you to accept  
gifts. But you're not here only as  
a journalist. You're here to help  
me. I just want to show a little  
gratitude. Now let's continue that  
interview.

But at that moment a man walks up to Nicolae and whispers something  
in his ear. Nicolae smiles.

(CONTINUED)

28 CONTINUED: (2)

28

NICOLAE (CONT'D)

Excellent.

(turning to Cameron)

I'm afraid the questions will have to wait again. It's time for you to learn our secret.

29 INT. HEZEKIAH'S TUNNEL - NIGHT

29

Nicolae leads Cameron past armed guards deep into Hezekiah's tunnel. The water is gone.

NICOLAE

You've been in Hezekiah's tunnel before?

WILLIAMS

Yeah. What's going on in here? Where's the water?

NICOLAE

Diverted so we can see the floor.

Suddenly, they round a bend. In front of them lights are set up along with several pieces of sonar equipment including a computer. Waiting for them is Chaim Rozensweig.

NICOLAE (CONT'D)

Chaim, this is the man I told you about, Cameron Williams.

(beat)

Cameron, meet Dr. Chaim Rozensweig, one of the leading archaeologists of Israel.

As Chaim and Cameron shake hands, it's clear that the archaeologist is less than pleased to have him here.

ROSENSWEIG

Mr. Williams, I'm very uncomfortable with the fact that you're a journalist. What we're doing here cannot be revealed until the right moment.

NICOLAE

As I told you, Chaim, he is our man. Cameron is totally reliable and I take full responsibility for him.

This makes Williams uneasy, but he remains silent.

(CONTINUED)

CHAIM

(upset)

The fact that he's not an Israeli will cause great trouble.

NICOLAE

Remember that when the announcement is made the Arab world will be watching. To have a Pulitzer Prize-winning journalist speaking for you will be a great advantage.

CHAIM

All right, all right, we won't argue about it anymore.

WILLIAMS

So, what have you discovered here?

NICOLAE

An ancient scroll was found that gave the exact location of a hidden chamber under this tunnel.

ROSENSWEIG

We have done soundings. These are the results.

Rozensweig touches some keys. On the computer screen appears the outline of an underground corridor leading to a pair of boxlike chambers.

WILLIAMS

What's in there?

ROSENSWEIG

We don't know. Perhaps nothing.

NICOLAE

Or maybe priceless artifacts hidden before King Nebuchadnezzar of Babylon captured Jerusalem in 586 B.C.

WILLIAMS

What kind of artifacts?

Nicolae and Chaim exchange a look.

NICOLAE

Cameron, in that chamber could be the Ark of the Covenant that stood in the Holy of Holies of God.

(CONTINUED)

29 CONTINUED: (2)

29

Cameron stares at the men...then down at the computer screen.

RUSHING TRANSITION.

30 INT. BRUCE BARNES' CHURCH OFFICE - AFTERNOON

30

Irene and Rayford are in Bruce Barnes' office. Pastor BRUCE BARNES is a friendly, good-looking man in his early forties. As they sit in front of him, Irene is fighting back tears.

BARNES

(gently)

Irene, do you hear what Rayford is saying? He feels like you're spending so much time in your religion that you don't care about him anymore. You know, it's okay not to come to church once in awhile.

RAYFORD

She's here everyday.

IRENE

I've been coming more often because I'm so upset.

RAYFORD

You have totally changed from the woman I married. This whole "Jesus" thing just drives me crazy.

(to Bruce)

Ever since she got into it she can't talk about anything else. It's like there's another man in her life and I'm competing with somebody I can't even see.

IRENE

Why do you always say that? I've tried over and over to explain it to you.

BARNES

Why not try once more?

Irene takes a deep breath and searches for the right words.

IRENE

Rayford, you were gone all the time and I so was lonely...

(CONTINUED)

RAYFORD

I know, I know. I'm never home.  
It's all my fault. Well, I'm a pilot,  
Irene. That's my job. You knew that  
when you married me.

IRENE

Please, would you just listen? I'm  
not blaming you. I'm only telling  
you how I felt.

(beat)

I was lost. I tried everything.  
You know about the psychiatrist I  
went to for five years. All he did  
was get me hooked on pills.

(the next words come  
hard)

But, there's something you don't  
know because I've never told anybody.  
I got so depressed that I started  
thinking about suicide.

Rayford stares at her.

IRENE (CONT'D)

Finally, I decided to do it. I was  
sitting in the car in the garage.  
For some reason, I turned on the  
radio. I heard somebody say, "God  
loves you. Call out to him." Those  
words just echoed in my mind. "Call  
out to God." I'd never thought of  
that before. Was it really possible  
that God could love me when I hated  
myself so much? I couldn't imagine  
it. But, what did I have to lose?

(beat)

Well, I did it. Like a child, I  
asked Jesus to come into my heart,  
to forgive my sins and take the  
pain away.

(beat)

Rayford, it was amazing. Suddenly,  
I had peace. The awful darkness  
was gone. For the first time, I  
felt the love of God. I was so happy  
I cried all day.

RAYFORD

What you're saying is that our life  
was so miserable you couldn't stand  
it any longer. Better to be dead  
than married to me.

(CONTINUED)

IRENE

No, no, that's not it. It wasn't about you.

RAYFORD

I have given you everything, Irene.

IRENE

(brokenhearted)

Yes...you have.

(tears come)

I love you, Rayford. Jesus has given me so much more love for you than I ever had before.

RAYFORD

IT'S THAT KIND OF TALK THAT JUST DRIVES ME NUTS.

Irene is crying softly.

BARNES

Okay, okay. Time out. Irene, I want you to listen to yourself. You're using a lot of religious jargon. Now, Christians understand those words. But others don't. It sounds judgmental.

RAYFORD

She is judgmental. Every time she looks at me I feel like I'm not good enough because I don't believe the way she does.

IRENE

That's not the way I feel. I try so hard. I just can't make you understand.

BARNES

(checking his watch)

Well, that's something that we can work on together, can't we? I think this has been a good session. We've aired a lot of important feelings. Rayford, you're going away for a few weeks. Maybe we could do it again when you get back. Would that work for you?

30 CONTINUED: (3)

30

RAYFORD  
 (sullenly)  
 I'll think about it.

BARNES  
 Good. Now, you have a safe trip and  
 God bless.

As they stand to leave Irene is crushed and Rayford is angry.

RUSHING TRANSITION

31 INT. CAMERON'S HOTEL SUITE - NIGHT

31

Cameron arrives back at his hotel room. A clock reads: 2 AM. He's exhausted. He goes into the bathroom and lifts the toilet lid. To his surprise, a message is taped on the underside, written on toilet paper. It says: "UNDER SURVEILLANCE. CAMERAS IN MIRROR AND IN ROOM. GO TO ICE MACHINE." Surreptitiously, he tears the toilet paper off the back and drops it in the john. Then he uses it and flushes. Getting the ice bucket, he walks out into the hall.

32 INT. HOTEL HALL - CONTINUOUS

32

When he reaches the ice machine, he finds a message that reads: "OUT OF ORDER." He opens it anyway. Inside is another message written in a melting layer of ice: "CATCH A CAB NOW." Without going back to his room, he heads to the elevator.

33 EXT. KING SOLOMON HOTEL - NIGHT

33

Cameron hurries outside and flags a cab. One pulls up and he gets in.

34 INT. CAB - CONTINUOUS

34

As soon as he is seated, the doors lock automatically. There is a heavy, black partition that keeps him from seeing or talking to the driver and the windows are so darkly tinted that he can't see out.

WILLIAMS  
 Hey, what's going on here?

He bangs on the partition.

WILLIAMS (CONT'D)  
 YOU IN THERE. I WANT TO TALK TO  
 YOU. HEY...

But there's no answer. And the cab drives away.

END ACT TWO

ACT THREE

FADE IN:

35 INT. CAB - NIGHT 35

The cab is driving on a bumpy road. Williams is inside. Suddenly, it stops and the doors unlock.

WILLIAMS

I guess that's my cue. Sorry, no tip, but thanks for the ride.

He opens the door and gets out. The cab speeds away.

36 EXT. DESERTED FACTORY - CONTINUOUS 36

He is in front of an old deserted factory. The windows are broken. A door stands open. From inside comes a dim light. Cameron walks toward the entrance.

37 INT. DESERTED FACTORY - MOMENTS LATER 37

Williams enters a large room full of huge, rusting machines. The place is filthy. The dim light is at the center of the room. Cautiously, he walks toward it.

WILLIAMS

Okay, I'm here. Whatever this is about, let's get going.

No response.

WILLIAMS (CONT'D)

Look, I'm not gonna play anymore games, so if you want to talk to me come out now.

Suddenly, he enters an open area. A single light shines down from above. Lying on the floor is a large, manila envelope. He picks it up and opens it. Inside are two photographs. Instantly, he is shocked and sickened.

WILLIAMS (CONT'D)

OH, MY GOD!

One is of Andrew Harris, the remote viewer, and the other is of Murphy Dixon, the guard. Both have been murdered with a single bullet to the head.

(CONTINUED)

37 CONTINUED:

37

WILLIAMS (CONT'D)  
 (yelling)  
 WHERE DID THESE COME FROM? WHO DID  
 THIS? GET OUT HERE NOW!

Suddenly, a calm female voice speaks to him. It seems to come from everywhere. This is THE OPERATOR.

THE OPERATOR (O.S.)  
 We have brought you here because  
 you're in danger.

WILLIAMS  
 WHERE ARE YOU? COME OUT SO I CAN  
 SEE YOU.

But, no one appears. Instead the voice speaks again.

THE OPERATOR (O.S.)  
 What we reveal about ourselves must  
 remain secret. Is that agreed?

WILLIAMS  
 ABSOLUTELY NOT.

THE OPERATOR (O.S.)  
 Then, the meeting is over.

The light goes out. Williams is left standing in the moonlit darkness.

WILLIAMS  
 All right, okay, wait. I'll go this  
 far. Everything you tell me is off  
 the record until I find out you've  
 lied. ONE LIE AND THE DEAL IS OFF.

THE OPERATOR (O.S.)  
 Agreed.

A light comes on, but it's in another part of the room. He walks toward it. When he gets there he finds a notebook computer open and running with a photograph on the screen. It's of Jonathan Stonagal.

THE OPERATOR (O.S.) (CONT'D)  
 Andrew Harris and Murphy Dixon were  
 murdered by Jonathan Stonagal. He  
 pulled the trigger himself. The  
 photographs came from an eyewitness.

(CONTINUED)

WILLIAMS

That's insane. You're telling me that a billionaire popped two guys with his own hand? Why would he take the risk?

THE OPERATOR (O.S.)

For him there was no risk. And he did it for pleasure.

WILLIAMS

How do you know this? Who are you?

THE OPERATOR (O.S.)

We have no name, but we have existed for fifty years. Our structure operates within the intelligence communities of the free world. Many years ago we tried to help Andrew Harris escape from the mansion. We failed and four of our members died. Murphy Dixon was one of us.

WILLIAMS

Then you know about Dirk Burton. Where is he?

THE OPERATOR (O.S.)

Vanished into "The Grid." We're searching for him now.

WILLIAMS

"The Grid?"

THE OPERATOR (O.S.)

A network of secret medical facilities that's been in existence since 1957. Terrible things are done there. You may never see him again.

WILLIAMS

Why should I believe any of this? You're not even willing to show your face.

THE OPERATOR (O.S.)

You met Andrew Harris. He gave you a warning. What was it?

WILLIAMS

That's private information.

(CONTINUED)

37 CONTINUED: (3)

37

THE OPERATOR (O.S.)  
We give you another warning.

On the computer screen appears the face of Nicolae Carpathia.

THE OPERATOR (O.S.) (CONT'D)  
Jonathan Stonagal is behind his  
rise to power. They are like father  
and son.

WILLIAMS  
How do you know that?

On the screen flashes a series pictures all showing Stonagal and Carpathia together. The photos cover a span of years.

THE OPERATOR (O.S.)  
Do your own research, Mr. Williams.  
But remember your promise.

WILLIAMS  
I want to know who I'm dealing with.  
Come out so I can see you.

There is a pause. Then, out from the darkness steps a beautiful young woman. There is a calm fearlessness about her that is almost frightening.

THE OPERATOR  
The meeting is over.

WILLIAMS  
Not yet. I have a lot more questions.

Instantly, he is surrounded by a dozen armed men whose faces are camouflaged for night operations. One of them motions toward the door. They hustle him out.

38 EXT. DESERTED FACTORY - MOMENTS LATER

38

Williams is shoved outside. The factory door closes. Suddenly, from down the street comes a cab. It stops in front of him. But it's not the same one that brought him here. The DRIVER yells through an open window.

CAB DRIVER  
You call for a cab?

WILLIAMS  
I guess so.

CAB DRIVER  
Where you goin'?

(CONTINUED)

38 CONTINUED:

38

WILLIAMS

The closest nut house will be fine.

He gets in and it drives away.

RUSHING TRANSITION

39 EXT. LUXURIOUS YACHT DOCKED IN A HARBOR - DAY

39

A cocktail party is going on aboard Jonathan Stonagal's beautiful yacht "The White Witch." It's docked in a harbor on the Potomac. Fifty "A list" people are mingling. These include Senators, Congressman and senior members of the White House Staff. Stonagal is playing the gracious host for a birthday party. One of his assistants nods to him and he calls for the group's attention.

STONAGAL

All right, everyone. Over here.  
It's time.

The group converges. Stonagal pulls a doddering, old man from the crowd. This is SENATOR ELTON MELLENCAMP.

STONAGAL (CONT'D)

Elton, you stand right beside me.

The man looks like he's going to fall over dead any minute.

STONAGAL (CONT'D)

It is such a pleasure to celebrate  
the birthday of an old friend. I  
don't mean that literally, of course,  
not really old.

(laughter)

The world knows him as the dean of  
the Senate, a public servant  
respected by...

(beat)

how many is it? Twenty Presidents,  
Elton?

Laughter.

SENATOR MELLENCAMP

Mr. Lincoln was a wonderful man.

More laughter.

STONAGAL

And Elton Mellencamp is a wonderful  
man too. I'm proud to say that he's  
been my friend for many years. In

(more)

(CONTINUED)

39 CONTINUED:

39

STONAGAL (Cont'd)  
all those years his advice and  
counsel...

SENATOR MELLENCAMP  
Okay, okay, don't ladle it on too  
thick, Jonathan.

STONAGAL  
(laughing)  
All right. I'll just say, "happy  
birthday, Senator Elton Mellencamp."

Applause. A huge cake is rolled out and everyone begins singing  
"Happy birthday."

SENATOR MELLENCAMP  
Look at that thing. Where'd you  
bake it, in a blast furnace? It's  
big enough to feed Bosnia. Now  
remember you promised there'd be a  
beautiful intern inside.

Everyone laughs as he blows out a hundred candles. An aide whispers  
something to Stonagal who follows him into the cabin.

40 INT. STONAGAL'S YACHT OFFICE - DAY

40

Stonagal enters his yacht office. On a large video screen is the  
face of Nicolae Carpathia.

NICOLAE  
(on the screen)  
Jonathan, how are you?

STONAGAL  
I could be doing a lot better,  
Nicolae. Let me get right to the  
point. I received a very disturbing  
call from Chaim Rozensweig.

NICOLAE  
Oh, really?

STONAGAL  
He tells me that you've brought a  
journalist into our operations.  
And not just any journalist. Cameron  
Williams of Global News Magazine.

(CONTINUED)

NICOLAE

Yes, if we're successful we're going to need someone to help manage the press.

STONAGAL

I wish that you had consulted with me first.

NICOLAE

I was sure you'd approve. Cameron's won a Pulitzer Prize and he's a man of the utmost integrity.

STONAGAL

Do you know how he won that Pulitzer?

NICOLAE

It was a story about international currencies.

STONAGAL

He was the one who broke my plan for the Euro long before it was ready. Everyone in England went insane. It set me back two years and a hundred billion dollars.

NICOLAE

Oh, Jonathan, I apologize. I had no idea that you were involved in that. Your name was never mentioned in the story.

STONAGAL

And now he knows all about what we're doing in Jerusalem.

NICOLAE

I'm afraid so.

Stonagal struggles to control his temper.

STONAGAL

Nicolae, this can never happen again.

NICOLAE

It won't. I promise you. But what can we do now? To try and remove him could be very difficult.

Stonagal paces, trying to think.

NICOLAE (CONT'D)

If I could make a suggestion, even if he did write that story, he's a very good man...

STONAGAL

HE IS NOT A "GOOD MAN." He's journalist and you can't trust any of them. Remember that I own newspapers and television stations around the world. I know these people. They'll appear to be your friends, but they'll stab you in the back every time.

NICOLAE

I just don't think he's that kind of a person, Jonathan.

STONAGAL

Have I ever given you bad advice?

NICOLAE

Never.

STONAGAL

Then, listen to me now. Do not trust him.

NICOLAE

But I promised that if we were successful he'd be allowed to break the story. I can't go back on my word.

STONAGAL

Then, we have no choice. But tell him as little as you can. And when his work is finished break all contact with him. Is that clear?

NICOLAE

Absolutely.

STONAGAL

And above all else, do not mention my name.

NICOLAE

(puzzled)  
Of course, if that's what you want.

(CONTINUED)

40 CONTINUED: (3)

40

STONAGAL  
It is what I want. Goodbye.

Stonagal clicks off and the screen goes dark. He goes to a cabinet and pours himself a drink to calm down.

41 INT. CAMERON'S HOTEL SUITE - DAY

41

Cameron Williams is in his bathroom standing in front of the mirror. As he looks at himself, he isn't happy with what he sees. In his hand is a long, heavy, metal flashlight. He begins talking to his own reflection.

WILLIAMS  
 I hate mirrors. I really do. And  
 I've been staring at them all my  
 life.

INTERCUT

42 INT. SECURITY ROOM - CONTINUOUS

42

A small man with very bad teeth is sitting in front of a several TV monitors. They show various views of Cameron's room. On one of them Cameron's face appears staring straight into the screen. His monologue continues.

WILLIAMS  
 Think of the stuff a mirror shows  
 you...like pimples and black heads  
 and nose hairs.

Cameron leans in close, searching his face for tiny points of ugliness.

WILLIAMS (CONT'D)  
 And as you get older, it gets worse.  
 A mirror screams at you, "YOU'RE  
 GETTING UGLY, DUDE." And do I really  
 need that for my self-image? No. It  
 is very destructive. So, I have  
 decided to eliminate all mirrors  
 from my life.  
 (beat)  
 Starting NOW!

With that, he takes the flashlight and smashes the living heck out of the mirror.

In the security room, the little man with the bad teeth stares calmly as the image in front of him shatters and the screen goes dark. Then, he picks up a phone.

(CONTINUED)

42 CONTINUED:

42

RUSHING TRANSITION

43 INT. RAYFORD STEELE'S HOUSE - DAY

43

Chloe walks in the front door and starts to head up the stairs. But, suddenly, her father walks out of the kitchen.

RAYFORD

Chloe...

CHLOE

(disgusted)

I thought you were gone.

RAYFORD

Could we talk for a minute?

CHLOE

NO!

She starts up the stairs again.

RAYFORD

Would you give me a chance? You owe me that much.

That really gets to her.

CHLOE

I owe you?

RAYFORD

Yes.

CHLOE

Exactly what do I owe you?

RAYFORD

I have provided for you all of your life.

CHLOE

Oh yeah, I forgot. The "money thing."

RAYFORD

The money thing? Is that what you call it? Well, maybe I should just stop paying your college tuition.

CHLOE

Fine. I've been thinking about dropping out anyway.

(CONTINUED)

43 CONTINUED:

43

RAYFORD

No, wait, wait, hold on.

(beat)

Look, you have a right to be angry.  
I wanted to talk to you because I  
want to apologize.

She stares at him coldly.

RAYFORD (CONT'D)

I never intended for you to  
see...what you did. I know it hurt.

CHLOE

(with freezing sarcasm)

Thank you for your concern. It's so  
loving.

RAYFORD

Chloe, your mother and I have been  
having a hard time...

CHLOE

And you've agonized about that,  
haven't you?

RAYFORD

Yes, I have.

CHLOE

And finally you came to the difficult  
decision to start sleeping with a  
bimbo.

RAYFORD

She is not a bimbo.

CHLOE

SO WHAT SHOULD I CALL HER? A SLUT?  
A WHORE? A PROSTITUTE? WHAT KIND OF  
A SELFISH WITCH WOULD TEAR UP A  
FAMILY.

RAYFORD

SHE ISN'T THE ONE WHO'S TEARING UP  
THIS FAMILY.

CHLOE

YOU ARE ABSOLUTELY RIGHT. IT'S NOT  
HER. IT'S YOU.

(CONTINUED)

43 CONTINUED: (2)

43

RAYFORD

I CAN'T STAND YOUR MOTHER'S RELIGION.  
SHE'S BECOME A TOTALLY DIFFERENT  
WOMAN.

CHLOE

THAT'S NOTHING BUT AN EXCUSE. DIDN'T  
YOUR WEDDING VOWS MEAN ANYTHING?  
WHAT DID YOU PROMISE, THAT YOU'D  
LOVE HER UNTIL SHE STARTED GOING TO  
CHURCH?

(starting to break  
down)

I always looked up to you. You  
were my hero. My dad the pilot who  
flies through the skies. But you're  
not a hero. And you don't love us.  
So don't pretend like you do. YOU'RE  
NOTHING BUT A LIAR AND ALL YOU CARE  
ABOUT IS YOURSELF.

She rushes up the stairs. Totally defeated, Rayford watches her go. There's nothing that he can say.

RUSHING TRANSITION

44 INT. HOTEL HALL - EVENING

44

Nicolae Carpathia walks up to Cameron's door and knocks on it. There's no answer. He knocks again. Suddenly, the door flies open. Cameron Williams stands in front of him with a slightly crazed look on his face.

NICOLAE

Cameron. I've been calling all day.  
The hotel said that food had been  
delivered. I was worried that you  
might be ill.

WILLIAMS

Oh, I'm feeling just fine. But I'm  
glad you came. I want to show you  
something.

He leads him inside.

45 INT. CAMERON'S HOTEL SUITE - CONTINUOUS

45

When Nicolae enters the suite he's amazed. The place has been trashed. The television set is smashed. Sections of the wall and ceiling have been ripped out. A pile of electronic junk is lying on the table.

(CONTINUED)

45 CONTINUED:

45

NICOLAE

What happened here?

WILLIAMS

I've spent the day creating a bug-free environment. The place was infested.

NICOLAE

I don't understand.

WILLIAMS

Then, let me explain it to you. SOMEBODY HAS BEEN WATCHING EVERY MOVE I MADE. BUGS IN THE MIRRORS. BUGS IN THE TELEVISION. BUGS IN THE SPRINKLER SYSTEM. Fortunately, I have an Arab friend who loaned me some very sophisticated extermination equipment.

He holds up a small, electronic debugging device. Nicolae stares at the pile of miniature microphones and cameras.

NICOLAE

Why would anyone do such a thing?

WILLIAMS

Oh, I think you can answer that. Take a look at this, "Mr. President."

He picks up the manila envelope and pulls out the pictures of Harris and Dixon. Nicolae turns pale.

NICOLAE

Oh, my God...

WILLIAMS

I think it's time to finish our interview.

END ACT THREE

ACT FOUR

FADE IN:

46 INT. KING SOLOMON HOTEL LOBBY - NIGHT

46

Elena Sabrett enters the hotel lobby and goes to the desk.

ELENA

I'd like to leave a message for a guest. His name is Cameron Williams.

The female clerk checks the computer.

FEMALE CLERK

Yes, Mr. Williams is here. I can take it for you.

Elena hands her a small envelope.

ELENA

You know, maybe I'll just check in myself. Do you have any rooms available?

FEMALE CLERK

I think so. Let me take a look.

The clerk turns toward the computer.

47 INT. CAMERON'S HOTEL SUITE - NIGHT

47

Cameron and Nicolae are locked in a knock-down, drag-out argument. Both are enraged.

NICOLAE

YOU CALL ME A LIAR? WHEN HAVE I LIED TO YOU?

WILLIAMS

YOU'RE LYING RIGHT NOW. YOU'RE IN BUSINESS WITH A WORLD-CLASS MURDERER.

NICOLAE

NO! THAT IS THE LIE! You ask me if I know Jonathan Stonagal. I say yes. And much more than know him. He's been like a father to me since I was ten years old.

WILLIAMS

SOMEHOW THAT WASN'T IN YOUR BIO.

(CONTINUED)

NICOLAE

I HAVE NOTHING TO HIDE. IS IT WRONG THAT A RICH MAN HAS SHOWN ME KINDNESS? I was an orphan. He paid my way through school. After that he funded my research. When I entered politics he helped me again. BUT HE HAS NEVER ASKED ME TO DO ANYTHING DISHONEST OR ILLEGAL.

WILLIAMS

AND YOU EXPECT ME TO BELIEVE THAT?

NICOLAE

I DON'T CARE WHAT YOU BELIEVE. IT'S THE TRUTH.

WILLIAMS

Why has he given you all of this money? Why does he care anything about you?

NICOLAE

I don't know.

WILLIAMS

DID YOU EVER ASK HIM?

NICOLAE

OF COURSE I DID. DO YOU THINK I'M A FOOL? All he said was that he was a friend of my dead father's. That my father had helped him when he was struggling and he wanted to repay the debt. I HAVE EXPERIENCED NOTHING BUT KINDNESS FROM THE MAN.

WILLIAMS

When you ran for election did you tell anyone where the money came from?

NICOLAE

No. But I never lied about it either. It's true that my people wouldn't understand. They're fearful of dictators. They'd think that I was under his control. BUT I AM NOT.

WILLIAMS

I know why he's bankrolling you. You've got talent and he's going to play you like a puppet.

(CONTINUED)

47 CONTINUED: (2)

47

NICOLAE

Cameron, I am my own man. I will use every resource available for the good of my people whether it comes from Jonathan Stonagal or not. BUT NO ONE IS GOING TO CONTROL ME.

(beat)

Now, I have a few questions for you. Someone gave you these pictures. But, you won't tell me who. Whoever it is, obviously, he's the one who's making these accusations against me. Well, why can't I face him? If he's telling the truth, WHY DOES HE HAVE TO HIDE?

Cameron has no answer.

NICOLAE (CONT'D)

You don't know anything about him, do you?

(beat)

Well, do you?

No answer.

NICOLAE (CONT'D)

This is an anonymous source, isn't it? Do you trust everyone who sticks an envelope in your hands?

WILLIAMS

OF COURSE NOT.

NICOLAE

WELL, WHY ARE YOU TRUSTING HIM? Maybe he's the one who killed these men and took your friend. And that mountain prison. How do you know that Stonagal owns it? WHERE... IS...YOUR...PROOF?

He picks up the photos.

NICOLAE (CONT'D)

You don't even know if this is reality. They could have been doctored on a home computer.

(CONTINUED)

47 CONTINUED: (3)

47

WILLIAMS

I know what happened to me and I know that someone kept Andrew Harris a prisoner for 24 years. AND WHOEVER DID IT HAD MONEY TO BURN.

NICOLAE

I agree, that's horrible. And whoever it was should be arrested, tried and condemned.

(beat)

Look, if Stonagal is guilty of anything I want him brought to justice. Cameron, I know there are dark forces in the world. But I am not one of them.

(beat)

And I understand your worry about Dirk Burton. He's your friend. I have resources of my own. I'll begin a search for him myself.

(beat)

And also, I'm going to find out who bugged this room.

Suddenly, his cell phone rings.

NICOLAE (CONT'D)

Yes.

(beat)

All right, we'll be right there.

He hangs up and looks at Cameron.

NICOLAE (CONT'D)

That was Chaim Rozensweig. The chamber is open.

48 EXT. JERUSALEM (MONTAGE) - NIGHT

48

Night in Jerusalem, the most troubled city on the face of the earth. Soldiers stand guard in the streets. The shops are closed. Within the Church of the Holy Sepulcher soft voices are chanting. The Dome of the Rock mosque glitters like a jewel in the darkness.

MONTAGE ENDS

49 INT. HEZEKIAH'S TUNNEL - NIGHT

49

Nicolae and Cameron walk down Hezekiah's tunnel. Armed guards are everywhere within the narrow passage. Finally, they come to the section where lights are set up. Chaim Rozensweig is waiting for them. He's so emotional that he can barely speak.

(CONTINUED)

49 CONTINUED:

49

Tears are on his cheeks.

NICOLAE

Chaim, what is it my friend?

ROSENSWEIG

Come and see.

A section of stone has been removed from the floor. Stretching away beneath it are stairs cut in the rock. Rozensweig leads them down.

50 INT. OUTER CHAMBER - MOMENTS LATER

50

Rozensweig, Williams and Carpathia enter an amazing storage room. Electric lights have been set up. The chamber is full of ancient scrolls and other objects. The walls are painted with golden fire.

ROSENSWEIG

Untouched for 2600 years. The holy treasures of my people.

Cameron walks over to a wall. Hanging on a rack is a corroded, bronze battle sword like no other ever seen. It stands fully seven feet tall.

WILLIAMS

Look at that.

ROSENSWEIG

It was listed in the parchment. It is the sword of Goliath the giant that King David slew when he was a shepherd boy.

WILLIAMS

That story was true?

ROSENSWEIG

Come, I must show you something else.

He leads them around a corner into an inner chamber.

51 INT. INNER CHAMBER - CONTINUOUS

51

Lights shine down on a single object.

The instant that the men see it, they stand frozen. Tears form in Carpathia's eyes.

In front of them on a stone pedestal sits a box that is covered with gold.

(CONTINUED)

51 CONTINUED:

51

On the lid are two golden cherubim with their wings spread out over an expanse that still bears the brown stain of countless sacrifices.

Over and over Chaim whispers...

CHAIM  
Adonai, Adonai, Adonai...

In front of them is the greatest archaeological discovery of all time...the Ark of the Covenant.

FADE OUT:

END ACT FOUR