

SATAN LIES

BY

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Fade In

SUPERIMPOSED:

Job 1:1 There was a man in the land of Uz, whose name [was] Job; and that man was perfect and upright, and one that feared God, and eschewed evil.

Job 1:6 Now there was a day when the sons of God came to present themselves before the LORD, and Satan came also among them.

Job 1:7 And the LORD said unto Satan, Whence comest thou? Then Satan answered the LORD, and said, From going to and fro in the earth, and from walking up and down in it.

Job 1:8 And the LORD said unto Satan, Hast thou considered my servant Job, that [there is] none like him in the earth, a perfect and an upright man, one that feareth God, and escheweth evil?

INT. SMALL COUNTRY HOME- BOWIE, TEXAS - STORMY 1974

A grandmother frantically rushes to round up her three grandchildren as thunder CLAPS outside and lightning flickers.

Grandmother

Ya'll come on! That twister's on
its way in here! Get your stuff
on and come on!

She focuses on the oldest child, 9 year old Job.

Grandmother

Job, help me with your brother
and sister. Oh, Lord, where's
your grandfather?

Job complies.

Job

Okay, ya'll come on! We have to

get out of here! Put your shoes
on!

The children fearfully follow Job's lead.

EXT. BACKYARD

The Grandmother leads the children out of home and into backyard of the small country home. The torrential winds blow them around as they head for the nearby storm shelter. Henry, the grandfather, stands at the fence watching the sky.

Grandmother

Henry, come on! Quit watching
that sky before it sucks you up
in it!

The foursome reach the storm shelter. Job lags behind as his grandmother and siblings enter.

Grandmother

Job, come on!!

Job

I have to get grandpa!!

Job shuts the storm shelter door. He runs to his grandfather's side.

Job

Come on Grandpa, Grandma says
we need to go in the shelter!

Henry peacefully looks down at his grandson.

Henry

Calm down Job, do you know
what faith is?

Job

Grandpa, we have to go!

Henry bends down next to Job and embraces him which causes him to calm down.

Henry

Faith is the proof of things
hoped for and the evidence of
things unseen.

The winds continue to blow.

Job

What do you mean?

Henry

Do you see that?

Henry is pointing to a distant tree next to a stream.

Henry

Your faith has to be like that.
As much as these winds blow, you
have to stand firm on what you
believe. Faith isn't hoping that
everything will be okay but
knowing that you are protected
and that everything will be okay.

The twister clouds form and touchdown at a neighboring home
destroying it.

Henry

Poor Walter.

Job

Should we move Grandpa?

Henry

Just like that tree by the water,
we won't move. Are you scared?

Job looks at his grandfather's calm face.

Job

No.

Henry

It's okay to be afraid, but
have faith that you are
protected. Watch...

The twister walks across the land of the neighboring home destroying everything in its path. As it reaches the fence on Henry's property it lifts off the ground retreating back into the clouds. Henry and Job watch as the dark storm clouds role over them. Once the clouds are over Henry's land the twister touches back down on the other side of his fence at a neighboring home.

Henry

Poor, Gabe.

Job

Grandpa, how'd you know that it
would skip us.

Henry

I didn't know that it would
skip us, Job, but I knew that
we were protected. You have to
have faith, Job. No matter what
the outcome maybe you have to

know that you are protected
even in the face of destruction.
The reason we just stood here
is because the greater your
faith is harder the tests and
the better the rewards. Your
faith will be tested son, but
you stay faithful and you will
be rewarded. Now go get your
grandma and them out of the
shelter.

Cut to:

EXT. FORT WORTH, TEXAS - DAY

I-20 Freeway, a platinum convertible Mercedes ZOOMS past cars.

EXT. FOREST HILL CHURCH OF CHRIST

The sounds of a preacher shouting his sermon as the congregation claps along in agreement reverberates outside.

Preacher (O.S.)
And the Lord asked, "Where have
you been?"

INT. PONTIAC SUNFIRE

A young man listens to Kanye West's song "Jesus Walks". In his rearview mirror the reflection of the Mercedes quickly approaches. The young man turns to see the Mercedes but it's not there. An old red Firebird passes him in its place. He checks his mirrors again, there's nothing there. He shrugs it off.

INT. MERCEDES

SEIL NATAS an attractive black man, with a deep scar on the right side of his face talks on his cell phone.

Natas

Traveling, looking for someone new,
you know the usual.

INT. FOREST HILL CHURCH OF CHRIST

A seasoned preacher, PASTOR RHODES, stands in front of a congregation.

PASTOR RHODES

And the Lord said, hath thou
considered my servant?

INT. MERCEDES

Natas

Are you trying to distract me
from my current case? Yeah, I've
thought about him. One of
your most faithful since that
whole tornado thing. But you
know he only follows you because
you have given him what he wants.
If you take away what he
desires and let me touch his
family, he will curse your name.
Care to make a wager?

He hangs up, frustratingly intrigued.

EXT. FOREST HILL CHURCH OF CHRIST

The congregation exits, hugging and shaking hands.

JOB BURGESS, a finely dressed cleanly shaved man walks along side his wife, ERICA, a beautiful, sophisticated, Puerto Rican woman. She holds their two year old son as their gorgeous 17-year-old daughter MARIE, follows.

Job and Pastor Rhodes shake hands.

Pastor Rhodes

So you start tomorrow huh.

Job

Yeah, I'm kind of nervous.

Pastor Rhodes

The Fort Worth PD is lucky to have you. Just remember when you're catching these killers out here, don't fall for the excuse that the Devil made them do it.

Job

(laughs) I'll be sure not to go for that one.

Pastor Rhodes

I'm telling you they'll use that one the first chance they get.

Job

Okay, Pastor. See you next week.
And I'll call you to let you know how it goes.

A shiny glimmer catches Marie's eye. She turns to see Seil drive past the church. Marie blinks, the road is empty.

She looks up and down the street, nothing.

ERICA

Marie are you coming? Marie--

MARIE

Yeah, I'm coming.

Marie follows her parents to their Lincoln Navigator.

INT. LINCOLN NAVIGATOR

As Job drives, Erica sits in the passenger seat. Marie's behind Job with her little brother next to her.

MARIE

Did you tell Pastor Rhodes that
you made Detective?

JOB

Yeah, he congratulated me, said
I'm blessed and that he's proud.

MARIE

We should have made an
announcement to the whole church.

JOB

No, I just wanted him to know.
He's always supported me in
whatever I've done.

Erica smirks.

JOB

Oh, you too babe. I couldn't
have done anything without you.

Erica takes Job's hand lovingly.

ERICA

I'm proud of you, honey. Do you remember those late nights we stayed up studying to get to this point in life?

JOB

If you're referring to those migraines you called homework, how could I forget? I still don't understand 90% of that stuff.

ERICA

(sarcastically)

Who knew law school would be so hard?

JOB

Yeah, we're lucky we got any work done at all. We both know you're an animal when I put on the right study music.

Marie unbuckles her seat belt to hits Job on the shoulder.

MARIE

Ew, we're still in the car in case you guys forgot, and I think I'm about to throw up all over the back seat.

Marie sits back and buckles her seat belt.
Job laughs.

JOB

Marie, I don't know if you know

this but—

Marie mouths the words as Job says them.

JOB

- you were conceived on one of our
late night cram sessions.

(reaches for Eric's knee)

All I had to do was touch your
mom right here.

Erica's screams out of laughter. She lightly hits Job's hand.

EXT. I-20 FREEWAY

The Lincoln Navigator merges onto the freeway.

INT. LINCOLN NAVIGATOR

MARIE

Uh yeah, it's only like your 200th
time reminding me. Excuse, me
children? Children, behave your
selves. Don't make me come up
there.

In the rearview mirror the platinum Mercedes speeds up behind the Lincoln Navigator. The same glimmer shines across Marie's eyes. She turns to see the old red Firebird speeding up along side the Lincoln Navigator.

INT. FIREBIRD

The driver's music BLASTS as he hits the steering wheel along with the beat. He FLICKS his blinker on.

EXT. I-20 FREEWAY

The Firebird jumps in front of the Lincoln Navigator. The Firebird's rear right tire BURSTS.

INT. LINCOLN NAVIGATOR

Marie sees the Firebird swerve while Job laughs at his wife.

MARIE

Dad, look out!!

Job SLAMS on his brakes.

EXT. I-20 FREEWAY

Tires SCREECH. Metal CRASHES and BENDS. A heart beat POUNDS. The Lincoln Navigator and Firebird roll. Glass flies. Other cars swerve to avoid impact. The heart beat POUNPS slower. Marie and Erica SCREAM.

INT. LINCOLN NAVIGATOR

A heart beat POUNPS even slower. The roof scraps along the concrete. Job, Erica, Marie ... and the baby bounce around. The heart beat POUNDS slower, and slower. The POUNDING stops. Distant sirens WAIL.

ERICA

Nooo!! God, my baby!!! Please God!!

Oh, Lord my baby!!!

6 MONTHS LATER

INT. JOB'S BEDROOM- NIGHT

Job awakens suddenly and startled. He sits up in bed and wipes the sparkling sweat from his forehead. He turns to a slumbering Erica, who is on the far opposite side of the bed with her back to him. Job stands and exits the bedroom.

INT. BATHROOM

Job approaches the sink and turns the water on. He SPLASHES water on his face. Job looks into the medicine cabinet mirror and FLICKS the bathroom light on. Illuminated, a weary and aged Job looks at his reflection. He tilts his head down and examines the thin streaks of grey throughout his hair. He plucks a strand.

INT. KITCHEN

Job enters. Marie, thicker, gloomy, still beautiful, eats out of an ice cream carton. Her head hangs over the carton, as her hair drapes on both sides of her face.

JOB

Another nightmare, huh.

MARIE

(muttered)

Yeah.

JOB

Me too.

Job gets a small glass and a bottle of bourbon out of the cabinet. He places the glass under the ice dispenser. The ice falls DINGING in the glass. He pours the bourbon over the ice.

JOB

It's been six months. You'd think
that this would start getting a
little easier to deal with by now.

Marie moves the hair on the left side of her face behind her ear. A deep red scar reaches from her temple to her cheek bone.

MARIE

Some things are harder to get over
than others.

Marie's eyes moisten.

JOB

Yeah.

Job gulps down the bourbon and sets the glass down on the island. Marie continues eating her ice cream.

JOB

Well try to have a good night,
anyway.

He exits.

INT. SON'S ROOM

Job enters and FLICKS the light on. Cartoon characters play basketball on the walls. Large boxes and toys are scattered across the floor. Job weeps.

He FLICKS the light off.

DAY 1

EXT. 203RD PRECINCT - MORNING

A Sebring Chrysler parks at a parking meter. Job hesitantly exits the car. He walks toward the 203rd precinct building.

INT. 203RD PRECINCT

Job steps up the stairs. In passing, uniformed OFFICERS greet him.

Officer 1

Nice to have you with us detective.

Job

Thanks.

Another officer in passing.

Officer 2

Welcome to the 203rd.

Job

Yeah, thanks.

Officer 2

Rivera wants to see you.

Job

Yeah, where is...?

Officer 2

His office is the first one on
the right.

Job approaches a door with "Captain Rivera" posted on it. He KNOCKS.

Voice (O.S.)

Come in Burgess. Heard you were
here.

INT. CAPTAIN RIVERA'S OFFICE

Job enters the neatly unorganized office and gently shuts the door. While on the phone, a portly CAPTAIN RIVERA reads and signs different papers. He motions for Job to sit in the chair in front of his desk. Job sits. Captain Rivera stares at Job while listening on the phone.

He lifts up a finger and mouths-

Captain Rivera

(silently)

One minute.

(to the phone)

Okay, okay we'll handle it. I have
to go sir my new det's here.

Captain Rivera hangs up. He extends his hand to Job. Job quickly stands and clasps his hand.

Captain Rivera

It's nice to finally meet you face
to face, welcome to the team. At
the 203rd we have very high
standards, and we expect our
officers to uphold that standard.

Job sits.

Job

Yes, Sir of course--

Captain Rivera

Let me finish. Your test scores
were through the roof. That's
impressive and why I know you'll
be a great asset to us here.
You've just come back from a
horrible episode and again my
sympathies go out to you and your
family. How did you like the
psychiatrist I recommended? Do
you feel like she helped?

Job

Yes, Sir. She was very helpful.

Captain Rivera

Glad to hear it. She gave me a great report on you. But even with that I think we should take this slow. something like that can really effect your work performance in this field. So, I think we'll start you off on a desk, give that some time and go from there.

Job

Sir, I'm fully capable of performing my duties and then some. If this accident wouldn't of happened then I would have started 6 months ago and you would have thrown me out there so fast--

Captain Rivera

But this isn't 6 months ago and the accident did happen. Yeah, you were the hotshot rookie coming in here but the reality is--

Job

I'm still the same person Captain. Just with a few more issues in my personal life.

Captain Rivera

Burgess, what you're going through aren't just a few issues. I mean shit, I'd be in a straight jacket by now. And trust me Burgess you don't want to be out there right now anyway.

Job

Sir--

Captain Rivera

There's only one main case right now. It's a child murderer, Burgess.

Job

I'm aware of that sir. I got a copy of the file after the accident, I needed something else to focus on. That's what I'm trying to tell you sir, I need this. A desk isn't what would help me right now.
Please sir.

Captain Rivera

Okay, Burgess as long as you know what you're getting yourself into but expect to sign a waiver.

Job

Thank you sir.

Captain Rivera

Oh you're not going out without a leash.

(in the intercom)

Ruth, have Detective Natas come to my office immediately.

(to Job)

You don't have a problem working with a partner do you?

Job
Of course not, I look forward to
learning the ropes from a veteran.

Captain Rivera
Good then you'll appreciate what
Detective Natas has to offer. He's
been on the force for a while and
he knows these streets pretty well.

There's a KNOCK at the door.

Captain Rivera
He never misses a queue. Get in
here Natas!

The door opens. Detective Seil Natas enters.

Captain Rivera
Get your ass over here and shake
your new partner's hand. Detective
Burgess, meet Lieutenant Natas.

Natas studies Job head to toe.

Natas
Are you serious?

Job extends his hand. Natas shakes it.

Captain Rivera
Alright, now that you ladies are
acquainted, Natas brief Burgess on
your current case. He's piggy
backing with you on this one.
Knock the rookie from grace,
and get his feet dirty.

Natas

I'll do what I can.

Job and Natas exit the office.

INT. PRECINCT HALLWAY

They walk through the hallway.

Natas

What's your name again?

Job

Burgess, Job Burgess.

Natas

Well Burgess, I'll take you to our section. Follow me. So, fill me in on your bio.

Job

Well, I did 20 years in the army, then retired.

Natas

Okay.

Job

I joined the force and was assigned to the Fort Worth P.D. After about five months I saw the posting for detective and applied.

Natas

Yeah I heard about you. Mr. Hot-Shot
Rookie, right.

Job

Yeah, something like that.

Natas

So, why here why didn't you stay
with the force in Fort Worth?

Job

My family and I needed a change in
scenery.

Job follows Seil to the end off the hallway through a set of double doors.

INT. PRECINCT INVESTIGATIONS DEPARTMENT

The Investigations Section of the precinct is busy. People move hastily with folder, binders, and boxes in their hands.

Natas

I'll introduce you to everyone
later, right now I want you to
look at this board.

Natas leads Job past a series of desks, unoccupied but each full of paperwork. They walk to the last pair of desks in the row. The desk to the left is a mess. A small 13" VCR/DVD T.V. sits amongst the papers. The name plate is the only area of the desk where the surface is visible. The nameplate is backwards. Job looks at the nameplate. He picks it up.

Job

How do you pronounce...?

Natas

Its Seil, the "I" sound comes before the "e". Long "I" short "e". I'm particular about my name so if you can't get it right master will suffice.

Job

Natas, you know most people, have their nameplates facing out so everyone else can see the name.

Natas

Why just so everyone else can attempt to screw it up like you almost did? I happen to like my name, and get more enjoyment out of reading it than anyone else would. Besides that's not what you need to be focusing on, this is.

Natas points behind himself and to a large bulletin board filled with news articles, maps, and black and white pictures. Job places the nameplate on the desk. Natas adjusts it back to its previous position.

Natas

What do you know about the Sleeping Beauty Killer?

Job

He's a child murderer, mainly female children. Justly named due to all of his victims seem to be in a peaceful dreamlike state even though examinations prove that they had been raped repeatedly.

Natas

Carbon monoxide. He hits them with it after he's done every sexual act that comes to his demonic mind.

Job

Are there any leads? Fingerprints?

Natas

This guy has only messed up with the last victim. He must have been in a hurry because he left tire marks. We examined the tracks and put out an APB on the vehicle. A squad happened upon it while answering a disturbance call. Lucky for us this red neck bastard beat the hell out of his wife that night. Thanks to his drunk ass and an officer with a good memory, we found the vehicle parked at the house next door. We haven't had much luck with it so far not even a damn print. This scary bastard scrubbed the place down. But I'll take you by there tomorrow. I want you to look at this board and tell me all you can about this guy.

Job moves to the board. He studies it.

Job

He's most likely a white male,
35-41.

Natas

Tell me something that's not in
the Detective's Manual.

Job studies harder.

Job

He obviously works locally,
meaning he has something holding
him here, some form of commitment.
Since he has stayed local, the
awareness is higher, meaning it's
harder for him to do what he wants,
which implies he's getting better
at it and knows it.

Natas

Pretty good. What about the
victims?

Job

It's the sexual act that he
enjoys not the killing. That's the
point with the carbon monoxide,
he wants them to appear peaceful
or even like they enjoyed it.
He has to murder them because
they see his face, not because
he wants to.

Natas

Good, I just wanted to see if we
thought alike. Have you
piggy-backed on one of these
before?

Job

No, this is my first.

Natas

The desk to the right of mine will
be yours. Welcome to the
department.

Natas goes to his desk. Reaches into a drawer. He removes
folders, books, and plastic bags. He drops them on Job's desk.

Natas

Here's are all my reports, notes
and study material that I've used
on this case. Know it like you
found it yourself. We'll do
field work tomorrow. I just
want to make sure you fully
understand what you've gotten
yourself into.

INT. JOB'S HOUSE-NIGHT

Job enters, exhausted. He lightly pushes the door shut. It doesn't close. He drops his coat and brief case. Walks further into the house.

Job

(softly)

Erica?

INT. KITCHEN

Job stops in the doorway of the kitchen. Erica, who has her back to the doorway, washing dishes as she talks on the phone.

Erica

Yeah, I had a great time too. You were terrific. No, he would never do something like that. My husband is not the kind of man I would talk to anymore, that's why I'm on the phone with you. I'll talk to him about it in due time. Yeah, I got to go too, he'll be here soon. I love you too. Bye.

Job backs out of the kitchen. Erica turns startled.

Erica

Job?! Marie?!

INT. LIVINGROOM

Job heads to the phone in the living room and picks it up. He searches through the caller I.D. Erica enters leaning on a cane.

Erica

Hey, when did you get in?

Job

I just walked through the door.

Erica

Yeah, I noticed you didn't shut it all the way.

Job

Oh, sorry. It's been a long day.

Erica

Oh really, who were you going to

call?

Job

I was placed with a partner today.

Erica

Really, what's he like?

Job

I don't really know yet. The most I learned about him so far is his first name is Seil. It's spelled "e", "I" but the "I" sound... anyway I got out the car and remembered a question that I forgot to ask him today. So I was going to call.

Erica

Yeah, I was just on the phone with my sister and she wants to go out tomorrow night. You know, a girls night out type thing.

Job

You guys have fun.

She exits. Job continues flipping through the caller I.D. and finds the last number: 555-7323. He pulls his cell phone out of his pocket. He searches through the numbers menu and finds the number titled- Erica's Sister 555-1982. He compares the two phone numbers. Job copies the number from the caller I.D. into his cell phone.

Day 2

EXT. PARKING GARAGE- MORNING

Natas and Job walk towards a modern black Cadillac Deville.
Natas tosses Job the keys.

Natas

You drive.

Job

I don't know where--

Natas

Don't worry, I got you.

Job walks around to the driver's side of the car. Unlocks the door. Gets in.

EXT. PARKING GARAGE

The Cadillac Deville exits the parking garage.

INT. CADILLAC DEVILLE

Natas

So, were your parents extremely religious?

Job

Pretty much, what made you ask that?

Natas

Let's just say, I've never met a Job who wasn't deep into stuff like that.

Job

You're not? Have you ever read--

Natas

From cover to cover.

Job

Well, you might want to come to--

Natas

Job, once you've been in this

profession as long as I have,
church isn't on the top of the
priority list.

Job

Well the offer's on the table if
you change your mind.

Natas

You bible thumpers are always
trying to recruit. I bet you have
one of those fish symbols on the
bumper of your car and shit.

(silence)

You do don't you?! (laughs) I'm
calling you, Fish from now on.

Job

Natas? What nationality is that?

Natas

A little bit of everything here
and there. You married?

Job

Yeah, you?

Natas

Only to the world, baby. Take this
right and get on the freeway. I've
been chasing this guy for eighteen
months. Each victim is the same,
11-13, middle class, raped
repeatedly, then killed and
dumped in a wooded area. It's been
A year and a half, five different
victims, and not one real clue
or substantial lead, until now.
We've searched this place once but
didn't come up with anything. So
we're going back to check it out.
Exit here.

EXT. THE HOUSE

The Cadillac Deville parks in front of a house. Dark, ragged but
a nice lawn. Sectioned off with police tape.
A squad car with two officers is parked in front of the house.
Seil and Job exit their car.
They walk past the police car nodding.

They move toward the house.

INT. THE HOUSE

Natas and Job enter. Old and out of date.
They walk down the entrance hallway and pass a stairwell on the right.

To the right and left are doorways. Between the doorways, is an old table. Dusty pictures sit on top.

Natas picks up a picture and smiles.

In the picture a boy holds a soccer ball. A hand drapes over his shoulder.

Natas hands the picture to Job.

Job looks at it and puts the picture back.

Natas picks up another picture.

The same boy, older sits on a man's lap.

The man is Seil.

Natas hands the picture to Job.

The Boy sits by himself grim, dark.

Job

There aren't any pictures of a father.

Natas

The mother was probably one of those trailer park sluts who fucked the whole football team, got knocked up and is scheduled to be the next guest on Maury.

Job walks through the right doorway.

Natas walks through the left.

INT. KITCHEN

Job enters. Faint, stained yellow. He reaches into his pocket, pulls out his cell phone and flips it open. He searches through the numbers menu, he reaches a number titled, Mr. E 555-7323. He looks at the phone.

Beat.

He flips it closed and puts it back in his pocket. Out of the same pocket he pulls out a rubber glove. He Flaps it and puts it on. Job looks in the cabinets, drawers and stove. Picking up some of the kitchen utensils, he studies them.

INT. LIVING ROOM

Natas enters, worn, tired 70's decor. He moves to the couch and flops down. He turns on the T.V. and channel surfs.

INT: The Kitchen

Natas enters the kitchen. Job still examines.

Natas
Did you find anything interesting?

Job
No, nothing.

Natas
Like I told you, we came upon this place like a week ago so most of the obvious evidence, or lack there of, has been taken to the labs.

Job searches through the cabinets. Natas goes to the refrigerator. Pulls out a beer.

Natas
Lets move on and check out the back yard.

Job scans over the kitchen.

Job
What about the upstairs?

Natas
I hate the smell of this place I need some fresh air.

Job leads the way out of the kitchen, he exits out the back door. Natas opens the beer and guzzles it down. He watches Job through the screen shutter.

Natas
Pitiful.

Natas looks up to the ceiling and finishes the beer.
He exits.

EXT. BACK YARD

Huge, messy. Natas tosses the empty beer bottle. A large, raged

swing and slide set sits in the middle of the backyard.

Job

This doesn't add up. Why would someone who keeps his front yard so neat, not cut his back yard grass?

Natas

That's a good question.

A glimmer catches Natas's eye.

Natas

You see that?

Job

See what?

Natas moves towards the house.

Natas

The last time we checked this house it was about 10 pm. We didn't have the gift of sunlight. I just saw something.

Natas moves to the right of the shutter door, bends down and moves the grass. A window.

Job

But, isn't the whole house carpeted, including the kitchen?

INT. KITCHEN

Job and Natas try to move the carpet with their feet.

INT. DINING ROOM

Job frantically moves to each corner. He attempts to move the carpet.

INT. LIVING ROOM

Natas looks into a mirror, makes a minor, unnecessary adjustment to his hair. He moves. His reflection hesitates. Then moves.

INT. KITCHEN

Job struggles to move the carpet.

Job
Natas, you found anything.

Natas
Not, yet!

INT. LIVING ROOM

Natas walks to a closet and opens the door. The closet is spacious with three coats in it. Natas carelessly flings the coats.

Natas
I think I might have found something! Get over here!

INT. CLOSET

Natas moves the carpet using his feet. Job comes behind Natas as he bends down and peels back the carpet. A cellar door.

Natas
New fish first.

INT. BASEMENT

Dusty, deep, dark, empty. Job descends down the wooden stairs. His weapon is drawn, crossed over a small flashlight that shines on the steps. Natas follows also with his weapon drawn and flashlight on. They reach the floor. Job shines his flashlight on a bookcase next to dirty matrices. A long water hose dangles from the top.

Natas
That seems a little out of place.

Job moves toward the bookshelf, flashing his light on each of the thick books. Dusty and dirty Encyclopedia Britannica Volumes I - XX fill the first and second shelves. Old phone books cover the next shelf. Every shelf is filled with thick and nonessential books.

Job
(mumbling)
Books and dirty matrices...

Natas CLICKS the light on. The light switch is a shoe string

attached to a dimly lit hanging light bulb.

Job
Come help me with this.

Job and Natas moves to opposite sides of the bookcase. Job pulls as Natas pushes the bookcase off the wall. Old and raged the wood creeks and squeals. The bookcase CRASHES to the ground along with Job and Natas.

Natas stands to his feet, and extends his hand to Job.
Job takes Natas's hand and rises to his feet.

Natas
What's that?

A small, rusted, metal door with a huge pad lock sits behind the demolished bookcase. Job bends down to the four foot door. Looks at it. Using his flashlight, he lifts the lock.

Job
I think we should call this in.

INT. BASEMENT-LATER

Bolt cutters move toward the lock, and snap it.
The basement is full of examiners and agents critiquing every square inch. Natas and Job stand by the stairs. Job watches. Natas cleans his nails. The lock is dropped. An officer grabs the handle of the door. Everyone around the small door backs up and holds their breath.

Voice (O.S.)
Get Back, Get Back!

Three officers have their weapons drawn and flash lights ready. The metal door slowly opens. Officer #1 looks inside the door.

INT. THE PIT

The door is an entrance to a dark pit. Illuminated by Officer #1's flashlight, a ladder leads from the base of the door down into the pit.

Officer #1
There's a ladder here!

INT. THE BASEMENT

Officer #1 looks back.

The crowd parts ways until Officer #1 is looking directly at Natas. Natas, gives a approving head nod, then continues cleaning.

INT. THE PIT

Officer #1 slowly descends the ladder. He reaches the bottom.

Officer #1
I'm at the bottom!!

Officer #2 is already on his way down. Officer #1 turns flashing his light. Another door is behind him.

Officer #1
Stop! Here's another door!

Officer #2
Can you open it?

Officer #1 twists the handle. It's locked.

Officer #1
Yeah, hold fast.

Officer #1 braces his back against the ladder. He kicks the door open.

INT. ROOM 1

Small, dank, concrete. Officer #1 quickly jumps into the dark room. He aims his flashlight and side arm in different directions. Officer #2 enters making the same motions. Officer #2 finds a light switch on the wall and FLICKS it on. Officer #1 speaks into his shoulder radio.

Officer #1
All secure!

Officer #3 enters.

A mini refrigerator and a fold in chair, sit in front of a television supported by a plastic bin.
On top of the television are stacks of tapes.

Officer #3
It looks like an old storm shelter.

Cords lead from the back of the television to underneath another door.

Officer #2
Or, something like that.

Officer # 1 kicks the second door open.

INT: ROOM #2

A child's room, sadistically colorful.
Sexual devices and contraptions are decorated as child play things. The cords lead to a video camera on a tripod aimed at the bed.

Agent #2
Yeah, looks like we found something. You might want to send the coats down here. It smells like vomit and blood down here and looks worse.

INT. THE BASEMENT- Later

Cpt. Rivera walks up behind Natas.

Captain Rivera
Anything new since you called?

Natas
Yeah, we've found reminiscences of duck tape around the tail pipe of the van. We figured he ran a hose from the van through the basement window, down the pit, and into that room. That's how he poisons them.

Captain Rivera
So who's this guy. Any fingerprints?

Natas
The basements coming up as spotless as the upstairs. He really did scrub everything.

Captain Rivera
How you holding up, Burgess?

Natas
Fish, here found the door.

Captain Rivera

Good, Burgess good. So what do you think about our guy?

Job

Whatever level we assumed he was on, we underestimated him. This wasn't his house, this was his haven.

Natas

And five little girl's personal hell.

Captain Rivera

So this guy builds this place, tortures little girls, then cleans it up and leaves?

Job

I don't think he ever stayed here for too long. He used it for what he needed then left.

Captain Rivera

If all that's been figured out, then why are you two still here? You should be filling out the reports that have to be on my desk by the morning.

Job

Yes sir.

EXT. THE HOUSE

Natas and Job exit the house. They walk to the Cadillac.

Natas

I'm hungry. Does your wife cook?

Job

Yeah, why?

INT. Cadillac

Natas

What did she cook tonight?

Job
I think fettuccini alfredo, why?

Natas looks at Job.

Job
(laughs)
Oh, would you like to join me and my family for dinner?

Natas
Don't let me twist your arm or anything. I don't want to force you to be hospitable.

Job
(still laughing)
No, it would be my pleasure, will you join us?

Natas
I mean I wouldn't want to intrude, you sure it's okay?

Job
Yeah, just let me give her a call.

Natas
Good. Well let's finish this crap so we can eventually go eat.

INT. JOB'S HOME

Job unlocks and opens the door. He enters, Natas doesn't follow.

Job
What are you doing?

Natas
You know, I was once told that a man should not enter someone's home unless he's invited in.

Job
What?

Natas smiles.

Job

You're serious, I already invited you to dinner.

Natas

Yes, but you haven't invited me in your home.

Job

Has anyone ever told you that you're weird?

Natas

You don't know the half of it.

Natas stands outside the doorway.

Job

Will you please come in?

Natas

I don't mind if I do.

Natas enters carrying a black briefcase.

INT. JOB'S DINING ROOM

Job and Natas enter the fancy dinning room. Erica and Marie are silently eating dinner.

Job

(to Erica)

So you couldn't wait for me?

Erica

We tried but you took too long.

Job

Honey, this is my new partner Detective Seil Natas. Natas, this is my wife Erica, and daughter Marie.

Natas

Hello, I've been looking forward to meeting you. I feel like I already know you.

Marie looks up at Natas, her hair covers her facial scar.

Erica

Seil Natas, that's unique.

Natas

Yeah, I'm mixed with many different cultures.

Erica

Well, I hope you're hungry Mr. Natas because there's plenty to go around.

Natas

Please call me Seil, and I'm starving.

Natas opens his briefcase, pulls out an old bottle of red wine.

Natas

I hope this goes well with dinner.

Erica admires the bottle.

Erica

Are you kidding, red wine's my favorite.

Job

Did you have that in there this whole time?

Natas

I have a lot to teach you, if you're prepared for the unexpected you can't be caught by surprise.

LATER

Natas, Job, Marie and Erica all sit at the dinner table, only Natas, Job and Erica are conversing.

Marie sits at the table silently.

She glances at Natas.

Erica

So Seil, Job tells me your like an atheist?

Natas

I wouldn't say that. I believe in

God, I'm just pro-choice.

Erica

Oh okay.

Natas

So Marie, with mom being a
successful lawyer and dad being a
Detective what are your plans,
NASA?

Marie

No, becoming Miss America.

Erica looks at Marie sternly.

Natas

So what are your talents, baton
twirling, or musical glasses?
Those are really the only talents,
the judges appreciate, and I'll
tell you now that your baton
twirling will go nowhere unless
you know how to set them fire.
If you can do that you're in. Then
there's always singing but if
you go that route you're better
off doing American Idle.

Erica smiles. She gets up and collects everyone's plate.
Marie also stands.

Erica

So does anyone want dessert?

Marie

I'm going to go watch T.V.

Everyone watches Marie leave the dining room.
Erica grabs her cane and exits.

Job

I apologize for that, Natas.
She's dealing with some issues
right now. We all are.

Natas

I read your file, Fish and I'm
sorry for your loss. Maybe you
should talk to your wife, I'll go

chat with Marie.

Job

Good luck.

Natas gets up and exits the dinning room.
Job enters the kitchen.

INT. JOB'S KITCHEN

Erica rinses off the dishes. Job moves to the refrigerator and opens it. He reaches in and takes out a beer.

Job

You, okay?

Erica

(whispering)

Why would you invite a guest over here, now? Isn't it bad enough that we have these problems? Do we have to show them to the world?
What were you thinking?

Job

First of all, Natas practically invited himself. Secondly he's not just someone, he's my new partner so you were going to have to meet him eventually. And maybe I didn't want another silent dinner.

They look at each other.

INT. JOB'S LIVING ROOM

Natas enters.

Marie lies on the couch, channel surfing.

Natas sits on the love seat.

Natas

What are you watching?

Marie

I'm not watching, I'm flipping.

Natas

Just how long do you think this
I'm mad at the world shit is going

to last?

Marie

Excuse me?

Marie sits up.

Marie

First of all, you don't know
me well enough to speak to me
like that. Secondly,
(she moves her hair showing her scar)
I think I have reason to be mad
at the world if I damn well
please.

Natas

If emotion were a woman, anger
would be like watching her shake
her ass at a club, pointless.
Revenge, would be watching her
cum on your tongue.

Marie

What?

Natas

Sorry, to deep. But you get the
point. And I know you a lot better
than you might think.

Natas turns his head and points to his scar.

Marie

What happened?

Natas

You first.

Marie

Me and my family were in a really
bad car accident...

Natas

I'm sorry to hear that. Mine
wasn't as traumatic. When I was
younger I was involved in this
huge gang war.

Marie

You were in a gang?

Natas
In a gang, I led the gang.

Marie
What were you fighting over?

Natas
Territory.

Marie
What did you call yourselves?

Erica enters.
She watches Natas with Marie.
Marie smiles.
Erica smiles.
Job enters.

Erica
I'm sorry Seil, did you say you
wanted dessert?

Natas
Actually, if you don't mind, I
would like to go for a drive with
your husband.

Erica looks at Job.

Erica
Sure that's fine. My sister called
earlier and asked if I would come
over, so I guess I'll do that.

Job
I'll get our coats.

Job exits.

Erica
Don't have him out too late.

Erica exits.
Natas watches Erica's every step.
Marie watches Natas watching her mom.

INT. JOB'S KITCHEN

Erica returns to the dishes.
She turns on the hot water and scrubs a plate.

A thin layer of mist and vapors in the form of a nose and mouth appear next to Erica's ear.

Natas (V.O.)
He was nice.

Erica smirks.

Natas (V.O)
He was also very handsome.

Erica smiles.

The Voice (V.O)
I thought that he had sexy lips.

Erica bites her bottom lip.

Her clothes move and wrinkle into the shape of a hand over her stomach.

Marie (O.S.)
Mom, I'm going to bed. Goodnight.

Startled, Erica burns her hand.
With a jolt she's out of her daze.

Erica
Ow! Oh, goodnight, honey.

Erica rinses off the dishes.

INT. FRONT DOOR

Job and Seil put their coats on.

Job
Where are we going?

Natas
Just going for a drive, learn a little more about each other and discuss the case.

Natas opens the door and exits.
Job is behind him.

Erica

Job?!

Job pokes his head back in.
Erica hurries to the door.

Erica

I'll be at my sister's, call me
on my cell when you're heading
home.

Job

Yeah, okay.

Job exits.

INT. JOB'S CHRYSLER

Job drive down the highway. Natas sits in the passenger seat.

Job

How many of these cases have you
worked?

Natas

This would be my sixth since I
have been with the department.
You know the key to working these
things don't you?

Job

What's that?

Natas

You have to think like they would.

Job

Wouldn't that kind of corrupt you
in the process?

Natas

Fish, there's no such thing as
corruption. That's a word a 16th
century father invented to
describe the thought process of
his horny young daughter, after
she experienced her first orgasm.
Men use it to justify the fact

they gave in to their deepest desires. It's a mental condom. They don't want to admit their own fault, so they say they've been corrupted by something more powerful than them. Admitting you have deeper feelings than the norm isn't corruption, its self revelation. That's how our boy thinks, and that's how you have to think to catch him.

Job

Where do you get this stuff,
detective's manual?

Natas

This is not a game, Fish. Here's something that's not in there.
What are man's greatest motivations?

Job

Money? Sex?

Natas

No, the greed for money, and the lust for sex.

Job

Oh, you mean like the seven deadly sins, pride, lust, envy, gluttony, slothfulness, wrath, and greed.

Natas

I almost forgot you're a bible thumper. I like to call them motivations. Your average every day killer possesses at least two of these.

Job

So how do I learn this?

Natas

We'll start tomorrow. Just drop me off at my car.

Day 3

INT. 203RD PRECINCT- MORNING

Natas types on his computer. Across from him, Job also types at his own desk.

Natas
You look like hell, Fish.

Job
Didn't sleep well.

A beautiful, shapely, CARAMEL skinned woman hands Natas a folder.
Job obviously works.
Natas sighs.
Job's paperwork flies off his desk.

Job
Damn.

Caramel
Let me help you.

Caramel bends over.
Job notices.
They both pick up the papers.

Job
Thanks, the air conditioner must
have blew them off.

Caramel slyly looks at Natas.

Natas
Or something.

They finish gathering the papers. Caramel hands her stack to Job.

Job
Thank you.

She stands and walks away.
Natas sits on the corner of Job's desk.
They watch.

Natas
Earthly pleasures.

Job
What?

Natas

The way a woman walks when she
feels sexy and the moisture
between her legs flairs your
nostrils. Exquisite. Must be one
of the new interns, you interested?

Job

I'm married.

Natas

And I'm bored. Want to go out
tonight?

Job

Sure, Just let me tell...

Natas

Do you always check in? Does she
check in with you like this?

Job reaches into his pocket and pulls out his cell phone.
He searches through the numbers menu and stops at the number
titled, Mr. E 555-7323
He looks at the phone as his finger hovers over the call button.
He flips it closed and puts it back in his pocket.

Job

I forgot she's in court all day
today. So her phone would be off.

EXT. Dallas City Hall- Cloudy

Erica exits City Hall, one arm full of paperwork, and the other
leans on a cane.
A WOMAN bumps into her and the paperwork scatters out of her arm.

Woman

Sorry!!

The hurried woman continues walking.
Aggravated Erica bends down to gather her scattered paperwork.
Thunder CLAPS!
Rain pours down furiously.
Erica is shielded from the rain.
She looks up to an umbrella over her head.
Natas is behind her holding the umbrella.
He bends down and helps her gather the paperwork.

Erica
What are you doing here?

Natas
Job invited me out tonight. He wanted to let you know but he knew your phone would be off and he got stuck at the office for a minute so, I told him I'd drop by and let you know.

They rise to their feet.

Natas
I'll walk you to your car.

Together, Natas and Erica continue down the steps.

Erica
So what are you guys doing tonight?

Natas
Your husband's a good detective, but he's distracted, and he can't afford to be unfocused right now.

Erica
What does that mean?

Natas
I'm going to get his mind to where I think it needs to be for what we have ahead of us.

Erica
Don't hurt him.

Natas
I've already made that promise.

Erica
You realize you haven't given me a straight answer yet?

They approach Erica's Hyundai, and walk to the drivers side.

Natas
Does that intrigues you?

Erica
You're weird.

Natas opens the door for her. She gets in.

Natas
And you're over worked. Go
home and get some rest.

He shuts the door. Erica drives off.

Natas drops the umbrella. The rain pours down and evaporates as it touches him.

INT. 203RD PRECINCT- NIGHT

Natas at his desk leans back yawning.

Natas
You about done?

Job
I finished an hour ago.

Natas
Cute, let's get out of here and go get a drink. I'll take my car and you follow me.

Job
That'll work.

EXT. HIGHWAY

Wet, hazy, empty, two police cars block the road. Officers place flairs sectioning off the road and leading to a nearby exit. The Mercedes and Chrysler drive upon an OFFICER directing them to take the exit. The two stop. Natas exits the Mercedes.

Natas
I'm Detective Natas.
(shows his badge)
What happened here?

Officer
Looks like a drunk driver, sir.

INT. CHRYSLER

Job looks past the flairs and police cars. Two disfigured cars burn. Fire fighters rush to extinguish the flames.

EXT. I-20 FREEWAY-DAY-FLASHBACK

The Lincoln Navigator and the Firebird both destroyed sit motionless, silent.

Erica (V.O.)
Nooo!! God, my baby!!! Please God!!
Oh, Lord my baby!!!

INT. CHRYSLER - PRESENT

Natas KNOCKS at Job's widow. Job snaps out of his daze and rolls down the window.

Natas
Looks like it just happened, but
they have everything handled.

Job
Yeah,...

Natas
Let's exit here, I know a detour
that'll get us back on the highway.
Just follow me.

Job
Yeah, ok.

Natas gets back in his car. They both back up and take the nearby exit.

EXT. SUBURBAN ROAD

The Mercedes and Chrysler stop at a red light.
An OLD HOMELESS MAN crosses the street.
He looks at Natas.
Frightened, the Old Homeless Man runs across the street.
The light turns green and the Mercedes and the Chrysler proceed.

"The Gates" is etched on a stone landmark.

The two cars drive on into a dark, destroyed, ghetto. Buildings are boarded and raged, homes lean. Crack heads and prostitutes walk the streets. Drifting men, women, and children wonder amongst the rats and roaches.

The Chrysler follows the Mercedes. Both move slowly.

INT. MERCEDES

The prostitutes turn their heads away from Natas.
They stand silent and still.

INT. CHRYSLER

The same prostitutes chirp, whistle, and hoot at Job.
Some flash their breast and lift up their skirts.
Job slams on his breaks.
The Mercedes has stopped in front of him.

EXT. THE GATES

A gang fight erupts in the street.
The gang members hit, stab and bite each other.
Guns are FIRED.

The engine of the Mercedes revs.

The fighting stop.
They all look at the Mercedes.
The crowd parts.
The gang members drag hurt, torn, and broken bodies making a
clear path.

The Mercedes drives through. The Chystler follows close behind it.
Some gang members bow their heads, others look away.
The Chrysler passes the same people, they yell, spit, and scream.

INT. CHRYSLER

Job reaches for his side arm, but doesn't pull it out.
Spit HITS the passenger side window.
Job looks to the right.
Outside the drivers side window, the gang member's faces contort,
twist, and darken.
Job looks left.
Their faces are back to normal.

EXT. THE GATES

Dark, burned creatures reflect in the Mercedes and Chrysler.
Natas exits the path.

INT. MERCEDES

Natas sits calmly.

He looks in his rearview mirror and smirks.
He looks to the left and scowls.
Natas yells at his rearview mirror.

INT. CHRYSLER

The activity stops.
The gangs is silent.

EXT. THE GATES

No one moves.
A few shed tears.
Others bow their heads.
Everyone looks to the left.

Next to the silent gang Old Homeless Man sits on the curb.
With shivering hands, he holds a ragged piece of cardboard.
Thick, black, dripping writing.

ON THE CARDBOARD:

FAITH

All the gang members focus on the Old Homeless Man.
He looks at Job.

INT. CHRYSLER

Job exits the path.
He looks at the Old Homeless Man.
Job slowly passes.
He angles his rearview mirror.
In the mirror he sees the gangs visiously attack the Old Homeless
Man.
Job stomps on his breaks , puts the car in park, pulls out his
weapon and jumps out of his car.

EXT. THE GATES

The street is empty except for the prostitutes and junkies.
Natas Gets out of his car.
He puts his cell phone to his ear.
Job looks up and down the street.
A JUNKIE with his back to Job, slaps a hooker.
Job grabs the Junkie and SLAMS him against a wall.

Junkie
My bad, Pimp. Your Ho didn't

perform her services owed to me. I
won't put my hands on your
merchandise no more!

Job

Where did they go, what did
they do to the old man?!

Junkie

What? I don't...

Job

Don't play games with me,
where did they go!

Natas sits on the rear bumper of Job's car.
He talks on his cell phone.

Natas

The Bruce Almighty touch was cute.

He chuckles and hangs up.

Job

Don't give me that! You're not
that wasted!! Where did they take
the old man??!

Junkie

First of all, yeah I am. And
second, man I don't know what
you're...

Job SLAMS the Junkie against the wall, harder.

Job

Stop, just tell me, they won't do
anything to you.

Natas tries to pull Job off of the Junkie.

Natas

Come on fish, they got him.

Job

No, this punk knows...

Natas

Fish, this is their neighborhood.

You're not going to find that poor old bastard now. He's just another shadow in the gutter. Come on, before you disappear too.

Job THROWS the Junkie to the ground.

Natas and Job walk back to their cars.
The Junky sees Job walk away.
He jumps to his feet.

Junky

Hey man, can I get some of what you're sniffing? At least tell me where I can get the shit! Was it Raul off Market Ave.? Alright fine, you got some ugly hoes anyway.

The hooker KICKS him in balls from behind.

Job

We should at least call in a unit to come through.

Natas

Come through where? Do you actually think that anyone with a uniform would set foot through those Gates? I lived close to this area, there's a saying down here, Fish. Nothing innocent roams where the fallen call home. He was here for a reason now he's gone for a reason. Take that any way you want, but no one is going to come to this shitty side of town. Now let it go, you couldn't control it. You need to learn to control the things you can and let go of the things you can't. Get in your car and lets go.

Natas and Job get in their cars.
The Mercedes and Chrysler drive down the road.

EXT. KINGDOM PLAZA

The two cars pull up to a large, elegant sky scraper.
Job and Natas both exit their cars.

Job
So what's this, and how's it going
to help us?

Natas
This is Kingdom Plaza. A social
club called Leviathan is on the
top three floors. This is the
beginning of your corruption.
So shake that shit off from
earlier and try to enjoy yourself.

Job
Leviathan? As in the biblical sea
creature?

Natas
Yep. Follow me.

Job follows Natas.
They approaches the doorman.
Natas whispers something to the doorman.
He hands him a hundred dollars.
The doorman turns and unlocks a key box.
He Pulls out a small key and hands it to Natas.
Natas and Job enter the building.

INT. KINGDOM PLAZA

Natas and Job walk to the elevator.

INT. ELEVATOR

Natas inserts the key into a keyhole and turns it.

INT. CLUB LEVIATHAN

Natas and Job enter the club. Crowded, smokey, mellow. A Chinese
cultural theme is the decor of the club.

Natas
You want a drink?

Job
Sure. Get me a Hennessey and 7.

Natas
Got it, go mingle meet people,
learn from them, I'll be back.

Natas moves away.

A beautiful WOMAN immediately advances to Job.

The illuminated, rotating, bar is the centerpiece of the room.

Natas approaches the counter.

The BARTENDER mixes drinks.

Natas looks at the back of her head.

The alluring woman stops mixing and turns to face Natas startled.

She quickly grabs two glasses.

Mixes two drinks and places the drinks in front of Natas.

She spills a drop.

Natas looks at her.

She sheds a single tear.

Natas turns away.

She wipes the tear, turns to a nearby customer and smiles.

Bartender

What can I get you?

Natas dips the tip of his finger in one of the drinks.

He rotates it.

A black ink swirls in the liquid.

Natas removes his finger. The drink returns to its regular color.

He grabs the two drink and steps into the crowd.

The crowd parts.

A path is made directly to Job.

With her back to Natas, the Woman flirts with Job.

Natas stares at the back of her head.

Woman

Umm, excuse me.

Job

Okay.

She disappears into the crowd.

Natas walks up to Job.

Natas

Here.

Natas hands Job the glass that he placed his finger in.

Job sips.

Job

This is strong.

Natas
Yeah, lets move to the next floor.

Natas leads Job to a spiraling staircase.

Natas
So Fish, what's the nature of the beast? What does our killer enjoy?

The two ascend the steps.

Job
Lust, and the thrill of acting on that through his victims.

Natas
Good, but his lust is beyond your comprehension. It's pure and unrestrained. Burning up inside him until he smells of it and eventually becomes it. To understand our boy you have to understand his mind, true lust.

INT. CLUB LEVIATHAN- SECOND FLOOR

Red and yellow neon lights look like fire. Women dance, gyrate, and shake on poles, in cages, and on swings. Beautiful people dance, sexually.

Job swoons.

Caramel approaches Job with a seductive, fiery friend, CALIENTE. Both women are scantily clad and very shapely.

Caramel
Hey, what are you doing here?

Job
Natas brought me. I'm being corrupted.

Caliente
Oh, that's good. Come dance with us.

Each girl takes one of Job's arms, pulling him.

Job
I'm sorry girls, I'm here with my friend...

Caliente
What friend?

Job turns.
A couple makes out in the place where Natas should be.

Usher's song "That's What Its Made For" plays.

Caramel
Oh, you have to get your ass out
here now.

They both yank Job.

Job
Umm, ladies I'm married.

Caliente
She's a lucky woman.

They reach their desired spot.
They face Job.
The two Caramels hold Job close.
They move on him erotically.

Job
Plus, I can't dance.

Caramel brings her face close to Job's.

Caramel
Just stand here.

Caliente moves behind Job.
She slowly rubs her body on his back.
Caramel grabs Job's drink out of his hand.
She sips it as she dances on him.
She turns the glass and places the same side that she sipped from
on Job's lips.
She tilts the glass up.
The liquid in the glass turns black as Job finishes the drink.
Caramel takes the glass away from his mouth.
She licks a remaining drop off of his bottom lip.
Job swoons.
Caliente grabs his hair.
She pulls Job's head back and traces the edge of his ear with her
tongue.
The crowd parts.

Job sees Natas with three women dancing around him.
The woman to the right of Natas kisses him.
He grabs her butt.
Natas rubs the thigh of the woman behind him.
She licks up and down his neck.
The beautiful woman in front of him, slowly grinds her butt into
his crotch.
Caramel grinds her butt into Job's crotch the exact same way.
Caliente reaches from behind Job.
She rubs the back of Caramel as she dances.
Her hand traces down to Caramel's butt and turns to grab Job's
crotch.

Caliente
Girl, I think he likes it.

Job
Excuse me,...

Job urgently moves away.
The two women look back at Natas.
Job makes it to the staircase.
The seductresses are behind him.

Caramel
We thought we lost you.

Job
Ladies I...

Caliente places a finger on Job's lips.

Caliente
It's okay baby, we know what you
want.

Caramel
Yeah, all you had to do was tell
us to go upstairs.

Job
What's upstairs?

Caliente
Every naughty thought you've ever
had.

Caliente takes Job's hand.
She moves up the stairs.
Caramel pushes Job up.

INT. CLUB LEVIATHAN- THIRD FLOOR

Job and the women enter. Dark red satin drapes on every wall.
Three hallways, six rooms per hall.

Woman voice (o.s.)
aaaahhhh, yea, don't stop
aaaaaahhhhhh!!!

Caliente
Somebody's having fun.

Caramel
We'll be having fun too, in a
minute.

Job swoons.

Both women pull on Job's arms.
They lead him down the middle hall.

A door to the right opens. Job, Caramel and Caliente pass.
In the room a woman in skin tight leather chokes a man in a
business suit, with his own tie.
The three continue walking.

To the left another door opens.
In the room two males, one young, the other very old, both naked,
embrace lovingly. A leather belt dangles in the old man's hand.
The three continue to walk.

To the right another door opens.
Inside the third room, a woman lays on her back. A naked male
midget sucks on her toes.
The women laugh and pull Job.

The door to the left opens.
Inside the fourth room, a naked woman sits on her knees. Five men
undress behind her.

Caramel
Interesting.

They pull Job harder.
To the right the fifth room door opens.
A naked young woman is tied to a bed with ropes. An older busty
woman stands on the bed.
She pours hot wax on the young woman's body.

Caliente
Now, that's a good idea.

Caramel
Later, Baby. I think we're here.

A door opens to the left.

INT. SIXTH ROOM

Job is pushed into the empty room.
Caramel and Caliente enter.
They circle Job in opposite directions.
Caliente moves close to Job.
She grabs his hands and places them around her waist.
Caramel circles behind Job.
Job pushes Caliente away.
He turns to leave.

Job
Ladies I can't...

Job faces a beautifully naked Caramel.

Caramel
Yes you can, Baby. You can do
whatever your dick tells you to.

Caliente is naked behind Job.
She pulls off his coat.

Caliente
You don't need this.

Caramel slowly licks Job from the bottom of his chin to the tip of his nose.
Caliente makes Job face her.
She sucks on his chin and traces her tongue down his neck.
Caramel prances behind Caliente.
She embracing her from behind.
Caliente leans back into Caramel's body.
Caramel slowly removes the silky hair from Caliente's neckline.
Caramel passionately kisses Caliente's neck while caressing her breasts.
She looks at Job.
Caramel's hand slides down Caliente's stomach.
Caliente grabs Job's collar and pulls him in closer.
Caliente moans.

Caramel

Do you like what you see, Job.

Job

How did you know... I can't do this.

Job forcibly pushes the two seductresses out of his path.
He hurries to the door.

INT. HALLWAY

Job slams the door behind him.
He notices an exit door to his right.
Job BURSTS through it.

EXT. KINGDOM PLAZA-ROOFTOP

Job places two nearby paint buckets in front of the exit door.
He waits.

No one comes through.
Job takes a deep breath.
He wipes his eyes and observes the twinkling night sky meeting
the sparkling city lights.

Natas (O.S.)

"All these things will I give thee,
if thou wilt fall down and worship
me."

Job turns, startled.

Job

Matthew 4:9.

Natas

Like I said, cover to cover.

Job

Wait, how did you get up here? I
thought I locked...

Natas

That isn't the only exit to the
roof.

Job

Oh, yeah.

Natas

So would you have done it?

Job

Done, what?

Natas lights a cigarette.

Natas

If I approached you and said, I will give you all of this if you just follow me, what would you do?

Job

Well...

Natas

Before you respond, don't give me one of those God says this, or the bible says that, ten commandment answers. If I actually had the ability to give you money, fame, or power and all you had to do is ask me for it, would you?

Job

I don't think I'd sell myself like that.

Natas

Bullshit. You don't know what you would really do unless you were put in that situation.

Job

I have faith in myself that I wouldn't do that.

Natas

Faith? The substance of things hoped for, and the evidence of things unseen. So you follow that mustard seed to mountains philosophy, huh?

Job

Yeah.

Natas

Well have you?

Job

What?

Natas
Moved a mountain?

Job
Of course not but...

Natas
Working in this business long enough you'll realize that faith is nothing more than a blind fold over reality. You don't deal with issues in your life because you have faith that they'll work themselves out. And when things don't work out like you had faith they would then you say well that's God's will. That's the dumbest thing I've ever heard.

Job
How could you have read the whole bible, and not believed any of it?

Natas
The Nazis teach their new recruits to study the Koran. The nation of Islam's followers have to read Mein Kopf. Lets just say this is the same concept.

Job
What?!

Natas
Nothing, do you trust your wife?

Job
Yeah, why?

Natas
Because you have faith she wouldn't do anything against you?

Job
That's a marriage.

Natas

That's ignorance. Women are man's Achilles' heel, per God's twisted sense of humor. They can be inspiration for man's greatest accomplishments or the reason he suffers his greatest loss. It's been that way since the beginning when Eve handed Adam that delicious fruit. The moment you began trusting your wife fully is the exact moment you became a fool.

Job

You're out of line, that's my wife you're talking about. Since we're still getting to know each other I'll credit this to the alcohol. But don't continue talking about my marriage that way.

Natas

No disrespect, I'm just saying, from one Detective to another, women are selfish and spoiled. Whenever you fall down in any area of your relationship with her, she will start looking for another person man or woman to fill the small void. If you don't talk to her like you used to, someone will. If you don't hug her like you used to someone else will. Something as small as looking at her, if you don't do it like you did before, someone will. So you know that if you're not fucking her brains out until she falls asleep like you should someone else, will.

Job

That's enough; you're talking about my wife, dammit.

Natas

I saw you with those two beauties. You were doing fine until you let your mind get in the way of your

dick. You were enjoying yourself
for a minute, weren't you?

Job

What?

Natas

Be honest with yourself.

Job

I was strong enough to get away
from them.

Natas

Now, do you actually think Erica is
as strong as you?

Job HITS Natas.

Natas barely flinches.

Job

I told you, that was enough.
That's my wife, and your talking
about her like she's some slut
off the street. I don't know you
and you don't know me and you sure
as hell don't know my family.
Don't mention my wife's name again!

Natas

You mindless ape! Who do you think
you are?! I was--

Thunder ROARS.

Natas studies the skies.

Natas

Aren't rules a bitch. Let's get
you home, it looks like rain.

Natas walks toward the exit.

Job hesitantly follows.

INT. JOB'S BEDROOM

Job enters. Erica is in bed asleep.
Job changes into his pajama bottoms.
He looks at his wife.
He lies next to her and kisses her forcibly.
She pushes him away.

Erica
What are you doing?

He kisses her again and moves on top of her.
She attempts to push him off, but Job grabs her wrists and places them over her head.
She struggles.
He continues to kiss her.
She gives in.
Job pulls the covers over their flowing bodies.

Day 4

INT. BEDROOM-MORNING

Job exits the bathroom.
Erica sits up in bed.
Job puts on his shirt.

Erica
Last night was different, what came over you? Last month you would barely look at me during sex, now you come home and ravage me?

Job
I don't really know.

Job moves to the dresser and grabs his wallet.

Erica
It was really unexpected, and we haven't done anything like that since before...you know. I just wish...

Erica stands.
Job doesn't turn to look at her.
She enters the bathroom.
Job snatches his watch off the dresser. In the motion he knocks his cuff link in the nearby waist basket.

Job reaches into the waist basket.
He moves materials and notices something.
Job stands and grabs a pen off of the dresser.
He sticks it into the wastebasket.
Slowly, he lifts it up.
A used black condom hangs on the end.
Shocked, Job drops the pen and the condom back into the wastebasket.

He immediately exits.
Erica reenters.

Erica
Job, I just... Job?! Job?!

The front door SLAMS.

INT. 203RD PRECINCT-LATER

Job slumps at his desk.

Natas
Nice of you to join us. We're bringing in the Landlord of the for questioning. Javauray Fredrick, maybe he can give us something to work with. His father is the real estate mogul Henry Fredrick. Javauray will soon inherit the business so he's learning by building up a few blocks here and there. They say he's a nice guy, he does a lot of work with charities and shit. You okay?

Job
Long story. Hey I, um... I apologize about last night. My marriage is a sensitive subject with me.

Natas
No that was my fault, I was out of line. The alcohol got to me and I let my personal experiences bleed out of my mouth and into your marriage.

They reach from their seats and shake hands.

Natas
Your lucky you didn't bruise this angelic face of mine. Then I would of had to kill you. This face is one of the things God did do right.

Captain Rivera approaches their desks.

Captain Rivera
That's sweet. Grab your coats, a body has been discovered near the Trinity River. By the sound of it, this fits your guy's style. I need you down at the scene immediately.

Job
We got it.

Job exits.

Captain Rivera
What's with him?

Natas
Who knows?

Natas motions to another officer.

Natas
Hey, um Johnson. We're bringing in the landlord for questioning. Take care of that, will ya? Ask him the basics and record it. We'll watch it later. Thanks.

Natas exits.

EXT. TRINITY RIVER-RAINING-LATER

Wet, wooded area. Natas and Job trample through marsh. They approach officers and forensic personnel.

Natas
Okay, where is she?

A YOUNG OFFICER notices Natas.

Young Officer
Detective Natas. She's right over here.

He leads them to where the victim lies.

Job
Who found her?

Young Officer
These two homosexual gentlemen

decided to experiment with exhibitionism and wondered out here by the river literally stumbling upon the victim.

Natas

So, I guess they'll think twice the next time they decide to take a fantasy fuck in the rain. Let's take a look at her. Has she been touched?

Young Officer

Um...not to my knowledge.

Natas

What?

Young Officer

No, I mean no.

A young child, fully dressed lies at the edge of the river. She appears to be sleep.

Job pulls a tape recorder out of his pocket.
He presses record.

Job

She has the same bruises on her wrists as the last five victims. There's no visible sign of struggle, other than her wrists. No abrasions on her face or arms. Her clothes are neat and due to the positioning of her body it can be concluded that the killer took time to place her here. Which shows that he cared for her in his own way. He might actually feel guilty for his actions. So he's over come by his lust for these children, yet he feels guilty acting it out. He battles within himself, the war against good and evil.

He stops the recorder.

Natas

Poetic, Fish. We need to get her

to the lab for examination,
even though I'm pretty sure we'll
get the same results. Let's get
her moved and this area sectioned
off, now.

INT. MORGUE-LATER

An EXAMINER unzips the young girl out of a body bag.
Her face still peaceful.

Job

We have to check her lungs for
carbon monoxide like the other
girls. That's his signature.

The Examiner cuts the young girls clothes.

Examiner

This bastard needs to burn in hell.

Natas

In due time.

OFFICER JOHNSON enters.

Officer Johnson
Good you're here. I've been
looking for you so I can give
you the tapes before I go home.
I made two copies for the both
of you.

Officer Johnson hands Natas a tape and sets the other on a nearby counter and exits.

Natas

Yeah, I almost forgot.

Job

That's the interrogation?

Natas

Yeah, listen I'm going home to
check this out. You owe the
department some hours for coming
in late, so you finish up here.
Oh, and come in tomorrow a little
less distracted.

Job
I don't mind staying late.

INT. PARKING GARAGE-LATER

Dank, dimly lit. Job walks and fiddles with his keys.
He approaches his car and sees an envelope on his windshield.
He picks it up and removes the contents.

Its a black and white picture of Job and Natas exiting the killer's home.

Job turns the pic over.

A message reads:

"STOP ME BEFORE I DO IT AGAIN"

Job looks around the garage.
A dark figure in the hazy distance stands beneath an exit sign.
The door opens and the person disappears into the sudden light.

Job chases the figure.

INT. JOB'S HOME

There's a KNOCK at the door.
The front door opens.
Natas stands in the doorway, with a smirk.
He enters.

INT. 203RD PRECINCT

Job enters hastily.
A shadow turns the corner of the hallway.
Job chases.

INT. JOB'S BEDROOM

Candle light flickers.
A large cobra is tattooed on the back of Natas who moves up and down in a snake like motion.
A woman's knees move along Natas's side.
The woman moans.
Natas's back moves more intensly.
A breeze flows through, blowing out the candles.
The rain intensifies, beating against the windows.
Lightning flickers.
With each flash the tattoo slithers.
Thunder "BOOMS".

INT. 203RD PRECINCT

On turning the corner, Job sees an office door is slightly open.
Job draws his weapon.

INT. OFFICE

The office door flings opens. Job enters aiming his weapon.
He looks to the rear of the office. The window is open.
Job walks to the window and looks out.

EXT. FIRE ESCAPE

The sound of footsteps quickly pound against the metal steps.
Job hurries out the window.
He rushes down the fire escape.
The bottom step hits the ground. A man in a brown coat runs down
the alleyway below.
Job reaches the bottom step.
It touches the ground and he sprints forward.
The brown coat wearing man turns the corner.
In reaching the corner Job turns.
He sees the street is empty.
Job stops in sheer confusion.
He takes his cell phone out of his pocket and dials.

INT. JOB'S BEDROOM

Natas's cell phone RINGS.
He sits up in bed.
He reaches over a candle.
The candle lights as the wick touches Natas' skin.
Natas grabs his phone and answers it.

Natas

What's up?

EXT. STREET

Job
(breathing heavily)
He knows, he knows who we are!

INT. JOB'S BEDROOM

Natas
What?! What are you...

EXT. STREET

Job

I know it sound's crazy but I found an envelope on my windshield, there were pictures of us at the house. We didn't discover that body, he planted it there so he could see who we are. This punk has been watching us chase him!

INT. JOB'S BEDROOM

Natas focuses on the flickering flame.

Natas

Alright, alright, I'll meet you at your house since I'm in the neighborhood. Go home and check on your family and we'll talk when I get there.

EXT. STREET

Job

No, you need to look after yourself. I'll just send a uniform over. Besides I think he's toying with us.

Natas

Yeah that's true. If he really wanted something, he would just take it.

Job

In any case, watch your back.

Job hangs up.

INT. JOB'S BEDROOM

A beautiful womanly hand reaches over Natas's shoulder. He blows out the candle and lies back down.

Day 5

INT. 203RD PRECINCT

Job sits at his desk while Natas is across from him typing away.

Natas

Damn, are you going on a trip?
With those huge bags under your
eyes you looked packed and ready
to go. You okay, Fish?

Job

Yeah, I didn't sleep at all. I've
been up since yesterday. On edge I
guess.

Natas

That's not always a bad thing.
How's the family?

Job

A little spooked but handling it.
It's funny, this has been the only
way I've been able to get my
daughter to stay home.

Natas

Erica at home with her?

Job

Yeah, she's there. I have a car
parked in front of the house and
checking the premises every half
hour.

Natas

Are you sure you don't need some
time off to be with your family?

Job

I can't. I'll feel better catching
this guy instead of staying at
home waiting until he gets
caught.

Natas

I spoke with Cap. He says they
reviewed the surveillance footage
from last night. All they got
was shadows. The asshole new
exactly which side of the hall to
run on so we wouldn't get a shot

of him.

Job

Yeah, I'm not surprised. If he's bold enough to make a move at the police station, then he's smart enough to mark the position of the cameras.

Natas

Good now you're learning. Cap had to report this incident all the way up to the Governor. At least we're getting a new security system because of it. Did you at least handle what was distracting you yesterday?

Job

No.

Natas

There's no time like the present.

Natas continues typing.

Job takes his cell phone out of his pocket.
He searches through the numbers menu.
He finds the number titled Mr.E # 555-7323.
He hits talk.
The phone RINGS.
A MALE answers.

Male Voice

Hello,...hello? Who's this.

Job looks at the phone.

Male Voice

Hello?!

Job hangs up.

Natas

You alright?

Job

No.

Natas

It goes that way sometimes, we can talk if you want...after we're done with the paper work.

Job types.

Job

No, that's okay. I can handle it.

Natas

It's up to you. Just hurry up, we have somewhere to go.

Job stops typing and looks at his hands.
His hands tremble.
Natas smiles.

LATER

Natas

What time you got, Fish?

Job looks at his watch.

Job

6:10.

Natas

Good, it's almost over, we have to make a stop.

Job

Where, what's almost over?

Natas

I promised, this lady I'd come to see her. It's not far from here, grab your coat and let's go.

EXT. CEMETERY- LATER

The Cadillac Deville pulls up to a small graveyard.
Natas and Job exit.

Job

You could have told me we were going to a funeral.

Natas

Where's the fun in that?

Job
Who's the funeral for?

Natas
The fifth victim, Tyesha Charles.
Let's go we're late.

Job follows Natas. They walk into the graveyard toward a large crowd of mourners. There isn't a dry eye amongst the crowd. A young man, skillfully sings the gospel song, "I Won't Complain".

EXT. CEMETARY-DAY-FLASHBACK

Job holds Erica and Marie who are both dressed in black and crying relentlessly.

EXT. CEMETARY-PRESENT

Natas nudges Job.

Natas
(Whispering)
You, okay?

Job
Huh, yeah I'm fine.

Natas watches Job.

Job watches a weeping woman.

Natas smirks.

An angelic statue grabs Natas's attention.

Natas traces over the scar on his face.

Natas
(whispering)
Not, alone.

Job
(Whispering)
What?

Natas
Nothing. Let's go.

INT. CADILLAC DEVILLE

Natas drives.

Natas
You sure you're okay, man?

Job
I just... the last funeral I went
to was for my son.

Job sheds a tear.

Natas
Oh shit man, I'm sorry. I wasn't
thinking. The victims mother
invited me, so I just didn't...
I'm really sorry.

Job takes his cell phone out of his pocket.
He searches through the numbers menu.
He finds the number titled Mr.E # 555-7323.
He puts the phone back in his pocket.

Job
It's okay. Can you do me a favor
and drop me off at my church.

Natas
Are you sure you don't need to go
home? What about your car?

Job
I'll get it later. Just drop me
off there, I need to see someone.

Natas
Okay.

EXT. FOREST HILL CHURCH OF CHRIST

The Cadillac Deville pulls up to the church.
Job exits.

Natas (O.S.)
Look stay home tomorrow, I'll
cover for you. Just get some rest.

Job
I might do that.

Natas
Call me if you need me.

Job nods and heads into the church.

INT. FOREST HILL CHURCH OF CHRIST

Job
Pastor Rhodes?! Pastor?!

Pastor Rhodes enters, slowly.

Job
Pastor, I'm sorry to call you here
so late. I just need someone to
talk to. My life—

Pastor Rhodes slumps to the ground.

Job
Pastor!

Job hurries to him.

He checks his pulse.

Pastor Rhodes slips into unconsciousness.

Job administers CPR.

Job
God, not him.

Job nervously takes out his cell phone and dials 911.

Job
I need an ambulance at 207
Fountainview Lane, Forest Hills
Church of Christ.
(to Pastor Rhodes)
Stay with me Pastor. Breath.

INT. AMBULANCE

Two paramedics work frantically to aid Pastor Rhodes.

Job watches.

Job
Not him, not now.

INT. HOSPITAL EMERGENCY ROOM

The paramedics BURSTS into the room.
They wheel Pastor Rhodes in on a hospital bed.
A DOCTOR follows with two nurses.

Doctor
Prep the defibrillators.

The Doctor cuts Pastor Rhodes shirt open. A nurse hands the Doctor the defibrillators.
Job enters.

Doctor
Clear!

He presses the defibrillators to Pastor Rhodes' chest and he jolts from the shock.
The heart monitor BEEPS, BEEPS, then flat lines.

Doctor
Clear!

The Doctor electrifies Pastor Rhodes a second time.
The heart monitor BEEPS, then flat lines.

Doctor
One more time. Clear!

He shocks him again. The monitor flat lines.

Doctor
That's it. Time of death 9:15pm.

Job
Wait, wait. What are you talking about. Do it again or something

Doctor
How did he get in here?!

Job
I'm a damn detective! This is my friend! I'm the one who rode with him! Why are you talking to me you should still be doing something!

Doctor
I understand Detective, but this is still not a place for you.

Job

I'm where I need to be. Now get
your ass-

Doctor

Detective! I'm sorry but he's gone.
The first heart attack is usually
the hardest. There's nothing more
we can do. It's just his time.
I'm sorry.

Job

His time?

Doctor

Yes. His time. He looks to have
been a preacher?

Job

Yeah, he's my pastor.

Doctor

Then if you have faith, you should
be happy for him. He's headed to a
better place.

Job exits the emergency room in awe.

INT. HOSPITAL HALL WAY

Job enters an elevator.

INT. HOSPITAL ELEVATOR

Job motions to press the first floor button.

He pauses.

He presses the seventh floor button.

INT. HOSPITAL HALLWAY

Job exits the elevator.

He approaches the main desk and gets the attention of a NURSE.

Job

Hey, Martha. I need to see him.

Nurse

Job, I haven't seen you in weeks.
How have you been?

Job
Could be better, it's been a
rough week so far.

Nurse
Go right on in. It's not like he's
busy or anything.

Job enters a room to his left.

INT. HOSPITAL ROOM

A man lies in a coma in a single patient room. The steady BEEP of a heart monitor echos.

Job looks at him.

He pulls up a seat next to the man's bed and sits.

Job
It's been a while, Quinn. I've
been struggling to piece together
my life, my family... my sanity.
Things aren't going like I thought
they might have by now. Marie's
getting worse, she's becoming
more and more distant. Spending
more time away from home and
even when she is home it still
feels like she's gone. A man
should be able to hold a
conversation with his own
daughter.

Job swells with emotion but pushes it back.

Job
My relationship with my wife isn't
doing any better. We still sleep
on opposite sides of the bed, and
barely talk at dinner. In fact, I
think she's having an affair.

Tears fall.

Job
Before you came into my life
everything was perfect. Now my
life is falling apart piece by
piece. My daughter is leaving, my
wife is gone and my son... is dead.
Sometimes I wish I didn't remember

him because it hurts so much. I
feel guilty for still being alive.
When I'm a sleep I dream of his
death. And when I'm awake I dream
of mine as a relief from the
pain. On top of everything the
one man who was a father to me
when my father was a stranger,
just left me.

Job weeps.

Job

Why is my son dead and the man who
killed him lying here breathing?
Why can't I hold on to my family?
Why do the people around me die
and I keep living? What did I do
to deserve this? Why am I being
punished?

Job's head drops to the edge of the man's bed.
The name on the chart read: Quinn Sputnik

LATER

DAY 6

The Nurse enters.
Job sleeps in the chair.
He awakens with a jerk.

Nurse

(startled)

Good morning, or should I say good
night.

Job

Yeah, I must have dozed off. What
time is it.

Nurse

3:37.

Job

Damn, I've been asleep for six
hours?

Nurse

Is this the first time you have

woken up?

Job

Yeah why?

Nurse

Well hell, it looks like you've slept for over 24 hours. You must have been exhausted. I covered you up before I got off last night.

Job stands.

Job

Why didn't you wake me up? What about the visiting hours?

Nurse

Sir, you're the only one who comes to visit this young man. He has no one else that I've seen, and I personally think that your presence does him some bit of good.

He glances at Quinn and exits.

INT. JOB'S HOUSE

Job enters and puts the interrogation tape into the VCR.
Erica enters.

Her hand grasps something tightly.

Erica

Where the hell have you bee? A damn psycho killer is loose, threatening our family?! And you decide not to come home?! What the hell is wrong with you?!

Job

Where's Marie?

Erica

One of the officer's took her to the store. Job answer me. Where have you been? We were worried.

Job sits.

Job

I went to see Pastor Rhodes last night. When I got there he had a heart attack.

Erica

Job, oh my God. Why didn't you call?

Job

I don't know. I was in shock. I left the emergency room and went to visit Quinn.

Erica

Really, All night?

Job

Yeah, I fell asleep.

Erica

Did you at least call Sister Rhodes?

Job

I couldn't bring myself to dial the number. I called their son and told him. He'll tell her.

Erica

Are you okay?

Job

I don't know. Just a lot of stress. Too much is going on.

Erica

Well I don't know if this is the perfect time to bring this up but we need to talk.

Job

Erica I really don't feel like doing this right now.

Erica

(shocked)

Doing what?

Job
This.

Erica
Job, I don't think you understand.

Job
No, I understand a lot more than
you think I do.

Erica
Job...

Job
Why now? I've tried to do all I
can for you and Marie since the
accident.

Erica
Job I know...

Job stands.

Job
You know?! What is it that you
want from me? What more could I
give you?!

Erica
I'm not trying to take anything
from you!

Job
There isn't a day that goes by
that I don't wish that I died
with him.

Erica
Job.

Job
Seeing what has happened it almost
seems that would have been easier.

Erica
Do you think life is any easier
for a mother? He grew inside of
me!! You say you wish you died, a
part of me did!!

Erica weeps.

Job

You know I wasn't saying it like that. He's gone Erica we can't bring him back and we can't erase what has happened.

Erica

Job I know that. Listen, I'm pregnant.

Beat.

Job

Erica we only had sex two nights ago.

Erica

Not from that time Job, the time before that. A month ago.

Job

Are you sure it's mine?

Erica

WHAT!!!

Job

I can't do this anymore, I'm tired.

Job storms up the stairs.

Erica

What are you to saying?!

INT. SON'S ROOM

Job enters breathing heavily.

Erica enters.

Erica

What are you trying to say, Job?

Job

I know what's been going on Erica.

Erica

What are you talking about?!

Job

I heard you on the phone, Erica.
I've called his number, and I
found the damn used condoms!!

Erica

Job, I don't know who or what
you're talking about.

Job

Stop!! I can't take this.

Erica

Job, I'm not--

Job

I heard is voice Erica, I've
heard his voice.

Erica

Job, honey I don't--

Job

Erica I want a divorce! You're
not going to keep doing this
to me!

Tears form in Erica's eyes.

Erica

Honey, I know we have gone through
bad times, but... I'm sorry I
didn't--

She moves to Job, attempting to embrace him.
He grabs her roughly.

Job

No! I'm not listening to you
anymore! I'm done! I can't even
look at you without feeling
disgusted. He was right, you
betrayed us.

Job pushes Erica away.

Erica SLAPS Job.

He looks at her and exits.

INT. LIVING ROOM

Job moves to the television and snatches the tape from the VCR.
Erica limps down the stairs.

Job
I'm going to a hotel until we
make arrangements.

Erica
Job wait!! What are you--

Job exits and SLAMS the door.
Erica throws the object in her hand.
A pregnancy test shatters against the door.

INT. 203RD PRECINCT-LATER

Job storms into the empty investigations department.
He throws his coat on his chair but sits at Siel's desk.
He reaches inside the bottom drawer and pulls out a bottle of Smirnoff Vodka.
He twists off the top and takes a swig.
He places the tape into the small 13" T.V. and presses play.

INT. JOB'S HOME

There's a KNOCK at the door.
The front door opens.
Natas stands in the doorway.

INT. 203RD PRECINCT

Job watches the interrogation tape.

ON THE SCREEN
Officer Johnson questions Jauvaray Frederick a slinky early thirties man with a nerdy exterior.

Job takes a swig of vodka.

Officer Johnson
Mr. Frederick, have you ever had a face to face conversation with the man who rents the house addressed 3401 Santiago Avenue?

Jauvaray
I've had meetings with all of my

tenants. He's no exception.

Officer Johnson
What can you tell us about him?

Jauvaray
He's a different kind of guy,
very to himself, but never late
paying his rent.

Officer Johnson
Can you describe him please?

Job holds the bottle preparing to take another drink.

Jauvaray
He's a short, kind of portly guy.
Red hair, blotched skin, about in
his mid 20's. Why are you asking
these questions? Has he done
something?

Officer Johnson
I can't disclose that information,
sir. Once again, can you say his
name for the record?

Jauvaray
Yeah, his name is Quinn Sputnick.

Shocked, Job lunges out of the chair and rewinds the tape.
He obviously sets the bottle next to Natas's nameplate.
The bottle tips over.
Job presses play.

Jauvaray
...name is Quinn Sputnick.

Job falls back into the seat.
The vodka drips on his leg, he jumps back.

Job
Crap, he's going to kill me.

Job looks at the vodka bottle next to the nameplate.
He grabs the bottle to stop the spilling.
He picks up Natas's nameplate.
Job holds the vodka bottle next to it.

The reflection of the nameplate reads:

SATAN LIES

Job drops the bottle and nameplate.
He rummages on Natas's soaked desk and locates a soaked folder.
He grabs his coat off his own desk and exits.

EXT. JOB'S HOUSE

Natas slams his trunk shut and reenters the house.

INT. DINING ROOM

Natas heads for a single glass of wine.
He picks up the glass and sips.
Natas throws the glass on the table.
It shatters, and the table ignites into flames.

INT. LIVING ROOM

Natas walks to the T.V. and pulls it to the ground.
He bends down behind the fallen T.V. and touches the top of an electrical socket.
Natas traces his finger along the wall.
A thin trail of fire follows it, which spread instantly.
He steps back to admire his work and bumps into an end table.
A beautiful sculpture of a male angel holding a woman lovingly, wobbles.
Natas examines the sculpture.
Angrily, he snatches the sculpture off of the table and hurls it across the room.

EXT. JOB'S HOUSE-RAINING

The house sets ablaze.

INT. CHRYSLER

Job drives furiously. He approaches his home. Fire trucks, ambulances, and police cars surround Job's house.
Job is unable to park in his own driveway.

EXT. JOB'S HOUSE

Job jumps out of his car.
Part of the house explodes.
Firemen work frantically.
They rush into the house with axes and hoses.
Job looks around worriedly.

Erica stands in the street with a blanket over her shoulders, she holds herself.

Job
Erica!

Her attention is lost in the dance of flames.
Job rushes to her and shakes her.

Job
Erica, where's Marie??!

Erica
They said that they don't think
she was in the house. They
didn't find any bodies.

Job
What happened?

Erica
After you left, I went to my
sister's...Why did you leave, why
did you leave us?!

Erica beats on Job's chest and breaks down crying.

Erica
Why did you leave Job, why did
you leave? We needed you and you
left.

Job holds his wife.

A FIREMAN approaches Job.

Fireman
Sir, are you folks okay?

Job
We're fine. How did this happen?

Fireman
Sir, we don't know yet could be
anything from wiring, to arson at
this point.

The Fireman returns to the fire.

Job
Arson, arson...?

Job pulls out his cell phone and dials.

Job

Where are you? My house is on fire. They don't know yet.

Natas sits on the roof of the house behind Job.

Natas

Man, I'm sorry to here that I'm on my way. Is your family okay?

Job

Yeah, I don't... I don't know where my daughter is.

Natas

Do you think it was our guy--

Job

Yeah.

Natas

Do you think he might have Marie?

Job

I don't know. I watched the tape, and our landlord is lying. The guy he named is in a coma.

Natas

How do you know?

Job

Trust me, I know.

Natas

I'll go pick him up personally.

Job

I'll meet you there.

Natas

You should stay with your family?

Job

This is personal, he might have my daughter!

Natas
I got your back.

Natas hangs up and smiles.
Job hangs up, and clenches his wife harder.

Job
Honey, I have to go I need to
find Marie.

Erica
You know where she is?

Job
I think so. It won't loose both
of our kids.

Job runs back to his car and drives off.

INT. CONDO APARTMENTS

An elevator door opens, Job exits studying a torn piece of paper.
He follows the door numbers.

Job
1203.

Job notices a gentleman in a long brown trench coat fiddling with
his keys.

Job
Excuse me sir?!

The man turns,... it's Jauvaray!
He hurries to the nearest exit.

Job
(muttering)
Nice one Fish, STOP!!

Job gives chase.
Natas exits the elevator in front of him.
They collide.

Natas
What the hell...

Job
Suspect just hit the exit door!

Natas
Follow him, I'll head him off on
the first floor and make my way
up.

Job draws his weapon and takes the exit.

INT. STAIRWELL

Job sprints down the stairwell.
JAUVARAY's footsteps echo throughout the stairwell and his heavy breathing coincides with each hurried step.
Job leaps the steps.
Jauvaray exits the stairwell.
Natas bursts into the first floor of the stairwell.

Natas
Fish, where is he?!

Job stops and catches his breath.

Job
He went into the garage, fourth
floor, I think.

Natas
Keep following, I'm going to go
call it in!

Job continues down the steps.
Natas exits.
Job reaches the fourth level and exits.

INT. PARKING GARAGE

Dim, silent and motionless.
Job breaths heavily.
Tires BURN against pavement.
Job turns to have the sudden flash of headlights blind him.
He jumps out of the way of a speeding car.
Job aims his weapon to fire, but his vision is still blurry.
He hurries back into the stairwell.

INT. STAIRWELL

Job jumps down the stairs, until he reaches the first floor.
He reenters the garage.

INT. GARAGE

A black BMW speeds past Job.
He raises his weapon to fire but again does not.
He rushes to his own car and enters it.
The Chrysler SCREECHES out of its parking space and heads after
the speeding BMW.

INT. CHRYSLER

Job grabs his police radio.

Job

This is Charley Juliet Echo 01 do
you copy? I am currently in
pursuit of the suspect known as
the sleeping beauty killer.
Suspect is driving a black BMW,
license plate 318DIV. We are
traveling down Mockingbird Ave.
Request immediate back up, copy...
Do you Copy?!

He strikes the radio.

Job

Do you copy??!

Job throws the receiver to the floor.
He reaches into his pocket for his cell phone.
He dials.

Job

Hey, I'm on Mockingbird, headed
towards 70th. Somehow my radio is
busted, did you call it in, catch
up as soon as you can.

EXT. DOWNTOWN DALLAS

The Chrysler follows the BMW through the awkwardly empty streets.
They fly through all red lights and stop signs.

Job

Where are you?! For some reason
these streets are empty so we
haven't hit anyone but I'm having
trouble keeping up with him!
You're the one the in the Mercedes
catch up!!

The BMW leads on many twist and turns.
As they pass one of the buildings, Natas stands on the roof
looking down intensely.
The two cars speed by the stone landmark-

"THE GATES"

INT. CHRYSLER

Job

Where are you?! I haven't lost him.
We just entered the Gates housing
complex. I'm right behind him,
hurry up.

Job hangs up.

EXT. THE GATES

Quiet, empty. The Chrysler follows as they zoom through the torn
down neighborhood.
The BMW SLAMS on its brakes.
It fish tales and spins.

INT. CHRYSLER

Job turns the wheel.

EXT. THE GATES

The Chrysler misses the BMW, but collides head-on with a parked
old red Firebird.
The Chrysler flips.
The BMW rolls on its side.
The hood of the Chrysler scraps along the pavement.
Sparks fly.
Both cars stop.

Beat

Jauvaray kicks out his wind shield.
He crawls out and stands.
Job's opens the passenger door.
Shaken and cut, he crawls out of his car.
Job and Jauvaray lock eyes.
Jauvaray walks into a nearby old apartment building.
Job rises to his feet.
The Mercedes screeches to a halt next to the Chrysler.

Natas exits.

Natas

What the hell happened? Where'd
he go.

Job

In there.

Natas

I just called for backup but do you
need an ambulance.

Job

No, I'm okay. Let's just get this
bastard.

Natas draws his weapon.

Natas

I'm right behind you..

They enter the building.

INT. OLD APARTMENT BUILDING

Disgustingly filthy, cluttered with trash and human waste.
Moonlight shines in.
A staircase to the right leads to the second floor.

Natas

(Whispering)

You go up, I'll look down here.

Job

(Whispering)

Yeah, alright.

Job heads up the stairs.

INT. 2nd Floor

A brown coat staggers down the hallway.
Job hurries to the man, and slams him against the wall.
It's the Junky.

Junky

Awww, man not you again. I didn't
do nothin', I swear.

Job
(Whispering)
Where'd you get this coat?

Junky
Awww, come on man, I just got it.
Dude, gave it to me. Please let
me keep it.

Job
What dude?

Job pushes him harder into the wall.

Junky
Damn, man you want it that bad,
here.

The Junky takes the coat off.

Junky
God don't like ugly.

Job pushes the junky again.

Job
Where'd he go?

The Junky opens the coat, pictures fall out.
Job bends down and picks one up.
The picture is of Marie... torn, bloody and dead.

Junky
He went down the hall, here.

The junky drops the coat and runs.
Job falls to his knees and picks up more pictures in shock.
A shadow passes in front of him.
Job looks up to see the shadow dart around the corner.
Job jumps to his feet, and hurries around the corner.

A pipe swings at his face.
Job jumps back.
Jauvaray readies himself to swing again.
Job spears him.
The two fall through the hallway floor.

INT. PIT- ROOM #2

Job and Jauvaray hit the ground hard.
Jauvaray lays unconscious.
Job searches for his side arm.
Job looks around and stands in shock.

Job
Natas!!

Job knocks over the video camera.
It plays.

Child's Voice (V.O.)
(whimpering)
Doctor please stop! It hurts!

Jauvaray (V.O.)
I know honey, I'm almost done. I
have to make you well again.

Job looks back at Jauvaray who is waking up.
He immediatly straddles him.
Job grabs his sidearm and presses the nozzle against Jauvaray's
forehead.
They lock eyes.
Job GRUNTS and drool drips from his mouth.
Tears stream down his face.
Job turns Jauvaray over.

Job
Turn over, you have the right to
remain silent. You have the right
to an attorney.

Jauvaray
What?! The right to remain silent?
Your daughter wasn't silent when I
fucked her.

Job stands him up.

Job
If you choose to wave your right...

Jauvaray
What the Fuck is wrong with you?!!
Do you know what I did to your
little girl?! And you want to
arrest me?

Job aims his weapon at him again. Shaking.

Job
(whispering)
God.

He lowers his weapon.

Jauvaray
God?! How about helping your self
for a change, you fucking primate.

Jauvaray breaks the cuffs, knocks the gun out of Job's hand, and picks him up by the collar.

Jauvaray
That's your fucking problem now,
always asking for help instead of
doing it your damn self. Do you
actually think he cares enough to
help you? You people are pitiful!!

Job
Oh, God.

Jauvaray SLAMS Job to the ground.

Jauvaray
(Screams)

Jauvaray spins around frantically.
His face shifting and changing.
In facing Job, Jauvaray is now Natas.
The four walls blow back one by one and ceiling flies up.

EXT. KINGDOM PLAZA ROOFTOP- DUSK

Natas
Pathetic.

Job falls to his knees in amazement.

Natas
What kind of human are you? Your
first born son dies, you withdraw.
Your wife fucks another man,
beautifully, you cry? Your
daughter is killed by a psychopath
and you just arrest the bastard?!

You aren't worth shit. What would you tell your wife, "Honey, I caught the man who killed our daughter and put him behind bars, don't worry he'll have a just trial"?! What comfort is she suppose to have in that? You're not man enough to kill the man who killed your baby girl. You visit the man who killed your son on a weekly basis for shits sake. You don't deserve to be a husband. And not strong enough to be a father. What good are you? You people pride yourselves on being ruler of your domain, King of your fucking castle.

Natas moves in closer to Job.

Natas
(whispering)

Well, I got something to tell you. I'm King here!! This is my fucking castle!!! And I have the power to make it all better.

Natas backs up to the edge of the roof.

Natas

I'll make a deal with you. Don't you love that some clichés never die. Anyway, if you step off here with me I'll take care of your family. Your wife will be happy, and your daughter will live.

Job
What?

Natas

I can correct your mistakes, if you come to me.

Natas holds out his hand.
Job weeps.

Job
I can't, I can't...

Natas laughs.

Fire in the shape of giant wings flashes behind him as he steps off the ledge.

He floats in the air.

Natas

Okay, you drive a hard bargain.
Fine, I'll fix everything. I'll even bring your son back. You know the one you let die? He will live if you come here with me. You don't get it Fish. The big "I Am" up there me have this thing. He wants all his little creations to go with him up there. But when he created you animals I saw something in him. Weakness. He let you fucks get away with everything and he still welcomed you with open arms. A true god shouldn't be so passive. So I made my play. We lost and were sent here. So we've been here waiting, and planning. We're getting ready for a second attempt. But this time I vowed if I go down, to take as many of you miserable fucks as I can with me. Your daughter or your son's life mean shit. They haven't lived long enough. But you, a faithful servant. Now that's a nice feather in my cap.

Job hesitantly stands, his knees shake.

The fiery wings quickly flash again as Natas takes another step back into the air and holds out his hand for Job.

SUNRISE

Day 7 The day of Rest

Natas

Come on, your son can't wait to see his mother again, and she can't wait to embrace him in her arms. You're holding all that up.

INT. 203RD PRECINCT (FLASHBACK)

Job holds the Seil Natas nameplate next to the vodka bottle.

EXT. KINGDOM PLAZA-ROOFTOP-PRESENT

Job takes Natas's hand.

INT. 203RD PRECINCT (Flashback)

Job drops the nameplate and the bottle.
The bottle breaks.

EXT. KINGDOM PLAZA - ROOFTOP-PRESENT

Job looks into Natas' eager eyes.

Job
Seil Natas. Satan Lies.

Job pulls Natas towards him and snatches his gun out of its holster.

He kicks Natas back.

Job FIRES once and hits Natas in the head.
No blood exits the opened wound.

Natas
So you got that, huh? I thought
it was a cute touch.

Natas reaches for Job.

Job
Lord help me, please.

Job FIRES five more times.

The wounds bleed, including the one on Natas's head.
Natas looks to the heavens. Blue flame ignites on the edge of the roof between Natas and Job and travels the all the way around the borders of the roof.

Natas
What are you doing?! You know I
have him. What are you doing!!!
He's mine and you know it!! You
can't fucking do this, again!!!

Natas reaches to grab Job, but can't penetrate the fire that has double in size.

Job FIRES again.

The fiery wings appear behind Natas and explode.

Natas falls backwards.

His face turns transparent as Jauvaray's face protrudes forward.

Natas and Jauvaray split.

As Natas falls back Jauvaray leans forward in an attempt to catch himself from falling.

Natas

Not... alone!

Natas grabs the collar of Jauvaray.

He drags him back.

Job reaches for Jauvaray's hand through the flames that do not burn him.

Their fingers miss.

Jauvaray falls with Natas off of the skyscraper.

The Chrysler, BMW, and the Mercedes are parked on the street in front of the building.

The fallen bodies of Natas and Jauvaray suddenly demolish the front of the Mercedes.

Job lies on his back looking to the sky.

Job

Thank you.

The WALE of emergency sirens grow louder and louder.

LATER

Uniformed officers surround the building as Job exits.

A fireman runs to Job draping a blanket over his shoulders.

Erica breaks through a newly formed crowd and runs past the officers to her husband.

She is followed by her sister who is a younger version of her.
Erica embraces Job and frantically inspects him.

Job

I'm okay, but I have to tell you...

She embraces him again.

Fireman

Let's get you checked out sir.

The Fireman escorts them to the rear of a fire truck.

Job

Honey, it's about Marie...

Officer (O.S.)
We got a live one here!!

An officer pulls Marie out of the trunk of Natas's car.

Erica
Marie!!

Job and Erica both run to their daughter who is in shock.
They grab her.

Job
Sweety, are you okay?

Marie is dazed with a blank look on her face.

Job
Marie!

Job shakes her.

Marie
He said he loved me...

INT. 203RD PRECINCT-FLASHBACK

Job sits at his desk while Natas is across from him typing away.

Natas
Did you at least handle what was
distracting you yesterday?

Job
No.

Natas
There's no time like the present.

Natas continues typing.
Job takes his cell phone out of his pocket.
He searches through the numbers menu.
He finds the number titled Mr.E # 555-7323.
He hits talk.
The phone RINGS.
A MALE answers.

Male Voice
(V.O.)
Hello,...hello? Who's this.

Job looks at the phone.

Male Voice
(V.O.)

Hello?!

Job hangs up.

Cut to:

INT. ERICA'S SISTER'S HOME

Erica's Sister
Who was that, Baby?

A man who's voice matches the one that was speaking to Job approaches her holding a cell phone.

Male Voice
I don't know. They didn't say anything.

INT. JOB'S Home-FLASHBACK

Natas's back moves in the snake like motion.
The candle light flickers.
The lightning flashes.
Thunder CLAPS.
Marie MOANS beneath Natas as her face contorts in pleasure.

EXT. KINGDOM PLAZA-STREET-PRESENT

Job
What?

Marie
He said he loved me, we made love
and he changed...I saw... it was
so dark.

She cries and Job embraces his daughter.

Erica
What is she talking about?

Job
I'll tell you later. Lets just be
glad she's even here.

Job angrily looks over at Natas's corps as the coroner straps it onto a gurney and rolls it away.

The coroner wheels the dead body into the back of the ambulance and slams the door shut.

Erica (O.S.)

Your right. At least we're all together as a family.

Natas stands behind the door leaning against the ambulance.
He stares at the united family.

Natas walks towards them.

He angrily passing officers and firemen who don't acknowledge his presence.

Natas reaches for Job.

The Old Homeless Man cuts him off.

He stands proud and regal in the path of Natas.

His voice sounds like three different people speaking in unison.

Homeless Man

You know better.

Natas scowls.

Natas

Soon, Gideon, soon.

Homeless Man

You're right. But this one is again off limits. He stayed faithful through all your temptations, trials, tricks and torments. He proved you wrong. She has been blessed with twins as a result of the child you took. He is now under the protection. You might rule the land but not the people. You are rebuked, Lucifer.

Natas reluctantly turns and behind him is a sky blue convertible lexus.

He enters the car and starts it.

Natas

We shall see.

He drives off and without looking back gives The Old Homeless Man

the finger.

Fade Out