

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 its  
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 200<sup>th</sup>  
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. 203<sup>RD</sup> PRECINCT - MORNING

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

INT. 203<sup>RD</sup> 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 203<sup>rd</sup>.

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 203<sup>rd</sup> 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 pictures 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 creaks 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 dining 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 16<sup>th</sup>  
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.

INT. 203<sup>RD</sup> 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, CAMEL skinned woman hands Natas a folder.  
Job obliviously 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. 203<sup>RD</sup> 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 near by 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 Chrysler 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 Hennessy 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  
aaaaahhhhhhhh!!!

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. 203<sup>RD</sup> 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. 203<sup>RD</sup> 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 intensely.  
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. 203<sup>RD</sup> 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. 203<sup>RD</sup> 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 sense 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 asleep 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 his 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. 203<sup>RD</sup> 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. 203<sup>RD</sup> 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 Sputnik.

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

Jauvaray  
...name is Quinn Sputnik.

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  
(mutters)  
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 70<sup>th</sup>. 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. 2<sup>nd</sup> 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. 203<sup>RD</sup> PRECINCT (FLASHBACK)

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

EXT. KINGDOM PLAZA-ROOFTOP-PRESENT

Job takes Natas's hand.

INT. 203<sup>RD</sup> 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  
Sweetie, 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. 203<sup>RD</sup> 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**