

I, LUCIFER

Screenplay by
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Based on a screenplay by:
David Logan

Based on the novel by:
Glen Duncan

BLACK -- and then a DRY VOICE breaks the silence:

VOICE
*I'm going to tell you the truth
about Adam and Eve.*

FADE IN ON:

1

EXT. GARDEN OF EDEN - *BEFORE THE FALL

1

A lush tropical rainforest dotted with fruit trees, mushrooms, and exotic plants. Turquoise BIRDS flutter past as a KITTEN gallops across the foreground (as if this is its natural environment).

A moment passes and two more kittens bounce into frame and stop, all three staring up at someone looming above them.

ADAM (O.S.)
Orange!... No... Wait. Hmmm...

The kittens look as perplexed as kittens can look.

ADAM (O.S.)
Cat!

One of the kittens HISSES and they all run away, much to the dismay of ADAM. THE ADAM, first man ever created -- a stunning, built, blonde, naked...

ADAM
Wait! Wait!

...and very dirty man. Unlike traditional renderings of Adam, he's covered in filth, idly wandering the forest.

VOICE (V.O.)
*Naming the animals was pretty much
the high point of Adam's career.*

Adam picks a LEAF from a tree and puts it in his mouth. It tastes terrible and he spits it out. But still he tries another, and again he spits it out. He turns and SLAMS his head off of a branch. He looks back and eats ANOTHER LEAF.

VOICE (V.O.)
*Let's just say that calling him a
retard is an offense to people who
are actually retarded.*

Suddenly, we hear the sound of GROWLING. He turns to see an angry WOLF. Adam smiles and points at the wolf.

ADAM

Mmm... Bear. Dog... Wolf!

He smiles, content with himself, and continues on his way. Adam pauses at a stream and starts to PEE in it.

VOICE (V.O.)

Now Eve, on the other hand...?

Adam stops peeing and reaches down to DRINK from the stream, when something on the OPPOSITE SHORE catches his attention.

ADAM'S POV: through the trees he sees a plume of SMOKE, and A FEMININE FIGURE emerging from a SMALL HUT.

VOICE (V.O.)

Let's just say that Eve was a big improvement on the Adam design.

2

EXT. GARDEN OF EDEN - EVE'S CAMP - SAME TIME

2

EVE is tall and beautiful, with strong muscles and a mane of long dark hair. And unlike Adam's squalid appearance, she's CLEAN. Makeshift clothes constructed from banana leaves cover her sensitive regions.

VOICE (V.O.)

She hadn't bothered naming the animals...

Her hut is simple but impressive, constructed from trees, clay, and leaves. Several animals of different species sit diligently waiting for her to give them orders.

She walks over to a small chicken coop and reaches inside, searching for something...

VOICE (V.O.)

...instead, she'd learned how to milk some of them and how to eat the eggs of others.

She removes two eggs and approaches A SMALL FIRE, then cracks the eggs into a clay dish and places it into the fire.

VOICE (V.O.)

Needless to say, it wasn't love at first sight.

Eve gives the animals BERRIES that she has collected. She hears a sound and turns to see ADAM, standing naked, eating the EGG-SHELLS. Eve screams and looks him up and down.

Adam grins and points to her.

ADAM
Glockenspiel.

EVE
Pardon me?

Adam just smiles at her. She thinks for a moment and offers him some BERRIES from a basket.

He SCREAMS like a child, throws a STICK at her, and runs away. Puzzled, Eve rolls her eyes and turns back to the animals.

3

EXT. GARDEN OF EDEN - EVE'S CAMP - LATER THAT NIGHT

3

Adam stares at Eve from behind a bush, watching her every move. We ASSUME Adam must be well hidden, at least fifty feet from Eve, but then go WIDER to reveal that he's actually crouched behind a small shrub -- only a few feet away. Eve is washing her hair, completely aware of Adam's presence, but she seems more amused than annoyed.

A CHIMP hops around him, WHISPERING something into his ear that makes Adam cringe, confused.

VOICE (V.O.)
*And on the twentieth night of
watching Adam bite his nails and
sweat nervously, HE finally
intervened.*

Suddenly LIGHTNING explodes in the sky -- Adam looks up as WHITE LIGHT washes over his FACE, scaring the chimp away. Adam is in a daze, as if hearing a voice that we can't.

EVE looks up at the lightning, also entranced. LISTENING.

Then, Eve looks at Adam. Adam looks at Eve -- and both of their minds are filled with **RAPID FIRE IMAGES: ADAM AND EVE, HAPPY, KISSING, A COUPLE.**

SMASH CUT TO:

4

EXT. GARDEN OF EDEN - THE NEXT MORNING

4

Adam opens his eyes and inhales sharply. He's sleeping next to Eve, under her thatched roof. She wakes up and looks at him. Beat. She smiles and touches his chest.

EVE
Man.

Thoughts suddenly flood into Adam's head.

ADAM

Woman.

VOICE (V.O.)

Now, this might come as a bit of a shock, so pour yourself a double shot and listen closely, because this is... the truth.

(beat)

Sexual intercourse was not Original Sin.

Adam lays down on his back, munching on some berries.

VOICE (V.O.)

Eve had seen the animals do it a hundred times and watched them give birth and figured it out for herself.

Yawning, Eve awkwardly straddles him and they proceed to have awkward, passionless sex like ROBOTS. Eve methodically rides him while picking a few leaves from her hair, and Adam continues eating his berries.

VOICE (V.O.)

It just wasn't much... fun. Like the expression of a design feature. The key goes in the hole and the car starts.

IN THE BACKGROUND, a BLACK SERPENT slithers through the camp, scaring off the other animals.

5

EXT. GARDEN OF EDEN - BESIDE THE STREAM - LATER

5

CLOSE ON: AN APPLE. Eve's hand reaches into frame and plucks it from the branch. She leans back, sunning herself, content and peaceful, studying this new, odd fruit. Behind her, the SERPENT slithers closer.

SERPENT (O.S.)

You know you want it, you dirty little bitch.

She gasps to see THE SERPENT RISE, settling in the air between her legs. Eve isn't fazed by the speaking animal, only confused by what it has said.

EVE

A bitch is a female dog, and dirty
is before bathing in the river.

The Serpent speaks in hisses.

SERPENT

Do you remember the time before
Adam?

Eve ponders the question.

EVE

Sometimes I think I do... and then
it just... evaporates.

SERPENT

Evaporates? You're awfully
articulate, Eve.

EVE

You're articulate yourself,
serpent. I've never heard something
speak like you before.

The Serpent pushes close to her face. She doesn't back down.

SERPENT

Yes, my lady. But... *just think*. If
a serpent like myself has been
given such subtlety of tongue -- a
mere reptile -- just *think* what
wisdom your exquisite lips might
find within their grasp.

She is enraptured by the Serpent.

SERPENT

Do you ever wonder of the time
before Adam? Or the time before
that? Or the places outside here?

She takes a small BITE from the apple.

SERPENT

Taste the apple, but don't swallow
it. Taste it. Feel the air around
you. Feel the fruit on your tongue.

She slowly chews, savoring the taste. Without warning, a
single tear escapes from Eve's eye. Her cheeks turn rosy.

SERPENT

*Feel... Feel the pleasures that
have always been there...*

And with that, the Serpent DIPS BETWEEN HER LEGS, BELOW
FRAME. Eve GASPS and swallows the apple.

EVE

Oh... My...

Adam turns and looks at what's happening beside the river.

ADAM

...God...

VOICE (V.O.)

*You're probably wondering... how do
I know all this?*

Eve's MOAN echoes through the land.

VOICE (V.O.)

Because I was there.

FLASH! THE KITTEN HISSES and we move in close to see that it
has RED EYES.

VOICE (V.O.)

I, Fallen Angel...

FLASH! The WOLF GROWLS with RED EYES.

VOICE (V.O.)

*...Prince of Darkness, Bringer of
Light...*

FLASH! The CHIMP whispers to Adam with RED EYES.

VOICE (V.O.)

*...Ruler of Hell, Lord of the
Flies, Father of Lies...*

CHIMP

Do it. Kill her. Bash her head in.

FLASH! The SERPENT slithers through the camp towards Eve.

VOICE (V.O.)

*...Apostate Supreme, Tempter of
Mankind, Old Serpent...*

Eve leans her head back in pleasure. The apple drops from her
hand. Adam is horrified to hear her have an ORGASM.

VOICE (V.O.)
*Seducer, accuser, tormentor,
blasphemmer...*

Suddenly, she stops moving. It's over. The Serpent rises from between her legs. The look on her face is... *for the first time in history...*

CONSCIOUSNESS.

VOICE (V.O.)
*...and without a doubt, THE BEST
FUCK IN THE SEEN AND UNSEEN
UNIVERSE.*

CRUNCH! She takes another huge BITE.

SMASH CUT TO:

6

A SIMPLE, BOLD TITLECARD:

6

I, LUCIFER

FADE IN ON:

7

A BUSY LONDON STREET

7

A LONE FIGURE dressed in a long dark trench-coat, cuts his way through a throng of people walking down the sidewalk. He's going in the opposite direction that they are -- and even though no one looks at him, the crowds mysteriously PART to let him through. This is LUCIFER.

We see him only from the back.

BEGIN TITLE SEQUENCE

LUCIFER'S POV: An overweight woman passes by, determined.

LUCIFER (V.O.)
Regina Grant. On her way to buy
painkillers with a forged
prescription.

LUCIFER'S POV: A thin man in his fifties looks agitated.

LUCIFER (V.O.)
Mark Thorman. On his way home to
his wife and kids -- just had an
affair with his boss...
(beat)
...whose name is Charles.

LUCIFER'S POV: Twin teenagers angrily stare at the ground.

LUCIFER (V.O.)
Tim and Todd Levy. On their way
back with the final ingredient for
the pipe bomb in their garage.

LUCIFER'S POV: A chubby man with a hat walks by. He stops to
buy a newspaper.

LUCIFER (V.O.)
Bill Mead.

Lucifer stops walking and approaches Bill.

We PULL BACK TO REVEAL: all around him are DOZENS OF OTHER
figures in trenchcoats WHISPERING in peoples' ears. But we
can't see their faces either.

LUCIFER (V.O.)
And then there's poor Bill Mead.

Lucifer starts WHISPERING in Bill's ear. We see only his
lips. After a moment, Bill turns to look -- but sees nothing.

From his POV, the figures *do not exist*.

CUT TO:

8

INT. OPEN-PLAN INSURANCE OFFICE - DAY

8

The BALD HEAD of BILL MEAD, a tired insurance man who stares
longingly at a picture of his WIFE, tears in his eyes.

LUCIFER (V.O.)
Someone, naming no names, pointing
no fingers, has put the idea in his
head that his lovely wife is
cheating on him. He's wondering...

Bill looks up and camera pulls past the office as PEOPLE WIPE
FRAME.

LUCIFER (V.O.)
Could it be with that oily neighbor
who never seems to work? What
about that so-called artist who
lives upstairs? Or is it the
landlord he caught spying on his
wife as she sunbathed on the roof
last week?

The CAMERA PULLS OUT through the window.

LUCIFER (V.O.)
Of course, the answer is...

9 **EXT. APARTMENT BUILDING - DAY** 9

We hear a woman's muffled moans of ecstasy.

10 **INT. BILL'S APARTMENT, BEDROOM - DAY** 10

We TRACK PAST photographs of Bill and his wife. Then, we see BILL'S WIFE entwined in a lusty ménage à trois with a SWARTHY-LOOKING MAN and a fat, UNSHAVEN MAN in overalls as a STICK-THIN MAN films them.

LUCIFER (V.O.)
...All three. Turns out that poor Bill Meads' sweet, *loving* wife is looking for love in all the wrong places.

The CAMERA PUSHES into a photo of Bill and his WIFE as it gets knocked to the ground. The man filming steps on it accidentally.

LUCIFER (V.O.)
I could have Bill go on a killing spree, starting with his wife and her lovers, extending to a bus full of little leaguers on their way to a big game before turning the gun on himself...

Suddenly their bodies are blown apart by off-screen GUNFIRE!
A body part SLAMS into the camera and just as blood WIPES, we CUT BACK TO:

11 **INT. OPEN-PLAN INSURANCE OFFICE - DAY** 11

Bill Mead just puts the picture on his desk and goes back to work. Just a fantasy...

LUCIFER (V.O.)
But where's the challenge in that?

Bill is interrupted by his BOSS looming over him.

BOSS
Bill, can you come into my office?
We need to have a little talk.

LUCIFER (V.O.)

See, Bill doesn't even need my help today. And I have bigger fish to fry.

12 **EXT. ST. PETER'S CATHEDRAL - DAY**

12

The beautiful cathedral looms under a layer of clouds.

LUCIFER (V.O.)

Emilio.

13 **INT. ST. PETER'S CATHEDRAL - DAY**

13

FATHER ERNESTO SANCHEZ is a young, chubby priest. He is kneeling before a statue of Christ, rosary beads clutched in his sweaty hands, praying passionately under his breath.

Father Sanchez feels a breeze on his back and turns to see the door closing. Seeing no one, he turns back to his prayers... and we hear a familiar WHISPER:

LUCIFER (O.S.)

Emilio. Emilio.

REVEAL the owner of that voice, owner of those LIPS, lounging on a PEW like it's a psychiatrist's couch:

LUCIFER. Slender, handsome, seemingly ageless; a sophisticated and overtly sexual presence.

He stands and moves to father Sanchez, whispering very softly in his ear. Father Sanchez cannot see him.

LUCIFER

He's yours for the taking. You've seen the way he looks at you with those big, brown eyes; the smooth, coffee-coloured skin. He wants it. You know it. So does he.

Father Sanchez shuts his eyes and prays even harder. Just then, he's pulled out of his prayers by a nine-year-old boy who is standing in front of him, holding a stack of books. This is EMILIO.

EMILIO

Sorry to interrupt you, Father. Should I put these back in your office?

LUCIFER

*Yes, Emilio. Yes, Emilio. Yes,
Emilio.*

PUSH IN ON: Father Sanchez, giving in.

FATHER SANCHEZ

Yes, Emilio.

Emilio nods and walks away. After a few moments, Father Sanchez rises to his feet and goes after him. Lucifer is left alone in the large cathedral space.

END TITLE SEQUENCE.

LUCIFER (V.O.)

Okay, not much of a challenge
either, but at least it's a long
term investment. Like a good
pyramid scheme.

Lucifer looks up at a statue of Christ on the cross. He winks at it and turns around to see that:

THE CANDLES burning on the altar nearby are no longer flickering -- THE FLAMES ARE RIGID. He looks around and sees a bird outside the window, frozen in mid-flight. Time has stopped.

Lucifer sighs, annoyed. He knows what's coming next.

LUCIFER

Shit.

THE DOORS OF THE CHURCH BURST OPEN and a blinding light fills the room. Lucifer turns to the light and rises into the air. Darkness spreads out around him, mixing with the light.

LUCIFER (V.O.)

They don't send Raphael for fear of
his defection. They don't send
Michael, for fear of his surrender
to wrath, which, at Number Three in
the Seven Deadlies Chart would be a
victory for Yours Truly. No.
Instead, they send--

A figure emerges from the light...

LUCIFER

Gabriel. A bit theatrical for an
entrance, don't you think? We know
each other better than that.

Gabriel is clean, smooth, ageless, almost androgynous. Behind him, fat little children follow -- his helpers. Cherubs.

GABRIEL
Hello, Lucifer.

LUCIFER
Fuck off. Go away.

GABRIEL
I have a message.

LUCIFER
The answer is no. I don't care what
the question is. Take your midgets
and go home. I'm working.

The cherubs take seats in the pew behind Gabriel. One of them innocently stares at Lucifer, who, in turn, gives him the finger.

GABRIEL
You must listen to what I have to
say.

LUCIFER
Must I?

GABRIEL
It's HIS will.

Lucifer turns, as if leaving.

LUCIFER
Oh, well if it's His will --

Gabriel speaks softly, but the phrase is so strong it echoes throughout the cavernous space.

GABRIEL
He wants you to come home.

Lucifer stops in his tracks. Beat.

PUSH IN ON HIS FACE. It shows NO EMOTIONS. He BLINKS.

CUT TO:

A GRAND CHOIR sings over the tranquil image of sunlight streaming through billowing white clouds.

LUCIFER (V.O.)

Heaven...

We move through the clouds, half expecting to see the pearly gates appear. But...

LUCIFER (V.O.)

...is a state of being your puny clump of grey matter cannot possibly comprehend. Really. You'd simply implode. So let me illustrate it in a fashion you talking monkeys can better relate to.

WHOOSH! The camera suddenly DROPS from the sky to A GENERIC CORPORATE OFFICE BUILDING. Choir music DIES, replaced by CANNED ELEVATOR MUSIC.

15

INT. OFFICE - DAY

15

DING! ELEVATOR DOORS open to reveal ROWS OF CUBICLES as far as the eye can see. PHONES ring non-stop, STAFF mostly clad in white business attire scurry about, all wearing nametags on little WINGS usually seen on airline stewards. It's the logo for this company - something like a giant generic CUSTOMER SERVICE BUREAU -- but staffed by ANGELS.

The cherubs push small carts around the office - copy boys.

LUCIFER (V.O.)

In the beginning, before you talking monkeys were created, I once had a job. It wasn't necessarily a bad gig, in fact, I rather enjoyed it.

WE TRACK PAST cubicles, getting glimpses of workers on calls, all busy planning CREATION:

URIEL (ON PHONE)

No, no, he wants the light to come first, but wants the sun and moon to come later.

(beat)

I don't know how, just do it!

RAPHAEL (ON PHONE)

We have a six day schedule and then we get Sunday off.

(beat)

Yeah, I guess it might become standard policy.

LUCIFER (V.O.)

But like any workplace, there was room for improvement... and I was a man of ideas.

We come to the last cubicle.

ANGLE ON: a ringing phone. A HAND picks it up, but immediately slams it down again.

LUCIFER (V.O.)
I just didn't like to be bothered.

REVEAL LUCIFER at the desk, typing away at something we can't see. He's smiling -- inspired, passionate, giddy. The phone rings again. He hangs it up again.

LUCIFER (V.O.)
As I was saying, I had big ideas
for our "company"...

CLOSE ON: a DOCUMENT on his computer. We can't see the title. Hundreds of pages print from the computer.

LUCIFER (V.O.)
I was on the fast track. The
favorite. Next in line.

Behind Lucifer, a large OFFICE next to the bosses is being
CLEARED OUT and cleaned up. Lucifer smiles.

LUCIFER (V.O.)
With my new plan, I was going to
be... *partner*.

16

INT. OFFICE SPACE - BULLPEN - LATER

16

POV: Walking towards frosted double doors marked UPPER
MANAGEMENT. Just as we're about to go through...

GABRIEL (O.S.)
Do you have an appointment?

Lucifer stops mid-stride. He's carrying his heavy, printed
proposal with both arms, eager to deliver it.

GABRIEL, "the assistant", is sitting just outside the Upper
management glass doorway.

LUCIFER
Oh, hey Gabe. I just wanted to duck
in and drop off my proposal. He'll
love it! I think it'll really help
alleviate some of the post-creation
overcrowding--

GABRIEL
Luce, you know he's a bit busy
right now. But why don't you leave
it here? I'll see that he gets it.

Lucifer looks inside and tries to get a glimpse of the boss.

LUCIFER
But I've never needed an
appointment before--

GABRIEL
(firm)
I'll see that he gets it.

17 **INT. OFFICE SPACE - CUBICLE - LATER**

17

WHAM! Lucifer's proposal lands back on his desk. A large
stamp marks REJECTED. Lucifer is NOT HAPPY.

MATCH CUT TO:

18 **INT. ST. PETER'S CATHEDRAL - DAY**

18

LUCIFER
You're lying.

Gabriel just smiles confidently.

GABRIEL
Trust me, it's not my idea or
decision. I'm just a messenger.
(beat)
There is a catch. A writer. In
London. He's grown... *tired*... of
this life...

LUCIFER
Don't they all, Gabe?

GABRIEL
...and he's going to end it in five
minutes.

LUCIFER
Another one for me then. What am I
supposed to do about him? Convince
him to take the 'angelic' route?
I'm not sure I'm capable of that
suggestion.

GABRIEL
HE wants you to take his place. As
a test. That is, if you want to
come back.

Lucifer's face curls into a smile.

LUCIFER

A possession of a human...
sanctioned... by HIM?

(beat)

Tell me more, dear boy.

LIGHT BLASTS Lucifer's face, and we're in:

19

INT. DECLAN'S FLAT - BATHROOM - DAY

19

Covered in grunge and an overgrowth of HAIR, DECLAN GUNN is an otherwise handsome man in his mid-thirties who is in the process of lowering himself into a hot bath. Overly sad music plays on a small stereo in the corner of the room. Declan is depressed. Lucifer rolls his eyes.

GABRIEL

Meet Declan Gunn. Escaped to the bright lights of London after the untimely death of his mother; had early success with his first novel but has since... *slipped...*

Lucifer grins -- gives a look, as if he's responsible for the 'slipping'. He walks around the room, stares right at Declan -
- it's clear Declan can't see anyone in his room.

GABRIEL

Take his place for forty days.
Simple as that.

LUCIFER

Forty days. I take this loser's form for forty days and I get to go back upstairs and sit by the old man's side? No thanks. I like my job. Do I need to remind you how good I've become at it?

GABRIEL

I can't even imagine the endless pain of an existence in Hell. Even for the king.

Lucifer judges the disgusting room. Hears the music.

LUCIFER

Why this guy? Why not a... rock-star... prince... *gun-runner*?

Gabriel stays silent. Gunn sinks under the water and takes a STRAIGHT RAZOR from beside the bathtub. He rises back up, wet, tears spilling.

GABRIEL
Time is running out.

LUCIFER
Let's not pretend time actually
means anything, Gabe.

GABRIEL
It does for Declan Gunn.

Declan checks the sharpness of the razor by pressing it
against his thumb. A single drop of blood falls to the water.
Declan moves the razor to his wrist. Lucifer considers the
deal. The sad music plays out accordingly.

LUCIFER
You're wasting your time. I'm
happy. I'm over your betrayal.
Lucifer here's the punching-bag of
history and I'm okay with it.

Gabriel looks upward, then right into Lucifer's eyes.

GABRIEL
But it would be nice to... go
home... wouldn't it?

Lucifer has no response. Declan is deciding which wrist to
slit first.

LUCIFER
Well, I'll admit I could use a
vacation.
(beat)
Twenty days.

GABRIEL
Forty.

LUCIFER
I'll be INSANE after forty. TWENTY.

GABRIEL
FORTY.

WHAM! We see a crack of LIGHTNING and Gabriel's eyes quickly
look up, then back at Lucifer. He nods.

GABRIEL
Thirty. One month. One last
requirement. Once in the body, you
cannot commit a *single* mortal sin.

Gabriel extends his hand. Beat. Lucifer considers it, pauses, smiles, looks at Declan in the bath -- the blade about to pierce his flesh...

...and SHAKES Gabriel's hand.

DECLAN SCREAMS AS LOUD AS HE CAN.

FLASH CUT TO:

20

INT. DECLAN'S FLAT - BATHROOM - MOMENTS LATER

20

DECLAN OPENS HIS EYES and immediately drops the razor into the bath water. It hasn't even pierced his skin. He continues screaming for a moment -- convulses, splashing water everywhere -- and then STOPS.

His eyes are DEAD.

LUCIFER (V.O.)

There are two ways to insert yourself into the life of a human being: The Little Voice and possession. The Little Voice is basically a lot of whispering in human ears memorialized in pop culture as tiny fat cartoons dressed in red or white, floating on a person's shoulder. It's what we do 99% of the time. Now, possession - that's the real deal.

Declan's eyes suddenly open -- but... they're different.

DECLAN IS NOW LUCIFER. His body and voice might be Declan's, but his mind is 100% LUCIFER.

LUCIFER (V.O.)

But it's tricky and painful -- very painful at the start. It eases off a bit, but even so, my kind were created as, we'll say, 'spiritual beings' from the get-go. None of us were ever born with the flesh suits you call 'bodies', so we're really not equipped to control them properly.

Declan lifts his arm out of the water and swings it wildly. It finally connects with the radio, SMASHING it on the floor. The music stops. Declan takes a breath, tries to get up -- but can't.

21 **EXT. DECLAN'S BUILDING - NIGHT**

21

The sun has set.

LUCIFER (V.O.)

I'll tell you a secret that you
already know. The first things you
lose when you die are your senses.

22 **INT. DECLAN'S FLAT - BATHROOM - SAME TIME**

22

Declan is still sitting in the bathtub, With a great amount
of strength, he manages to pull himself out of the tub.
THUMP. He lands on the cold tiles of the floor. His eyes open
wide, NOSTRILS FLARE.

LUCIFER (V.O.)

Needless to say, it's quite a shock
to have them back. Or in my case --
to have them at all.

MACRO SHOT: The grime and dirt between the tiles fills the
frame.

Declan pulls himself towards the bathroom exit, past a
toilet. He looks up, sees in close-up the STAINS around the
rim. His nostrils flare, eyes bulge.

QUICK FLASH: Declan takes off a mud-soaked pair of pants.

QUICK FLASH: Declan lets the bathtub overflow.

QUICK FLASH: Declan throws up while music blares in the flat.

LUCIFER (V.O.)

But the hardest part of possession
is hands down keeping *the person*
out. It's me inside that head, but
the walls are lined with Declan.
Memories, feelings, desires can't
help but seep out. Don't get me
wrong -- possessing a playboy bunny
is fantastic but a failed writer?

BACK IN PRESENT, Declan gags in disgust. He reaches out his
hand and slowly moves each finger, one at a time. After a few
moments, he has control. With great pain and frustration, he
stands up, leans against a doorway. Smiles.

LUCIFER (V.O.)

And each day it only gets worse.
Otherwise everyone who roams this
tiny planet would be possessed by
one of us. Think about *that*.

23

INT. DECLAN'S FLAT - BEDROOM - MOMENTS LATER

23

Declan's stands outside an open closet. He has dressed himself in a bizarre, layered selection of clothes. He reaches into the closet and can't help but RUB a sweater, deciding whether or not to wear it.

He looks around the room -- he's surrounded by piles and piles of books and periodicals. In the corner sits an old word processor. He makes his way over to the bureau.

Declan looks into the mirror, but instead of seeing his own reflection, he sees LUCIFER. He smiles. Declan smiles.

LUCIFER

DECLAN

Funny running into you here. Funny running into you here.

24

INT. DECLAN'S FLAT - KITCHEN - MOMENTS LATER

24

Declan walks into the kitchen, looking around and absorbing the room. He goes to the fridge and sees scraps of old newspaper articles praising Declan's blossoming writing career, interspersed with several photographs of him and VIOLET, a beautiful model-type in her late 20s. Declan lingers on three other pictures of JUST HIM that have been TORN IN HALF -- the other side discarded.

One of the pictures is Declan wearing a crab-bib. He TOUCHES the picture, and we hear:

PENELOPE (V.O.)

(cute)

Let me put yours on.

FLASH: Dinner with Declan and a woman.

DECLAN (V.O.)

I look stupid.

FLASH: Putting a bib on.

PENELOPE (V.O.)

You are stupid...

FLASH: Cracking open crab legs.

Declan BLINKS and removes his hand from the picture -- now back in reality. He looks back at a photo of him and VIOLET -- reaches out to touch it, but thinks twice when he notices something:

A sealed ENVELOPE taped to the fridge, sloppily hand-written **FROM: DECLAN.** He pockets it.

25

EXT. STREETS OF LONDON - SUNRISE

25

LUCIFER (V.O.)

It usually takes Gunn about six minutes to dress and walk from his flat to the tube station.

Declan/Lucifer, dressed like a cross between a shaggy runway model and a homeless person, carefully steps out his front door and into THE STREET.

LUCIFER (V.O.)

Today took a little longer.

He steps onto a street filled with young people dressed in the newest fashions, listening to rock music, smoking, having fun.

LUCIFER (V.O.)

The Old Man may have invented aardvarks and camels but I've invented anything good. Rock and roll. Smoking. Astrology, sarcasm, money, anal sex. Everything in the world that distracts you from thinking about God. Which is pretty much everything there is.

A girl turns and inadvertently blows cigarette smoke into his face. Instead of reacting in a normal way, he just sucks it all in, absorbing the scents. He crosses the street and enters...

26

A PUBLIC PARK -- FOOD COURT.

26

The scents are overwhelming here. He touches a wall, takes a deep breath, and we SEE each and every item that he SMELLS:

LUCIFER (V.O.)

Ah, the scents. Wet leaves. Fried bacon. Cat piss. Marijuana. Tires. Gasoline. Fresh coffee. Old coffee. Burnt toast...

Then Declan smells something even better -- he looks down at a little girl eating an ICE CREAM cone. He gently takes it from her and puts it in his mouth. The girl SCREAMS.

LUCIFER (V.O.)

...And this. THIS AMAZING THING.

Declan continues to savor the flavor while the girl continues to scream.

LUCIFER (V.O.)
I can't believe I didn't invent
this.

27

EXT. CITY PARK - DAY

27

CLOSE ON: INSECTS scuttling through blades of grass.

REVEAL: Declan lying with his head against the ground,
watching and listening to them. In awe.

LUCIFER (V.O.)
How do you creatures do it? How do
you scurry about without seeing all
the wondrous things around you,
smelling *while* seeing *while* tasting
while touching? It's intoxicating.
How do you get anything done?

A CRISP BREEZE and Declan suddenly sits up, startled. He
looks down at his arm -- where goosebumps are appearing.

LUCIFER (V.O.)
That's *air*. Air moving against tiny
hairs. Against exposed bits of me!
Hands, face, arms--

Beat. He gets an idea.

SECONDS LATER

Declan UNZIPS his pants and lets it ALL hang out. He leans
back, closes his eyes, just feeling the BREEZE, letting wind
and leaves whirl around him. The ice cream cone drops from
his hand.

LUCIFER (V.O.)
I suppose it doesn't strike you
that a slate wall will cool your
blood's throb when you hold your
cheek against it. Or that summer-
heated brick has a taste unlike
anything else on earth?

Declan hears a WHIMPER and looks down to see A DOG licking
the ice cream. Declan kneels down and holds out his hand.

LUCIFER (V.O.)
Or that inhaling the smell of a
dog's paw-pads tells your nose the
animal's entire history?

The dog gives him his paw. Declan brings it up to his nose and inhales deeply.

DECLAN

Oh, the things you've seen.

Declan looks up to see the dog's owner, a mean-looking OLD MAN, staring at him in shock. He lets the dog's paw go and stands up. He slowly puts his pants back on.

DECLAN

Look at that tree? Isn't it magnificent?

The old man looks at a large mangled oak tree beside them. He turns back to Declan, looking at him like he's nuts.

OLD MAN

Fuck off. I fought in the bloody war.

DECLAN

No, you didn't. You hid on a farm in Scotland.

The old man's bravado fades and he looks at Declan in terror. Declan charmingly punches his arm and walks off.

DECLAN

See you soon. In about seven months, if I remember correctly.

Declan stops walking -- turns back to the man.

DECLAN

Oh, Martin? Can you tell me which way is Grand Street?

The old man can barely move, can't understand why he knows what he knows. He points to the right. Declan pretends to tip his hat.

28

EXT. GRAND STREET - MOMENTS LATER

28

Declan stands in front of a building we cannot see. He looks around -- a neon glow lights up his face. He GRINS and walks forward...

...into a massive XXX ADULT STORE called 'PORNOCOPIA'

LUCIFER (V.O.)

Time to test this body out.

29

INT. PORNOCOPIA - MOMENTS LATER

29

Declan wanders through the porn shop, grabbing items right and left. His arms full of magazines and videos, Declan drops them at the counter and continues shopping. He approaches a selection of blow-up dolls and looks at a young couple.

DECLAN

Which one would you recommend?

The couple giggles upon hearing the question.

YOUNG MAN

I recommend the real thing, man.

He grabs her butt and laughs. Declan nods. Beat. He can't help himself.

DECLAN

No, I'm looking for something without Syphilis.

The man's eyes bulge and he moves forward like he's going to kick Declan's ass. The young woman is shocked.

DECLAN

Go ahead -- tell him, honey.

The guy steps forward and is about to take a punch, when the young woman puts her hand up to stop him. He looks down at her -- she's crying.

AT THE COUNTER

The cashier rings up STACKS and STACKS of pornography. He gives Declan a look and Declan just smiles back.

PORN CLERK

Starting your own store?

DECLAN

I'm selling it to children.

The porn clerk pauses for a moment, then starts laughing. Continues ringing it up. Declan is not even smiling.

PORN CLERK

That will be... one thousand four hundred and twenty two please.

DECLAN

What?

PORN CLERK

One thousand four hundred and
twenty two pounds.

Declan blanches -- touches his pants and realizes he has not brought a wallet. Beat. He looks at the man -- stares deeply into his soul. He thinks for a moment, then...

DECLAN

I don't have any money.

The clerk is not amused. He starts to pull the items back.

DECLAN

Wait. I'll make you a deal. How about you let me just keep my new reading material and I'll keep my mouth shut about the *reading material* behind that door...

Declan points to the edge of a door that hides behind a display.

DECLAN

...which will keep you out of prison. For the moment.

The clerk is stunned. He quietly bags up Declan's stuff.

LUCIFER (V.O.)

Knowing everything is great to get out of a bind, but there are certain pleasures that life as a spirit doesn't quite provide.

30

INT. DECLAN'S FLAT - BEDROOM - LATER THAT NIGHT

30

Declan sits naked, cross-legged in the middle of his bed. The pornography is spread everywhere, covering most of the room. All open to different pictures. He flips a page and moves his hand down. Dry and wicked, we hear:

DECLAN

Like... ...*this*.

He starts masturbating.

QUICK MONTAGE OF ALL THE VARIOUS PORNOGRAPHY MAGAZINES.

Declan looks into the mirror and sees himself as LUCIFER, staring back from the same position. They both smile...

...when suddenly the FRONT DOOR of the apartment opens. Declan notices but continues doing what he's doing.

31

INT. DECLAN'S FLAT - LIVING ROOM - SAME TIME

31

VIOLET DANIELS enters the room. She's exactly what we'd expect from the pictures -- tall, beautiful, oblivious. She swoops in, eating a rice cake and immediately passes by the open bedroom door. Declan has not changed whatsoever.

VIOLET

Honey, where's the Ansel Adams book? I have to go to a birthday party and I'm out of cash. I need a gift. A good one.

Declan makes a barely audible grunt from the bedroom. He couldn't care less about her, and the feeling seems to be mutual. She passes by his door again but doesn't even bother looking inside.

VIOLET

Never mind, I found it.

She looks up to see a long LINE of books, all the same -- all titled 'BODIES IN REST, BODIES IN MOTION by DECLAN GUNN' Violet ignores them and instead pulls a large coffee-table book from the top shelf.

VIOLET

Listen, I know it's your favorite book but I'm sure you can get another one, okay? I mean, when you sell your new book you can buy your own bookstore, for Chrissakes.

Declan is getting close to finishing. He moans a bit and she takes this as a confirmation. Violet wanders into the kitchen.

32

INT. DECLAN'S FLAT - KITCHEN - CONTINUOUS

32

She grabs a bottle of water from a shelf, and puts a second one in her purse.

VIOLET

And I know it's your birthday tomorrow but I'll be busy with classes so let's do dinner Friday night. Where do you want to go?

Violet doesn't get an answer. She opens the fridge door, looking for something to eat, but finds nothing.

When she closes it, she notices the PHOTOGRAPH of Declan eating with a bib. The bib reads: AL'S SEAFOOD HOUSE. She takes the photo off the fridge and stuffs it in her pocket.

VIOLET

Never mind. I've got a place.

33

INT. DECLAN'S FLAT - LIVING ROOM - MOMENTS LATER

33

Violet walks towards the door and goes through Declan's mail.

VIOLET

God. Forty. Can you believe it?
What a gross number to say. I hope
you don't mind if I tell people
you're thirty-seven...

She finds a magazine she likes and takes it.

VIOLET

Seeya Friday, Dec!

She leaves, slamming the door closed (but not before snagging a pen), just as Declan CLIMAXES.

34

INT. DECLAN'S FLAT - BEDROOM - SAME TIME

34

Declan falls to the bed, breathing heavily. The phone rings, but he doesn't make any attempt to pick it up. The machine gets it:

DECLAN'S VOICE (ANSWERING MACHINE)

(depressed)

Hey, it's me. Just leave me a
message... or something.

BEEP!

VOICE (ON ANSWERING MACHINE)

Dec, it's Betsy, your lonely and
frustrated editor. Listen... I'm
sorry, I can't do this in person. I
can't sell the book and I can no
longer spend the time trying. If
Violet said it was good she never
read it or was lying through her
teeth, Dec. You know what I'm
saying, right? I hope you know what
I'm saying.

CLICK! -- she hangs up. Declan looks over to the writing table, where four fresh copies of the new manuscript sit.

35 INT. DECLAN'S FLAT - LIVING ROOM 35

Declan lies on his back in the middle of the floor. He brings the manuscript up to his face and begins to read.

36 INT. DECLAN'S FLAT - BATHROOM - LATER 36

Declan's face says it all. Every page gets worse.

37 EXT. DECLAN'S FLAT - LATER 37

Declan sits on his stoop. Finishes the manuscript.

LUCIFER (V.O.)
His manuscript is terrible...

He throws it in the trash and thinks for a moment. He pulls the envelope out of his pocket and removes DECLAN'S SUICIDE NOTE. He starts to read it. He can't help but skip ahead, roll his eyes, and quickly trashes it along with the manuscript.

LUCIFER (V.O.)
...but reading his suicide note
makes you want to kill yourself.

Declan screams outloud in BOREDOM.

38 EXT. PARK - LATER 38

Declan sits in the middle of a park. People walk by and pay him no attention. Something is different in his demeanor -- he's staring them down, looking for something...

LUCIFER (V.O.)
I'll tell you a story. One day a
scorpion stood at the edge of a
river, when along came a turtle,
whom the scorpion asked...

39 EXT. STREETS OF LONDON - NIGHT 39

Declan stands by a tube station and watches PEOPLE pour out. Several YOUNG WOMEN catch his eye but it is not until a curvy young woman in a silver puffer jacket walks past that he makes a move.

LUCIFER (V.O.)
 ..."Turtle, would you give me a
 ride to the other side?" "Of course
 not, for as surely as I give you a
 ride on my back", said the turtle,
 "you will sting and kill me."

Her name is TRACY SMITH. She has ash-blond hair scraped up into a tortoiseshell barrette and is pretty, if you like too much make-up. She walks into the station. Declan follows.

40 INT. HOLBORN TUBE STATION - MOMENTS LATER 40

Tracy descends the escalator. She is oblivious to Declan, who is right behind her. He looks down at her ivory neck and peers over her shoulder to admire her wonder-bra'd cleavage.

LUCIFER (V.O.)
 "No, I promise. I won't sting you."
 said the scorpion. So the turtle
 gave him a ride.

41 INT. TUBE TRAVELLING THROUGH TUNNELS - MOMENTS LATER 41

The tube is packed and Declan stands. He can see Tracy sitting, reading a copy of Heat Magazine. He watches as she crosses her legs.

LUCIFER (V.O.)

Near the other side of the river,
the scorpion raised his poisonous
tail and stung the turtle in its
neck...

42 EXT. QUIET STREET - LATER 42

Tracy walks towards her home. Declan is not far behind her but she doesn't seem to notice him. She reaches her house and lets herself in.

LUCIFER (V.O.)
...surely killing him. In his last
dying breath, the turtle asked...

43 INT. TRACY'S FLAT - BEDROOM - MOMENTS LATER 43

Tracy throws her jacket on the bed and kicks off her shoes as she heads into the adjoining bathroom.

LUCIFER (V.O.)
 "Why would you do such a thing,
 even jeopardizing your own life?"

44 INT. TRACY'S FLAT - BATHROOM - CONTINUOUS 44

Tracy undresses as she turns the shower on. Once she is naked, she steps into the shower.

LUCIFER (V.O.)
"Because I'm a Scorpion"

45

INT. TRACY'S FLAT - LOUNGE - SAME TIME

45

Declan is standing in the lounge/kitchenette looking through to the bathroom where he can see Tracy's silhouette behind the shower screen. We hear her groan as the stresses of the day are washed away.

LUCIFER (V.O.)

"It's what I do."

Declan pulls a LARGE KNIFE out of a knife-block. With that, he starts to strip down and head towards the bedroom.

He doesn't notice that above him the clock has stopped MOVING. When he turns around, the cherubic children who followed Gabriel in the church ARE IN THE ROOM.

DECLAN

SHIT.

BLINDING WHITE LIGHT assaults him.

Declan bellows in pain and falls to the floor as LUCIFER rips himself out of Declan's body. He rises to his full height just as GABRIEL appears flanked by two more angels we recognize from the office flashback: URIEL and ZAPHIEL. Lucifer bellows and his darkness spreads out, competing with the light from the angels. The windows in Tracy's kitchenette EXPLODE outwards. Art is knocked to the ground.

GABRIEL

Ease off.

Uriel and Zaphiel do as he says and their light diminishes. It is quiet. A stand off.

GABRIEL

There are rules, Lucifer.

LUCIFER

Give me a break. Is she related to the Holy Virgin herself?

GABRIEL

Doesn't matter. We had a deal.
There are rules.

LUCIFER

Rules? I'm the devil.

Uriel growls and his light intensifies. Lucifer does the same and his darkness pushes Uriel back.

The handle of Tracy's frying pan melts and runs down the front of the stove. Gabriel puts a hand on Uriel's arm, calming him down.

ZAPHIEL

Should you elect to leave the host's body and not return, then the consequences of your actions will be consequences to the body's original occupant.

All eyes look down at Declan's recumbent body. Lucifer rolls his eyes.

LUCIFER

In case you've forgotten, Mr. Gunn's first action on returning to the land of the living will be to exit it, by his own mortally sinning hand, after which we will say hello to each other in Hell.

GABRIEL

It's not a foregone conclusion that he will take his own life.

LUCIFER

Well, it was pretty foregone when he was opening up his veins yesterday. Or is the HE planning to intervene again? Don't tell me that Declan Gunn, a man who can't even write a decent SUICIDE NOTE, is the Second Coming?

ZAPHIEL

If, after your trial period, you decide to stay in the body, you may then behave entirely as you choose as the mortal.

URIEL

And suffer his mortal consequences.

LUCIFER

And end up in a psych ward somewhere, babbling, confused, hands bound so I can't ever go home? No thanks. I just wanted a little vacation and now I'm done.

(beat)

What's he going to do? Go to war over a British shopgirl?

GABRIEL

There are other consequences.

LUCIFER

Such as? Hell? Been there, done that. I'm the fucking landlord.

Gabriel smiles politely. He tries to give advice:

GABRIEL

Make the best of your time. You spend every moment whispering in these people's ears. Take a month getting to know them. Have sex. Get drunk. But commit a mortal sin -- kill this girl -- and suffer the *consequences*. Trust me. It's not my choice.

Something in the way Gabriel speaks *consequences* makes Lucifer finally pause.

LUCIFER

What are the consequences?

Lucifer looks over to see that Uriel, Zaphiel, and the children have all vanished. It's just him and Gabriel.

GABRIEL

You will simply fail to exist.

(beat)

Anywhere. Ever again. And before you ask, yes, He is serious.

We can see the look in Lucifer's eyes. He's genuinely terrified.

LUCIFER

You're are all the same. Make up the rules as you go. The history books weren't written by winners, they were written by cheaters. Tell me this: What good are you without me? What good is He without me? Without me, there's no POINT.

GABRIEL

Perhaps you overestimate your own importance.

LUCIFER

Perhaps you overestimate yours. Never believe your own press, Gabe.

GABRIEL
Succeed or fail, but now you know
the consequences. Make the best of
your situation...

LUCIFER
(annoyed)
As a failed novelist...

Gabriel laughs as an idea pops into his head. Teasing him, he
condescendingly offers a suggestion:

GABRIEL
Write a novel?

At first, the thought is appalling and stupid to Lucifer.
Then, his expression suddenly CHANGES. He smiles.

LUCIFER
Have I ever told you you're an ass-
hole with good ideas? Of course
not, because that was the first
one.

OFF GABRIEL'S CONFUSED LOOK:

CUT TO:

MOMENTS LATER

Tracy Smith comes out of her bathroom and into the lounge.
She sees the broken windows and the melted frying pan, but
they're gone.

TRACY SMITH
Jesus Christ!

FADE TO WHITE, AND THEN REVEAL A SINGLE RED WORD:

REJECTED

Lucifer moves his fingers over the ink in the stamp -- it's
still wet. The ink runs on his fingers like blood.

LUCIFER (V.O.)
Rejected.

We're back in:

46

INT. HEAVENCORP - LUCIFER'S CUBICLE - FLASHBACK

46

Lucifer sits at his desk, pondering what to do next. Something on his desk -- a framed photo -- catches his eye and he stares blankly at it.

LUCIFER (V.O.)

Back home, I guess you could say my ideas were a little ahead of their time.

A CHERUB copy-boy hands him a report and he throws it back at the cherub without even turning. He's in a daze.

LUCIFER (V.O.)

But it honestly wasn't the rejection of my *ideas* that was so bothersome -- it was the rejection of *ME*.

ON LUCIFER'S DESK are framed photos of himself with an UNSEEN FRIEND. Drinking beers, working late, hanging with co-workers. Lucifer stares at the photos, almost nostalgic...

LUCIFER (V.O.)

You see, as He busied himself with the planning and design of his latest product -- YOUR kind -- MY kind, the angels, became a distant memory.

(beat)

You can imagine how I felt.

GABRIEL appears at the entrance of his cubicle.

GABRIEL

Hi Lucifer.

LUCIFER

Fuck off. Go away.

GABRIEL

We don't talk like that here.

LUCIFER

I said FUCK OFF.

47

INT. OFFICE SPACE - WATER COOLER

47

LUCIFER (V.O.)

And it turns out I wasn't the only one.

We find Lucifer and a few others crowded around the water cooler, whispering to each other.

MOMENTS LATER

THIRTEEN STAFF MEMBERS round a corner, lead by Lucifer. Behind him walks NELCHAE and ASTAROTH. They march through the office, determined. Co-workers curiously watch from their cubicles.

LUCIFER (V.O.)
History speaks of a "war in heaven". A revolt by rebel angels lead by myself. But once again, history spoke wrongly. It was hardly anything so dramatic or violent. Really. We just wanted to talk.

As they approach the doors to UPPER MANAGEMENT, a SECURITY GUARD steps in front of them. His name badge on his 'wings' reads MICHAEL.

LUCIFER (V.O.)
...but we never got to say very much.

48

EXT. OFFICE BUILDING - LATER

48

Lucifer and his twelve cohorts stand outside with cardboard boxes full of belongings. Fired. They look at Lucifer, wondering what to do now.

LUCIFER (V.O.)
But when one door closes...

He looks down at his box and sees HIS PROPOSAL half-buried under pens and a stapler. We finally see the full title:

HELL
**"A PROPOSAL FOR THE ETERNAL
STORAGE OF UNREPENTANT SOULS"**

LUCIFER (V.O.)
...another one opens.

Lucifer looks up to see a MASSIVE VACANT LOT directly across the street. The foundation has already been DUG DEEPLY into the ground. A sign reads 'FOR SALE'. Next to him, Nelchael grins mischievously.

49

EXT. BANK ATM - BACK IN REALITY

49

CLOSE ON: an ATM screen. The balance reads \$16.14

LUCIFER (V.O.)
On the subject of Declan Gunn's
bank balance. Two words: Oh. Dear.

Declan closes his eyes and lowers his head. He seems
resigned, until he opens his eyes and SHOUTS AT THE GROUND:

DECLAN/LUCIFER
Nelchael! Your master summons you!

Beat. Nothing happens. A pedestrian strolls by, looking at
him funny. Declan almost seems embarrassed. Then, darkness
seeps up through the ground. It coalesces into a shadow and
then the shadow takes on weight. A DEMON appears before
Lucifer, head lowered, bowing on bended knee. NELCHAE.

The demon stares at Declan, full of suspicion, apprehension,
and then, RECOGNITION.

NELCHAE
My Lord! I did not recognize you!

DECLAN
I'd be insulted if you did. You may
rise.

Nelchael rises and keeps his eyes at the ground out of
respect, but keeps stealing curious glances at Declan.

LUCIFER (V.O.)
There aren't many you can trust.
Nelchael's one of them. My numbers
man. Most of the world's numbers
are bound by God to make sense, but
occasionally there are glitches.
It's Nelchael's job -- when it
suits us -- to exploit them... Or
create them.

NELCHAE
What is thy bidding?

DECLAN
NatWest. Account number
44500217336. Doesn't have to be
millions.

People walk by and see Declan speaking into empty air.

NELCHAEAL

Yes, My Lord.

An awkward beat. Nelchael looks as if he wants to say something, but isn't sure how.

DECLAN

What?

NELCHAEAL

Not that anyone is asking, but...
what shall I tell the others?

DECLAN

I'm on vacation. But keep an eye on
Astaroth and those closest to him.

(beat)

And a couple more things.

NELCHAEAL

My liege?

DECLAN

Vacate my favorite suite at the
Ritz -- do whatever's necessary.
And drugs. Two of every kind.

LATER, CLOSE ON: An ATM screen, now displaying a balance of
79 thousand... and 666... pounds.

LUCIFER (V.O.)

Nice touch.

50

INT. KILGOUR, FRENCH & STANBURY - DAY

50

Declan is standing on a pedestal being measured by one TAILOR
as a SECOND TAILOR shows him swatches.

DECLAN

That one. That one. I think that
too. All of them.

SECOND TAILOR

Excellent choice, sir.

DECLAN

And I'll need to take something
now, off the rack. To keep me
going.

SECOND TAILOR

Where are you going, sir?

DECLAN
You've read the bible?

SECOND TAILOR
Yes, of course.

DECLAN
I'm going to rewrite it.

51 **INT. BERLUTI'S - DAY** 51

Declan, now wearing a suit from Kilgour, picks out shoes from Berluti's in Conduit Street.

52 **EXT. APPLE STORE - DAY** 52

Declan goes inside. **MOMENTS LATER**, he comes out with multiple laptops.

53 **INT. BARBER'S SHOP - DAY** 53

Declan is getting a haircut, a manicure, a pedicure and a shave -- all at the same time. He's also **ASLEEP**, snoring loudly, but his snoring is like a chorus of demonic growls.

The attendants look at each other warily.

54 **EXT. THE RITZ - DAY** 54

It is getting late in the day as a taxi pulls up and Declan gets out, wearing a long, black coat. We don't get a good look at him. He heads into one of London's top hotels as the **DOORMAN** directs a **BELLHOP** to collect the bags from the taxi.

55 **INT. THE RITZ, LOBBY - DAY** 55

Declan strides, commandingly, through the lobby. We only see him from behind. He approaches the desk.

CLERK
How may I help you, sir?

DECLAN
I need a suite. 666 is vacant, is it not?

The Clerk checks.

CLERK
I'm sorry sir, I'm afraid it's occupied.

Declan is shocked.

DECLAN
(to himself)
Nelchael, you miserable little--

CLERK
But the suite across the hall is
available. However, I must warn you
that there was an... *accident* there
this morning--

DECLAN
What's the number?

CLERK
665.

DECLAN
(sighs)
Close enough.

56 **INT. THE RITZ - DECLAN'S SUITE - MAGIC HOUR**

56

Declan throws off his overcoat, letting it drop to the floor.
He crosses to a door leading out onto a balcony. He steps
outside.

LUCIFER (V.O.)
The rich, the famous, the big-
dicked, the slim-and-gorgeous --
they incite an envy so urgent that
you can escape it only by
translating it into pity...

57 **EXT. THE RITZ - BALCONY OUTSIDE DECLAN'S SUITE - SAME**

57

Now we see the "new" Declan. He's never looked so good.

LUCIFER (V.O.)
...People who live like that never
end up happy. Yes, you're right.
But neither do you.
(beat)
*And in the meantime, they've had
all the sex and drugs and money.*

Declan looks out over London as the sun is setting. He
breathes in the warm air like a king surveying his kingdom.
He turns and goes inside.

58

INT. RITZ - DECLAN'S ROOM - CONTINUOUS

58

Declan sits down at his new laptop and looks over at a small table which is covered with DRUGS and CANDY. He opens a pixie stick, mixes it with some cocaine, and snorts the line.

LUCIFER (V.O.)

Don't act like you've never wanted
to do that.

Declan snorts and chokes a bit. Beat. He relaxes.

DECLAN/LUCIFER

Okay, it's time to tell the other
side of the story.

He cracks his knuckles, puts his hands on the keyboard.

DECLAN

In the beginning.

(beat)

Some.

(beat)

All.

(beat)

Some.

(beat)

I, Lucifer, Fallen Angel. The other
Creator...

Declan sighs. Types more.

DECLAN

I, Satan-- No. Once upon a-- No.
Call me Luci-- FUCK ME!

He erases it all. Drums his fingers. Stands up. Paces for a bit, and finally picks up the phone.

DECLAN

Hello, concierge? I need a
telephone number...

LATER, Declan sits at the same table. Standing across from him are FOUR NASTY HOOKERS.

HOOKER

So, like, what do you want us to
do?

DECLAN

Well, I'm going to write, and I
need some *inspiration*. Just... do
stuff with each other.

They look at him, confused, for a moment -- then we see a few
pairs of underwear and bras being tossed past Declan as he
FINALLY puts his fingers to the KEYS.

CLICK. CLICK. CLICK. After several long moments, he starts
typing. He types dizzily, but we don't see what it is.
He's smiling, enjoying it all.

Finally, he stops and stares at it.

CLOSE ON: THE LAPTOP SCREEN. It's just a random smattering of
letters with the random FUCK and CUNT thrown in. He rises to
his feet, annoyed.

HOOKER (O.S.)

Are you finished?

Annoyed, Declan leaves the room.

59

INT. THE RITZ - BAR - NIGHT

59

CLOSE ON a highball glass almost full to the brim. Grand
Marnier is poured into it. Vodka, tequila, orange juice,
tomato juice, Tabasco, Tio Pepe, cinnamon sticks and a jar of
pepperoncino chillis litter the bar. The barman, CARL, dips a
straw into the concoction and has a taste.

CARL

Wow, that's... pretty good.

We now see that he is mixing the cocktail for Declan. Declan
uses a straw to have a taste.

DECLAN

Something's missing.

CARL

Does this have a name, sir?

DECLAN

Actually, yes. We called it a
'Lucifer Rising'.

CARL

We?

DECLAN

Richard Harris, Peter O'Toole...
Old friends of mine.
(remembers suddenly)
Cocaine!

CARL

Sir?

DECLAN

The missing ingredient is cocaine.

CARL

I'm afraid you won't find any of
that here, sir.

Declan rolls his eyes and looks at a VERY OLD MAN in the
corner with a PRETTY YOUNG NURSE.

Carl watches as Declan crosses over to him and whispers in
his ear. After a moment, the very old man laughs and reaches
into his pocket, handing Declan a small silver box.

VERY OLD MAN

(louder than he realizes)
I don't like it in my nose...
(whistles comically)
...you know I mean?

DECLAN

Yes, your Lordship, I do know.

With that, Declan returns with the silver box. He hands it to
Carl who opens it to find it full of white powder. Declan
smiles.

DECLAN

Don't mock surprise. Two lines.
Chop them finely.

MOMENTS LATER

Two lines are chopped and dropped into a glass. It fizzes.
Carl stirs and has a taste. His reaction is orgasmic.

CARL

Jesus, you're right.

DECLAN

Oh, let's not bring him into this.

Just then, a woman enters and sits at the other end of the bar. She is tall, slim and elegant. She looks rich and bored in equal measure. Her name is HARRIET MARSH.

Carl crosses to take her order. She looks over at the cocktail in front of Declan. Declan stares her down.

HARRIET

That looks good. I'll have one of those.

CARL

It's just an experiment, Ms. Marsh.

DECLAN

Don't be modest, Carl. Fix the lady a drink. The whole drink.

Carl isn't quite sure what to do but sets about mixing another 'Lucifer Rising'. Harriet lights a cigarette and regards Declan. Declan picks up his glass to toast.

DECLAN

To good health, Harriet Marsh.

She gives him a bizarre look. Looks him up and down.

HARRIET

You know who I am; but I don't know you. You certainly don't have the face for the movies. You must be a... screenwriter?

DECLAN

I'm the Devil.

HARRIET

How nice for you. Most people would say the same about me.

DECLAN

Really? Harriet Marsh, widow of Leonard "Lube" Marsh, ex-owner of many a hyperactive Texan oil well, now a... big time movie producer?

HARRIET

What are you? A big time stalker?

DECLAN

I told you, I'm Lucifer. The Devil. And a -- writer -- too.

(MORE)

DECLAN (cont'd)

I've got to stay in this body for thirty days without committing a mortal sin so I can get back into Heaven.

HARRIET

(incredulous)

Uh huh... The devil wants to go back to Heaven.

DECLAN

Darling, I just want what everyone wants. A free vacation.

He smiles cleverly and she rolls her eyes.

HARRIET

Listen, I've met *actors* more clever than that. I'm not impressed.

DECLAN

Oh, I'm not even trying.

HARRIET

And if you were?

DECLAN

I'd tell you that you're wearing peach-coloured panties from Helene's in Paris. I'd say that you were just thinking that there's no pleasure for you like the pleasure of being driven through capital cities while people on the outside guess who you are; that you were thinking that I'm sure to be hung like a gerbil to be so forward.

For a moment, Harriet is speechless, but she recovers well.

HARRIET

Okay, I'm impressed. What am I thinking now?

DECLAN

You're thinking how little you get for six million in Los Angeles and in any case you won't keep it for more than a year, since L.A. has no soul. You're wondering if there are hidden cameras and if some terrible little man is about to jump out at you;

(MORE)

DECLAN (cont'd)
and you're starting to think I'm
probably *not* hung like a gerbil.

It takes Harriet slightly longer to recover this time. She
looks at him, open-mouthed.

PUSH IN ON: DECLAN, as his plan formulates.

DECLAN
And now you're just dying to hear
what comes out of my mouth next.

SMASH CUT TO:

60

INT. THE RITZ - DECLAN'S SUITE - NIGHT

60

DECLAN
I WANT TO PITCH YOU A MOVIE.

WHAM! WHAM! WHAM! Declan has Harriet pressed up against the
headboard of his super king-size bed -- her head is slamming
off the backboard. WHAM! WHAM! This is rough and loud SEX.

HARRIET
WHAT?!

DECLAN
I WANT TO PITCH YOU A MOVIE.

HARRIET
ARE YOU FUCKING KIDDING ME?

DECLAN
NO!

HARRIET
FORGET IT. THERE'S NO POINT.
(they slow for a moment)
Whatever it is, I'm sure I've heard
it before. The world ran out of
stories centuries ago.

DECLAN
I couldn't agree with you more. But
this is the oldest story of them
all. And trust me, you've *never*
heard it from my side before. Where
should I start?
(beat)
*Let me tell you the truth about
Adam and Eve.*
(beat)
No, no -- let me start at the
beginning.

BANG! Harriet looks up in ecstasy as STARS FILL THE ROOM --

DECLAN

*In the beginning, there were just
stars. Many stars. They were his
children. They were... us...*

Declan's voice muffles and the film SLOWS down -- as Harriet continues to have sex with him but quickly becomes ENTHRALLED with what he's telling her, we hear bits of dialogue and see flashes of moments we've learned -- but never seen like this before.

A FAST, RAPID MONTAGE: DECLAN'S PITCH, SEX, and IMAGES OF:
ADAM AND EVE, JESUS IN THE DESERT, THE LAST SUPPER, WAR
BETWEEN THE ANGELS AND DEVILS, etc...

LUCIFER (V.O.)

Harriet loved it. Loved it all. The
swigging, the screwing, but most
she loved *the story*. She loved the
blasphemy of it all.

LATER THAT NIGHT

Harriet lies face-down on the bed, exhausted, one arm
dangling over the side, the other holding a telephone, a half-
lit cigarette in her mouth.

LUCIFER (V.O.)

*And she loved the idea of making
the most expensive film in history.*

HARRIET

Yeah. Declan. D-E-C-L-A-N.
(whispering)
What's your last name?

DECLAN

Gunn. Two Ns.

HARRIET

Gunn. Two Ns. Yeah, yeah -- He's
quite big over here -- plays or
something -- and quite a character,
you'll see. He's at the London
Ritz, suite...

DECLAN

66 -- uh... 5.

HARRIET

Room 665. Get him whatever he needs. Make the deal in the morning.

She hangs up the phone. Sits up. Stares at Declan.

HARRIET

Well that was the best fuck I've ever had.

She wanders into the bathroom.

DECLAN

That's quite a dirty mouth on that pretty face.

HARRIET (O.S.)

What are you doing here? I mean, in this hotel -- ?

DECLAN

This isn't really my body.

HARRIET

What?

DECLAN

I've only occupied it for two days now. I'm not from here. I told you, I'm the Devil. I live in Hell.

HARRIET

Right. Whatever. Listen. The movie business doesn't care who you really are. And if you don't want to tell me, I really don't care either. But there is something I want.

(beat)

I'll still buy your pitch... if...

This gets Declan's attention.

HARRIET

If Trent Bintock can direct it. He's in, he's hip, he's like 25, he's wonderful, and he promised me his next movie. He'll knock it out of the park.

Declan is grinning. She notices.

HARRIET
Do you know Trent?

DECLAN
(nostalgic smile)
Oh yes. I know Trent.

61 **EXT. BACK STREET - SHANGHAI - NIGHT**

61

A teenage TRENT BINTOCK looks very nervous as he makes his way down a lonely, rat-infested back street.

LUCIFER (V.O.)
Four years ago, Trent Bintock was a rather average nobody from Rockland, New York who ran away from a foreign exchange program in China. Now he has an award-winning independent film AND a blockbuster under his belt, not to mention an entourage of fourteen people wherever he goes.

Trent reaches a door. He knocks. It opens -- by itself.

62 **INT. DARKENED ROOM - SHANGHAI - NIGHT**

62

Trent enters a smoky, cramped room filled with antiques. He spots A SILHOUETTED HORNED FIGURE behind a table. Its eyes glow red. TRENT JUMPS BACK, startled. Is it Lucifer?

No. The smoke clears a little, revealing a large DRAGON STATUE. He sighs, when A HAND grabs his shoulder. Trent shrieks like a girl and whirls around to find

AN OLD CHINESE WOMAN grinning up at him. Smoking.

MOMENTS LATER

Trent and the old woman are seated at a table with A KNIFE and a piece of PARCHMENT PAPER between them.

LUCIFER (V.O.)
How did he manage that astounding overnight rise to success? How do you think?

Trent hesitates, then picks up the knife. He slices open his fingertip and lets his blood drip onto the paper. The blood fizzes and Trent's signature appears, magically.

The old woman stands and picks up the paper. Her eyes flicker red, but only for a moment. THIS is Lucifer.

LUCIFER (V.O.)

And so the deal was struck.

Trent looks down at his bleeding fingertip, and when he looks up again -- the old woman is gone.

Lucifer, in his true form, stands in front of him. He reaches up a hand -- and they SHAKE.

TRENT

So...

63 **INT. RITZ - DECLAN'S ROOM - REALITY**

63

HARRIET

...do we have a deal?

Declan reaches out his hand. Harriet shakes it. Smiles.

64 **INT. BRITISH AIRWAYS JET - FIRST CLASS AREA - NIGHT**

64

The CAMERA TRACKS along the aisle, past the "pods" in first class. First class is a hive of activity with PEOPLE on various gadgets. All these people, the whole of upper class, are the entourage of (now 25) TRENT BINTOCK.

Trent is a lanky young man with crazy hair. He's wearing sunglasses even though he is inside and watching a movie.

LUCIFER (V.O.)

Now I have Trent's soul when he dies. Which will be in just twelve years. Though, of course, he doesn't know that yet...

65 **INT. HELL - MOVIE THEATER - TWELVE YEARS IN THE FUTURE**

65

TRENT

GET ME OUT OF HERE!!!!

Trent is chained to a movie theater seat, his head restrained and eyes taped wide open, forced to stare at THE SCREEN.

LUCIFER (V.O.)

Watching a Trent Bintock film once is punishment for anybody. Being forced to watch them for eternity? It's hell. Even for Trent.

TRENT

PLEASE, MAKE IT STOP!!!

Off his screams, we CUT TO:

66 **INT. THE RITZ - LOBBY - NIGHT**

66

Declan comes out of the lift with the laptop under one arm and a clear plastic bag full of his DRUGS under the other. He sees the CONCIERGE.

DECLAN
I need a taxi. Going to
Clerkenwell.
(a beat)
Slumming. For research.

67 **INT. DECLAN'S FLAT - LIVING ROOM - NIGHT**

67

Declan is on the phone with HARRIET. While he talks, he opens bottles of pills and sprinkles them over an ICE CREAM SUNDAE.

HARRIET (PHONE)
Declan, Trent's on his way and I
want him to meet you. I stopped by
your room...

DECLAN
I decided that Declan needed to be
in his own environment to write.
And there's a prostitute in my room
that might need medical attention.

HARRIET (PHONE)
Speaking in the third person,
that's cute.
(teasing)
I hired The Devil to write this,
not Declan Gunn. Your act is
slipping, dear. Just when I was
starting to believe you...

DECLAN (O.S.)
The only thing slipping is your
waistline, Harriet.
(dry;fake)
Kidding. Love you. I'll meet the
kid in the bar for drinks tonight.

DECLAN (V.O.)
NELCHAE!

LUCIFER (V.O.)
NELCHAE!

Once again, darkness seeps up through the floor. It coalesces into a shadow and then the shadow takes on the image of NELCHAE.

DECLAN

I need two servants. Writers. Fetch them now.

NELCHAEAL

As you command, my Lord.

Nelchael starts to fade to shadow but Declan stops him.

DECLAN

Oh, Nelchael.

Nelchael returns.

DECLAN

How is everything?

NELCHAEAL

Everything is as you left it.

DECLAN

Remember, apart from you, no one else knows of my business here on earth. If I return to Hell to find that word has spread, I would be forced to conclude that you had betrayed my trust.

NELCHAEAL

My Lord, I exist to do thy bidding.

DECLAN

But, of course you do, Nelchael. Run along now.

Nelchael dissipates as quickly as he can. Declan looks around the room. He BLINKS--

--and suddenly a beautiful woman, PENELOPE STONE (29, young, slim), is sitting on the ground reading through OLD NOTEBOOKS in front of an open drawer. This is another FLASHBACK. A memory from Declan seeping into Lucifer's mind.

PENELOPE

I am not putting them away! They're good. They're really good. They're better than your first book, Dec. I don't care if they're about your parents. It's okay to write about things that have hurt you...

BLINK! Declan blinks his eyes and he's back in reality. He shakes off the vision and takes another bite of the sundae, crunching the pills in his mouth like peanuts.

68

INT. SMOKY PUB - NIGHT

68

A sign reads: "Open Mic Poetry Night". A rather intense-looking young man, ADAM, is on stage in front of a CROWD OF SIX PEOPLE *dramatically* and *slowly* reciting:

ADAM

I shouted out: Who killed the Kennedys? After all it was you and me. But who am I? I'm a man of wealth and taste. I laid traps for troubadours who get killed before they reached Bombay. *Bom-- bay.*

MOMENTS LATER, AT THE BAR, Adam is talking to a PRETTY GOTH.

ADAM

I like to mix song lyrics into my poetry as a way of connecting with the here and now. You know, a bridge?

PRETTY GOTH

That was a Rolling Stones song from, like, twenty years ago.

ADAM

Time's relative, baby.

The pretty Goth knows he's full of shit but...

PRETTY GOTH

Do you want to come back to my place? How about this -- don't answer. I'll be outside in five.

The moment she is gone, Adam's bored façade slips and he grins.

ADAM

No. Way.

He finishes up his drink and hurries outside.

69

EXT. SMOKY PUB - NIGHT

69

Adam is standing outside. The road is deathly quiet. Then, the surrounding street-lights flicker. A chill runs down Adam's back.

Without warning, a massive shadow sweeps past him and in the blink of an eye but with A LOT OF SCREAMING, he is gone. A moment later, the Pretty Goth comes out. She looks up and down the street but sees no sign of Adam.

70 **EXT. LARGE HOUSE - NIGHT**

70

A sprawling house in Richmond. This is the home of someone wealthy.

71 **INT. LARGE HOUSE - STUDY - NIGHT**

71

There are framed posters of book covers on the wall. They are all Clive Cussler/Tom Clancy-like, tough, macho action thrillers. All are written by "MITCH MONTGOMERY".

The bookshelves are lined with multiple copies of the books. They have been translated into a dozen different languages.

We hear the tap-tap-tap of a keyboard and see the author sitting behind a grand desk. Mitch Montgomery is in reality a sweet, white-haired seventy-five-year-old woman, ESTHER BURTON. She is working on her next book.

ESTHER

(as she types)

Zeke Devlin grabbed Hauptmann
Reickenback by his fat, pock-marked
neck and pulled him forward,
sharply Zeke's knee ground into the
Nazi's groin and a pop could be
heard clear across the room.

(giggling sadistically)

Ooh, take that, you Nazi bastard.

Just then, she hears a noise outside the window. She crosses and looks out but cannot see anything.

72 **EXT. LARGE HOUSE - STUDY - NIGHT**

72

Esther opens the window to investigate. A massive shadow leaps up from below. When it passes, we hear only a faint WHIMPER and Esther is gone.

73 **INT. DECLAN'S FLAT - LIVING ROOM - DAY**

73

The curtains are drawn and the room is lit, poorly, by lamps. The table has been moved into the centre of the room and Esther and Adam are sitting on either side of it. Both are chained to their seats. Both are terrified. Both have a new lap-top sitting in front of them.

Nelchael is trying sit on the sofa but is much too big for it. Declan is pacing the room.

DECLAN

By now I take it you know who I am -
- but do you understand what is
required of you?

(to Adam)

You will write the screenplay for
Harriet Marsh... and...

(to Esther)

You will write the novel for the
publisher that just fired me.

Adam and Esther are both too scared to reply.

NELCHAEAL

ANSWER YOUR MASTER!

Adam and Esther are shaking with fear. Just then, they hear
someone pound on the floor above, complaining about the
noise. Declan holds a hand up to Nelchael, who bows down.

DECLAN

Do. You. Under-stand?

It takes Adam and Esther several moments to squeak out
affirmative answers.

DECLAN

Excellent. Then, let us begin.

Declan starts pacing again.

DECLAN

(to Adam)

Scene one.

(to Esther)

Chapter one.

Noticing that neither Esther nor Adam are doing anything, he
gestures to the laptops.

DECLAN

Start writing! Scene one! Chapter
one!

Adam and Esther manage to type with shaking hands.

DECLAN

Creation. In the beginning, God
created...

74

EXT. OUTER SPACE - PRE-CREATION

74

We hear WHISPERS, and what resembles A BLANKET OF STARS fills the screen.

LUCIFER (V.O.)

Hypocrisy.

But we soon realize they're not really stars, but CELESTIAL BEINGS -- ANGELS. Then, in the style of the opening to "IT'S A WONDERFUL LIFE", two of these glowing stars begin to BLINK as they speak to each other:

LUCIFER

I think it's about to start.

NELCHAEAL

What?

LUCIFER is the brightest star. The Morning Star. NELCHAEAL is a mere spark in comparison.

LUCIFER

Creation.

BOOOOOM! The screen explodes into an ANIMATED PORTRAYAL OF THE BIG BANG, a la Don Hertzfeldt. We're witnessing CREATION in dizzying fast-forward: galaxies, comets, planets, moons appear in seconds. EARTH coalesces from cosmic dust, followed by oceans, land, plants, dinosaurs, unicorns, an ice age, and finally mammals and APES.

LUCIFER (V.O.)

The beginning of everything...
mortals.

NELCHAEAL (V.O.)

What's a mortal?

A GIANT HAND descends from the clouds and ZAP -- turns two apes into a MAN and WOMAN. The finger squashes the unicorn.

LUCIFER (V.O.)

They're His children.

NELCHAEAL (V.O.)

But we're angels. We came first!
WE'RE His children!

LUCIFER (V.O.)

They're different. They've got a
bit of Him inside them.

A brief but faint GLOW appears inside the mortals -- souls.

NELCHAEAL (V.O.)
Lucifer, can't you talk Him out of
this?!

LUCIFER (V.O.)
I've tried. But He doesn't talk to
me anymore. It's all about them
now.

It's soon clear that the MAN and WOMAN running around and
having sex are ADAM and EVE.

NELCHAEAL (V.O.)
Are they better than us? Do they
know what we know?

LUCIFER (V.O.)
Only one way to find out...

The image transitions from drawings to the OPENING SCENE OF
THE FILM -- and...

75

EXT. GARDEN OF EDEN - FLASHBACK - DAY

75

ADAM -- watching from across the forest as the Serpent
continues to float between Eve's legs. She has a look of
contentment on her face. The 'act' has just finished.

The Serpent's tongue darts in and out. Eve looks around, at
Adam, and he runs off in shame. CRUNCH! She takes another
bite from the apple.

EVE
Oh, no. I feel something... odd.
Not good.
(beat)
Shame. What does that mean? Strange
thoughts are filling my head.

SERPENT
Oh, this is just the beginning.

Eve sees Adam disappear into the forest.

EVE
I'll tell you something. I'm not
sure I ever really liked him.

SERPENT
Adam? Moron. I don't blame you.

EVE
Not Adam.
(she sighs)
God.

76

INT. DECLAN'S FLAT - LIVING ROOM - REALITY

76

Declan blinks and is brought back into reality. He looks at the writers.

DECLAN
Got that?

They nod in fear.

DECLAN
Good. Flower it up. Make it better.
Do your thing, or he'll kill you
both.

We hear the sound of a RINGING PHONE. Nelchael picks it up and hands it to Declan.

VIOLET (PHONE)
He loved the book.

DECLAN
What are you talking about?

VIOLET (PHONE)
The Ansel Adams book. It was
Jonathan's birthday party last
night -- I didn't ask you to come
because you seemed so busy, and
well... it was your birthday so I
guessed you had plans. Don't worry,
we can talk about it at dinner. I
was going to surprise you but I'm
going to be late so let's just meet
there.

DECLAN
There?

VIOLET (PHONE)
Al's Seafood House. You must like
it, it's like all over your fridge.
Shit. Call waiting. I've got to
run!

He hangs up and looks at the writers, who stare back at him, stunned. Declan laughs glibly.

DECLAN

Women.

They immediately start typing.

DECLAN

What are you typing?

Declan gets WOOZY and they continue typing faster.

DECLAN

WHAT ARE YOU TYPING!?!?

PUSH IN ON DECLAN, as he gets VERY DISORIENTED. BLINK.

77

INT. 60S APARTMENT - LIVING ROOM - FLASHBACK - EVENING

77

We're suddenly in a dark and musty apartment. The decor is faded 1960s and a lame Christmas tree is lit in the corner.

A BEARDED MAN is sitting on a old, moth-eaten sofa. He has a kind face. Sitting on the floor nearby is LITTLE DECLAN. He is seven years old. He has a new electric green Matchbox car in his hand. He is opening and closing the doors, playing with the car, but never really takes his eyes off the bearded man. The man speaks in an effeminate tone.

BEARDED MAN

I'm just your mother's friend, you know. There's nothing to be afraid of. I'm not taking her away from you. You can trust me.

DECLAN

Where's my daddy?

The man doesn't respond. They hear a noise and see Declan's mother, ANGELA GUNN, and the BABY-SITTER.

ANGELA

I'm almost ready. Sorry, Jack. Now, Declan, I won't be back late but I want you to do what Lucy says, okay? Okay?

DECLAN

I want daddy! Where's daddy!?

Angela fights back tears. The man doesn't know what to say.

ANGELA

I don't know, honey. I'm sorry.

The bearded man smiles sympathetically at him. Without warning, little Declan balls one sweaty fist and punches the man as hard as he can in the chest. Declan puffs up with pride but the bearded man just grins.

BEARDED MAN

No need for that, my friend.

78

INT. DECLAN'S FLAT - LIVING ROOM - BACK IN REALITY

78

Declan BLINKS and snaps out of it. He stares at the writers, who stare back at him. They're not typing. He shakes it off.

DECLAN

We'll do some more work tomorrow.

Declan walks away, and from the look on his face, we can see that the flashback had a serious effect on him.

79

EXT. LONDON STREETS - MINUTES LATER

79

Declan wanders the streets, looking for the restaurant. He passes by people but seems to be lost in his own world.

LUCIFER (V.O.)

Possession's fun but in the long term it's made some of my dearest friends crazier than Christ himself.

80

EXT. PINK DUPLEX - MOMENTS LATER

80

Declan turns a corner and suddenly stops, staring at a large PINK DUPLEX.

LUCIFER (V.O.)

The trick is to ignore the memories and not fight them. The trick is to remember they're not really yours.

He sighs and BLINKS.

81

EXT. PENELOPE'S HOUSE - FLASHBACK - DAY

81

Penelope runs out of her house carrying a typed MANUSCRIPT, smiling and laughing. She runs into a car and locks the door.

PENELOPE

It's mine! I'm reading it!

Declan comes running out of the house.

DECLAN
You can't! It's not even spell-
checked yet!

She ignores him and pretends to speed-read the manuscript.

PENELOPE
Genuis!!! Pure Genius!!! You're
going to win the Pulitzer!

As Declan runs towards the car, THE FLASHBACK ABRUPTLY
SHIFTS. Scenery changes. It's no longer Declan running, but
LUCIFER. And he's no longer running towards a car, but
towards A GLASS OFFICE DOOR...

82 **INT. OFFICE SPACE - FLASHBACK**

82

...this is the same heavenly OFFICE SPACE we saw earlier,
filled with angels. Lucifer is running from MICHAEL. He darts
past GABRIEL, trying to reach the big glass door that reads
UPPER MANAGEMENT. He's almost there.

Almost there when A HAND grabs his shoulder and --

83 **EXT. PINK DUPLEX - REALITY - NIGHT**

83

Declan jumps and turns.

DECLAN
Jesus Christ!

He turns around to see VIOLET -- she's standing underneath
the sign for AL'S SEA-FOOD HOUSE. It's the restaurant across
the street from Penelope's house.

VIOLET
What are you doing out here? You're
like two hours late.

Declan gets his bearings. Looks around.

DECLAN
Well, I have good news.

84 **INT. AL'S SEAFOOD HOUSE - MOMENTS LATER**

84

Declan and Violet sit down at this place -- it's a total crab-
shack, complete with bibs and huge plates of sea-food. Violet
looks around in minor disgust. A waiter passes by.

WAITER
Declan, is that you!? I haven't
seen you here in a year!
(MORE)

WAITER (cont'd)
Thought you... I don't know, I
thought something *bad* happened...

Declan's silent. Violet is confused. The waiter leaves.

VIOLET
So...?

DECLAN
So, I sold the manuscript. To
Harriet Marsh, the movie producer.

Violet's spits her drink out.

DECLAN
And some kid named Trent Bintock is
going to direct it.

Violet starts SCREAMING. She quickly shoves a hand against
her mouth and tries to calm down.

VIOLET
TRENT BINTCOCK!? ARE YOU SERIOUS?

DECLAN
He's coming in tonight, if you're
free after dinner to meet him.

VIOLET
About my part!

DECLAN
Your part?

VIOLET
The girlfriend of James. You
remember, you promised, told me I
was the inspiration for the
character.

DECLAN
Well, the story's changed a little
bit but I'm sure we can work you in
somewhere.

She starts screaming with anticipation.

DECLAN
Stop that.

She tries to control her breathing.

VIOLET

Okay, okay. Oh my God Declan, I shouldn't tell you this but I was going to break up with you tonight, mostly because I didn't think you were really using your talents, but now that's all changed! I'm so proud of you!

The waiter arrives and hands them bibs. Violet stares at it, confused. Declan stares at her in a daze. He BLINKS.

85

INT. AL'S SEAFOOD HOUSE - SUNSET - FLASHBACK

85

PENELOPE gently ties a bib around Declan's neck, then she does her own. She pulls out a camera, extends her arm.

DECLAN

We can just ask someone to take it.

PENELOPE

No. They're so much better like this.

She extends her arm as far as she can, wraps the other one around Declan's shoulder, and FLASH! Takes a picture.

86

INT. AL'S SEAFOOD HOUSE - REALITY - NIGHT

86

Declan blinks his eyes again to see Violet staring in confusion at the bib. The waiter arrives and puts two plates FULL of CRAB LEGS in front of them. Violet has to control herself from vomiting.

LUCIFER (V.O.)

Not only am I saddled with this pathetic body but now I have to deal with his subconscious fluff too: his failure as a novelist, failure as a man, failure as a son, failure with Penelope.

VIOLET

Honey, I'm not that hungry. Maybe we should just get drinks -- I mean, you don't want to be late for your meeting.

(beat)

Can I run home and change?

87

INT. THE RITZ - BAR - NIGHT

87

Trent animatedly strides around the room as he talks to Harriet, who is surrounded by Trent's entourage -- his TEAM OF RE-WRITERS, led by FRANK and JERRY.

TRENT

Who the hell is he? What in hell has he done before?

HARRIET

He wrote a book. Maybe two. Has a great imagination. You'll see.

TRENT

Books are for bitches! I'm talking about movies. I'm old school, baby. Bang! Screenplay's the fuckin' heart and soul, man. On my last movie, we had a dynamite fuckin' script, man. Eleven writers. Eleven fucking writers!

Trent gives each of his guys a high-five.

ON THE OTHER SIDE OF THE ROOM, Declan and Violet enter. She looks stunning -- has completely vamped herself up and changed outfits, picking out just the right little black dress: slutty enough to appeal to Trent, not too slutty as to alienate Harriet.

VIOLET

They do know I'm coming, right?

DECLAN

Whole point of the evening, darling.

VIOLET

God, Declan! I mean... God! You know?

DECLAN

Oh, yes. I know God.

VIOLET

We deserve this. We fucking deserve this.

Declan spots them.

DECLAN

We do. There's Trent now.

AT THE TABLE

TRENT

Okay. You're right. Let him write it. He delivers, we're good. He doesn't-- Frank, Jerry, and the boys will polish it up.

DECLAN (O.S.)

No, Trent. No one will be polishing anything except an Oscar.

Trent turns to see Declan and Violet. Harriet gives Violet a look of death, but Violet doesn't even glance at her.

HARRIET

Trent Bintock, meet Declan Gunn.

TRENT

Peace, brother.

DECLAN

Oh, we've already met.

TRENT

Buddy, I meet a lot of people.

DECLAN

So do I. But you'll probably remember me. We met in Shanghai, in a dark back room off the promenade, six years ago.

A shiver runs down Trent's body. He goes pale.

TRENT

You've... *changed*.

DECLAN

You could say that, buddy.

Beat. Trent obviously realizes Declan is Lucifer, but we're not sure how he's going to react. Then:

TRENT

Wow. Yeah. Fuck! Well.. Welcome aboard... who's this?

DECLAN

This is my... girlfriend, Violet.

Violet can only manage a little wave. Harriet looks at her in disgust. Trent looks her up and down.

TRENT

You look like an actress.

Violet screams in delight.

HOURS LATER

Violet is passed out in a booth, but Declan and Trent are still going strong. Trent rolls a joint while talking.

TRENT

Let's talk about the real star of the movie. We're gonna see the crucifixion, right? Last Supper? That's the shit that's gonna sell. I wanna know the truth about him.

Declan takes a drink.

DECLAN

Never liked nepotism.

(beat)

I mean, just because he was the Son of God, he thought he could get away with anything...

88

EXT. DESERT - DAY - FLASHBACK

88

The sun is glaring down from a bone-white sky on the baking sand. Scorpions scuttle past. Snakes hurry to find shade.

JESUS CHRIST plods through this wilderness. He looks up at the sun bearing down on him. He has been here a while. His beard is matted, his eye stied, lips chapped and his skin is peeling. His clothes are drenched with sweat. Exhaustion takes hold and the last of his strength abandons him. Jesus crumples to the ground and lies there, not moving.

Then, a shadow falls over him. After a moment, Jesus looks up, squinting.

JESUS (SUBTITLED)

Oh, it's you.

Now we see Lucifer, impeccably dressed, towering over Christ. He sips from a tall glass of ice-cold lemonade while Nelchael shelters him from the sun with a large parasol.

LUCIFER

What are you doing in such an awful place? You know these crash-diets are a fad, don't you? You look like Hell. Pun intended.

With great effort, Jesus forces himself to sit up to face Lucifer.

JESUS (SUBTITLED)
You're wasting your time, Satan.

LUCIFER
It's Lucifer. And not if it gives me pleasure to be here. It's lovely and warm, isn't it -- that dry heat that's not so... rough.

Lucifer takes a long sip from a glass of ice cold lemonade.

JESUS (SUBTITLED)
Go away.

LUCIFER
Now, now, you know the drill. Would I be here if your daddy didn't want me to be? He knows all, you know that. So tell me why He's putting you through all this...?

89 **INT. THE RITZ - DECLAN'S SUITE - NIGHT**

89

Violet's passed out on the floor -- Declan pours Trent a drink, still telling him the story.

DECLAN
I had him there. He'd come out here to be tested. And that's my thing.

90 **EXT. DESERT - DAY - FLASHBACK**

90

Christ sighs, wearily. He struggles to his feet to face Lucifer. Lucifer "accidentally" spills his lemonade.

LUCIFER (V.O.)
Now the versions you've all heard are way off. Way off.

91 **INT. DECLAN'S FLAT - LIVING ROOM - NIGHT**

91

Declan is pacing around the room, continuing his story, as Esther and Adam are typing.

DECLAN
Matthew's got me trying to get him to turn stones into bread, prompting all that "Not by bread alone" blarney...

92 **INT. THE RITZ - BAR - NIGHT**

92

Declan continues the story to Trent and some HANGERS' ON.

DECLAN

...Then, I'm supposed to try and
get him to chuck himself off a
mountain to precipitate an angelic
rescue. Which is why we get all the
"Don't test the Lord thy God"
crap...

93 **INT. THE RITZ - DECLAN'S SUITE - NIGHT**

93

Declan undresses Harriet, who drinks from a wine bottle.

LUCIFER (V.O.)

...and then to bow down and worship
me in return for all the kingdoms
of the earth, eliciting the now
world-famous "Get thee behind me".

94 **INT. DECLAN'S FLAT - LIVING ROOM - NIGHT**

94

Declan stops pacing and spins around to Adam and Esther,
scaring the pants off them.

DECLAN

Now I ask you: do you really think
that's the best I could come up
with?

Adam and Esther both manage to squeak and shakes their heads,
no. Declan starts speaking and they start typing.

LUCIFER (V.O.)

It doesn't bother me that the
Gospels are skewed, it bothers me
that my story is ALWAYS WRONG.

(beat)

If you're going to tempt someone,
you find their weakness and you
show it to them. Easy as that.

95 **EXT. DESERT - DAY - FLASHBACK**

95

Christ follows Lucifer over a ridge in the desert and they
come to a bed of rock, bathed in shade. Christ hurries to get
out of the scorching sun. Lucifer still has a parasol.

LUCIFER

You're doing this to save the
world, right?

Christ ignores him. He doesn't even look up.

LUCIFER

Okay. May I show you what your
sacrifice amounts to?

Christ ignores him again. Lucifer SNAPS his hands and
NELCHAEEL arrives, pushing an old 16mm PROJECTOR towards him.

LUCIFER

I'll just give you the headlines
but stop me if there's something
you want to have a closer look at.

Nelchael hits a button and the projector roars to life,
projecting a generic countdown on the ROCK WALL. Lucifer
looks at Nelchael, annoyed.

Suddenly, a PICTURE FORMS:

We see Christ being whipped through the streets of Judea,
carrying a cross on his back, wearing a crown of thorns.

LUCIFER

There we go. Milk Duds?

Jesus ignores him, but can't help it -- he watches the screen
intently... seeing:

-- HIMSELF, DYING ON THE CROSS. The image clearly affects
Jesus, but just tickles Lucifer.

LUCIFER

Oh, it gets better...

MUSIC RISES AND THE IMAGES INCREASE:

-- CHRISTIANS fed to lions.
-- PROTESTANTS are burned at the stake.
-- The bubonic plague spreads across Europe.
-- AFRICANS are rounded up and cast into slavery.
-- WOMEN branded as witches and burned alive.
-- NAZIS march at Nuremberg.
-- NAZIS feed JEWS into gas chambers at Auschwitz.
-- Americans drop the bomb on Hiroshima.
-- The KU KLUX KLAN burns a cross as they lynch a BLACK MAN.

The MONTAGE GROWS into a million flurried images, so vicious
and terrible that we can't even make something out of them
but a constant, repeating sound:

VOICES

...in the name of Jesus Christ...

The picture fades away. Jesus has tears of sadness streaming down his face. Lucifer stands over him. For once, he is serious. Almost compassionate:

LUCIFER

Two thousand years of sin and suffering and how will it end? They'll use your name to murder millions while the other guys use your name to murder *them*. I'll be the guy they want to be and your trials will be nothing more than mindless entertainment for the masses.

(holding out his hand)

Take my hand, boy.

Jesus looks up at Lucifer and the outstretched hand. Beat. He considers it for a moment. Jesus finally reaches up and moves his hand close to Lucifer's.

WHAM! A BLAST OF LIGHTNING slams to the ground behind them and Jesus quickly retracts his hand. It makes him think twice about the whole situation. Lucifer looks up, angry.

JESUS (SUBTITLED)

You have failed.

Jesus walks away from Lucifer. His face curls into a SMILE.

LUCIFER

Time will tell. Time will tell.

96

INT. DECLAN'S FLAT - LIVING ROOM - NIGHT

96

Adam and Esther are typing as quickly as they can.

LUCIFER (V.O.)

Thing is, I didn't fail.

They look up to see Declan on his way out.

DECLAN

He cheated.

97

EXT. TRENDY CLUB - NIGHT

97

Declan winks to a bouncer as he enters London's trendiest club with Violet by his side.

98

INT. TRENDY CLUB - CONTINUOUS

98

Declan leads her through throngs of people. It's loud in here, so Declan has to scream to be heard.

DECLAN

What did you think of my last book... the manuscript?

VIOLET

Bodies in Rest, Bodies in Motion?

DECLAN

No. The *manuscript*.

VIOLET

Oh... The one you just sold?

DECLAN

Yeah, that one.

VIOLET

I thought it was brilliant. I knew you would sell it.

DECLAN

What was your favorite part?

She stops -- looks him in the eyes.

VIOLET

Let's get dirty in the bathroom.
Plenty of time to talk later.

Declan goes along with it.

99

INT. TRENDY CLUB - BATHROOM - MOMENTS LATER

99

Declan and Violet are pressed into a stall. His pants are around his knees. She's rubbing him... down there...

DECLAN

Don't worry, it'll get there.
(beat)
Back to the book.

VIOLET

Oh, yes. The end.

DECLAN

What?

VIOLET

I loved the end. That was my favorite part.

DECLAN

Which part of the end?

VIOLET

The whole thing, really. I never knew you had it in you.

Declan looks into the mirror to see his reflection, only in the mirror, it's LUCIFER who's pressed against Violet.

LUCIFER (IN MIRROR)

(mouths)

Liar.

Declan looks down, sighs, then turns back to her and starts to zip up.

DECLAN

Sorry honey, I'm just not in the mood. Which part do you think Penelope would like the best?

Violet is shocked to hear that name come from his lips.

VIOLET

Honey, I don't really even know her. Is THAT BITCH calling you, trying to get back together or something? Is that what this CRAP is about?

Declan catches another look of himself as LUCIFER in the mirror. He smiles. Looks back at her.

DECLAN

No, no. Sorry. Too much work on the brain. I'll go get us a drink to relax.

100

INT. TRENDY CLUB - BAR - MOMENTS LATER

100

Declan pushes forward, trying to get to the front of the bar, when he sees something in the reflection:

PENELOPE.

She doesn't notice him, he just sees her. Declan can't help but stare at her, and the moment they make eye contact, he BLINKS. But she doesn't leave. She's really there. Declan starts to sweat, battling another FLASHBACK. **BLINK!**

101

INT. GALLERY SPACE - NIGHT - FLASHBACK

101

SMALL GROUPS OF PEOPLE are chatting and drinking wine. WAITERS move amongst them, topping up glasses and offering canapés. This is a party to celebrate the paperback launch of Declan's first book "Bodies in Rest, Bodies in Motion".

Copies of the book are scattered around the room in fanned piles. Large cut-outs of the cover hang from the wall. His publisher Betsy is speaking on stage.

LUCIFER (V.O.)

Not surprisingly, my path's crossed
with Declan's a few times in the
past.

Lucifer is here, even though no one can see him. He strolls through the guests and spots a younger, just-grungy-enough Declan being ogled by THREE PRETTY GIRLS. One of them, a blonde with a low-cut top, watches him in particular. It's VIOLET -- she's just moved to London and trying very hard to fit in fashionably. Lucifer whispers in Declan's ear:

LUCIFER

*You're a success now. A success.
And this is **your** party. You could
have any of them if you wanted
to... but look at that blonde.*

Guests applaud and Betsy beckons Declan up on stage. Declan gets to the podium and suddenly SWITCHES GEARS from how we've ever seen him before. He projects confidence and ego.

DECLAN

You always hope that the person who
introduces you won't make you sound
overly-intelligent or actually
talented. Otherwise the reading's
guaranteed to disappoint.

(polite laughter)

Betsy has rather foolishly made me
sound both intelligent and
talented. Therefore, my apologies
in advance; it's just how she earns
her outrageous salary.

More laughter -- most noticeable from Violet. Lucifer looks across to the far side of the room where PENELOPE is standing alone. She is not laughing. She finishes one glass of wine and takes another from a passing tray.

DECLAN

I thought I'd read the beginning of the book, so as not to give the game away to any of you cheapskates who've had the good sense not to bother reading it yet...

Lucifer moves over to Penelope. She's biting her nails, disgusted at his performance. He inches closer to her.

LUCIFER (V.O.)

"Are you going to say anything?" she asked him earlier. "No," he said. "I don't want the fame. It's all bullshit. I'll just read and we'll get out of there and celebrate alone."

Lucifer shakes his head and rolls his eyes... CLOSER -- his lips just an inch from her ear.

LUCIFER (V.O.)

Declan just never understood that Penelope is one of those human beings for whom dishonesty destroys everything.

LUCIFER

(whispering)

Lies. All lies. You don't know that person on stage. That liar.

Declan finishes reading and steps down to light applause. Penelope watches as he heads to the bathroom.

102

INT. GALLERY - TOILETS - NIGHT - FLASHBACK

102

Declan is leaning over a urinal, taking a piss.

LUCIFER (O.S.)

What are you doing? You've ignored Penny all night. You're flattered, that's what it is. They're pretty but stupid.

Suddenly, Lucifer leans in against the wall next to him.

LUCIFER

But you're right about the middle one. Look at that body. Wonder what it looks like under that tacky dress?

103 **INT. GALLERY SPACE - NIGHT - MOMENTS LATER - FLASHBACK** 103

The three pretty girls are chattering, conspiratorially, and looking at the door, waiting for Declan to return. Suddenly, Lucifer is behind Violet, whispering:

LUCIFER

You know he fancies you. Not that you can blame him because you look the fucking business in that amazing dress. Don't be shy. Don't by shy. Don't be shy.

She starts repeating it to herself like it's a mantra.

VIOLET

Don't be shy, don't be shy...

Violet puts down her glass and heads for the corridor.

104 **INT. GALLERY SPACE - OUTSIDE TOILETS - LATER - FLASHBACK** 104

Violet is waiting as Declan emerges from the toilet. She throws herself at him, nearly kissing him.

105 **INT. GALLERY SPACE - SAME TIME - FLASHBACK** 105

Penelope is at the door to the gallery space, WATCHING. But she's too far away to hear what is being said.

106 **INT. GALLERY SPACE - OUTSIDE TOILETS - FLASHBACK** 106

Declan smiles at Violet.

DECLAN

I'm flattered, you know. Really. But I can't. I've got a girlfriend. You're lovely, but so is she. And I'm really --- she's too good for me -- but I'm in love with her.

107 **INT. GALLERY SPACE - ACROSS THE HALL - FLASHBACK** 107

Lucifer is at Penelope's side, TRANSLATING.

LUCIFER

*We need to meet somewhere. My
fucking girlfriend's here, and
we're breaking up anyway. Give me
your number. I'll call you. No,
better, just wait out back for me
until I can get her to leave.*

Penelope turns and spots Betsy.

PENELOPE

Tell Declan I've gone home, will
you? I've got a terrible headache
and I don't want to spoil his fun.

With that, Penelope leaves.

108

INT. TAXI DRIVING THROUGH LONDON - NIGHT - FLASHBACK

108

Penelope is sitting in the back of the taxi, looking
miserable. She wipes away tears. Lucifer is sitting next to
her, whispering:

LUCIFER

*You stupid, trusting little idiot.
Pathetic. Deluded. You knew it'd
come to this, didn't you? He's not
who you thought he was. He can't
stand you. What are you going to do
now, huh? What!?*

Lucifer is absent from the rear-view mirror.

PENELOPE

(to the TAXI DRIVER)

Excuse me. Can you drop me off on
the corner please? By... that bar.

When Penelope exits, Lucifer is gone.

109

EXT. WINE BAR - NIGHT - FLASHBACK

109

Penelope gets out of the taxi and it drives away. She heads
into a wine bar. A BURLY MAN who is standing outside smoking
takes a look and FOLLOWS her inside.

110

INT. TRENDY CLUB - BACK IN REALITY

110

Penelope is staring at Declan, who stares back at her. He
blinks and comes to his senses, shaking off the longest and
most difficult flashback yet. When he looks up, Penelope is
gone -- and Violet is over his shoulder.

VIOLET

Honey, I've been looking for you everywhere. There are so many people I want to introduce you to.

DECLAN

Now? Gimme a minute.

Declan moves away from her and starts looking through the throngs of people for Penelope. He can't find her.

111

EXT. TRENDY CLUB - MOMENTS LATER

111

Declan exits the club just in time to see Penelope's TAXI pull away. Violet comes running out.

VIOLET

HONEY!?

Declan turns towards her and gets tremendous glee from saying:

DECLAN

Don't call him that. Call him what you call him behind his back to your friends. You know what I mean. Starts with an L and ends with an R. Or how about the one you want to call him, but you think it's too vile, so you've never even said it out loud. Call him that one.

VIOLET

HIM? What? Call who?

DECLAN

Declan... ME. DECLAN.

Declan walks off. Violet is shocked. On the way, Declan hails a cab.

LUCIFER (V.O.)

She'll be back. There's a chance for a role and I know that girl well. She's been on her way to me since she was six years old. Think about that.

ACROSS THE STREET, A CLOAKED ANGEL silently watches Declan walk away.

A112 **A TELEVISION PLAYS NATURE FOOTAGE OF A SNAKE.**

A112

Pull back to realize we're in:

112 **INT. DECLAN'S FLAT - LIVING ROOM - LATER THAT NIGHT**

112

Declan's TV is on though the sound is turned off. Adam and Esther type as fast as they can while Declan paces around the room, holding a bottle of Jack Daniels as he gestures. They've each completed a hundred pages of work.

DECLAN

Do you know why the number 666 is
so special to me?

They shake their heads in fear. Behind them, the phone rings and the answering machine picks up.

VIOLET (MESSAGE)

*Hey, uh, Declan -- listen, I want
to talk about last night... I um...*

He turns back to the writers and ignores Violet.

DECLAN

Because it means that I'm a
success. They kicked old Lucifer
out and now he's winning.

The writers are utterly confused.

DECLAN

It's undeniable. There's actual
proof; you'll see. Maybe it could
have ended up differently...

He moves over to a wall of framed photos of Declan's life -- he glances at it but quickly moves away so as not to SLIP into a MEMORY. Camera LINGERS on the family photos.

LUCIFER (V.O.)

*...but maybe someone was too busy
hiding in the details.*

The phone rings again, and he ignores it, flipping through TV channels instead, drinking straight from the bottle of whiskey. The answering machine picks up:

HARRIET (MESSAGE)

Declan Gunn. You've pitched me a
good story but you might be full of
shit and I haven't seen any pages.
I need pages. Bring me pages.

(MORE)

HARRIET (MESSAGE) (cont'd)
(beat)
P-A-G-E-S.

CLICK. Declan looks over at Adam and nods. Adam hits a key.
SCREENPLAY PAGES start spitting out of the printer.

116

INT. THE RITZ - HARRIET'S SUITE - NIGHT

116

Declan enters the room quietly, carrying the first 30 pages of the script. Harriet is asleep in the bed. She doesn't stir, even when he carefully puts the pages next to her.

He picks up another bottle of whiskey and empties the contents into a glass, careful not to wake her. He crosses to the window and looks out over London, when he suddenly hears something -- *giggling*.

Declan turns to see that Harriet is already 5 pages into the first act of his SCREENPLAY.

HARRIET
It's good... so far... *for a first draft.*
(annoyed)
But you know, you didn't have to come in; you could have just left them at the front desk. You interrupted my precious sleep.

DECLAN
It's lovely to see you too, Harriet.

Harriet laughs to herself -- it's clear that she's in a weird mood. Empty bottles surround her bed. She lies back down, her eyes still half-closed from a wicked hangover.

HARRIET
I just mean... There are eight million people in this city. You don't have to waste your time with me. You could be out there, like... murdering them.

DECLAN
I beg your pardon?

HARRIET
If you're the Devil, I mean. Shouldn't you be a bit, you know, busier?

DECLAN

That's the beauty of my job,
darling - set it up properly and it
runs itself. And I'd like to point
out that I'm no murderer.

Harriet continues reading the script.

DECLAN

I've never murdered nor
manslaughtered nor directly caused
the death of anyone. Now talking
someone into murder, obviously yes,
absolutely, mea culpa and so on.
But murder doesn't look as good on
me as it does on you.

Beat. She suddenly stops reading and just stares blankly.
Declan pauses long enough to see the look of nervous
anticipation on Harriet's face. They make direct eye contact
and DECLAN BLINKS.

MAN (O.S.)

HARRIET!!!

117 **INT. HARRIET'S RANCH - KITCHEN - FLASHBACK**

117

A younger Harriet, in her mid-thirties, is frantically
searching through a drawer.

HARRIET

I'm coming, Len! I'm coming!

She finds it -- a pill bottle -- and races out of the room.

118 **INT. HARRIET'S RANCH - ENTRANCE - MOMENTS LATER**

118

Harriet comes running down the winding stairs to see her
husband, LEONARD "LUBE" MARSH sprawled on the floor. Lube is
a fat man in his fifties. His face is a dangerous shade of
plum and he's massaging his left arm. He's clearly on the
verge of a heart attack.

HARRIET

I've got your pills. Hold on!!

LUCIFER (O.S.)

Harriet.

Hearing the voice, Harriet slows down, still some distance
from her husband. She turns towards A PAINTING on the wall.
It seems to speak to her.

PAINTING/LUCIFER (O.S.)

Why rush?

Lube looks up at her, desperation and pain on his face.

LUBE

Give me the damn pills!

Harriet doesn't move. LUCIFER'S FACE appears in the painting.

PAINTING/LUCIFER (O.S.)

Think about it. All you've got to do is wait a few moments and the money's all yours.

LUBE

What are you doing, Harriet?!

Suddenly, we cut back and see that Harriet's face has replaced Lucifer's in the painting. We hear HER VOICE:

PAINTING/HARRIET (O.S.)

"I tried to get his pills. I was just too late. He was already dead by the time I got back."

The painting is Lucifer once again.

PAINTING/LUCIFER (O.S.)

Think about it. Just give it a moment to think about it. Give it a moment and the money's all yours.

LUBE

HARRIET!!!

And with that, Lube's heart gives up the fight. Harriet has a wild, sexy look in her eyes as she watches her husband die. She starts crying... tears of sorrow and joy.

She looks back at the painting. It's silent -- a silent portrait of her now-dead husband Leonard Marsh.

119

INT. THE RITZ - HARRIET'S SUITE - BACK IN REALITY

119

Declan turns away from her and goes back to the bar.

DECLAN

I meant: 'murder doesn't look so good on me as it does on you... humans'. It's like you guys were built for it. Listen to me, I sound like a proud father.

Declan laughs at the irony -- and starts to fill a glass.

Harriet looks at him and hides a tear, realizing for the first time: he is who he says he is. It gives her goose-bumps and she warms her arms and immediately gets up.

HARRIET

I think it's time we went out for a drink.

DECLAN

Thought you'd never ask.

120

INT. THE RITZ - BAR - MOMENTS LATER

120

Trent and his entourage are listening to Declan telling a story about the crusades. Harriet has a far-away look.

DECLAN

...killing millions in the name of God. Just by taking his name, they knew they were doing right. I can win a bet that says every one of them went right to Hell when their lives ended.

(beat)

And yet, according to those who carried it out, it was condoned by the "highest authority."

Harriet is in a thoughtful daze. Declan orders another drink as one of Trent's re-writers can't help but ask:

JERRY

Okay, I gotta ask, how do you do it?

DECLAN

How do I do what, Jerry?

JERRY

How do you read people's minds? Are you like that guy on the TV? Picks up on... what're they called?... gives?

DECLAN

No, Jerry. Like you, I'm a writer. I have a finely tuned sense of a person's character.

(beat)

Just kidding. I'm the devil.

Harriet fails to find the humor in this. FRANK, the other re-writer, speaks up:

FRANK

I don't believe in you.

DECLAN

Yes, you do.

FRANK

No, I really don't. I don't believe God exists, therefore, the Devil can't exist. If I was to do something horrendous, like torture someone, it would be me doing it because I chose to, not because Satan told me to.

DECLAN

Call me Lucifer, please. I prefer it.

FRANK

Actually Lucifer and the Devil aren't the same person. Lucifer was the name of one of the other fallen angels. They all got mixed up over the centuries. He was the bringer of light or something. I did theology at Oxford.

DECLAN

Yes, Frank, Oxford Poly. And take my word for it. I'm Lucifer *and* the Devil.

They all look at him like he's insane. He explains:

DECLAN

I'm stuck in this poor man's body for the next ten days, and if I don't screw it up by killing *you*, I get to go back to Heaven.

FRANK

Bullshit. Why would the devil want to go back to Heaven?

For a moment, Declan is without words. Beat.

DECLAN

He doesn't, Frank. He just wants to
have a little vacation and tell his
side of the story.

Declan turns and sees something in the corner of his eye.
PENELOPE, sitting at the bar, alone. After a moment, she
starts to CRY.

TRENT (O.S.)

Wait. Back to this torturing
someone thing.

REVEAL Lucifer, sitting on the stool next to her, whispering
something in her ear that we can't hear.

JERRY (O.S.)

Yeah, what do you mean torture
someone? Who? Why would you torture
someone?

Declan watches for a second and BLINKS -- and they're GONE --
it was just a MEMORY. Declan turns back to the table.

DECLAN

Because it was a compulsion. You
couldn't stop yourself. I wouldn't
let you.

Declan turns back to the bar and sees Penelope again, crying
hysterically as Lucifer talks to her. He blinks again and
they're gone.

JERRY (O.S.)

You haven't heard a word I've said.
Fine. Explain someone like... Ron
Ridenhour... to me.

Declan blinks again and they're back. BLINK. Gone.

TRENT (O.S.)

Who the fuck's Ron Ridenhour?

BLINK. Back. BLINK. Gone. BLINK. BACK. GONE. BACK. GONE.

JERRY (O.S.)

He's the guy who blew the lid on--

Declan turns back to the table, looking QUEASY.

DECLAN

There are always exceptions.
Listen, I've got to run back to my
room. I'm gonna puke or
something...

Declan gets up and leaves the table. A moment later, so does
Harriet.

121 **INT. THE RITZ - DECLAN'S BATHROOM - NIGHT**

121

Declan is in the shower. He is letting the powerful jets of
water soak his aching muscles. He turns it off and steps out.

IN THE REFLECTION, we see Lucifer -- and for the first time,
we see his naked BACK -- and the two scarred, charred STUMPS
where his WINGS were cut off.

122 **INT. THE RITZ - DECLAN'S SUITE - NIGHT**

122

Declan comes out of the bathroom with a towel around his
waist. He crosses to the mini bar and brings out the
ingredients for a Long Island Ice Tea. He mixes it quickly
and the crosses to the window to drink it.

HARRIET

What are you doing?

Declan turns to see Harriet sitting up on her elbows,
finishing the last page of the script portion he brought her.
They've probably just had sex -- and she looks quite
beautiful as a sliver of light from the bathroom falls across
her face. Declan, on the other hand, is TRASHED.

DECLAN

Drinking a Long Island Ice tea. Or
five.

Declan downs it, holds his head, and concentrates.

HARRIET

No, no, I mean -- you're just here
to write a stupid movie? No, I read
these pages. I get it.

(beat)

Poor child. You do want to go
back... *to Heaven*.

Declan drinks a glassful of whiskey and ignores her.

HARRIET

Did He even say goodbye?

DECLAN

Are you asking Declan or Lucifer?

HARRIET

Both. Come here and lie next to me.

DECLAN

I'm sorry, I just can't sleep right now.

Instead of pouring another, he starts drinking straight from the bottle.

HARRIET

I don't want to sleep. I just want you to...

Harriet cannot bring herself to say the words.

HARRIET (V.O.)

*You're always reading my thoughts.
Please just come and lie with me.
Hold me. Please.*

Declan keeps looking out of the window. Harriet sighs and turns over. A single tear wells up in Harriet's eye.

HARRIET

Do you ever have those dreams where you've done something. Something terrible and irreversible. And no matter how much you're sorry you can't take it back?

DECLAN

No, I don't.

HARRIET

I have that dream all the time.
Except when I'm asleep.

Declan walks by her and kisses her on the head. Gently enough, but mostly a way to leave politely. She stops him on the way out --

HARRIET

Hey, *Lucifer* -- grab me a cigarette? They're in my purse.

Declan reluctantly turns and opens her purse. She stares at him, hard, thinking:

HARRIET (V.O.)

*Find the pictures. Look at me when
I was a normal person. You'll see
that I'm not a monster. I had a
family once.*

Declan opens her purse and searches for the cigarettes. He can't help but look through her purse and find WALLET SIZED photos of Harriet's two children, when they were young. He pretends not to see them and instead POCKETS FIVE PILLS from an orange pill bottle.

He tosses a cigarette to her on the way out. He swigs directly from the Jack Daniels bottle and nearly finishes it, leaving Harriet alone. She puts the cigarette down, defeated.

123

INT. THE RITZ - HALLWAY - MOMENTS LATER

123

Declan walks down the hallway and struggles to keep it together. In a drunken stupor, he stops to compose himself, tries to stare at the wallpaper. It blurs and then MORPHS INTO THE WALLS OF:

MATCH CUT TO:

124

INT. YOUNG DECLAN'S 60'S APARTMENT - FLASHBACK

124

Declan Gunn, 10 years old, stands in a corner of the room, alone. Adults meander around him, speaking in hushed tones. We hear snippets of words come from their mouths...

OLDER WOMAN

...always screaming at him...

OLDER MAN

*...never fit to be a
mother...*

OLDER WOMAN

...all those pills... liquor...

A younger woman, Declan's mother's friend, comes down the stairs and comforts young Declan Gunn.

ANGELA'S FRIEND

*Come on honey, we've got to go into
the kitchen now.*

But he won't move.

YOUNG DECLAN

*No. I want to be here for it. I
want to see it. If I don't see it,
I won't believe it.*

ANGELA'S FRIEND

Declan.

YOUNG DECLAN

I'm not moving.

She sighs, looks around, and holds his hand. People gently leave the room. Moments later, Paramedics bring Angela Gunn's body downstairs in a body-bag.

Young Declan holds firm. He doesn't cry, but his mother's friend bawls. Through tears:

ANGELA'S FRIEND

She loved you, sweetie. She loved you so much. You were everything to her. It wasn't your fault.

125 **INT. THE RITZ - HALLWAY - BACK IN REALITY**

125

Declan BLINKS, tries to hold it together, but the room won't stop spinning. He sits on the ground and the PILLS he stole from Harriet drop out of his hand.

MATCH CUT TO:

126 **INT. 60'S APT - ANGELA GUNN'S ROOM - EARLIER FLASHBACK**

126

Angela Gunn, Declan's MOTHER, spills barbiturates all over the bed. She stares at them, and then at the bottle of Vodka already half-drunk.

Outside, young Declan (10) pounds on the door.

YOUNG DECLAN (O.S.)

MOM! Let me in!!! I'm hungry!

ANGELA

I'll be right with you, sweetie.

Angela looks back at the pills. WIDEN OUT to see LUCIFER standing on the side of her bed, looking through her possessions in disgust. He turns to her and starts talking, though of course she can't see or hear him.

LUCIFER

*He'll be better off without you.
There are so many opportunities you
just can't provide. He's smart, too
smart for you. You won't feel any
pain. You'll just take the pain
away...*

YOUNG DECLAN (O.S.)
MOM!!! I'm hungry!!!

And just as Angela takes a handful of the pills...

HARRIET (V.O.)
Hey!

127 **INT. THE RITZ - HALLWAY - BACK IN REALITY**

127

Declan snaps out of it and looks up to see Harriet looking back at him.

HARRIET
Are you okay?

Declan nods and stands up. She sees the pills on the ground --
- walks over, and collects them.

HARRIET
Lucifer, um, sweetheart, you don't
want to take these. They're birth
control pills. Not fun pills.

Declan smiles politely and silently walks away from her.

128 **EXT. STREETS OF LONDON - MOMENTS LATER**

128

Declan stumbles through the streets of London and turns into an alley. THE CLOAKED ANGEL we saw earlier follows silently.

129 **EXT. ALLEY - CONTINUOUS**

129

Sitting on the ground, Declan looks over to see a bunch of birds ravaging a chicken carcass from the garbage.

LUCIFER (V.O.)
Cannibals. Wretched cannibals.

DECLAN'S DRUNK POV: The birds suddenly STOP in mid-air, FROZEN. Declan groans with annoyance.

Declan looks up to see THE ARCHANGEL MICHAEL, standing in front of him. His WINGS are MAGNIFICENT. Unlike Gabriel, Michael is more blue-collar casual. Heaven's strong-man.

DECLAN
Michael, ya big lug, it's been
ages.

MICHAEL
Relax Luce, there's no reason to be
afraid.

DECLAN
Wishful thinking, Mikey.

MICHAEL
Nope, I can smell it. That's fear.

DECLAN
Actually I just let one go. So tell me, how are things in the lifting and bouncing business?

MICHAEL
I came to help you.

DECLAN
You have helped me. You sent me packing -- don't you remember?

MICHAEL
I liked you, Lucifer -- still do. That was nothing personal. I was just following orders.

DECLAN
Stop stealing my lines. That excuse went out at Nuremberg.

MICHAEL
Once again your ego keeps you from seeing the big picture here. You're just afraid of what you want the most.

DECLAN
Piss off. You sound like a greeting card and I'm queasy already.

MICHAEL
You still want to be His partner. His equal. I get it. But did you ever stop to think that in a way-- that's what you've become?

DECLAN
Oh right. His partner. In Hell.

MICHAEL
There are a few million people on Earth who might know who I am. Who Gabriel is. But EVERYONE knows who you are.

Beat. He never thought about it that way before-- It seems to sink in, then his eyes suddenly narrow with suspicion.

DECLAN

You don't want me to come back, is that it?

MICHAEL

Lucifer--

DECLAN

Why can't you creatures make up your minds?! I have Gabriel whispering in one ear telling me to come home, and you in the other ear to stay put. So which is it, Mikey?

MICHAEL

That's for you to decide.

DECLAN

And what does HE want?

Beat. Michael has no answer.

DECLAN

Of course. You don't know. No one does.

Michael sighs, watching as Declan gets up and stumbles out of the alley. The angel sighs, and with a single FLAP of his wings, he's gone.

LUCIFER (V.O.)

You know, there's a second part to that analogy about the Turtle and the Scorpion that they don't put in the story.

130

EXT. PENELOPE'S HOUSE - DAWN

130

Declan stands outside Penelope's house. He's still drunk, woozy. He tries to concentrate as he stares at the house.

LUCIFER (V.O.)

It's not the part where the scorpion drowns because he stung the turtle -- no, that part's pretty apparent to me.

A memory floods back. BLINK.

131 **EXT. PENELOPE'S HOUSE - DAY - FLASHBACK**

131

Declan has a bunch of roses for Penelope. It's the morning after the book party, after she left in a hurry, and he's here to apologize. He's whispering to himself, rehearsing:

DECLAN

...I'm sorry... I didn't see you
leave... those girls, I didn't go
with them... I was being stupid...

He makes his way around the back.

132 **EXT. PENELOPE'S HOUSE - BACKYARD - CONTINUOUS - FLASHBACK**

132

Declan quietly opens the door to the back bedroom and is horrified by the sight that greets him.

Penelope is naked, crouching on the bed, between the legs of the strange BURLY MAN we saw earlier at the WINE BAR after she left Declan. He is making grunting noises.

LUCIFER (V.O.)

What's missing is the description
of what went through the scorpion's
head while he was drowning.

After several long moments where Declan just watches in horror, the burly man turns and sees him.

BURLY MAN

JESUS FUCKIN' CHRIST! WHO ARE YOU?

Penelope opens her eyes and looks at Declan. They just stare at one another. Then, Declan turns and leaves.

LUCIFER (V.O.)

What's missing is the part where
the scorpion realized how terrible
his death would really be, and what
a mistake he had made by stinging
the turtle.

Declan throws the flowers down and hides his crying face from a passing neighbor.

133 **EXT. PENELOPE'S HOUSE - DAWN - REALITY**

133

BLINK! Declan stands across the street, back in reality. He puts one foot on the street and begins to move towards her house.

LUCIFER (V.O.)

But of course, that's just a fable.
And he was a scorpion. He was put
on Earth to sting things like
turtles. Even he couldn't stop it
from happening if he tried.

Declan thinks twice and pulls his foot back. He walks away
from her house, unwilling.. Or unable... to go inside.

LUCIFER (V.O.)

Because sometimes in life, as well
as the places beyond it, there are
things that you just must do.

FADE TO WHITE.

134

INT. WINDOWLESS ROOM - NIGHT - FLASHBACK

134

This is the setting for the Last Supper. It looks nothing
like it is depicted in Da Vinci's painting. A round table in
a tiny room. The air is thick with the smoke from badly
trimmed lamps. Christ and the TWELVE DISCIPLES sit around a
table big enough for six. They bump elbows as they pass food
around and pour cheap wine into chipped goblets.

LUCIFER (V.O.)

Take the most famous dinner of all
time, for instance.

Lucifer is here. He is crouching by JUDAS ISCARIOT,
whispering in his ear.

LUCIFER

*Judas, you miserable bastard. You
know what you're doing is wrong.
Thirty pieces of silver? Don't do
it, man. Listen to me. The enemy
has led you astray but it's not too
late to change your mind. You're on
the verge of consigning yourself to
Hell for eternity and for what?
Thirty pathetic pieces of silver.
Don't do it, Judas.*

Judas rubs his eyes and squeezes the bridge of his nose but
he doesn't seem to register Lucifer.

LUCIFER (V.O.)

It was there, as in the desert, the
Old Man's hand at work. Judas
couldn't hear me that night. Not
even Jesus himself could.

Judas looks deeply troubled -- he reaches his hand down and touches something in his pocket...

PIECES OF SILVER. The troubled look on his face fades.

135

INT. DECLAN'S FLAT - LIVING ROOM - REALITY

135

Declan talk calmly to his writers, who have been transcribing. He's haggard, dishevelled -- the experience is taking it's toll on him.

DECLAN

This is the saddest joke of history:

(beat)

God put Judas Iscariot on this earth for one reason and one reason only. That day in Judea he fulfilled his destiny. The rest of his existence was inconsequential.

136

EXT. ROCKY HILL - DAY - FLASHBACK

136

Christ hangs from the cross, nearly dead. *Lucifer sits on an arm of the cross, legs dangling.*

LUCIFER

Sorry it came to this, Jay. I did my best, you know. But I always told you HE didn't play fair. And no one listens when I say that.

Christ cries out in despair.

JESUS

Eloi! Eloi! Lama
Sabachthani!?

JESUS (SUBTITLED)

My God! My God! Why hast thou
forsaken me!?

LUCIFER

Because He can, old boy. Because He can. That's how he keeps the rest in check. That's how he makes it interesting. That's how he makes people choose sides.

(beat)

Pity about those nails. They've gotta hurt. And now you're going to die.

THUNDER echoes.

137

INT. THE RITZ - BAR - DAY - REALITY

137

Declan is at a table with Trent and his writers. Carl, the barman, is fixing Lucifer Risings for all. But Declan is clearly not in the mood. He looks up to see Harriet arrive.

DECLAN
You're late.

HARRIET
Ask me where I've been.

DECLAN
I don't care.

HARRIET
And I don't care that you don't care. That's what's wonderful about us, Devil.

Declan pushes new script pages towards her.

DECLAN
The crucifixion.

HARRIET
More pages? A writer who's actually writing? Amazing.

DECLAN
Dictating. To my minions. Did I mention I have minions?

HARRIET
I assumed.

Declan stares at Harriet until she can't take it any more and picks up the script pages. She starts to read. Smiles.

JERRY
You got a story where the Devil comes to earth, right?

DECLAN
Right.

JERRY
Takes over this writer jerk's body, right?

DECLAN
Right.

JERRY

Okay. Now whatever the heck else happens in this story, what's gotta happen is he falls in love. With the writer prick's girl. The true love.

DECLAN

Violet, oh... Penelope.

JERRY

Whatever. Then she gets shot.

DECLAN

Goodness, a twist.

JERRY

Hospital. Tubes. Life support. She's gonna die. Our guy's gotta make a deal with God. The devil! Her life in exchange for his. Boom! When he croaks, the scaly wings and shit, gone. Pure white feathers.

DECLAN

Powerful stuff, Jerry.

JERRY

"He thought he'd fallen from Heaven but instead he'd fallen in love". That's your tag-line right there.

DECLAN

That's a supremely appalling idea.

Frank pushes forward a small cross around his neck.

FRANK

I'm a fuckin' Catholic. I find this shit insulting. The fuckin' Devil is a fuckin' asshole! He fuckin' murdered Jesus Christ.

DECLAN

You really think *I* murdered him? Oh, you're gonna love the script. Answer me this -- why?

FRANK

Why!? Because you're -- Because Satan's fuckin' evil.

DECLAN

And tell me what happened when
Christ died?

FRANK

What d'you mean, what happened?
Everyone knows what happens.

DECLAN

Hell was emptied. Every soul
redeemed. Christianity was born.
Out of Junior's death came the road
to salvation. Good for most. But
very, very bad for me. Let me tell
you, *I did everything I could to
stop Mr. Christmas's martyrdom.*

(beat)

If there was anyone who killed him,
it was his own father.

Frank lunges at him, but Declan quickly knocks him out by
smashing his face in a blunt, brutal way. Blood SPRAYS. He
stands up, puts on a long coat, hat, throws some cash down
and goes for a walk. Everyone is stunned.

138

INT. DECLAN'S FLAT - LIVING ROOM

138

Declan slams the door open and passes right by the bound
writers. They notice his angry, agitated state. Beside them
sit a completed SCREENPLAY and MANUSCRIPT.

ESTHER

Sir, we're finished.

Declan looks down and notices his hands are covered in blood.
He moves to the kitchen and washes up.

DECLAN

Not yet. It's still missing the
best part.

Declan pulls a chair up in front of Adam. He pulls out a
KNIFE. They jump back and inhale sharply. Declan just grins
and uses the knife to CARVE something into the table they're
working on:

666

Adam and Esther look at it and back at him. Confused.

ADAM

That's your number.

DECLAN

Yup.

ESTHER

Your logo. Mark of the beast.

DECLAN

It's more than that. Do you know
who Stanley Milgram was?

They both shake their heads in embarrassment.

DECLAN

Fingers on keys.
(they get ready)
In 1961, Stanley Milgram had a lab
in Princeton University...

139

INT. PRINCETON UNIVERSITY - MILGRAM'S LAB - FLASHBACK

139

It is 1961. A small lab is filled with equipment, charts,
papers, and ASSISTANTS who scurry around STANLEY MILGRAM, a
small bookish scientist in his 50s.

LUCIFER (V.O.)

Milgram ran an experiment to test
human willingness to obey orders.

140

INT. PRINCETOWN UNIVERSITY - HALLWAY OUTSIDE LAB - SAME TIME

140

Two hundred or more people sit quietly in a line against the
wall of the hallway outside Milgram's lab.

LUCIFER (V.O.)

Though of course the subjects
didn't know that at the time.

An assistant comes out and gets the first one in line.

141

INT. PRINCETON UNIVERSITY - MILGRAM'S LAB - EXPERIMENT ROOM

141

The assistant presents STANLEY MILGRAM with a man, BILL.
We're in a small room with a table and chair that faces a
single dark window. On the desk is a SPEAKER and a MACHINE
which has a DIAL that reads 1-100. A wire runs out the back
of the machine and sneaks into another room.

Bill sits at the table.

STANLEY MILGRAM

On the other side of the room, a man is hooked to a series of electrodes which are connected to this machine. A list of answers is in front of you. You will hear the man, but you will not see him. Please turn the dial up and push this button whenever his answer is incorrect.

Bill looks up, a bit confused.

STANLEY MILGRAM

Don't worry, it's all safe. The normal person's pain threshold before cardiac arrest is about 70 on this meter, that's 450 volts, but we'll see where we end up.

Stanley quickly exits the room. Beat.

STANLEY (THROUGH SPEAKERS)

The subject will answer now.

Beat.

MAN (THROUGH SPEAKERS)

The answer is King.

Bill looks at the notepad, which has an answer: PRINCE.

STANLEY (THROUGH SPEAKERS)

That's wrong. Shock at ten.

Bill looks at the machine and shocks at TEN. He hears an 'OUCH'. Bill relaxes. This won't be so tough.

142

INT. PRINCETON UNIVERSITY - MILGRAM'S LAB - MILGRAM'S ROOM 142

Milgram sits next to an man who reads from a prepared list of ANSWERS into a microphone. The man is most definitely *not* hooked to a series of electrodes. He's an ACTOR.

ACTOR

Bluebird.

STANLEY MILGRAM

Sorry, that's wrong as well. 20.

There is a pause, then we see a small RED LIGHT. The actor YELLS in pain and then smiles. It's a game to him.

143 **INT. PRINCETON UNIVERSITY - MILGRAM'S LAB - EXPERIMENT ROOM** 143

Bill listens for the next answer. He's sweating, but going along.

STANLEY MILGRAM (ON INTERCOM)
Shock at 40.

Bill pauses. Stanley speaks again, FIRM:

STANLEY MILGRAM (ON INTERCOM)
40.

Beat. As he waits, camera lowers to see LUCIFER leisurely laying on the ground, reading a magazine.

LUCIFER
*The man said 40. The man's always
right. Gotta listen to him. You
signed the papers, that means
you've got to hit that button.*

Bill shocks at 40 and hears a blood-curdling scream.

PUSH IN ON THE SPEAKER. **TIME CUT.**

ACTOR (ON SPEAKER)
The... answer... is Lincoln?!

ANOTHER PERSON, a young WOMAN, sits at the desk.

STANLEY MILGRAM (ON INTERCOM)
That is wrong. Shock at 50.

The woman hesitantly pushes the button.

ACTOR (ON INTERCOM)
AAAAAAH. STOP IT PLEASE, STOP, STOP
STOP STOP STOP.

She doesn't know what to do.

STANLEY MILGRAM (ON INTERCOM)
55. SHOCK AT 55.

Another student, much younger, pushes the button. The speaker resonates with a scream of ABSOLUTE HORROR. Beat.

ACTOR (ON INTERCOM)
Uh, help. Stop, please. Stop. Okay,
okay, the answer is eighteen?

STANLEY MILGRAM
WRONG. SHOCK AT 65. 65. 65. SHOCK
AT 65.

Lucifer is pacing around the room.

LUCIFER
*You heard him. 65. If the guy's in
pain, it's not your fault. You're
just following orders.*

The young man does it. He can only hear CHOKING and slight
breathing. Lucifer stops pacing and grins.

ACTOR (ON INTERCOM)
Oh God, oh God. No, no no more,
please stop. Oh God do you have?
Okay, okay. The answer is Grant.

STANLEY MILGRAM (ON INTERCOM)
Incorrect. Shock at 75.

Beat. The young man does it. He hears the most blood-curdling
scream come through the speaker, and then... silence.

STANLEY MILGRAM (ON INTERCOM)
Shock at 80. 80. Shock at 80.

Beat. The man doesn't know what to do. He shocks at 80. He
hears nothing. Lucifer stands directly behind him, smiling.

STANLEY MILGRAM (ON INTERCOM)
Shock at 100.

The young man moves forward to push the button, and when he
releases it, it's a different student. Still nothing comes
through the speakers. There is a long moment of silence.

STANLEY MILGRAM (ON INTERCOM)
Alright, thank you. You can leave
now.

TIME CUT. A shaken Indian woman gets up from the testing
seat. Her dial is also set on 100. Lucifer stares at her.

144

INT. PRINCETON UNIVERSITY - MILGRAM'S LAB - MOMENTS LATER

144

The Indian woman leaves the room and barely glances at
Milgram. She passes by a MARINE named RON. Milgram is
explaining the experiment to him.

STANLEY MILGRAM
What's your name?

RON

My name is Ron Ridenhour.

STANLEY MILGRAM

Well, it's nice to meet you, Ron.
On the other side of the room, a
man is hooked to a series of
electrodes which are connected to
this machine...

145

INT. DECLAN'S FLAT - LIVING ROOM - REALITY

145

Adam and Esther look at Declan in shock.

ADAM

That's terrible. It's also illegal.

DECLAN

What's so terrible about it?

ADAM

That people would go through with
that.

DECLAN

But they were told to do it. And it
wasn't real, so it wasn't illegal.

ADAM

So?

ESTHER

How many people went all the way?

Declan leans back and smiles.

DECLAN

Now you've come to my point. How
many people? Why is this my
favorite number, my... logo?

They look down at the '666' carved into their desk. He CARVES
a DOT, making it 66.6, and then carefully adds PERCENT SIGN
to it:

66.6%

DECLAN

Two thirds of 458 subjects went all
the way, past the point where they
assumed that the test subject was
dead. Two out of every three.

(MORE)

DECLAN (cont'd)

This is also the same percentage I get downstairs. He gets one-third; I get two-thirds. He kicked me out and now I've won.

ESTHER

This is about winning... against your old boss...?

DECLAN

The Devil's power is stronger than any other: God's or human will.

ESTHER

No, it's not. Did the devil make them do it? Did you push that button? They did it themselves. It was human will.

DECLAN

I influenced their decisions. I told them it was okay to do what they were doing. I told them to listen to their superiors. That's how I work. That's what I DO.

ESTHER

But you didn't MAKE THEM do it. How do you know they even heard you? Doesn't sound to me like they did. Ask a kindergarten teacher to kill her students and see how far you get. These people, they did it themselves. We're rotten and it's our own fault.

(beat)

You're just a... a... *symbol*.

Declan stares deeply into her eyes. He can't find anything to bring up. She's... pure...

DECLAN

Why are you so fucking clean, Esther?

ESTHER

What do you mean?

DECLAN

Never wanted to cheat, hurt someone who hurt you, bypass the rules, torture a small animal?

ESTHER

Only in my stories.

(beat)

People choose their own destiny.
You just proved it and you don't
even realize it. It was nice to
hear the other side of the story
and I agree there are some
discrepancies but, God, you're so
wrong about this and you don't even
know it.

DECLAN

You don't even believe in God.

ESTHER

But I still know you're wrong.

Declan stares at her for a moment and then stands up, pacing
the room. Just when we think he's about to say something
important, he holds up the knife.

Adam SCREAMS as Declan slices it towards his WRISTS and --
cuts the ropes that bind them.

DECLAN

You're free to go.

They stand up wearily. They both look at Declan, who wears a
completely BLANK FACE. As if something has changed. They
start to leave when Esther stops and turns to him.

DECLAN

(cutting him off; firm)

Thank you.

They start to walk away.

DECLAN

Wait.

(they stop, re: Adam)

You, um -- your poetry sucks, and
no one will respect you for copying
people's lyrics.

(to Esther)

And you -- Start writing under your
real name.

The door closes and he is left alone. Declan waits for a long
moment, and then moves over to the computers. He starts to
type, his mind suddenly focused.

146

INT. PRINCETON UNIVERSITY - MILGRAM'S LAB - FLASHBACK

146

Ron is still sitting in front of Stanley Milgram, listening to the instructions.

STANLEY MILGRAM

...a series of electrodes which are connected to this machine. A list of answers is in front of you. You will hear the man, but you will not see him. Please turn the dial up and push this button whenever the answer is wrong.

RON

Please?

STANLEY MILGRAM

Yes, please.

RON

You're insane. I will not electrocute anyone.

REVEAL LUCIFER standing in the corner, whispering to RON.

LUCIFER

It's just a shock. No permanent damage. You're allowed to do it. You know you want to do it, and now you're allowed. Just a little shock. Listen to Stanley.

STANLEY MILGRAM

It's just a shock. No permanent damage, really...

RON

I won't shock anyone. What the hell is wrong with you? What is the purpose of this experiment? Who is the test subject?

Beat. Milgram puts the papers away, defeated.

STANLEY MILGRAM

You are.

Ron gathers his stuff and gets up. Looks at Milgram.

RON

You can go to Hell.

LUCIFER (V.O.)

And eighteen years later, Milgram did.

147 **INT. DECLAN'S FLAT - LIVING ROOM - REALITY**

147

Declan continues to type.

LUCIFER (V.O.)

Ron Ridenhour was the only person
out of 458 test subjects to refuse
the test outright. You might
recognize that name. Ron Ridenhour.
It's not the only unique thing he
did in his time on Earth.

PUSH IN CLOSE TO DECLAN'S EYES.

MATCH CUT TO:

148 **EXT. VIETNAMESE VILLAGE - DAY - FLASHBACK**

148

CLOSE ON: Ron's eyes, opening. WE PULL BACK, revealing his
face covered with dirt and smoke.

CONTINUE PULLING BACK until we find Ron walking on a dirt
road wearing ARMY FATIGUES and carrying a rifle. A DOZEN
SOLDIERS are with him. They seem tired, worn, and ANGRY.

A FIVE YEAR-OLD VIETNAMESE GIRL stands on the road, curiously
watching the soldiers approaching.

THE SOLDIERS are getting closer. A few raise their weapons.
Suddenly, Ron STOPS in the middle of the road. He can't go
any further, but his comrades saunter on.

THE GIRL looks at Ron, and then at the other soldiers who are
now only a few feet away. They loom above.

CLOSE ON Ron. Frozen. Eyes wide with terror just as BLAM! A
GUNSHOT pierces the air. It's followed by many more.

LUCIFER (V.O.)

He was also the man responsible for
turning in the American soldiers
who killed 583 unarmed Vietnamese
men, women, and children in the My
Lai massacre. Ron Ridenhour. An
uncompromising hero.

149 **INT. DECLAN'S FLAT - LIVING ROOM - REALITY**

149

Declan finishes typing -- and we only SEE the FINAL LINE:

AND STILL HE DIED AT THE AGE OF 52 FROM A HEART ATTACK.

LUCIFER (V.O.)
Find the truth in that.

He hits PRINT but the machine BEEPS. It's out of paper. He looks around, but can't find any. He starts opening drawers, when he discovers:

THE NOTEBOOKS and DIARIES that he saw Penelope reading in the beginning. He pulls them out, sits on the couch, and starts to read Declan's early work.

Within seconds, something forms in his eye -- TEARS. He wipes them away, and looks at them on his fingers like they're some alien substance. Crying -- it's something Lucifer's never experienced before. Immediately, he gets up and leaves.

150 **EXT. STREETS - LATER THAT NIGHT**

150

When we next find Declan, he's wandering the streets of London, alone. After a few moments, we realize that he's walking down and back on the same street. Pacing, muttering to himself.

DECLAN
(quietly)
I -- I came -- I came here to tell
you...

He takes a seat at a BUS-STOP and CLOSES HIS EYES.

151 **INT. OFFICE SPACE - FLASHBACK - DAY**

151

We pick up the flashback where last left it--

LUCIFER IS RUNNING

...with Michael on his heels. He's running towards the GLASS OFFICE BULL-PEN DOOR labelled UPPER MANAGEMENT. Passing right by Gabriel, he quickly opens it and enters...

152 **INT. OFFICE SPACE - UPPER MANAGEMENT - CONTINUOUS**

152

...a simple but well designed WAITING ROOM for a SINGLE, dark and ornately framed wooden DOOR marked CHIEF EXECUTIVE OFFICER. Lucifer throws the door open and enters the office.

153 **INT. OFFICE SPACE - GOD'S OFFICE - FLASHBACK - CONTINUOUS**

153

He locks the door. The room is large and dusty, cluttered with diagrams and charts of things to be created. Michael and the other angels POUND on the door.

Lucifer ignores them and hesitantly approaches the desk.
God's tall chair is turned towards the window.

LUCIFER
I came here to tell you...

Lucifer sees a framed photo on the desk: the same photo he
had in his own cubicle.

LUCIFER
I wanted to--

Beat. He can't seem to find the words. This isn't the proud,
boastful Lucifer we're used to. He's sincere. Humble.

LUCIFER
Please talk to me.

No response.

Lucifer slowly walks over to the other side of the desk and
realizes -- the chair is empty. He can find no words.

BUS DRIVER (V.O.)
You coming on?!

154 **EXT. STREETS - MORNING**

154

Declan's eyes pop open to see a BUS stopped in front of him,
the driver yelling:

BUS DRIVER
Hey! You coming on?!

Declan shakes his head 'no'. The bus pulls away and he tries
to wake himself up. He just stares at the house across the
street for a few moments. He's back in front of Penelope's
house.

155 **EXT. PENELOPE'S HOUSE - DAY - MOMENTS LATER**

155

Declan presses Penelope's doorbell. After a few seconds,
Penelope appears. She is beyond shocked by the sight of him.
Once again, there are no words.

156 **INT. PENELOPE'S HOUSE - KITCHEN - MOMENTS LATER**

156

Declan sits. They are quiet for a moment, then...

PENELOPE
Declan, don't think, please don't
think I've just comfortably
assimilated it. What happened.
(MORE)

PENELOPE (cont'd)

What I did. I know you think that.
And I don't expect you to stop
hating me because I haven't. What I
mean is... Declan, please don't
tell me you hate me. Because I know
you do. Just please, please don't
say it. Not here. Not now. I just
couldn't take that. I promise you I
hate myself enough for both of us.

LUCIFER (V.O.)

All I have to do is squeeze and
five minutes after I'm out of here,
she'll be doing a Declan in the
bath, pills in the bedroom, head in
the oven.

(he looks at her oven)

Oh, forget that. It's electric.

Declan reaches over and takes Penelope's hot, tissue-clutching hand. She finds the strength to look him in the eye.

DECLAN

That's not what I came for.

Suddenly, Declan's stomach grumbles and he swallows a belch.

DECLAN

I came here to tell you...

Declan's stomach rumbles again and this time he winces in pain.

PENELOPE

Are you okay?

DECLAN

I came here to tell you...

PENELOPE

Yes?

DECLAN

That I... forgive you.

Penelope looks stunned.

DECLAN

I forgive you without expectation
of any kind. It was a betrayal,
yes, but I'd betrayed you first
with my... vanity. I provoked you
to do it.

(MORE)

DECLAN (cont'd)

I'm sorry for what I did, for what I became, for how ugly and false I was. I'm asking for nothing. This isn't a request or a plea or a gesture that requires a response. It's just that I want you to live the rest of your life knowing that as far as I am concerned you're forgiven and loved. We're beyond even. The whole thing was... my... *fault*.

PENELOPE

Declan... I... Oh God, Declan, I-

DECLAN

Don't say anything.

Declan turns Penelope's hand over and plants a chaste kiss in her palm. Penelope is utterly astonished and we can see the weight, the burden of guilt, being lifted from her shoulders. Declan gets to his feet.

DECLAN

Goodbye, Penelope.

Declan leaves. Penelope doesn't move. She is in a state of shock. She hears the front door close and then jumps up.

PENELOPE

Declan.

She races after him.

LUCIFER (V.O.)

I knew about this when I was above. This... power... to make things right. But in a human body I can't tell if I want to smile or *puke*.

157 **EXT. STREET - DAY**

157

Penelope comes out of her house and looks up and down the street but Declan is nowhere to be seen.

158 **EXT. ALLEY - DAY**

158

DECLAN IS VOMITING.

LUCIFER (V.O.)

It seems a residual part of Gunn -- or *me* -- has chosen, quite vociferously, the latter.

He stops, trying to shake it off. Then vomits again. After a few moments, he struggles to keep it down and stumbles out of the alley. Suddenly, Declan starts to LAUGH.

159

EXT. LEICESTER SQUARE - MOMENTS LATER

159

Declan wanders off the curb onto ONCOMING TRAFFIC. WHOOSH! A cab brushes right past him, its horn BLARING, but Declan barely notices. He comes to a stop in-between two lanes of traffic, cars SPEEDING ALL AROUND HIM.

There's a FLASH OF LIGHTNING. Declan looks up and is hit by RAIN. More flashes follow and a TORRENTIAL STORM drops from the sky. Declan doesn't know what to do. He looks up -- reaches out his arms -- and FEELS the water on his body.

He quickly takes off his shirt and drops it to the ground, just FEELING, HEARING, SMELLING EVERYTHING. Neon lights blaring. Car exhaust spitting in his face. Street-corner preachers SCREAMING at him about the gospels. Cooked peanuts - - every sight, smell, and sound of the city.

WHAM! There's another blast of lightning in the distance. Declan looks up to the sky. WHAM! Another. When the light blasts his face, we see LUCIFER'S FACE for a moment. WHAM! ANOTHER blast of light, only BRIGHTER. Like the lightning is getting CLOSER and CLOSER to him.

DECLAN

What do you want?!

Rain continues to fall in buckets. Tears POUR from his eyes. Lightning STRIKES CLOSE. Declan SCREAMS AT THE SKY:

DECLAN

WHAT DO YOU WANT!?

Then, very quietly, very drunkenly, Declan closes his eyes and, under his breath, SLURS... **Jesus' dying words:**

DECLAN

Eloi. Eloi. Lama Sabachthani...?

WHAM! Declan's suddenly KNOCKED to the ground. His head hits the pavement and the traffic skids, cars coming to a stop around him.

Declan's eyes are closed and he's not breathing.

FLASH CUT TO:

160

BILLOWY WHITE AND THE SOUND OF A CHOIR.

160

And then, as quickly as it came, it goes away and is replaced by honking horns and the hysterical sound of a:

MAN (O.S.)

You okay!? You okay!? You just came
from nowhere, man -- Open your eyes
if you're okay...

Beat. Declan opens his eyes and immediately rolls them, annoyed. He stands up, touches his side, and turns towards the man. It's BILL MEAD. His small used car is packed to the gills with ALL OF HIS POSSESSIONS.

BILL MEAD

You okay?! I just didn't see you
coming and I'm -- I'm in a really
shitty place, man -- this month has
been -- forget about that, just
tell me you're okay. Please, tell
me you're okay.

DECLAN

I'm okay, Bill.

Rain still pouring down, Declan turns and leaves, walking away from the scene. Behind him, the man screams:

BILL MEAD (O.S.)

Do you know me!? Do you know me?!
How do you know my name!?

161

INT. THE RITZ - HARRIET'S SUITE - LATER

161

Declan opens the door to find Harriet in a smoke-filled room in bed with a man who doesn't even wake up.

HARRIET

Declan, what's wrong? Where have
you been?

DECLAN

I've been...

He's in a state of shock. Dumfounded.

DECLAN

I've been... discovering my whole
existence is... meaningless.

HARRIET

Well, you're a writer. Of course it is.

DECLAN

Don't be glib.

Harriet laughs hysterically at that.

HARRIET

You've lost me. I'm sorry, who am I talking to? Your existence is meaningless? Are you drunk or high or both?

Declan doesn't laugh with her. She finally calms down and just stares at him.

DECLAN

I can't beat him.

HARRIET

So join him, cliché as it may be.

DECLAN

No. He -- doesn't want that.

HARRIET

From here it doesn't sound like you have any choices left, dear Devil.

Declan sighs, knowing he still has one choice.

DECLAN

It was nice knowing you. Be kind to Declan when he comes back. I'm going home to take a bath.

He turns to leave when suddenly, the man in bed stirs and sits up. It's TRENT. He looks at Declan, stoned.

TRENT

Hey, Lucifer.

Declan stops.

TRENT

When I die, you get my soul, right?

DECLAN

Yes.

TRENT

When is that?

Declan turns and looks at him, silent.

TRENT

Well, do you know?

(Declan nods)

So when is it?

Declan stares at him for a beat, silent.

DECLAN

I can't tell you.

TRENT

Why?

DECLAN

You wouldn't like the answer.

162 **INT. DECLAN'S FLAT - LIVING ROOM - LATER THAT NIGHT** 162

Declan finishes writing a long hand-written note and puts it in an envelope marked **TO: DECLAN.**

163 **INT. DECLAN'S FLAT - KITCHEN - MOMENTS LATER** 163

Declan posts the note in the same place the suicide note was earlier.

164 **INT. DECLAN'S FLAT - LIVING ROOM - MOMENTS LATER** 164

We hear the bathtub filling. The apartment is a mess, covered in porn, trash, old food, and bizarre items bought during the month. Declan is naked, walking towards the bathroom. He closes the door until there's just a crack, when A LIGHT appears in the window.

165 **INT. DECLAN'S FLAT - BATHROOM - MOMENTS LATER** 165

The bath is full. CANDLES lit. Declan sits in the tub, much like he did when we first met him. Suddenly, he looks up to see Gabriel, bathed in his white light.

DECLAN

Quit it. You're going to give me a headache.

GABRIEL

Day twenty-nine and not a mortal sin on you.

(MORE)

GABRIEL (cont'd)
I'm proud -- didn't think the old
devil had it in himself.

DECLAN
I don't. If you notice, we're about
three hours early.

Gabriel sees a RAZOR-BLADE on the edge of the tub.

DECLAN
I don't want to come back.

GABRIEL
Taking your own life is a mortal
sin. You know it breaks the rules.
You'll cease to exist.

Declan looks into the mirror and sees a weary LUCIFER staring
back.

LUCIFER
I know. But it's my choice.

Declan slips lower into the water. Just his head pokes out.

DECLAN
I had the vacation. I smelled the
smells, tasted the tastes, met the
girl. Blah Blah Blah...

Declan picks up the razor. Studies it.

DECLAN
You might not want to watch this.

Suddenly, DARKNESS swells up from the ground as Nelchael
materializes in an agitated state.

NELCHAEAL
My Lord, you must--

DECLAN
Must I? I'm busy.

NELCHAEAL
My Lord, please! Listen!

DECLAN
To what?

NELCHAEAL
It's war.

Gabriel closes his eyes and a look of profound agitation crosses his face. He knows what Nelchael is about to say.

DECLAN

What?

NELCHAEAL

Chaos has erupted throughout Hell,
my Lord.

DECLAN

It's Astaroth, isn't it? I knew it.
You told him--

NELCHAEAL

No, my Lord, not Astaroth.
Astaroth fights loyally for the
preservation of your sovereignty.

DECLAN

Preservation of my sovereignty?
From who?

NELCHAEAL

The angels. Raphael. Uriel. Sariel.
Nearly a third of our souls have
been redeemed by them. It's mayhem.
We can't fight them back without
you!

DECLAN

(to Gabriel; confused)
What is this?

GABRIEL

It's the end, Lucifer. Ignore him.
Just live out three more hours in
this body and be released. You know
the truth now. The mortals will
inevitably make their own choices,
with or without your help. So come
home, Lucifer. Be one of us again.

Gabriel offers his hand, much like Lucifer once offered his
hand to Jesus.

GABRIEL

Take my hand.

Declan/Lucifer is overwhelmed with temptation. Beat. He makes
a decision. Trembling, he slowly lifts his hand from the
water, moving it towards Gabriel's, when--

WHAM! A BOLT OF LIGHTNING CRASHES THROUGH THE WINDOW, shattering the glass and hitting the floor. More lightning flashes and Declan looks up at the sky -- as if hearing a voice that we can't. Gabriel's face shows a mixture of terror and annoyance.

Beat. Smoke clears. Thunder fades. Declan looks down at his reflection in the water, at his true face staring back at him: Lucifer. Declan closes his eyes and INHALES. Beat.

With a painful ROAR, LUCIFER RISES, ripping himself from Declan's body, leaving it slumped over in the water. He turns to Gabriel, PISSED. We see the SCARS on his back.

LUCIFER

I'm impressed, Gabe. Didn't think temptation was your thing.

GABRIEL

What do you mean--

LUCIFER

Come home. Get a desk job. Be *just another angel* again -- like you. The offer wasn't His idea. It was yours.

GABRIEL

Lucifer, please--

Lucifer casually gathers a few "souvenirs": some porn, a pack of smokes, drugs, and a handful of candy.

LUCIFER

Gabriel the errand boy could finally be a real name if he shut down Hell and convinced Satan to give up his crown. But how could you know what the boss really wants? You're just an *errand boy*.

Gabriel barely restrains a scowl. And for a moment, his angelic light seems to FLICKER -- showing a hint of darkness.

GABRIEL

(quiet rage)

Fuck you.

LUCIFER

Envy is a mortal sin. You should lose your wings for a trick like this.

GABRIEL
The devil tricks. I offer
opportunities.

THE DOOR creaks open, revealing the cherubs -- watching.
Lucifer SNARLS and they scurry away.

LUCIFER
Then you have failed.

GABRIEL
Time will tell. Time will tell.

Lucifer's eyes narrow and he turns to Nelchael.

LUCIFER
Nelchael... Go back to Hell and
tell the faithful that Lucifer is
coming.

Nelchael swells with pride and excitement.

NELCHAEAL
Yes, my Lord. They will be
prepared!

He disappears. Lucifer turns back to Gabriel.

LUCIFER
And you. *Boy*. Run me an errand. Do
me a favor...

Lucifer steps towards Gabriel, who for the first time shows a
sense of deep fear.

LUCIFER
When you talk to Him, tell Him--
(beat; grins)
No. You know what? Never mind. I'll
tell Him myself. Face to face.

BOOM!!! Lights SHATTER in an explosion of DARKNESS and deep
BASS, and Lucifer vanishes. Gabriel looks up to see the clock
has stopped at six minutes past six and six seconds He
glances down at Declan lying in the bath. Seemingly dead.

We TRACK IN on Declan's face until we are very close. HIS
EYES OPEN, startled. He gasps for air and looks up. Gabriel
is gone.

This is THE REAL DECLAN GUNN. He looks around to get his
bearings, as if he waking from an intense dream.

He sees the razor blades on the bathtub edge. He picks them up and just puts them back down.

166 **INT. DECLAN'S FLAT - LIVING ROOM - DAY** 166

Declan enters the living room wearing a robe. He looks around at the mess, then sees the blinking message light on his answering machine. He presses 'play' and walks into the kitchen in a daze.

167 **INT. DECLAN'S FLAT - KITCHEN - CONTINUOUS** 167

He opens the fridge to get a drink, when he notices THE NOTE attached to the fridge, now reading TO: DECLAN. He pulls it off and wanders back into the living room...

168 **INT. DECLAN'S FLAT - LIVING ROOM - CONTINUOUS** 168

...where the answering machine is playing:

VIOLET (MESSAGE)

...so, like, I don't know what you want to do but I feel like we have a professional relationship now. I mean, I haven't heard from you and I'm a little worried--

(pauses)

Oops! That's my other line. I'll call you back.

BEEP! Next message.

BETSY (MESSAGE)

Declan, hi, it's Betsy. Call me when you get this. Harriet Marsh, *the movie producer*, called me and said you're working on something new that sounded really interesting. You know my number!

BEEP! Next message.

HARRIET (MESSAGE)

Dec! Are you there? Come back to the Ritz. I'm bored and I could use some... Valium... *or a good... you know.*

Declan's confused beyond belief. He looks over to the desk, where a copy of A MANUSCRIPT and A SCREENPLAY sit side by side, both titled:

'I, LUCIFER'
by DECLAN GUNN

His notebooks and diaries sit nearby, peppered with POST-ITS and NOTES. It's all very odd. He starts flipping through the screenplay when THE THIRD MESSAGE starts playing. He gasps and stops reading when he hears:

PENELOPE (MESSAGE)

Hello, Gunn, it's me. I... I mean... I don't know. God, I don't know what to say. It was good to see you. It was really good to see you. Listen, if you ever want to... Well, look my number's the same if you ever want to call.

(beat)

Please... call.

The message ends. Declan has to sit down. He is in a state of utter shock. The answering machine beeps and the last message starts to play -- we hear the sound of a BATTLE behind:

LUCIFER (MESSAGE)

Mr. Gunn! Gotta say it's been a blast, but I'm back where I belong now. You're confused, it's okay. We all are. Just read the note on your fridge. Go get it. I'll wait.

Declan remembers the note. He opens it up. It begins:

DEAR DECLAN,

YOU ARE A GOOD WRITER WHEN YOU TELL THE TRUTH.

He flips through it. The letter is ten pages long.

LUCIFER (MESSAGE)

Okay, that's enough time. All you need to know is in that letter. Consider it an instruction manual of sorts. But my simple advice? Just go along for the ride and don't screw it up. Easy as that.

Declan looks up, stares DIRECTLY INTO CAMERA with a look of UTTER CONFUSION.

CUT TO BLACK.

LUCIFER (V.O.)

And I'll see you in Hell, Scribe!

THE END.