

L.A. Light

Written by

Robin Click

How the bearer of light grew dark...temporarily.

[etspeculum@gmail.com](mailto:etspeculum@gmail.com)

BLACK. SOUND OF LEAVES BLOWING IN THE WIND.

FADE IN:

EXT. BARREN HILLSIDE - DAY

Massive, roaring river runs to the right of a plain that stretch to the horizon. Few huts sprinkled throughout the landscape.

Primitive crops sprouting, swaying in the wind.

Small groups of people working in silence. Early farming. Building tools. Studying vegetation. A single expression of intense thought on every face.

SUPERIMPOSE: YEAR 5,000 B.C.E.

EXT. WESTERN RIVER BANK - CONTINUOUS

ADAM (30) leads his herd of goats to the water. Pretty face, a healthy but unimposing built, and both a wondering and wandering gaze. He tends to the goats, but then three figures across the river catch his attention.

LUCIFER (35) approaches. Lively and handsome, bright eyes, broad shoulders, lean built. Looks at Adam first, then across the river.

LUCIFER

What is it, brother?

ADAM

I bring our goats to this spot every day. But this is the first time I'm seeing THEM. (pointing)  
Who are they?

Lucifer squints and a brilliant smile grows on his face.

LUCIFER

No idea. But you know I'd love to find out.

ADAM

I don't doubt that. Nor do I doubt our almighty brother's storm of objections.

LUCIFER

(laughing)

Ah! But you know his preferences and my actions rarely align.

ADAM

He's still upset about the fire.

LUCIFER

He certainly didn't appreciate me teaching the village how to tame it, did he? But that look on his face, though-- That alone was worth the trouble.

ADAM

I don't know about that. You weren't there when he first saw it in front of someone else's hut. I had to pry his fingers off that old man's throat one by one-- He would've killed him.

LUCIFER

He and I may not see eye to eye, but he would never kill his neighbor. Just a bad temper.

NAMELESS (40) approaches. Calm and strong. He has a bigger and more muscular built than his brothers. Stubble, short hair.

Lucifer grabs him by the shoulders in greeting and directs his frame towards the three figures.

LUCIFER (CONT'D)

And speak of the devil! Look at what Adam found! Aren't you just dying to get over there and explore the great unknown?

Nameless grimaces at Lucifer's last comment, but still looks. Background noise grows silent. Beautiful female voices rise from the other side of the river.

LUCIFER (CONT'D)

You hear that?

One woman's voice is heard, a mezzo-soprano, no words.

ADAM

It's beautiful. She sings of all the things that should be done.

Another woman's voice is heard, a contralto, no words.

NAMELESS

It's beautiful indeed, but she  
sings of order, a powerful tune,  
so pleasing--

Third voice, a soprano.

LUCIFER

Time to pick the wax out of your  
ears, gents. She sings of love.

They continue to listen in silence. Now all three voices can  
be heard at the same time.

NAMELESS

I'm afraid it's your ears that are  
clogged, Lucifer.

LUCIFER

Oh yeah? A wager then! Tomorrow  
morning, we cross this river and  
take a closer listen. Best ears  
get whatever their heart desires.

ADAM

Hah! (To Lucifer) A part of me  
rather you win than I just so I  
see what you'd ask of us...and how  
well that goes over.

NAMELESS

(Gently to Adam) As clever as you  
are, my dear brother, you lack  
ambition. (To Lucifer) I do not.

LUCIFER

(same brilliant smile)  
Good then! Tomorrow, here at dawn,  
we get ambitious!

EXT/INT. A HUT - NIGHT

In front of a hut. Crackling wood in night air. Fire burns  
bright, casting dramatic shadows. Sparks float around like  
fireflies. Adam is carving a canoe out of an oak trunk.

Inside the hut, Fireplace is burning bright. Nameless is  
building something large out of spears and rawhide. Same  
dramatic play of light and dark creates by the fire.

Behind a rawhide screen, in the same hut, Lucifer is asleep  
in his bed. The light from the fire is flickering through  
the rawhide, lighting his face with a soft, peaceful glow.

EXT. WESTERN RIVER BANK - MORNING

Lucifer sits on a rock by the river, alone, looking at a bright star shining just above the horizon. The soprano he heard the day before sings again when he looks at the Morning Star in the sky.

Adam is approaching. Goats are helping him pull his canoe.

LUCIFER  
(shouts from a distance)  
Alone?

ADAM  
(after he reaches the river)  
He said he'll meet us there.

EXT. NEARBY HILL - CONTINUOUS

Nameless is strapping on a set of giant wings made of spears and rawhide.

EXT. WESTERN RIVER BANK - CONTINUOUS

Adam pulls the canoe into the river. Lucifer steps into the water with him, helps him get in.

LUCIFER  
See you on the other side,  
brother.

Lucifer pushes Adam's canoe into the water, let's out a roaring cheer, and starts to swim across himself.

The canoe floats and holds Adam fine, but the river current is too strong and takes him off course and down the river.

EXT. NEARBY HILL - CONTINUOUS

Nameless runs downhill and the wind picks him up. He glides through the AIR as the ground drops beneath him.

From above, he sees the RIVER as he flies over it towards THE OTHER SIDE, where on a rocky shore below, the three Sirens, mermaids with double fish tails, sing, their gaze fixed on the other side of the river.

Behind the Sirens is the rest of the LAND OF BEAST, a beautiful, lush, green, but rocky terrain, mountains in the distance, and a forest nearby. The air is charged with sounds of drums, conchs, Pan's pipes, and voices of men and women.

EXT. UNDER A TREE, LAND OF BEAST - CONTINUOUS

Three beasts are sitting together in the shade of a tree with cornucopias full of food and nectar. PAN (early 30s), a fawn, MAB (early 30s), a fairy, and CHIRON (early 30s), a black horse centaur.

PAN

(drinking)

That damn river. Bloody sad to see it everyday.

MAB

(weaving a wreath)

So many lost. I know. But-- That sound-- Its mist-- The way the moon looks in its ripples. I feel guilty for loving it, but love it still.

CHIRON

(eating)

You know what I hear? Hairy legs there moping that those hoofs of his won't carry him across the big scary river, while feathers makes everything more complicated than it needs to be.

Mab flutters over to Chiron and places the finished wreath on his head like a halo, kisses his temple, then snatches the juiciest piece of his meal and goes back to eat it slowly in her original spot.

MAB

I always forget if you centaurs are half horse or half ass.

Chiron gets up and leaves disgruntled. The music picks back up. He passes through other groups of beasts, each consumed by some emotion. Fawns cry and drink. Fairies laugh and fornicate. Centaurs argue and keep their distance from others and each other.

Chiron goes past all of it and straight to THE FIELD OF HATE, where a sphinx and a gryphon are locked in eternal battle while others of their kind watch from their respective sides and shout hateful comments, mostly about each other's appearance. Chiron stands in the outskirts and silently watches the audience.

EXT. EASTERN RIVER BANK - CONTINUOUS

Same roaring river runs to the left of the land of beasts. Nameless lands near the Sirens. As soon as he touches the

ground, there is a slight jolt in the air. He examines his hands as if a strange chill has just went through them.

One of the Sirens draws his attention, her voice drowns out the other two, same contralto he heard the day before. Song continues thought lips stop moving. As he looks at her, her tails turn into legs and she starts to approach him changing her shape to reveal herself as the pagan goddess of power, JUNO (40). She wears a diadem and a rich dress made of peacock feathers. Song stops.

NAMELESS

I was right. You sang of power,  
order.

JUNO

I did. But they sing a different  
tune.

Nameless looks at the remaining two Sirens, who appear to still be singing, but no sound can be heard coming out of their mouths. He tries to understand.

JUNO (CONT'D)

You only hear the song you want.

She helps him take off his wings. He's mesmerized.

JUNO (CONT'D)

And my voice rules what you  
desire. Power.

NAMELESS

What do I call you?

JUNO

Juno.

EXT. RIVER - CONTINUOUS

Lucifer is struggling through the current, getting bruised by the rocks, fingers straining to hold on, to stay on course. But there is a smile of defiance on his face. Defiance against the waves, the current, the rocks, the river. He pushes himself onward.

EXT. EASTERN RIVER BANK - LATER

Weak, trembling, Lucifer drops on all four when he reaches shore. Same jolt in the air as when Nameless got there. Lucifer feels the chill go through his body as well. Places his hand on his chest and lets it rest there. Still kneeling, shoots his smiling eyes up to the Siren he hears.

She goes through the same transformation as Juno, but she is VENUS (35), the goddess of love. Red roses are weaved into her long, dark hair. Simple tunic made of dove feathers bares her arms and legs.

She quickly walks up to Lucifer, kneels down in front of him, smiles and takes him by the face.

VENUS

Come on, love.

Still kneeling, they embrace with an inescapable sense of familiarity and kiss as if they've missed each other rather than just met.

NAMELESS (OS)

I've no quarrel with you, brother, but I got here first, and she sang of power. I won and my wish is for you to keep your fire away from this land and never again meddle in lives of men.

LUCIFER

(still holding Venus)

You and I have quarreled enough - brother - to know that this is very much a quarrel. And I'd honor your wish if being first was part of the wager, or if they in fact sang of power. But I was right, not you. She sings of love.

NAMELESS

You hear what you want to hear in their songs.

LUCIFER

(looks at Nameless excited)

As do you then! Suppose that makes us both winners. (gets up) Come now-- learn your place in this world. AMONG us.

Lucifer heads back to Venus. Pan, Mab, and Chiron approach in the background, intrigued. The song of the remaining Siren sounds. Nameless glances at her with a cold stare.

NAMELESS

When Adam reaches her, they'll break our tie.

JUNO

(nods)

But in whose favor?

Nameless walks over to his wings, breaks off a piece of the spear frame, and heads back towards the river.

The one remaining Siren is singing same as before, gaze still fixed on the other side of the river.

A spear pierces through flesh.

Lucifer has been stabbed in the back below the shoulder blade. The song continues and, though he's in some pain, he is not dying to his and Nameless's surprise.

VENUS

(calmly)

When we step foot on beastly soil-

Venus breaks the spear and pulls it out Lucifer's shoulder. Few drops of blood and the wound starts to heal.

VENUS (OS)

We become immortal. Unfading.

VENUS

(stands, holding the spear)

We three crossed this river ages back, (walks towards Nameless) as did nine others, each in our own time. (faces him) We are all gods here. (hands him the spear) Gods of WHAT thought, that's to be seen.

Infuriated, Lucifer charges at Nameless, puts up a fight, but loses. Nameless is noticeably bigger and stronger, while Lucifer still looks worn out from swimming across the river.

Nameless drags unconscious Lucifer to a nearby rock, near where Mab, Pan, and Chiron stopped to look. He ties Lucifer to the rock with rope from his wings. Lucifer hands in a T, like Prometheus.

Nameless comes close to Lucifer's face and whispers slowly. Lucifer regains consciousness and looks up. Two brothers are face to face now.

NAMELESS

On second thought, I don't want you to die. We are one flesh, one blood after all-- Better you just  
(MORE)

NAMELESS (CONT'D)  
 learn YOUR place in this world,  
 little brother. Beneath me.

As Nameless starts to walk away, Lucifer sparks a fire against the rock in an attempt to burn his way out of the ropes. Nameless notices that and comes back for it, slaps the fire out of Lucifer's hand so that it lands on Lucifer's face, burning him, scarring his otherwise beautiful face.

NAMELESS (CONT'D)  
 This should help you decide what  
 to lord over in your life eternal.

Nameless turns to Venus, who Juno already holds by the throat. Venus looks at Juno calm and unmoved.

TO BLACK

EXT. PROMETHEUS' ROCK - NIGHT

Sparks break the darkness and turn into a flame. Lucifer is still tied to the rock, but is fully alert now.

Fire begins to glow brighter, revealing Pan, Mab, and Chiron sleeping nearby. The light wakes them up.

PAN  
 Ah. Top of the, uh, night to you.  
 Three nights actually, to be  
 precise. Three times over now. But  
 I suppose you needed the nap.

Mab darts over to Lucifer and flutters around his face, shining, lighting it up. He raises his head and reveals his scars.

PAN (CONT'D)  
 That there is Mab, she'll be  
 taking care of you just to make  
 the stallion jealous.

MAB  
 (speaks quickly)  
 I'm sorry we couldn't break these  
 binds and set you free. The other  
 man, he had the older fairies  
 place a spell on them that's far  
 stronger than what we can manage  
 on our own. Besides, once you're  
 unbound, the clock will start  
 ticking. So best to wait until  
 you're ready. (slows down) Does it  
 still hurt?

Lucifer shakes his head "no" with shame in his eyes.

MAB (CONT'D)  
You know what we fairies think of  
scars?

Her face lights up from within, revealing thin veins under her skin that look like thin scars.

MAB (CONT'D)  
We think they look best lit.

Chiron watches intently, but with no apparent intention of contributing to the conversation.

Pan makes himself more comfortable by the fire.

PAN  
What is this dancing flower? It  
feels so pleasant.

Tries to touch it, but pulls back in pain.

PAN (CONT'D)  
Ah! But apparently not for long.

Chiron chuckles in satisfaction.

LUCIFER  
Careful! Fire mirrors you. If you  
respect it, it'll light your way.  
If not, it'll burn your world.

MAB  
The other man -- he said he didn't  
want it here. Because he doesn't  
want it to light or burn us?

LUCIFER  
The other man-- He-- We grew up  
together, played in the same  
trees, plowed the same fields. But  
still-- I don't know if he hates  
this flame or just fears it.

He stops abruptly and fear runs through his face.

LUCIFER (CONT'D)  
Where is she? The Morning Star.

PAN  
Aaah. The Morning Star!

Pan takes out his pipes, excited to tell a story, but Mab purposefully takes over, so Pan is just left playing a song. Mab's voice keeps the song's quarter beat.

MAB (VO)  
Your Morning Star --

EXT. GARDEN OF THE LOTUS - DAY (FLASHBACK)

Venus sitting in a lush garden, with fruit trees and berry bushes all around. Red lotus covering the ground. She is languid, leaning against a tree trunk, eating berries, animals grazing nearby just as relaxed, doves picking at the pieces of food she tosses in their direction.

MAB (VO) (CONT'D)  
-- we call her Venus/ is in the  
Garden of the Lotus/ the one that  
takes our will to leave/

Nameless dragging Venus through the garden gates against her will. He knows not to cross the gates himself, but blocks her path long enough for the lotus to take effect.

MAB (VO) (CONT'D) (CONT'D)  
And you cannot bring her back from  
there/ If you should cross those  
gates for her/ You too will fall  
to Eden

EXT. PROMETHEUS' ROCK - NIGHT (BACK TO SCENE)

LUCIFER  
(hiding his face in shame)  
I won't make her live with this.

CHIRON  
If we're talking looks here as the  
main commodity, then fear not, a  
pretty face is there to keep her  
company.

Mab lights up in anger and shoots him a look he knows not to cross.

MAB  
Ass.

EXT. EASTERN RIVER BANK NEAR THE GARDEN - DUSK (FLASHBACK)

Adam's canoe gets jammed between a couple of rocks, allowing him to hop on shore, right next to the Lotus Garden.

Once his foot touches land, the air shutters same as with the other two, which makes him pause in confusion. The last

Siren is still heard singing in the distance. He looks towards the garden, then looks in the direction of the Siren's voice, and is about to head there when Nameless approaches.

NAMELESS

You made it! Come! Come see the garden I've found.

Nameless starts leading Adam towards the garden.

ADAM

I am glad to see you safe, dear brother. But a garden? That's not what brought us here. She calls me there. You know that well.

NAMELESS

Too well. Both Lucifer and I, we reached - them - earlier this morning. Three Sirens, calling each one of us, tempting us towards our deepest wishes. The ones we won't resist. Mine blinded me with cruel power. His blurred his vision so, he didn't see a speared man coming. And yours? I pray you never learn the pain she bears for you.

He continues to lead Adam towards the garden.

NAMELESS (CONT'D)

Desire may move us, but it won't keep us safe. Through these gates though, in paradise, my dearest Adam, nothing will ever hurt us.

ADAM

I'll stay the night, but tomorrow, I'm heading up the river. I don't fear pain, my eyesight's strong, and safety? We were safe at home-- and chose to leave.

Nameless gives way to Adam, who goes in without suspecting his brother for lingering behind.

Nearby, Juno watches Nameless in satisfaction.

The song of the last Siren stops, and Pan's pipes pick back up as the lotus take hold of Adam, making him disoriented, slow, as he disappears into the foliage of the garden.

EXT. PROMETHEUS' ROCK - NIGHT (BACK TO SCENE)

PAN  
 (suddenly stops playing)  
 You know, lad, if you're not too particular, I think I could get you another morning star to ease your pains.

Lucifer laughs away the tears in his eyes and shakes his head.

PAN (CONT'D)  
 (continues without care)  
 Though I must say, the other one doesn't have quite the same curves. Or body parts for that matter. But is in awfully good shape. And makes gorgeous babies!

LUCIFER  
 (always curious)  
 The other morning star?

PAN  
 It's not always Venus that appears in the east before sunrise, is it?

Pan pauses and points to a star still visible in the sky.

PAN (CONT'D)  
 Mercury lights the way when your beloved is not around. They even call him the Wayfinder. You know, I must say, we all have far too many names here. You'll get a few yourself over the years too. I'm sure of it. Just wait. A perk of immortality!

LUCIFER  
 Everyone here's immortal?

PAN  
 Everyone who looks like YOU. You know, arms and legs. Not horns and hoofs. The rest of us? The river can make us mortal. Too many drops of it and Mab'll lose her wings, Chiron's hoofs won't hold him, and my horns--

MAB

(nodding)

Once mortal, the only way for us to live forever is to reach your shores. Combine your soil of thought with ours of feeling -- and POOF (her body lets out a burst of light) -- life eternal.

PAN

(suddenly saddened)

And many've tried, though none have made it. (grows angry) Only the gryphons and the sphinges can cross the river with those giant wings. But they rather remain untamed. (grows pensive) Strength's wasted on the simple.

MAB

(interrupts)

There is another perk to merging thought with feeling --

Mab flies over to the fire and points to it.

MAB (CONT'D)

I bet for you it's this. The way you lit it while still bound. Try it again. See what you can do--

Lucifer tries and is able to control the flames from a distance with just slight motion of his hand.

LUCIFER

(playing with fire)

What can my brother command?

MAB (OS)

Water.

The flames rise and fall and morph into waves of the river.

EXT. EASTERN SIDE OF THE RIVER - DAY (FLASHBACK)

The river is stormy.

All the beasts are gathering near it.

NAMELESS (OS)

(declaratory tone)

I have no quarrel with you. But if you quarrel with me--

Nameless raises a river current into the air, revealing the

river bed underneath. Looks at Juno, who is standing next to him. She nods for him to proceed.

He summons thunderclouds. The beasts gasp and back away.

NAMELESS (CONT'D)

"Every [beast] of the land, you may freely know. But [any man, in his own land or this one], you shall not touch. For in the day that you do, you will surely die."

The sphinges and the gryphons shriek back in fear. The fawns slowly back away. The fairies watch frozen.

NAMELESS

Winged ones, join me if you wish and receive my protection.

The older, larger fairies go towards him. The smaller ones fly into the nearby trees and hide.

Without saying a word, the centaurs stand their ground. Nameless directs his attention towards them.

CHIRON

So the man you betrayed, burnt, and bound-- you want us to shun him from our midst and leave him to roam alone in this land of beasts and strangers?

Without saying a word, Nameless gives a slight nod as he directs a stream of the river towards Chiron and holds it inches from his face.

Chiron's face is more telling than his words of his intention to disobey.

CHIRON (CONT'D)

I wonder.

EXT. PROMETHEUS' ROCK - EARLY DAWN (BACK TO SCENE)

Chiron's face looks grumpier than normal. Water in front of his face has turned back into flames.

MAB (OS)

Turns out the ass is not always an ass - just as I suspected.

Mab is sitting on Chiron's back, gently petting him.

MAB (CONT'D)

Which is actually why we are here.  
It was my little pony's idea for  
us to help you.

CHIRON

Not an entirely selfless idea. I  
figured you might prove useful if  
water boy decides to flood us.

LUCIFER

(solemn)

So that's what you meant by the  
ticking of the clock-- I'd gladly  
fight him, whether or not you help  
me, but no one will line up behind  
ME to fight HIM. I'm too beastly  
for men--

Lucifer makes the flames light up his face to reveal his  
scars.

LUCIFER (CONT'D)

And too manly for beasts.

Illuminates the rest of his body.

LUCIFER (CONT'D)

All I can offer is an endless  
battle between fire and water. Not  
worth the trouble. Keep your horns  
and hoofs and feathers. Don't  
touch me.

PAN

Ah. But we didn't just sit here  
and watch you hang there for three  
days. Though I wouldn't put it  
past us. We've done worse. Still!  
We didn't! In a sudden onset of  
brilliance, your humble Pan (takes  
a bow) has found a loophole. (full  
of energy and very pleased with  
himself). The instructions were  
not to TOUCH you. (hops around)  
But we can GIVE you said horns and  
hoofs and feathers without  
touching you! (stands still near  
Lucifer's face) You see, alone,  
they are not strong enough. But  
their combined power can break any  
spell. (starts hopping again) Once  
you have all three, you can spring  
YOURSELF loose.

MAB

If we're gonna lose them anyways,  
rather it were on our own terms.

PAN

Aye! We'll make a beast of you  
still! The beast of all beasts.

MAB

If you're ready.

Lucifer bows his head in consent, the flames rise up, his head remains down, body forms a T once again.

Pan plays a spell on his pipes and his horns melt away from his head.

Painfully, horns start to appear through Lucifer's hair and grow bigger on his head than they were on Pan's.

PAN (OS)

Our horns, they say, make us  
protectors. May these protect you  
as well as you protect.

Chiron picks up the spear that Nameless used to stab Lucifer, with Lucifer's blood still on it, and stabs himself in the horse portion of his body.

CHIRON

May these hoofs carry the beast in  
you as well as they carried the  
beast in me.

Chiron's legs give out from under him and he falls.

His horse half is gone, and he looks human. He lifts himself up and rests on a rock nearby, finally with a smile, as if a weight has been lifted off his shoulders. His smile grows bigger as he looks at Mab who is starting to glow.

CHIRON (CONT'D)

(mischievous)

Now, don't go blushing, Mab. I'm  
thinking the same thing you  
are...we're about to be same shape  
and size.

MAB

I'm not blushing, I'm glowing.

Mab circles around Chiron and gives him a kiss.

MAB (CONT'D)  
 Because it's such a relief to see  
 you're still half ass.

She flies over to Pan, kissing him the same. Winks at him,  
 then darts over to Lucifer and flutters in front of him.

MAB (CONT'D)  
 My wings will never fail you.

She starts to glow brighter and brighter, until all goes

TO WHITE

Giant, beautiful wings, start to slowly beat through the  
 brightness and, after a few flaps, Lucifer appears in his  
 full devilish form - wings, horns, hoofs, scars.

He stumbles as he learns to fold his wings and stand steady  
 on his new legs.

The other three stand nearby, their horns, hoofs, and wings  
 are gone, but they have retained some elements of their  
 beastly form.

Mab is now full size, built like a model. Pan has an agile  
 built. Both have retained their slightly pointed ears and  
 eyes. Pan still has his goat legs.

Chiron is built like a sprinter, massive from waste to toe,  
 legs pretty hairy.

CHIRON  
 Now, if we could just get  
 ourselves some horses --

PAN  
 Aye. The Four Horsemen! Has a ring  
 to it. But first, the Wayfinder.

EXT. GARDEN OF THE LOTUS - DAWN

Sound of morning birds. The sun is just coming up.

Adam and Venus wake up in their respective beds of lotus and  
 go through a morning routine: bathe, drink, play with the  
 animals, eat. Dull, suburban feel.

ADAM  
 Sleep well?

VENUS  
 (shaking her head 'no')  
 Same dream again.

Flash overlay of a serpent's head, hissing, then springing forward for a bite.

VENUS (CONT'D)

And again couldn't wake from it.  
It hurt a little less this time  
though. You?

ADAM

Still nothing. Only music. A  
woman's voice. Perhaps it's yours?

VENUS

You'd know, I think, if I were  
singing through the night.

She laughs, dissipating whatever romantic tension Adam's question tried to create.

EXT. WOODED PATH - DAY

The four horsemen are on foot, traveling along a fading path through the woods towards no particular destination. Pan leads the way, the other three take turns falling behind.

LUCIFER

I take it we're lost?

PAN

Unfortunately, not yet.

LUCIFER

When I crawled out of that river,  
I was certain that nothing would  
surprise me ever again. Yet here I  
am, surprised. (laughs) So our  
goal here is to GET lost? And we  
are FAILING at that? Because I  
could've sworn we've been doing  
this for, what, maybe a fortnight  
now, and none of us look like we  
know where we're going.

PAN

We need to be COMPLETELY lost. As  
long as we are on some path, my  
dear father will not bother. Lost  
boys -- and girls and beasts --  
are his bread and butter. But--

The path finally disappears under the leaves and weeds. Pan gets a sly smile on his face and looks around.

PAN (CONT'D)

I give him a hard time. I'd do the same if I were him. Hello, dad.

MERCURY (20s) sitting on the trunk of a fallen tree nearby. He's young and charming, thin facial features, with the same sly smile as Pan. His winged hat makes him look like he has horns, and the snakes on the caduceus that's propped against the trunk are in gentle, swaying motion. The wings on his shoes are animated as well.

He comes up to Pan and puts one hand on his shoulder, the other where his horns used to be. Sadness flashes through both of their eyes.

MERCURY

As much as I hate to see you lost, my dear boy, it's good to see you.

They embrace. Mercury then heads towards Mab.

MERCURY (CONT'D)

My dear queen, I like the new look! (kisses Mab's hand) Very versatile, but still making a bold fashion statement. Chiron, old friend. (grabs Chiron by his upper arms) By the looks of it, I'd say you kept the most enjoyable equestrian endowment for yourself. Good thinking.

Mercury heads for Lucifer, looking him over.

MERCURY (CONT'D)

You must be Lucifer. Don't tell them, but your look does it for me best of all. Though I must admit, those wings of yours are making me feel quite insecure about my old hat and worn out shoes. But! It's true what they say! Size isn't what matters.

He places his hand on Lucifer's shoulder, dropping the jest.

MERCURY (CONT'D)

I've seen you looking at me at dawn, probably thinking I'm Venus. And now she's lost. But you seek her still. (face lights up) I like that.

Mercury goes to get his caduceus.

MERCURY (CONT'D)

(in jest again)

But if it doesn't work out between you two kids, do tell her that she still keeps me up at night, same as ever.

The jest in his voice fades once again.

MERCURY

I've been chasing her as long as I can remember. But as quick as I am -- once I managed to catch it -- and for but one night.

He stops himself and tries to smile, but this smile dulls in comparison. He turns to Mab, Chiron, and Pan.

MERCURY (CONT'D)

Go back to where all this started, but hide in shadows, away from the river. You may not have touched this man, but no good deed has ever gone unpunished. (turning to Lucifer, excited) And you, my overgrown fairy, try to keep up.

Mercury darts off into the sky, Lucifer follows, still not entirely used to his wings, he looks clumsy, but undeniably strong.

Following Mercury, he eventually gains control of the wings and the wind and they fly in unison, happy.

Mercury crows like Peter Pan, while Lucifer begins to shine from within, a bit like a fairy, a bit like a flame.

EXT. GARDEN OF THE LOTUS - DUSK

Mercury and Lucifer land right outside the garden gates.

Mercury motions to Lucifer to stay back, away from the gates, then pets one of the snakes on his caduceus and whispers something to it, lowers the caduceus to the ground, and the snake slithers into and through the garden.

MERCURY (OS)

They're healers. Their venom kills what needs to die.

Mercury and Lucifer watch the snake disappear into the garden. The snake slithers through the lotus and goes to where Venus is sitting in the shade of a tree.

MERCURY

Her venom will kill the lotus in  
their blood.

Venus is holding a golden apple that's labeled "To the Fairest One." The apple remains unchanged, but the hand holding it changes.

EXT. PASTORAL FIELD, LAND OF MAN - DAY (FLASHBACK)

The same apple is now held by a SHEPHERD (20) who is looking at the three goddesses/sirens, as each one offers him a symbol of her power: Juno's crown, Minerva's scroll, and Venus's hand.

MERCURY (VO)

Not long ago, the three of them returned to what was once our home, to ask a simple boy to pick the fairest of them all. (laughs) None of us here were stupid enough to make that judgment. (pause) But him-- His name was Paris. Tempted by Juno's power, curious about Minerva's wisdom, but desiring your Morning Star's love, he made his choice.

The shepherd walks up to Venus and hands her the apple.

EXT. GARDEN OF THE LOTUS - CONTINUOUS (BACK TO SCENE)

Venus is still holding the apple, same as before.

In the background of the apple, the serpent comes into focus, coiled up and hissing. Flash overlay of her recurring snake dream.

Venus offers the apple and her hand to the snake. "To the Fairest One" is seen in the foreground, as the serpent slithers onto Venus's hand, gently wraps around her arm, and faces her.

VENUS

Will it hurt?

SERPENT

Yesss. Nothing hurtsss as much as  
that which healsss.

The serpent bites her apple and continues to coil around her body as the apple turns red and real.

SERPENT (CONT'D)

Take a bite and you will see/ All  
the truths that hide from thee/  
All the truths that hurt and heal/  
All the truths you need to be.

Venus takes a bite, her vision blurs, she screams in pain,  
then laughs. Back and forth between the cries and laughter.

She looks at the apple one more time. With a bite taken out,  
it now looks like the Apple logo. It lights up for a moment.

SERPENT (OS)

Go to the one that's yoursss. And  
bring the man to hisss.

Serpent slithers down her body, disappears into the lotus,  
and heads for Adam, who is swimming in a clear, small BODY  
OF WATER at the foot of rocky springs.

The serpent goes up a tree and comes down a branch that  
hangs over the water. Adam sees him and swims towards him.

ADAM

You're the one who haunts her when  
she sleeps!

SERPENT

Yesss. But not just when she  
sleepssss.

ADAM

You bit her!

SERPENT

Yessss.

The serpent now tries to bite him, but Adam grabs it by the  
neck and forces its head under water when Venus walks up.

VENUS

No! Don't!

He takes the serpent out of the water, but doesn't release  
his grip.

VENUS (CONT'D)

Trust me.

ADAM

You want him to bite me?

VENUS

Or take a bite of this apple  
instead. It will hurt just the  
same. (pauses) Trust me.

SERPENT

(chocking)

If it's all the sssame to you, I  
much rather bite you myssself.

ADAM

(to the serpent)

I'll take the apple.

Adam releases the serpent back into the tree, where it wraps  
around a branch and watches.

Venus walks into the water. Facing back, as he faces  
forward, she holds out the apple to the side, her head fully  
turned in the same direction, looking at Adam.

VENUS

I ate from it and -- I don't like  
all of what I see, but want to see  
it all just the same.

Adam smiles at her like a protective brother and takes the  
apple out of her hand. Takes a bite. Lets out a painful  
scream, followed by intermittent laughter.

Silence.

The Siren's song returns.

EXT. OUTSIDE GARDEN GATES - CONTINUOUS

Lucifer is still standing near the gate. Mercury has made  
himself more comfortable on a nearby rock and is playing  
with the other snake on his caduceus.

LUCIFER

So she will just come out?

MERCURY

She will, but let's hope not  
alone. Let's hope your brother'll  
follow Love out of paradise.

LUCIFER

And if he doesn't?

MERCURY

Then there will be no one to break  
the tie between fire and water.

Adam and Venus walk out. Venus goes straight to Lucifer, takes his face into her hands again.

VENUS  
Come on, love.

Same familiar kiss and embrace. The iconic beauty and the beast. ZOOM OUT. Mercury is gone.

EXT. WOODED PATH - DAY

Lucifer and Venus are walking near each other. Adam leads the way, the Siren's song still calls him.

They walk out of the woods and see the eastern river bank.

EXT. EASTERN RIVER BANK - CONTINUOUS

Adam heads towards the last singing Siren, who stops as he approaches, looks at him, and morphs into MINERVA (30). She is dressed like an Amazon in a tunic made of owl feathers.

They come very near each other, bodies touching head to toe, looking peaceful, connected, happy.

MINERVA  
(smiling)  
Took you long enough.

They exchange one simple kiss. No other reassurance is needed. Mab, Pan, and Chiron approach.

PAN  
Well then, I suppose we'll be needing a few more horses.

CHIRON  
(disapproving)  
The seven horsemen?

PAN  
(shakes head head)  
You're right. Not the same.

MAB  
Seven virtues?

PAN  
Better, but a bit on the nose, no?

JUNO (OS)  
How about seven vices?

Juno and Nameless appear from behind Prometheus' Rock.

JUNO

(to Minerva) PRUDENCE leads to  
PRIDE. (to Venus) LOVE breeds  
LUST, (to Chiron) while JUSTICE  
stems from ANGER. (to Pan) You are  
a sloth, dear fawn. (to Mab) She  
eats more than she weighs. And  
they --

Nameless comes uncomfortably close to Adam.

NAMELESS

Couldn't just stay and tend to  
your flock of goats, could you? We  
men are always GREEDY to learn  
just. A little. More.

Turns to Lucifer, but doesn't approach.

JUNO (OS)

And in time, we all begin to ENVY  
those who don't bear our scars.

Lucifer attacks Nameless and a perfectly balanced fight  
ensues between the two.

NAMELESS (CONT'D)

Why do you fight for them? -- What  
are these beasts -- Those people  
-- What are they to you?

LUCIFER

(laughs at Nameless)  
It's not who THEY are that  
matters-- It's who I am!

NAMELESS

An idealist -- A fool --

LUCIFER

(same brilliant smile)  
Who I am!

The fight continues in silence for a minute, until Nameless  
grabs a hold of Lucifer and forces him to momentarily stop.

LUCIFER (CONT'D)

And it's not YOU I fight. It's  
whoever wants a world of darkness.  
Whoever hates flame's light as  
much as you.

Same defiance that was on Lucifer's face as he was swimming across the river flashes across his face as he breaks loose from Nameless's hold. The fight resumes.

NAMELESS

You'll be fighting forever then --  
If not me, there will always be  
someone -- Maybe a beast here -- a  
mob there -- Someone will always  
fear and hate the torch you carry.

While Venus and Juno watch them calmly, the three beasts turn to Adam and Minerva anxious.

CHIRON

Well?!

MAB

Each one of you holds power over  
something.

Adam looks at Minerva, who seems to already know. Her grey eyes are charged. He catches on. Theirs faces light up and they both run inland.

EXT. INLAND VALLEY, LAND OF BEASTS - DAY

An assembly of beasts, Adam is walking through a crowd of fawns, fairies, and centaurs addressing each one as he goes.

Gryphons and sphinges are perched on rocks, keeping their distance.

Minerva has taken higher ground atop a nearby rock.

ADAM

I come to you with no horns! No  
wings! No hoofs! No claws! No  
tails! But I come still. Some part  
of every one of you is human! And  
inside of me, there is a beast! So  
I ask you-- Brothers! Sisters!  
Come fight with me! Charge into  
battle -- to remain untamed and  
free!

MINERVA

If you surrender your beastly  
souls to fear, there'll be no need  
for him to drown this land! You  
will have killed yourselves  
already!

A gryphon lets out a piercing cry from a distant rock. Other gryphons follow, the fairies light up, and the rest join

gradually, with the roar growing louder and louder, until it can be heard from the river.

EXT. EASTERN RIVER BANK - CONTINUOUS

PAN

A war cry?

MAB

His power!

PAN

War?!

MAB

Words! "The tongue has power of life and death." It controls our thoughts, and they control all else.

The voices grow louder and beasts come running from every corner, charging towards the river, Adam and Minerva in the lead.

Nameless directs the waters at them, and many lose their beastly form. But soon, they close in on him and Minerva binds him and Juno with his own enchanted ropes that he used to tie Lucifer to the rock.

The waters subside.

Minerva emerges from the crowd, approaches Nameless, kneels close to his face.

MINERVA

You got across the river without a paddle and came out dry on the other side, while one brother was still splashing around in the distance, and the other went off course entirely. You bested them! But you have yet to kiss your Siren. You understand the world around you, but do not feel it. Give the beasts time, learn from them, then do as you wish. That's all I ask of you. Let people live as one with beasts as long as they've lived without -- five thousand years -- then decide.

Nameless lowers his head in consent. Minerva looks up at Juno, who maintains a stoic posture and glance.

VENUS

What say you? Just think! What good is power when it's held over the weak? Imagine if your subjects were gods themselves. To be the god of gods! Seems worth the wait.

JUNO

You've always been hard to resist, my dear. I know that far too well. (nods) Five thousand years. But you are making a mistake.

LUCIFER

(loosening the ropes)  
Our intentions are good.

NAMELESS

Hah. Good intentions. The road to Hell, I'm certain, is paved with those.

LUCIFER

In that case, (throws the ropes aside) welcome to Hell, my brother.

The scene changes colors to match those of the Lascaux caves. What follows is an animated progression of polytheism that shows beasts transforming lives of men, for better and for worse, on all continents. Animation style changes to match the art/medium of each culture.

ANIMATION

A fawn's horns morph into the LASCAUX CAVE bull horns and the cave art becomes animated.

MERCURY (VO)

The beasts first awakened the artists. In the darkest corners of their dreary caves, they drew beauty out of bloody hunts.

Lascaux bull horns morphs into EGYPTIAN Anubis' horns, and he becomes animated along with his brother Horus in Egyptian wall art style.

MERCURY (VO) (CONT'D)

It did not take long for people to decide that beasts are gods. Two brothers, one, protector of the living; the other, of the dead.

Bird-head of Horus turns into the bird-head of ASSYRIAN Anzu

(similar to a gryphon), and the Assyrian stone reliefs then become animated, showing Anzu stealing the Tablet of Destinies from one male and one female gods, then being sent to the underworld to Lamassu (half lion, half man).

MERCURY (VO) (CONT'D)

The two of us who yearned for power never did settle well with gryphons. One, by the name of Anzu, tried to bring them down. But the five thousand year truce was upheld by gods and beasts; and the righteous gryphon was subdued.

Assyrian Lamassu's paws turn into CHINESE White Tiger's, who is then joined by the Azure Dragon, the Vermilion Bird, and the Black Turtle on rice paper. The bird and the dragon fly/float in circular, Yin/Yang motion. The tiger and the turtle walk slowly in opposite directions below them.

MERCURY (VO) (CONT'D)

So the beasts continued to direct the lives of men. The Tiger ruled the west, while the Dragon pulled us east. The north belonged to the Turtle, and the south was the land of the Vermilion Bird.

Chinese Vermilion Bird's feathers turn into MESOAMERICAN Quetzalcoatl's feathers. Thought the focus remains on him, he's joined by three other half human, half animal deities in an ethnic dance on parchment paper in Aztec colors.

MERCURY (VO) (CONT'D)

On the other side of Poseidon's waters, the four directions belonged to different beasts. The feathered serpent was their favorite. They called him Morning Star.

Mesoamerican Quetzalcoatl's snake tail morphs into INDIA's Ganesha's trunk, who then does his own ethnic dance in distinctly Hindu colors.

MERCURY (VO) (CONT'D)

No one brought people joy as much as the beast who headed for the jungles of India. Ha! Just looking at him now (laughs)

Indian Ganesha's ears morph into GREEK Pegasus' wings.  
Grecian vase animation of Bellerophon slaying the Chimera  
while riding the Pegasus.

MERCURY (VO) (CONT'D)

No one was as coveted as the one  
who went to Greece. So many dreamt  
of that winged horse carrying them  
on his back to slay their demons.

Pegasus's wings morph into those of the HEBREW dove. Stained  
glass animation of the Noah story that ends with the dove  
bringing the tree branch to Noah.

MERCURY (VO) (CONT'D)

And when he flooded the Land of  
Man, sparing beasts as promised,  
the man who saved the beasts was  
spared by Venus's beloved bird.

Noah's dove morphs into Odin's raven. NORSE mythological  
scene of Odin with his two ravens and two wolves, killing  
some, protecting others.

MERCURY (VO) (CONT'D)

Birds. Beasts. Now wild. Now  
tamed. Destroying men. And saving  
them as well.

One of Odin's wolves, as he growls and attacks a man turns  
into the Roman Lupa. ROMAN mosaic animation of the mother  
wolf feeding Romulus and Remus. Their names are spelled out  
in tiles above them. The twins then walk off to the side and  
build a city. Then one kills the other.

MERCURY (VO) (CONT'D)

She found them, fed them, sent  
them forth to build the city that  
grew into the empire that saw the  
day when GODS ABANDONED MEN.

ZOOM into one of the domed buildings in the mosaic city. The  
darkness of the tiles morphs into the darkness of the actual  
building and ends the animated segment.

INT. PANTHEON, ROME - NIGHT

SUPERIMPOSE: YEAR 0

Torches light the walls, while moonlight comes in from the  
oculus. The three brother, the three sisters, and Mercury  
are sitting in the seven niches of the Pantheon.

Nameless stands, while Juno sits, both rigid. Lucifer  
stands, but leaning on a side wall. Venus also leans, but

while sitting down, back resting against the same sidewall, feet against the other. Cupid is there with her, his wings resemble Lucifer's in shape and color. Minerva stands, resting on her spear. Adam sits, head resting on his hand. Mercury sits on the edge, feet gently being lifted in the air by his shoes, arms crossed.

MERCURY

Well, my dearly beloved, we are gathered here, five thousand years later, in just the prettiest thing I've ever seen them build. What say you then? Should we stay or should we go now?

NAMELESS

This place is beautiful indeed. And I know if we abandon them, they will never build a dome like this again.

LUCIFER

But?

NAMELESS

But they won't stop with beauty. They will place stone atop stone until they build a bloody fortress.

VENUS

So teach them beauty over blood.

NAMELESS

Can't. Blood comes easier.

MINERVA

True. The one thing that we can all do is bleed. The rest is trickier.

VENUS

And we're just going to assume they'll pick what's easier?

MINERVA

(nodding with a shrug)  
We could test them, I suppose. Give them a simple choice. See what they do.

VENUS

(playing with Cupid)

Yes! Let's pick a newborn child  
and see how they treat him without  
our guidance. We'll make him  
flawless. (to the three brothers)  
You three can bestow gifts upon  
him when he's born. (to Mercury)  
You, my dear guide, can lead him  
through his days. And we three?  
We'll make him a wise and loving  
leader.

JUNO

And if they fail him, we leave  
them to their free will. No  
Moirais spinning threads, no  
mermaids saving sailors, no more  
protective fawns and helpful  
nymphs. No beasts. No gods. Just  
people.

Lucifer's reluctant, but nods in agreement.

MERCURY

Swell then! I know of just the  
child! Well, at least I know his  
mother. The babe hasn't been born  
yet, but I would be happy to  
deliver the message to her in  
person. She knows me as, uh,  
Gabriel, and, uh--

Everyone except Juno starts laughing at him, which he  
doesn't mind, but doesn't keep talking over the laughter.

JUNO

(irritated)

He is your son?

ADAM

(still laughing)

Who knows such things.

VENUS

(delighted)

What better child to guide than  
your own! He can become a healer  
like you, another guide for all  
lost souls.

MINERVA

(serious tone)

Yes, but more importantly, when  
you deliver your, eh, MESSAGE did

(MORE)

MINERVA (CONT'D)  
 you call it? Be sure to take your  
 time. Don't be too quick, dear  
 speedster. I'm sure the lass would  
 hate a rushed delivery.

The laughter picks back up. This time Juno laughs too.

EXT. COURTYARD IN JUDEAEA - DAY

SUPERIMPOSE: CIRCA YEAR 30

Roman PREFECT (40) stands between two Jewish PRISONERS (30 and 40), addressing the crowd in the courtyard.

PREFECT  
 As custom has it, I'm to release  
 one prisoner today. This year, I  
 stand here with a simple choice.

The crowd starts shouting, and soon begins to shout in unison.

CROWD  
 Give us Barabbas!

PREFECT  
 (angry shout)  
 Hear first their crimes! Be  
 silent!

Roman guards push in on the crowd and it quiets down.

PREFECT (CONT'D)  
 Barabbas rose against you, joined  
 with your enemy, and killed your  
 kinsmen without honor. By Roman  
 law, he is charged with treason.  
 (pause) And here, Yeshua! In your  
 streets, he has healed you without  
 payment. He has broken no law of  
 our emperor. (pauses and steps  
 back) The choice is yours.

CROWD  
 "Give us Barabbas! Give us  
 Barabbas!"

PREFECT  
 "And this man?"

CROWD  
 "Crucify him!"

PREFECT

"Why? What evil has he done?"

CROWD

Crucify him!

PREFECT

Crucify the healer? And let the  
killer live?

CROWD

Crucify him!

Prefect looks at Yeshua with shame and cowardice in his eyes, looks at the crowd in anger, and retreats inside.

EXT. MOUNT CALVARY - DUSK

Yeshua gasps for air, suffocating on the cross, horseflies biting his face.

A YOUNG WOMAN (25), in tears, is resting one hand on his feet and holding a child with the other. She adjust to hold the child with both hands and so looks like the Madonna.

An OLD WOMAN (50), also in tears, is collapsed on the ground near the cross.

INT. ROMAN, OPULENT BED CHAMBER - CONTINUOUS

Just like Lady Macbeth, the Prefect is feverishly washing imaginary blood off of his clean hands, talking to himself.

PREFECT

"Out, damned spot! Out, I say!  
One, two. Why, then, it's time to  
do it. Hell is murky. Nonsense, my  
lord, nonsense! A soldier, and  
afraid? Why fear who knows it,  
when none can call our power to  
account? Yet who would have  
thought a man to have had so much  
blood in him."

Eyes full of fear, as his inner turmoil tears him apart, the Prefect continues to tremble over the basin of water.

JUNO (OS)

Look at him. SEE him. Washing  
guilt off of his hands like  
madman. But he's not mad! He's  
smart, kind, powerful, supported  
by his troops, his ruler, and his  
people. A pinnacle of man!

INT. PANTHEON - NIGHT

The seven (plus Cupid) are gathered in their niches again. Everyone is standing, except for Mercury, who is sitting in the rear of his niche, mostly hidden in the shadows.

JUNO

Meanwhile, a good man takes his final breath. His wife and mother weep. Man's folly does not just stain his soul, it breaks the backs of others.

NAMELESS

What then? (turns to Mercury) He was your son.

MERCURY

(from the shadows) They're lost.  
(comes into the light) But not completely. (gets up) The path is there for them to take.

Mercury turns around, walks into the shadow of his niche, and disappears. Nameless waits, still resolute. Minerva shakes her head.

MINERVA

(angry)

They know enough to reach our shores. I neither need nor want to stay.

VENUS

(tearing up)

Their apathy -- I don't want to stay.

ADAM

(upset)

A single man may be a coward. But all together -- you saw them -- they're even worse! (shakes his head, tone becomes dry.) Those who'll do what's right, who'll act upon conviction, I'll welcome at our shores.

LUCIFER

OUR shores?

Lucifer glides down to the middle of the Pantheon, near the moonlight coming from the oculus.

LUCIFER (CONT'D)

These ARE our shores! You forget  
we too are men! Born of this soil.

ADAM

My dear brother, I'm five thousand  
years old. And look at you! (jumps  
down) We're men no more.

NAMELESS

Lucifer, all of us, we want to  
leave.

Lucifer looks around, but no one objects.

NAMELESS (CONT'D)

I saw it from the start. And now  
you've seen it for yourself.  
People don't seek your fire, they  
love the comfort of the dark.  
They'll spare a killer, and kill a  
healer. Give up this pointless  
crusade and come with us. Please.

Lucifer turns his back on everyone and walks into the  
shadows, silent.

LUCIFER

Not yet. (returns into the light)  
But I will honor our agreement in  
effect. I will stay here, but with  
no more power than any mortal. No  
horns, no hoofs, no feathers. I  
will only show them the fire that  
burns within.

NAMELESS

You'd bear death for them?

LUCIFER

(nodding)

Then I'll be done, I promise.

Nameless, Juno, Adam, and Minerva all bow their heads to him  
and step back into the shadows of their niches. Juno, Adam,  
and Minerva disappear same as Mercury. Nameless lingers,  
returns, and looks Lucifer in the eyes.

NAMELESS

(kind and sincere)

I hope you'll prove me wrong one  
day (pause) my brother. (turns  
away) Though I doubt it.

Nameless retreats into the shadow and disappears. Venus is

the only one left. She jumps down to Lucifer. Cupid watches them from above.

VENUS

That woman -- Mary. Magdalene. She stood there with her babe and wept. I'll know her pain if we stay here.

LUCIFER

(lovingly)

Don't stay. Let me just try (caressing her hair). A few different lives, some different ages. Inbetween, I'll return to you just as I am.

VENUS

(smiling through the tears)

It'd give you a chance to miss me.

Over five thousand years together, they're still lovestruck. He nods, grabs her by the waste, and kisses her hair.

VENUS (CONT'D)

But I will watch you.

Lucifer looks at her and chuckles at her jealousy.

VENUS (CONT'D)

(laughing)

Not like that, you fool.

Lucifer wraps his wings around her, listening.

VENUS (CONT'D)

(caressing his face)

If you ever stop hearing my voice-- forget my song-- I'll come and-- remind you who you are.

LUCIFER

A fool?

VENUS

A stargazer.

Her tears have dried. She smiles at him, they embrace and disappear into his wings like into a cocoon.

Cupid giggles and disappears into the shadows of his niche.

EXT. PROMETHEUS' ROCK - DAY

The rock is now overgrown with flowering vines, but the terrain has not changed and the river flows same as before. Scene is moving in slow motion to Pan's pipes. Lucifer is returning his wings, horns, and hoofs to the trio.

Pan plays his pipes and his horns melt off of Lucifer's head and return to him.

Mab and Lucifer face each other, holding hands. He flaps his wings, they begin to shine, picking up speed. As the wings slow back down, they have switched sides to Mab's back.

Lucifer heads toward Chiron, who is leaning against the rock, arms crossed. Chiron stops him.

CHIRON

I have no use for those where I'm headed. Give them to the river and ask it to wash away your scars.

LUCIFER

Where will you go?

CHIRON

She's right to call you fool.

Lucifer's face lights up, they both smile, and interlock in a forearm handshake. The world melts behind them like a watercolor painting and reveals a Roman villa. Lucifer and Chiron are now Roman emperors, forearms still interlocked.

MERCURY (VO)

First mortal life, they lived as men of power. Marcus Aurelius and Lucius Verus, co-emperors of Rome.

Season 2

Roman Empire

EXT. ROMAN VILLA - DAY

Chiron as Lucius Verus leaves the peristyle. Lucifer as Marcus Aurelius returns to his writing that waits for him beneath the colonnades.

MERCURY (VO)

Philosopher king, he tried to sway the hearts of men with words of wisdom from his throne.

EXT. ROMAN COLISEUM - DAY

Gladiator games, dead animals, dead gladiators, crowds cheering.

MERCURY (VO)  
But with his death ended Roman  
Peace, and blood began to spill  
again.

Gladiator games turn into a battle between King Arthur's  
knights and enemy forces.

EXT. BATTLEFIELD, SIXTH CENTURY ENGLAND - DAY

MERCURY (VO)  
The second time, they brought  
their light into the darkest ages.

Season 3

King Arthur

Fatally wounded Chiron, as Merlin, is standing over dead  
Lucifer, as King Arthur, after a battle. There is a fresh  
wound on Lucifer's face, where the previous scar used to be.

MERCURY (VO) (CONT'D)  
But Camelot did not stand long  
after its king and wizard  
perished.

ZOOM OUT over the battlefield, revealing surrounding forest.  
Accelerated movement of clouds shows passing of time. ZOOM  
BACK into a different part of the forest.

MERCURY (VO) (CONT'D)  
Still, they returned to that same  
island.

Season 4

Robin Hood

EXT. SHERWOOD FOREST, TWELFTH CENTURY ENGLAND - DAY

Lucifer and Chiron, as Robin Hood and Little John, robbing a  
carriage. Robin takes off his hood to wipe blood off a fresh  
cut on his forehead.

MERCURY (VO)  
This time, they came as poor men,  
robbers.

EXT. TOWN SQUARE SCAFFOLD, TWELFTH CENTURY NOTTINGHAM - DAY

Wanted poster with both of their names is flapping on a  
scaffold in Nottingham square while a public hanging is in  
partial view.

MERCURY (VO)  
Stealing from the rich, giving to  
the poor, as legend has it.

People of Nottingham are watching in horror as the two hang.

MERCURY (VO) (CONT'D)  
 But the poor did not rise up  
 with them, nor did the rich give  
 way.

The English guards in the Nottingham square morph into the  
 French guards in front of the Bastille.

EXT. BASTILLE, PARIS, 1789 - NIGHT

MERCURY (VO)  
 Their fourth attempt? The Age of  
 Enlightenment. What better time  
 for him who bears the light.

Lucifer and Chiron, as young Frenchmen, are charging towards  
 the gates of the Bastille along with other revolutionaries.

EXT. TOWN SQUARE, PARIS, 1793 - DAY

MERCURY (VO)  
 But all that light was soon put  
 out by the Reign of Terror.

Season 5  
French Revolution

Lucifer and Chiron are being brought up to the guillotine.  
 Dried blood is on Lucifer's face, where the original scar  
 used to be. Guillotine comes down. After the blade zooms  
 down, at the same speed and with a similar sound, a train  
 zooms forward.

EXT. AUSCHWITZ ENTRANCE, 1940 - DAY

A train is heading towards the Auschwitz entry gate/arch.  
 Bob Dylan's "Highway 61 Revisited" starts playing.

Season 6  
WWII

EXT. AUSCHWITZ TRAIN STOP - CONTINUOUS

Bob Dylan is still playing. Otherwise, the scene is silent.

A few Nazi soldiers are leading hundreds of men, women, and  
 children out of the train and towards camp gates.

Lucifer and Chiron are part of the crowd. They hop out of  
 the train together, calm but angry, ready for a fight.

Two GUARDS (20) pull Lucifer and another MAN (30) out of the  
 line as they walk.

Chiron tries to follow Lucifer, but one of the two guards  
 pushes him back with his rifle. When Chiron resists, the  
 same guard knocks him out with that rifle

The guard then turns to the other guard and says something to him with a smile as he offers Lucifer a gun and points to Man.

Though the guard's words cannot be heard, his hand gestures and body language imply that if Lucifer shoots Man, he will be free to go.

Lucifer declines the gun with a look of disgust.

The guard smiles and gives the same gun to Man. Same gestures, implying the same deal.

Man points the gun at Lucifer, closes his eyes, and pulls the trigger. The gun isn't loaded.

The main guard, with a triumphant look, laughs and says something to the other guard. Then he pulls out his own gun and hands it to Lucifer, nodding for him to try again.

Lucifer looks broken, near tears. He takes the gun.

Music stops. Complete silence. Five BANGS follow:

ONE - Lucifer shoots the main guard.

TWO - Lucifer shoots the other guard.

THREE - A bullet hits Lucifer from a distance.

FOUR - A bullet goes into the unconscious Chiron.

Man is pushed back into the crowd by some guard.

A guard shuts the train door with one final BANG.

TO BLACK

SUPERIMPOSE: YEAR 2017

INT. LUCAS'S PENTHOUSE - NIGHT

Lucifer is now LUCAS LIGHT. Sitting in the dark, his face is dimly lit by his OS phone. There is a single, thin scar on his forehead, same place as before. Slowly ZOOM OUT.

Tasteful penthouse with full view of the Los Angeles skyline. Bookcases line the bottom of every wall, as bench seats along the windows and as shelves along the walls. Kids' drawings are framed on walls. Big couch. Open kitchen. A family lives here, but it feels empty at the moment.

Luke is lying flat on a bench seat along a window. Looks at the phone.

Final season:

Contemporary Los Angeles

CHYRON of a text: "JOHN: IMAGE ATTACHED"

Phone in Lucas's hand shows photo of modern day Chiron and Mab, holding their newborn twins in a delivery room.

Text reads: "THEY'RE HERE, BROTHER!"

Luke smiles gently at the photo, love flickers in his eyes, then goes out. While his face is in view, so is the back of the phone, where the lit up Apple logo resembles Venus's golden apple. Turns off his phone. For a second, the only light is coming from the windows. Apple TV turns on. Again the logo shines bright, same as it did in the Garden of the Lotus. The Flash is showing (Season 1, Episode 17).

FLASH

Joe, I can't do this.

JOE

Yes, you can.

FLASH

It just doesn't make any sense. I mean, if Wells is a murderer, then why does he want to help me? Why has he helped me stop so many criminals? Why didn't I see this?

JOE

I spent 1/10 as much time with him as you did, and he almost had me believing in him.

FLASH

Almost.

JOE

Look, whatever else he is, he is Harrison Wells. You love science. He is science. It's like you made best friends with Einstein.

FLASH

You're saying I wanted to be tricked?

JOE

You always want to be the person who sees the best in people. I've been a cop for twenty five years. All I can see is the flaws, the lies, the dark thoughts that people think I don't see. I wish I

(MORE)

JOE (CONT'D)  
could be you. As fast as you are,  
that is your real power.

Lucas turns off the TV, grabs the phone.

FIRE logo appears on the screen, similar to Tinder, but titled Wood. Message from a pretty face.

Messages reads: "HEY [a line of emojis]"

"GR8 [clock emoji] W U LAST WK"

Slowly spinning bird's eye view of the room. Lucas is texting.

CHYRON of Lucas's text: "ME TOO (stops) BUT IT'S ONLY FUN ONCE (stops) PER PUSSY"

Words disappear from the CHYRON back to front as he deletes all of it and tosses the phone to the side.

Walks to the KITCHEN. Turns on his computer that's on the island countertop. The Apple logo again lights up in the back of the screen. Voices start streaming from the computer, degrading and mocking strangers for entertainment. Luke grabs a stale pastry from another counter and a giant bag of 3 Musketeers from a cabinet.

Already half way done with the pastry, he looks at the empty whiskey bottles lining the top of the kitchen wall cabinets, lit from behind. Luke cringes and sticks the 3 Musketeers bag under his arm, grabs the computer, and heads back to the couch.

A black cat jumps on his lap. He pets it gently with a painful expression, until the pain changes to hate.

INT. LUCAS'S PENTHOUSE - SUNRISE

The sky is starting to turn pink in the background. Lucas's phone is on his nightstand. 5:42. Mon, June 12. Eight message notifications from Peter. One from Caitlin. No alarm. Lucas's hand grabs the phone off the stand and brings it right up to his face. He swipes away Peter's messages, but opens Caitlin's.

CAITLIN: "WE NEED TO TALK"

The hand holding the phone drops down as he buries his face into the pillow.

LUCAS  
(muffled)

Fuck.

Lucas sits up on the edge of his bed, facing the window.  
Broad shoulders, slouching silhouette.

LUCAS (CONT'D)

Fuck.

EXT. SIDEWALK, VENICE, CA - MORNING

Red Hot Chili Peppers' "Sick Love" is playing. In RED  
Converses, feet are stepping to the beat on a sidewalk.  
Gradually the rest of Lucas and the street come into view.  
Well dressed with a messenger bag cross body, he is walking  
by iconic Venice murals (Chaplin/Smile, POW/MIA,  
Venus/Venice, etc.), until he heads inside a cafe.

INT. CAFE - CONTINUOUS

Lucas orders a coffee, adds ten packets of sugar to it and  
takes a seat in the corner by a window. Pulls out a stack of  
papers and gets ready to work. Song stops.

VALENTINA (OS)

You must be older than you look,  
young man.

He looks up to see Venus as VALENTINA standing above him  
holding a RED phone. Lucas is awkwardly confused.

VALENTINA

A stack of papers. Haven't seen  
one of those since like the  
nineties.

LUCAS

Ah. Well, I'm here to pick up  
girls who are into older guys, so  
gotta look the part.

VALENTINA

(she sits down)

Hmm. Too bad.

LUCAS

(intrigued)

I think I've seen you before. And  
you know that's not a pick up line  
cuz you got that covered already.

VALENTINA

Oh yeah? I don't know. Maybe you just see this face in every hot brunette that comes your way.

LUCAS

Every hot brunette, eh? Not just any brunette?

VALENTINA

(amused)

I'm not just any brunette.

LUCAS

I didn't think so. I'm Luke.

VALENTINA

I know, you idiot. You really don't remember me, do you? It's a good thing I'm hot enough of a brunette to handle that kind of a blow to the ego.

LUCAS

I knew I've seen you somewhere!

VALENTINA

You've seen me alright.

LUCAS

Oh shit, how much of you exactly did I see? Though I really can't imagine I'd forget it if I saw all of it.

VALENTINA

Not enough of me. You opted for a blonde that night.

LUCAS

(in sudden disbelief)

Val?

Valentina sits back with a satisfied smirk and waits for him to go on.

LUCAS (CONT'D)

How is that possible? You haven't aged! But not like Botox haven't aged. Like literally, you look the same! I thought you moved to Boston what like ten years ago?

VALENTINA

I missed Boston by a few miles.  
Transferred to Juilliard instead.  
But did get a German Shepherd as  
planned.

LUCAS

I remember you wanting a German  
Shepherd. You know, that's the dog  
I grew up with.

VALENTINA

Yeah. I remember.

Both suddenly lose the aloof bravado and fall into a  
regretful mood.

LUCAS

God, that was a long time ago.

EXT. COLLEGE APARTMENT BALCONY - NIGHT (FLASHBACK)

The smog of the LA night sky is beautifully lit by the  
street lights. Only thing that sticks out over the flat and  
vast City of Angels is the retro Felix the Cat sign on top  
of a building a few blocks from the balcony where younger  
Lucas and Valentina are sitting across from each other.

Her feet rest on the side of his chair, his arm rests on her  
lower legs. They are both wearing make shift Halloween  
costumes. She is wearing black wings over a black,  
handkerchief dress, and RED flip-flops. He is wearing a  
rubber RED devil mask, over the top of his head, as if it is  
a hat. Their conversation cannot be heard.

Slow ZOOM OUT. The two of them remain in focus in the  
background, behind the dulled noise of the speakers blasting  
from inside and other college kids stumbling in and out to  
smoke and occasionally holler at girls walking by.  
Everything around them starts to move in faster motion. They  
remain stationary and in focus until normal time resumes.

LUCAS

I'm gonna go get more jungle  
juice. Don't flap those wings away  
from here.

His hand strokes her ankle as he gets up and walks inside.

INT. COLLEGE APARTMENT - CONTINUOUS

Lucas makes it through the party crowd, which is slightly  
out of focus, blending into the music.

He gets in line for the water cooler that now holds a nearly

empty five-gallon jug of vodka and fruit punch. Two other empty jugs are knocked over next to it.

CAITLIN (20), a pretty blonde, hurries over to pick up the empty jugs when it's Luke's turn to pour.

CAITLIN

I can't believe we've gone through two of these already. Not like anyone is gonna go get more. Ugh. I might need to run across the street by myself.

Lucas squints as he understands the implied invitation, but proceeds to just smile politely instead.

LUCAS

You can just let this one run out. Everyone is drunk enough, no one will care. But. Just. After. I get this one--

Lucas laughs at himself as he fills two red cups. Caitlin notices the quantity of cups and gives him a subtly angry look before walking away. Her spot is almost immediately replaced by SCOTT (20), clean-cut guy in a Quicksilver shirt and khaki cargo shorts. Lucas is now pouring the second cup.

SCOTT

I thought you two were gonna hook up today?

LUCAS

Cait and me? Nah. Change in plans.

SCOTT

Meaning you now plan on sticking it to my girl instead?

LUCAS

YOUR girl? Scott. Dude. You guys broke up like a year ago.

SCOTT

I'm gonna ask her to marry me. You just met her like what, today?

LUCAS

Marry her?

SCOTT

Yeah. And you and I? We got three more years together. Before we graduate on the same stage. And

(MORE)

SCOTT (CONT'D)  
then start working in the same  
field. You wanna do all that  
having fucked my wife?

Scott takes the two cups out of Lucas's hands and walks towards the balcony.

Lucas catches sight of Caitlin, who is watching from a distance while doing shots with girlfriends.

EXT. COLLEGE APARTMENT BALCONY - CONTINUOUS

Scott plops into Lucas's seat across from Valentina and places one of the cups in front of her, taking a sip from the other.

Valentina's face grows stoic as she tries to figure out what happened to Lucas and why Scott is there. She looks into the apartment through the sliding glass doors and sees Lucas, with his hands on Caitlin's hips, follow her into her room.

SCOTT  
They've been planning on hooking  
up tonight like the whole week.

Pain flashes through her eyes and she starts to leave.

VALENTINA  
Well, at least someone will be  
getting some tonight.  
Here--(handing him her cup) I'm  
lit enough. And I bet they're  
running low on this crap by now.

SCOTT  
(grabbing her by the wrist)  
Wait. Come dance with me. I wanna  
ask you something.

VALENTINA  
(shakes her head no)  
I'm sure someone else here has the  
answer you looking for.

Valentina walks inside the apartment and through the same crowd of people, but this time the sounds of the party are muted, while the costumes and the masks are more defined. She disappears into the crowd.

INT. CAFE - MORNING (BACK TO SCENE)

LUCAS  
That was firs and last I saw you.

She remains silent, solemn.

LUCAS (CONT'D)  
 (forced cheerfulness)  
 And still recognized you! After  
 all that time! So-- I want like  
 some credit for that.

VALENTINA  
 Some credit. (forces a slight  
 smile) So what happened to you  
 after that night?

Lucas is reticent, shifts in the chair a bit and smiles  
 uncomfortably. Valentina's smile grows bigger and sincere.

VALENTINA (CONT'D)  
 Tell me. I love stories.

LUCAS  
 Nah, I don't put out that easy. I  
 got standards, you know. Not very  
 high ones, but still --

VALENTINA  
 So I gotta get you drunk first?  
 THEN you'll spread your life for  
 me? A'ight. I can manage that.

LUCAS  
 (laughing at himself)  
 I think there is a pub in town.

VALENTINA  
 Jungle juice still a thing?

LUCAS  
 I hope not.

EXT/INT. PUB - CONTINUOUS

They walk into a pub, head to the back, and take a bench  
 seat, sitting unapologetically close to one another.

Everything around them starts to move in faster motion  
 again. Once they are the only ones left inside, scene  
 returns to regular pace, as waiters close up.

Valentina gets up and reaches her hand out to Lucas. He  
 takes her by the hand and gets up after her, with his back  
 blocking out the screen.

INT. LUCAS'S PENTHOUSE - SAME NIGHT

Lucas's back is still moving forward, but his hand is now

reaching back, holding Valentina's hand, as he leads her into his apartment.

Lucas watches Val drop her bag in the corner by the door.

Her eyes fix on him when she notices his look. He comes up to her so they are almost touching. She takes him by his face.

VALENTINA

Come on, love.

Before their lips touch, they stop and feel the space between them shrink. Then a long, gentle kiss. Then rip into each other as they stumble to the bed by the window. Both rough and gentle, their familiarity is apparent once again, as if each has learned over the years what the other wants.

INT. LUCAS'S PENTHOUSE - SUNRISE

Lucas and Valentina are still in bed, still awake. The sun is starting to come up.

LUCAS

I'm gonna get some water.

Lucas gets up and walks over to the fridge, comes back with a bottle of water with a RED label, drinking it on the way as she watches. Hands it to her as he sits down on the bed.

LUCAS (CONT'D)

You know what time it is?

VALENTINA

No idea. But if we could see through all that lovely smog, I bet we'd be looking at my star about now.

LUCAS

(looking at Val)

Well, I still get to look at it. The only Morningstar left in this city of fallen angels.

With gentle sincerity, he crawls back into their previous embrace.

VALENTINA

So. What happened to you after that night? Time to put out, pretty boy.

Lucas kisses Valentina's head through her hair, similar to how he kissed her in the Pantheon.

LUCAS

I married the blonde, moved to the burbs, and became -- something else.

VALENTINA

(chuckles, not surprised)

At least you didn't ditch me for a one nighter. Kids?

LUCAS

A boy and a girl. I'm so different around them. Or I'm different when not around them. Not sure which one is the different one anymore.

Lucas is looking for Valentina's expression and tone to change, but they remain as is, so he continues. His hand starts to gently run through her hair.

LUCAS (CONT'D)

I thought that being a regular Joe, with a white picket fence, was gonna help me find my way. But, eh- it made me more lost.

VALENTINA

Lost?

Valentina rolls over him and gets settled more comfortably in the bend of his other arm. His hand continues the same motion, but now over her skin instead.

VALENTINA (CONT'D)

A remember reading somewhere that the ancient world believed that we have to get completely lost before the gods begin to guide us. The modern rock bottom theory I guess.

LUCAS

Your heathenry is hot. But the gods guiding me? That's a stretch.

She wraps herself around him, completely irresistible.

VALENTINA

Okay. So let's hear how you lost your shadow.

The look on Valentina's face demands his story.

LUCAS  
 (gentle smile)  
 Last I saw my shadow, I was ten.

INT. CATHOLIC ELEMENTARY SCHOOL CLASSROOM - DAY (FLASHBACK)

LUCAS (VO)  
 The thing about shadows is that  
 they need light to exist.

Fifth grade class is about to start, but the teacher is not there yet. Kids are in Catholic uniforms. The Madonna is near the teacher's desk, along with framed Bible quotes:

"The tongue has power of life and death." - Proverb 18:21

"From any tree of the garden you may eat freely. But from the tree of knowledge of good and evil you shall not eat, for in the day that you eat, you will surely die." -Genesis 2:17

LUCAS (VO) (CONT'D)  
 Back then, I burnt bright and cast  
 a big shadow.

Young Lucas had just walked in and is now headed towards his desk, which he shares with DAVID (10). Lucas is tall and well-built, and there is a smile and an aura about him that's hard to understand and even harder to resist.

DAVID  
 Do me a favor? I didn't study at all. Can you do something that'd get Swanson to move this test to tomorrow?

YOUNG LUCAS  
 (sitting down)  
 Sure. I can talk about the thing she had us read last night long enough that we'll just run out of time. (putting his book on his desk) It was so sad.

DAVID  
 So sad? You like a girl, dude.

YOUNG LUCAS  
 It's aight. You'll get it one day.

Lucas's reaction makes David even more confused, but Lucas isn't fazed by the judgment. His eyes are still on fire.

PA SPEAKER  
Lucas Light, the Vice Principal  
needs to see you.

YOUNG LUCAS  
Ah man. I bet it's because of  
Greg. (getting up) I guess you're  
on your own with the test.

INT. VICE PRINCIPAL'S OFFICE - CONTINUOUS

VICE PRINCIPAL DRUGGE (60) is wearing the obligatory stoic  
expression, but you can see a twinkle in her eyes that  
betrays her wit and the fact that she much rather be wearing  
a dress than a dress suit.

DRUGGE  
Mr. Light, how good to see you.  
Again. Has it been twenty four  
hours already?

YOUNG LUCAS  
Actually, I haven't been here  
since Monday, Ms. Drugge.

Drugge has to cover her mouth to hide her amusement.

DRUGGE  
And it's Friday! That's  
impressive. Very impressive. I  
trust you know why you're here?

YOUNG LUCAS  
Because of what happened with Greg  
yesterday?

DRUGGE  
No. Why? What happened between you  
and my grandson yesterday that  
would warrant you being here?

YOUNG LUCAS  
Um. Well. I guess technically  
nothing that would warrant me  
being here since that's not why  
I'm here, right?

DRUGGE  
Technically, no. So let's speak  
hypothetically, shall we?

YOUNG LUCAS  
Uh. Well. Hypothetically, we-- we  
may have, uh, ran into each other  
(MORE)

YOUNG LUCAS (CONT'D)  
 -- a bit. In a way that, uh, may  
 have thrown Greg to the ground.

DRUGGE  
 While you remained on your feet?

Lucas nods. Drugge squints.

DRUGGE (CONT'D)  
 That's fine by me. That kid gets  
 away with way too much as far as  
 I'm concerned. Someone needs to  
 throw him to the ground. Better  
 you than me. But no-- No, that's  
 not why you're here. You're here  
 because of what happened in math.  
 Remember getting kicked out of  
 class?

Lucas nods again. Drugge gestures for an explanation.

YOUNG LUCAS  
 Brother Pyfrom, he screams, a lot.  
 And bangs that ruler stick thing  
 on his table all the time. I kinda  
 think it's funny, like one of  
 those movies with a crazy teacher.  
 But some kids get like REALLY  
 scared of him. A few days ago, Jen  
 took a piss-- I mean urinated?

DRUGGE  
 I'm fairly certain the two are one  
 and the same.

YOUNG LUCAS  
 Okay, so like right in her seat.  
 Cuz she was too afraid to ask him  
 to go to the bathroom. So when  
 Brother Pyfrom started again, I,  
 uh -- kinda butted in.

Lucas drops his head and momentary loses his conviction, but  
 then goes on, picking up speed and confidence.

YOUNG LUCAS (CONT'D)  
 And Jen is like the worst kid to  
 pick on. She is already having a  
 hard time in English. Sister  
 Swanson wants her to write with  
 her right hand, but she's a  
 leftie. And is that even possible?  
 To change hands? I tried writing  
 with my left hand for a few days,  
 (MORE)

YOUNG LUCAS (CONT'D)  
 but it wasn't getting any better.  
 Like it wasn't becoming any more  
 legible with practice. I think it  
 was actually getting worse because  
 my hand was getting tired.

DRUGGE  
 Okay, okay, Luke. I get it. But  
 those are all young Jen's battles  
 to fight. Not yours. She needs to  
 learn to speak up for herself.

YOUNG LUCAS  
 But some kids never speak up.

DRUGGE  
 And some speak up too much.

Lucas grows silent in resentment.

DRUGGE (CONT'D)  
 Luke, Brother Pyfrom has been  
 teaching, loudly, for over three  
 decades. He is as set in his ways  
 as Sister Swanson. The rest of the  
 world can move on and leave them  
 behind-- In fact, the rest of the  
 world HAS moved on and left them  
 behind, but they just don't care,  
 honey. They are going to continue  
 to yell and insist that the Devil  
 was left-handed. Do you really  
 think there is anything you can  
 say that will make them change?

YOUNG LUCAS  
 Maybe.

DRUGGE  
 (sighs)  
 You know what "ethical" means?

Lucas shakes his head.

DRUGGE (CONT'D)  
 It means the RIGHT thing to do.  
 Not because it's some law or some  
 rule, but just because it is  
 morally good.

YOUNG LUCAS  
 What do morals have to do with  
 which hand you write with?

DRUGGE

Nothing. I'm not talking about that. I'm talking about you. Even though you're here all the time, I have never really gotten you in trouble, and that's because you have yet to do something that's ethically wrong.

YOUNG LUCAS

So that's a good thing, right?

DRUGGE

Yes. And no. The RIGHT thing to do isn't always the BEST thing to do.

Lucas, no longer resentful, is now just confused.

DRUGGE (CONT'D)

Like Robin Hood. Stealing from the rich to give to the poor might be the right thing to do, but it's not the best thing to do. For him. Because it makes him an outlaw.

YOUNG LUCAS

But Robin Hood was a hero.

DRUGGE

No, Robin Hood was a legend. Legends aren't real. They're made up to give people hope. If he were a real person, he'd end up hanging from the noose in Nottingham square, while his Merry Men mourn him from a safe distance.

Memory of Lucifer as Robin Hood hanging from the noose flashes through Lucas's mind, but he doesn't recognize it.

DRUGGE (CONT'D)

You got that visual in your head, son?

Lucas nods.

DRUGGE (CONT'D)

Good. Hold onto it. We may have done away with public executions, but we still have ways of getting rid of people who ruffle our feathers.

YOUNG LUCAS

I'm sorry, Ms. Drugge, but I don't get it.

Drugge gets out of her chair and takes a seat next to Lucas, so that a desk is no longer separating them.

DRUGGE

You are here, getting in trouble, on pretty regular basis, right?

Lucas nods.

DRUGGE (CONT'D)

And always for ethical, good, kind, moral reasons, right?

Lucas nods again.

DRUGGE (CONT'D)

But that doesn't matter. Your teachers are still giving you disciplinary marks on your progress reports, and if you keep at it like this come high school, then you'll get suspended. If you do that at work, you'll get fired. If you do that in life, you'll get ostracized. Ostracized means pushed out, pushed away. Meanwhile, at her retirement party, Sister Swanson will get praised for her selfless years of serving the Lord. And your Jennifer? I promise you she will not speak poorly of the old nun just because she tormented her once upon a time. Nor would she praise a shunned man just because he defended her when she didn't know how to defend herself. YOU may be ethical, Luke. But the world around you isn't, honey. So you gotta protect yourself a bit. Do you understand me?

Lucas nods.

DRUGGE (CONT'D)

But you aren't sold on it, are you?

Lucas shakes his head.

DRUGGE (CONT'D)  
Okay. Go back to class, kiddo.  
I've kept you long enough.

INT. ELEMENTARY SCHOOL CLASSROOM - CONTINUOUS

SISTER SWANSON  
You're late. We've started the  
test already. Not sure you'll have  
enough time to finish.

YOUNG LUCAS  
I was --

He cuts himself off, takes the test she's holding, and heads  
towards his desk without explaining away his tardiness.

David doesn't move in acknowledgment.

EXT/INT. GRANDMA'S HOUSE - DAY

Lucas runs through a beautifully landscaped yard with a  
fountain, and into a vine covered fairy tale home.

In the foyer, he drops his backpack by the door.

LOGAN (98 in dog years), a German Shepherd, wobbles up to  
greet Lucas, who lights up petting the dog.

Lucas suddenly bolts towards the back of the house, then  
just as suddenly stops and runs back to kick off his shoes,  
throwing them in the direction of his backpack. Logan keeps  
a steady wobble in the original direction towards the back.

Lucas catches up to Logan and they enter a spacious,  
French-style kitchen. Every inch of the kitchen island is  
covered in partially prepared food.

Lucas looks around in confusion as Logan continues his  
wobble towards the back side of the kitchen island. Lucas  
follows and sees his GRANDMA (65) lying on her back, eyes  
fixed on the ceiling, the skin of her cheeks pulled back  
towards the floor by gravity. Logan licks her hand, while  
two cats sit near her, occasionally letting out a meow.

Lucas drops to his knees next to her and tears start pouring  
down his face as he sits in silence.

EXT. GRANDMA'S FRONT YARD - EARLY EVENING

PARAMEDICS push a stretcher out of the house, down the  
gravel walkway, across the sidewalk, and into the ambulance.  
Lucas follows the stretcher.

PARAMEDIC (VO)  
I'm very sorry. There was nothing  
else we could do. Are you her  
sister?

NEIGHBOR (65) is on the porch, talking to a paramedic.

NEIGHBOR  
(saddened, but detached)  
Just a neighbor-- Um, a friend.  
There is no family. Just the  
grandson.

Lucas looks through the open doors as paramedics cover his  
grandmother with a sheet.

NEIGHBOR (VO)  
Her daughter died in a car  
accident years ago. She lost her  
brother during the war. And uh--  
and she was the only one of us to  
brave a divorce back in the day.  
So-- just the grandson.

EXT. GRANDMA'S FRONT YARD - LATE EVENING

Lucas is hugging Logan in front of his grandmother's house,  
while the neighbor holds the dog by the leash. SOCIAL WORKER  
(50) helps Lucas into his car.

LUCAS (VO)  
The neighbor took Logan and the  
cats. And I became Oliver Twist.

INT. GROUP HOME, BEDROOM - DAY

The social worker helps Lucas unpack and leaves Lucas  
sitting on his bed. There are two bunk beds in the room.

LUCAS (VO)  
Foster homes aren't too great for  
ten year olds who like to read  
though.

INT. GROUP HOME, BEDROOM - NIGHT

Young Lucas comes in wearing a towel, getting ready for bed.  
One of his roommates grabs him from behind, pushes him face  
down onto the bed. The other two roommates watch. Rhythmic  
thumps and muted screams are the only indicators of the  
rape.

VALENTINA (VO)  
What happened to you there?

INT. GROUP HOME, BATHROOM - CONTINUOUS

Young Lucas is vomiting into the toilet.

LUCAS (VO)

Ah, you know, the usual. Got beat up a bit. Got this scar in the process.

Young Lucas sits by the toilet, leaning against a wall, silently crying.

VALENTINA (VO)

And lost your shadow?

LUCAS (VO)

Not yet. Took a little more than that I guess.

INT. COURTROOM - DAY (FLASHBACK)

LUCAS (VO)

My mother pulled a Lazarus right when my grandma's estate was about to transfer into a trust for me. (starts to laugh) And she thought I'd be better off in foster care cuz apparently I was getting beat up just because I didn't know how to fight. So she was just giving me the rare opportunity to learn. (pause) She drank.

JUDGE

Your client has been explained her options, counsel?

DEFENSE ATTORNEY

Yes, Your Honor.

JUDGE

In lieu of taking custody of her son and clear possession of the estate, your client is surrendering her parental rights and taking ownership of the deceased's estate subject to paying her minor son's private school tuition and reimbursing the state for all expenses associated with the rearing of Lucas Light for the next eight years?

INT. COURTHOUSE HALLWAY - CONTINUOUS

Young Lucas is sitting on a bench. Light pours in from tall windows at the end of the hallway.

DEFENSE ATTORNEY (VO)  
Yes, Your Honor.

JUDGE (VO)  
So ordered.

Gavel sounds. Lucas blinks.

INT. GROUP HOME, BEDROOM - DAY

LUCAS (VO)  
It wasn't all bad. I met John there.

Young John is brought in by his SOCIAL WORKER (40). Lucas comes up to him and gives him a stick of gum.

LUCAS (VO) (CONT'D)  
He was a scrawny kid back then.  
(laughs) Pre growth spurt.

Lucas stands near John when the other two roommates, the two who watched him get raped, come into the room. They size up John, but the look on Lucas's face makes them move on.

INT. MIDDLE SCHOOL CAFETERIA - DAY

LUCAS (VO)  
What sucked was that I had to keep going to the same school while living in a state funded shit hole. No preppy boarding school for me. As is customary with unwanted rich kids.

Young Lucas (13) is paying for his lunch with a state subsidized meal card. Clothes and hair are an inescapable reminder of his new socio-economic status.

LUCAS (VO) (CONT'D)  
Drugge's grandson finally got what he wanted though I guess.

GREG DRUGGE (13) is behind him in line, dressed well, perfect haircut.

GREG  
 (intentionally loud)  
 Sucks your mom doesn't want you,  
 buddy. But hey, at least you get a  
 free lunch out of it, right?

Lucas walks away with his lunch while a few kids laugh and others silently look away.

LUCAS (VO)  
 And she was right. That old hag.  
 All those kids I used to-- all of  
 them just let me hang there, like  
 in a noose.

INT. LUCAS'S PENTHOUSE - NIGHT (BACK TO SCENE)

Luke and Val are in bed same as before.

LUCAS  
 And that just kept repeating over  
 and over. Friends-- strangers-- my  
 previous and more philanthropic  
 profession-- marriage-- Each time,  
 the noose just tightens around my  
 neck-- and no way to cut the rope.  
 John's always there for me. But  
 there ain't same as here.

Valentina leans up on her elbow. They're face to face. Her fingers run across his face.

LUCAS (CONT'D)  
 Then one day, a few years back,  
 came the random straw that broke  
 my-- that broke me. My kids are  
 all that's left of my light. And  
 shadow.

Val kisses his scar.

VALENTINA  
 I still see the light. So your  
 shadow can't be far.

Lucas's eyes tear up for a split second. He knocks her off her elbow and draws her close.

LUCAS  
 I think that light you see is  
 yours.

He rolls on top of her and engulfs her with his body like a cocoon, like he used to with his wings.

EXT. RUNNING PATH BY THE BEACH - NOON

Lucas is running. Snow Patrol's "Run" chorus/refrain sounds scratchy through his earbuds. Phone rings. He pushes a button on his earbuds to answer.

LUCAS

Top of the morning to you!

CAITLIN (VO)

Hey. Is this a bad time?

Lucas's face scrunches up as he clearly regrets answering.

LUCAS

No, no. Always a pleasure to hear from your ex wife.

CAITLIN (VO)

You got my text?

LUCAS

I did. Just figured it'd come up on Monday when I pick up the kids?

CAITLIN (VO)

Yeah. Okay. Wanna wait till then?

LUCAS

(stops running)

You put it like that, I think I rather wait indefinitely. But guessing not an option. So come on, like a band-aid.

CAITLIN (VO)

Charlie and I are getting married.

LUCAS

(starts running again)

That's not so bad! I mean, come on, that's not exactly a shocker.

CAITLIN (VO)

That's not all though. Our company -- they're offering us the Paris office. And I'm pregnant.

Lucas turns pale and stops. Silent, his eyes well up.

CAITLIN (VO) (CONT'D)

Luke? Still there?

LUCAS

Yeah.

He hangs up and starts running. No music this time. Silence.

EXT. COURTYARD - DAY

A courtyard runs between two rows of beautifully landscaped, Dutch bungalows/cottages. Lucas is walking towards one of the units with his two kids. He looks happy, as do they. BEN (10) is jumping over bushes. SHAY (8) is holding his hand.

SHAY

Dad, Dad! Will Uncle John and Aunt Maria let us hold the babies?

LUCAS

(Towards Shay) Sure! (Towards Ben) Careful, dude!

SHAY

And Ben too?

LUCAS

Well yeah!

SHAY

But he drops things like aaaall the time.

BEN

Um. I think that'd be YOU.

LUCAS

I'm with the boy on this one, Miss Butterfingers.

SHAY

Hey, he drops things too!

LUCAS

Yes. TOO.

SHAY

Okay fine. But Dad, Dad!

LUCAS

Shay, Shay!

Ben starts walking next to them, wide eyed, holding onto his crotch.

LUCAS (CONT'D)

You okay?

BEN  
(straight face)  
Yeah.

LUCAS  
Jump over a rose bush?

BEN  
(still a poker face)  
Maybe.

LUCAS  
Family jewels still there.

BEN  
(cracking a smile)  
I think so. Can they bleed?

LUCAS  
Yeah they can bleed! You think  
they bleeding?

BEN  
(shaking his head)  
I think just the side of my leg.

SHAY  
(giggling)  
It'd be funny if a thorn got stuck  
in one of your jewels.

Lucas and Ben simultaneously turn and give her a disturbed look, which makes her giggle even more as Luke knocks on the door.

Chiron as JOHN opens the door with a booming roar. He group hugs the kids and lifts them off the ground as they laugh uncontrollably.

They run inside, he puts his arm around Lucas's shoulder.

LUCAS  
I'm sorry it took me so long.

JOHN  
It's aight. We ain't going  
nowhere. (leads him in) But now  
get your ass up in there and tell  
me how beautiful my babies are.

INT. JOHN'S AND MARIA'S KITCHEN - FEW MINUTES LATER

Ben and Shay run out of the kitchen towards the back yard, followed by two giant mutts. Their excited voices reach back

into the kitchen, where a cat sits on the countertop, diligently watching everyone.

John is preparing a meal. Mab as MARIA and Lucas are sitting on barstools at the island snacking on whatever prep food John lets them grab.

MARIA

(mouth full)

Emm. I think I hear the door.  
Peter must be here.

PAN as PETER walks into the kitchen, full of energy, gives Maria a kiss.

PETER

Hey sis.

Peter shakes John's shoulders in passing.

PETER (CONT'D)

Looks like I'm just in time for the snacks, eh?

JOHN

(under his breath)

What is in that blood of theirs?  
How do they eat so much all the time? Should get that thyroid checked or somethin'. Cuz what happens when I eat? What's that now? Wasn't kale you ate there? That's it then! You got yourself some high cholesterol, high blood pressure, high suga'-- oomph-- just ain't right.

Peter laughs and heads for Lucas.

PETER

And look at what the wind finally blew in! One reply per, what, like a dozen texts I send? Take it the kids were away this week? Mr. Hyde come out of hiding again?

MARIA

Noo. I'm not in the mood right now. I just popped two heads out of my vagina. You need to get yours out of your ass, okay?

PETER  
 (grabbing food)  
 Got it. So what did I miss?

Maria points at the TV screen behind the living room couch that can be seen through the big opening that connects the two rooms together. TV is showing news coverage of the White House Press Briefing Room.

MARIA  
 Just talking about the new FBI director. Those idiots put a fox in charge of the chicken coop. The shit show continues.

PETER  
 So I didn't miss much then.

MARIA  
 (annoyed)  
 It's important! When did you become such an ass?!

PETER  
 Probably when I started hanging out with these two assholes.

LUCAS  
 Caitlin is pregnant and they're moving to Paris.

Everyone stops in their tracks and looks at Lucas, who doesn't make eye contact with anyone.

LUCAS (CONT'D)  
 (getting up)  
 Gotta go check on'em. At least one must be stuck in a tree by now.

In awkward silence, the trio watches him leave the kitchen.

PETER  
 That's it. If he loses those kids, he's gonna go off on a pussy binge and self detonate.

MARIA  
 And if he keeps them, they'll lose their mom. Just like he did.

JOHN  
 Why is it always feast or famine with y'all? Why is just moving to Paris not the logical god damn  
 (MORE)

JOHN (CONT'D)  
 option here? Boy can sell Wood  
 from the banks of Seine just fine.

MARIA  
 Oh yeah? Have you ever seen that  
 man take the middle ground?

John grunts and heads into the back yard after Lucas.

EXT. BACK YARD - CONTINUOUS

John walks up to Lucas, who is watching the kids climb a tree as the dogs circle underneath, letting out an occasional worried bark. They stand next to each other for a minute in silence.

JOHN  
 I guess I best start learning  
 Francais, huh? For when we all  
 visit my Parisian brother.

LUCAS  
 (surprised)  
 You think I should move there?

JOHN  
 What in the hell would be holding  
 you back?

LUCAS  
 I dunno know. Maybe they'll be  
 better off without me. They'll see  
 through me one day and-- I'll  
 disappoint.

JOHN  
 They see through you already. And  
 you have yet to disappoint anyone  
 in this world, my white Negro.

Kids are still climbing the tree. Giant smiles. The girl waves to Luke and John before quickly grabbing onto a branch again. The boy strikes a balancing pose to show off a bit.

JOHN (OS)  
 Now them kids of your may look  
 like they about to crack their  
 heads open. But they sure as hell  
 don't look disappointed.

Lucas's face eases up for a minute and a gentle smile lightens his eyes.

JOHN (CONT'D)

What happened, Luke? (silence)  
 What happened along the way?  
 Remember how you took care of me  
 when we first met? How you took  
 care of everyone. Hell, you gave  
 up all those firm offers back in  
 the day to work at an  
 environmental non-profit. Non god  
 damn profit! You took care of  
 squirrels and their cracked nuts,  
 boy! And now you market a dating  
 app for a living? Whatta hell  
 happened that I didn't see  
 happenin'?

LUCAS

I, huh-- I don't know. I just went  
 to bed one day. And, uh-- As I was  
 falling asleep, um. Everything  
 just started looking a little  
 different to me, you know? I was  
 thinking maybe that's what  
 happened to Adam and Eve when they  
 took a bite of that apple. I bet  
 their garden didn't change, but  
 their sight did. And once you see  
 something, John-- Can't unsee it.

Luke glances at John, then drops his eyes to the ground.  
 John's eyes are fixed on Luke, not understanding him.

INT. LUCAS'S PENTHOUSE - NIGHT

Once again, Lucas is sitting on his couch in the dark. Light  
 is coming from the windows. His phone lights up.

Valentina is calling. Luke declines the call with a text.

I'M SORRY. I'M TOO

Stops. Deletes I'M TOO. Attaches an audio file instead:

TWENTY ONE PILOTS' "CANCER"

Luke clicks PLAY on the song. Knock on the door. He glances  
 in the direction of the door, looks irritated. Sends the  
 message, tosses the phone to the side, and goes to open it.

Valentina is there, reading his text. Song still playing.

VALENTINA

I know this song.

LUCAS

I'm sorry. It's just that-- No matter what I do, things fall apart. So I don't wanna do anything anymore. Other than maybe just watch things fall apart all the same. (pause) I fell from grace, Val. So to speak.

A silent moment highlights the song lyrics. Valentina nods and starts to walk away, but stops herself.

VALENTINA

Give me one thing.

Lucas nods, sincere regret breaks through his eyes.

VALENTINA (CONT'D)

The next three? Promise me that each will get a second date.

LUCAS

(melting in confusion)  
What?

VALENTINA

Just promise me.

He nods sadly. She nods back and leaves.

INT. LUCAS'S PENTHOUSE - SUNRISE

Groundhog day effect. The sky is starting to turn pink. Phone on the nightstand. Time is 5:51. Mon, June 26. No messages this time. Still no alarm. Lucas's hand grabs the phone. He looks at it. Buries his face in the pillow.

LUCAS

(into the pillow)  
Fuck.

Luke sits up on the edge of his bed same as before, facing the window. Broad shoulders, slouching silhouette.

LUCAS (CONT'D)

Fuck.

EXT. THIRD STREET PROMENADE, SANTA MONICA - AFTERNOON

Lucas walks out of the Wood building and heads down the promenade. Work attire, jeans, button up shirt, cross body messenger bag, bag of snacks in hand.

Stops to listen to a female street MUSICIAN (25) playing an acoustic guitar and singing David Bowie's "Man Who Sold the World."

Leaning against a street light, Luke looks over the crowd, popping snacks into his mouth. Sees CHRISTINE (30s), a petite brunette, long, straight hair, sharp but attractive facial features sitting by the fountain behind the crowd.

The fountain is a giant dinosaur, covered in vines, spitting water out into a wide basin. She is sitting on the ledge, typing on a laptop, headphones in. Jeans, white tank top, black leather jacket.

LUCAS (OS)

Those headphones there just to keep guys away?

She looks up at Lucas in brief confusion, which doubles as a way to look him over, takes out the headphones and proceeds with a kind smile that won't let you see through it.

CHRISTINE

What's that?

LUCAS

If those headphones are meant to keep me away, they're not working.

CHRISTINE

(shaking her head, laughing)  
That's not it.

LUCAS

(charming sarcasm)  
Oh, so just not enough stimulation here for you. With like a gazillion tourists, street musicians at every corner, and a giant chia-pet spitting a steady stream?

CHRISTINE

Exactly.

LUCAS

Whatcha working on?

CHRISTINE

A really shitty screenplay.

LUCAS

Come on, it can't be that bad.

CHRISTINE

Yeah it can. It's like a Coen brothers film attempted by a sleep-deprived toddler tripping on acid.

LUCAS

(laughing)

I bet you're being a bit hard on yourself.

CHRISTINE

Oh god, I didn't write this piece of crap. I edit scripts for all those hopefuls who are convinced the world needs to hear their ass backwards stories.

LUCAS

Do you write your own?

CHRISTINE

(nodding)

I do. But the world doesn't need to hear those.

LUCAS

Maybe I do though.

CHRISTINE

You do if you wanna look like you care. Which is a pre-requisite for certain-- things. Or so I hear.

LUCAS

(laughing)

Oh yeah? You're gonna have to elaborate on what these CERTAIN things are. I'm obtuse like that.

CHRISTINE

(reaching out her hand)

Doubt it. I'm Christine, though I go by Chris, since Chris gets hired more and paid better than Christine.

LUCAS

(shaking her hand)

Hi Chris. I'm Luke. You hungry? This bag of whatever it is I'm eating isn't doing it for me.

INT. RESTAURANT - CONTINUOUS

Lucas and Christine are sitting at a cheese bar of a trendy restaurant, drinking beers.

LUCAS

This place only makes two types of pizzas, but it's the best pizza in LA, I swear. You gotta try them. How do you feel about mushrooms?

CHRISTINE

They've never hurt my feelings, so we get along just fine.

Lucas gets a mischievous look.

LUCAS

So your feelings get hurt often?

CHRISTINE

No, not often.

LUCAS

Not often, but easily?

CHRISTINE

(nodding)

Very perceptive.

LUCAS

I tend to notice things. Like with you, I noticed two things immediately. First, you smiled. Random girls don't usually smile when I say hello. They're suspicious and think I want something.

CHRISTINE

(still smiling)

And I'm pretty sure they're not wrong.

LUCAS

They're not! I usually want two somethings, actually. Which brings me to the second thing I noticed. You're not wearing a bra.

CHRISTINE

And you noticed that through a leather jacket?

LUCAS

It's a God given talent, really. Besides, the jacket wasn't exactly zipped up. But that's not the point.

Christine takes off her jacket with a triumphant smile. Snaps a bra strap.

CHRISTINE

You might wanna check with God about that talent of yours. He may've stiffed you a bit.

LUCAS

No way! (laughing at himself) You put that on on the way here!

CHRISTINE

Whatever helps you sleep at night.

LUCAS

Okay, then that's what we're going with. But still, that's not the point!

Christine puts on a straight face and lets him continue.

LUCAS (CONT'D)

Now I want to be clear. There's something fun and mysterious about you, and I'm intrigued. But I'd be lying if I said I wasn't taking advantage of my vantage point back at the fountain. Me standing. You sitting. But still, those breasts of yours always seemed just out of reach. And believe me, I twisted and I turned, leaned in and leaned out. And...only seventy five percent breast observance.

CHRISTINE

That's the point?

LUCAS

(charming smile)

I'm getting there. Just a little distracted. (takes a sip) I could've stood there and done that for another five hours. I'm not kidding. It was that fun. But then my vantage point changed. By the time we walked through that door, I was just watching your lips move

(MORE)

LUCAS (CONT'D)  
 through a story instead of  
 wondering how -- those would feel  
 in my hands.

CHRISTINE  
 You know, some guys could text all  
 that no problem. But too few would  
 have the balls to say it face to  
 face, especially day one.

LUCAS  
 I figured it wouldn't offend you.

CHRISTINE  
 It doesn't. Objectifying a body  
 makes sense to me. Objectifying  
 the actual person? That's totally  
 different. But our physical  
 bodies, they themselves, they ARE  
 objects. Just like all YOUR body  
 parts.

LUCAS  
 Can't disagree with that.

A brief moment of peace between them.

LUCAS (CONT'D)  
 (suddenly cold)  
 I'm a small tit guy though. God's  
 only creation that defies time and  
 gravity.

Christine, who has noticeably large breasts, gets a little uncomfortable, takes a sip of her drink, and slips her jacket back on.

The bartender arrives with the pizzas, which diffuses the tension that seems to otherwise please Lucas. His face still cold, now tinted with evil.

INT. LUCAS'S PENTHOUSE - NIGHT

Lil Wayne's "Sucker for Pain" is playing. Lucas's gourmet kitchen is lit up, while the rest of the penthouse remains in the dark. LA skyline still in the background.

Lucas has prepared an elaborate dinner, enough to feed a family. Sets a place for just himself. Lowers the song volume. Puts in earbuds. Dials a number on his phone.

LUCAS  
 (to himself)  
 Date two. As you wish.

Continues putting finishing touches on the meal as he talks.

LUCAS (CONT'D)  
 Hey. It's been too long (pause).  
 Nah, fuck dating etiquette, I  
 didn't wanna wait. (pause) Good.  
 So what are you doing tomorrow?  
 (pause) My brother's family is  
 having a baby arrival party, they  
 just had twins. Come with me. That  
 house is over-stimulation central.  
 You'll be able to really get some  
 work done there. (pause) Four  
 o'clock. (pauses and laughs)  
 Alright. Goodnight.

Puts down the phone, takes a seat, starts to eat. Face  
 tinted with evil again.

LUCAS (CONT'D)  
 Careful what you wish for, Val.

INT. JOHN'S AND MARIA'S HOME - DAY

Lucas and Christine walk into the LIVING ROOM where John and  
 Maria are each holding a newborn. Surrounded by a few  
 guests, they are drowning in small talk. When they spot  
 Lucas with a girl, they both start to make their way towards  
 them.

At the sight of the babies, Christine grows even more happy  
 to be there. Her smile isn't just in her lips anymore, but  
 is spreading to her eyes.

LUCAS  
 This is Christine. My brother John  
 and his wife Maria. And that's  
 baby Kate and her brother Nick.

JOHN  
 The womb-mates!

MARIA  
 (laughing lovingly)  
 Oh man, that's pretty bad.

JOHN  
 C'mon, babe, you know I gotta get  
 my dad jokes in order. (sticking  
 his hand out for a handshake) It's  
 (MORE)

JOHN (CONT'D)  
great to have you here, Christine.  
Please, make yourself at home.

MARIA  
Yes, welcome! And I'm sorry if  
we're gonna get progressively  
weird around you. Luke never  
brings a girl anywhere within  
reach, so we are like a pack of  
starving hyenas at the moment.

JOHN  
(proud)  
She has a way with words (kisses  
her shoulder) and a broken filter.

LUCAS  
(leaving)  
I'll be right back.

Christine nods in acknowledgment and turns to John, Maria,  
and the two babies.

Peter walks up to them as Lucas is walking away.

Lucas heads up the STAIRS, passes multiple pencil drawings  
of Maria and an equal number of John, drawn by the same  
hand, scattered all over the wall. The signature on all of  
them is John Airson.

INT. NURSERY - CONTINUOUS

Lucas walks into the nursery. Two cribs flanking the window.  
Fairies and mermaids painted near one crib, centaurs and  
fawns near the other.

Lucas takes a seat in a big, green recliner in the corner,  
throws it back, and looks up at the light blue ceiling with  
white clouds sponged on.

The white clouds start to move and take over. Wind sounds.

TO WHITE. WIND CONTINUES TO BLOW.

PETER (OS)  
You kidding me?!

Luke opens his eyes. Peter is standing over him.

PETER  
You fell asleep?! Everyone has  
been wondering where in the hell  
you went!

Luke sits up, looks out the window, it's dark out.

LUCAS  
(no remorse)  
What time is it?

PETER  
Late! Get your ass downstairs,  
man. What's the matter with you?!  
Why did you bring that girl here  
if you were just gonna ditch her?

Lucas stumbles up and heads towards the door. Peter marches him out of the room.

PETER (CONT'D)  
That's a whole new level of fucked  
up, dude. How in the hell you and  
John started off the same, but  
ended up so damn different!

Walking down the STAIRS. John's drawings again in view.

PETER (CONT'D)  
(angry whisper)  
Hiding in a god damn nursery! For  
fuck's sake. If I could just put  
you in the ring with me. Might not  
do you any good, but would make ME  
feel a whole lot better.

LUCAS  
(unemotional)  
Fuck you.

PETER  
Oh, I'll never get over that one.

INT. LIVING ROOM - CONTINUOUS

John, Maria, Christine and the twins are on the couches, lost in conversation. Everyone else is gone. The dogs run up to Lucas and Peter as they come down the stairs and bring the talking to an awkward halt.

MARIA  
You hungry?

LUCAS  
Nah, thanks. I should go.

PETER  
But you just got here.

Peter walks past Lucas, bumping his arm, and takes a seat with the rest.

Maria shoots Peter a look and hands him the baby she was holding.

CHRISTINE

I gotta get home too.

Christine starts to leave, but pauses as she walks past John, who's now standing, but still holding a baby.

CHRISTINE (CONT'D)

Honestly though, this was, uh-- perfect. Up until today, I--, I could never picture a family that could HOLD me.

She tickles the baby's hand with her finger, gives a small but happy smile, and heads out.

EXT. DUTCH COTTAGES COURTYARD/STREET - CONTINUOUS

Lucas and Christine walk through the courtyard and head towards the street where Lucas's car is parked. Car lights up and beeps as he remotely unlocks it.

CHRISTINE

We all figured you were still here somewhere because of your car.

LUCAS

I'm sorry about that. Let me make it up to you.

She doesn't answer until they reach the car and stop.

CHRISTINE

I've known you for two days and -- unlike mushrooms -- you've already hurt my feelings twice. But each time it was right after you made me feel really really good. That's pretty twisted. Too twisted. Not sure I wanna find out what will come AFTER you make it up to me.

She comes very close to him, no longer smiling. Without the smile, her eyes become very heavy and sad.

CHRISTINE (CONT'D)

Someone must have really hurt you somewhere along the way. I'm sorry. (she kisses him on the  
(MORE)

CHRISTINE (CONT'D)  
cheek). I know that feeling. But  
we can all still choose to heal.

She glances at her phone, looks out into the street as a  
small car with a pink light pulls up.

Without looking at Luke, she gets into the back of the car.

Luke heads to his own car, unfazed, like nothing happened.

INT. LUCAS'S PENTHOUSE - SUNRISE

Groundhog day. Sky turning pink. Phone on nightstand. 5:22  
Mon, July 10. Still no alarm. Hand reaches out and grabs the  
phone.

LUCAS (OS)  
Fuck.

EXT. OCEANSIDE PARK - DAY

Lucas is sitting on a park bench, reading Hemingway's *The  
Sun Also Rises*. People walk past with their dogs.

One bench over is ERICA (30s), soft and symmetrical facial  
features, tall, blonde, bob haircut, wearing a silk,  
sleeveless shirt, suit trousers, and heels.

Next to her is ADNAN (60s) a tall, Middle Eastern man with a  
gray French Bulldog.

They are gaily chatting. Adnan nudges Erica's shoulder with  
his, excitedly nods towards Lucas, encouraging her to make a  
move, and starts to leave.

ADNAN  
(excitedly whispers)  
Handsome!

ERICA  
(in jest)  
Really? I didn't notice.

ADNAN  
I certainly did! But for your  
sake, I hope I'm not his type.  
Though he's definitely mine.

ERICA  
(laughing)  
Bye luv! Say hi to Sean for me!

Adnan waves back to her as he walks off with his dog.

Erica sits back and examines Lucas, who is lost in the book.

ERICA (CONT'D)  
So you only read the classics?

LUCAS  
Actually, yeah. Time tested.  
Guaranteed not to suck too much.

He puts down the book, sizes her up, turns on the charm.

LUCAS (CONT'D)  
Have you read it?

ERICA  
(nodding)  
Though I might be the only person  
who's read it and didn't get  
smitten by the main guy.

LUCAS  
The narrator?

ERICA  
Yeah. I like the Jew instead.

LUCAS  
Why?

ERICA  
He's the only idealist in that  
whole damn book. Everyone else  
just...caved.

LUCAS  
Under pressure of war.

ERICA  
Still. Caved.

LUCAS  
No defeat for you?

ERICA  
There is a difference between  
defeat and surrender.

LUCAS  
Ah. So no surrender for you.

Lucas looks at Erica in admiration, as she shakes her head  
"no" and starts to get up.

ERICA  
 No. But there is work for me.  
 Lunch's over. Gotta go.

LUCAS  
 Where do you work?

ERICA  
 A legal-aid office...on fifth.

LUCAS  
 You really ARE an idealist.

ERICA  
 That I am.

LUCAS  
 So can I get your card, counselor?  
 And call you -- If I'm ever in  
 need of legal aid.

ERICA  
 That's why you'd wanna call me?

LUCAS  
 Yeah, plus I work only two blocks  
 from you, so this is really just a  
 matter of convenience.

ERICA  
 Then let me make it less  
 convenient for you. (puts out her  
 hand, no card) I'm Erica.

LUCAS  
 (shaking hands)  
 Luke.

ERICA  
 You can find me yourself when  
 you're in need of...legal aid.

Lucas is pleased, smiles in assent.

EXT. PACIFIC COAST HIGHWAY - SAME DAY

Lucas is speeding along the PCH in an old, weathered  
 convertible. The ocean looks massive in the background.

Hits traffic, slams the breaks.

LUCAS  
 It's the middle of the god damn  
 day! Get your fat asses off the  
 road and back into your shitty  
 (MORE)

LUCAS (CONT'D)  
 little cubicles! (car behind him honks) Oh yeah, asshole! Now that you honked, I'll be sure to put my car in hover mode and zoom on outta here! God, I hate people.

Composes himself. The mischievous look returns. Pushes a button, the convertible top starts to clumsily come down with a screech as he grabs his phone, types something, then keeps pushing more keys. Speaker phone goes on.

MAN (VO)  
 Legal Aid of Santa Monica.

LUKE  
 Hi. I'm trying to reach Erica.

MAN (VO)  
 One second please. (hold music)

ERICA (VO)  
 Hello.

LUCAS  
 Counselor! This is Luke. You found me on a park bench the other day.

ERICA (VO)  
 In need of legal aid already?

LUCAS  
 Just about. I am currently sitting in traffic and wondering -- what will get me out on parole quicker, rear-ending the car in front of me half a dozen times for existing. Or getting one good punch at the guy behind me for honking?

ERICA (VO)  
 Anger issues, huh?

LUCAS  
 I just think it's important to make informed decisions when incarceration is at stake.

ERICA (OS)  
 Well, white as you are, either one will just get your some community service. So take your pick.

LUCAS  
 (laughing)  
 You're right. What was I thinking.

Traffic lets up and Lucas starts to drive, swerving in and out of lanes to pass other cars.

LUCAS (CONT'D)  
 So now that that's all settled,  
 what do you like to do? For fun.

ERICA (VO)  
 On my own? I like to travel. But  
 with strangers I find on park  
 benches -- all kinds of things.

LUCAS  
 Name three.

ERICA (VO)  
 Eat. Talk. Dance.

INT. BLUES BAR - NIGHT

Lucas and Erica enter a long, narrow blues bar. Standard three man band is playing too loud to hear across the table. The dance floor is covered with bistro tables. Lucas is beaming with charm. Erica learns the space. They sit.

LUCAS  
 This is my favorite place! Only  
 place west of New Orleans where  
 you can hear another man's soul.

ERICA  
 Oh yeah?

WAITRESS (20) comes up with a friendly smile.

WAITRESS  
 What can I get you guys?

Lucas gestures for Erica to go first.

ERICA  
 Your kitchen still open?

WAITRESS  
 Sorry, darlin', no kitchen. We're  
 just here to get you drunk.

ERICA  
 (shutting down)  
 Ah. Then I'll take an IPA.

LUCAS

Same.

The waitress leaves. Erica squints in distrust.

ERICA

(shouting over music)

So here we are. In a place where there's nothing to eat, no room to dance, and too loud to talk. Interesting approach, Lucas.

LUCAS

(leaning in close)

No no, it's not an approach. I just really like this place. I wanted to share it with you.

Erica does not look convinced. Waitress comes back with their drinks. Erica takes her drink, sits back, and turns her attention to the band. Lucas watches her for a minute, then looks to the band as well. Ray Charles cover band singing "I Can't Stop Loving You."

INT. LEGAL AID OFFICE - NIGHT

Erica is working in her section of a dimly lit office, which holds about a dozen other work stations similar to hers. Norah Jones's "Once I Had a Laugh" is playing. After hours, everyone else is gone. Knock on the door.

She gets up and walks towards the entrance, sees Luke through the glass doors. He's standing on the sidewalk, holding a take-out bag, eyes fixed on her.

She opens the door reluctantly.

LUKE

I was just leaving the office, saw these lights were on, thought I'd check and see if it was you.

Erica stands her ground, waiting for further explanation.

LUKE (CONT'D)

Felt bad about the foodless, danceless night, where all you could hear's someone else's blues.

ERICA

I see the food. Where's the boom-box?

Lucas shakes his phone.

Erica smirks and opens the door wider. Lucas walks in, and she leads the way to her desk.

Erica sits down and studies Lucas as he unloads the contents of the bag onto her desk and pulls up a chair. Once she starts picking at the food, he begins to study the office.

LUCAS

You know, I used to work at one of these. A non-profit. (solemn pause) A lifetime ago.

ERICA

Why did you leave?

LUCAS

Cuz of Mel Gibson, actually.

ERICA

He knocked you up and you had to go raise the baby on your own?

LUCAS

Yes. And then my baby-daddy got all anti-Semitic. Remember that DUI? It was all over the news.

ERICA

(nods in confusion)

And you worked for a Catholic non-profit?

LUCAS

No, that's not the point. So after that, like not long after, Kramer from Seinfeld went confederate on some black men in the back of a comedy club. A few days after that, the African American actor from Grey's Anatomy said something homophobic to the homosexual actor from Grey's Anatomy. And I bet you could pretty easily find a gay dude who'd be happy to bitch slap him some Catholics.

ERICA

So you're saying it's a cycle.

LUCAS

(nodding)

A cycle of hate. Waaaay beyond any non-profit's reach. So I figured people deserve this hellhole

(MORE)

LUCAS (CONT'D)  
they've created. And so I bring  
you Wood!

ERICA  
You said you work for their  
marketing department?

LUCAS  
(nods)  
Though the thing pretty much sells  
itself. It's like a way for people  
to be near each other without  
being close (laughing). I mean  
really, it's practically marriage.

ERICA  
Not a fan of marriage?

LUCAS  
(smirks)  
You know in most states, not much  
more than like a hundred years  
ago, marriage was a court-ordered  
punishment for popping cherries?

ERICA  
Try two years ago. In twenty  
fifteen, a judge in Texas ordered  
some douchebag to marry his  
nineteen year old girlfriend who  
was suing him for assault.

LUCAS  
(laughing)  
See! Wood makes for way better  
punishment! Hands down the best  
punishment I can think of! No one  
on there is ever alone! But  
everyone is always lonely.  
(solemn) It's like dying of thirst  
in the middle of the big blue sea.

ERICA  
"Water, water everywhere, and not  
a drop to drink."

LUCAS  
Exactly.

ERICA  
There is no punishment in this  
world that people won't just get  
(MORE)

ERICA (CONT'D)  
used to though. But cycles-- can  
be broken.

LUCAS  
No they can't.

ERICA  
Are you kiddin' me? Each time we  
get a kid off the streets and into  
a home, we're breaking a cycle.

LUCAS  
(gaze grows heavy)  
Who was your favorite one? The  
best kid you ever saved.

ERICA  
(no hesitation)  
Mikey Wan. Incredibly smart, good  
kid, but zero guidance. His family  
was getting evicted, so that's  
what brought them my way. Had  
nearly perfect test scores, but  
was too busy working, trying to  
help his parents make ends meet.  
So no one noticed. All that  
potential.

LUCAS  
But you noticed.

ERICA  
(nods with pride)  
Got him into Princeton.

LUCAS  
And after Princeton?

ERICA  
Lost touch. That always happens.

LUCAS  
So let's find him.

ERICA  
(laughing)  
What? How?

LUCAS  
(gesturing at the computer)  
Don't you guys get access to  
public records on there somewhere?  
If not, I can find him same way I  
(MORE)

LUCAS (CONT'D)  
found you. (taps the Apple logo on  
his phone)

Erica looks at him puzzled, but still pushes her chair over to the computer. Starts typing.

Lucas throws some food in his mouth, picks up his phone and starts googling.

Erica glances at him, pleased. He's focused on his search.

ERICA  
Just his address and phone number.  
He's local though. Well, sorta.  
The valley.

LUCAS  
Public records don't hold a candle  
to social media.

ERICA  
What does it say?

Lucas gets up, pops a few more pieces of food in his mouth, and starts to pack up the rest of the food.

LUCAS  
Came in to-go boxes, so let's take  
it to go.

ERICA  
To the valley? Now?

Lucas's bright eyes and smile are contagious. The excitement gets into Erica's bones as well, she grabs some of the food and follows.

EXT. CAR - LATER THAT NIGHT

Lucas is pulling into a middle-class suburban strip mall parking lot. The main attraction is a grocery store:  
TRENDING JOEL

ERICA  
The suspense just went up another  
notch. Why can't I know what you  
found out about him?

LUCAS  
Cuz if you knew, you wouldn't  
come.

EXT. TRENDING JOEL - CONTINUOUS

Lucas and Erica walk up to the store entrance, but the sliding doors won't open. There are no customers inside, just a couple of employees. Lucas knocks on the door. Female CLERK (25), walks over and shouts through the door.

CLERK

Sorry, we close at ten.

LUCAS

That's alright, we're here for Mikey.

CLERK

(opening the door)

Yeah, he prob in d'back. Our inventory guy!

Lucas gestures for Erica to go first. Her face tenses up.

INT. TRENDING JOEL - CONTINUOUS

Clerk leads them through some aisles towards the back.

CLERK

Usually-- it takes us a WHILE to close up just cuz of inventory. Counting all that stuff. Takes foreva! But when Mikey is here? He flies through all that on his own, like crazy. None of us can keep up. So we just stay out of his way and wait. Closin' with him is the best. (pushing through swinging doors) Hey My-Key! Yo ride here!

Clerk disappears into the stock room, as the doors swing back and forth a few times behind her.

Erica is about to follow her inside, but stops herself and looks at Lucas in disbelief. Lucas nods with a slight, satisfied smirk.

LUCAS

And it sounds like he's in need of a ride.

Erica's face contorts with tension, which is interrupted by MIKEY WAN (23) appearing from behind the swinging doors. Tall, skinny, timid, he is taken aback when he sees Erica, but then gives her a genuine hug. She is happy to see him.

MIKEY  
 (hugging)  
 Oh my god, what are you doing  
 here?

ERICA  
 Just, um, wanted to see you,  
 kiddo. How you doin'?

MIKEY  
 I'm alright-- How did you know to  
 look for me here?

ERICA  
 I think Facebook--

She looks to Lucas for confirmation, as then does Mikey.  
 Lucas nods.

The Clerk sticks her head out from the stock room behind  
 Mikey, unapologetically interrupts.

CLERK  
 We gonna be in the back--  
 Unwinding. If you decide to stay.

The Clerk disappears back into the stock room as Mikey gives  
 her a slight nod and then turns back to Erica and Lucas.

ERICA  
 You gonna stay?

MIKEY  
 Nah, I'm all done. I do need a  
 ride though.

ERICA  
 Of course.

MIKEY  
 Let me just grab my stuff.

Mikey heads back into the stock room.

Lucas starts meandering down an aisle, picking up random  
 items off the shelves, looking them over, and putting them  
 back.

Erica follows slowly, in a straight line, eyes fixed on him.

ERICA  
 So you wanted me to see him  
 underachieve? And that's suppose  
 to make me lose faith in humanity?

LUCAS  
Just wanted you to see your best  
case scenario.

Mikey returns with his backpack.

MIKEY  
All set.

EXT. TRENDING JOEL - CONTINUOUS

The three walk out of the store and head towards Luke's car.

ERICA  
So how long have you been working  
here?

MIKEY  
Just started earlier this year.  
This location is good for me.  
Close to home.

ERICA  
Where were you before?

MIKEY  
A flower shop.

ERICA  
That's a change-- Didn't you start  
college pre-med?

Mikey nods but doesn't say anything. They get into the car.

INT. CAR - CONTINUOUS

Lucas keeps watching his passengers in silent satisfaction.

ERICA  
The plan was pediatrics, right?

MIKEY  
Yeah.

Erica's eyes are fixed on Mikey through the rear view  
mirror, demanding to hear more.

MIKEY (CONT'D)  
I met a girl-- Her dream was to  
own a flower shop. Don't need  
Princeton for that. Then we had a  
baby, but the florist didn't carry  
health insurance and all that.

ERICA

Why not go back to Princeton?

MIKEY

Med school takes time. Spence would be all grown by the time I'm out. Besides, Princeton wasn't as lucrative for me as it was for some of the other guys. The connections are great, if you're connected enough to get 'em. But financial aid doesn't cover frat dues. And it's not the diploma that gets you work, it's the, uh, brothers. (pause) No point. You can turn left there. Third building on the left.

Last few yards of the drive are silent, only the sound of air coming in through the windows. Mikey is calm and settled, his hand out the window, feeling the air, eyes focused on his fingers as they get shifted by the wind.

Lucas pulls the car into the driveway of a yellow, eighties apartment building. No landscaping. Garbage cans on the side. Castaway Manor, the name of the building, is missing two letters, so it reads CAST WAY MAN R.

Lucas stops the car, Mikey gets out, comes up and leans towards Erica's window.

MIKEY (CONT'D)

I can imagine what you're thinking. But don't. It's fine.  
(to Lucas) Thanks for the ride.

Lucas's smirk is gone, he nods to Mickey in sincere compassion, but without Erica seeing.

Mikey walks up the side stairs and disappears out of sight.

LUCAS (OS)

Where to now?

Heavy pause.

ERICA

Find us a decent bar. NOT a blues bar. I think you owe me a few drinks. And maybe a good lay.

LUCAS

(puts the car in reverse)  
As you wish.

INT. LUCAS'S PENTHOUSE - SUNRISE

Once again, the sky is turning pink, Lucas's phone is on his nightstand. 6:00 AM this time. Mon, July 24. Three short messages.

JOHN "YOU GOOD?"

MARIA "LOVE YOU"

PETER "PUSSY BINGE?"

Hand reaches out, pulls the phone out of sight.

LUCAS (OS)

Fuck.

Lucas sits up on the edge of his bed, feet flop to the ground, slouching shoulders, head down, fists digging into the bed on his sides, propping him up.

The bed behind him is empty. His black cat jumps onto the bed from the other side and meows. He glances back at it.

LUCAS

Pussy binge it is.

Wood flame logo lights up on his phone. Lucas scrolls down his matches. Picks the redhead doing yoga. Name listed is JACKIE. Shows it to the cat. Then starts texting.

LUCAS (CONT'D)

Yoga instructor. Solid, right?

CHYRON of Lucas's message: "HOW ABOUT A DRINK TONIGHT?"

Tosses the phone to the side. Cat gets on his lap, and their conversation continues.

LUCAS (CONT'D)

Gotta get this over with. Cuz you  
are the only pussy I wanna see  
more than once, Lucifer.

INT. BATHROOM - CONTINUOUS

Lucas shuffles his feet towards the bathroom, turns on the shower, and walks over to the sink. Looks at his reflection. Body still strong, face still scarred, but the eyes have lost their luster. His hands start doing something below screen, as he continues to look at his reflection. Smiles big. His smile drowns out his eyes and makes him irresistible once again. He sticks a toothbrush into his

smiling mouth and proceeds to brush his teeth as he gets into the shower.

Water runs over his body. Sound of water.

INT. LUCAS'S PENTHOUSE - CONTINUOUS

Drying his hair, Lucas walks past the bed and grabs the phone.

Message from JACKIE: "HOW ABOUT COFFEE FIRST?"

LUCAS  
(while texting)  
Coffee, huh? False advertising  
with those yoga poses there,  
Jacqueline.

Lucas's message sent: "NAME THE PLACE"

INT. COFFEE SHOP - LATE AFTERNOON

JACKIE (30), long, red, curly hair, pretty face, athletic built, walks up to Lucas dressed for yoga, with a large tote bag. Lucas gets up for the hug.

LUCAS  
Hey. Yoga pants. As advertised.

Jackie scrunches her face in confusion as she sits. Lucas still standing.

LUCAS (CONT'D)  
What would you like to drink?

JACKIE  
Chai latte would be great, thanks.

Lucas walks over to the counter in same RED converses and gets in line behind Valentina. Recognizes her from the back, starts to hesitate, but decides to stay.

LUCAS  
(softly)  
Val.

She turns around, awkwardly surprised.

VALENTINA  
Hey.

LUCAS  
How you been?

VALENTINA  
Alright. You?

LUCAS  
Alright.

VALENTINA  
Kept your promise?

LUCAS  
Keeping it. As we speak actually.

VALENTINA  
(looks at Jackie and smiles)  
You know, for someone who works  
for Wood, you pick up far too many  
girls at coffee shops.

LUCAS  
Technically, YOU picked ME up. And  
I found this one on Wood.

VALENTINA  
(laughing) I stand corrected! (To  
the barista) I'll take that egg  
and, uh, something green thing  
there. And whatever he's getting.

LUCAS  
Black coffee and a chai latte.

He pushes Val's credit-card holding hand down, but lets his  
hand linger for a moment. She has RED nail polish.

LUCAS (CONT'D)  
I got it.

VALENTINA  
(sadness takes over)  
Thanks.

Lucas sits back down in front of Jackie with two to-go cups.

LUCAS  
So do I pass muster for a second  
date?

JACKIE  
Can't exactly have a second  
without the first.

LUCAS  
Night's still young! Wanna take  
these to go?

EXT. STREETS OF LOS ANGELES - CONTINUOUS

LUCAS

So how did you get into yoga?

JACKIE

My family actually. It's part of our belief system more so than a form of exercise.

LUCAS

Hindu?

JACKIE

(nodding)

When I was thirteen, everyone around me started to grow up a little too fast. So my parents sent me to their Guru in New York for the summer. And I fell in love with it right there and then.

LUCAS

Instead of falling in love with boys.

JACKIE

Well no, not instead.

LUCAS

Date much in high school?

JACKIE

No, but--

LUCAS

Live with your parents now?

Jackie looks away in proud assent.

LUCAS (CONT'D)

Don't get me wrong, I'm not saying that's bad. Or good. I'm just saying it is what it is. Your parents had you trade in adolescence for -- what did you call it? -- a belief system. Which definitely makes it sound less fanatical than calling it a religion, but stunts your growth just the same.

Jackie grows insecure and quiet.

They reach a meditation center that's a converted

restaurant. The outdoor seating is now a meditation garden; the copper entrance, a spiritual symbol.

JACKIE  
Wanna come see it?

Lucas politely chuckles and shakes his head.

JACKIE (CONT'D)  
Just a small piece of this belief  
system you call a religion.

Lucas reluctantly assesses the building and the grounds.

LUCAS  
(under his breath)  
This oughta count for two dates.

They walk through a make-shift garden. She pulls out a bright shawl out of her bag and throws it around her body. It's big enough to cover most of her.

INT. YOGA CENTER LOBBY - CONTINUOUS

A large and tacky photograph of a man wearing only a wrap around his pelvis is placed where the restaurant's maitre-d once stood, surrounded by cheap, fake, rose petals. The walls, white and barren.

They stop in front of the photograph as Jackie bows to it. Lucas maintains a sincere tone that does not match the sarcasm in his words.

LUCAS  
Whoah. That's quite the  
photograph. I would've gone with  
the jolly elephant god. And maybe  
thrown down a few rugs to give the  
place some flare. Or some of those  
cool dyed sheets from that one  
festival. Was it called Holi? Do  
they still use turmeric and  
sandalwood for the dye, or have  
they gone synthetic too?

Jackie glares at him both annoyed and confused by his familiarity with Hinduism. They head towards the back.

JACKIE  
You've studied Hinduism?

LUCAS  
Nah. I'm just permanently stuck in  
a Google search. So how come the  
(MORE)

LUCAS (CONT'D)  
 dude in the photo can let it all  
 hang loose, but you gotta cover  
 yourself up?

JACKIE  
 Out of respect.

LUCAS  
 Kinda submissive respect. I like  
 equal ground. Gods amongst men.  
 That's my, uh, belief system.

She stops next to a cart by one of the walls. Ignoring his last comment, she hands him a small book she grabbed from the cart and a basket of small tambourines. He takes the book, declines the tambourines.

JACKIE  
 When we go inside, you will have  
 to sit on the right. Women are on  
 the left.

Lucas replies with a fake smile. They walk past the "store" that was once the restaurant kitchen.

LUCAS  
 A gift shop! Aren't those suppose  
 to be closer to the exit?

JACKIE  
 (losing patience)  
 A bookstore.

LUCAS  
 Yes. (brief moment of silence) It  
 DOES smell pretty good here.

JACKIE  
 (dry)  
 Glad you like it.

INT. HINDU TEMPLE - CONTINUOUS

They walk into a small, make-shift temple. Jackie walks ahead and takes a seat on the left side. Lucas claims the right corner in the back, remains standing. A handful of people are sprinkled throughout the seats.

Stone walls, veneer left over from the restaurant. High, buttressed ceilings. Plastic, eighties chairs are placed in rows with an aisle running down the middle. The carpet predates the chairs, as does the resin statue of a man

meditating in the lotus position, which is the focal point of the room.

LUCAS

(under his breath)

God, no wonder you gotta close your eyes to pray. (closes his eyes) Ah. Much better.

The back wall is covered with an ornate tapestry of a Hindu deity with five heads and ten hands. A serpent is coiled around each hand. Beasts and half human, half animal creatures are at the feet. But no one sees it, everyone is facing the resin statue.

A gong sounds. Lucas's eyes remain closed, his face flinches. Then a drum starts a beat. A conch picks up, followed by Pan's pipes. Same ancient instruments as in the Land of Beast. Lucas's face is frozen. A tear starts to run down his cheek as he smiles.

His memory THROWS him back into the hills of 5,000 BCE. From the top of a hill he sees the Land of Beasts in front of him. He turns around and sees the RIVER and the Land of Men behind it.

For a moment he hears the wind through the music.

He is suddenly THROWN into the memory of him swimming across the river. Once again, he is struggling through the current, getting bruised by the rocks, fingers straining to hold onto them in an attempt to stay on course. Again there is a smile of defiance on his face. Defiance against the waves, the current, the rocks, the river. So he pushes himself onward.

As he swims, arms reaching up and down, they transform into his wings. He spreads them, again standing on top of the hill. Mab flutters by, he turns as his gaze follows her. Sees Chiron smirking at him, Pan playing his pipes on the side. Turns back to the hillside and sees Adam and Minerva charging into battle. Turns fully and sees Nameless.

NAMELESS

(kind and sincere)

I hope you'll prove me wrong one day, my brother.

Turns slightly and sees Juno shrug at him with a gentle smile. Turns fully and sees Valentina's face.

VALENTINA

Come on, love.

Turns fully for the last time and sees a full length mirror

made of flowing water. Walks up to it and sees himself with horns, hoofs, scars, wings, standing, beautiful.

SNAP BACK to reality. Lucas is still standing in the corner of the temple. Eyes still closed. Music still playing. The tear has dried, but the smile is still there, until it turns into silent laughter. The moment lingers.

INT. CAR - CONTINUOUS

Lucas gets into his car, turns it on, and stops. Takes out his Apple phone, selects VAL from contacts. Starts texting.

LUCAS  
(mumbling as he texts)  
Where do you live?

CHYRON of Val's text: "WHO IS THIS?"

LUCAS (CONT'D)  
Oh, come on! You seriously didn't  
keep my number?!

He pushes the call button.

RUDE MALE VOICE (OS)  
Who in the hell is this?

LUCAS  
Luke. I'm looking for Val.

RUDE MALE VOICE (OS)  
Well, you best keep looking, LUKE.  
No Vals here.

Hang up dial. Lucas, in confusion, dials again.

LUCAS  
This is 310-922-8506?

RUDE MALE VOICE (OS)  
And has been for over a decade.  
Hate to break it to you, loverboy,  
but she burned you on the digits.

Luke drives off in tense silence. Doesn't get far. Pulls over.

Pulls up Facebook on his phone. Starts typing V\_a\_l\_. Looks at the phone for a moment, then tosses it to the side in frustration and drives off.

INT. LUCAS'S PENTHOUSE - SOON THEREAFTER

Lucas walks into his apartment and heads for the kitchen. Takes out a bag of 3 Musketeers from one cabinet, a bottle of whiskey from another. Tosses the candy in the trash and pours a glass. Takes one sip. Thinks. Walks out the door.

INT. HIGH-END LAW OFFICE - SOON THEREAFTER

Lucas walks into a high-end office and heads for the RECEPTIONIST (25). On the wall behind the receptionist is the firm name: CLICK & CLICK / ATTORNEYS AT LAW.

LUCAS

I need to see Scott-- (notices something off screen) Never mind.

Lucas heads over towards a man who is on his way out.

LUCAS (CONT'D)

Scott.

SCOTT

(turning around)

No way! Lucas Light!

They bro-hug. Scott has aged a lot since college, but is beaming with excitement like a kid.

SCOTT (CONT'D)

Long time no see! What brings you this way? Please tell me you're ready to leave all that non-profit nonsense and finally embrace this joie de vivre.

LUCAS

Left it long ago, actually. Not why I'm here though.

SCOTT

The anticipation is killin' me, but let's go do this proper. Buddy! How you been?!

Scott throws one hand over Lucas's shoulder and leads him out the door.

INT. BAR - SOON THEREAFTER

Lucas and Scott are sitting at a table. In the background, musicians are setting up on an interior wall balcony, while bottles rotate on a track over the bar counter.

SCOTT

Wood! That's a long fucking way from the Wildlife Federation (laughing). But I certainly condone. You guys have revolutionized getting laid, which is way more likely to work out than getting those ice caps to stop melting. Imagine if we had that back in college! Oh man. Would've been nice. Like shooting ducks in a barrel or whatever that expression is.

LUCAS

Yeah, making people as disposable as condoms. One hell of a legacy I'm leaving behind. But speaking of college. Remember Val?

Scott's excited facial expression becomes dark and heavy.

LUCAS (CONT'D)

I need to find her. Figured you'd know where she is.

SCOTT

(nodding)

I do. I'm surprised you don't. I thought everyone knew.

LUCAS

Knew what?

Scott sticks a giant piece of his steak in his mouth and starts to chew to stall. Lucas takes a sip of his whiskey, watching him, trying to figure it out.

SCOTT

She moved to New York. For grad school.

Lucas nods, eyes still fixed on Scott in anticipation.

SCOTT (CONT'D)

I went to visit her there once. And, um, one night she had too much to drink. Not enough to eat though. But still insisted on driving herself home.

Scott stops and looks at Lucas to see if that was enough of the story. But Lucas's still listening, needing more.

SCOTT (CONT'D)  
 (ridden with guilt)  
 She never made it home.

LUCAS  
 (laughing)  
 You trying to tell me she died in  
 grad school? (ignoring Scott's  
 nod) I saw her last week.

SCOTT  
 Then you saw a ghost, brother.

Lucas's laughter starts to give way to disbelief and ends  
 with him gesturing that he needs more to go with.

Scott grabs a pen out of his pocket and writes something on  
 a napkin. Pushes it over to Luke.

SCOTT (CONT'D)  
 Here. Take a look for yourself.

Scott finishes his drink. Lucas's eyes are fixed on the  
 napkin.

EXT. PARK - DUSK

In RED Converses, feet are taking steps along a stone path  
 until the path ends and transitions into freshly cut grass.  
 Gradually the rest of Lucas and the park come into view. He  
 is walking through a cemetery. Reaches a grave. A small red  
 bird is sitting on top of the tombstone. The inscription:

VALENTINA MORNINGSTAR  
 1989 - 2012  
 ALL HEART

Lucas clumsily sits down on the ground, limp limbs. Stares  
 at the tombstone in surrender. The sound of the wind picks  
 up. The sound of the drum returns, like a heart beat. He  
 closes his eyes.

His body contracts in pain, silently. With the last beat of  
 the drum, body still hunched over, he is on one knee, head  
 down, his weight is now resting on his hands, fists digging  
 into the grass.

A snake slithers up to him and wraps around his wrist and up  
 his arm. And bites. Lucas screams towards the ground.

Wings spread on his back. With one flap, he's gone.

EXT. SKY - CONTINUOUS

Speeding through the SKY that is lit up by the recently SET  
 SUN, with the EVENING STAR in the distance, Lucas flies high

over land, lowers and flies along the OCEAN, and lands back at the eastern shores of LAND OF BEASTS.

There, he recognizes the ROCK he was once chained to. Near it is a FIGURE of a woman.

EXT. PROMETHEUS' ROCK - DAY

Lucas walks up to Valentina. They face each other. Silence. Sounds of the RIVER, WIND, LEAVES, same as in the beginning. Other than his wings and her hair, they are in modern form.

LUCAS  
Come on, love.

They embrace, happy. He engulfs her with his wings.

One of Mercury's snakes slithers away from them and disappears behind Prometheus' Rock.

TO BLACK