

Seven

by

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And now the conclusion...

EXT. SCENE - NORTH AVENUE BEACH.

Caption: North Avenue Beach, Chicago. Thursday, December 20, 2012. 8:37 AM.

MATT, ERIC, and ELLEN are at the lakeside, aghast. From the lake, a small stream of bubbles rises through to the surface, collecting and bursting around the ruined rigging that marks where GOLIATH has just fallen in, just about two hundred feet offshore. Above, the helicopter circles briefly before departing south. MATT howls in anguish.

ERIC

No. They can't have.

MATT starts toward the water. ERIC grabs his arm to stop him.

ERIC

Don't you dare.

MATT

We gotta do something. He'll drown.

ERIC

Not right now, he won't. He's still stone, and stones don't drown.

MATT

Are you sure about that?

ERIC

Yeah.

MATT

And what about once the sun goes down?
What then?

ERIC

We got time before that happens. We can deal with that. But you are not going into that water. Bad enough we got to rescue him without having to rescue you too.

MATT relents, and comes back up from the edge.

MATT

We gotta at least get out there.

ERIC

And then what?

MATT

I don't know! Something!

ERIC

Hey! Don't yell.

MATT

I don't suppose we're going to haul him back up.

ERIC

Maybe, maybe not.

ELLEN

Could we get the Marine Unit out?

ERIC

And tell them what? That we gotta rescue a statue from the harbor? No way are they coming out for a winter dive for that.

MATT

Well, can't we get a recovery company or something out?

ERIC

I think it's going to be the same problem. Anyone who's still working this late in the year isn't going to want to go down with the lake nearly frozen.

They stand there, looking out at the lake.

INT. SCENE - HOFFMAN LABS.

A room, about 20 by 30 feet. The laboratory is divided down the middle by a wall running floor-to-ceiling, with a sturdy door in the middle, locked solid with a lever lock, like a truck trailer, but heavier. This wall has a pair of dark-tinted windows in it, and very little is visible through them. To one side is a computer console, with a thick cable running from it up to a

port in the wall. The opposite wall has two large windows to the outside.

MINA and LOUIE are present, going over the setup. The door opens on one side of the laboratory. Two riggers enter, pushing HUDSON on a furniture dolly. LOUIE comes and looks him over.

LOUIE

What, he's armed too?

MINA

They are fighters, you know.

LOUIE

I know. It's just so inconvenient. All right. Shackle this one too.

RIGGER 3

Yes, sir.

LOUIE lifts the bar and opens the sturdy door, revealing the interior of the hypnosis chamber, and the riggers roll HUDSON in.

This is a sterile room. There is a strong double rail down the center of the room, one rail at waist height, the other at ankle height. Above are several large lighting fixtures, cabled back to the wall above the windows, plus a couple of smaller ones providing light.

LEXINGTON, BROOKLYN, and BROADWAY are already there, each with one ankle chained to the lower rail. BRONX is chained to the same rail by the neck. BROOKLYN also has his wrists shackled behind his back, with the chain passing around the upper rail. The riggers offload HUDSON carefully at one open spot at the end. They chain his ankle to the lower rail, and shackle his arms around the upper rail.

Back in the main lab, COTTER enters.

COTTER

Hello, boys and ghouls. How are things here?

MINA

Set and ready.

LOUIE

Security's good.

COTTER

Ooh, let me have a look.

She goes to the chamber door and looks in.

COTTER

Mmm. Love me a gargoyle in chains.

LOUIE gives her a look.

COTTER

Oh, lighten up.

LOUIE

Of course, doctor.

He moves off toward the outside windows.

COTTER

Lighten up? Because it's an optical stimulus?

MINA

I laughed inside, doctor.

COTTER

It...all right. Never mind. Oh, the guys at the roadhouse thought it was funny.

Two other riggers appear; these are the ones who had been handling GOLIATH previously.

COTTER

Well? Where is he?

The riggers look at each other, expectantly.

COTTER

This is an organization of continuous learning, fellas. Let's have it.

RIGGER 1

Well, he, uh, fell.

COTTER

Fell?

RIGGER 2

His friends fired on us. The harness
got cut.

COTTER

Fell where?

RIGGER 1

The harbor.

COTTER

He's in the lake?

RIGGER 2

Yes, ma'am.

COTTER is very unhappy with this news. She thumps the chamber
wall a couple of times, seething.

RIGGER 1

We know where he went in. We can go
back there.

COTTER

Yes, I think you had better, hadn't
you?

RIGGER 2

We'll go.

They turn and leave hastily.

COTTER

Mina, heat up the death ray.

MINA

We don't have one, doctor.

COTTER

And why is that, Mina? Why haven't we
got a death ray?

MINA

Would you like an answer?

COTTER

No, Mina. I would like some groveling.

MINA

Forgive us, doctor. We must have forgotten our priorities in the excitement.

LOUIE

We pledge to do better if you will give us the chance.

COTTER

Okay, that's enough. You guys sound terrible. Put more spunk into it next time.

MINA

Sorry. Did you need me to build you a death ray?

COTTER

No, that's all right. We'll make it next year's project. See to it all of this is tied up. I'll be in my office for the main event.

LOUIE

Do you need me to go find these friends of his?

COTTER

No. I want you here making sure everything's secure.

LOUIE

Of course. Pigasus will fly tonight.

COTTER

Yeah, not if he doesn't get out of the lake.

EXT. SCENE - NORTH AVENUE BEACH.

MATT, ERIC, and ELLEN are seated inside the Chess Pavilion, looking glumly out toward the lake. They have coffee.

Caption: 10:17 AM.

ERIC

So what now?

ELLEN

I don't know.

ERIC

You've known them longest. How do we fix this?

MATT

I don't know either.

ERIC

Huh. Well.

MATT

I have a couple of thoughts. Nothing like an idea yet. I'm getting there.

ERIC

Fill me in.

MATT

We can't swim out there. The water's too cold for that.

ERIC

Right.

MATT

So we need a boat. Do you have one?

ELLEN

No, sorry. Can't really borrow one out here either. They're all out of the harbor for the winter already.

ERIC

"Borrow" one, huh?

ELLEN

Well, you know. It's a life-saving exercise. I think we could excuse it.

MATT

Well, it doesn't help us anyway right now.

ERIC

What else?

MATT

That's about as far as I got.

ELLEN

Whoof. How long until he wakes up?

MATT

Maybe six hours.

The sound of a helicopter approaches from the south; it is one of the same helicopters that had carried off the gargoyles previously.

ERIC

Oh, and here comes trouble.

The others look up. The helicopter approaches and hovers over the spot where GOLIATH is in the water. It begins to lower a hook on a crane line. ERIC, ELLEN, and MATT stand and go to the shore.

ERIC

That might be one solution right there.

MATT

What, let them get him?

ERIC

Why not? They want him that badly, we could let them rescue him from here and then go get him.

MATT

Nuh-uh. No way. We have him here now, I'd rather take our chances--

ERIC

Yeah, but we don't have him at all right now.

MATT

Yes, we do! He's right there, all we got to do is go get him out!

ERIC

Which we can do with this crane they're--

He is cut off by a gunshot behind him. ELLEN has raised her rifle and is firing at the helicopter. There are several sparks. She hits the window, which cracks. The pilot ducks, and then pulls the controls sharply. The helicopter banks, turns, and retreats, dangling the crane line behind it.

ELLEN

Deciding vote. We do this ourselves.

ERIC

Nice shooting, dear.

ELLEN

Thanks. Now, I do not want you running off into something you don't know anything about. Something else, I mean.

ERIC

All right.

ELLEN

Get some more ideas fast. I don't have much ammunition left.

MATT

Yes, ma'am.

ERIC

Well, if we can't get him up, can we get down to him somehow?

MATT

Like what?

ERIC

Diving bell?

MATT

Going to find one around here?

ERIC

No.

MATT looks out at the water a while.

MATT

Then we need to build one.

ERIC

What?

MATT

How wide do you think Goliath is right now?

ELLEN

What do you mean, "wide"?

MATT

Across his shoulders. How wide?

ERIC

I guess, maybe two and a half feet?

MATT

Except we'd have to get past his wings, too. No, no good.

ELLEN

Hang on, what are you thinking?

MATT

Get a barrel or something down over him, but he's just too large.

ELLEN

Do you need to cover all of him? Or just his head?

MATT

I mean, I guess...yeah.

ELLEN

He doesn't need to be dry when he wakes up, does he? He just needs to breathe.

MATT

Yeah. Oh, yeah.

ERIC

Can you do it?

MATT

I can do anything right now. Mrs. Sanchez, can you keep him covered?

ELLEN

As long as the ammo holds up.

MATT

Have you got more at home?

ELLEN

Plenty.

MATT

Great. Eric, can you get home and get more ammo? I'm going to pick up a few things at the hardware store. We're getting this guy out of the water and then we're all going to rescue the others.

ERIC

All of us?

MATT stops a moment.

MATT

All of us who want to.

ERIC

Dear?

ELLEN

Tell me more about what you're going to do to rescue them.

MATT

I'm not sure yet. I'm still figuring that out.

ELLEN

You go on. I've got you covered for everything but the last part. Figure it out, and I'll let you know.

MATT

Fair enough. Let's go. We're burning daylight.

MATT hurries down toward the parking lot.

ERIC

Hey, wait up!

MATT

No time! I got a bus to catch!

ERIC

You be careful.

ELLEN

You too.

They kiss. ERIC runs toward his car.

INT. SCENE - HARDWARE STORE.

MATT runs into the hardware store, wild-eyed. He begins working the aisles. He goes through housewares and picks up a large plastic bucket, then a quick spin through adhesives for duck tape, then into the sporting goods department (which is decked out for Christmas). He picks up a bicycle tube and a bicycle pump, and begins searching wildly. A CLERK approaches.

CLERK

Somethin' I can help you find?

MATT

Yeah, I need a boat.

CLERK

A what?

MATT

A boat, or a rubber raft or something.

CLERK

Sorry, they're kind of out of season, but I can go in back. Something specific?

MATT

Just, like, a raft. Like a...

He gestures to show the size.

MATT

A little boat.

CLERK

Something for duck hunting, or...?

MATT

Whatever you got, but I kind of need it
in a hurry.

CLERK

Why's that?

MATT

World's about to end, and I need a boat
to go prevent it.

The CLERK looks at him in horror.

CLERK

Hal!

MATT

What?

HAL, the assistant manager, comes up.

HAL

Is something the matter over here?

MATT

No, I just need to get a little boat or
a raft, or a dinghy, or something, and
I need it in a hurry.

CLERK

He says the world's going to end.

HAL

Yeah, that's what they say.

The CLERK looks at both of them, struck.

HAL

It's all right, I got this one. Go work
the registers.

CLERK

Right.

The CLERK leaves. HAL looks at MATT knowingly, and winks.

HAL

Gummy toads, right?

MATT

Mister, I haven't a clue what that means, and, all respect, but I really don't have time to get sidetracked finding out.

HAL is slightly deflated by this.

HAL

Camo green okay?

MATT

As long as you got it in stock, it'll be fine.

HAL

Be right back.

He goes toward the stockroom. MATT shakes his head.

MATT

This town is bonkers. When did this town get so bonkers?

INT. SCENE - SANCHEZ HOUSE. LIVING ROOM.

MARIA is with the children (OSCAR and another, older child, ROSALIND, who's about 7) stringing popcorn for the tree. ERIC enters.

OSCAR

Hi, daddy!

ROSALIND

Hi, dad.

MARIA

Eric. Everything okay?

ERIC

Yeah. Need to talk to you about something.

MARIA

Okay. Keep working. I'll be right back.

OSCAR

Okay.

MARIA stands, and goes into the kitchen with ERIC.

INT. SCENE - SANCHEZ HOUSE. KITCHEN.

MARIA and ERIC enter.

MARIA
Is everything okay?

ERIC
No. All of the gargoyles have been taken by someone. We don't know who.

MARIA
Oh, no.

ERIC
They took them on helicopters. Goliath's rigging broke. He's in the lake.

MARIA
Where?

ERIC
Up by North Avenue. Ellen and Matt Pegram are up there now.

MARIA
Pegram? I thought he'd turned on them.

ERIC
He got better. He has an idea for getting Goliath out of the lake.

MARIA
You trust him?

ERIC
I trust him enough for right now.

MARIA
All right.

ERIC
I need to get more ammunition for Ellen. We've already had one repeat visitor trying to fish Goliath back out.

MARIA

What can I do to help?

ERIC

Watch the kids. Because...

He looks at her; the fear in his eyes is obvious.

MARIA

Yeah. You got it. Go get 'em.

OSCAR comes into the kitchen.

OSCAR

Can I have a pop?

ERIC

You can have a pop. Go ahead. Ask your sister if she wants one.

OSCAR

Daddy, are you okay?

MARIA

Daddy's okay. He just has to go work today.

ERIC

Yeah. I'll be back tonight. Have fun with your great-aunt until then.

OSCAR

Can you bring back the Grinch?

ERIC

The what?

MARIA

He's calling Hudson the Grinch.

ERIC

Yeah. I'll bring the Grinch back for you if he wants to come. But he might be busy, you know?

OSCAR

I wanna see him again.

ERIC

I know. I'll see what I can do, all right?

OSCAR

Okay.

ERIC

Go play with your sister a while. I'll be back tonight.

OSCAR

Okay.

OSCAR leaves.

MARIA

You be careful out there. But fight for them. They need it.

ERIC

I will.

ERIC leaves for the bedroom, toward the gun safe.

EXT. SCENE - NORTH AVENUE BEACH.

ELLEN is sitting in the Chess Pavilion, watching out over the lake. She is working the bicycle pump, which is attached to the raft, which is nearly full. Below her, MATT is carving a hole into the bottom of the bucket with his pocket knife. He breaks through suddenly, and begins cleaning up the hole.

MATT

How's the raft coming?

ELLEN

Just about done. You?

MATT

Mostly there, I think.

MATT unpacks a bicycle tube and unrolls it. He cuts the tube up, leaving about 12 inches on either side of the valve. He then fits the valve through the bottom of the bucket, and tapes it into place. He turns the bucket over in his hands, and is satisfied.

MATT
That's the thing.

ELLEN
That?

MATT
Yeah.

ERIC arrives from behind them. He hands a box of ammunition to ELLEN, and surveys the operation.

ERIC
Is this going to work?

MATT
It'd better. It's about all we got right now.

ERIC
So what's the plan?

MATT
Row out to Goliath, tie this down onto his head, and start pumping. It'll push the water out of the bottom and it should give him just enough air to let him wake up and get himself out of the lake.

ELLEN
So what's the inner tube for?

MATT
Check valve. Should keep you from having to pump constantly until he wakes up.

ERIC
Me?

MATT
Yeah, one of you anyway.

ERIC
Why? What do you plan to do?

MATT

I've got to work on the next step. I'm not positive what that is, but I don't think I'm going to be useful here with the two of you keeping watch on Goliath.

ERIC

So he set us to watch you, and now you're returning the favor.

MATT

Maybe. That's not really what I planned, but fair enough. Besides which, I don't know that they know I turned back. I might have an opening there.

ELLEN

Don't count on that.

MATT

No, but every little hope helps.

ERIC

All right. Is everything ready?

MATT

Yeah, it should be, if the raft's ready.

ELLEN

Should be good.

MATT

All right. Here goes.

ELLEN remains behind, reloading her gun. MATT and ERIC take the raft, pump, oars, some rope, and the bucket down to the water's edge, much to the amusement of the passers-by, one or two of whom stop to take photos. They put the raft into the water and ERIC steps in. MATT hands him all of the things. ERIC begins rowing out. MATT goes back up to higher ground and gestures, guiding ERIC toward GOLIATH.

EXT. SCENE - RAFT.

ERIC arrives among the wrecked harness. Below, through the water, GOLIATH's head is just visible a few feet down. ERIC fas-

tens the pump to the bucket, puts the bucket in the water, fills it, and guides it down onto GOLIATH's head. He ties a wide knot in the harness and pulls it tight, securing the bucket down.

ERIC
I think I got it.

MATT
Give it a few pumps, make sure it stays put.

ERIC
Right.

ERIC begins to pump. As he does, the bucket shifts and strains, but it remains lodged over GOLIATH's head.

ERIC
I think it's working.

MATT
Is it over his face?

ERIC
Yeah, looks like it.

MATT
Good, keep going. If that thing's gonna let loose, I want to get it fixed before sundown.

ERIC continues pumping. Suddenly, a helicopter arrives over the harbor, flying fast. It draws up over ERIC, who looks up to watch it.

EXT. SCENE - NORTH AVENUE BEACH.

MATT and ELLEN watch the helicopter arriving. MATT shakes a fist triumphantly at it.

MATT
A-ha! Too late, guys! We got 'im now!

A rigger leans out of the helicopter, but rather than lowering a rig, he points a rifle out and opens fire on ERIC, who ducks in the raft. MATT looks on in shocked horror.

INT. SCENE - HELICOPTER.

RIGGER 2 is leaning out of the helicopter, taking aim as the pilot circles the scene. RIGGER 1 looks on.

RIGGER 1

Watch yourself! We want to drive him
off, not hit him!

RIGGER 2

I'm doing my best here!

He opens fire again. A volley of shots pelt the water below,
near to the raft but not into it.

EXT. SCENE - NORTH AVENUE BEACH.

ELLEN clips in rapidly and leaps out to the water's edge. She
takes aim and fires. The bystanders scream and scatter in re-
sponse.

INT. SCENE - HELICOPTER.

RIGGER 2 reacts to the shots, which pelt the helicopter.

RIGGER 2

Get me around, I gotta deal with that
first.

PILOT

Got it.

The helicopter turns to face RIGGER 2 toward the shore. He takes
aim at the Chess Pavilion and fires. ELLEN and MATT dive for
cover.

EXT. SCENE - NORTH AVENUE BEACH.

ELLEN and MATT duck down tight behind the benches of the Chess
Pavilion. The bullets strike around them.

ELLEN

You all right?

MATT

Yeah, you?

ELLEN

No. Now I'm mad.

She sits up and takes aim on the helicopter, which is turning to face ERIC again. She fires twice. RIGGER 2 is hit in his vest. He grasps for balance, loses it, and falls into the water.

EXT. SCENE - RAFT.

ERIC ducks for cover as RIGGER 2 hits the water about 20 feet from the raft, which rocks and sways wildly as the wave hits. A moment later, RIGGER 2 bobs to the surface: he has activated his life vest, which bulges around his neck. He begins to swim toward the raft.

ERIC

I wouldn't if I were you.

There are several quick splashes near RIGGER 2, and he raises his arms for cover. ELLEN is on shore, firing at him.

ERIC

Thanks, honey!

ELLEN

You got it, dear!

RIGGER 2 gives ERIC a look of disgust, and swims back away from the raft, to where the helicopter has dropped a rope. He grabs onto the rope, and the helicopter begins to climb.

EXT. SCENE - NORTH AVENUE BEACH.

ELLEN takes aim on the helicopter as it rises.

ELLEN

I've had enough of this.

She aims carefully, and then fires twice. The first bullet has no effect; the second strikes the rotor hub on the helicopter, with a great show of sparks. The helicopter is noticeably destabilized by this.

INT. SCENE - HELICOPTER.

The helicopter rolls suddenly. The pilot fights to regain control, and does, but with difficulty.

RIGGER 1

What is it?

PILOT
They got the hub!

RIGGER 1
Can you get us lined back up?

PILOT
Buster, I'm not sure I can get us home
at this point. We're done here.

RIGGER 1
Okay, all right. Let's go.

The pilot turns the helicopter, eventually, and starts flying away.

EXT. SCENE - NORTH AVENUE BEACH.

The helicopter moves off unsteadily, slowly reeling up RIGGER 2 as it goes. MATT sits up and looks at this.

MATT
Whoa. How did you do that?

ELLEN
I was dating a chopper pilot for a
while. He had a big mouth.

MATT
Good shooting.

ELLEN
Thanks.

ELLEN steps out of the Chess Pavilion, followed by MATT. Several bystanders get out of the way as she does.

ELLEN
How's it going out there?

ERIC
Fine here. How are you?

ELLEN
We're doing fine. Keep pumping.

ERIC
Yes, dear.

He returns to pumping. MATT turns to ELLEN.

MATT

I'm not going to ask if you got this.
That's clear enough.

ELLEN

Darn straight.

MATT

I am going to get home and get some
things. I have some ideas on how to
take care of the rest of it now.

ELLEN

How's that?

MATT

Well...okay, I don't have a fully-
formed idea yet. I'm still working on
it. I think I'll have it by the time I
get home.

ELLEN

You better. If he makes it out of this,
then what?

MATT

Send him down to Tech. I am pretty sure
the rest of this is going on there.

ELLEN

And if it's not?

MATT

Then I don't know. Then I guess I'll
meet him there and we'll have to figure
it out.

ELLEN

Good luck.

MATT

Thanks. And thanks for your help.

ELLEN

I'm just watching out for my husband. I
told you that.

MATT

I know. Thank him for me.

ELLEN

I will.

MATT leaves back toward the parking lot.

INT. SCENE - HOFFMAN LABS.

Caption: 3:45 PM.

MINA and LOUIE are standing around, waiting quietly.

MINA

This is the worst part, isn't it?

LOUIE

What, the waiting?

MINA

Yeah.

LOUIE

It's not so bad, I guess.

MINA

Nothing to be done.

LOUIE

I'm beginning to come round to that opinion. All my life, I've tried--

MINA

(sharply)

Shh!

LOUIE looks at her, smiling slyly.

MINA

You know better than that.

LOUIE shrugs.

LOUIE

You think they'll get him?

MINA

Dunno. I hope so. I want to lock this down and get things started.

RIGGER 1 enters.

LOUIE

There you are. No luck, I take it?

RIGGER 1

You are not going to believe this.

LOUIE

So that's a "no," I guess.

RIGGER 1

They shot us down.

MINA

How'd they do that?

RIGGER 1

Good aim, I guess. We barely made it in.

LOUIE

And he's still in the lake?

RIGGER 1

Yeah, we left him there. Those people were up to something but they didn't seem to be getting him out.

MINA

Hold on a sec.

She types into the console. After a moment, COTTER appears on the screen. She looks into the screen for a moment before speaking.

COTTER

I'm gonna go out on a limb here and say you weren't successful.

RIGGER 1

I'm sorry, doctor. We did try.

LOUIE

They got shot down by his defenders.

COTTER

Is that right.

RIGGER 1

Yes, doctor.

COTTER exhales, and leans back in her chair, with a creak. She contemplates a moment. Then she sits back up.

COTTER

Well, then, they can have him. Mina, Louie, is there anything else to be done?

MINA

Nothing more, doctor.

LOUIE begins to speak, but MINA puts a finger up to hush him.

COTTER

Very well. I'll call the client down there now. We are, oh, about half an hour from sundown. Plan to start then.

MINA

Yes, Doctor Cotter.

EXT. SCENE - NORTH AVENUE BEACH. (DUSK)

Caption: 4:15 PM

The sun is getting low in the sky, and the cityscape is already beginning to cast long shadows across the water. Out in the raft, ERIC is continuing to pump. Once in a while, there is a belch of air from below as the bucket reaches its capacity. Back in the Chess Pavilion, ELLEN continues to stand guard.

Behind her, a police cruiser pulls around in the parking lot, and stops. Officer MILLER exits the car and comes down toward ELLEN, who turns on hearing him approach.

MILLER

Hey, Ellen?

ELLEN

Kyle, hi.

MILLER

What are you doing down here?

ELLEN

Working on a little project, that's all.

MILLER looks down into the Pavilion, and sees her rifle.

MILLER

So I see.

ELLEN

You get a call?

MILLER

We got a bunch of calls. Bunch of shots fired and two or three people saying someone shot down a helicopter.

ELLEN

Yeah.

MILLER

Anything to it?

ELLEN

Could be. You see any shot-down helicopters out there?

MILLER

No.

ELLEN

Well, then.

MILLER

'Course, what I do see is your husband out there on the lake doing something really very interesting.

ELLEN

Is it, though?

MILLER

Oh, with a little context.

ELLEN looks narrowly at MILLER, who returns the look, feigning innocence.

ELLEN

State your piece, officer.

MILLER

You know, I'm really kinda disappointed to see you two out here doing...whatever...for that thing.

ELLEN

And just what thing would that be?

MILLER

You know, and I know you know.

ELLEN

Well, that's a shame. And here we hoped our inflatable Loch Ness monster prank would be a surprise.

MILLER

Yeah, that's not what this is at all.

ELLEN

Prove it.

MILLER

Hey, Eric!

He waves. ERIC looks up at him, and slows his pumping briefly.

MILLER

How they biting, huh?

ERIC throws him a thumbs-down, and goes back to his work.

MILLER

Well, that is a shame.

ELLEN

What is this to you, anyway? Can't a husband and wife just go out and inflate their monster in peace?

MILLER

Oh, is that what you're doing?

ELLEN

As far as you're concerned, yes.

MILLER

Mm-hmm. You think that Internal Affairs is gonna have the same view of this?

Shooting out over the lake and then interfering with an investigation?

ELLEN

Depends. You think they're going to have a bright response to hearing you're shilling for the Quarrymen?

MILLER smirks.

MILLER

Check. Sun'll be down soon, anyway, and then...maybe it won't be my problem anymore, anyway.

He turns to go.

MILLER

Keep your nose clean, Ellen. Don't get many second chances out here, you know. Tell Eric I said hi.

ELLEN

Don't threaten my husband. You should know better than that by now.

MILLER leaves. ELLEN turns back to the lake.

ELLEN

Twerp.

EXT. SCENE - RAFT. (DUSK)

ERIC is pumping away. Below, the bucket nods and bobs in response, and occasionally releases another belch of air from below. As he works, the shadows of the city slide across the lake as the sun drops below the horizon. Below him, there is a crunch in the lake, and then suddenly a wave rocks the raft. The pump is yanked out of his hands. He reaches for it, frantically, but it vanishes between his fingers and into the lake. All is quiet a moment.

And then, the bucket breaches the surface with a mighty splash. GOLIATH reaches up and wrenches it off his head, throwing it aside and shaking his head. He looks around, bewildered, and spots ERIC, looking at him in amazement.

GOLIATH

I am in the lake?

ERIC
Yes, you are. Hello.

GOLIATH
Why? What has happened?

ERIC looks at him, seriously. GOLIATH realizes.

INT. SCENE - HOFFMAN LABS. HYPNOSIS CHAMBER.

The five gargoyles have just awakened, and the remains of their skin litter the floor. They are finding themselves chained in place.

BROOKLYN
Okay, everyone. Everyone here?

HUDSON
All but Goliath.

BROOKLYN
Anyone hurt?

LEXINGTON
No, fine down here.

BROADWAY
I'm good.

BRONX
(whimpers)

BROOKLYN
Okay.

He looks up, and sees the lights.

BROOKLYN
Okay. Uh. Hmm. Those lights sure look familiar.

LEXINGTON
Yeah, I think so.

BROOKLYN reaches for his katana, but his wrists are tied, and he can't quite draw it out.

BROOKLYN
Hudson, is your sword free?

HUDSON

No, I cannot draw it.

BROOKLYN

That's two of us. Broadway, can you get loose?

BROADWAY reaches down and tries to pull his chain loose. He strains, but it doesn't.

BROADWAY

No, these are pretty solid.

The chamber door opens. DEMONA enters.

DEMONA

Well, here we are again. All together.

BROOKLYN

Yeah, ain't that a shame.

BROADWAY

What is your plan now?

DEMONA

My plan is to get control of you. After that, it does not matter.

BROADWAY

What, not even a little more? Come on, a net like that and you're not even going to take credit?

DEMONA

Why, yes! I wove a net so tight and intricate that I am surprised you cannot see it. Why, I would love to tell you all about how smart I am and how I have outsmarted you.

BROADWAY

So go ahead.

DEMONA

I would love to tell you that, except that I want the plan to succeed. Sorry.

BROOKLYN

Demonia.

DEMONA steps over to face him closely.

DEMONA

Yes?

BROOKLYN

There are Quarrymen around.

DEMONA

Yes, I know.

BROOKLYN

Even you wouldn't give them your support.

DEMONA

Indeed I would not. Who do you think will be our first target?

BROOKLYN

Where is Goliath?

DEMONA

Goliath is at the bottom of the lake. I guess that puts you in charge now, hm?

She reaches out and runs one finger through his hair, right above his ear.

DEMONA

Which, I suppose, means that you and I are going to be getting very closely acquainted.

BROOKLYN reaches his free foot out and kicks her directly in the belly knocking her backward a couple of steps. DEMONA sneers at him.

BROOKLYN

Thanks, but I am happily mated.

DEMONA

I am so going to enjoy changing your mind.

The chamber door suddenly slams shut, and the sound of it locking is audible. DEMONA looks over at it in sudden horror.

DEMONA

What?

She runs to the window to look out. LEVIN looks back in at her, smiling. He waves to her.

LEVIN

Hello there.

DEMONA

You!

LEVIN

Oh, yes. Well, you see, we need a clan leader, after all, and with Goliath probably liquidated, and given your intentions--

DEMONA punches and claws at the glass, and roars her rage against it. There is a click within the chamber as the PA switches on.

COTTER

--en it is patched through. Oh. Are we on?

DEMONA

Cotter, release me from this chamber now.

COTTER

No can do.

DEMONA

What?

COTTER

I'm not there right now. Security measures, you understand.

DEMONA

Then have your people do it for you.

COTTER

Oh, gee, you're right, I guess I could. Only, I'm not.

LEVIN

You really do have a good future with us. Your rage against humanity? Perfect fit.

DEMONA

I will never assist you!

LEVIN

I think you'll have a different opinion of things in an hour or two. I hope you will. I've paid enough.

COTTER

It's your own fault, you know. Operation Prospero was inexpensive for a reason. You paid to get them here.

DEMONA

I paid to have control of them!

COTTER

And you will! You are going to be their new leader when we're done tonight. See? I come through on my contracts.

DEMONA

This was not the plan!

COTTER

Yeah, but the problem is, you bought the appetizers. Mr. Levin paid for the whole enchilada. Oh, hey, enchiladas. That's what I'm hungry for. You guys hungry for enchiladas? Wanna do that for the victory dinner?

MINA

Yes, doctor, that would be fine.

DEMONA

You release me from this chamber immediately, you sick, stupid, traitorous--

COTTER

Enough of this. Light them up.

MINA

Coming alive.

There is a click and hum as the lights turn on. They are quite bright to start with. DEMONA shields her eyes with one arm as she begins clawing wildly at the chamber door, to little effect.

BROOKLYN

Everyone shut your eyes! Don't look at it!

Everyone but DEMONA shuts their eyes and turns away. The lights get brighter. Then, several brilliant colored patterns form and begin to swirl hypnotically. There is a shrill whistle. BROOKLYN looks away, eye shut tightly, shaking his head. Suddenly, his eye pops open, and he looks directly into the patterns. He is caught, and hypnotized.

HUDSON

Brooklyn! Do not look!

BROOKLYN

I...can't...I can't...look away.

INT. SCENE - HOFFMAN LABS. LABORATORY FLOOR.

Outside, the swirling patterns trace out on the darkened glass, but have no effect on the people outside; they just look festive if anything. DEMONA continues to pound on the door, but her resolve is weakening, as are her blows.

MINA

Sequence alive, one percent playback, seventy-five percent intensity.

COTTER

Very good. Reactions?

LOUIE

Brooklyn is caught. Demona is yielding.

COTTER

Very good. Give me five percent--

There is a sudden thud, and all of the lights abruptly go out, as do the terminals and everything else in the lab. COTTER disappears as a result. The emergency lights come on, casting a very weak light around the room. MINA begins toggling switches on the console, with no effect.

INT. SCENE - HOFFMAN LABS. HYPNOSIS CHAMBER.

BROOKLYN is panting, anguished. The others slowly open their eyes. The chamber is mostly dark.

HUDSON
Are you all right?

BROOKLYN
I...think...yeah...whoo. That was unpleasant.

DEMONA gets to her feet, rubbing her eyes. She takes her hand away. Her eyes are glowing, and she growls.

BROOKLYN
Hello, fearless leader. Come to take us to a new dawn, or what?

DEMONA
Shush. Listen.

BROOKLYN
Of all the hare-brained--

DEMONA
I mean it. Listen.

BROOKLYN stops talking, and listens, as they all do. There is a faint sound outside as MINA continues to try to restore the equipment.

LEVIN (OUTSIDE)
What's happened? Get it back.

INT. SCENE - HOFFMAN LABS. LABORATORY FLOOR.

MINA and LOUIE are now frantically searching for the fault.

MINA
We are trying. Give us a sec.

LEVIN
I don't have a sec. I need this process to complete.

MINA
Well, you're not getting it without the power being on.

LOUIE
It's out here too.

MINA
Here, too.

INT. SCENE - HOFFMAN LABS. HYPNOSIS CHAMBER.

LEVIN (OUTSIDE)
Well, you'd better get it back on, now!

DEMONA comes over to BROOKLYN.

BROOKLYN
Now is really not the time.

DEMONA
Shut up. Listen. Something has gone wrong.

BROOKLYN
I can see that. You lost control of your project. Excuse me for not celebrating.

DEMONA
So has Levin.

BROOKLYN
Yes.

DEMONA
Work with me on this one.

BROOKLYN looks at her.

BROOKLYN
You've got to be kidding me.

DEMONA
Do you want to work with the Quarrymen instead?

BROADWAY
She has something there.

BROOKLYN
All right. Fine. For the moment.

DEMONA

Truce accepted.

BROOKLYN

What do we do?

DEMONA

I don't know yet. Just listen. We may get an opportunity.

BROOKLYN

Not a reassuring start.

INT. SCENE - HOFFMAN LABS. LABORATORY FLOOR.

MINA and LOUIE continue to troubleshoot under the glare of an increasingly irritated LEVIN. There is suddenly a short knock at the door. Everyone looks up. The knock is repeated. LOUIE goes to the door and opens it. MATT enters, in full work clothes and carrying his tool bag.

MATT

Edison. You having trouble with your lights?

The others are startled to see him here.

INT. SCENE - HOFFMAN LABS. HYPNOSIS CHAMBER.

BROOKLYN

That is a friendly voice.

LEXINGTON

Go get 'em, Matt.

INT. SCENE - HOFFMAN LABS. LABORATORY FLOOR.

MATT enters. LOUIE shuts the door behind him.

MATT

Seems you are having a slight power outage. Have we interrupted something? We do apologize for the inconvenience. We should have things on in, oh...

He checks his watch.

MATT

Probably about twenty minutes or so.
You're lucky. Tech is a favorite customer of ours.

MINA

What do you think you're doing?

MATT

Well, what do you think you're doing?
You know, I'm always happy to learn more about what kind of research goes on here. For example: who's in the other room?

BROOKLYN (OFF)

It's us! We're here! Can he hear us?

MATT

Can hear you fine, hi there!

BROADWAY (OFF)

Hi.

MINA

Excuse me.

MATT

Is everyone there?

BROOKLYN (OFF)

All but Goliath. They said he was in the lake.

MATT

They were right.

MINA

Excuse me!

MATT

Sorry. Yes?

MINA

First of all, do not talk to my experiments.

MATT

Well, since I'm one of them, that's a problem. I talk to myself all of the time, you know. Bit of, um...

He taps his head with one forefinger.

MINA

Second of all, what are you doing?

MATT

Ah, well. I wanted to come back to speak to Mr. Levin, actually. Hello, sir, imagine meeting you here.

LEVIN

Mr. Pegram. I am a bit preoccupied, but I expect you knew that.

MATT

Well, no, no, actually I didn't. I knew you were out there, but I didn't expect you in here.

LEVIN

Very nice, very clever. What is it you want?

MATT

Well, you see. I had a chance to read that book of yours. It had a real effect on me.

He digs into his tool bag, and pulls it out. He opens it in one hand, and pages forward a bit.

LEVIN

And?

MATT rears up and spits dramatically into the book. He shuts it, holds it right out in front of himself, and drops it to the floor, with a thud.

MATT

Haven't been able to get the taste out of my mouth since.

LEVIN

That will cost you.

MATT

Oh.

LEVIN turns to LOUIE and MINA.

LEVIN

Will you take care of this, please? I
have paid for service.

LOUIE steps forward toward MATT.

LOUIE

With pleasure.

MATT

Hello Louie. Looks like you figured out
your building.

MATT begins digging in his tool bag again.

LOUIE

(dramatically)

Do I look like a man that can be made
to suffer? Frankly?

MATT whips out an operating wrench from his bag, directly into
LOUIE's temple. LOUIE goes down. MINA puts her hand to her face
and shakes her head.

MATT

Yeah, actually.

He returns the wrench to his bag, and steps forward.

MATT

Now, then.

LEVIN

Now, then.

MATT

I think you ought to let my friends out
of there right now.

LEVIN

I don't take orders from traitors to
their species.

MATT

I'm sure you don't. It wasn't an order.
It was a suggestion.

LEVIN

A suggestion, huh?

MATT

Yeah.

LEVIN

You know, sometimes there is a time for
chatter and a time for action.

He draws his gun from behind his back.

LEVIN

This strikes me as less of a chatter
time.

MATT

Oh, maybe so. Maybe you are right.

There is a crash from behind him, and a roar as GOLIATH flies in through the window. He dives directly at LEVIN, knocking him clean across the floor. LEVIN recovers quickly, aiming at GOLIATH. GOLIATH takes hold of his gun and whips it away and into the laboratory wall. He then takes LEVIN by the collar and looks at him, eye to glowing eye.

He then simply punches him in the face, knocking him out cold.

MATT

Oh! What, nothing to say to him?

GOLIATH

Nothing.

MATT

Fair enough.

GOLIATH

Are they here?

BROOKLYN (OFF)

Yes, we are.

GOLIATH

Hold on.

(to MINA)
You. Release them.

MINA hesitates briefly, but then sighs, goes to the door, and opens it. DEMONA comes out.

GOLIATH
Demona.

DEMONA
Goliath.

GOLIATH
I would not have expected you on that side of the door. I suppose this has not gone to plan, then?

DEMONA
Oh, you could say that.

GOLIATH
This one?

MATT
That's Levin you knocked out.

GOLIATH
Good riddance, then.

MATT
This is Demona?

DEMONA
I am. You must be the marvelous Mr. Pegram I keep hearing about.

MATT
Huh. The way they've talked about you, I wouldn't have expected you to be inside the chamber either.

DEMONA
But that has been remedied. Thanks very much.

She suddenly gets GOLIATH around the neck with one arm. With the other, she draws a knife from behind her back and puts it to GOLIATH's throat.

DEMONA

Now we can finish this the way it was supposed to finish.

MATT

What? What is this?

DEMONA

Well, what do you think it is? Goliath, you really do overrate your humans.

MATT draws the Dellinger out of his tool bag and aims at DEMONA. The sight lights up green.

MATT

That's enough of that.

DEMONA scoffs.

DEMONA

That is a Dellinger. And you should know better than anyone what that means.

MATT

Yeah, well...

DEMONA

Well? Come on.

ERIC enters the laboratory. The sight of MATT's gun suddenly turns red and flashes at him.

ERIC

Matt, you okay?

MATT

Could be better.

DEMONA laughs at him.

DEMONA

You must be a police officer, then?

ERIC

Officer Sanchez, yeah.

DEMONA

Well, then, things have just got worse for you, Mr. Pegram. That gun has just locked up.

MATT

What? Why?

ERIC

My badge.

MATT

What about it?

ERIC

They gave us new badges last month that were supposed to disable those guns.

MATT

Oh. Great.

ERIC

What can I do?

MATT

Go unlock the others from inside.

DEMONA

That's cheeky.

MATT

Not really. That badge disabled the electronics in the gun, right?

DEMONA

Yes.

MATT

And you had the guns programmed to miss gargoyles, right?

DEMONA

Yes.

MATT

So now I'm on my own for aiming, right?

DEMONA

Wait.

MATT

Yep. You got it.

DEMONA begins to growl at him.

DEMONA

For one shot. That's all you get.

MATT

That is all I need.

He fires, striking DEMONA across the top of her arm. She reflexively drops the knife. GOLIATH takes his opportunity, breaks loose, and throws her to the floor. She comes right back at him, and they fight.

MATT checks LOUIE's belt, and finds a key ring there. He tosses the key ring to ERIC, who goes into the chamber.

MATT

What else, what else...

BROOKLYN rushes out of the chamber, ready to join the fight against DEMONA.

MATT

Brooklyn!

He stops and looks around. MATT is pointing to the cable leading from the console to the chamber.

MATT

Put an end to this.

BROOKLYN

With immense pleasure.

He draws his katana and goes up to the cable.

MINA

No, no, no, no.

With one great blow, he carves directly through the cable, severing it.

MINA

Ohhhh. Great.

With a hiss, BROOKLYN then joins the fight against DEMONA. GOLIATH and BROOKLYN trade blows against DEMONA, who fends them both off.

HUDSON is next to get out of the chamber, and he enters the fray with a roar. He and BROOKLYN swing and cut through DEMONA, as she dodges both of them. GOLIATH swings down on her, connects, and knocks her back. With a screech, she finally leaps up on to the wall by the outside window, jumps out into the night, and is gone. HUDSON, BROOKLYN, and GOLIATH watch her go, panting.

BRONX is the next out of the chamber. He runs out, finds the fight completed, and then jogs over to MATT, to check on him. MATT beckons him over, and then scratches him behind the ear, to his great joy. BROADWAY and LEXINGTON both exit, followed by ERIC.

ERIC

That's everyone.

MATT

It sure is. Hi, guys.

LEXINGTON

Hey.

MATT

Well, how about that, impressive enough for you?

LEXINGTON

Eh. Six out of ten.

MATT

Oh. Really?

LEXINGTON

Nah. It was fine.

MINA emerges from the back of the laboratory.

BROADWAY

Hi there. Now, don't tell me: you have a weapon of your own back there.

BROOKLYN

And we're going to have to stop you.

ERIC

All of us.

MATT

Together.

MINA

I wish I did. Do you realize you have just ruined my thesis? Three years of hard work all brought to ruins?

MATT

Cry me a river. You were going to mangle my friends for the sake of a monster and a lunatic.

GOLIATH

And put this city at risk.

BROOKLYN

And you tried to destroy my friend, too.

LEXINGTON

I don't think you have the high ground here.

They all advance on her. She holds her ground behind the console.

MINA

So you're gonna do what, now? Take me down, too?

GOLIATH

No. Because someone will need to tell Doctor Cotter what exactly happened here, and why. Tell her exactly this: we are guardians. We protect our own, we protect our friends, and we will protect our castle, wherever it happens to be. She tries this again at her own risk.

MINA

Yeah. Fine.

ERIC

Good. You have a good night, now.

They all turn and walk away from her.

MATT

Holy cow, it has been a long couple of nights.

ERIC

You said it.

MATT

So, um, why not make it a little longer?

LEXINGTON

What do you mean?

MATT

I mean, I got my truck. I could go pick up a couple of things. I feel like celebrating. You guys?

ERIC

I'd be up for that.

MATT

Great. Goliath?

GOLIATH

Yes.

BROOKLYN

What? Just like that? "Yes"?

GOLIATH

Yes. Let us celebrate this one.

BROADWAY

Wow.

MATT

This is unusual, I take it?

HUDSON

It has been an unusual couple of months.

The lights suddenly blip on. There is a loud series of bangs behind everyone as the console comes alive and the lighting wires finally short out, startling the whole group, who turn around in

time to see the lighting controls give up the blue smoke for good. MATT checks his watch.

MATT

Twelve minutes. That operating office really is getting better. Come on.

The group exits through the laboratory door.

A moment later, there is a series of chirps from the console. MINA hits the button, and COTTER appears.

COTTER

Mina? Mina? What happened?

MINA

We had a blackout.

COTTER

Well, then, restart the cycle. Mina? Mina, are you there?

MINA

I will have to call you back, Doctor Cotter. Goodbye.

COTTER

Wait, Mina, what is--

MINA slaps the console and hangs up on COTTER. She turns around and surveys the wreckage of the lab, and then punches the console even harder.

INT. SCENE - HUMBOLDT STATION.

Caption: TSS Humboldt, Chicago, Friday, December 21, 7:10 AM.

All the gargoyles, ERIC and ELLEN, and MARIA CHAVEZ, are in the substation as the party winds on. LEXINGTON is showing off his handiwork with the computer to ERIC, HUDSON and BROOKLYN are sparring lightly with wooden dowels as ELLEN cheers them on, BROADWAY is chatting lightly with CHAVEZ, and so on.

EXT. SCENE - HUMBOLDT STATION. ROOF. (TWILIGHT)

MATT is on the roof, looking out east toward the city, alone. It is snowing lightly. Between the station and the center city, the lights on the houses are visible, twinkling lightly in the darkness just before dawn. MATT sighs, gently.

There is a bang behind him as the station door slams shut. GOLIATH comes toward him.

GOLIATH

It is conventional here, is it not, for the host to attend the party?

MATT

Well, if you haven't figured it out, I'm not much one for convention.

GOLIATH

No, that certainly seems to be the case.

They look out over the city a moment.

MATT

It feels new, somehow. It's been my home for so many years, and tonight...

GOLIATH

I can feel that as well.

MATT

A lot of people were saying that tonight was going to be the end of the world. Something about the Mayan calendar running out.

He pauses.

MATT

Good riddance. I never much cared for it, myself.

GOLIATH

There is much to like about this world. I would not want to see it ended.

MATT

No, but, it's like Levin and Cotter and the others. I wouldn't mind seeing all that end.

GOLIATH

In time.

MATT

It figures this would be the longest night of the year. Is that significant to you guys?

GOLIATH

Not especially, no. It is a boon. We do not have holidays the way that you do.

MATT

I suppose not. But it does make me think about a whole new year coming up, anyway, and a new eon for any Mayans out there, I guess. They may be right.

GOLIATH

Many new beginnings, tonight.

MATT

No better place in the world for it than right here.

GOLIATH

In what way?

MATT

We burned this city to the ground once, many years ago. Ten years later, it was back, bigger and better than ever. It never stopped from there. A city reborn. The city of the phoenix, they called it.

GOLIATH

Apt.

MATT

I thought so. That's why I came here all those years ago, after I got out. The old Matt was burned away. I needed to build a new one. Built a lot of other things along the way.

He points to the skyline.

MATT

You see that building there?

GOLIATH

Which one?

MATT

The one with the blue light on top, you can see for miles?

GOLIATH

Yes, I know it well.

MATT

I lit that. That was one of my projects, not long after I hired on. I needed that. To shine a light in the world, after casting so much darkness.

GOLIATH

Aye.

MATT

I don't think I ever really finished the job of building myself, though. Probably time I started.

He turns to GOLIATH.

MATT

How about you? What next?

GOLIATH

We have some rebuilding of our own. The clan is still split, and we do need to get back to Manhattan.

MATT

I know. You're leaving, then?

GOLIATH

Yes. But...

MATT

But what?

GOLIATH

But not yet. Manhattan has become...difficult. I do not think I had seen how difficult until we came here.

MATT

You had your clan there, and plenty of friends. What was so difficult?

GOLIATH

We also had notoriety. We were known, but never well enough. There were too many...sightseers.

MATT

Gawkers.

GOLIATH

Yes.

MATT

I can't promise you it'd be much better here.

GOLIATH

We seek no promises. Only a chance to rebuild. Together.

MATT

Really?

GOLIATH

Yes. With our friends.

He extends his hand to MATT, who shakes it.

MATT

The Chicago Seven.

GOLIATH

(groaning)

If you must.

MATT

I do not. Just a thought.

The door opens behind them, and the other gargoyles come out, along with ERIC and ELLEN SANCHEZ and MARIA CHAVEZ.

BROADWAY

Yeah, time to move the party out on the roof.

ERIC
Oh, look at that, it's beautiful.

MATT
I was just saying so myself. We have
made a beautiful city.

HUDSON
And one well worth protecting.

ERIC
Absolutely.

GOLIATH
Come on. It is morning.

The gargoyles begin to take their positions for the day around the parapets, with GOLIATH and HUDSON climbing up to the upper level. MATT suddenly swivels around.

MATT
Goliath!

GOLIATH
Yes?

MATT
Welcome to Chicago.

GOLIATH waves to him, and he and HUDSON take their positions. The sun breaks above the horizon, shining through the snow and the skyline under the low clouds. All six gargoyles turn to stone as MATT, ERIC, ELLEN, and MARIA watch the sun rise over a city that seems fresh and new.

=END=