

0 11/8/2024

**Long Distance**

by

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Gargoyles: City of the Phoenix  
Season 2, Episode 2

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EXT. SCENE - NEW CITY (CHICAGO). STREET. (NIGHT)

It is a calm evening in the City, dry and dark. The street is settling in for the night, and there are not many people out and about at this hour. The shot settles in front of a strip of small stores, including a phone store. All is quiet.

For a moment. There is then a huge explosion as the front of the phone store blows off into the street. The alarm blares as a van pulls up to the front and two masked robbers pile out of it and into the front of the store. They return a moment later with armfuls of phones, piling them into the van. The shot follows them as they go back for seconds, scooping the phones into their arms, and then running back out to the van, piling them in and then piling in behind. One of the robbers slams the door shut.

ROBBER 1

Go, go, go, let's go!

The van pulls off the curb and tears out into the street. Down the street it goes, as the police begin to pull up on the scene. The van clears out of there without anyone following.

Inside, the mood is excited and jubilant. ROBBER 1 and ROBBER 2 pull their masks off. They are exhilarated at the score, and they watch out the front of the van. It suddenly turns right into a side street.

ROBBER 1

No, no, Vic! Next one! The next right!

The van piles onward, however.

ROBBER 1

Hey, Vic! You missed the turn, man,  
this just goes up the cul-de-sac! Stop!

There is a muffled cry from behind the back seat at this. Both robbers turn to look, and see ROBBER 3 (Vic) bound and gagged back there. They look forward. It is LEXINGTON looking back at them, grinning.

LEXINGTON

What, you think a cul-de-sac is going  
to get in our way? Hang on, boys.

He looks forward and floors it. The van plows into the cul-de-sac, flies into the air, and crashes down to the street beyond, barely losing speed. Both ROBBERS fly up out of their seats at

this and crash back down as well. LEXINGTON expertly steers the van forward down the street. ROBBER 2 reaches to his belt to draw the revolver concealed there. He doesn't get far. A familiar red hand grabs his from behind and twists it up. BROOKLYN leans forward, eye alight.

BROOKLYN

Be nice, or your rideshare rating's going to go way down.

ROBBER 2 screams. ROBBER 1 looks back, and is grabbed by a blue hand as BROADWAY seizes him. He leans forward.

BROADWAY

Just sit tight. We're almost there.

EXT. SCENE - POLICE STATION. PARKING LOT. (NIGHT)

Two officers (NATE and ED) are making their way out of the station toward their patrol car.

NATE

I don't know, Ed. Some nights it feels like we'd need a miracle to catch some of these guys.

ED

Don't you know it. It's like--

Suddenly the van leaps over the curb from behind the station, tearing up the hedges. It rolls directly into the wall of the police station and thumps to a stop, without damaging the station. A beat. Then, ROBBER 1 and ROBBER 2 pile out and go running up to the officers in the lot, screaming.

ROBBER 1

Help us, help!

ROBBER 2

We're sorry, we're sorry, we'll give them all back!

ROBBER 3 writhes his way out of the van and begins trying to join his confederates, growling out imprecations from behind his gag. ED and NATE look at the van, with all the phones spilling out of it, then at each other, then at the van again.

From above, BROOKLYN waves to the three robbers, and glides away into the night.

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

GOLIATH crouches on the parapet next to BRONX, looking out over the city to the east. The city is quiet from this vantage. From behind, MATT PEGRAM exits the substation and comes over to them. BRONX turns and greets him.

CAPTION: Humboldt Station, Chicago. 9:22 PM, January 24, 2013.

MATT

(to BRONX) Hey, bud. (to GOLIATH) Good evening. They've gone out already?

GOLIATH

Yes. They say there was a robbery planned for this evening.

MATT

And you stayed in?

GOLIATH

I am...expecting a telephone call.

MATT

Oh, I see.

He looks out to the east alongside Goliath briefly.

MATT

Something the matter?

GOLIATH

No.

MATT

Okay.

He looks out to the east again, then crouches behind the parapet slightly, coming down to GOLIATH's level. He looks over at GOLIATH curiously.

MATT

Is it something that--

GOLIATH

It is not something I wish to discuss.

MATT

Sure, sure. I'm sorry.

He looks out to the east again, and then looks over at GOLIATH again, who looks back at him, slightly irritated.

MATT

Is there anything that I could do for you?

GOLIATH growls lightly.

GOLIATH

Excuse me.

He steps up onto the parapet and takes off into the air. BRONX looks after him and whines.

MATT

So, no, huh? All right.

BRONX looks at MATT.

MATT

Does he seem a bit down to you?

BRONX

(nodding)

Ar-huh.

MATT

Me too.

On the south edge of the roof, there are three crunches as LEXINGTON, BROADWAY, and BROOKLYN land. They approach MATT and BRONX, in high spirits. BRONX goes to greet them.

BROOKLYN

Hey, how are you?

MATT

Doing fine, thanks. Good hunt?

BROADWAY

Wrapped and delivered to the district.  
All we missed was a bow to put on it.

MATT

Congrats. Did you get all of them?

BROOKLYN

I don't think so, but it'll give them something to think about, anyway. Is Goliath here?

MATT

You just missed him. He headed out.

BROOKLYN

By himself?

MATT

He said he was expecting a phone call.

The others "ahh" knowingly.

BROADWAY

Elisa.

MATT

Oh, yeah?

BROOKLYN

He just wants some alone time with her, I guess. He'll be back soon.

MATT

This a usual thing?

LEXINGTON

It didn't used to be. He's been a bit more edgy recently.

BROOKLYN

Hasn't spoken to her in three months. I get that.

BROADWAY

Yeah. Is Hudson around?

MATT

He's inside, watching the hockey game.

LEXINGTON

Oh, yeah?

LEXINGTON heads for the roof door, followed by the others.

EXT. SCENE - LINCOLN PARK. ULYSSES GRANT STATUE. (NIGHT)

GOLIATH is perched atop the plinth of the statue, concealed slightly. He is on the phone with ELISA.

ELISA

You've been doing all right?

GOLIATH

We have been well. How have you been?

ELISA

I've been all right, considering.  
You've been missed here.

GOLIATH

That is a change.

ELISA

I know. How has it been there?

GOLIATH

It is a good city. We have kept busy.

ELISA

Was that really you on Halloween?

GOLIATH

It was, yes. You saw that, then?

ELISA

Michael did. He pointed it out to me. I  
couldn't quite believe it was you. You  
all seemed so happy, and right after...

GOLIATH

We were trying to reach the others.

ELISA

Any word yet?

GOLIATH

No.

ELISA

Alexander says he thinks he hears them,  
some nights. He doesn't know where they  
are, but he is sure they are alive.

GOLIATH

Hmm. Well, there is some hope there.

ELISA

Yeah.

They are silent a moment.

GOLIATH

Are you--is Manhattan safe?

ELISA

As much as ever. It'd be safer if you were here.

GOLIATH

Perhaps so.

ELISA

So come back.

GOLIATH

It...I...it is not time yet.

ELISA

What do you mean?

GOLIATH

This place is still at risk. It needs our protection.

ELISA

So does Manhattan.

GOLIATH

But our enemies have followed us here. The battle is here.

ELISA

Then why ask if Manhattan is safe?

GOLIATH

It is still our home.

ELISA

Then come home.

GOLIATH

Elisa...



ELISA

What?

GOLIATH

This is more than just protection.  
There is something here, something new.  
Something more than what Manhattan has.  
I cannot say what it is. But it is  
something we have needed.

ELISA

You've needed to spread your wings.

GOLIATH

Something like that, perhaps. Manhattan  
has become confining. We are less known  
here.

ELISA

So you can go party on Halloween.

GOLIATH

Well--

ELISA

And not draw a crowd.

GOLIATH

Yes. But there is still more than that.  
We are a part of all that we have met.  
To stay in Manhattan and never go fur-  
ther is dulling. We must explore, the  
better to protect our home.

ELISA

The better to see what could be coming.

GOLIATH

Yes. But we will come home. I just do  
not...

Below, a scuffle has been developing. GOLIATH finally looks out at it. SIGMUND (GRANGER) has approached ENKI (REMINGTON) and TERRENCE (GREER), the latter a well-heeled fellow, the former his date. SIGMUND is trying to provoke a fight. They are yelling indistinctly. GOLIATH growls in irritation.

ELISA

What?

GOLIATH

This place holds wonders, but it is also noisy. I will call you back.

ELISA

Hey! Be careful.

GOLIATH

Always. And you.

He hangs up, pockets the phone, goes up on the edge facing the scuffle, and spreads his wings, watching.

EXT. SCENE - LINCOLN PARK. PARKING LOT. (NIGHT)

ENKI

Siggy, I told you, it's over.

SIGMUND

Nothing's over, Enki. Get in the car, we're leaving.

ENKI

Terry, do something.

TERRENCE

Beat it, Sigmund. Three's a crowd.

SIGMUND

What did you say?

TERRENCE

(backpedaling)

What I mean is, I don't think Enki's that into you anymore, I mean, from what I've seen.

ENKI

Do something!

TERRENCE

Right. Uh...

TERRENCE drops into a loose kung-fu-like stance. He is acting the part, and not badly at that, but that's about all.

SIGMUND

Oh, buster, you just made my night.

SIGMUND balls up his fists and approaches TERRENCE, but before he gets more than two steps closer, GOLIATH drops in directly between them. All three of the others are shocked by this, and step back.

GOLIATH

Enough of this. Leave these people alone, interloper.

GOLIATH advances on SIGMUND, who raises his fists higher, but uncertainly. TERRENCE, for his part, runs for it.

ENKI

Terry! Terry, get back here!

SIGMUND

Wha...wha...wha?

GOLIATH

Or if it is a fight you would like, I will be happy to oblige you.

ENKI

Dio! Now, Dio!

A man (DIO LOCKWOOD) leaps from the shadows and onto GOLIATH's back. He does not quite get him around the shoulders; he does get himself wedged atop his wings, though, and grabs on around GOLIATH's neck. GOLIATH roars: his eyes light, and he begins thrashing to shake this new combatant off. DIO, gamely, hangs on.

DIO

Yaaaaaahh!

SIGMUND

Neck! Get the neck!

DIO

I am trying!

DIO clambers up GOLIATH's back, but ducks down as GOLIATH claws at him. GOLIATH gets hold of DIO's jacket and yanks, pulling DIO up in the air. Neither lets go. DIO draws and unsheaths a syringe and frantically stabs it into GOLIATH's collarbone. GOLIATH is incensed by this, and yanks harder. The jacket finally gives way, and DIO falls back onto GOLIATH's back. GOLIATH, losing options, runs toward the Grant Memorial and, as he reaches it, backs into it hard. DIO barks, almost losing his grip, but

is able to maintain it. GOLIATH's attempt to regain his footing from this maneuver is faulty: he stumbles, turns, and finally drops to the ground, panting hard, and is out. DIO shoves off his back as he does, coughing. SIGMUND and ENKI approach him.

SIGMUND

Dio? You okay, man?

DIO coughs, and waves him off.

ENKI

What is that?

SIGMUND

I think...I think it's a gargoyle.

DIO nods.

ENKI

Can't be. Not in Chicago.

SIGMUND

Why not?

DIO

He's right. I saw them back in New York. If that isn't a gargoyle, I don't know what is.

ENKI

No way. No way!

SIGMUND

You thinking what I'm thinking?

ENKI

Oh, yes! We eat tonight!

SIGMUND

Haha!

DIO

What, eat him?

ENKI

No, you knob! We caught ourselves a treasure here!

SIGMUND

You were right. I just expected we'd score a few credit cards or phones or something. I didn't expect we'd hit the jackpot like this. Not up here.

DIO

I'm not getting it. What treasure?

ENKI

That thing there. Dio, we can sell him on. He's gotta be worth a fortune.

DIO

Seriously? What do you mean, sell him on?

ENKI

Hold on. How much of that stuff did you give him?

DIO

Just what I had.

ENKI

You think that'll keep him out?

DIO

Uh...maybe.

SIGMUND

Let's get him out of here before he wakes up.

ENKI

Right.

They look at GOLIATH.

ENKI

Well?

SIGMUND picks up one of GOLIATH's arms, and drops it.

DIO

Well, what?

ENKI

Well, get him out of here.

SIGMUND

Enki, the thing's got to weigh a ton.

ENKI

Well, I don't know. Lift with your legs or something.

DIO

"Lift with my legs or something"? Do I look like a bodybuilder?

SIGMUND

Well, don't look at me.

DIO

Anyway, I did my work for tonight just hanging onto it.

ENKI

Well, we're not leaving him here!

They look at GOLIATH again.

ENKI

Does your uncle still have his truck?

INT. SCENE - STORAGE UNIT.

The door of the storage unit rattles up, revealing it is still night out. Outside is a pickup truck. SIGMUND and DIO have grabbed GOLIATH under the shoulders and are heaving him inside the storage unit. They bring him to the center and drop him on the floor, face down. GOLIATH moans softly. ENKI switches on the light and rolls the door down most of the way.

In the light, it's clear this is their base of operations. There are three chairs, and a couple of storage containers stacked around. Across the top of some of the containers are a few planks, by way of a table, at the end of which is a small box of syringes and a couple of vials of fluid. At the other end are some papers.

SIGMUND, DIO, and ENKI sit.

SIGMUND

Okay, boss, so now what?

ENKI

So now, we got to make sure he doesn't get loose and make more trouble. That's job one.

DIO

Right.

ENKI

And job two is, we gotta get back in touch with Plutus and see what he'll give.

SIGMUND

Why Plutus?

ENKI

Because he's already got us working this other job tomorrow night. I figure that's the quickest way out of this.

DIO

Yeah, but Plutus is gonna shave off 20 percent for himself.

ENKI

So what? Quicker we unload this guy, quicker we can stop trying to keep him subdued. It's about carrying charges, Dio. It ain't about the top line number.

DIO

I know, but what makes you think he'd even be interested?

ENKI

I got my reasons.

SIGMUND

Which are?

ENKI

I got my reasons.

SIGMUND

This is gonna be a real hard job to pull off if you ain't gonna come straight with us, Enki.

DIO

Right.

ENKI

Gonna be even harder if I got to explain to him how you know what I know about who Plutus really is.

DIO scowls and repeats this silently, counting on his fingers. GOLIATH shifts a little on the floor, and all three of them jump.

ENKI

Can you get--

DIO

I'm just going to get this taken care of.

DIO goes to the table. He unwraps a syringe and hurriedly draws off some fluid as the others talk.

SIGMUND

All right. Have it your way. You better not be setting us up, though.

ENKI

Oh, come on. You think I'd have gone this far with you two if I were gonna set you up?

DIO

Yeah.

ENKI looks at him, smirking.

ENKI

You're a clever guy, Dio. Seriously, I ain't setting you up and I ain't holding out on you. But if Plutus knew that I recognized him, he'd come down on me hard. Best not to have him come down on you two.

DIO goes around to GOLIATH and injects him above the shoulder blade. GOLIATH sighs, and relaxes.

DIO

Done.



ENKI

Now. Let's focus on one thing at a time. We can keep him out until tomorrow, right?

DIO

Yeah, should be able to.

ENKI

Then let's do this. We gotta nab this guy out of the airport. We do that as planned. Once we get the jewel, we come back here and get Plutus on the line. We tell him we got your target, and we got a bonus for you. Send him a picture, let him make an offer. If he takes it up, we turn everything over to him at once. If not, we tell him it's a package deal, he's gotta take both.

SIGMUND

And if he says no way?

ENKI

Then his gizmo gets chucked in the lake and this thing gets chucked into the Lincoln Park Zoo.

DIO

I don't think they'll take him.

ENKI

Make that their problem. Either way, we cut clean by two nights from now.

SIGMUND

I don't like this, Enki. Last minute changes give me the creeps.

ENKI

This isn't a last minute change, Siggy. It's an opportunity. Fate drops something like this in your lap, you got to pick it up. You feel me on this?

SIGMUND

Yeah, but, we know they're here, why not just plan again and take them separately?

ENKI

Because Plutus may not stick around for that.

There is suddenly a chirping sound coming from GOLIATH's pocket. All of them jump, including (subtly) GOLIATH. The others look at each other.

DIO

Is that a phone?

SIGMUND

Sounds like it.

ENKI

What, this thing's got a phone?

DIO

Yeah.

SIGMUND

Answer it.

DIO

What?

SIGMUND

Answer it.

DIO

You answer it. I'm not reaching under him.

ENKI

I thought you knocked him out.

DIO

I did, but I'm still not risking my arm just to answer his phone. Let them leave a message.

The phone stops ringing.

DIO  
There, see?

ENKI  
Get the phone.

DIO  
Why?

ENKI  
If someone left a message for him, they  
may be looking for him.

SIGMUND  
Yeah.

ENKI  
(to SIGMUND)  
Yeah.

SIGMUND  
What, me? Why?

ENKI  
Dio already took one ride tonight.

SIGMUND  
I ain't picking his pocket.

ENKI  
Well, we're not leaving it alone. Any-  
way, if he wakes up, I don't want him  
calling for help, and I don't want any-  
one else tracing that phone back to  
here. So get the phone.

SIGMUND  
All right, all right.

He stands up, and begins edging over to GOLIATH. He kicks GO-  
LIATH gently, and, getting no reaction, works his way over to  
his side. He looks down at him.

SIGMUND  
Look, couldn't it just be a junk call?

ENKI  
Yeah, it could. Get the phone.

SIGMUND sighs, and rolls up his sleeves, and works himself up to get to GOLIATH's pocket. GOLIATH groans, and rolls over onto his side, putting his pocket underneath himself. SIGMUND steps back sharply, and shrugs. DIO chuckles at him.

SIGMUND

Well, it was worth a try, anyway.

DIO

Big bad bruiser of the operation, huh?

SIGMUND

Shut up. You didn't seem so eager to go for it a minute ago yourself.

ENKI

All right. All right. Dio, how sure are you that he's knocked out?

DIO

I put in enough to take down three sumo wrestlers. It's gotta be enough to keep him down for the night.

ENKI

Right. Okay. Well, let's get out and get something to eat. Lock this thing in here for now. Grab one of the cards and grab your stuff. We may need it later.

DIO picks up his satchel from atop one of the containers, opens the container, and pulls out a credit card. He takes the vials and a couple of syringes from the table, and then exits with SIGMUND and ENKI, who turns off the lights. They roll down the door and it can be heard to be locked from outside. All is quiet a moment.

GOLIATH sits up. He gets to his feet, slightly unsteadily, but soundly. He shakes his head.

GOLIATH

"This thing." Urgh.

He reaches into his pocket and pulls the phone out. He looks at it, pushes a couple of buttons, and puts it up to his ear.

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

All five gargoyles, and MATT, are on the roof. HUDSON and BROOKLYN are squaring off against each other, each with a dowel, as the others are gathered around them to watch. They begin fighting. The others cheer them on. MATT's phone rings. He picks it up, looks at it, and answers.

MATT

Goliath? Where are you?

GOLIATH

Captured.

MATT

What? Hang on.

(to the others)

Hey! Hold up! It's Goliath!

The others stop the fight and come over to MATT, who switches the phone to the speaker.

MATT

What do you mean, "captured"?

GOLIATH

I was tricked by several thieves.

BROOKLYN

Are you all right?

GOLIATH

I am safe. I am in a shed of some sort. They had tried to drug me, but the drug did not work as well as they thought.

HUDSON

Humph. Serves them right.

GOLIATH

But they are planning something more tomorrow night. They serve someone called Plutus.

BROADWAY

Plutus? Who's that?

GOLIATH

I do not know. But we will stop them.

MATT

Where are you at?

INT. SCENE - STORAGE UNIT.

GOLIATH

I am not sure.

BROOKLYN (ON PHONE)

Do you need help?

GOLIATH goes to the door, grabs it, and tears it upward like tissue paper. He is free.

GOLIATH

No.

MATT (ON PHONE)

Okay. You're coming right back, then?

GOLIATH

Yes, I will.

BROOKLYN (ON PHONE)

See you then.

GOLIATH hangs up and puts the phone back in his pocket. He goes to the table and looks at the papers, then picks them up and takes them with him. He exits.

INT. SCENE - HUMBOLDT STATION.

GOLIATH puts the papers down on a desk in the loft of the station. The others gather around to look at them.

GOLIATH

Someone is bringing a jewel into the airport tomorrow night. They are planning to kidnap him, and to give it over to someone called "Plutus."

BROADWAY

Not a very complex plan, is it?

MATT

No. What kind of a jewel?

GOLIATH

They did not say, but they also called it a "gizmo."

LEXINGTON

So not really a jewel, but some sort of a device. Something someone could carry in.

BROOKLYN

That doesn't narrow it down much.

MATT

Well, from the look of this, he's coming into O'Hare tomorrow at 4:45. That's a little before sunset.

HUDSON

And a problem.

MATT

Well, maybe. Maybe we can beat them to him. It'd be better than letting them take him somewhere; we don't know how they plan to get this jewel away from him.

GOLIATH

Based on experience, it will not be gentle.

BROADWAY

New topic: who's Plutus?

GOLIATH

They did not say. Someone who they seemed to think would be willing to purchase me.

BROADWAY

Doesn't really narrow it down much, does it?

GOLIATH

No.

LEXINGTON pages through the papers.

LEXINGTON

Nothing here about him, not even a contact number. So, he must be coming to them, rather than them going to him.

HUDSON

Enough talk. Let us put a plan into motion.

GOLIATH

Is there somewhere safe for us near the airport?

MATT

There's a couple of office towers nearby. They should work for you.

GOLIATH

Broadway and Brooklyn, you go to the towers and spend the night there. Matt, we will need your help on this one.

MATT

You got it.

INT. SCENE - STORAGE UNIT.

ENKI, DIO, and SIGMUND enter through the ruined door of the storage unit, carefully. ENKI turns on the lights and the others look around. There is no sign of Goliath. There is also no sign of the papers that had been on the desk.

SIGMUND

Okay. Okay. All right. Well, then.

DIO collapses into a chair and puts one hand to his head.

SIGMUND

I think your dosages were a little off.

DIO

You think so? How am I supposed to know the right dose of scopolamine to give a gargoyle?

SIGMUND

You said you met them before!



DIO

Saw them, Siggy. I never drugged one before. I wasn't gonna get close to them.

ENKI

All right.

SIGMUND

You're so clever right up until you're not.

DIO

Oh, stick a sock in it.

ENKI

All right! Enough! The papers are gone?

SIGMUND

As far as I can see, yeah.

ENKI

So what's that mean? Did someone snatch this thing from us or did it get out on its own?

DIO

It sure looks like it escaped. I don't think anyone else would've ripped open that door like that.

ENKI

And gone where?

SIGMUND

Away, that's where.

ENKI

Great, but away to where?

SIGMUND

How should I know?

DIO

Yeah, he could be anywhere.

ENKI

All right. All right. Just, gimme a sec.

She sits.

ENKI

Okay. Nothing changes for the original plan, right?

SIGMUND

No, everything else should be the same. This gargoyle fell into our laps, and it just fell back out, that's all.

DIO

With our papers.

ENKI

Right, but what's that mean? He isn't going to get within half a mile of the airport. That's their whole business is watching out for flying things, right? And we know he's not going to walk in, or take the 'L' in, right?

DIO

I guess not.

ENKI

So at best, he knows that we're gonna pick up someone tomorrow evening. He can't do anything about it. Right?

SIGMUND

Not that I can see, no.

ENKI

Okay. So all systems go for picking this guy off, right?

SIGMUND

Right.

DIO

Wrong. Count me out.

ENKI

What?

SIGMUND

C'mon, Dio.

DIO

No, sorry, but I saw these things in action in New York. I got outta there to get away from them. I ain't messing with them here.

ENKI

You can't drop out now.

SIGMUND

Yeah. Not now.

DIO

Sorry, Enki, but I just can't do it.

ENKI

Okay, all right then.

She stands, draws out a switchblade, and points it at DIO.

ENKI

We'll just have to cut you out of the picture, then.

DIO

Aw, Enki, come on.

ENKI

Six months of planning. We spent a month just working out how to get you the scopolamine so you can finish the job. I had to grovel to Plutus just to get the job. Now you're dropping out just like that? Nuh-uh.

DIO

Enki, fun's fun. This ain't fun.

ENKI

You're right. This isn't fun. You're staying in.

She advances on DIO, pointing the knife at his throat.

ENKI

In all the way, or I'm gonna take you all the way out, and if that thing comes back, I'm gonna feed you to him. You get me?

DIO  
You can't be serious, Enki. Just stop  
and think for--

ENKI flicks the knife up sharply, and then puts it back at DIO's neck. A piece of his shirt flutters down from above, where ENKI had neatly clipped it off.

ENKI  
You get me, Dio?

DIO gulps hard.

DIO  
I get you.

ENKI  
In or out?

DIO  
In.

ENKI  
Good.

ENKI briskly backs off DIO, smiles at him, and flicks the switchblade closed.

ENKI  
Glad we could settle this. I will see  
both of you tomorrow evening. Do not be  
late.

She exits. DIO exhales, a long deep breath.

SIGMUND  
She's a pro.

DIO  
A pro what?

SIGMUND  
Just...a pro.

DIO  
Yeah. Right.

EXT. SCENE - O'HARE AIRPORT. ARRIVALS.

Caption: O'Hare International Airport. 4:55 PM, January 25, 2013.

The sun is hanging low over the skies, and traffic is heavy at O'Hare Airport as the passengers stream out of the terminal. One of them is VERNON HENDERSON, a trim man in a sharp suit, carrying a briefcase. He checks his watch, and then looks up. MATT approaches, dressed in a dark suit and a chauffeur's cap. He holds up a sign saying, "HENDERSON." VERNON spots this, points, and hurries over.

MATT

Are you Mr. Henderson?

VERNON

Yes, I am. Hello there.

MATT

Any baggage?

VERNON

No, just eager to get in. It's been a hard flight.

MATT

I'm sure it has been. Your car is this way, sir.

VERNON

You're not picking up from the curb any more?

MATT

No, sir. Security restrictions, sorry.

VERNON

Well, all right.

They begin to walk along the terminal sidewalk. The walk is interrupted by a black car pulling to the curb in front of them. It pulls in so abruptly that it actually hops the curb slightly. ENKI, dressed in a dark suit and chauffeur's cap, hops out. SIGMUND hops out of the back seat and stands by the open door. ENKI rushes up to MATT and VERNON.

ENKI

Mr. Henderson? Mr. Henderson?

VERNON

Yes? What?

ENKI

Your ride is here.

MATT

Buzz off. Go find another fare.

ENKI

Who are you?

MATT

His driver.

ENKI

No, I'm his driver.

MATT

Not any more.

ENKI draws a pistol on them.

ENKI

Yes, I think I am.

VERNON

What is this?

ENKI

You, get into the car.

MATT

Now, hold on. I saw him first.

ENKI

Yeah, how about that? Get in the car.

VERNON

Good grief. All right.

VERNON goes to the car and gets in as ENKI holds MATT at gun-point.

MATT

You wouldn't consider splitting a fare,  
would you?

ENKI

Shut up.

MATT

Just, like, up to city limits and then  
you can take over?

ENKI

Shut your gob.

SIGMUND gets in behind VERNON and shuts the door.

ENKI

Now, you be smart, and keep your mouth  
shut, all right?

ENKI backs up toward the car. MATT suddenly bolts toward the parking ramp. ENKI fires twice toward him. He dodges as the passengers around them flee and duck for cover. ENKI rushes back to the car, gets in, and squeals out.

EXT. SCENE - OFFICE BUILDING. ROOF. (DUSK)

Atop a nondescript office high-rise nearby, BROADWAY and BROOKLYN stand, sleeping. The sun drops below the horizon, and shortly they both roar to life. They start looking around below themselves.

BROADWAY

So where do you think he is?

BROOKLYN

Not sure. There's so much traffic down  
there.

There is a chirping from BROOKLYN's pocket. He pulls out the phone and answers it.

BROOKLYN

Yeah, how'd it go?

MATT

Badly. They got the drop on me. They  
got him.

BROOKLYN

Where are you?

INT. SCENE - MATT'S RENTAL CAR.

MATT is driving a fancy black car that could pass for a limousine. He is tearing along the expressway. Several cars ahead of him, ENKI's car weaves through traffic as MATT attempts to catch up.

MATT

On the spur, heading toward town.

BROOKLYN

Coming east?

MATT

Yeah.

BROOKLYN

Where along the spur are you?

MATT

Coming up on the river now. They're in a black car.

BROOKLYN

Got it. We'll be right there.

MATT hangs up and drops the phone onto the passenger seat.

EXT. SCENE - O'HARE SPUR. (DUSK)

MATT continues to chase ENKI along the expressway but it is hard going: traffic is heavy and MATT's opportunities to get around it are limited. From above, BROOKLYN and BROADWAY come into view. MATT begins honking the horn wildly. They look down at him, and he points out toward the car ahead. They descend onto ENKI's car.

INT. SCENE - ENKI'S CAR.

Inside, VERNON is being held in place between DIO and SIGMUND in the back seat. ENKI continues to drive, intensely. There is a loud thump on the roof of the car, followed by a louder one. SIGMUND, VERNON, and DIO look up, nervously. ENKI is too focused to care.

DIO

Oh, no. Oh, boy.



VERNON

What? What is it?

SIGMUND

It's nothing. Never mind.

But SIGMUND draws his gun and holds it in front of himself. A moment later, the right rear door of the car is ripped away. BROADWAY leans over and looks in, eyes alight. All three of the rear seat occupants scream. SIGMUND aims at BROADWAY, but BROADWAY instantly grips the pistol and rips it away.

On the other side of the car, BROOKLYN punches the driver's window, and after a couple of thumps, it shatters. ENKI, unfazed, begins swerving the car back and forth to shake them off.

EXT. SCENE - ENKI'S CAR.

The car swerves back and forth. BROOKLYN and BROADWAY cling to the roof, riding it out. They each dig one set of claws into the roof of the car and hang on, but their feet swing to and fro across the back of the car. BROADWAY struggles to get his footing, and eventually digs one foot into the trunk. BROOKLYN reaches over and through the window, gripping the wheel.

INT. SCENE - ENKI'S CAR.

BROOKLYN has a firm grip of the steering wheel and fights ENKI for control. He finally wrenches the wheel up from his side, and the car swerves into the barrier wall, sliding along it. The jolt sends SIGMUND tumbling toward the door. BROADWAY grabs his shoulder and holds him so he does not fall out. ENKI briefly gets control back and swerves off the wall. BROOKLYN doubles his effort with a grunt and swerves the car into the wall again. This time it grinds along and finally stops. ENKI pumps the gas and grinds the car forward. BROOKLYN reaches down and grabs onto ENKI.

BROOKLYN

That's enough, lady. Pull it over.

ENKI reaches under her jacket and draws her gun, aiming it out of the window, but BROOKLYN grabs it. She fires, and he is able to keep her from aiming at him.

EXT. SCENE - ENKI'S CAR.

BROADWAY jumps down as MATT pulls in behind them. BROADWAY pulls SIGMUND out of the car and tosses him aside. BROOKLYN likewise jumps down, and pins ENKI's arm against the side of the car.

BROOKLYN  
Get him out of there.

BROADWAY  
Right.

INT. SCENE - ENKI'S CAR.

BROADWAY reaches into the car and grabs on to VERNON, who digs in his heels.

BROADWAY  
Sorry, but you need to come with us.

VERNON  
No, leave me alone! Help!

BROADWAY  
We are help! Come on!

With extra effort, BROADWAY drags VERNON out of the car. He looks back in.

BROADWAY  
You, stay here.

DIO  
Okay. Sure.

EXT. SCENE - ENKI'S CAR.

BROADWAY gets hold of VERNON, and drags him back toward MATT's car. VERNON resists this, and BROADWAY finally picks him up and carries him over. MATT opens the back door, and BROADWAY puts VERNON in.

MATT  
Oh, briefcase?

BROADWAY  
Briefcase. Right.

He goes back to ENKI's car.

INT. SCENE - ENKI'S CAR.

BROADWAY leans into the car.

BROADWAY  
Briefcase?

ENKI  
Don't you dare!

BROOKLYN  
Oh, be quiet.

DIO puts one foot against the briefcase and shoves it over.  
BROADWAY picks it up.

BROADWAY  
Thank you very much.

DIO  
No problem.

BROADWAY leaves.

EXT. SCENE - ENKI'S CAR.

BROADWAY goes back to MATT's car with the briefcase. BROOKLYN releases ENKI's arm. She pulls it back in, and rubs it.

BROOKLYN  
Now, beat it. You're holding up traffic here.

BROOKLYN and BROADWAY leap over the expressway wall and depart, as MATT pulls into traffic.

INT. SCENE - MATT'S HOUSE. LIVING ROOM.

The back door opens, and BROADWAY enters, leading VERNON, followed by BROOKLYN and MATT, who closes the door behind them. BROADWAY leads VERNON into the living room by the arm, and releases him.

MATT  
Have a seat.

VERNON rubs his arm, glares at them, and then sits on the couch.

MATT  
Coffee?

VERNON

No.

MATT

All right.

VERNON

What do you mean, "coffee"? No.

MATT

Okay.

BROADWAY

So, uh...

BROOKLYN

Right. We, um...

VERNON

You what? Kidnapped me?

BROOKLYN

No, it's not like that.

VERNON

Oh? Well, that's a relief, because it sure looks like it to me.

BROADWAY

No, but, you see, you were going to be kidnapped by those other people.

VERNON

Ah! You're right! So now I get kidnapped by you monsters, and that's better!

BROOKLYN

Yeah, actually.

VERNON

Look, fun's fun, but I got things to do. Can I go?

MATT

I don't think that would be a good idea, no.

VERNON

And why is that?

BROOKLYN

Mr. Henderson, listen. We really are--

VERNON

No, I'm out of here. This is insane. I really can't--

BROOKLYN angrily thumps the coffee table, cutting VERNON off.

BROOKLYN

You will! I nearly broke a hand getting you out of that car. Now you will stop talking and you will listen!

VERNON stares at him. The facade slips: he is frightened for a moment.

BROOKLYN

All the times we jump in there, all we go through helping out, and we gotta take abuse from you as well?

MATT

Brooklyn? Cool it, my landlady's home.

BROOKLYN looks at him, and then relaxes slightly. He turns away and puts a hand to his face.

BROADWAY

You owe him a thanks or two, mister. Those guys who picked you up were after something you got. There's nothing to say they'd have needed you once they got that. That's the only reason we were in there at all was to keep you out of trouble, and keep them from getting your...whatever it is.

VERNON

Wait. So you don't know?

BROADWAY

No.

VERNON

Fix me a coffee. I got something to show you.

MATT

Coming right up.

MATT heads toward the kitchen. As he goes, he touches BROOKLYN on the shoulder. He looks up. MATT gestures to him to follow, and they go into the kitchen.

INT. SCENE - MATT'S HOUSE. KITCHEN.

MATT and BROOKLYN enter the kitchen. MATT begins preparing the coffee as they talk.

MATT

You all right?

BROOKLYN

Yeah. He just touched a nerve.

MATT

Okay.

BROOKLYN

Sorry. Is your landlady going to give you trouble?

MATT

Don't worry about that. We're friendly. We'll work that out.

BROOKLYN

Okay.

MATT

He's just mad about being snatched, I guess.

BROOKLYN

I get that. But, you know--

MATT

Yeah, I know. I was behind you. It looked awesome to me. He wasn't there. He didn't see anything.

MATT switches on the coffee maker.

BROOKLYN

Still...

MATT

Yeah, still. They don't appreciate it.  
Something like that?

BROOKLYN

Something like that.

MATT

Welcome to the world.

BROOKLYN

I know.

MATT

You sure you're okay?

BROOKLYN

I'm okay. I've been okay for years.

MATT

Can I do anything to help?

BROOKLYN

No. Just...no, I'm good.

MATT

All right.

INT. SCENE - MATT'S HOUSE. LIVING ROOM.

MATT brings in two cups of coffee and sets one on the coffee table, as VERNON sets his briefcase onto the table. MATT, BROOKLYN, and BROADWAY gather around. VERNON unsnaps the briefcase catches.

VERNON

Here is what all the fuss is about.

He opens the case. A bright glow from inside the briefcase lights his face; the others are astonished. After a moment, VERNON reaches inside and brings out a fancy smartphone, the screen of which is lit up.

VERNON

(reverently)

May I present the Skylark 14, the next leap in phone technology.

BROOKLYN and BROADWAY are now unimpressed.

BROADWAY

A phone? All this for a phone?

VERNON

Well, yes.

BROOKLYN

You got to be kidding me.

VERNON

What else would it be?

BROADWAY

A time portal? Or even just some rubies or something.

BROOKLYN

Anything but that.

VERNON

Oh, fine. Sure. Time portal is better than this?

BROOKLYN

From personal experience, yeah. Anyway, everyone's got a phone now. What's the big deal?

MATT

Wait, though. Hold on.

VERNON

What?

MATT

We got a guy at work who just got the Skylark 12. He was in line all night for it. They're not up to 14 yet.

VERNON

No, we're not.



MATT

Oh. Is this a prototype?

VERNON

Pre-release model. We're slated to announce it next week.

MATT

So that's why this is a big deal.

BROOKLYN

I guess.

VERNON

We have got hundreds of people lined up to get a sneak peek at this thing. Dozens of them bidding to be the first. There's a reason we can't just mail it.

MATT's phone rings. He pulls it out and looks at it, and then answers.

MATT

Officer Sanchez? What's up?

EXT. SCENE - DIGG'S DOGS. PARKING LOT. (NIGHT)

ERIC SANCHEZ is out by his patrol car in the parking lot. He turns away from the restaurant as MATT answers.

SANCHEZ

Matt? What is going on with the gargoyles?

MATT

What do you mean?

SANCHEZ

We got a report that some guy was attacked by gargoyles on the O'Hare feeder.

MATT

Oh. You want the truth?

SANCHEZ

Use your best judgment.

MATT

We were trying--

SANCHEZ

"We"?

MATT

Yeah. We were trying to stop a kidnapping. It went a bit wrong, but we managed it.

SANCHEZ

That's not the story we have. We got a limo driver saying he got attacked. We got witnesses saying the same thing.

MATT

No, the limo driver was the kidnapper.

SANCHEZ

Matt, is Vern Henderson with you?

INT. SCENE - MATT'S HOUSE. LIVING ROOM.

MATT

Yeah, he's right here.

SANCHEZ

Put him on.

MATT

Sure.

MATT hands VERNON the phone.

VERNON

Hello?

SANCHEZ

Mr. Henderson? Eric Sanchez, Chicago Police. Are you all right, sir?

VERNON

Yes, officer, I'm fine.

EXT. SCENE - DIGG'S DOGS. PARKING LOT. (NIGHT)

SANCHEZ lowers his voice.

SANCHEZ

Can the people around you hear me?

VERNON

No, I don't think so.

SANCHEZ

I hate to do this. Sir, just say yes or no: do you need to be rescued right now?

VERNON

No.

SANCHEZ

You're safe?

VERNON

No less safe than usual, anyway.

SANCHEZ

All right. Would you put Matt back on?

INT. SCENE - MATT'S HOUSE. LIVING ROOM.

VERNON

Sure.

He hands the phone back to MATT.

MATT

Well?

SANCHEZ

You guys are in a lot of trouble. I don't know if I can get you out of this. We got enough guys around here gunning for the gargoyles.

MATT

Yeah, I know that.

SANCHEZ

So what do you want to do?

MATT

Give us a little while. Can I call you back?

SANCHEZ

Soon. Please.

MATT

As soon as I can. G'bye.

MATT hangs up and puts the phone away.

MATT

We got a problem. Cops are looking for you guys. Those other guys are saying you were the kidnappers.

BROADWAY

That figures.

VERNON

It's no problem. I can go to them and clear things up.

BROOKLYN

I doubt it. We're already in bad standing with half the police force around here. You go to them, chances are they'll still be chasing us down for picking you up.

VERNON

What do we do?

BROADWAY

We give them what they're looking for.

INT. SCENE - STORAGE UNIT

ENKI, DIO, and SIGMUND are sitting around, moping.

DIO

Well?

ENKI

Well, what?

DIO

Well, what next?

ENKI

Like I'm supposed to know.

SIGMUND

You're the boss, boss.

DIO

You think the cops bought it?

ENKI

I ain't no psychic, Dio. We got room to breathe anyway. More than that, I dunno.

SIGMUND

Maybe we oughta cut.

ENKI

Not a chance. That thing's worth too much to us to walk out. We got room to think. So think.

SIGMUND

I mean it, Enki. It got out of the door and then it got its friends after us. Do you really want to stick around and see what it's gonna do next?

ENKI

What is it with you? One little obstacle and you're out. Sheesh.

SIGMUND

It's a big friggin' obstacle, actually.

ENKI

No sense of adventure, I tell you.

SIGMUND

Oh, adventure, sure.

DIO

Hey, Enki?

ENKI

Hang on. Yeah, adventure. When else are you gonna find something like this?

SIGMUND

I'm trying to stay away from these sort of adventures. I kinda like living.

DIO  
Enki?

ENKI  
What?

DIO  
What's a bunch of gargoyles gonna do  
with a phone?

ENKI  
Gonna order a pizza. I don't know!

SIGMUND  
Maybe go find an adventure?

ENKI  
Don't you start with me, pal. I put up  
with a lot from you already in the time  
we've been together.

DIO  
No, but, Enki, listen.

ENKI  
Working my fingers to the bone to set  
these things up, putting my neck on the  
line--

SIGMUND  
Oh, here we go.

DIO  
Enki?

ENKI  
--and for what? What?

DIO  
I was thinking.

ENKI  
Yeh, I smelled something.

SIGMUND  
Aw, come on, Enki, cool it. Thinking  
what?

DIO

Gargoyles got no use for a phone,  
right?

SIGMUND

I don't know. You've seen as much of  
them as I have.

DIO

Well?

ENKI

I guess not. What about it?

DIO

So why keep it? Huh?

SIGMUND

What are you suggesting?

DIO

Well, they either got it for Plutus, or  
they got it against Plutus, or they got  
it to sell for themselves. No reason  
for them to be working for Plutus if  
he's got us, right?

ENKI

No.

DIO

If they got it against Plutus, good  
luck. Unstoppable force against an im-  
movable object and all.

SIGMUND

Right.

DIO

So our best hope is, they want to sell  
it. Maybe they can't use the phone, but  
I sure bet they can use the money.

ENKI

Dio....

DIO

What?

ENKI

Coming from you, that's actually smart enough to put the fear of God into me.

DIO

Thanks, I think.

SIGMUND

So what you want to do?

DIO

Don't worry about it. I got a guy.

ENKI

Go get your guy, then. But get right back here.

DIO

I'm on it, boss.

DIO stands and struts proudly out of the storage unit. An instant later, he is flung right back inside, crashing into the storage containers. The containers smash as he hits them, and various papers fly out and settle to the floor. SIGMUND and ENKI look toward him as he groans on the floor. A low growl from the doorway draws their attention next, and they look up to see two glowing eyes in the darkness outside. The eyes come forward as GOLIATH approaches.

GOLIATH

You will remain here.

ENKI

Oh, will I? That's your idea of revenge?

GOLIATH

I have a deep desire to ruin you for what you have done. I am not your commodity, and this city is not your field to harvest. But that is a concern for their police. You will await them.

ENKI

Right, well, I mean, it must be nice to have scruples and all.

ENKI draws her switchblade.



ENKI

It'll make it that much easier to get to you.

She leaps toward GOLIATH, slashing. He dodges her blow, and on the return, he grasps her arm, holding her off easily.

GOLIATH

You are mistaken.

ENKI

Oh, really?

She begins to bring her other arm up to strike him, but is suddenly flooded by light from outside. Three police cruisers are lined up outside the door, shining their lights inside. Several police officers line up, taking cover behind the cars, and they draw on those inside the storage unit. Sergeant MIKULSKI takes up the public address unit.

MIKULSKI

This is the Chicago Police! You, let her go and keep your hands where I can see them!

GOLIATH releases ENKI, who reels backward quickly away from GOLIATH and toward SIGMUND. Both put their hands out.

ENKI

Officer, help us! He's trying to kill us!

MIKULSKI

Get back, now!

GOLIATH steps back, crouching slightly, ready to leap forward. His eyes flash and he growls menacingly, and in response the police take aim on him.

There is a whoosh outside, and BROADWAY lands, carrying SANCHEZ, followed by BROOKLYN. SANCHEZ leaps out in between the police and the storage unit, holding up his hands. Several of the officers skitter away from BROOKLYN and BROADWAY.

SANCHEZ

Sergeant! Stop, hold your fire!

GOLIATH

Sanchez, get out of there!

SANCHEZ

No, sarge, that's Goliath! He's on our side!

MIKULSKI

Sanchez, you are in the line of fire.

SANCHEZ

I'm sorry, sarge, but I need to be.  
Please, stand down.

ENKI

But he attacked us!

SANCHEZ

Is this the one?

GOLIATH

Yes.

SANCHEZ

She's the one you want. These three kidnapped Goliath and then they tried to kidnap Mr. Henderson out by the airport. The gargoyles saved him.

MIKULSKI

Oh, yeah?

SANCHEZ

Yes, sir. I've been following them. I know all about it.

MIKULSKI

Weapons down.

The police uncertainly lower their weapons, warily watching the three gargoyles. GOLIATH relaxes slightly. MIKULSKI approaches GOLIATH, staying well outside of arm's reach, and looks him over. Meanwhile, BROOKLYN and BROADWAY enter the storage unit. BROOKLYN keeps watch on ENKI, DIO, and SIGMUND as BROADWAY explores.

MIKULSKI

Goliath.

GOLIATH

I am.

MIKULSKI  
N.Y.P.D. Goliath?

GOLIATH  
So I was.

MIKULSKI  
Uh-huh. I don't suppose there is any  
need to check your badge to prove that.

GOLIATH  
I do not have it. We left Manhattan too  
quickly.

MIKULSKI  
Yeah, sure. You can back Sanchez on  
this?

GOLIATH  
Yes, Sergeant.

MIKULSKI  
And that's it?

GOLIATH  
I do not understand.

DIO  
I do! It's your word against ours, and  
who do you think a jury's gonna be-  
lieve?

ENKI  
Real sharp.

DIO  
Thanks.

MIKULSKI  
He's right. There's a good chance the  
charges won't stick and, with all the  
enormous, massive, tremendous respect  
that is due, Goliath, I really think we  
aren't going to be getting you into  
court to testify against them.

GOLIATH  
You will not release them?

MIKULSKI

If I can't hold them, I guess I gotta.

ENKI

Well said.

BROADWAY, meanwhile, has circulated around into the unit, and is examining the papers there.

BROADWAY

Hey, sarge? You may want to take a look at this first.

MIKULSKI

Oh? What's there?

SIGMUND

Private papers, just old files of, uh...

MIKULSKI examines the papers scattered from one of the bins. He holds up a driver's license and a couple of credit cards clipped together.

MIKULSKI

"Flora Dortmunder"?

ENKI

Yes?

MIKULSKI

Who's now 78 years old.

ENKI

I age well.

DIO struggles to his feet.

DIO

Naw, officer, that's my aunt. I'm just holding on to her papers since she went in the home.

MIKULSKI

All of her papers?

DIO

Well, her files are a mess.

MIKULSKI

And you are?

DIO

Diogenes. D--d--Dortmunder.

MIKULSKI

Uh-huh. Pinkman?

Officer PINKMAN enters.

MIKULSKI

Will you please confine Mr. and Ms. and Mr. Dortmunder, and get the ID theft guys out here?

PINKMAN

Right away.

PINKMAN motions for several other officers to come in, and they begin arresting ENKI, SIGMUND, and DIO.

ENKI

This won't stand, sergeant. This is entrapment. I want your badge number, mister. You'll be hearing from my lawyers.

SIGMUND

Enki, cool it.

MIKULSKI

Send them up. Just, uh, friendly advice, don't pay for your attorneys on these credit cards.

ENKI, SIGMUND, and DIO are removed by the officers. MIKULSKI faces SANCHEZ and GOLIATH as BROADWAY and BROOKLYN approach. MIKULSKI crosses his arms.

MIKULSKI

You know, we do appreciate a heads-up when anyone comes in to work in our territory.

GOLIATH

It was not my intent to work your territory, Commander.

MIKULSKI

And we absolutely expect a word or two before one of our officers decides to go assist a foreign agency, Sanchez.

SANCHEZ

Wasn't my plan either, sarge. Things just...happened.

MIKULSKI

Uh-huh.

BROADWAY

Sergeant, you picked up a couple of scammers. Isn't that good?

MIKULSKI

And you are?

BROADWAY

My name is Broadway.

MIKULSKI

Hi, Broadway. Butt out.

BROADWAY

Hey.

SANCHEZ

I'll go in, then.

MIKULSKI

You were there? You went along with this?

SANCHEZ

No, sarge. I was talking to the gargoyles, and--

MIKULSKI

You pulled him in to this?

BROOKLYN

No, sergeant. He invited himself.

MIKULSKI

So what are you going to testify to, Sanchez? That you heard bad things about them? That'll stick like wax pa-

per to an ice sculpture. You planning to stay in Chicago?

GOLIATH

For a time.

MIKULSKI

Then do me a favor. Keep to yourselves. We have enough trouble in this city and the last thing I need is to pile you onto it. Or if you want to play cop, call first. Sanchez, I need to talk to you tomorrow morning.

SANCHEZ

Yes, sir.

MIKULSKI turns and leaves.

SANCHEZ

Well. Thanks a lot. That'll be two or three days off, for sure.

BROADWAY

Hey, you insisted. You said you needed to go in and save us.

SANCHEZ

And I was right, wasn't I?

GOLIATH

Were you?

SANCHEZ

Well, yeah. They were getting ready to shoot you, if you didn't notice.

GOLIATH

Officer Sanchez, I have long experience handling those situations without your assistance.

SANCHEZ

But Sergeant Mikulski--

GOLIATH

In the future, please ask to help. Do not intrude.

SANCHEZ

Well. Fine. No good deed, I guess.

GOLIATH

No. Come.

GOLIATH, BROADWAY, and BROOKLYN exit, leaving SANCHEZ behind looking a bit dumbfounded.

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

The gargoyles (minus LEXINGTON), MATT, and VERNON are on the roof. VERNON is showing MATT the features on the phone. BROADWAY is nearby, feigning interest badly. The others are scattered around the roof, watching the street.

MATT

So it's got news aggregation built in too, right?

VERNON

Right. We're going to roll that out with the next update. See?

He scrolls up and taps a bit on the screen, and then shows it to MATT and BROADWAY.

MATT

(reading)

"Massive ID Theft Ring Broken." Yeah, that checks.

BROADWAY

Huh.

VERNON

And here's another great thing. One touch and you can send photos around. Look.

He holds the phone up toward the side of the roof, taking in BROADWAY along with several of the others in the background.

BROADWAY

C'mon, no photographs.

VERNON

Oh, just one.



Click. VERNON taps away on the phone a bit.

VERNON  
See? Nothing to it.

MATT  
Sure, I can see that changing my life.

BROADWAY  
Yeah, I guess.

VERNON  
And talk about your social media.

BROADWAY  
If we have to.

VERNON  
The graphics chip in here gives you  
thirty percent better rendering at half  
the energy usage. You know what this  
means?

MATT  
Twice as many photos of dinner?

VERNON  
Exactly!

BROADWAY slouches down a little at this.

Across the roof, GOLIATH is looking out to the east. LEXINGTON  
lands nearby him.

GOLIATH  
It is done?

LEXINGTON  
For now. I couldn't quite get the power  
feeds buttoned up like I'd want, but it  
should hold.

GOLIATH  
We take what we can, I suppose.

LEXINGTON  
No kidding.

But his ears twitch, and he turns toward where VERNON is holding out with great vigor as MATT feigns interest (with increasingly less success) and BROADWAY has completely zoned out:

VERNON

...processor power to improve call handling and data handling both. So you're looking at the first phone to actually use double-stacking to make it possible to multitask successfully...

LEXINGTON goes over to VERNON during this monologue. He is not pleased. VERNON, seeing LEXINGTON, abruptly breaks off. MATT and BROADWAY both snap out of their respective trances and look at him.

LEXINGTON

Well.

VERNON

Oh. Hello.

LEXINGTON

Hello, Vernon.

BROADWAY

Wait. You know this guy?

LEXINGTON

Know him? I fired him.

VERNON

Yeah, um, about that.

LEXINGTON

What are you doing here?

VERNON

Ah. Well, you see--

LEXINGTON snatches the phone from his hand.

LEXINGTON

And what are you doing with that?

VERNON

Well, um, you see...

MATT

Wait, hold up. You fired him?

LEXINGTON

Yes, I did.

MATT

From what?

LEXINGTON shakes the phone at VERNON.

LEXINGTON

This is off limits. Take a look.

He hands the phone to MATT.

LEXINGTON

At the back.

MATT turns the phone over and reads the back.

MATT

"Skylark 14 wireless telecommunications device. Prototype, not for sale. Contains technology from L-X Corporation, used under license."

BROADWAY

This is your phone?

LEXINGTON

No, I killed the project.

MATT

Hang on a moment. "L-X Corporation" is...

LEXINGTON

Lexington-Xanatos Corporation.

MATT

What? No.

LEXINGTON

Yeah. You didn't know?

MATT

I don't keep up with that stuff.

LEXINGTON  
Seriously?

BROADWAY  
Yeah, that's him.

MATT  
Wow.

He hands the phone back to LEXINGTON.

LEXINGTON  
Except I didn't want our technology  
getting into something like this.

VERNON  
Well, what can I say? You got over-  
ruled.

A helicopter begins to approach from the distance.

LEXINGTON  
By who, as if I didn't know.

VERNON  
Well, by him.

The helicopter hovers over the station, shining a spotlight down. The others gather near VERNON and LEXINGTON. A rope drops from the helicopter to the roof, and a moment later a man slides down the rope, wearing all black. He doffs his helmet. It is DAVID XANATOS.

DAVID  
Hello, everyone. Nice to finally catch  
up to you.

GOLIATH  
Xanatos. You are not entirely welcome  
here.

DAVID  
Now, Goliath. That's an unkind thing to  
say to an old friend.

GOLIATH growls at this.

LEXINGTON  
This is your doing?

DAVID

Yes.

GOLIATH

How did you find us here?

DAVID

Well, you weren't exactly hiding, now, were you?

GOLIATH

No, it's more than that.

DAVID

Of course it is.

LEXINGTON

The phone.

DAVID

Well, now, that was a bonus. Mr. Henderson was only going to get kidnapped as a promotional effort. But, you know, there always was the chance that you would intervene, and now, here we are. But, now that we are...

DAVID pulls out his own phone (a Skylark 14) and shows them a photo of themselves: the photo that VERNON had just taken a few minutes ago.

DAVID

...It didn't take much to pin you down. One photo and a bit of geolocation.

MATT

Promotional effort?

DAVID

I'm sorry, you are?

MATT

I'm--

LEXINGTON puts his hand up, stopping MATT.

LEXINGTON

Nobody you need to concern yourself with.

MATT

Um.

LEXINGTON

You can't put this on sale. This is military grade technology in here. You can't just put it out to the public like that.

DAVID

The market is a battleground. Haven't you heard?

LEXINGTON

Not like that!

DAVID

And anyway, it's been suitably clipped back. For most customers, anyway.

LEXINGTON

Oh, I see. For the right money...

DAVID

Exactly.

LEXINGTON

Yeah, well, I have a better idea for how to clip it. Goliath?

GOLIATH puts one hand up. LEXINGTON tosses him the phone, and he crushes it at once, shaking out the fragments onto the roof. DAVID sucks his lip, and shakes his head.

DAVID

Oh, well, it was just one prototype anyway. We'll still have one to show off at the unveiling.

He puts his own phone away.

DAVID

Now, then. Time to go. Come on.

LEXINGTON

Go?

DAVID

Yes. Come on. I can give you a lift home.

The others look to GOLIATH, who crosses his arms defiantly.

GOLIATH

No.

DAVID

No? Really?

GOLIATH

We are not leaving yet. And when we do leave, we will manage on our own.

DAVID

Are you sure about that?

GOLIATH

Very sure.

DAVID

All of you?

BROADWAY

Goliath said no. That's final.

LEXINGTON

Right.

The others nod approval (except MATT, who just looks around at them). DAVID shrugs.

DAVID

Your life, I suppose. I don't expect Elisa will be very happy about that.

GOLIATH

That is not your concern either.

DAVID

Goliath, everything to do with you is my concern. Well, if you insist. Vernon?

He dons his helmet and takes up the rope that is still hanging from the helicopter. VERNON comes over and takes a grip as well.

DAVID

But Manhattan won't be the same until  
you get back.

GOLIATH

You say that as though it were a prob-  
lem.

DAVID

Well said. Mr. Pegram!

MATT

What?

DAVID

Take care of my gargoyles until they go  
home.

MATT

Uh, okay.

DAVID points up and circles his finger. The helicopter draws the  
the rope up into itself, and departs.

MATT

How did he know--

LEXINGTON

He just does. That's who he is.

MATT

And you partnered with him?

LEXINGTON

It wasn't my idea. Long story.

MATT

Right.

GOLIATH sighs.

MATT

You okay?

GOLIATH

I would not have refused the ride if I  
were not.



BROADWAY

So we're staying a while longer, then.

GOLIATH

Yes.

MATT

Suits me fine.

BROOKLYN

Us, too, right?

The others agree.

GOLIATH

Lexington, I need the phone.

LEXINGTON

Yeah, here you go.

LEXINGTON hands him his phone.

GOLIATH

I will be back shortly. I have a call to make.

He goes to the edge and flies off to the east.

HUDSON

All of that talk about processors and rendering that he had. Does any of it make a difference?

LEXINGTON

Sometimes. Sometimes all you need is a voice. Doesn't help much with that.

HUDSON

Humph.

EXT. SCENE - LINCOLN PARK. ULYSSES GRANT STATUE. (NIGHT)

GOLIATH is perched on the top level of the Grant memorial, on the phone to ELISA.

ELISA

So he found you there.

GOLIATH

Yes. I should not be surprised. He always catches up to us, one way or another.

ELISA

First Demona, now Xanatos. You haven't gotten away from much.

GOLIATH

No. Somehow Manhattan keeps coming to us. But somehow, I feel we need to remain here, and continue exploring.

ELISA

And you're sure about staying?

GOLIATH

I am not sure of much. I am sure I would rather be with you. When the wind is right, we will return.

ELISA

Whatever happens, I trust you to make the right call.

GOLIATH smiles.

GOLIATH

I already have. Good night, Elisa.

ELISA

Good night. Talk to you soon.

GOLIATH hangs up, puts the phone in his pocket, and looks out toward the lake.

=END=