

0 11/8/2024

**Traverse**

by

Andrew Morris

Copyright © 2024  
Gargoyles: City of the Phoenix  
Season 2, Episode 3

Andrew Morris  
4109 W Crystal St  
Chicago 51, Ill.

INT. SCENE - 2ND AVE. SUBWAY TUNNEL.

Just below the streets of the lower east side of Manhattan, activity bustles. Work is underway to expand the subway. Earth-moving equipment roars through the tunnel as section foreman GUSTAVO CLINE walks with CAITLIN ADAMS, general engineer for the project. They talk inaudibly. After a moment, GUSTAVO turns to go, and CAITLIN continues onward to work.

A little further on, past where the work is actively going on, she comes to a surveyor's theodolite. She turns her hardhat back, leans forward, and looks through the telescope. She makes a quick sweep of the tunnel, and begins to focus down. Through the telescope, she turns across the tunnel ahead. It is very dark. She focuses on one point in the tunnel, and then a second; the survey stakes are barely visible in the dark.

As she turns to the third stake, there is something else there. A dark shape. As she watches, it grasps something at floor level, strains, and pulls up the survey stake, and throws it aside. She stands alert.

CAITLIN

Hey! Hey! What are you doing up there?

She runs into the darkness toward the shape. As she enters the darkness, she takes a flashlight from her pocket and switches it on, shining it to and fro in the tunnel. She slows to a walk. As she reaches the former position of the stake, she looks down. The hole is still quite visible. She looks up and around with the light, but nobody is visible. With an angry huff, she begins to search the floor for the stake. Back in a dark spot in the tunnel, she sees it lying there. She goes over to it, kneels down, and reaches for it.

But before she can reach it, a three-toed foot steps on it. She recoils, and with the light, follows the leg it's attached to up. Above it is a face, a gnarled gargoyle's face (BURBANK), eyes glowing red. He roars, she screams.

INT. SCENE - POLICE STATION. COMMUNITY AFFAIRS.

The bullpen, with a couple of enclosed offices down at one side. The near end of the room has the entrance from the hall, with the door open; the glass reads,

COMMUNITY AFFAIRS

- \* School Safety Division
- \* Gargoyle Relations Unit

There are a couple of detectives at their desks in the bullpen, working. ELISA MAZA, dressed in a suit, enters, and approaches one of the offices, which is labeled, "Insp. Matthew Bluestone, Gargoyle Relations." The office is very loud, though the door is closed. Through the glass, GUSTAVO CLINE is standing, yelling indistinctly at MATT BLUESTONE. As ELISA approaches, the detectives look up at her, and nod in recognition before returning to work. The voices gradually become more distinct.

CAPTION: Community Affairs Bureau, New York Police Department.  
Wednesday, February 6, 2013. 2:58 PM.

GUSTAVO

...cannot continue like this! It's  
ridiculous!

BLUESTONE

All right, Mr. Cline. I'm not denying  
that.

INT. SCENE - POLICE STATION. BLUESTONE'S OFFICE.

ELISA approaches outside and listens through the closed door.

GUSTAVO

But you're not doing anything about it  
either! Nine times this month, twice  
this week--

BLUESTONE

All right.

GUSTAVO

All right? All right? It's bad enough  
we're months behind schedule already,  
but this is driving us even further  
back.

BLUESTONE

Understood.

GUSTAVO

And I'm losing people because nobody  
wants to get torn up, and then! And  
then! Word has got around the union

hall and I can't get anyone to fill the slots!

BLUESTONE

But nobody's actually been torn up, though, right?

GUSTAVO

That's beside the point!

BLUESTONE

It's right on point, sir. It's not like we can round them up just because your workers are scared.

GUSTAVO

Why not?

BLUESTONE

What do you mean, "why not?" They do have rights, sir.

GUSTAVO

And we don't?

BLUESTONE

Of course you do, but right now I have as much right to lock you up for disturbing them as to lock them up for disturbing you.

GUSTAVO

You're crazy. Those creatures have got no right to stop the subway from getting built. Where do you get off threatening to lock us up, huh?

BLUESTONE

Look, all I'm saying is, they are not actually gargoyles, so the most we can do--

GUSTAVO

You had better get down there and deal with this, or so help me, I'm gonna have the mayor over here and--

BLUESTONE

All right, Mr. Cline, all right. Look. I have a meeting at 3 that I got to make. Is there anything more you can tell me about this that you haven't already?

GUSTAVO

No.

BLUESTONE

We will follow up on this. I assure you of that.

GUSTAVO

Now?

BLUESTONE

Tonight.

GUSTAVO

All right. Okay. Thank you.

BLUESTONE

You're very welcome. I'll be in touch.

GUSTAVO opens the door and leaves. ELISA enters, and shuts the door behind herself. BLUESTONE wilts back in his chair and puts his hands to his face.

BLUESTONE

Arrrgh.

ELISA

Good to see you too, partner.

BLUESTONE

Yeah, good to see you. Sorry. Captain.

ELISA

More Labyrinth trouble?

BLUESTONE

Oh, yeah. Sounds like one of them jumped up on one of the engineers for the subway, scared her pretty badly.

ELISA

But they didn't hurt anyone, right?

BLUESTONE

Not this time.

ELISA

You don't actually think they would, do you?

BLUESTONE

No. Errh. I don't know. I hope not. It's not like Talon to let them do something like that, is it?

ELISA

No, of course not.

BLUESTONE

So what is this all about? You've been talking to him, right? What's going on?

ELISA

They've been getting anxious about the subway. You know that part, right?

BLUESTONE

Sure.

ELISA

And it's been getting worse just because they have so many people down there. Last time I was down, they were practically sleeping on top of each other.

BLUESTONE

Yeah. So they're already crowded out.

ELISA

Just about.

BLUESTONE

And now the tunnel's coming through, right when they need every inch they've got.

ELISA

Any wonder they're a bit edgy?

BLUESTONE

No, I suppose not. So what do we do about it? You going to stop the subway from being built?

ELISA

It's taken, what, fifty years to build it? What's another year or two?

BLUESTONE

A lot, to hear that foreman talk. He's not stopping anything.

ELISA

Well, then I guess we got to go talk to them. Who were you meeting at 3?

BLUESTONE

Captain of detectives.

ELISA

Oh, is that right? Come on, Inspector, let's go pay Talon a visit.

BLUESTONE

You wanting to partner up again, Cap?

ELISA

What do you mean, "again"? When were we not?

BLUESTONE grins, and stands up from his desk decisively.

INT. SCENE - LABYRINTH. COMMON AREA.

The Labyrinth's residents are up in arms. Human, Mutate, and all points in-between are gathered, talking excitedly and animatedly. AL is standing up on the mezzanine, overlooking the crowd quietly. Standing on a rise in the middle is MAGGIE, trying to get their attention.

MAGGIE

Everyone, if you  
could...please...everyone, just...

Up on the mezzanine, AL pulls out an air horn and lets 'er rip. That works. Everyone begins to quiet down.

MAGGIE

All right! Listen. Every one of us knows that the tunnel is coming this way. We can't have missed that. But it's going to take all of us working together to do anything about it.

There is a general rumble of agreement from the crowd.

MAGGIE

That's the way we've gotten through everything else, and it's going to be the way we get through this too, right?

The crowd replies affirmatively. At the edge of the crowd, ELISA and BLUESTONE approach and listen a while. TRISTAN, one of the humans, speaks up.

TRISTAN

So what do you want to do? Jump 'em when they come back to work?

TALON (OFF)

No.

TALON enters, with BURBANK trailing him, and comes through the crowd as he speaks.

TALON

Rushing in headlong is gonna be really satisfying right until they regroup and come back. So we gotta work this more carefully. We gotta be smart about this.

TRISTAN

Yeah, 'cause that's worked so well so far. What are we gonna do, keep standing around?

TALON

I know you're all getting impatient. I know they're getting close.

TALON has reached the front of the crowd, and now goes up to stand with MAGGIE.



TALON

But I also know we're all in the way of the work they're doing. They got a job, and that's to clear the way for what they're doing. Whatever is in the way.

The crowd rumbles with concern.

TALON

Burbank and I were up in the tunnel tonight, pulling stakes. We'll go up tomorrow night and pull some more, and the night after that, and the night after that, and every night after.

TRISTAN

But what's that getting us?

TALON

Time, Tristan. It gets us time. This project's been around forever already, and time wasted is money wasted. The best and safest thing we can do is slow them down, keep them from progressing. Run the budget out and they'll stop.

The crowd reacts with some dissatisfaction to this.

TRISTAN

You're sure about that? Millions of dollars in this thing, and you think they're gonna let a few pranks stop them?

TALON

What I know is that if we take them on directly, they got numbers on their side. I also know that my life is in this place. Yours too.

TRISTAN

Right.

MAGGIE clings to TALON on this, putting one arm around him.

TALON

And the same goes for every one of you, whether you've been here sixteen years

or you've just got here. The Labyrinth looks after its own. Right?

CROWD

Right!

TALON

So let's do what we can to keep it together. When the time comes to fight, we fight as one. But we keep that day off as far as we can. Until then, we hang in together, we push back, and we hold the line. Agreed?

There is general assent from the crowd.

TALON

All right, then. Break it up for tonight.

The crowd begins to disperse.

MAGGIE

Well said.

TALON

Thanks.

They kiss, and then both climb down to the floor. TRISTAN approaches.

TRISTAN

You're sure about this, boss-cat?  
You're sure we can hold them off that way?

TALON

Truth? No. They're coming. But I don't want to see--

TRISTAN

--chaos.

TALON

Yeah.

TRISTAN

I get that. I'm with you.

TALON

Thanks.

They shake hands, and TRISTAN moves off. ELISA and BLUESTONE come down through the dispersing crowd toward TALON and MAGGIE.

TALON

Captain. Inspector. I get the feeling I know why you're here.

BLUESTONE

Yeah, probably.

TALON

Come up. I want to talk to you anyway.

BLUESTONE

All right.

MAGGIE

I've got to go help some of the newcomers find space.

TALON

Yeah, okay, uh, try up in header 164, I think there may be a slot or two just opened up in there.

MAGGIE

That's where I was headed.

TALON

Oh, you're good. See you later.

MAGGIE

See you.

They kiss. MAGGIE departs, and TALON begins going back up toward the tunnels with BLUESTONE and ELISA.

INT. SCENE - TUNNELS.

TALON, BLUESTONE, and ELISA walk together in a quiet section of the tunnels.

TALON

So, let me just get ahead of you here. You need me to cool it before someone gets in real trouble, right?

ELISA

Derek.

BLUESTONE

Yeah, well, you know, if you could--

TALON

Called it.

BLUESTONE

You gotta let me finish. If you could cool it, you wouldn't be doing your job, would you?

TALON

Oh, so he gets it.

ELISA

Knock it off.

TALON

Fat lot of good it does us.

BLUESTONE

Talon, I am trying to help you. I don't want you guys getting bulldozed.

TALON

Then stop the subway.

BLUESTONE

You know I can't do that.

TALON

Yeah, well, I can. Watch.

He stops, reaches down, and yanks up a stake. It is a dirty oak stake, nothing special. He hands it to BLUESTONE.

TALON

There. Held them back another three point two hours.

TALON and ELISA continue onward. BLUESTONE looks at the stake, and then catches up to them, chucking it aside as he goes.

TALON

We count that, you know? How long it takes them to reset the stakes. Come on, I want to show you something.

He picks up his pace, and ELISA and BLUESTONE follow.

INT. SCENE - TUNNEL. WORK AREA.

TALON arrives in the active work area, followed by ELISA and BLUESTONE. It is still. The machines are idled. The tunnel is roughly formed in the rock around them. Further ahead, the sound of the subway is audible in the distance.

TALON

Scene of the crime. They've all knocked off for the day, of course. Kind of hard to put on a second shift when you can barely fill the first shift.

BLUESTONE

And you're proud of that, are you?

TALON

Yes.

BLUESTONE

Scaring off people trying to make an honest living?

TALON

Oh, honest, huh? Something honest about trying to bulldoze a hundred or more people?

ELISA

That's not what they're trying to do at all.

TALON

You could have fooled me.

BLUESTONE

Talon, listen, will you?

TALON

What?

ELISA

Building the subway and destroying the Labyrinth are two different things. Those people you're scaring are trying to do the first. They probably don't--

TALON

Don't tell me you're actually defending this?

ELISA

I'm defending the people who aren't actually trying to get at you.

TALON

Huh! And what's the difference, then? They're full happy to be getting eighteen an hour plus benefits and who cares about the effects, right?

BLUESTONE

And you're full happy to chase them around these tunnels and play spook show, and who cares about those effects, right?

TALON

Oh, go on, talk to me.

BLUESTONE

Well?

TALON

Talk to me about how awful it is. Gotta be easy when your whole detail leaves town. Gotta leave you a lot of time to be high-handed.

BLUESTONE

I am not being high-handed. I am trying to help.

TALON

You are failing.

BLUESTONE

Talon!

TALON stops and looks at him, quietly.

BLUESTONE

You know it does you no good at all to start a battle down here. You just said as much back in the Labyrinth.

TALON

What I say to them and what I say to you are two different things. If I don't have anything else, I have that right. You can stop that. You are in a position to help.

BLUESTONE

Then let me help.

TALON

Great. You can start by shutting this whole project down.

BLUESTONE

If I could, I would, but I just do not have that power.

TALON

Then leave us alone and let us do it.

BLUESTONE

I can't let you do that either.

TALON

Then you are of no use to me, Inspector. Go home. At least you have one.

BLUESTONE throws his hands up, and walks away.

TALON

Good riddance. Don't know why we let him down here.

ELISA

Lay off of him. He is trying to help you. Tearing into him isn't going to work.

TALON

You should never have promoted. You know that? You lost your touch.

ELISA

Don't say that.

TALON

You know that's why brass did that, don't you? You know they needed you off the streets and away from Goliath and the rest. You know that, right?

ELISA

Stop it.

TALON

You wouldn't be so detached from all this if you weren't so far up in the air all the time. You were good, Elisa. You cared.

ELISA

I still care, Derek. I wouldn't have come if I didn't.

TALON

Yeah, well...yeah.

ELISA

Right?

TALON looks at her, and his anger lifts. He sighs.

TALON

Yeah. Yeah, right.

ELISA

We cannot stop the city from trying to build this. We don't have that much power.

TALON

Neither do we. But we got to put up a fight. You get that. You've got to get that.

ELISA

I get that. Come on.

She puts her hands out to him, and he takes them.



ELISA

Put up a fight, but not here, not with us.

TALON

Then help us. Maybe you can't stop the subway, but can you at least slow it down?

ELISA

I don't know. I can try. I just want to make sure it doesn't destroy you first.

TALON

Yeah, well, we got that in common. Hang on.

He reaches down and picks up a stray rock from the tunnel floor, and then winds up and, with a loud huff, flings it into the window of an earth mover further down in the tunnel. The window shatters.

TALON

I never saw the attraction for petty vandalism until just recently.

ELISA

Yeah.

TALON

You going to get me arrested for it?

ELISA

No.

TALON

Well, maybe we can still get along, then. Come on.

They depart toward the Labyrinth.

INT. SCENE - TUNNEL.

BLUESTONE is walking along, hands in pockets, looking down. He rubs his neck and looks up, stretching. As he does, something catches his eye along one side of the tunnel, up high. He stops to look. Around one crag, a small spark appears and travels back along the tunnel the way he came, high up out of reach. His eyes

widen in recognition, and he turns and runs back toward the Labyrinth at full tilt.

INT. SCENE - LABYRINTH. COMMON AREA.

TALON and ELISA enter from the tunnels.

TALON

I'm trying my hardest to keep this from turning into a full-on war. It's not easy.

ELISA

They're that riled up, huh?

TALON

Just about, and we've already had a few try to charge in on their own. Even the clones are ready for action.

ELISA

Yeah?

TALON

Yeah, I caught Hollywood out there one night putting holes in their tires.

ELISA

All on his own, huh? Figures he'd picked up some courage with everything else he got.

TALON

Yeah, well, despair imitates courage too often to be reliable. This is all we got. What more is there to lose if we fight?

ELISA

Your lives. Derek, this is serious. I don't want to lose you again.

TALON

I know. Why do you think I've been keeping them in check?

He squeezes her hand.

TALON

If all we've got is us, then I don't want to lose any of us.

ELISA

I've got your back on that.

TALON

Thank you.

ELISA

I don't know what I can do, though. Any ideas?

TALON

Can you maybe drop a word into the Building Department? Get them to stop work while they look for violations, or--

He is cut off by BLUESTONE running in from the tunnels.

BLUESTONE

Talon!

TALON

What is it?

BLUESTONE

Trouble! There's a fuse going in the tunnel out here!

TALON

Well, knock it out!

BLUESTONE

I can't! It's too far up!

TALON

Al! Hey, Al!

Up above, AL steps out on the gallery.

AL

Yeah, what's up?

TALON

Sound the alarm! We gotta get to cover!

AL

Coming up!

AL ducks back off the gallery briefly, and then returns with the air horn. He begins sounding quick blasts from above as the Labyrinth goes to cover.

TALON

Which way?

BLUESTONE points back up the tunnel the way he'd run from.

TALON

Get down here and help me clear the area. Come on, everyone, into the tunnels, this way!

He begins gesturing for everyone up at the end of the common area that BLUESTONE had indicated to move in from there. BLUESTONE goes around to that area and begins guiding people down. The others in the common area start moving away from the blast zone, but slowly; the crowd is gelling up and getting stuck.

TALON

Maggie! Maggie! Elisa!

ELISA

Yeah?

TALON

Header 126. Get everyone up there.

ELISA

Got it.

She pushes her way around the side of the crowd and begins urging them upward.

The crowd is moving, but not quickly enough. TALON works his way toward the back and begins clearing everyone out. He ducks into one side tunnel and clears a couple of people out, then a second; BLUESTONE does the same.

There is a terrific blast.

About one-quarter of the Labyrinth common area collapses in on itself and on the crowd below. The lights go out. The end of the gallery comes down on top of the rest of it, and AL goes down with it. The rest of the crowd, that has not been struck, goes

into a panic and surges forward. The people in front are overrun by the people in back, and at each heading there is a small crowd of people packed into the archway, struggling to get out of the common area. The dust flies up in the air and obscures all view of what happens next.

INT. SCENE - LABYRINTH. COMMON AREA.

Some minutes later. It is dark. The ruined quarter of the Labyrinth's common area lies quietly. There is a faint cry from somewhere, another from somewhere else, and then, like crickets in the night, the cries begin to come up from the wreckage.

There is a burst of wreckage from one side tunnel. TALON comes out and looks around into the darkness. He then ducks back in briefly. There is a flare of light inside the side tunnel, and TALON reappears with a lit candle in his hand: the light it casts shows the full extent of the damage. Several people are trying to get out from under the collapse around the edges. TALON is momentarily stunned.

Then to action. He clambers down over the wreckage toward where several injured people lie. Handing over the candle to one of the bystanders, he begins work to uncover one of the victims. It is TRISTAN. He does not move. TALON kneels down to check on him, bows his head momentarily, and then moves over to another.

Others begin to filter back into what is left of the common area. One of them (BOB) comes down to where TALON is working.

TALON

183. Go up and get some more candles  
lit.

BOB nods and rushes up toward the side tunnel. Others begin helping to free the survivors from the rubble.

BLUESTONE eventually struggles to his feet at the side tunnel. He looks around. BOB is distributing lit candles and the area is beginning to get lighter. BLUESTONE works his way down toward the others.

ELISA follows the others out of header 126, and is followed out by MAGGIE. TALON is beginning to organize the rescue efforts.

TALON

Keep working on him and try not to move  
him. You two, move as much of that as

you can. Hollywood, can you get up to the gallery and check it?

HOLLYWOOD

Yes, boss.

TALON is going down the line. MAGGIE comes up to him. They embrace.

TALON

You're all right?

MAGGIE

Yeah, you?

TALON

For now, yeah. Michael?

MAGGIE

He went up to talk to Alexander.

TALON

I need him back here. Elisa?

ELISA

I'm on it.

She begins exiting toward the tunnels.

HOLLYWOOD

Talon? Talon?

TALON looks around. HOLLYWOOD is crouched, cradling AL in his arms. TALON leaps over to them.

HOLLYWOOD

Help Al. He was nice. Help Al.

TALON

I'm gonna try. Hey Al? Al?

AL groans, and opens his eyes.

AL

Aggh. Hey. Boss-Cat. Did we win?

TALON

Yeah, I think so.

AL

Good. Least this one's not on me.

TALON

This one's not on you. How is it?

AL

Not great.

HOLLYWOOD

Help Al.

AL

Hey. I think I'm mostly bruised.

TALON

You better be. I'm not through with you yet.

AL

Yes, sir.

TALON

Come on.

HOLLYWOOD

No.

TALON

Put him down. I need your help over here. We'll take care of him, okay?

AL

It's all right, bud. Go help Talon.

HOLLYWOOD

Okay.

AL

Okay.

HOLLYWOOD gently puts AL down and stands. He and TALON go over to the rescue area and begin working. BLUESTONE comes down by them and begins helping. TALON looks at him firmly, silently. BLUESTONE does not look back at him.

INT. SCENE - POLICE STATION. BLUESTONE'S OFFICE.

BLUESTONE is seated, hands tented in front of him. Before his desk sits GUSTAVO.

CAPTION: Thursday, February 7, 2013. 10:22 AM.

GUSTAVO

Well, that's just a shame, isn't it?

BLUESTONE

More than a shame. Lot of people got hurt last night.

GUSTAVO

Not my problem. It's been posted as a blast area since yesterday. They shouldn't have been there.

BLUESTONE

And you figure a few signs are enough?

GUSTAVO

Hey. I asked you yesterday to do something. You could have cleared them out too.

BLUESTONE

You never told me you were going to be blasting.

GUSTAVO

I told you we couldn't hold up construction over these things. Blasting is a part of construction.

BLUESTONE

Oh, really? That's news to me.

GUSTAVO

If you would have spent more time working on this--

BLUESTONE

I could put you away right now for that stunt. I was in that tunnel when you were blasting.



GUSTAVO

Well, I'm sorry to hear that.

BLUESTONE

I told you yesterday that I was going to be there. You never said one word.

GUSTAVO

Well, I got to do something about this if you won't.

BLUESTONE

What gives you that right?

GUSTAVO pulls a sheaf of papers from his pocket and slaps them down on BLUESTONE's desk.

GUSTAVO

That. I got all the permits I need right there, signed and sealed and published and all. Now, if you want to take it up with sixteen departments in the city, you go do that.

BLUESTONE

I don't have to. All I gotta do is call down to Building Enforcement and put a stop-work on this, and then--

GUSTAVO

--and then all I'm gonna do is go back to my managers and tell them we're gonna drift behind schedule. And then we'll see who wins that. The mayor's on this, Inspector. The law's side is mine, not yours. You got that, right? You think your stop-work is going to hold up to that?

They look at each other for a moment.

GUSTAVO

This conversation is over.

He picks up the papers and leaves. BLUESTONE puts his face in his hands, and rubs it. There is a tap at the door. He looks up; it is MAGGIE, obscured in a hooded shawl.

MAGGIE

Inspector?

BLUESTONE

Maggie. Come in.

She does, closing the door behind her. She drops the blinds over the window in the door, and then takes down her hood.

BLUESTONE

How is everything going?

MAGGIE

Not good. Everyone worked overnight to clean up, and we're almost cleared, but there's a lot of people hurt, and a couple...

BLUESTONE

Yeah. Yeah.

MAGGIE

Have you made any progress stopping this thing?

BLUESTONE

I wish I had. That was the foreman just now.

MAGGIE

Was it?

BLUESTONE

Yeah.

MAGGIE

Good thing I didn't know. I'd've had my claws in his neck for what he did last night.

BLUESTONE

I wish it could be taken care of that easily. How is Michael?

MAGGIE

All right. He and Alex are helping with the cleanup.

BLUESTONE

And Talon?

MAGGIE drops her eyes.

MAGGIE

Well...

BLUESTONE

What?

MAGGIE

He's holding on, but he's mad. So mad. I don't think you'd better come around for a while.

BLUESTONE

And the others? How are they?

MAGGIE

They're mad, too. They've always been agitating to do something but Talon's been able to keep them in check, but now, I don't know. Something is happening. Something is boiling there.

BLUESTONE

Yeah. How about you? How are you doing?

MAGGIE

I'm okay, I guess. I, just--I had to come up for a while. All the darkness down there, and the noise, and--

She lets off a sudden sob. BLUESTONE stands and comes around to her, putting one hand on her shoulder.

BLUESTONE

Maggie, I'm sorry.

MAGGIE

It's just--why? Why do something like this?

BLUESTONE

I don't know. I'm...no. I'm lying. I do know. You all are in the way of something big, and that's all it is.

MAGGIE

And that's all right?

BLUESTONE

Of course not.

MAGGIE

Then, can't you fix it?

BLUESTONE

I'm trying. I promise you, I am.

MAGGIE

But you just let that foreman go!

BLUESTONE

I can't arrest him. I'm sorry. He has a permit to blast for the tunnels--

MAGGIE

A permit? How do you get a permit for murder, Inspector?

BLUESTONE

It's not as simple as that.

MAGGIE

Isn't it? Really?

BLUESTONE

It's not. He's got the full weight of City Hall backing him. Now, as much as I'd like to stand in their way, I'm just not able to do that.

MAGGIE

Then try harder!

BLUESTONE

I can't.

MAGGIE

Then maybe Talon's right about you.

She turns to leave.

BLUESTONE

Maggie, don't go. Please.

MAGGIE

Why not?

BLUESTONE

I don't...this...

MAGGIE

What is it?

BLUESTONE

This is personal.

MAGGIE

What?

BLUESTONE

I want Talon safe, and I want you safe  
and everyone else down there safe.  
That's a fact. But I can't do that  
alone. I need you guys.

MAGGIE

But we can't do this!

BLUESTONE

That's not what I mean. I need someone  
to fight for.

MAGGIE looks at him, surprised. BLUESTONE sits at his desk and  
puts his face in his hands.

BLUESTONE

I was always willing to have your backs  
all this time. I believe in you guys  
and in what you're doing. All that time  
I was fighting for Goliath and the  
rest, I was fighting for you too. Now  
they're gone. I don't have them to  
fight for. If I lose you, what am I  
even doing here?

MAGGIE

You mean all that?

BLUESTONE

I mean all that.

MAGGIE

And you never said anything? Why?

BLUESTONE

You know why. I'd say you're not that far from human that you wouldn't get it, but I don't know that even makes a difference.

MAGGIE

No. It doesn't.

MAGGIE goes to his side, and puts one hand on his shoulder. BLUESTONE looks up at her.

MAGGIE

I believe in you, too.

BLUESTONE nods, and pats her hand.

BLUESTONE

Thanks.

MAGGIE

You're still in the fight?

BLUESTONE

If you'll let me.

MAGGIE

Oh, I'll do more than that. Get your strength. You work on that, and you work fast. When you have something, you come let us know.

BLUESTONE

What about Talon?

MAGGIE

Don't worry about him. I wouldn't have stayed with him this long if I couldn't keep him in line. This cat's got long claws.

BLUESTONE

I have no doubt about that.

MAGGIE

You just focus on finding a way out of this mess. I'll get everyone in line.

She puts her hood up, and heads for the door.

BLUESTONE  
Hey, Maggie?

MAGGIE  
Yes?

BLUESTONE  
Thanks. That's the first kind word I've  
heard in a while.

MAGGIE  
Don't make it the last one, Matt. We're  
counting on you.

She opens the door and exits, closing it behind her.

BLUESTONE  
"Get your strength." Right.

He picks up the telephone on his desk and dials an extension.

BLUESTONE  
Hey. You free for lunch? Yeah.

INT. SCENE - RESTAURANT.

ELISA and BLUESTONE sit across from each other in a decent  
restaurant (like a Panera or something of that grade) eating  
lunch together.

BLUESTONE  
She said she was going to work on him,  
try to bring him around.

ELISA  
She's got her work cut out for her.  
He's not on a rampage yet, but he's  
close.

BLUESTONE  
I don't blame him for that.

He takes a bite of his sandwich and chews thoughtfully.

ELISA  
You need something.

BLUESTONE

Yeah. Someone, really. I need to know what Goliath would do about this.

ELISA

He's asleep.

BLUESTONE

I know. So...?

ELISA

He'd probably tell you that Talon's in the right here.

BLUESTONE

Yeah. And?

ELISA

And I don't know that he'd have a lot more to give you than that.

BLUESTONE

Humph.

ELISA

If he were here, I think he'd be working to protect them the best he could.

BLUESTONE

The one thing we really can't do.

A man (COLIN) passes their table and drops a note on it as he passes. BLUESTONE and ELISA both look up at him. BLUESTONE picks up the note and looks at it. It reads, "I'm out having a vape. Come see me." The note is signed with a small triangular symbol.

ELISA

Something up?

BLUESTONE

Maybe. I got to check this out. Be right back.

He gets up from the table and goes outside.



EXT. SCENE - RESTAURANT.

It is bright daylight outside. BLUESTONE exits to the sidewalk. Some distance away, COLIN stands, having a vape. BLUESTONE comes up to him.

BLUESTONE  
What is it?

COLIN  
Twenty-three.

BLUESTONE  
Thirty-five.

COLIN  
You face a difficulty.

BLUESTONE  
Yes.

COLIN  
I have a solution.

BLUESTONE  
What's that?

COLIN  
City archives. Here.

COLIN passes BLUESTONE a card with some numbers and letters written on it.

COLIN  
Public works file. Ask for that.

BLUESTONE  
And then?

COLIN  
You will know what to do.

BLUESTONE  
A question?

COLIN  
I may have an answer.

BLUESTONE

If this is just a city file, why go through this clandestine librarian routine?

COLIN

To thine own self be true. Would you take it half as seriously if we just mailed it to you?

BLUESTONE

I suppose not.

COLIN

And so the light rises.

COLIN takes a final drag on his vape, and then puts it away in his coat.

COLIN

You have not been charged for this service. Have a nice day.

COLIN walks away. BLUESTONE looks at the note in his hand.

INT. SCENE - CITY HALL. FILE ROOM.

ELISA is sitting at a reading table, and BLUESTONE approaches with a roll of old blueprints. He sets them down on the table and unrolls them.

ELISA

I'm not sure of what you plan to do with any of this, Matt.

BLUESTONE

Neither am I.

ELISA

What got you here, again?

BLUESTONE

A tip. An anonymous one.

ELISA

Yeah. OK, partner.

They go over the plans. They are somewhat faded but still quite legible.

ELISA

(reading)

"Section sixteen of the Independent  
System of Subways"--subway plans.

BLUESTONE

Right. Uh, let's see. There's Sixty-  
Third Street, and, um...

ELISA

Wait. Station here, which means--

BLUESTONE

--it's the Labyrinth. Right here.

ELISA

Right, I see. Except...all this.

BLUESTONE

No. That's, that's...

INT. SCENE - LABYRINTH. SIDE TUNNEL.

BLUESTONE, MAGGIE, and TALON are gathered in a stub side tunnel.  
BLUESTONE has rolled out a copy of the subway plan and is showing it to them. TALON has his arms crossed.

BLUESTONE

Right here. Just the other side of the  
Labyrinth is the old central streetcar  
terminal. All these tunnels were going  
to feed into it, but they got closed  
off after construction.

TALON

Terrific. So what?

BLUESTONE

They're not planning to go that way.

He traces on the plans.

BLUESTONE

They're building through here, right?

TALON

Yeah.

BLUESTONE

But they've got to turn this way to connect with the rest of the system. They can't even touch this part. They've got no reason.

MAGGIE

So it's safe?

BLUESTONE

Relatively, yeah.

TALON

So you're suggesting we run, then?

BLUESTONE

Well, I mean...

TALON

All they've done, and we retreat?

MAGGIE

Derek.

He looks at her, and then at BLUESTONE.

TALON

Excuse us.

BLUESTONE

Sure.

INT. SCENE - LABYRINTH. COMMON AREA.

BLUESTONE steps out into the common area. DELILAH is there already, with BURBANK, HOLLYWOOD, and MALIBU.

DELILAH

So? You got a solution together?

BLUESTONE

I don't know. There's a way out, anyway.

DELILAH

Won't find too many takers for that right now.

BURBANK

Want to stop. Not run.

DELILAH

Yeah. That.

BLUESTONE

I get that, really. But fight for what?  
There's no dignity in getting killed  
for a place.

DELILAH

You forget something. There's not much  
dignity down here to start with.

BLUESTONE

Oh, now, come on.

TALON and MAGGIE step outside. TALON looks hard at BLUESTONE.

TALON

It is worth a look, anyway. One look.  
But if this turns out to be a dead-end,  
that's it.

BLUESTONE

All right.

TALON

Delilah, you come with us. I don't know  
what we're going to run into on this  
adventure.

DELILAH

Sure. Anyone else?

BURBANK

I come.

TALON

No. If this goes sour, I want everyone  
here ready to fight. It's going to come  
to that.

DELILAH

Right.

TALON

Come on.

He and DELILAH start off. BLUESTONE looks back at MAGGIE.

BLUESTONE

Thanks.

MAGGIE

Don't mention it. Just come back in one piece.

BLUESTONE

I'll do all I can.

He follows the others.

INT. SCENE - CONSTRUCTION OFFICE.

A dingy construction trailer. GUSTAVO is sitting at a desk, looking worried in the harsh fluorescent lighting. He is talking to someone we cannot see (talking to camera).

GUSTAVO

But that's all I can do. I can push and push and push, but we're coming to a standstill here, and if we don't push this through then we're never going to get this project done.

Blasting only got us so far, and now it looks like they're regrouping. I'm scared. Honestly, I'm scared this is going to get someone killed. And, I need help.

So, I'm asking. You have been a major force for getting the project moving. You stand to gain a lot from its completion. Would you help me?

SHOT - REVERSE ANGLE

Reveal it is DAVID XANATOS.

DAVID

I would be happy to.

INT. SCENE - TUNNELS.

TALON, DELILAH, and BLUESTONE are walking through the tunnels at the back of the Labyrinth. This is a more desolate area than the other tunnels. They come up to a dead end.

TALON

Well, now what?

BLUESTONE

It should be just the other side of the wall here.

TALON

And you're sure about this?

BLUESTONE

Sure as I can be.

DELILAH goes up to the wall, runs her hand along it, and then listens.

DELILAH

Nothing.

TALON

Okay. Hang on.

DELILAH steps away. TALON places both hands on the wall and concentrates. He zaps the wall, and it collapses before him, exposing a darkened space beyond. BLUESTONE pulls a flashlight from his pocket and switches it on, and the three go through.

INT. SCENE - TROLLEY TERMINAL.

They enter the space that had once been proposed to hold the Independent Subway Terminal. A large space, dark, empty, water dripping to the floor in a couple of places. The room is noticeably larger than the common area of the Labyrinth. The beginnings of some Art Deco ornamentation are visible: it's hardly an ornate public space, but it's not just a concrete barn, either. They begin to explore; BLUESTONE's light plays across the wall, exposing the "CENTRAL PARK" tiling, and beyond, an arrow indicating "Q'BORO / BROOKLYN".

TALON

This is it?

BLUESTONE  
Yeah. Looks like it.

DELILAH  
This place is huge.

TALON  
I know. Look at this.

He points out a couple of stairways up from the platforms.

TALON  
What do you think is up there?

BLUESTONE  
I think it's the old waiting rooms, offices, things like that. Or they would have been. If I have it right, there's still one exit to the street up there.

TALON  
How could they have put something this huge right in midtown?

BLUESTONE  
It's right under the park. Only place they could fit it.

DELILAH  
Guess that means they're not going to be digging it out any time soon.

TALON  
No. And you're sure they're not coming this way?

BLUESTONE  
Why should they? They're headed downtown.

TALON looks around again. He is beginning to soften a little.

TALON  
How about it?

DELILAH  
Bit of a fixer-upper, but I think you should put in an offer.



TALON

Yeah.

He looks at BLUESTONE, and chuckles a little.

TALON

Yeah. Yeah.

BLUESTONE

All right?

TALON

All right. This can work.

DELILAH

Yeah. You don't think they're going to mind moving?

TALON

Let them get one look at this place and then try to stop 'em.

He is smiling, and looks around. His eye catches on something, though, something in the floor a short way away, and the smile falls from his face. He goes over to it and crouches down, grasps it, pulls it. It is a stake. He looks at it. His eyes close, and he grips it tightly, angrily. His eyes snap open. They are shining.

TALON

Every time. Every time I have hope, it has to be taken from me!

He stands up abruptly, roars, and flings the stake into the wall. It rings as it hits the wall, echoing around the space, and falls to the floor. He points accusingly at BLUESTONE.

TALON

You told me they would never come this way, didn't you?

DELILAH

They can't have.

BLUESTONE

No. I don't understand.

TALON

No, of course you wouldn't. How could you ever understand...!

DELILAH

It's one stake.

TALON

It may as well be in my heart. This is the end. Come on.

He begins to walk briskly away.

BLUESTONE

Talon, wait, this isn't the way to--

TALON turns on him.

TALON

Don't you tell me what to do or not to do! This is not one of your side quests! This is our lives!

He leaves, followed by DELILAH, leaving BLUESTONE alone in the dark. He goes to the stake and picks it up. It is about the right size for a survey stake, but it is not one: it is a golden stake, with weird characters carved into its sides. BLUESTONE turns it briefly, fascinated. He then stuffs it into his pocket and chases after TALON.

INT. SCENE - TUNNELS

TALON rages ahead, trailed by DELILAH, as BLUESTONE rushes to catch up.

DELILAH

Hey, stop!

TALON

There is no time left, Delilah. The war starts here.

DELILAH

Just stop and think about this for a minute. That door was sealed, and there's no way they could have got in there from down here.

INT. SCENE - LABYRINTH. COMMON AREA.

TALON enters, still angry, trailed by BLUESTONE and DELILAH. As he goes, others in the common area turn to watch him, trying to figure out what is happening.

BLUESTONE

This is a very bad mistake, Talon!

TALON

The very bad mistake was waiting so long. Claw!

CLAW, who is across the space working to clean up, looks up.

TALON

Round up the others, bring them here.

CLAW is startled, but nods and leaps off to do that. Meanwhile, the group passes MAGGIE, who watches with concern. She looks at BLUESTONE, who shakes his head. She begins to follow the group toward the center of the common area.

MAGGIE

What exactly happened back there?

BLUESTONE

Everything was going fine. Turns out they'd staked the terminal already.

MAGGIE

You said they wouldn't go that way!

BLUESTONE

I know. I don't understand it.

Up front, as the group begins to come out to the common area:

TALON

All right, everyone! Gather in!

The other occupants gather together around him as he goes up in the middle to address them.

TALON

I have done everything I can do to keep us safe. Up until now, I have tried to keep us from having to fight against this thing directly because I thought,

I hoped, we could resolve it some other way. I hoped we would not have to risk any more lives to protect ourselves. Well, I was wrong.

DELILAH

No way they did. No way is that the M.T.A. They couldn't use it.

MAGGIE

You're sure?

DELILAH

Dead sure.

TALON

I was wrong, and we have paid dearly for it. It is time for a change.

There is a loud murmur from the crowd. TALON looks around, and his eyes catch MAGGIE's. She is looking solemnly at him. His aspect changes: he knows that look.

AUDIENCE 1

What change, Talon? Tell us.

TALON relaxes slightly, his rage broken. He looks down at the crowd.

TALON

We just went up the tunnels to check out this lead we got courtesy of Inspector Bluestone here, and it's...it's actually good. It's worth the risk.

AUDIENCE 1

Has it got as many side tunnels?

TALON

It looks like it might have more, but we haven't explored it completely yet. But it's got enough room for everyone.

AUDIENCE 2

Lights? Water?

TALON

With a little work, yeah.

AUDIENCE 3

So, what, we're gonna make a run for it?

TALON looks at the last speaker for a moment.

TALON

What we're going to do is protect ourselves.

AUDIENCE 3

So, that's a yes.

TALON

I'm sorry, but yes.

The audience rumbles with displeasure.

AUDIENCE 2

Come on!

AUDIENCE 1

We're just going to hand them a victory, just like that?

TALON

No.

AUDIENCE 2

Well, we're sure not fighting them, are we?

BURBANK

Fight for the Labyrinth!

The audience cheers this.

TALON

Now, wait. Wait a minute! Listen!

The crowd quiets down.

TALON

Look. You all know where we are. You all know why we're here. Those people out there think we're disposable when we get in the way of power. When we're in the way, we don't count.

The audience rumbles at this.

TALON

I don't know what kind of a victory they may count. What I do know, beyond a shade of doubt, is that when you're declared to be expendable, just surviving is an act of defiance. Isn't that right?

The crowd reacts affirmatively.

TALON

I have said this place will be ruled by justice. Justice demands that we be allowed to live, and that we be left to ourselves as long as we live in peace. Isn't that right?

The crowd reacts affirmatively again.

TALON

Make no mistake: I will fight for our freedom, but first of all I will fight for our survival. The rest of the world may say we are worthless, that we deserve no voice. That is not our way. I have stood with you for all these years. So long as I stand here, that is not our way. Stand with me now. We have a chance at something better. I ask you: do we move?

There is silence a moment.

AUDIENCE 2

Yes.

AUDIENCE 1

Yes.

AUDIENCE 3

All right, I'm with you. Yes.

BURBANK

We stand with you.

The others gradually join in.

TALON

All right. Okay, everyone. We move now.  
Prepare your things.

The crowd disperses. CLAW comes up to TALON and grabs his shoulder, nodding. TALON returns the grasp and steps down.

TALON

How is Al doing?

CLAW gestures toward his back, and then makes a "so-so" hand gesture.

TALON

Not broken, though?

CLAW shakes his head.

TALON

Okay. Can you take him up the tunnel?

CLAW nods, and goes off to get him.

BLUESTONE

Well spoken.

TALON

Yeah, well, someone's got to take care of us. Can't have everyone running off to get destroyed, not like this.

MAGGIE

We sure can't. Can we?

He turns to her, and bows his head slightly.

TALON

No, dear.

She strokes one set of claws through his hair and smiles at him.

MAGGIE

Battle-cat is sneaking out again.

He embraces her with a deep sigh.

DELILAH

It's a good spot. Given everything, it looks a lot more defensible. And that

stake, it's just not what we've seen them using. It's got to be a monument or something, that's all.

TALON

I suppose so.

BLUESTONE

You're in the right. I'm sorry it's coming to this.

TALON gives him a dark look.

TALON

Come on.

They head up toward the tunnels.

INT. SCENE - TUNNELS.

Several of the Labyrinth occupants are already up in the tunnels, waiting. TALON and BLUESTONE come up from the Labyrinth and set off toward the Terminal, followed by the crowd.

There is a sudden volley of shots from behind them. Everyone scatters to the sides of the tunnel, taking cover the best way they can. BLUESTONE and TALON end up nearby each other, in adjacent manholes in the tunnel. BLUESTONE draws his pistol.

Behind the group is a line of Xanatos robots. They open fire again, pocking the tunnel walls. At another manhole, CLAW, who had been carrying AL up, sets him down and goes to the tunnel edge, watching. Several shots come in toward him. He ducks back, dodging. He looks across the tunnel. MAGGIE is there, and looks back at him. CLAW looks very worried.

MALIBU

Talon? Where Talon?

TALON

I'm here!

MALIBU

We fight?

TALON

Wait!



The robots advance. Behind them is a line of construction workers, with GUSTAVO in the lead. They are armed with tools.

TALON

Maggie, are you there?

MAGGIE

Back here!

TALON

Get to the Terminal! Take everyone you can! Claw, with Maggie, take Al! Delilah?

DELILAH is slightly ahead of him in the tunnel.

DELILAH

Yes?

TALON

Get the clones and go for the robots!

DELILAH

Got it!

TALON

Ready? Delilah, go!

DELILAH leaps out from her hiding place. The bullets fly. She tucks, rolls, and begins running toward the terminal. She is followed by MALIBU, BURBANK, and HOLLYWOOD, all in full fury, and all leap up onto the robots and begin attacking.

TALON

Maggie! Claw! Go!

MAGGIE and CLAW (carrying AL) leap out into the tunnels and run for the Terminal. They are followed by a number of the Labyrinthers who are not prepared to fight.

GUSTAVO

Swarm 'em! Come on!

He, and the workers, flood forward around the robots and swarm the Labyrinth crowd.

TALON

(to BLUESTONE)

Get up the tunnel and show them the way. Cover the rear.

BLUESTONE

I will.

TALON

Now! Attack!

TALON, BLUESTONE, and two or three others from the Labyrinth (armed with bedrolls and ropes and such) leap out into the fray and the fight is on. BLUESTONE retreats up the tunnel, covering for the group heading to the Terminal. With the melee in progress, the robots cease firing, but continue advancing, and as they do, the melee moves further and further up the tunnel. The fight is favoring the M.T.A., generally. One of the workers takes aim with a crowbar on one of the Labyrinthers, and is jumped by HOLLYWOOD, who rips the crowbar away and then throws the worker high over the fray and into the wall behind the line.

TALON and company are gradually pushed back to the Terminal, and one by one they retreat inside. TALON and BLUESTONE are last: they stand in front of the entrance to the Terminal, facing the army.

GUSTAVO

All right. Let's finish this.

He and a few of the workers begin to approach TALON and BLUESTONE, who prepare to fight, backs to the wall. The robots go in front, but then stop.

GUSTAVO

Go on then. Finish it.

The robots turn around to face the crowd. One speaks:

ROBOT

No.

GUSTAVO

What do you mean, "no"? Do your job!

ROBOT

I am.

GUSTAVO  
Stupid hunk of junk.

He throws a brickbat at the robot; it clangs off harmlessly.

GUSTAVO  
Come on, then.

The crowd surges forward. The robot raises its weapon toward them and fires, driving them back. GUSTAVO glares at the robot. It speaks again, but this time the voice belongs to DAVID XANATOS.

DAVID  
There, that's better. Hello.

GUSTAVO  
Xanatos, your robots are malfunctioning. Do something!

DAVID  
My robots are functioning perfectly. You just have warped expectations, Mr. Cline.

As he speaks, BLUESTONE drops his gun to his side. Several of the Labyrinth residents stick their heads out as well to see what is going on.

GUSTAVO  
Warped expectations? My expectation is that these freaks are going--

DAVID  
Watch your language.

GUSTAVO  
--to be eliminated. They've been a pest to me, and I don't have a lot of tolerance for vermin like--

The robot fires at GUSTAVO, and he skitters back a few steps.

DAVID  
I said, watch your language.

GUSTAVO  
You traitor.

DAVID

Not at all. You asked for help clearing the way for this project. The way is now clear. You have what you asked for.

GUSTAVO

But I need them gone, not just off to the side!

DAVID

I will not exterminate anyone, and I will not let you exterminate anyone either. This adventure is over, sir.

GUSTAVO

Says you. Men?

They advance, although hesitantly. The robot raises its weapon at GUSTAVO.

DAVID

I think you had better take the victories you have. One more roll of the dice could cost you.

GUSTAVO is conflicted: he wants to advance, but he realizes he does not have the upper hand here. He lowers his crowbar, and begins to retreat; the others follow. The robot turns to TALON.

TALON

Xanatos. I should have known you would have a hand in this.

DAVID

What, no thank you?

TALON

You forget how well I know you. You're not defending us without a reason.

DAVID

Yes.

TALON

Which is?

DAVID

Go get settled. You will find out later.

TALON

Yes, you're probably right. C'mere.

He reaches out and grabs the robot's hand, and with a flash, electrocutes it. The robot crumples to the ground. TALON looks at the wreckage as BLUESTONE comes forward.

DAVID

Talon--krrk--you--krrk...

TALON

Yeah. Petty vandalism. Hooray.

He turns and goes into the Terminal. BLUESTONE looks down at the robot, kicks it gently, and then follows them in.

INT. SCENE - XANATOS RESIDENCE. STUDY.

DAVID looks into the monitor on his desk, which has gone to black: "NO SIGNAL," as the screen describes it. He smirks, shakes his head, and clicks it off. His hand moves back over the ancient volume he has open on the desk in front of him, and he begins to trace the figure on the pages. The door opens, and FOX XANATOS enters.

FOX

Are they in?

DAVID

Yes, safe and sound.

FOX

Despite their leader.

DAVID

Because of, despite. Maybe some of both. Talon has such a way of making things easy and difficult at the same time.

FOX

Mm-hmm. And you love every minute of it, don't you?

DAVID

Every single one.

They kiss.

FOX

Any progress here?

DAVID

Some. It mentions twenty-one points,  
and I've been able to get a sense of  
where they belong, but...

At this point, ALEXANDER has appeared in the doorway and is  
watching both of them, with OWEN behind him. DAVID trails off.

DAVID

Alexander.

ALEXANDER

Father.

DAVID

Talon's people are safe. I'm sure  
you'll be glad to hear that.

ALEXANDER

Are they really?

DAVID

Of course. You don't think I would let  
them come to any harm, do you?

ALEXANDER

Not until you're done with them. What  
do you have there?

He approaches the desk. DAVID closes the book and puts it aside.

DAVID

Above your level.

ALEXANDER

Is it?

FOX

For now. Perhaps if you focus on your  
studies more carefully.

ALEXANDER

Ah.

DAVID

Good night, Alexander.

ALEXANDER

Good night.

He leaves. OWEN watches him go, then puts a hand out to DAVID.

OWEN

I can return this to the Morgan in the morning if you like, sir.

DAVID

No need. They won't miss it. Good night, Owen.

OWEN

Good night, sir.

He leaves.

FOX

He suspects.

DAVID

Perhaps he does. Perhaps that's for the best.

He puts the book back on the desk, opens it, and resumes studying, as FOX looks over his shoulder.

INT. SCENE - TERMINAL. PLATFORM LEVEL.

Later, there is activity on the platform as everyone spreads out. A few of the residents are making up their sleeping areas with what they have left, dinner is being cooked, a few of the younger residents are tossing a ball around, etc. TALON sits on the stairs, looking down at the group, lost in thought.

BLUESTONE comes up the stairs toward him.

TALON

Always the same.

BLUESTONE

What's that?

TALON

The weak get pushed aside for progress, and nobody else cares until it's too late.

BLUESTONE

Yeah. Well. But, as you said, sometimes surviving is the best revenge.

TALON

Huh. We didn't survive. We got canned up here. Survival was never the point. We lost.

BLUESTONE

You lost a place.

TALON

That we had every right to keep.

BLUESTONE

Yes. But what are you protecting: a people, or a place?

TALON

I don't know if there's a difference.

BLUESTONE

I think you need to figure that out.

TALON

What I think, Inspector, is that you ought to keep your advice to yourself until you've lived here a while. You can leave.

BLUESTONE

All right.

He begins to leave.

BLUESTONE

But the Labyrinth's affairs are mine, too. Whether you want that or not.

BLUESTONE leaves, passing MAGGIE as he does. She looks up at TALON, who continues to watch over the floor, and the making of beds, and the cooking of dinners, and the playing of games, and the uneasy peace settling over his people.

=END=