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A Sea Without Salt

by

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Gargoyles: City of the Phoenix
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EXT. SCENE - WESTERN/MILWAUKEE "L" STATION. (NIGHT)

Some traffic remains at the Western Avenue Blue Line station, but rush hour has ended and what traffic is left is mostly leisure passengers on their way to or from the busy Milwaukee Avenue corridor. An inbound train pulls up to the platform and stops, and the doors open. Among the passengers who exit is ELISA MAZA, carrying a small backpack. She looks up and down the platform briefly.

Caption: Western Avenue Blue Line Station. Friday, February 22, 2013. 7:43 PM.

At one end, there is a thump as GOLIATH lands. He looks toward her, and starts toward her. Several other passengers are startled by his sudden appearance, and make themselves scarce fast. He comes right up to her.

ELISA
Goliath.

GOLIATH
Captain.

They look at each other sternly a moment. ELISA then leaps into his arms, and he embraces her. She laughs.

GOLIATH
It is good to have you here.

ELISA
Well, if you're not going to visit me,
what else am I going to do?

GOLIATH
You will not be missed?

ELISA
No chance. I have the vacation time
coming.

GOLIATH
You have packed little.

ELISA
I travel light.

GOLIATH
How long will you stay?

ELISA

Forever, or as close to it as I can.
About three weeks. You're still doing
all right?

GOLIATH

We are well. Come and see.

ELISA

Lead on, big guy.

He picks her up and leaps off into the air, and glides away from the platform, as the few remaining passengers look on.

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

GOLIATH lands on the memorial, and then sets down ELISA, who walks around the top of it.

ELISA

You're not living here, are you?

GOLIATH

No. This has been a refuge for me.
Every night, when I have telephoned, I
have stood here.

ELISA

It's a nice spot. Nice view.

GOLIATH

It is a beautiful city. This place represents it well.

ELISA

Manhattan can be beautiful too.

GOLIATH

Yes.

ELISA

Then why not come home now?

GOLIATH

David Xanatos wills it.

ELISA looks at him.

GOLIATH

That is reason enough. Though not without its costs.

He approaches her, and then embraces her. His hand goes to her hair.

GOLIATH

I had thought I might never see you again.

ELISA

Now, there is zero chance of that, big guy. Hey.

GOLIATH

I have dreamed of you.

She puts her fingers through his hair. He begins to weep.

GOLIATH

I have longed to show you this place. Its wonders and its promises.

ELISA

I can't think of a better guide.

He backs off a bit to face her, still holding her.

GOLIATH

What do I say? "Welcome home"?

ELISA

Just "welcome," will be fine.

GOLIATH

Welcome.

ELISA

I am so glad to be here with you.

They embrace closely again in the moonlight.

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

The clan is passing the night on the roof, with BROOKLYN keeping watch with BRONX toward the north. BROADWAY and HUDSON are chatting to one side, and LEXINGTON using a handheld remote control nearby by himself. BRONX begins barking toward the sky, and BROOKLYN follows his gaze.

BROOKLYN

Here they are!

GOLIATH lands on the middle of the roof, carrying ELISA. He gently puts her down, and the others quickly gather around her, BRONX putting his muzzle in tight for a scratch, which she easily gives him.

HUDSON

Well, now, here is the sight for weary eyes.

LEXINGTON

How are you?

ELISA

Fine.

BROADWAY

And Manhattan?

ELISA

It's fine, we're all fine. How have you been?

BROOKLYN

We've been getting along all right. A bit isolated, but not bad.

BROADWAY

How about Talon? How have they been doing?

ELISA

They've had their problems, but they're good now, too. They have bigger quarters.

LEXINGTON

So I heard.

GOLIATH

Spread out a little. Give some space.

BROOKLYN

No chance of that, Goliath.

From behind everyone, the door creaks open, and MATT steps out onto the roof. He looks toward the group, working out what to tell them. BROOKLYN is the first to notice him.

ELISA

Have you heard from Pittsburgh recently?

BROOKLYN

I think we're about to. Matt! Come say hello.

MATT

Hi. Um, actually, there's something else I need to mention.

BROOKLYN

It can wait. Elisa's here! Elisa, meet one of the best people we know here.

ELISA

Hello.

MATT

Hi.

GOLIATH

Why? Is something wrong?

MATT

Not wrong, just...

From the door, ANGELA steps out onto the roof, and spreads her wings, looking at the group around ELISA. GOLIATH's jaw drops.

MATT

I had company for the trip back.

ANGELA

Hello, father. Elisa. Everyone.

GOLIATH

Angela.

BROADWAY is stunned. Slowly, he goes toward her. She stands there, waiting for him. He comes right up to her as MATT is speaking.

MATT

She insisted that, if I was going to come back to Chicago, she was coming with me. She said she wasn't really needed in Pittsburgh, and, um...

BROADWAY stands there, facing ANGELA, astonished. She smiles at him.

ANGELA

Are you surprised? I told Coldstone, you know, I have never been to Chicago, maybe I should.

BROADWAY

Angela.

ANGELA

Hello.

BROADWAY

Oh, Angela!

He takes her up in his arms, and she whoops in delight as they embrace. BROADWAY is in tears.

BROADWAY

Do you know how many nights I thought I was never going to see you again?

ANGELA

As many as I thought I might not see you again, my love.

BROADWAY

Oh, come here.

They kiss. MATT shuffles, uncomfortably. The others look on.

BROOKLYN

It's a night for reunions, I guess, eh, Goliath?

He looks at GOLIATH, who is looking toward ANGELA with shock and slight dismay. BROOKLYN picks up on his mood, and frowns.

BROOKLYN
Are you all right?

GOLIATH
I...I don't...

BROOKLYN
What's the matter?

GOLIATH continues to watch ANGELA. ELISA touches him on the shoulder.

ELISA
Hey?

GOLIATH
Yeh. Yes.

ELISA
Are you all right?

GOLIATH
I am...I have...

He begins to go inside, haltingly.

ELISA
Goliath?

ANGELA
Father?

GOLIATH looks back at her, and then folds his wings and goes inside.

BROADWAY
Let him go. It's been a big night.

ANGELA
No, I should check on him.

BROADWAY
He'll be fine, leave him. C'mere.

He embraces her again.

EXT. SCENE - CHICAGO RIVER. NORTH AVENUE BRIDGE. (NIGHT)

It is a misty and quiet night on the north branch of the Chicago River. From the foot of the North Avenue bridge, a faint light is visible out on the turning basin, approaching through the mist. As it gets closer, the prow of a skiff breaks through the mist as it glides along the calm waters. Standing in the skiff and propelling it along with a staff is a tall, young gargoyle, GABRIEL. As he comes from the mist, he looks around, searching. He steers the skiff toward the river bank and lands it. He gets out and pulls the skiff up to the bank, ties off to a tree nearby, and begins working his way up toward the street.

INT. SCENE - POLICE CRUISER.

Officers MILLER and O'CONNOR are going up the street, MILLER driving. They are silent a moment.

O'CONNOR

Kyle?

MILLER

Yeah?

O'CONNOR

Why'd you rebid?

MILLER

Had to get away from Sanchez. Guy's going soft.

O'CONNOR

Really?

MILLER

Really.

O'CONNOR

How you figure that?

MILLER

You know about these gargoyles, right?

O'CONNOR

Yeah.

MILLER

He's the one getting all buddy-buddy with them. He got Sarge behind them too.

O'CONNOR

Mikulski?

MILLER

Yeah. They had some sort of thing downtown last week with that Pegram lady that shot up those guys up in Wisconsin, you remember? Years ago.

O'CONNOR

No, not really.

MILLER

Sheriff's office was gonna search her house, and they shot back. You gotta remember that?

O'CONNOR

Nah, before my time, I guess. What'd they do downtown?

MILLER

She was gonna shoot the Tac team that went up there to get her, and they stopped them from shooting back.

O'CONNOR

So, what, she didn't get them, did she?

MILLER

She would've. Her and her son and Sanchez and Mikulski and the gargoyles are all working together on something. They all were a part of it.

O'CONNOR

But it can't be something bad, right? I mean, none of them got shot and they got her, right? Don't you think that--

As he is speaking, GABRIEL comes into view ahead of them, and MILLER locks the brakes and the cruiser stutters to a stop before him. GABRIEL looks at them, and they stare back. MILLER hits the blue lights.

O'CONNOR

Whoa! What...what is...is that one of them?

MILLER

Yeah.

They leap out of the cruiser, guns drawn on GABRIEL. In response, he spreads his hands and smiles at them.

GABRIEL

Hello! You are the police?

INT. SCENE - POLICE STATION. BOOKING.

Inside the Shakespeare District police station, MILLER and O'CONNOR lead a handcuffed GABRIEL through prisoner receiving. GABRIEL folds his wings in as tight as he can as they lead him along, and the normally busy booking area stops and watches warily as he passes. For his part, GABRIEL looks around, taking it all in but not especially worried. MILLER keeps shoving GABRIEL ahead, and GABRIEL soaks up his shoves without changing pace at all. Their procession stops abruptly at desk sergeant CAMPOS, who has stepped in front of them.

MILLER

Look out, Campos, we got a hot one.

CAMPOS

I know. Commander wants you and your prisoner, right now. Skip booking.

MILLER looks at him in disbelief. GABRIEL just smiles and nods to CAMPOS.

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

Precinct Commander ROLF SCHUMACHER sits at his desk, fingers folded, as the door opens and GABRIEL enters, still bound, with MILLER pushing him in and O'CONNOR following. SCHUMACHER stands as they enter.

GABRIEL

Good evening. Are you the commander?

SCHUMACHER

Yes, I am. Miller, what's going on here?

MILLER

We picked him up on the North Avenue bridge.

SCHUMACHER

Doing what, exactly?

MILLER

Nothing yet.

SCHUMACHER

Nothing yet, eh?

O'CONNOR

We came up on him before he could do anything, and Miller here--

SCHUMACHER

Yeah, I bet he did.

GABRIEL

I have only come to visit--

SCHUMACHER

Quiet. You'll get your turn.

GABRIEL

Yes, sir.

SCHUMACHER

Did you see anything important?

O'CONNOR

No, sir.

SCHUMACHER

Then you can leave. Get back on patrol.

O'CONNOR

Yes, sir.

O'CONNOR leaves quickly. As he does, several other station personnel are approaching the doorway to stare inside.

SCHUMACHER

So what exactly did you stop him from doing?

MILLER

God knows.

SCHUMACHER

Ah. And, ah, you were sure to get a statement from God about that for the report, right?

MILLER

Commander, with all due respect--

SCHUMACHER

Yeah, I doubt that.

MILLER

We don't know what these creatures are capable of doing. I've been in touch with--

SCHUMACHER

I've heard.

There is a shuffle outside, and SANCHEZ, in uniform, approaches. He knocks on the door and immediately comes in. GABRIEL turns to look at him, and SANCHEZ draws up short, looking back at GABRIEL.

SANCHEZ

Hello, Commander, Eric Sanchez, um...

SCHUMACHER

Sanchez, close the door, we gotta talk.

SANCHEZ closes the door behind himself. Through the glass, several shadows lean in as the rubberneckers try to eavesdrop.

SCHUMACHER

You know this guy?

SANCHEZ looks him over briefly, and then shakes his head.

SANCHEZ

No, sorry. What's he in for?

GABRIEL

My name is Gabriel. I am looking for some friends of mine.

SANCHEZ

Which friends?

MILLER

Excuse me! Commander, what's he here for?

SCHUMACHER

Because he seems to know more about New York gargoyles than anyone. You don't recognize him?

SANCHEZ

No, Commander, I don't.

MILLER

He doesn't know as much about them as he should, Commander.

SANCHEZ

I don't? What about you?

MILLER

What about me?

SANCHEZ

You were the one telling me they were robbing jewelry stores, right? Didn't you try to tell me that the other night?

SCHUMACHER

Did you?

MILLER

Commander, I'm sure they're involved.

SANCHEZ

I'm sure they weren't.

MILLER
You would be.

SANCHEZ
Yeah?

MILLER
Yeah. You been getting soft, Sanchez.

SANCHEZ
Yeah? Really?

MILLER
Yeah. But I can't blame you, what with
your wife and all.

SCHUMACHER
All right, that's enough.

SANCHEZ
Yeah, maybe. You know, she's pretty
good at sewing stuff, you need anything
made up, like a hood, or a robe or
something?

MILLER
Say that again.

SCHUMACHER
That's enough, I said.

MILLER
You tell me about that when they're
carving your liver right out of your
chest while you watch. If you knew--

GABRIEL
(bellowing)
Enough!

His voice rings around the room. MILLER and SANCHEZ both stop abruptly. All of the silhouettes against the Commander's office door vanish suddenly as everyone outside ducks back.

GABRIEL
Commander?

SCHUMACHER
Thank you. Do you have anything on him?

MILLER

Not yet, but like I said, the only thing you can trust about these creatures is that they're eventually--

SCHUMACHER

Miller, do you have anything on him or not?

MILLER

Well...

SCHUMACHER

Well?

MILLER

He tied off his boat to a tree.

SCHUMACHER

And?

MILLER

And that is an ordinance violation.

SCHUMACHER's expression is enough to convince MILLER this is a wrong answer, and he looks down.

SCHUMACHER

You can go. I want to speak to your prisoner for a moment.

MILLER

Yes, sir.

MILLER, looking like a kicked dog, leaves the office, but not before shooting SANCHEZ a dark look.

GABRIEL

Prisoner?

SCHUMACHER

Yes, prisoner. How about it, Sanchez? Do I need to be worried about him?

SANCHEZ

I don't think so. You said you were just looking for your friends?

GABRIEL

I am.

SCHUMACHER

Should I trust that?

SANCHEZ

Yes.

SCHUMACHER

Step outside. And don't fight with Miller, for God's sake. I got enough to deal with already.

SANCHEZ

Yes, sir.

He steps outside, shutting the door behind him.

GABRIEL

Why am I a prisoner?

SCHUMACHER

I don't know. Miller thinks you are up to something.

GABRIEL

I promise you, I am not. I have only come to Manhattan to locate my friends.

SCHUMACHER

No, you haven't.

GABRIEL

I swear it to you, upon my life.

SCHUMACHER

No, no, no. You haven't come to Manhattan. This is Chicago.

GABRIEL

What is Chicago?

SCHUMACHER looks at him in disbelief.

GABRIEL

My transportation has been somewhat uncertain. Avalon has always sent me where it thought I was needed, and...

SCHUMACHER

Yeah, well, Avalon apparently decided that I needed a migraine tonight.

GABRIEL

I am sorry.

SCHUMACHER

Why are you asking about being a prisoner? You didn't know that? You get picked up by the police and you don't know that?

GABRIEL

I thought they were trying to help. My foster father, the Guardian, had help from the Manhattan police when he came there. I did not realize I was to be held prisoner.

SCHUMACHER

You won't. I'll see to that, but you have to behave yourself.

GABRIEL

I have no intention to do otherwise. You have my word on that.

There is a click, and he extends his right hand toward SCHUMACHER for a handshake. SCHUMACHER scoots backward, startled. GABRIEL looks down at his right hand, and then, chagrined, at his left wrist, from which the now-opened handcuffs dangle.

GABRIEL

Oh, I am sorry about that. I know good ironmongery is hard to find.

SCHUMACHER glares at him, and then shakes his head.

INT. SCENE - HUMBOLDT STATION.

GOLIATH is standing inside, contemplating. ANGELA enters behind him.

ANGELA

Father?

He tenses at her voice.

ANGELA
Father, are you all right?

GOLIATH
Yes.

ANGELA
I meant you no harm.

GOLIATH
Of course not.

ANGELA
You are disappointed?

GOLIATH
Yes.

He turns to face her.

GOLIATH
But not in you. I would rather have
come to you than for you to have to
come here.

ANGELA
But we are together again now. Isn't
that the important part?

GOLIATH
Yes. Yes, it is.

He takes her shoulders and looks at her. She smiles up at him.

GOLIATH
And I am very glad that we are.

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

BROOKLYN, BROADWAY, MATT, and ELISA are standing together in the middle of the roof. In the background, LEXINGTON is showing HUDSON his remote control and how to use it.

BROOKLYN
She insisted. Is that it?

MATT

Vehemently. I told her that I wasn't sent to take anyone back with me, and she kept saying that wasn't the same as being told not to take anyone back.

BROADWAY

She wasn't wrong.

MATT

No, I guess not. Still, I was getting more than a few funny looks going down the road with her in back.

ELISA

How are they doing there?

MATT

Good, fine. I think they all want to go home, but they're holding up.

BROOKLYN

I know the sentiment.

MATT

If you wanted to go see her, I could drive you. I'd need to manage the time off work, but, you know...

BROOKLYN

Some of us don't get time off.

ELISA

And some of us earned it.

BROOKLYN

Oh, no, Elisa. I didn't mean that.

ELISA

So what did you mean?

BROOKLYN

I just meant, my place is here, with Goliath. Not that you, uh...

She smirks at him, and he puts one hand to his face.

BROOKLYN

Oh, I gotta watch my mouth.

ELISA

Earned it, and willing to use it.

She turns to MATT, who frowns.

MATT

Anyway. Katana said something before we left. I was supposed to tell you.

BROOKLYN

What was that?

MATT

"Keep out of trouble."

BROOKLYN

Yeah, that's about right.

MATT's phone rings, and he pulls it out and checks it.

MATT

Officer Sanchez.

He answers.

MATT

Hi, what's up? What? Who? What side?

He goes to the front of the building and looks down, then, seeing something, beckons the others over.

MATT

Yeah, I see him. Okay, hold on, I'll be right down.

He hangs up.

BROOKLYN

What is it?

MATT

Got another visitor. Be right back.

He exits into the building. The others look down the front of the building. As they do, GABRIEL comes up over the parapet.

GABRIEL

Oh, that policeman was right. Hello, everyone.

ELISA

Gabriel! What are you doing here?

GABRIEL

I've come on a visit.

GOLIATH steps outside onto the roof, followed by ANGELA. They stop and stare at him. He returns this with a smile and a wave. GOLIATH is stunned briefly, but ANGELA is delighted, and runs to embrace him. Meanwhile, LEXINGTON and HUDSON approach.

ANGELA

Brother!

GABRIEL

Sister! How long has it been for you?

ANGELA

Too long.

GOLIATH relaxes and approaches them. GABRIEL extends his hand to GOLIATH, who takes it in a tight handshake.

GABRIEL

Goliath. Then Avalon has been both wise and kind.

GOLIATH

Indeed. You are well?

GABRIEL

We are. And you? You are not in Manhattan, at least.

GOLIATH

No, but you are no less welcome here.

BROADWAY

This is turning into reunion night.

BROOKLYN

Yeah, almost.

LEXINGTON

Yeah.

MATT enters from the building with SANCHEZ following. They approach the group.

SANCHEZ
Goliath, do you know him?

GOLIATH
I do. He is a good friend of our clan.

GABRIEL
More than friend, am I not? Angela has called me your son.

GOLIATH is embarrassed. GABRIEL looks at ANGELA in slight confusion.

GABRIEL
Is that not true?

ANGELA
It is complex.

SANCHEZ
But he's all right, right?

ANGELA
He is very much all right, officer.

MATT
Oh, yeah, Officer Eric Sanchez, this is Angela. She's one of Goliath's clan who got stranded in Pittsburgh. Angela, this is Officer Sanchez, Chicago Police.

SANCHEZ
How do you do?

ANGELA
How do you do?

MATT
And, um, this is...

ELISA
Captain Elisa Maza, NYPD.

SANCHEZ

Oh, Captain Maza. I was wondering when you'd turn up. Eric Sanchez, 25th District.

ELISA

Did you bring Gabriel here?

GABRIEL

He did, although I was arrested briefly first.

BROOKLYN

What?

GABRIEL

For tying the skiff to a tree.

SANCHEZ

Kyle Miller got to him first.

GOLIATH

And he was allowed to do this?

SANCHEZ

Briefly. Precinct commander let him out, though, don't worry about it.

BROADWAY

Might be better not to arrest anyone on dumb charges, though.

ANGELA

Broadway.

ELISA

Tying a boat to a tree?

SANCHEZ

It was a dumb charge, and I hope Miller's getting an earful for it.

GOLIATH

An earful is small consolation, officer.

SANCHEZ

Miller didn't do himself any favors down there, Goliath. He hasn't got himself a lot of credibility right now.

GOLIATH

Very well. Do you need anything more?

SANCHEZ

I don't need anything, no.

GABRIEL

Thank you for your assistance, officer. You have been very kind.

SANCHEZ

Don't mention it. Have a good night.

ANGELA

And you.

MATT

You know the way out?

SANCHEZ

I'll manage.

SANCHEZ looks at all of them, and then goes toward the door, exiting into the building. GOLIATH growls low as he exits.

ELISA

Something wrong?

GOLIATH

Officer Sanchez is not a danger to us himself, but I do not like him coming here.

MATT

Sorry. You need me to keep him away next time?

GOLIATH

No. If he wishes to visit us, allow him, but he should not expect a joyful reception.

MATT

Right.

HUDSON

So, lad, have you braved the whims of Avalon merely for a social call, or was there something else?

GABRIEL

There is. I have good news. The clan of Avalon is bearing eggs.

BROOKLYN

Really?

BROADWAY

Oh, great!

ANGELA

Congratulations!

HUDSON

Fine news, lad!

LEXINGTON

Wow!

GOLIATH

I am happy to hear that.

GABRIEL

And now we're trying to set up our rookery. But none of the clan is sure of how to do that.

BROADWAY

It's not that hard, is it?

GABRIEL

Perhaps not, but...

HUDSON

...but you would like to be very sure.

GABRIEL

Exactly.

HUDSON

Aye. Proper proud father, then.

GABRIEL gives a bashful smile at this.

GABRIEL
Well. It is our first brood.

GOLIATH
I would be honored to help you.

GABRIEL
It would be a great relief. Thank you.

They shake hands on this.

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

MILLER stands outside the substation, looking up toward the roof and holding his phone to his ear. Above, several silhouettes depart eastbound.

MILLER
Yeah. They're on the move. Get ready.

EXT. SCENE - AERIAL. (NIGHT)

GABRIEL, ANGELA, and GOLIATH, carrying ELISA, are gliding east over the city.

GABRIEL
I am pleased to have found you, but I am surprised to have found you outside of Manhattan. Has something happened?

GOLIATH
There was a storm that drove us from there.

GABRIEL
But when was this?

GOLIATH
Some time ago.

ELISA
About four months.

GABRIEL
What, has Manhattan fallen?

GOLIATH

It has not.

GABRIEL

And yet you remain?

ELISA

It's been difficult.

ANGELA

We had been split up in the escape. We only located Goliath a few days ago.

GABRIEL

Ah, I see. Then I am glad to have found you before you left.

GOLIATH

Yes.

ELISA and ANGELA look at him. He is bothered, but quiet.

EXT. SCENE - CHICAGO RIVER. NORTH AVENUE BRIDGE. (NIGHT)

ANGELA, GABRIEL, and GOLIATH land, and GOLIATH puts ELISA down. GOLIATH walks quietly toward the skiff, looking it over. GABRIEL looks after him, concerned. He speaks to ANGELA and ELISA, quietly.

GABRIEL

Something has gone wrong?

ELISA

Goliath is stuck here.

GABRIEL

Why?

ELISA

We don't know.

ANGELA

Now that he knows where we wound up, I would expect him to come to us, and still he does not.

GABRIEL looks over at GOLIATH, who is looking out over the water.

GABRIEL
I would speak to him.

GABRIEL goes to GOLIATH's side.

GABRIEL
Are you truly well?

GOLIATH
Aye. It is a good place. We have thrived here.

GABRIEL
But it is not your home.

GOLIATH
No, it is not.

GABRIEL
We had been told a story once. About how there once was a princess whose lover went down to the sea, and about how she would go to the shore each day and weep for his return. One day a great storm swept up his ship, and he and his crew were lost. The princess never gave up her lover, and every day she would go to look for him, hoping his ship would return. Eventually her tears overwhelmed the sea, and it is for this reason that the sea is salty. Some say that the lover survived, swept so far out to sea that he was beyond the reach of her tears, and for this he was much deceived into thinking that he was forgotten for the water around him was fresh.

GOLIATH
Aye.

GABRIEL
I was reminded of this story. When Avalon deposited me on the sea outside

this city, this Chicago, I found it was fresh.

GOLIATH

I know that too well.

GABRIEL

I had wondered if perhaps I were lost as well.

From the bushes along the shore, several Quarrymen (masked) suddenly appear. Most carry their hammers, but one (MILLER, also masked) carries a long stun prod. They advance on the group, which turns to face them. The Quarrymen charge their weapons.

MILLER

You are now.

GOLIATH

Quarrymen!

ANGELA

Gabriel, look out!

One of them swings at GABRIEL, who easily parries the blow around. He gets the hammer at mid-handle, then twirls it over to throw its bearer into the lake. He takes the hammer up himself and wields it.

GABRIEL

Enemies, then?

GOLIATH

Of long standing.

GABRIEL

Lay on.

The two of them attack, as ANGELA joins them, and the fight is on. ELISA, being unarmed, ducks back against the bridge footing. One of the Quarrymen comes around toward her. She dodges his blow, but he winds up for another. As he makes it, however, ANGELA steps in and intercepts it. With a snarl, she slugs the attacker in the chest, throwing him backward a long distance. She remains near ELISA for the remainder of the fight.

GABRIEL fights with the hammer against most of his attackers. He begins fighting two at once. He uses the hammer to block one's blow, then grabs for the shaft of a second hammer. Holding both at bay, he flings one into the other, knocking both of them clear. He twirls his hammer slightly and continues to attack.

GOLIATH is fighting unarmed, but this is not stopping him from making good progress against the Quarrymen and he is able to plow through them with little effort. He looks toward ANGELA and ELISA. ANGELA has put a hammer blow to the ground and is going for its bearer's neck. There is a crackle from the head of the hammer, though, and the Quarryman is able to flip the head up into ANGELA, shocking her. She yells and flails back.

GOLIATH

Angela!

The distraction is enough. MILLER comes from behind GOLIATH and drives his prod into his shoulder with a brilliant flash and crackle of electricity. GOLIATH howls and goes to his knees, and MILLER keeps it pressed firmly in. Within seconds, GOLIATH is downed.

ANGELA

No! Father!

GABRIEL

Goliath!

GABRIEL's eyes flash, and he charges in toward MILLER with a roar. MILLER spins to dodge his grasp and GABRIEL rolls to a halt facing him, hammer in both hands. GABRIEL swings down, then across at MILLER, missing him but catching the prod and whipping it from his grasp. He hears something and turns back to look, but too late: a second Quarryman leans in with the prod. There is another bright flash and crackle, GABRIEL howls, and is knocked out. ANGELA and ELISA rush toward them.

ANGELA leaps onto the second Quarryman with a roar, knocking him flat. She punches into his head, but he dodges the blow and brings the prod back around. She sees this coming and knocks it away, and then connects with the Quarryman's face on her next blow. He reels.

MILLER reaches toward them to assist the second Quarryman. ELISA throws her full weight into his shoulder before he can do anything, and he stumbles back. She squares with him. He swings a punch at her, which she deflects. He scrambles to collect the prod from the ground and then tries to bring it up to strike her in the head. She is mostly able to dodge the blow, and answers with a kick directly into MILLER's gut. This sends him back enough that he is able to swing the butt of the prod up and into her jaw, knocking her back, and then spins it around into the side of her head, knocking her out.

ANGELA continues to struggle with the second Quarryman. MILLER jumps in and stuns her with a touch on her shoulder. She cries out, and then slumps down. The second Quarryman pants heavily, and shoves her off of him; she rolls to the ground limply. MILLER helps him up. The second Quarryman speaks, revealing it is BRAD LEVIN.

LEVIN

Thanks for the assist.

MILLER

Don't mention it. Whoof. Wow. Oh, all right. Any more of them out here? Anyone?

He looks around at the other Quarrymen, who shake their heads.

MILLER

Right, okay. Next?

LEVIN

You said you have a boat?

MILLER

I said my cousin does. He's bringing it now.

LEVIN

And we can take all four of these?

MILLER

Four?

He looks at the three gargoyles, and then at ELISA.

MILLER

What, her too?

LEVIN

She was Elisa Maza. Now she's Mrs. Goliath, and no better. Yes. Her too.

MILLER

It isn't a big boat. We can probably get these two in there. I don't think we can get four.

LEVIN

That'll be enough. Get the two leaders and the others will fall in.

(indicating two of the
other Quarrymen)

You two, break this crate up and sink it. If the others show up, make sure they can't track us down. Not yet.

The two Quarrymen nod, heft their hammers, and head for the skiff. As they begin to beat the skiff to splinters, LEVIN and MILLER admire their catch.

LEVIN

You did well to warn us. I don't recognize this one, but if he's reaching out to Goliath it has to mean they're planning something.

MILLER

I know. I tried to warn headquarters, but Schumacher wouldn't listen.

LEVIN

We will work on him next. Tell him what happened. Tell him you were there to intervene, and prevent these three from killing anyone. I will do the rest.

MILLER

Yes, Mr. Levin. And Sanchez?

LEVIN

What about Sanchez? What would you do?

MILLER

He led them to my neighborhood. He's been keeping too friendly with them.

LEVIN

Do you want him gone?

MILLER

Yes. He's as much of a menace as they are.

LEVIN

We can work to get him discredited. Anything more is up to you.

MILLER

That's fair. That's fair.

The two Quarrymen untie the skiff and shove it into the river, where it sinks below the surface, the figurehead on the prow going last with a slight gulp.

INT. SCENE - JAIL CELL.

A dark jail cell, concrete floor, decrepit prisoner's bed, filthy washstand. GOLIATH is lying unconscious on the floor. Gradually, his eyes open and his sight focuses. He gasps sharply, and tries to sit up, with a grunt. Weakly, he looks around. GABRIEL approaches and extends a hand.

GABRIEL

Do not sit up too quickly. It will make things worse.

GOLIATH

Unnh. We have been captured?

GABRIEL

It seems so. I was not able to avoid being a prisoner as easily as I had thought.

GOLIATH takes his hand, and stands gradually.

GABRIEL

I am, however, sorry to have taken you with me.

GOLIATH

Where is Elisa? Angela?

GABRIEL

Not here, apparently. I had called out for them but got no answer.

GOLIATH begins to look around the cell, shaking the bars as he goes past.

GABRIEL

Rest. I have already surveyed it. There is no easy exit.

GOLIATH

Then we must remain here.

GABRIEL

It would seem so.

GOLIATH crouches down on the floor, steadying himself with one hand.

GOLIATH

How were we attacked?

GABRIEL

They were equipped with some sort of rods with fire at their tips. You were burned, as was I. It has left a scar.

GOLIATH

A stun weapon, then. More powerful than I have felt in my time here.

GABRIEL

It does not seem to have done any other serious harm.

GOLIATH

Slight consolation, if that.

The outer door unlatches and opens with a creak. LEVIN enters, unmasked, with a cold drink in one hand, buoyant.

LEVIN

Well. I am glad you are awake. Can't have you sleeping in there all night.

GOLIATH

Why have you put us in here?

LEVIN

Same reason anyone goes into a jail cell. Because you're too dangerous to be out on the street.

GABRIEL

And how would you know that?

LEVIN

Oh, we've met before.

GOLIATH

Yes. Briefly.

LEVIN

Yes, briefly. Do you know I still have dental work coming from when we last met?

GOLIATH

You had captured my clan. I do not owe you any favor for that.

LEVIN

No. I suppose you don't. Anyway.

He pulls the camera phone out of his pocket and aims it at them.

LEVIN

I didn't come here to chat. I just needed a picture of you two alive.

GOLIATH

For what purpose?

LEVIN

For my own. Smile, now.

GABRIEL

You propose to make a picture with that canvas?

LEVIN

With what?

GABRIEL

In your hand. And with one hand at that?

LEVIN

It's a phone.

GABRIEL

What's a phone?

LEVIN

Wow. Dangerous and stupid? Goliath, you really need to find better collaborators.

GOLIATH

Leave him alone. He is unfamiliar with this place.

LEVIN

Then I don't plan to let him get any more familiar. C'mon, let's have a nice smile, huh?

GABRIEL crouches down next to GOLIATH, shrouding him slightly with his wing, so their faces are next to each other.

GABRIEL

Well, why not? Come, Goliath, let's give him a nice picture, however he plans to get it. Smile!

The two of them make sappy smiles toward LEVIN, who clicks off the shot, and then scowls at it.

LEVIN

Well, it'll work anyway. So long.

GABRIEL

What, that's it? You don't think you ought to get closer in, maybe get a little more texture?

LEVIN

No. Goodbye.

GOLIATH

Where is Elisa?

LEVIN

Out of reach.

He exits, closing the door behind him.

GOLIATH

He does not have her.

GABRIEL

You are sure?

GOLIATH

I do not think he would miss the chance to taunt me with her if he did.

GABRIEL

No.

GABRIEL stands and goes to the bars, looking out.

GABRIEL

Is he representative of the humans here?

GOLIATH

No. I do not think so. We have found friends here.

GABRIEL

Is that what holds you here, then?

GOLIATH

No. It...it is difficult to explain.

GABRIEL

I would like to know.

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

ANGELA and ELISA have returned to the station. The others are gathered around them, listening anxiously.

ANGELA

But the skiff was gone when we awakened.

BROADWAY

You think maybe they took off in it?

ANGELA

It doesn't seem likely. At best, they escaped into Avalon, and then good luck to them. I don't think Gabriel and Goliath would be the ones in trouble then.

MATT

How'd they get you?

ANGELA

Stun prods, like they had back in Pittsburgh.

ELISA

Does Goliath still have his phone?

LEXINGTON

No, I have it.

ELISA

No help there, then.

BROOKLYN

If it's Quarrymen, it's probably the same gang we were fighting back around Halloween.

HUDSON

And that Miller is one of 'em.

BROOKLYN

Lex, anything you can do to start tracking them down?

LEXINGTON

I can try. I'll get started.

He goes back into the station.

HUDSON

I could try to pick the trail up by the river.

MATT

Can I help?

BROOKLYN

Yes, but not yet. I want to see what we're dealing with first.

MATT

Lead on.

BROOKLYN

Broadway, any ideas?

BROADWAY

A couple. Here.

BROOKLYN, BROADWAY, and HUDSON move off to discuss among themselves. MATT goes over to ELISA and ANGELA.

MATT

Got time for a question?

ELISA

Sure.

MATT

The big one. Gabriel?

ELISA

Yes.

MATT

Said something about eggs, something about a rookery.

ANGELA

His clan's eggs. His clan is bearing children. The rookery is where they will lie until they hatch.

MATT

So like a nursery, then?

ELISA

Something like that. There is another
in Manhattan.

MATT

Whose? Yours?

ANGELA

Yes. Three eggs for us.

MATT

Oh. Congratulations. I'd heard some-
thing about that. I guess...

He looks over toward BROOKLYN, BROADWAY, and HUDSON. BROADWAY
has his arms spread, indicating a long distance. HUDSON shakes
his head.

MATT

...I guess I'd figured that Goliath
would be in a hurry to get back to
that.

ANGELA

So did we.

MATT

So, if you don't mind me asking, how
long now?

ELISA

Five more years.

MATT

Five? Five more?

ANGELA

That's right.

MATT

Well...I guess maybe he's got time,
then.

INT. SCENE - HUMBOLDT STATION.

LEXINGTON is at the computer console, typing. An icon begins flashing. He clicks on it to bring it up, and a chat window opens:

/// Amp invited you to chat

/// Amp invited you to chat

/// Amp invited you to chat

Amp > M8, you on?

LEXINGTON types his response.

tinman > Bit busy right now. Goliath's been taken again.

Amp > Yeah, I know.

tinman > How?

Amp > Una just mentioned it.

Amp > She was online checking something before sunrise and spotted it. Check it out.

tinman > Yeah, send it over.

LEXINGTON clicks on an icon on the screen, and his eyes widen.

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

LEXINGTON bounds out onto the roof, excited.

LEXINGTON

Got him!

BROOKLYN

What, already?

LEXINGTON

Amp and Una found him first. Have a look.

MATT pulls his phone out and looks at it.

LEXINGTON

Check your texts.

MATT

Got it.

He brings up a social media post:

BRAD LEVIN is with Quarrymen - Great Lakes at Old 19th Precinct, Chicago.
Celebrating tonight; when you capture gargoyles like this, you've earned it!

Below this is a photo of GOLIATH and GABRIEL making silly grins into the camera. MATT recoils slightly at the photo.

MATT

Whoa. What're they doing to them?

BROOKLYN

Nothing, is my guess. They're just sticking it back to him.

ELISA

Are you sure?

BROOKLYN

No.

BROADWAY

So he's just given away time, place, and that he really has them. Which means--

BROOKLYN

Trap.

HUDSON

Trap.

LEXINGTON

Definitely a trap.

BROADWAY

A trap. Right.

BROOKLYN

So no rushing right in.

HUDSON

A wise decision, but we have limited time. I do not expect them to survive past morning.

BROOKLYN

I'm aware of that, thanks. Ideas?

MATT

One, to start. How to handle the stun prods.

ELISA

What, are you a munitions expert all of a sudden?

LEXINGTON

Electrical engineer. C'mon.

They hurry into the station as ELISA looks on. BROADWAY notices her worried expression.

BROADWAY

He's all right, Elisa. He's a bit eager sometimes, but good.

ELISA

You're sure?

BROOKLYN

We are. Why?

She looks on after MATT, but says nothing.

INT. SCENE - JAIL CELL.

GABRIEL and GOLIATH are standing in the cell. GOLIATH is brooding, and GABRIEL is watching him.

GABRIEL

Is everything well here, Goliath?

GOLIATH

Yes. We are safe.

GABRIEL

Then what troubles you?

GOLIATH

I do not wish to discuss it.

GABRIEL

I know that much, but I do.

GOLIATH looks at him darkly.

GABRIEL

If my presence here angers you so, then it is a great--

GOLIATH

No. You are very welcome here.

GABRIEL

Then what?

GOLIATH

We fled Manhattan to avoid a storm.

GABRIEL

So I had heard, but the storm is now past.

GOLIATH

There is more than that. Manhattan had closed in on us. We came here by accident, and yet...

GABRIEL

You wish you had gotten free sooner.

GOLIATH

Yes. This place. It has taken a hold of us. And yet it has cost us so much.

GABRIEL

Much like Avalon. It is a wonderful place. There have been nights, father, when it has made me sick to death of it. Tonight is one. If I had my way, I would break its bonds.

GOLIATH

And leave your clan?

GABRIEL

No, of course not. Why?

GOLIATH

Your clan. They are united?

GABRIEL

They argue. Beside that, they are one clan.

GOLIATH

Then you have done better than me.

GABRIEL

Nonsense.

GOLIATH

I have broken my clan. Again and again I have broken my clan, first in Wyvern and now here.

GABRIEL

Then why do they keep coming back? Elisa has come back. Angela has come back. I came back. Goliath, you are the best I know at keeping a clan together.

GABRIEL puts a hand out to GOLIATH, who takes it.

GABRIEL

You would not even let time itself separate you from your children, and here you have only distance separating you. What chance does it stand?

GOLIATH

You are an optimist.

GABRIEL

Guardian raised us that way. It has served well.

They break their grasp, and GABRIEL goes to the window of the cell and looks out. He grasps one of the bars over the window.

GABRIEL

Of course, I hope that optimism is warranted. The sky lightens.

GOLIATH

It is warranted.

GOLIATH comes to the window and grasps the same bar. He and GABRIEL look at each other, and smile slightly at each other.

EXT. SCENE - PRECINCT HOUSE. (NIGHT)

BROOKLYN lands on the roof, gently, followed by BROADWAY, ANGELA, HUDSON (carrying BRONX), and LEXINGTON. They promptly spread out, looking for any obvious threat.

INT. SCENE - MATT'S TRUCK.

MATT parks his truck within sight of the precinct house. As he does, ELISA looks out of the passenger window at the activity on the roof. MATT shuts off the motor, and then looks over at her for a moment.

MATT
Captain?

ELISA
Hmm.

MATT
You doing all right?

ELISA
Goliath's in danger, so no, I'm not.

MATT
All right.

ELISA
I ought to be up there helping them.

MATT
I don't think Brooklyn would appreciate that--

ELISA
I was there for that part, thank you.

MATT looks away for a moment. He turns back, and ELISA is staring at him.

ELISA
What does he see in you?

MATT

If you're going to snipe at me, forget it. Sorry I brought it up. We'll play the quiet game a while, how's that?

ELISA

Something's keeping him here and I need to know what. So what is it that he sees in you?

MATT

You know, Detective, I think I got a right to remain silent. Maybe I better.

ELISA

Fine.

MATT

Fine.

She looks back toward the roof.

MATT

Why do you think he stays here?

ELISA

Because the water is fresh.

MATT

Hmm?

ELISA

Nothing.

MATT

Because it's not me. I'm pretty sure they could take me or leave me. Coldstone said as much.

ELISA

Coldstone would.

MATT

Yeah?

ELISA

Yeah. You got Coldstoned.

MATT

Well, that's some consolation, I guess.
I mean, if you got a name for it and
all.

ELISA

Yeah, you're not that special.

MATT

Okay. Slightly less consolation.

She cracks a smile.

MATT

Goliath's said he likes Chicago, that
he wants to rebuild here. That's all I
have. I don't know about you, but
that's enough for me.

ELISA

Looks like they're ready up there.

EXT. SCENE - PRECINCT HOUSE. (NIGHT)

The clan gathers in.

BROOKLYN

Anything so far?

BROADWAY

Two doors, bunch of barred windows. Up-
stairs, downstairs.

HUDSON

Nobody is posted.

BROOKLYN

So they want us inside. Big shock
there. Weapons?

BROADWAY and ANGELA draw out brightly colored weapons from be-
hind their backs. They give them both a quick pump: they are wa-
ter pistols.

BROADWAY

Primed and ready.

BROOKLYN

Go.

BROADWAY and ANGELA tuck their weapons into their belts. HUDSON and ANGELA go toward the back of the station house and go over the parapet down the wall, as BRONX and BROADWAY go to the front of the house and climb down. LEXINGTON and BROOKLYN remain on the roof and post themselves at the corners, watching out.

INT. SCENE - STATION HOUSE. LOBBY.

The lobby of the station house is dark, and while a bit dusty, it is still in reasonably good repair and free of major detritus. BROADWAY carefully comes up the front stairs to the lobby floor, followed by BRONX, who snuffles around. Nobody is in sight. After looking around, BROADWAY touches his ear.

BROADWAY

Nobody up front. Not even any sign they've been here.

BROOKLYN

(on radio)

Got it. Look sharp.

BROADWAY

I am.

He looks around, then up, and he smiles.

BROADWAY

Found the trap, anyway.

Pan up to show the net hanging from the ceiling with toggles at several points.

BROADWAY

Drop net.

BROOKLYN

Let me guess: electrified?

BROADWAY

Probably. I don't plan to find out.

BROOKLYN

Nothing ever changes with these guys. You can get by it?

BROADWAY

I think so, yeah.

BROOKLYN

Do it.

EXT. SCENE - PRECINCT HOUSE. ROOF. (NIGHT)

BROADWAY

(on radio)

You want me to trigger it once I'm past?

BROOKLYN

No way to know what they planned to do from there. I'd say leave it alone.

BROADWAY

Sam Spade would trigger it.

LEXINGTON

Yeah, well, when you grow up to be him, you can trigger all the traps you want.

BROADWAY

Copy that, boss. Got anything in back?

ANGELA

(on radio)

Not yet. Still looking.

BROOKLYN

No defenses?

ANGELA

Nothing.

BROOKLYN

I don't like this. They're either a lot dumber or a lot smarter than I thought.

LEXINGTON

They're Quarrymen. What do you think?

BROOKLYN

That I'd better not assume anything. All right, keep going.

EXT. SCENE - PRECINCT HOUSE. BACK. (NIGHT)

HUDSON and ANGELA are searching the back wall of the precinct house.

ANGELA

Still going.

They continue searching along the wall. Ahead, HUDSON spots fingers around the bars, and quietly sneaks forward, then looks into the window. He then gestures to ANGELA, who joins him. Inside are GOLIATH and GABRIEL.

ANGELA

Here you are.

GABRIEL

I am glad to see you outside, sister.

ANGELA

(into radio)

We have them. Back basement, second window from the west side. They're fine.

BROOKLYN

(on radio)

Great. Keep your guard up, though.

BROADWAY

(on radio)

We're on our way back.

GOLIATH

Where is Elisa?

ANGELA

With Matt in the truck, she's safe.

HUDSON

Is there anyone guarding you?

GABRIEL

No, not that we've seen.

HUDSON

That is very strange. There has been nobody else inside the building either.

ANGELA
(to radio)
Brooklyn, they're saying there's no
guard on them. What's happening?

EXT. SCENE - PRECINCT HOUSE. ROOF. (NIGHT)

BROOKLYN puts one hand to his face in frustration.

BROOKLYN
I don't know, but it absolutely has to
be a trap. They know we were looking.

LEXINGTON
They set a trap, but they pull everyone
out?

BROOKLYN takes his hand from his face suddenly as he realizes.

BROOKLYN
How strong is that window frame?

INT. SCENE - PRECINCT HOUSE. JAIL CELL.

BROADWAY and BRONX arrive at the cell as ANGELA is speaking out-
side.

ANGELA
How strong is it?

GOLIATH
It will hold us. Perhaps not much more
than that.

ANGELA
(to radio)
Strong enough to hold them, not much
more.

BROOKLYN
(on radio)
Leave it where it is. The building is
the trap.

ANGELA
What?

BROOKLYN

I don't know for sure, but they had to be counting on us breaking them out. If they cleared out of there, I think the whole building is the trap, and breaking them out could be the trigger.

ANGELA

He says that breaking you out could trigger a trap.

GABRIEL

Well, we won't do that, then.

LEXINGTON

(on radio)

I'm on my way. How do I get past that net in front?

BROADWAY

Just stay close to the left wall all the way around.

LEXINGTON

Got it.

BROOKLYN

How are they being held?

BROADWAY

It's a jail cell, one of three in a row.

LEXINGTON

Any wiring or anything by the doors?

BROADWAY looks closely, and sees a small burglary switch on the door, very close to the ceiling, with wire closely following the bars.

BROADWAY

There's a burglar alarm switch here, wired off to somewhere.

LEXINGTON

Can you see where it goes?

BROADWAY

No.

LEXINGTON

Hold tight, I'm almost there.

ANGELA

Can you see anything by the window?

GABRIEL

Nothing. I hope Avalon's grip on me is not loosening.

ANGELA

For once, so do I.

She puts one hand through the bars, and GABRIEL clutches it. LEXINGTON arrives outside of the cell and immediately begins examining the bars.

LEXINGTON

Help me up?

BROADWAY

Sure.

BROADWAY turns his back to LEXINGTON, who climbs up onto his shoulders and takes a close look at the sensor.

LEXINGTON

Regular burglary stuff, so closed loop.
Easy.

He hops down off BROADWAY's shoulders.

LEXINGTON

Can you break that lock?

GOLIATH

With help, I think we can.

LEXINGTON

Just a second.

(to radio)

We should be able to get past the trap,
but it'll be risky. What do you want to
do?

BROOKLYN

(on radio)

How sure are you about this?

LEXINGTON

No more than usual.

BROOKLYN

Angela, get Hudson away from the building. Broadway, send Bronx back out too. Meet me in front.

ANGELA

Going now.

BROADWAY

Bronx, wait out front.

BRONX growls a little at this.

BROADWAY

I know. Do it anyway.

BRONX whines, but then exits. ANGELA and HUDSON move away from the window.

BROOKLYN

Aim true.

BROADWAY draws his water gun and aims at the sensor. As he does, GOLIATH, and GABRIEL grab the cell door near the lock and brace themselves.

BROADWAY

Never truer.

BROOKLYN

Go.

BROADWAY aims at the sensor, lining it up carefully, and fires. The stream hits the sensor, and drips off it. He lowers the gun. There is nothing more. He looks at the others.

LEXINGTON

Well?

BROADWAY

Is that it?

LEXINGTON

Pull!

BROADWAY takes a deep breath and pulls the door, as GABRIEL and GOLIATH push. There is a great straining and then a crack as the lock gives way. The door opens. GABRIEL and GOLIATH exit the cell.

BROADWAY

Oh. That was quick.

LEXINGTON

It's low voltage. It doesn't get all dramatic.

GABRIEL

You get no complaint from me.

LEXINGTON

Thank you. Now, let's get out of here.

GOLIATH

Indeed.

They begin to go to the exit. But behind them, from a side room, MILLER appears, wielding a stun prod. He leaps on LEXINGTON, getting him around the neck and putting the stun prod into the side of his head.

LEXINGTON

Hey!

MILLER

Stop right there, or the kid gets it!

GOLIATH

Miller!

LEXINGTON

Kid?

BROADWAY

Get off of him.

He draws his water gun and aims at MILLER.

MILLER

Or you'll what? Soak me? Go ahead. I mean to set an example of you, wet or dry.

GOLIATH

This is over. You will only make things worse on yourself.

MILLER

Yeah? Well, as long as I have this...

He pulls the prod away from LEXINGTON and activates it, so it arcs brilliantly across its contacts. But just as he does, BROADWAY fires, putting a stream onto the end of the prod. It flashes and hums, and LEXINGTON breaks loose and ducks down just as the prod explodes in MILLER's hand. MILLER screams and throws away the burning remnants of the prod. His Quarryman's clothes have caught fire, and he struggles to get them off. The gargoyles exit quickly, GOLIATH leaving last.

MILLER

No. No!

INT. SCENE - PRECINCT HOUSE. LOBBY.

The gargoyles have picked their way around the lobby floor, GOLIATH at the rear. From the back of the station house, MILLER runs headlong up the stairs and across the lobby. This is enough that the toggles release, dropping the net onto him and pinning him to the floor. He struggles to get loose but he can barely move under it. GOLIATH turns back to him and extends a hand.

MILLER

Don't you dare!

GOLIATH

We do not wish you any harm. We can do better than this.

MILLER

I will never, ever allow myself to be corrupted by you! Get away!

LEXINGTON returns.

LEXINGTON

Goliath! We need to get out. When those contacts dry out, whatever the trap was is going to fire.

GOLIATH

Officer Miller, this is suicide.

MILLER

This is sacrifice.

He looks resolutely at GOLIATH, who reluctantly draws his hand back and exits, following LEXINGTON.

EXT. SCENE - PRECINCT HOUSE. STREET. (NIGHT)

GOLIATH and LEXINGTON exit into the street, meeting the others near the truck.

GOLIATH

Get clear, quickly. All of you!

The gargoyles leap for the buildings and begin climbing up quickly. MATT starts the truck and pulls out rapidly, squeaking the tires as he does. A moment later, the precinct house explodes, throwing shrapnel all over the street.

EXT. SCENE - CHICAGO RIVER. NORTH AVENUE BRIDGE. (NIGHT)

GOLIATH (carrying ELISA), BROADWAY (carrying BRONX), ANGELA, and GABRIEL land on the river bank. GOLIATH sets ELISA down, and BROADWAY sets BRONX down. BRONX begins to snuffle around on the ground.

GABRIEL

This looks about right.

ANGELA

Yes, this is the place, I'm sure of it.

BRONX paws at the earth, looks toward the water, and then looks back at the others and barks.

GOLIATH

Bronx would seem to agree.

GABRIEL

Well, then.

He puts two fingers in his mouth and whistles sharply. A moment later, there is a bubbling and churning from beneath the water, and the skiff breaks the surface and floats into the river bank, grounding itself there. It is undamaged, and dry inside.

GABRIEL

Evidently Avalon is not through with me yet. Shall we go?

GOLIATH

Yes.

ELISA

I want to come along.

ANGELA

So do I.

BROADWAY

If you're coming, then so am I.

BRONX

Hurrgur.

BRONX puts two paws up on the side of the skiff and looks back.

GABRIEL

It is a hardy skiff, but it does have limits.

GOLIATH

That is true. Bronx, you will stay here with Broadway.

BRONX

(Whines)

GOLIATH

You are both needed here.

BRONX grumbles and goes to BROADWAY's side.

ANGELA

I am going. If you are setting up a rookery, you'll need my advice.

BROADWAY

Why is that?

ANGELA

None of them have ever laid eggs.

BROADWAY

No. They'll do without. Stay here.

GOLIATH

Angela will come. As will Elisa.

BROADWAY takes ANGELA's hands in his and looks at her.

BROADWAY

I waited so long to get back together with you. How much longer do I have to wait?

ANGELA

As long as Avalon requires.

BROADWAY

That's too long.

ANGELA

I will make it as fast as we can. And wherever Avalon sends us back to, I'll fly home from there straight to you.

BROADWAY

You promise?

ANGELA

I promise.

BROADWAY

I'm holding you to that.

They embrace, and they kiss.

BROADWAY

And I'm going to watch the sky every night until you do.

They part, reluctantly, and ANGELA boards the skiff, followed by GABRIEL. GOLIATH helps ELISA aboard, and then shoves the skiff off the bank and climbs in. They float off into the turning basin, leaving BROADWAY behind them, waving.

EXT. SCENE - ABOARD THE SKIFF. (NIGHT)

GABRIEL rows the skiff along through the rapidly deepening water, with ANGELA in the bow, and ELISA and GOLIATH astern.

GABRIEL

It was an interesting tactic, was it not?

GOLIATH

Which one?

GABRIEL

Your clan's choice of weapons. Salt water.

GOLIATH

Yes. It was effective on the Quarrymen's weapons but not itself dangerous to them.

GABRIEL

It was an admirable tactic. And I am intrigued by the coincidence.

ELISA

Which one?

GABRIEL

That I would be saved by salt water after crossing a sea without salt.

He rows the skiff into the mist that appears ahead of them, and they vanish from sight.

=END=