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Eastward Bound

by

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Gargoyles: City of the Phoenix
Season 2, Episode 10

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EXT. SCENE - PITTSBURGH. RIVERSIDE. (NIGHT)

A man (CHARLIE) picks his way through the night along the riverside, quietly.

Caption: Pittsburgh, Pennsylvania. Thursday, February 28, 2013.
9:31 PM.

He approaches another man, who is sleeping in a sheltered spot under the deck along the river. Quietly, he reaches for the other man's backpack, which is lying in the open. With a few quick squeezes, he finds what he is looking for, and he puts a couple of fingers in and extracts a thin fold of cash. Satisfied, he puts the cash in his pocket, stands, and turns to go. He does not get far: behind him stand COLDSTONE, KATANA, and NASHVILLE.

COLDSTONE

Put it back.

CHARLIE

Huh?

KATANA

He said, "put it back."

CHARLIE

Huh?

NASHVILLE

Maybe the third time.

But CHARLIE has come to his senses. He stands back, fumbles in his pocket, and pulls out a black plastic device, pointing it at the three gargoyles, who recoil.

CHARLIE

I don't think so. Get back!

KATANA

What is that?

CHARLIE

A stun gun. I said, get back!

NASHVILLE

That's no stun gun.

CHARLIE

Oh, yeah?

NASHVILLE

And if it were, you wouldn't dare.

CHARLIE

Watch me.

At this moment, though, COLDSTONE suddenly growls and bends down, clutching his head, as a piercing squeal fills his hearing. KATANA and NASHVILLE look at him, then, angrily, at CHARLIE, who looks at the device in his hand, puzzled. They seize him, eyes alight.

KATANA

Coldstone?

NASHVILLE

Are you all right?

COLDSTONE

Unghhhh.

NASHVILLE

What is this, what have you done?

CHARLIE

Um, um, um, um, um...

NASHVILLE

Turn it off right now.

CHARLIE

I don't...I can't...

NASHVILLE

Now!

CHARLIE

I can't!

KATANA

Why not?

CHARLIE

It's a remote control! It was a bluff!

COLDSTONE blinks a few times, and then puts a hand up toward KATANA and NASHVILLE. They release CHARLIE, who tosses the cash and then bails out. They go to him.

KATANA
Coldstone?

COLDSTONE
Yes...I...

NASHVILLE
It's all right. He's gone.

COLDSTONE
No, but...

He stands, suddenly calmer.

COLDSTONE
Lexington.

KATANA and NASHVILLE look at each other, then at him.

COLDSTONE
We have discussed this.

INT. SCENE - HUMBOLDT STATION.

LEXINGTON is sitting at the console in the station, with MATT behind him.

COLDSTONE
(over radio)
You know what happens when you over-
drive the signal.

LEXINGTON
Well, if you'd upgrade your implants, I
wouldn't have to.

MATT
You got him?

LEXINGTON
Yeah.

COLDSTONE
This is not a matter of my implants.
This is a matter of courtesy.

EXT. SCENE - PITTSBURGH. RIVERSIDE. (NIGHT)

COLDSTONE rubs his ear.

COLDSTONE

Have you not said previously that you would start low and then increase the power so this would not happen? You promised that. Do you not remember that?

MATT

Did you?

LEXINGTON

Yes. Sorry, but I couldn't get Coldfire and I thought you might be on the other side of town or something. I didn't want you to fly out of range.

COLDSTONE

We are very much downtown. The blast of banshees is very unnecessary.

NASHVILLE

It's him?

COLDSTONE

It is.

NASHVILLE

Can I say hello?

COLDSTONE

(sullen)

Nashville says hello.

KATANA

And Brooklyn-san?

COLDSTONE

And Katana as well, who wishes to know if Brooklyn is there.

MATT

He's not. Tell her he went out on patrol about twenty minutes ago, but we can take a message.

COLDSTONE

I am not a messenger! Hold a moment.

MATT

Sorry.

COLDSTONE shuts his eyes and concentrates.

INT. SCENE - HUMBOLDT STATION.

On the console, there is a burst of static on one screen, and then a black screen. The picture opens in the middle, revealing COLDSTONE's POV, looking toward KATANA and NASHVILLE.

LEXINGTON

That's more like it.

MATT

What's that?

COLDSTONE

I am sending you what I see and hear.

LEXINGTON

He's patched through his visual and aural circuits.

MATT

Cool trick. Hello, everyone!

EXT. SCENE - PITTSBURGH. RIVERSIDE. (NIGHT)

LEXINGTON

No, they can't hear you, but you should be able to hear them.

MATT

Oh.

COLDSTONE

They can see and hear you.

NASHVILLE

Hello, Lexington?

LEXINGTON

Hi, Gnash.

COLDSTONE

Lexington says hello. Brooklyn is away.

KATANA

Is he well?

MATT

He's fine.

COLDSTONE

He is fine, Matt says.

KATANA

Hello, Matt-san.

MATT

Hello, Katana.

COLDSTONE

(growling)

Everyone says hello to everyone. That will speed this up.

LEXINGTON

Have you made contact with the Labyrinth at all?

COLDSTONE

No. I am unsure whether they know where we are.

LEXINGTON

Elisa knows. She would have told them.

COLDSTONE

I see. Elisa knows where we are and has probably told the Labyrinth Clan.

NASHVILLE

Great. So when are they coming to pick us up?

LEXINGTON

That's not in the plan right now.

COLDSTONE

What do you mean, "that is not in the plan?" I would speak to my brother and change the plan.

LEXINGTON

Well...

COLDSTONE

What?

LEXINGTON

He's gone to Avalon.

COLDSTONE

What?

LEXINGTON

Just for a little while.

COLDSTONE

What?!

NASHVILLE

What?

COLDSTONE

Goliath has gone to Avalon.

NASHVILLE

What?

COLDSTONE

What purpose?

MATT

They wanted help setting up their rookery.

LEXINGTON

He's supposed to be back soon.

COLDSTONE

Aye, and with Avalon involved...

KATANA

I would speak to my mate about this.

MATT

Maybe you should look behind you first, actually.

COLDSTONE looks past them, and KATANA and NASHVILLE turn to look behind themselves. The man who had been robbed is backed up hard to the abutment, watching them with eyes like wagon wheels.

KATANA

Oh, I see.

NASHVILLE

We got your cash back, if you want it.

The man, terrified, shakes his head.

COLDSTONE

We shall continue this conversation elsewhere.

LEXINGTON

Don't go too far. I think the network node is downtown, and I don't want to lose contact.

COLDSTONE

I can manage this. Come.

The three of them depart, COLDSTONE rocketing away and KATANA and NASHVILLE climbing out. The man, tentatively, comes forward, looking around for them, reaches down and snatches back his money, and scans the sky anxiously.

EXT. SCENE - MANHATTAN. OVER THE EYRIE BUILDING. (NIGHT)

Caption: Midtown Manhattan. Thursday, February 28. 9:48 PM.

A helicopter approaches the Eyrie Building on a dark and foggy night. Zooming in on the side window, ALEXANDER is seated inside, looking out gloomily at the night.

INT. SCENE - HELICOPTER.

ALEXANDER is seated at the window on one side, facing backward. To his side sits OWEN, and across from them sit FOX and DAVID XANATOS, who are looking at ALEXANDER, worried.

FOX

Brooding is for hens and gargoyles, Alexander.

ALEXANDER

Plenty to brood about, mom.

FOX

I don't see what.

ALEXANDER
The weather, for one.

FOX
Then clear it.

ALEXANDER
C'mon.

FOX
It should be within your powers.

ALEXANDER
Maybe it is. Why should I?

FOX
You should be practicing more.

DAVID
Exactly right.

ALEXANDER
I've been practicing. It's fine.

FOX
It is not fine.

ALEXANDER
It's fine enough.

He turns to look out the window at the approaching building. FOX and DAVID look at each other, exasperated.

EXT. SCENE - EYRIE BUILDING. HELIPAD. (NIGHT)

The helicopter comes in and lands. The door opens and ALEXANDER steps out and starts walking toward the building. Behind him, FOX, DAVID, and OWEN exit and follow him, as a group.

FOX
Practicing on that ward, probably.

DAVID
Undoubtedly. I've done what I could to keep him from completing it, but I can't stop him from trying.

FOX
Have you got the last stake yet?

OWEN

Not yet, ma'am. It is likely to be outside of the city.

DAVID

Well, all right. Then we don't let him leave town.

FOX

But Oberon won't be so easily stopped.

DAVID

We don't even know he's involved.

FOX

You don't.

DAVID

You think he is here?

FOX

I don't know. I can barely--

Suddenly, a large shape drops out of the fog and in front of ALEXANDER, who stops abruptly and recoils. FOX, seeing this, leaps forward, followed by OWEN and DAVID. The shape settles itself and steps out of the fog and into the light. It is BURBANK.

ALEXANDER

Oh, hello, Burbank.

BURBANK

Hello, Alexander.

ALEXANDER

Is something wrong?

BURBANK

Wrong? No. Something right.

ALEXANDER

What's that?

BURBANK

Al return.

ALEXANDER

He did? How is he?

BURBANK

He healed. Mostly healed. Talon want you.

FOX

Well, he can't come tonight. He has to study.

BURBANK

Talon want.

FOX

That's fine. Talon can want whatever he wants.

BURBANK

Talon want.

FOX

Talon not get.

BURBANK growls at this. FOX coils her hands back, preparing to attack him.

ALEXANDER

Burbank, stop. Mom, it's all right.

FOX

It is not all right. I want you up here studying, not down in the Labyrinth.

BURBANK

Fox not know it Terminal?

FOX

Whatever it is.

BURBANK

David blow up Labyrinth. All in Terminal now.

ALEXANDER looks at DAVID, startled. DAVID looks back, impassively.

BURBANK

Not know?

DAVID

That is a mouthful for you. Go on, then. If Al's back, that's reason for a celebration. Be back before midnight, though.

ALEXANDER

Thank you. Tell Talon I'm on my way.

BURBANK

Will tell.

BURBANK rushes to the edge of the helipad and launches off into the night. ALEXANDER looks at DAVID again, concerned.

DAVID

Well, go on. The night won't last you forever.

ALEXANDER hesitates, and then goes inside.

FOX

How did he know that?

DAVID

That's Talon talking.

FOX

Maybe so.

DAVID

Definitely so. Come on. We have some work to do.

He puts one arm around her, and they go inside.

INT. SCENE - COOK COUNTY JAIL. DISCHARGE OFFICE.

Caption: Cook County Jail. Thursday, February 28, 2013. 8:53 PM.

ENKI stands across from the counter where FRANK, the discharge officer, is going through her personal effects as he removes them from a storage box and puts them into a bag. Two guards flank her.

FRANK

A'right. Miss Remington, comma, Enki.

ENKI

Yes.

FRANK

Personal effects. One ring of keys. One cell phone. One wallet, containing one state identification card, one preferred shopper card, one Constant Coffee loyalty card containing six, parentheses, six, end parentheses, punches. Sixty-one dollars and thirty-four cents, U.S. currency.

He looks into the box and pulls out a switchblade.

FRANK

One switchblade knife. We'll be keeping that, miss. Can't have that long as you got both hands. That's the law.

ENKI

If you say so.

FRANK scratches through a line on the inventory.

FRANK

And...one doo-dad.

He looks into the box and pulls out an object wrapped in cloth, about five inches long and half an inch square, and looks at it.

ENKI

"Doo-dad"?

FRANK

What the inventory says. So what'd Dad do?

ENKI

I'll plead the fifth. Can I keep that one?

FRANK

Long as you ain't plannin' to hold up no banks or nothing with it, fine with me.

He puts the "doo-dad" into the bag, then pushes the clipboard across to ENKI.

FRANK
Sign at the "X," please.

ENKI does.

EXT. SCENE - COOK COUNTY JAIL.

ENKI exits the jail and meets SIGMUND and DIO outside.

SIGMUND
Howdy, boss. They roll you too bad?

ENKI
Nah, not bad. They got my knife.

DIO
That's a shame. You gotta come back, or what?

ENKI
No, they dropped the charges.

SIGMUND
Yeah, same here.

DIO
You wanna go get a beef or somethin'? I always want a beef and fries when I get out.

ENKI
Yeah, let's go do that. I wanna talk to you guys about something.

DIO
C'mon, there's a good place over on 18th and Federal.

ENKI
Lead on.

They go.

INT. SCENE - HOLY COW BEEF 'N DOGS.

A relatively nice hot dog joint, clean and well-lit. ENKI, DIO, and SIGMUND are seated in a booth, eating dinner.

DIO

Again?

SIGMUND

Yeah, Enki, I mean, we got that one,
but he got away.

ENKI

So now we know better. Siggy, that was
a learning opportunity. I don't know
about you, but I think we oughta take
advantage of that.

DIO

I don't know, I mean, why don't we just
leave them alone?

ENKI

You want to let them just make stooges
out of us?

DIO

No, but, what I mean is, I know enough
to let it go. Maybe we do get in there,
maybe we do get the better of them, or
maybe they get slick again, and then,
whammo!

He spreads his arms suddenly, knocking ENKI's personal effects
bag to the floor, scattering the contents.

ENKI

Nice move. Dio, you mind picking all
that up?

DIO

Sorry, boss.

He goes to the floor and begins gathering up the things and
putting them back in the bag.

SIGMUND

Dio's got a point, though. What do we
get out of this if we do pull it off?

ENKI

If we can get through to their weak
point, that's information. That's valu-
able. That's the kind of thing some of

the New York crew would pay big dollars to have.

As they talk, DIO eventually comes across the "doo-dad" and examines it curiously.

SIGMUND

Enki, they already have. They've tried. Didn't you tell me that before?

ENKI

I know, but, look. If these are the New Yorkers, they're out of place, they don't have the footing they would back home. I'm not saying they'd fold over easy, I'm saying they'd fold over easier than they would back in Manhattan.

DIO

Hey, Enki, I thought you said they got your knife in the jail.

ENKI

What do you mean?

DIO holds up the "doo-dad."

ENKI

They did. Put that back, it's nothing.

DIO

What is it?

ENKI

A thing my aunt gave me. Leave it alone.

DIO

Finders keepers.

He unwraps the cloth from it.

ENKI

I said leave it, nudnik. That ain't your business.

DIO reveals a golden stake with weird characters engraved on it.

DIO
Whoa-hoa. You really are holding out on us.

ENKI
And you are starting to get on my nerves.

SIGMUND
C'mon, Dio. Put it back.

DIO
Hey, this thing has gotta be worth a few hundred, easy.

ENKI
Dio!

DIO looks up at her, and suddenly the grin on his face vanishes.

ENKI
When I tell you to leave it, you leave it. I don't give warnings.

He looks to SIGMUND, then to ENKI, and then wraps the stake up and puts it back in her bag.

DIO
C'mon, Enki. It was just a joke.

ENKI
It wasn't funny.

DIO
Lighten up. You really think I'd touch your stuff?

ENKI
Yeah.

DIO
No trust at all between friends. That's what's wrong with the world today, you know that?

SIGMUND
Dio, I really think you ought to stop talking.

DIO
But I was just--

SIGMUND
Right now.

DIO
I, um...yeah.

He picks up the bag and puts it back on the table, and ENKI relaxes noticeably.

ENKI
Leave my stuff alone, Dio. Pretty basic.

DIO
Yeah, Enki, sorry about that.

She digs into her beef sandwich silently. SIGMUND looks at DIO and rolls his eyes, and they continue eating.

INT. SCENE - TERMINAL. UPPER LEVEL.

Caption: Manhattan Surface Lines Terminal. Thursday, February 28, 2013. 10:27 PM.

Up in the upper level of the Terminal, TALON, MAGGIE, and BURBANK are waiting. ALEXANDER comes up the stairs from the platform. HOLLYWOOD follows him.

HOLLYWOOD
Hello, Alexander. Al here?

MAGGIE
Not yet. Almost.

HOLLYWOOD
Oh.

There is a clanking sound above as the door opens, and they all look up. Hobbled down the stairs, AL enters, leaning on MATT BLUESTONE, who helps him down. He is using a crutch and his back is braced; he winces as he goes down the stairs.

TALON
Welcome back.

AL

Good to be back, Boss Cat. You've moved.

TALON

We have.

BLUESTONE

You got it?

AL

More or less, yeah, thanks.

HOLLYWOOD

Al hurt?

AL

Not much now.

HOLLYWOOD

Oh.

HOLLYWOOD moves in to embrace him.

TALON

Hollywood, be gentle.

HOLLYWOOD

Not hurt Al.

AL

It's all right. Thanks.

TALON

We got all of your stuff moved over from the Labyrinth when you're ready for it.

AL

That'd be right about now, I think.

HOLLYWOOD and AL part.

AL

Lying in bed so long has been torment. Everything's working okay?

TALON

We don't know. We think so.

AL

Well, let's take a look at it.

ALEXANDER

Can I help?

AL

Probably. Come on.

AL and ALEXANDER go toward the radio room.

BLUESTONE

Doc says he should rest.

TALON

I'm sure he should. We'll do our best.

HOLLYWOOD

Hollywood help.

BURBANK

Labyrinth help.

BLUESTONE

I'm sure you will. I got to get back to work. Let me know if I can do anything.

MAGGIE

We will. Thanks.

INT. SCENE - TERMINAL. RADIO ROOM.

The radio room has a line of electronic equipment set up on a long shelf, with some fairly extensive and messy wiring running along the row, together with a couple of office chairs in front of it. The equipment includes a few computers, with monitors and keyboards, as well as a radio set and a few units of test equipment. The lighting is somewhat dim, in part because much of the equipment has been plugged into most of the ceiling lights. Into this set-up limps AL, with ALEXANDER. HOLLYWOOD follows a few steps behind.

AL

Oh, look at that.

ALEXANDER

Look all right?

AL

Well, everything's kind of out of order, but it should do. Anything been tested yet?

HOLLYWOOD

Hollywood test.

AL

Yeah? And?

HOLLYWOOD

Make noise.

AL

What kind of noise?

HOLLYWOOD

Show.

AL

Sure.

HOLLYWOOD goes up to the equipment and clicks some of it on, and tunes it in. There is a strange warbling noise over the equipment; AL cocks his head and listens.

HOLLYWOOD

This noise.

AL

Yeah. Okay. Uh, Alexander, can you grab me one of the yellow patch cords off the wall there?

ALEXANDER

This?

AL

Yeah, that.

ALEXANDER takes one of the cords off a wall rack and brings it over to AL, who hobbles over and connects it to the radio. He tosses the other end to HOLLYWOOD.

AL

Connect that there.

HOLLYWOOD

Okay.

He connects the cord to a piece of equipment on the rack. The warbling suddenly turns to a buzz. AL tunes the radio slightly and listens, and then picks up a microphone on the desk and keys it.

AL

This is the Terminal. Who's calling?

He releases the key. The buzz turns to a hiss, and then there is a voice. (During this next conversation, AL keys the microphone as he speaks into it and releases when he is finished.)

LEXINGTON

(over radio)

Collect call from Chicago, do you accept the charges?

AL

Lexington, is that you?

LEXINGTON

Sure is. That you, Al?

AL

Yeah. Good to hear your voice.

HOLLYWOOD

Hello, Lexington!

LEXINGTON

Hi, Hollywood.

INT. SCENE - HUMBOLDT STATION

LEXINGTON is at the console, speaking into a microphone; the voice from the other end comes out of the console. MATT stands behind the console, watching.

AL

(over radio)

And what inspires this call?

LEXINGTON

Well...

He looks up at MATT.

LEXINGTON

We're getting the band back together.

MATT grins widely. LEXINGTON sticks out his free fist, and MATT bumps it quietly.

AL

What's that?

LEXINGTON

We got through to Coldstone already.
You took a little longer. Is everything
all right?

AL

I just got back from the hospital. Took
a little damage when the Labyrinth got
blown, but I'm doing okay now.

LEXINGTON

Good to hear.

AL

You got video feed working?

LEXINGTON

Hang on.

He flicks a switch on the console. The screen comes to life, reluctantly, and AL, ALEXANDER, and HOLLYWOOD are visible, though underlit.

LEXINGTON

How's that?

AL

Loud and clear. I see you got a friend
there.

MATT

Matt Pegram. Hi there.

AL

Hello. Call me Al. This is Hollywood,
this is Alexander Xanatos.

ALEXANDER

Hello there.

HOLLYWOOD

Hello.

MATT

Uh, Lexington?

LEXINGTON

Yeah, short version?

MATT

Please.

LEXINGTON

Clone of Broadway, slightly unintelligent, heart of gold.

MATT

Check.

LEXINGTON

Son of David Xanatos, good friend, aspiring sorcerer.

MATT

Sorcerer?

LEXINGTON

Short version.

MATT

Right. I want to follow up on that one.

ALEXANDER

We can hear you, you know.

MATT

Sorry. I'm still getting used to all of this.

ALEXANDER

You will.

MATT

I will tomorrow at the earliest. If everything's good here, I need to get home. It's late.

LEXINGTON

Oh, yeah. Thanks for the help.

MATT

Don't mention it. Have a good night.

LEXINGTON

You too.

HOLLYWOOD

Bye.

MATT exits down the stairs.

AL

So what do you mean by, "getting the band back together"?

LEXINGTON

Brooklyn's thinking we can work better if we're all talking to each other.

AL

Not a bad idea. You have Coldstone connected?

LEXINGTON

Yeah, just a little while ago.

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

MATT exits the station and starts walking down the block. Behind him, several shadowy figures turn out onto the street and begin to follow him. MATT notices. He glances up, then back, but keeps going as they catch up. He is suddenly waylaid by SIGMUND, who puts his left arm over his shoulder.

SIGMUND

Okay, pal, that's far enough. Now, you...

This is suddenly cut off by MATT stepping back into SIGMUND, pulling his arm down and across, and flinging him to the ground. SIGMUND rolls to a halt and coughs. MATT looks on, astonished.

MATT

Wow!

From behind him:

ENKI

Clever. Very nice.

MATT turns to face her and DIO. ENKI has her effects bag in one hand. The two of them stand just outside of reach. SIGMUND gets to his feet, wiping the dirt off his face and his shirt.

ENKI

But, uh, y'know, we didn't come here for a show.

MATT

Maybe don't sneak up on people, then.

ENKI

We did come here with a question.

MATT

Yeah?

SIGMUND

Yeah.

ENKI

Are you being protected by those gargoyles?

MATT

Of course I am. Who do you think taught me to make that throw?

ENKI

Good. Then let's see them.

She draws her switchblade and flicks it open.

MATT

Ah. Well.

ENKI

Or have you discussed how to deal with that?

MATT

No, if I'm honest. We hadn't gotten that far yet.

ENKI

Your problem.

She advances on him, and so do SIGMUND and DIO.

SIGMUND

C'mon. Let's go.

DIO

They gotta be around here.

MATT

Well, um, actually...

BROADWAY drops in next to him, facing ENKI.

BROADWAY

Actually, yeah.

MATT

Yeah.

ENKI

Oh, there you are.

BROADWAY

Wait, hang on.

MATT

What?

He looks at ENKI sharply, then at SIGMUND and DIO.

BROADWAY

We've met already.

MATT

You have?

BROADWAY

Yeah. It's the phone guys.

MATT

The what? Wait.

MATT looks at ENKI hard. It is: he remembers them (from episode 2).

MATT

Ohhh, yeah. I thought we'd finished with you three.

BROADWAY

We had. I thought they'd put you away.

SIGMUND

Time off for good behavior.

BROADWAY

Too bad it didn't last. Do us all a favor, would you, and scram? It's late, and this guy's gotta get home.

ENKI

Let me put it to you this way.

She slashes at BROADWAY, who dodges the blade.

ENKI

You gotta debt to pay.

BROADWAY

Come and get it, then.

He charges ENKI and the fight is on. She swings her bag at him, and he backhands it, narrowly dodging the blade she brings up the inside behind the bag. The bag is knocked clear out of combat, and they continue to fight.

MATT, for his part, is attacked by SIGMUND, who begins to swing at him. MATT parries the blows, mostly, and is able to get in behind a few of them and counterpunch. SIGMUND is a fair bit stronger, and isn't an easy knockout, but for his part MATT has been training with strong partners and is able to use SIGMUND's more committed blows against him. SIGMUND knocks MATT back into the wall of the station with a body blow, and DIO jumps into the fray, laying an arm against MATT's throat to pin him down against the wall. MATT brings an arm up against DIO, shoving him back just so much, and then lays a kick into his belly, knocking him on his back. He tumbles to the ground near ENKI's now-spilled bag, rubs his gut, and then has his attention drawn to the bag.

BROADWAY easily holds his own against ENKI (his eyes are not even lit for this), knocking her blows aside easily. She finally makes a huge wide slash at him. He parries it by, puts out one arm, and flings her back with a fierce diving throw, sending the knife out of her hand and tumbling her back toward where her bag fell. She puts one hand to her head, grimaces angrily, and prepares to charge back in, but her eye is drawn. Her bag is gone. She looks around wildly, and then looks up. DIO is running down the block, away from the fight, bag in tow.

ENKI

Dio. Dio! Get back here!

He does not.

ENKI

Time out! Sigmund, break it!

SIGMUND takes several steps back from MATT, keeping his hands up in defense (and MATT does the same).

ENKI

Dio! You cockroach-eating rat fink, you get back here now!

SIGMUND

What is it?

ENKI

That pigeon flew the coop with my stuff! Dio!

BROADWAY

Your loss.

He advances on her.

ENKI

I said time out. I mean that.

BROADWAY

Yeah?

ENKI

Yeah. We're all in trouble now.

BROADWAY

I know you are.

He gets hold of her and hoists her up off the ground, going face-to-face with her.

BROADWAY

Anything further?

ENKI winds up and slugs him in the chest, and BROADWAY flies back, rolling backward once on the ground, and coughing. She drops onto her feet, undisturbed and unmoved. MATT rushes over to him.

MATT

Broadway!

ENKI

That. And this. I need to talk to your leader right now. No more boxing. This is serious.

BROADWAY

Wh...what?

ENKI

Take me upstairs now.

MATT

No.

ENKI

I'm through with games here.

MATT

No. That's my station, and you're not going anywhere near it.

BROADWAY

Matt, watch it. She's got a fierce jab.

MATT

You want to meet, we do it on neutral ground.

ENKI

Fine, but quickly.

MATT

Go to Humboldt Park. We'll meet you by the boat house in half an hour.

ENKI

Half an hour. Don't be late. We don't have a lot of time.

MATT

I won't.

ENKI picks up her knife, and she and SIGMUND depart. MATT helps BROADWAY to his feet.

MATT
You all right?

BROADWAY
Yeah, she just surprised me. Nice
throw.

MATT
Thanks.

BROADWAY
Now what?

MATT
Now, I think you probably better get
Brooklyn. I'll meet you in the park.

They look down the street at ENKI and SIGMUND walking away.

EXT. SCENE - CENTRAL PARK. (NIGHT)

ALEXANDER and MICHAEL are walking in the park.

ALEXANDER
He's feeling all right, though.

MICHAEL
Well, that's good. I know Dad's been
worrying about how bad he was hurt.

ALEXANDER
Among other things.

MICHAEL
Right.

ALEXANDER
Right.

They walk on in silence a moment.

ALEXANDER
He's wrong.

MICHAEL
I know he is. Sort of.

ALEXANDER
Sort of?

MICHAEL

Alex. He says he needs me to keep an eye on you, and based on the other night, he's probably right.

ALEXANDER

I know what I'm doing here. Puck's shown me all about this.

MICHAEL

I know, but he's been up to no good before. Lexington told me about that.

ALEXANDER

He's different. He's bound. He's supposed to be protecting me.

MICHAEL

And the rest of us?

ALEXANDER

Michael, it's just a ward.

MICHAEL

And what harm can it do, right?

ALEXANDER

Right!

MICHAEL

So what harm can it do?

ALEXANDER

Well...

MICHAEL

Does it keep magical things out, or in?

ALEXANDER

Both, but what's it matter? There's just me and him here now.

MICHAEL

You're sure about that?

ALEXANDER

Yeah. Maybe. But so what?

MICHAEL

So what if you wind up trapping us in here with someone else?

ALEXANDER

Then we beat 'em back. Come on. We got this.

MICHAEL

Maybe we don't.

ALEXANDER

Look, at worst, we break the ward and chase them out. Your dad's getting to you.

MICHAEL

My dad is probably going to be one of the people dealing with this if it goes bad, so yeah. Him, and the Labyrinth, and you, and that's it right now.

ALEXANDER

What else do we need?

MICHAEL stops, and ALEXANDER stops and turns to look at him.

ALEXANDER

Right?

MICHAEL

Alexander, you know I'm with you, but this is a lot.

ALEXANDER

I know it is. It's a big city.

MICHAEL

That's not what I mean. Or maybe it is. You're acting like this is a sure thing, and yet, you're talking like it's not. Like somehow you can see all ten million people here and know they're going to be safe.

ALEXANDER

I can.

MICHAEL

And you're sure enough about that to put ten million people at risk?

ALEXANDER

Yeah.

They begin walking again.

MICHAEL

You're nuts. Dad's right about you.

ALEXANDER

Maybe he is. On the other hand, he has no idea what is out there looking for a chance to get in.

MICHAEL

And you?

ALEXANDER

I don't really want to find out.

MICHAEL

Neither do I.

ALEXANDER

Then help me out with this, all right?

MICHAEL

All right.

ALEXANDER

Come on. I want a pretzel.

MICHAEL

You buying?

ALEXANDER

Oh yeah.

MICHAEL

You're on.

They jog off to get pretzels from a vendor.

EXT. SCENE - HUMBOLDT PARK BOAT HOUSE. (NIGHT)

The boat house is lit, but deserted at this hour; the park is visible beyond, with the lights of the city reflecting in the lagoon. ENKI and SIGMUND are loitering at the boat house. MATT arrives and goes to meet them.

ENKI

Well? Where are they?

MATT

Give them a few minutes. They're coming.

SIGMUND

Great. Not like we're in a hurry or anything.

MATT

Look. You didn't exactly make the best first impression on them, or second impression either. If you don't like them being circumspect, maybe don't attack them.

ENKI

Who are you, anyway?

MATT

Friend of theirs.

ENKI

Yeah, and?

MATT

I work for the power company.

SIGMUND

Oh, that clears everything up, then.

MATT

You asked.

BROADWAY lands, carrying BRONX, followed shortly by BROOKLYN. They go to MATT's side.

BROOKLYN

This them?

MATT

Yeah.

BROOKLYN

You wanted to meet. What is it?

ENKI

What it is, first of all, is something for your leader. Where is he?

BROOKLYN

None of your business. You got something for us, talk.

ENKI

I had a stake in my things. That Dio took off with it. You need to get that stake back.

BROADWAY

I don't think we do, actually. Not our fault you can't get better people.

ENKI

Manhattan's in danger if you don't.

MATT

C'mon. Who are you kidding?

BROOKLYN

Hang on. What do you mean?

ENKI

The thing Dio took is a stake used in earth magic. Someone is trying to establish a ward around Manhattan. If they get it, they could succeed.

BROOKLYN

And then what?

ENKI

And then--

SIGMUND

--we don't know.

ENKI looks at SIGMUND.

SIGMUND

Earth magic is a funny thing. Constancy is its one characteristic. It'd be awfully hard to dislodge, so whatever they're planning, if we don't get in front of it, we aren't going to fix it afterward.

MATT

What.

BROOKLYN

Is that true?

ENKI

Pretty much.

MATT

Brooklyn?

BROOKLYN

Yeah?

MATT

Sidebar?

MATT steps back. BROOKLYN and BROADWAY close in with him, and they speak in low voices as BRONX keeps watch on ENKI and SIGMUND.

BROOKLYN

What's up?

MATT

"Earth magic"? Really?

BROADWAY

Why? What's the matter with that?

MATT

Do I need to explain it? Really?

BROOKLYN

Yes, really.

MATT

You believe them?

BROOKLYN
I don't disbelieve them.

BROADWAY
We've seen it before.

MATT
Earth magic?

BROOKLYN
No, not really.

MATT
No.

BROOKLYN
Plenty of other magic, though.

MATT
You're sure about this?

BROOKLYN
Yes.

MATT looks at them. BROOKLYN looks at him, resolute.

BROADWAY
Or it could be a con. They have a history of that.

BROOKLYN
We'll keep that in mind, but if there is a risk here, he's probably right about getting in front of it.

MATT
Yeah. Okay. Earth magic. All right.

BROOKLYN
All right?

MATT
All right. Well, it's new to me.

BROADWAY
Not the only thing.

MATT
No, it's not the only new thing.

They break, and face SIGMUND and ENKI.

BROOKLYN

It's easy enough for you to say earth magic is putting Manhattan at risk.

ENKI

Because it is true.

BROOKLYN

It'll be hard to prove. We're taking your word for it for now. There's too much at risk.

ENKI

Thank you. Finally. Come on.

BROOKLYN

No. You are going with our friend here, and you're going to put up in his apartment while we investigate this. Under guard.

SIGMUND

We'd better not. You're going to need our help on this.

BROOKLYN

That may be. What we don't need is for you to get away, though. If you're right, we come and get you. If you're pulling another con, we come and get you. Those are the terms and we're not moving. Clear?

ENKI

Agreed.

BROOKLYN

Go wait by the truck.

ENKI and SIGMUND exit toward MATT's truck.

BROOKLYN

Where next?

BROADWAY

If he's headed toward Manhattan, he won't be flying. Security's too tight for that.

MATT

No trains this late going that way. Bus, then.

BROOKLYN

Go drop these two off at your place, then go to the bus station. You go with him. Bronx, you keep them in Matt's apartment until we're ready for them.

BRONX nods, and goes to follow ENKI and SIGMUND.

MATT

I, uh, didn't know we were using my apartment as a holding cell.

BROOKLYN

They'll behave. Bronx'll make sure of it. And you're on the third floor, so if they're leaning on earth magic, it should weaken them enough.

MATT

Oh, really?

BROOKLYN

Well, maybe. I don't know earth magic, but it's worth a try. Give Lexington a call when you head out.

MATT

Wilco.

EXT. SCENE - UNION BUS DEPOT. (NIGHT)

BROADWAY, wearing an overcoat and fedora, and MATT are walking around the outside of the bus station looking for DIO. They are not noticed, especially.

Caption: Union Bus Depot. Thursday, February 28, 2013. 11:48 PM.

MATT

I don't see him around here. You?

BROADWAY

Nah. The bird must've flown.

MATT

Maybe inside.

They go inside.

INT. SCENE - UNION BUS DEPOT. INFORMATION DESK.

MATT and BROADWAY come up to the counter, where the CLERK is paging through a newspaper. He does not look up. MATT taps on the counter, and he still doesn't look up.

MATT

Excuse me.

CLERK

Yeh?

MATT

We're looking for some information.

CLERK

Yeh?

MATT

Yeah.

CLERK

Departures're posted over there.

MATT

No, I'm sure they are.

CLERK

Bus's late, can't tell you more'n that.

MATT

We're looking for information about a bus that already left.

CLERK

No refunds.

MATT

I'm not asking about--

CLERK
Company policy.

MATT
That might be, but--

CLERK
You gotta catch the bus, you miss it,
sorry.

BROADWAY
Here, let me. Hey, bubblegum?

He taps one claw on the counter, until the CLERK finally looks at it, then, startled, at him.

BROADWAY
Let me show you something.

He lifts his hat briefly, revealing his head to the CLERK, who sits bolt upright and stares at him.

BROADWAY
Information. Last bus east. How long ago?

CLERK
Um...tw...twenty minutes, I think.

BROADWAY
You see a guy come through here in an awful hurry to get on that bus? Paid cash, maybe?

CLERK
Yes.

MATT
And he caught it?

CLERK
Yes.

BROADWAY
Where else does it stop?

CLERK
Points east. South Bend, Cleveland,
Pittsburgh--

BROADWAY

That's what we needed. Thank you.

CLERK

Don't mention it.

They leave the counter. As they walk away, the CLERK leans over the counter to watch them go.

MATT

Twenty minutes. Think we can catch up to them?

BROADWAY

No need. We got an agent ahead of them.

INT. SCENE - INTERCITY BUS.

Caption: Pittsburgh, Pennsylvania. Friday, March 1, 2013. 10:38 AM.

DIO sits on the bus, looking out at the highway as he rides along. The rest of the passengers around him doze or stare out the windows. He rummages through ENKI's bag and pulls out her phone, and makes a call.

DIO

Yeah, hello? No, it's not, but I got something for you. Yeah. No, I'm on the bus coming into Pittsburgh now. Right. Oh, you are? Okay. I'll call you.

He hangs up and looks out at the city.

EXT. SCENE - PITTSBURGH BUS TERMINAL.

It is daylight as the bus pulls into the terminal and begins discharging its passengers. DIO gets off and begins to walk away, stretching as he goes. But up above, an ominous shape is watching him.

INT. SCENE - HUMBOLDT STATION.

On the console, MATT is watching a video feed through COLDSTONE's eyes of DIO walking away.

MATT

Yes, that's him right there.

COLDSTONE

(over radio)

He is in a busy location. We can take him now, but it would be disruptive.

MATT

Maybe better not, then?

COLDSTONE

No. I can keep a watch on him, however, and ensure he does not escape.

MATT

Right, I think that's probably best.

The view on the monitor shifts as COLDSTONE takes off to change positions.

MATT

He's been on a bus for ten hours. Odds are, he'll be looking for a bed.

COLDSTONE

Aye. One thing that I do not require.

MATT

Well, that makes one of us.

He stretches.

COLDSTONE

If you are tired, rest. I will be able to follow him without your help.

MATT

Sure. But I want to see how this turns out and, anyway, I got his friends locked up at home.

COLDSTONE

They are unguarded.

MATT

Well, Bronx has them blocked in. They aren't going anywhere.

COLDSTONE

I shall put this more firmly. You are to go home and rest, and you are to keep a watch on Bronx. I will not have my clan harmed because you lack good sense.

MATT

Uhm. Yes, I guess you're right. All right, Chicago signing off. Good hunting.

He reaches out and clicks off the monitor, and then sits back in his chair briefly. He stands and goes to the door to look out; the gargoyles are at the parapet, asleep. He smiles slightly, and then shuts the door.

EXT. SCENE - PITTSBURGH. RESIDENTIAL STREET.

COLDSTONE lands on the roof of a house, and watches the house across the street. DIO approaches the house and knocks. The door opens, and he enters with a word or two to the occupant. The door closes, and COLDSTONE settles in to watch.

EXT. SCENE - PITTSBURGH. RESIDENTIAL STREET. (NIGHT)

Caption: 6:40 PM.

The same scene, later. The sky has nearly completed darkening. COLDSTONE continues to watch. Beside him, KATANA lands.

COLDSTONE

The others are ready?

KATANA

They are. Coldfire is awaiting word.

COLDSTONE

Very well.

They watch the house. A moment later, DIO exits, and with a quick look around, begins down the sidewalk toward downtown.

COLDSTONE

This is he.

Below, DIO is walking along the sidewalk, nervously. He keeps looking around himself. Above and behind him, two silhouettes

hop back and forth across the street, keeping behind him, keeping him in view.

INT. SCENE - HUMBOLDT STATION.

Caption: TSS Humboldt, Chicago. Friday, March 1, 2013. 5:42 PM.

Outside, there is a great crackling and multiple voices roar into the night. A moment later, the door opens and LEXINGTON bounds in, vaulting the console and seating himself in front of it. BROOKLYN, BROADWAY, and HUDSON follow him in. LEXINGTON switches on the console and begins typing in briefly.

LEXINGTON

Hello, Coldstone? Are you on?

COLDSTONE

(on radio)

I am here. He has begun moving.

LEXINGTON

You're on him?

COLDSTONE

We have him.

On the screen, from COLDSTONE's POV, DIO hustles along the street below.

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

DIO comes around a corner and into a quiet street, clutching the bag to his chest, clearly anxious. He looks up at a bank clock, and then looks around on the street. He turns back to look behind him. Nothing. He turns forward, waiting impatiently. There is a thump behind him. He stands up straight, hair standing on end, and slowly turns back. COLDSTONE is there, staring right into him. DIO slowly turns to face him.

DIO

I don't even...

COLDSTONE growls at him as KATANA lands behind DIO, cutting off his escape. He looks up: COLDFIRE hovers nearby, and NASHVILLE and TACHI cling to the adjacent buildings, all watching him intently.

INT. SCENE - HUMBOLDT STATION.

LEXINGTON and the others are watching on the console as DIO stares fearfully at COLDSTONE. There is a set of steps on the stairs. MATT enters, entranced, followed by ENKI and SIGMUND, who are followed by BRONX, also entranced.

MATT
Here they are.

BROOKLYN
What are you doing here?

MATT
I need to sleep.

ENKI
Nice digs. Cozy.

BROOKLYN
What have you done to them?

ENKI
Nothing permanent. Quit worrying. I have a direct interest in how this is going, and they wouldn't let us out.

BROADWAY
You're going back in.

He takes a step toward ENKI, but she gives him a cold stare, and he stops.

BROOKLYN
Take care of that later. We got your friend.

ENKI
Really? Let me see.

She comes around the console and crouches shoulder-to-shoulder with LEXINGTON, much to his discomfort. She looks with delight at a terrified DIO.

ENKI
That's the little weasel, all right.
Tear him apart.

BROOKLYN

We're not tearing anyone apart.

ENKI

No? Well, maybe that's good news, then.
I can get my hands on him myself.

BROOKLYN

Go stand over there. We got this.

ENKI

I want to see this.

SIGMUND

Enki. Give them room.

She looks at him, then at BROOKLYN, and steps back out of the way. She snaps her fingers, and both MATT and BRONX collapse to the floor.

BROADWAY

Matt! Hey!

ENKI

It's all right. They needed to sleep,
so they are. C'mon, let's go here.

COLDSTONE

What shall we do now?

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

BROOKLYN

(on radio)

Get the stake back. Should be a little
gold thing, about a hand's width long.

COLDSTONE

We want the stake from you.

DIO

What stake?

COLDSTONE

We have been instructed not to tear you
apart. Do not have us doubt the wisdom
of that instruction.

DIO

No, really, I have no idea what you mean.

ALFHARD (OFF)

I hope that isn't true.

From up the street comes ALFHARD, leading a group of people dressed in light combat gear [i.e., fatigue pants, close shirts, and light coats, the kind of thing that lends itself to easy movement, not armor], among them ROMANE, AUGUSTINE, and LOUISETTE, and several others.

ALFHARD

Plutus would be so disappointed.

DIO

You with him?

ALFHARD

I am.

INT. SCENE - HUMBOLDT STATION.

BROOKLYN steps around the console as the conversation continues.

DIO

And where is he?

ALFHARD

Elsewhere. A wise decision, from the look of it.

COLDSTONE

What now?

BROOKLYN

Steady.

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

COLDSTONE looks over to KATANA and shakes his head. She steps aside, and ALFHARD and company approach DIO.

ALFHARD

Do you have it or not?

DIO

Of course.

ALFHARD

May I see?

DIO looks toward COLDSTONE, and then reaches into the bag and pulls out the stake. He shows it to ALFHARD, who nods.

DIO

How about the money?

ALFHARD

How about the money, Dio?

DIO

I cut a deal with Plutus. I want my money.

ALFHARD

Well, you know, good for you. But, um, I don't think Plutus is really willing to pay to get his property back.

At this, ROMANE, AUGUSTINE, and LOUISETTE draw guns, as does ALFHARD. ALFHARD points his at DIO; the others cover the gargoyles, who react generally.

ALFHARD

But he is willing to destroy you, and your retinue, to get it.

COLDSTONE

Retinue?

ALFHARD

Yes. Or was that not your plan?

KATANA

It was not.

COLDSTONE

Advice?

INT. SCENE - HUMBOLDT STATION.

BROOKLYN looks at the monitors, and then at ENKI, who is smirking. He frowns, and then looks at the monitors again.

BROOKLYN

Leave him.

COLDSTONE

What?

BROOKLYN

Leave him there.

ENKI

I beg your pardon?

BROOKLYN

I'm not having my clan get involved in this. We're done here. Pull out.

ENKI

You can't pull out!

BROOKLYN

Oh, yes I can. Coldstone?

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

COLDSTONE

Understood. We are leaving.

DIO

What? No.

COLDFIRE

Are you sure?

COLDSTONE

Brooklyn has said so.

KATANA

And what of this one?

DIO

Yeah, what about me?

BROOKLYN

(on radio)

Not our concern.

ENKI

(on radio)

Yes it is! What do you think you're doing?

INT. SCENE - HUMBOLDT STATION.

BROOKLYN
I am protecting my clan.

ENKI
At the cost of your home? Really?

BROOKLYN
Not likely. Coldstone, get them home.

COLDSTONE
(on radio)
We're leaving now.

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

COLDSTONE
Return to the tower.

DIO
No, come on! Here's the stake! Come and
take it!

NASHVILLE
You're sure about this?

COLDSTONE
Quite sure.

The gargoyles depart.

DIO
Wait! Come back! I surrender!

ALFHARD
Dio, I guess this isn't your night.

He holds out his other hand. DIO, reluctantly, puts the stake in it, and ALFHARD clutches it, and smiles.

INT. SCENE - HUMBOLDT STATION.

ENKI
Get them back in there. Get them back
in!

BROOKLYN

No. We're through with this adventure.
Leave.

ENKI

I am not leaving until you get that
stake secured.

BROOKLYN

Oh, yes, you are. Broadway, Hudson,
show them out.

He exits to the roof. ENKI follows him.

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

BROOKLYN enters the roof, followed by ENKI, followed by BROADWAY
and HUDSON, followed by SIGMUND.

ENKI

Do you have any idea what you have just
done?

BROOKLYN

What I've done is to avoid getting tied
up with a couple of petty thieves. No
regrets.

ENKI

You are going to regret this inside of
a week if you don't get back there and
stop this. Will you listen to me?

BROOKLYN turns on her.

BROOKLYN

What happened there was one of two
things. One: that guy represents the
rightful owner. Now he has his thing
back. Two: that guy represents another
thief. Cry me a river that you guys
lost what didn't belong to you in the
first place. Either way, I am not
putting my clan at risk to keep stolen
goods. That is final. Now, if you--

ENKI draws her switchblade and points it at him.

ENKI
How final is that, really?

SIGMUND
Enki, don't.

BROOKLYN
Very final.

ENKI
Yeah?

She swipes at him with the knife. He gets her wrist and easily yanks the knife away, and throws it over the edge of the roof.

BROOKLYN
Yeah. Now, go get your knife before someone else does.

SIGMUND
Enki. Stop. It's over.

ENKI
Nothing is over. I thought you were protectors.

BROOKLYN
Not of crooks, not any more than we can help.

ENKI
Crooks?

SIGMUND
Enki!

ENKI
Crooks, you say?

BROOKLYN
Common crooks.

SIGMUND
My lord Enki, stop this!

ENKI
Let me show you how common I am.

She charges him. He puts his hands out to stop her, but she is a lot more powerful than she looks, and she bulldog-tackles him to the roof. His eye lights.

BROOKLYN

That was a very bad mistake, lady.

ENKI

That was a very bad mistake, calling me lady. Have you been paying any attention at all?

BROOKLYN winds up one fist to punch her, but she easily blocks it, grabbing his fist and holding it. He yelps in pain. BROADWAY and HUDSON start toward him.

BROADWAY

Brooklyn!

ENKI

You stay back there if you want him to keep his hands.

They stop where they are, eyes lit, and tense. ENKI looks directly at BROOKLYN: her eyes light as well, much to BROOKLYN's surprise.

SIGMUND

My lord Enki, please. This is not the way.

ENKI

And as for you. Manhattan is at risk, and you will help to protect it, or you, and your clan, and everything you hold dear, will be destroyed.

BROOKLYN

Who are you?

SIGMUND

The child of An and Nammu, the shaper of the world and the fashioner of mankind, the keeper of the gifts of civilization, lord of the Abzu, ruler of wisdom and magic.

ENKI

I am Enki.

She holds up her free hand, and her switchblade flies into it. She puts the point into the tip of BROOKLYN's beak.

ENKI

And you will do as I command you.

SIGMUND

And, um, I am her servant. Hello.

INT. SCENE - HUMBOLDT STATION.

BROADWAY is laying MATT down gently on a ratty couch in the back of the operator's area as BROOKLYN, ENKI, and SIGMUND enter from the roof.

BROOKLYN

I need an explanation right now.

ENKI

It is a four thousand year saga.

BROOKLYN

Summarize.

ENKI

How?

BROOKLYN

I could tell you my life story in twenty minutes, and I've been around for a thousand years plus. Figure it out.

BROADWAY

Brooklyn?

BROOKLYN

Yeah?

BROADWAY

Matt's really out.

BROOKLYN comes over to him and checks him.

ENKI

He's fine. He's just sleeping.

BROOKLYN

He had better be.

ENKI

Come on. "Fashioner of mankind," and you think I'd lay waste to him?

BROOKLYN

I don't know.

ENKI

For once, trust me. He is safe. And so are all of those other humans in Manhattan if you'll start listening.

BROOKLYN

So start talking.

ENKI

Okay. Short version. Four thousand years ago I was worshipped in...what do they call it now?

SIGMUND

Sumer.

ENKI

Right. Fashioner of mankind, bringer of water, yada yada. So you can see why I was a big deal once upon a time.

BROOKLYN

Right.

ENKI

But time moves on, and so does humanity. I still have a couple of worshippers, but it's not the same. So instead, I decided to come to the world as a human.

BROADWAY

And you decided to become a thief?

ENKI

What thief? I made humanity. I have an interest in what they went on to make. Anyway, I could have come down as a, I don't know, wagon wheel maker or something. Much more exciting this way.

BROOKLYN

So what's that got to do with this stake? Is that you, too?

ENKI

No. Listen: I put a lot of work into making humanity. I'm very proud of that work. I'm not happy about someone threatening it.

BROADWAY

Neither are we.

ENKI

So someone tries to set up a ward over a good chunk of humanity, I notice. I got to do something about it. So I did. The stakes make the ward. I stole one.

BROOKLYN

Okay. You got the drop on me and you took down our friend and our guard dog. I'll accept that you're a god of creation. I'll accept that you're her servant.

SIGMUND

Thanks for that.

BROOKLYN

How about your third wheel? What's he god of?

ENKI

Nothing. He's just some dude we picked up. I just wanted a human for company, to keep things interesting. You get that, right?

BROADWAY

Well, you got your wish.

The door opens, and HUDSON and LEXINGTON enter with a blanket. They go to MATT on the couch and spread it over him.

HUDSON

How is he?

BROADWAY

Safe, so we're told.

ENKI

I promise you he is.

BROOKLYN

And yet you kidnap Goliath. You try to steal a phone and put all sorts of people in danger on the road, and then you try to attack our friend. And somehow we're supposed to believe you mean well?

ENKI looks at him with exasperation.

ENKI

Sigmund?

SIGMUND

Of course.

SIGMUND puts his fingers in his mouth and whistles shrilly. MATT suddenly gasps and sits bolt upright, as does BRONX.

MATT

Ahh! What? Huh?

BROADWAY

Hey! It's okay, you're at the station.

MATT

Yeah, cool, okay. Um. What?

BROOKLYN

You were knocked unconscious by a Sumerian god who's slumming as a human for fun and now wants us to help her save humanity.

MATT

Oh. Well, that's one way to spend a Friday night, I guess.

ENKI

See, perfectly fine, like I said.

BROOKLYN

And the rest of it?

ENKI

The phone thing was meant to draw out Plutus. Or at least to figure out if David Xanatos is Plutus. I knew he would come once we got his attention.

BROADWAY

Who's Plutus?

ENKI

The person who ordered up the stake and the phone. I had a pretty good idea he wanted the phone back. We were less sure he was behind the ward. Now. Time is passing. I have told you as much as I can. You will help?

BROOKLYN

I don't see that I have a lot of choice. Lex? Get Coldstone back on the line.

LEXINGTON

On it.

LEXINGTON sits at the console and begins working. BRONX stands, shakily, and comes over to MATT, who pats him on the shoulder.

LEXINGTON

Got him.

BROOKLYN goes over to the console.

BROOKLYN

Coldstone? Change of plans.

EXT. SCENE - PITTSBURGH. AERIAL. (NIGHT)

COLDSTONE is flying along with COLDFIRE nearby, and KATANA, NASHVILLE, and TACHI flanking them.

COLDSTONE

What do you mean?

BROOKLYN

Those thieves you just left? We actually need them and we need the stake.

COLDSTONE

What for?

BROOKLYN

Saving Manhattan. Get back there.

COLDSTONE growls, and then dips and turns around. The others, confused, follow.

COLDFIRE

We are not returning to the tower?

COLDSTONE

No. There is more for us to do.

NASHVILLE

Great.

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

ALFHARD and company are walking down the street, sternly. COLDSTONE loops around and lands in front of them, followed by the others, and ALFHARD's group stops.

COLDSTONE

There has been a change in plans. We need that item from you.

ALFHARD

Oh, really?

COLDSTONE

Yes.

ALFHARD

I can't say I'm sorry, I guess. You know, I like the idea of having to work for my bread.

ALFHARD snaps his wrist out, revealing a spring club. The group breaks out and takes up defensive postures, as do the gargoyles.

ALFHARD

Plutus likes that, too.

COLDSTONE

Then lay on and give him a show.

They fight.

This fight starts off relatively conventional. ALFHARD's party uses a combination of small arms and close quarters techniques, and COLDSTONE's party returns in kind, with COLDSTONE and COLD-FIRE firing their wrist cannons into the group as needed. NASHVILLE and KATANA have their swords out and are using them with great finesse, but are largely being parried by AUGUSTINE and LOUISETTE, who are using Bowie knives (or similar) in close quarters. Through this all, TACHI mostly holds back, but with great difficulty.

COLDSTONE, for his part, is engaged in battle with ALFHARD, who is doing surprisingly well under the conditions, but mostly by dodging COLDSTONE's blows and countering with his spring club, which has little effect on COLDSTONE. ALFHARD finally breaks free, gets a leg in the right spot, and trips up COLDSTONE. ALFHARD winds up to beat him across the face with the club, when suddenly he is shoulder-checked by NASHVILLE with a roar. ALFHARD is thrown off-balance and COLDSTONE gets him by the back. He wraps one arm around his neck and pulls his head up into a lock. With the other, he reaches into ALFHARD's coat and begins pawing around.

ALFHARD

Hey, hey! Get out of there!

ALFHARD struggles to get his arm free, to no avail. Finally, he thumps the butt of his club against his own head, and it suddenly livens with a crackle of sparks. He then swings it around and taps COLDSTONE directly in his cybernetics. With a brilliant flash, COLDSTONE screams and flies away from ALFHARD, grabbing at his head.

NASHVILLE

No! Rrrrrgh!

NASHVILLE charges ALFHARD, getting his arms back over his head with one arm and, shortly, throwing him down, getting on top of him. With his other arm, he fumbles inside ALFHARD's coat, feeling what he wants, and pulling the stake out.

NASHVILLE

Tachi! Catch!

He throws the stake to TACHI, who catches it neatly.

NASHVILLE

Go, get that back to the tower!

She hesitates only a moment, but grabs it in her mouth and leaps up onto the adjacent building and begins climbing fast. ALFHARD bellows at him, then finally gets a knee up into his gut and kicks him back enough to free his weapon arm. He whacks NASHVILLE across the head, with a crackle of sparks. NASHVILLE yells sharply, and falls to one side, unconscious. ALFHARD springs to his feet and looks up at TACHI.

ALFHARD

Oh no you don't.

He flings the club at TACHI, nailing her square in the back. She shrieks, and clutches at the building, but the stunning effect is too much, her grip slackens, and she falls. COLDFIRE and KATANA both see this. COLDFIRE is quicker on her feet, and leaps up, her rockets on full, catching TACHI in her fall and letting the stake fall to the ground, where it tinkles against the paving. KATANA, enraged, turns to charge ALFHARD, but LOUISETTE slashes at her with her knife, drawing blood from her arm. KATANA turns to deal with this, but LOUISETTE has already switched on her knife and plunges toward KATANA with it, aiming to sink it home. KATANA turns to parry the blow, catching the blade against the arm, shocking her. She clutches her arm, and it is just enough distraction to let LOUISETTE's next blow come in against her head, shocking her into unconsciousness. LOUISETTE lines her knife up on KATANA's heart, as AUGUSTINE does the same to NASHVILLE. COLDFIRE aims her gun at ALFHARD, who spreads his hands to indicate KATANA and NASHVILLE. Meanwhile, one or two of the extra fighters move in to secure the stake.

ALFHARD

Your move. Fire, and my associates drive those knives home. Power on.

COLDFIRE

You underestimate me, human. I can hit all three of you before you even break their skin.

ALFHARD

We do not need to break the skin. Fifteen thousand volts will stop a heart just fine from outside.

COLDFIRE looks frantically from one, to the next, to the next. Meanwhile, one of the extras comes up to ALFHARD with the stake. He takes it and tucks it back into his pocket.

ALFHARD

Word of advice. Take what you got and
leave. I have what I need. Come on.

The others in ALFHARD's party regroup and begin to go down the street, LOUISETTE and AUGUSTINE going last. There is a crackle in COLDFIRE's hearing.

LEXINGTON

(on radio)

Coldfire, are you there? What's happened?

COLDFIRE

I am here. The clan is down.

LEXINGTON

Show me, now!

COLDFIRE concentrates briefly.

INT. SCENE - HUMBOLDT STATION.

LEXINGTON is at the console, with BROOKLYN, BROADWAY, HUDSON, and ENKI close behind. The console flickers to life, showing COLDFIRE's POV. She looks at TACHI, who lies unconscious in COLDFIRE'S arms.

BROOKLYN

Oh, no.

LEXINGTON

Tachi.

COLDFIRE

She lives. She is stunned.

BROOKLYN

And the others?

COLDFIRE looks around at the others, putting up a heat map view that also identifies the others. It points them out: NASHVILLE and KATANA, both warm and breathing, and COLDSTONE, stone cold but alive.

COLDFIRE

They live also.

BROOKLYN closes his eye and puts his head down in anguish.

COLDFIRE

Shall I pursue them? Brooklyn, shall I pursue them?

HUDSON

(gently)

Lad?

BROOKLYN

No. Withdraw.

COLDFIRE

Understood.

BROOKLYN

Get everyone back to the tower.

COLDFIRE

I will.

BROOKLYN slowly walks away from the console toward the roof.

ENKI

And that's it? That's all?

SIGMUND

Enki, say nothing more.

BROOKLYN

Listen to your servant. Murder is on my mind right now, god or not.

He goes to the roof and slams the door behind him. MATT, horrified, runs out after him.

ENKI

And, what, Manhattan burns because of this? Huh?

HUDSON

Manhattan has its defenses.

ENKI

Oh, well, that makes me so much more comfortable.

HUDSON

As that was not meant for your comfort, I am not interested.

He begins to go toward the door. MATT enters before he gets to it, closing the door behind him.

HUDSON

He is...?

MATT

Angry. He's gone out to blow off steam,
I think.

HUDSON

He deserves not to be alone in that.

MATT

He asked me to tell everyone not to
follow him.

HUDSON

Aye. Then he requires not to be alone.

MATT

Go, please.

He steps aside, and HUDSON steps outside quickly. MATT goes to the console.

EXT. SCENE - PITTSBURGH. CENTER CITY. (NIGHT)

Sirens sound in the night as other people in other places meet with disaster. Meanwhile, COLDFIRE works alone to gather up her clan.

=END=