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Disconnected

by

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Gargoyles: City of the Phoenix
Season #2, Episode #12

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EXT. SCENE - HUMBOLDT STATION. ROOF.

Caption: TSS Humboldt, Chicago. Friday, March 1, 2013. 10:17 PM.

BROADWAY sits on the parapet of the station, looking out at nothing. Behind him, the roof door bangs shut, and MATT approaches. He comes up beside him and looks out over the city. BROADWAY sighs. MATT looks over to him, hesitates, and speaks.

MATT

They're waking up. They're okay, more or less. Coldfire doesn't think anyone's badly hurt.

BROADWAY

Yeah.

MATT

Tachi...

BROADWAY

What?

MATT

She's having a hard time with it. She wants her fathers. Wants to go get the people who hurt her clan.

BROADWAY slumps. MATT looks out over the city, and then looks down.

MATT

Coldstone's fired up. He's ready to murder those people.

BROADWAY

He's not the only one.

MATT

No. I'd like a crack at them myself.

BROADWAY

Yeah, well, get in line. Her fathers've got second shot. I think her mothers want to go first.

MATT

I want to line up with the uncles, then, at least. I mean...

BROADWAY
Prior experience.

MATT
Yeh.

He looks out in silence a moment.

MATT
Broadway?

BROADWAY
Yeah?

MATT
Is it always this bad?

BROADWAY
What, life?

MATT
Yes.

BROADWAY
Not usually. Why do you ask?

MATT
It's just that...I grew up with you guys. Right as I was getting back on my feet, you showed up, and there you were off fighting crime and all of it. And there I was with my little brother, cheering for it, loving it. Bugging our foster parents for the breakfast cereal. "Garg-O's."

BROADWAY
Oh, that.

MATT
Yeah. It was fun. Eating terrible cereal and watching you guys when you showed up on TV. But this is just...seeing Tachi there, just....

BROADWAY
Yeah.

MATT

I always figured you'd be okay, that you couldn't not be okay, but this is not okay. This is...this is real.

BROADWAY

You want to go home?

MATT

No. No. No, I want to be here. But, I'll tell you, in sixteen years I haven't wanted to hunt down anyone the way I want to go after those guys tonight.

Some distance off, BROOKLYN lands on the roof, followed by HUDSON. BROOKLYN walks toward the station entrance, grimly determined. HUDSON follows, and BROADWAY and MATT follow them.

BROOKLYN

Situation?

MATT

Waking up, not seriously hurt, but angry.

BROOKLYN

That's the whole clan tonight. Enki?

BROADWAY

Ready to help where she's needed, she says.

BROOKLYN

Hudson, get Enki cornered and ready to go. Broadway, have Lexington get Coldstone and the Labyrinth on the line. I want to talk to both of them.

HUDSON

Aye.

BROADWAY

On it.

HUDSON and BROADWAY go inside quickly. BROOKLYN stops, and MATT stops beside him.

BROOKLYN

You have a part in this too.

MATT

I'd better.

BROOKLYN

I don't want you in combat. Not on your own. We may not be able to have your back.

MATT

I can take care of myself--

BROOKLYN

No, Matt, no. You can't. Those people took down half my clan tonight. What chance would you really have against them on your own?

MATT

Well, but...

BROOKLYN

Brave has its place. So does smart. I need you smart right now.

MATT

Brave, smart, fast, whatever. Put me where you need me. Where does the clan need me?

BROOKLYN

Right now, on the street.

MATT

No. I need a part of this. Someone's hurt my friends, and I won't go anywhere unless it's to help keep you safe.

BROOKLYN

You are. You remember those Quarrymen who took Goliath and Gabriel?

MATT

Yes.

BROOKLYN

They're back.

MATT is alarmed at this.

INT. SCENE - COUNTY HOSPITAL. HOSPITAL ROOM.

Officer KYLE MILLER is in bed, laid up. By one side is BRAD LEVIN; by the other, Precinct Commander ROLF SCHUMACHER.

LEVIN

You have to admit you were wrong, Captain. There can't be any doubt now.

SCHUMACHER

I don't have to do anything, Mr. Levin. I've been on the force seventeen years now. I know a thing or two about policing, and, with respect, I suggest I know a fair bit more than you do.

LEVIN

Maybe. Will the press believe that?

SCHUMACHER

If I worried about the press, I'd never get anything done.

MILLER

Sir, I was right there. I saw this first-hand.

SCHUMACHER

You saw something, Miller. So did I. You're telling me this thing snarled at you and threw you into an exploding building. What I saw was a very courteous and orderly creature.

LEVIN

And you're saying you're right because you outrank him, I guess?

SCHUMACHER

I never said that.

LEVIN

Captain, these creatures are deceptive. It's at the core of their being, and,

with all due respect for your experience and your position, do you really think you're going to be able to tell when something like that is lying to you? Do you have that kind of experience?

SCHUMACHER

No. No, Mr. Levin, I do not.

LEVIN

Well, then?

SCHUMACHER looks at LEVIN, then at MILLER. There is a knock at the door, and O'CONNOR enters.

O'CONNOR

Captain? Press wants to know if they can come in.

SCHUMACHER

Tell 'em two more minutes.

O'CONNOR

Yes, sir.

O'CONNOR exits.

SCHUMACHER

I'm going to go follow up on a couple of things. I want to make something clear, though: you talk to the press, you don't mention any of this. Let the press office speak for the department. You just tell 'em how you're doing, and Miller? You better tell 'em you need to rest sooner than later. You got me?

MILLER

Yes, sir.

SCHUMACHER

Heal up.

He leaves.

MILLER

Well?

LEVIN

He needs work. I'll take care of things.

MILLER

On your own?

LEVIN

No, of course not. Have faith. You have more friends in this city than you know. You know what to say?

MILLER

Yes.

LEVIN

To it, then.

LEVIN goes to the door and opens it, admitting about half a dozen reporters. He leaves as the reporters gather around the bed and begin to ask questions.

INT. SCENE - HUMBOLDT STATION.

Caption: Saturday, March 2, 2013. 3:41 AM.

BROOKLYN stands near the console as LEXINGTON operates it. ENKI and SIGMUND stand on the other side of LEXINGTON, looking on. On the console is KATANA as seen through COLDSTONE's eye. She is furious. On an adjacent screen, AL and TALON are visible, listening in.

KATANA

They cannot have gone far. We can find them. We must.

ENKI

Then go do it.

BROOKLYN

They will have a major head start.

ENKI

Then quit stalling.

BROOKLYN

I am not putting my clan into needless risk. We figure out a plan and work to that. We know they are dangerous. There

is no need to add to the danger by being reckless. Coldstone?

COLDSTONE

He says we figure out a plan and work to that.

KATANA

And while we plan, they gain distance. While we plan, this attack goes unanswered! My darling mate, love of my life, as logical as you may be, there are times I think you lack a warrior's passion.

BROOKLYN

Come over here and I'll show you passion.

COLDSTONE

He says that--

BROOKLYN

Drop it.

TALON

The odds are pretty good they're coming this way, though.

BROOKLYN

Yes, I think so.

ENKI

If the whole goal is to put a ward around Manhattan, that's more or less where they need to go.

BROOKLYN

More or less?

ENKI

Look, there are a couple of ways to manage that depending on exactly what they're planning to do. But, yes, I'd say they're probably headed to Manhattan next.

TALON

We can look out for them. We've had a bit of a recent experience with wards.

AL

Who are we looking out for?

LEXINGTON

Coldstone, any chance you caught their faces?

COLDSTONE

I did. One moment.

TALON

Let us see, too.

LEXINGTON keys in a couple of commands to the console as the view from COLDSTONE flickers out. Several still photos come up in view: ALFHARD, ROMANE, AUGUSTINE, LOUISETTE. ENKI studies them.

ENKI

These are all from the last encounter?

COLDSTONE

Yes.

ENKI

Dio's not there.

SIGMUND

Big surprise.

ENKI

No kidding. So he probably isn't going with them. You know where he stayed yesterday?

COLDSTONE

Yes.

ENKI

Go there and find him. You find him, you may find Plutus, and you may find the others through him.

BROOKLYN

Do it.

COLDSTONE

At once.

BROOKLYN

You saw them?

TALON

Yes. We'll keep the watch out here.

BROOKLYN

Watch yourselves, too.

TALON

Yes, chief.

LEXINGTON's phone rings. He answers.

LEXINGTON

Hi. Yeah. Hang on, let me patch you in.

He takes a cord from the desk and plugs into the phone. MATT's voice is audible from the console.

MATT

You can hear me okay?

BROOKLYN

Just fine. You have Coldstone and Talon on too.

MATT

Hi, everyone.

BROOKLYN

What's the situation?

INT. SCENE - EL TORITO BAR.

MATT is sitting at a table in the back of the bar, looking out. The barroom is mostly empty as it is late. PHIL is tending bar, nominally, but there is not much to do.

MATT

No motion yet. Maybe he's not coming here.

BROOKLYN

Maybe not. But I think that, if he's going to rally the troops, he's most likely going to do it there.

MATT

Right.

TALON

Where are you?

MATT

A bar they've been using as a base of operations.

COLDSTONE

You are alone?

MATT

Yes.

BROOKLYN

No.

MATT

No?

BROOKLYN

Never.

MATT

Well, that's good to know.

Through the front door, LEVIN enters, with O'CONNOR, and goes to a table. LEVIN sits with his back to MATT.

MATT

Especially right now, because here he is.

BROOKLYN

No heroics.

MATT

No heroics. Got it.

MATT hangs up, thinks for a minute, and then begins to maneuver his way toward LEVIN without being seen, as they talk.

LEVIN

I know what it's like to lose a partner to one of these things. I'm glad yours survived.

O'CONNOR

Yeah, thanks.

LEVIN

But he got lucky. Lots of other people haven't been. I don't know why police brass can't see that clearly.

MATT sits nearby, still out of LEVIN's view.

O'CONNOR

So what do we do?

LEVIN

How seriously do you take protecting this city?

O'CONNOR

Very seriously. It's been my whole life.

LEVIN

What has? Being a police officer, or being a protector of the innocent?

O'CONNOR

What do you mean?

LEVIN

Only this: sometimes those two things are not the same, such as when the brass refuses to see dangers that are right in front of them. Or when it starts working with dangerous people instead of against them. Mr. O'Connor, what I'm asking you is, which side are you on?

O'CONNOR notices MATT.

O'CONNOR

Something to add, buddy?

LEVIN turns to see MATT, and is startled slightly. MATT waves to him.

MATT

Hello.

LEVIN

Mr. Pegram. And what brings you out this late?

MATT

Nothing much. Just spying on you, that's all.

LEVIN

Oh, really?

MATT

Yeah, really. Crazy, right?

LEVIN

And do you really think that's wise?

MATT

Well, I mean, it's wiser than letting you run around the street unmonitored, corrupting the innocent and all.

LEVIN

Corrupting the innocent, huh?

MATT

Something like that, anyway. Hey, officer, you innocent or what?

LEVIN

I've warned you before, Mr. Pegram.

MATT

Yeah, you have, and yet nothing's happened. If I didn't know better, I'd say you were all hat and no horse, Levin. You know what I mean?

LEVIN

Second strike, Mr. Pegram. Don't draw a third.

PHIL, the bartender, intervenes.

PHIL

All right, that's enough. Closing time.

MATT

Maybe a third? Fourth? How about ninth? Maybe I can bowl a perfect game, what do you think?

PHIL

Closing time, I said. One of you scam or both of you take it outside. I'm not getting shut down because you can't behave.

MATT stands.

MATT

Can't have that, I guess. Bit of friendly advice, though. Maybe don't let this guy steer you around. He's got a lousy track record. Good night.

MATT leaves.

EXT. SCENE - STREET OUTSIDE BAR. (NIGHT)

MATT is walking away from the bar. LEVIN bursts out of the bar, followed by O'CONNOR.

LEVIN

Pegram!

MATT

What?

LEVIN

You keep interfering with my business here and think somehow you can just walk away?

MATT

Oh, come on. Closing time bar fight? Is that how this is going down?

LEVIN

If need be.

MATT

It needn't. Why don't you just leave everyone alone?

LEVIN

And let you help them run roughshod over this city? Unchallenged?

MATT

And let them live. Unchallenged.

LEVIN

Same thing.

MATT

No. Levin, if you'd just...I know them better than that. I don't know what your issue is, but nobody's out to get the city.

LEVIN

They have been lying to you. Can't you see that? They show you what they think you want to see and they lure you in.

MATT

Wow. Just, wow. You must really think I'm stupid.

LEVIN

Not stupid. Just deceived. I can help.

MATT

No, thanks.

LEVIN

Then, if you won't take my help, I have to do what I can.

He takes a step toward MATT, threateningly, but a low growl from the darkness stops him. Two glowing eyes appear from the darkness nearby as BRONX steps forward, staring him down. LEVIN stops dead as O'CONNOR looks on, shocked.

MATT

Like I said, you must really think I'm stupid. Anything else you want to discuss?

LEVIN glares at him, but says nothing.

MATT

Good night.

MATT turns and walks away. BRONX stares down LEVIN a moment longer, then snorts, turns, and jogs to catch up to MATT.

O'CONNOR

Who was that?

LEVIN

He was one of them.

O'CONNOR

He looks human enough.

LEVIN

Appearances deceive. Tell me, do you have a couple of people you can call this late?

O'CONNOR

Sure. Why?

LEVIN

I think...Mr. Pegram doesn't deserve another chance.

EXT. SCENE - HUMBOLDT PARK. STREET. (DAWN)

Caption: 6:21 AM

MATT sits on a park bench, eating breakfast out of a foam take-out tray in his lap. Another tray sits next to him, and BRONX has his muzzle down in it, casually eating fried meat. MATT has the phone to one ear. The sky is beginning to lighten.

MATT

He did a good job. Barely had to do anything, really. They backed off.

BROOKLYN

Where are you now?

MATT

In Humboldt Park, grabbing some breakfast. Didn't seem like grabbing a cab with Bronx was going to work out.

BROOKLYN

Maybe not. How close are you?

MATT

Probably another half hour of walking.

BROOKLYN

Watch your step. They know you're with us now. They aren't going to sit on that.

MATT

I know. Anything else for me?

BROOKLYN

No, get home safe. We'll talk in the evening.

MATT

That we will. Any movement on the Enki front?

BROOKLYN

Not much. Talon's aware of what's going on and he's keeping an eye out. Coldstone's chasing down one of those guys.

MATT

Haven't got them yet, though?

BROOKLYN

Not yet.

MATT

Well, you will. Team like this can't miss.

BROOKLYN

I hope you're right. Go on, get home.

MATT

Yes, sir. Have a good morning.

BROOKLYN

You too.

MATT hangs up and puts the phone away.

MATT

If I was going to get backup from anyone, I'm glad it was you. Thanks, bud.

BRONX sticks his muzzle in by MATT's hand, and MATT scratches it. BRONX reacts happily to this.

MATT

Yeeeeeah, you're a good friend. C'mon.

He stands, gathering up the trash and dropping it in a wastebasket. They walk on a little ways. BRONX stops near the Armory, and whines.

MATT

Hm? Getting a bit late for you?

BRONX nods, and then looks toward the Armory.

MATT

All right. You go ahead. There should be a bus here pretty soon. I'll be all right.

BRONX

Hrrugh.

MATT

Yeah, you too.

BRONX jogs over to the armory and climbs up it as MATT watches. He takes up a position on the west parapet of the building just as the sun breaks, and he freezes into stone. MATT smiles, and then turns and continues down the street. Behind him, a police cruiser follows, slowly, with four officers in it, out of uniform.

EXT. SCENE - MATT'S HOUSE. STREET.

MATT approaches his home, with his keys out, and yawns. He is relaxed and ready to get home. But he does not get there. As he approaches, the police cruiser sharply pulls up to the curb and the four officers (led by O'CONNOR) pile out and come toward him.

O'CONNOR

Stop right there.

MATT

What? Wait, no.

O'CONNOR

Sir, if you don't stop, I will be required to apply deadly force.

MATT

I have stopped. What are you talking about?

O'CONNOR

This is your last warning.

From the gangway, a voice as ELLEN SANCHEZ steps out.

ELLEN

Oh, is it? You sure about that, patrolman?

O'CONNOR and the others stop and look at her.

O'CONNOR

Ellen? You in on this too?

ELLEN

Yeah, I guess I am.

O'CONNOR

You want first crack at him?

ELLEN

Well, sort of. Actually, I kind of want to get the only crack at him.

O'CONNOR

You got a line in front of you.

ELLEN

Never was one for waiting. You should know that, you know me. You know what else, you guys ought to be ashamed of yourselves. Cornering a guy and then using the old "deadly threat" game.

O'CONNOR

He's more of a threat than he looks. You haven't seen him.

ELLEN

Well, actually, yeah, I have. So, I tell you what, you and the junior G-men here get home to your families and I won't have to tell anyone what you were up to.

O'CONNOR

If you're lining yourself up with him, then we're gonna--

ELLEN

You're going to what, exactly? Execute a decorated officer because she was defending an unarmed civilian? Was that what you were proposing? Any of you?

O'CONNOR's resolve breaks, and he takes a step back. The others slacken off as well.

ELLEN

Go home, O'Connor. You're too good a cop to get tied up in this nonsense. I'll see you at the Memorial Day picnic.

She motions to MATT, and they both go up into his house. O'CONNOR turns to his group, shrugs, and they go back to the car.

INT. SCENE - MATT'S APARTMENT.

MATT and ELLEN enter his apartment. He closes the door behind them as ELLEN begins checking the apartment.

MATT

Thanks for that. I think they were serious.

ELLEN

They were. Anything look out of place?

MATT

Nothing that I can tell. You think they could have gotten up here?

ELLEN

I wouldn't put it past them.

MATT

What are you doing here, anyway?

ELLEN

Got a visit this morning. Someone wanting to know where Eric was. I told them he was still at work, and they left, but they made sure I knew his work with the monsters was being watched.

MATT

Oh, no. Is he all right?

ELLEN

Yes. I made sure of that. But after that, and making sure the kids were safe, I thought I should come check on you.

MATT

Thanks for that.

ELLEN

Don't start thinking I like you or anything. I just don't want the gargoyles to have another reason to cause trouble.

MATT

They won't. I'm sure of that.

ELLEN

Or, more exactly, I don't want the Quarrymen coming up with another excuse for why the gargoyles will cause trouble. They're still at the station?

MATT

Yes.

ELLEN

Who's watching them?

MATT

Well...nobody, not now.

ELLEN

You just left them there?

MATT

That was the direction I got. But nobody's getting in there.

ELLEN

They already did once. You armed?

MATT

Yes.

ELLEN

Okay. Lock your doors. Don't let anyone up here. I'm going over there to watch them.

MATT

Why?

ELLEN

You haven't seen the morning news, have you?

MATT

No. Why?

ELLEN

First item up. Policeman attacked by gargoyle wakes from coma. You need a key to get in the station?

MATT

Yes.

ELLEN

Give it.

MATT digs into his pocket for his key and hands it to her.

MATT

I don't know if Edison is going to like this much.

ELLEN

I know a guy in your Security. It'll be fine.

MATT

You're sure?

ELLEN

I'm as sure as I need to be. What exactly did they tell you to do?

MATT

To go home and sleep.

ELLEN

Then get to it.

MATT

Yes, ma'am.

ELLEN

And when you wake up, get straight to the station. I don't want you leaving them unguarded, or vice versa. And, I don't think this is going to be a safe spot for you for a while.

MATT

If you say so. But I didn't think you liked them that much.

ELLEN

I don't, but I really don't like anyone threatening my husband. Go on, now.

MATT

All right. Thank you.

ELLEN exits. MATT follows, shuts the door behind her and locks it, shakes his head, and heads off to sleep.

EXT. SCENE - PITTSBURGH. RESIDENTIAL STREET.

Caption: Pittsburgh, Pa. Saturday, March 2, 2013. 7:43 AM.

Outside the safe house. DIO carefully opens the door and peeks out. He looks around himself carefully as he gingerly steps out on the porch. He looks around the side of the house: nothing. He goes carefully to the front and looks up: nothing. He relaxes a little and steps onto the front stairs, one step, the next more certainly, the next more certain still, and he hits the street, briskly but somewhat confidently.

Not for long. COLDFIRE swoops down from behind him and scoops him up into the air. He yelps as she does. She carries him up

onto a nearby rooftop and sets him down to face COLDSTONE, who scowls at him. DIO stomps and glares right back at him, angrily.

DIO

Oh, come on! Again? Really?

COLDSTONE

You have more to answer for.

DIO

I got skunked and you lost out on what you were hassling me for. Boo-frickin'-hoo.

COLDSTONE

We were attacked by your counterparts.

DIO

Again: boo-frickin'-hoo.

COLDSTONE leans in and growls at him.

DIO

Of course, you know, I recognize your loss.

COLDSTONE

Talk.

DIO

About what?

COLDSTONE

Talk!

DIO

About what? I don't know what you mean!

COLDFIRE

You sent for those people?

DIO

Yes, kind of.

COLDSTONE

Who are they?

DIO

I don't know! I just spoke to Plutus,
that's all. Go talk to him if you want
to know more.

COLDSTONE

I would.

DIO

How do you plan to do that? Huh? He's
not even here, as far as I know.

COLDFIRE

You have a phone.

DIO

I, um...maybe.

COLDFIRE

That was not a question.

COLDSTONE

I will have it.

DIO

No, come on. I need that--

COLDSTONE picks him up by the neck with one hand, and puts the
other out to him.

DIO

Urk! Guck, 'kay, a'right, here!

DIO scrabbles in his pants pockets briefly, producing the phone,
and drops it into COLDSTONE's hand. COLDSTONE takes it, and then
sets DIO on his feet, but without releasing him.

COLDSTONE

What did Plutus tell you?

DIO

To meet his people at an address,
that's all.

COLDSTONE

Hardly enough.

DIO

I swear, that's all he said. He said
get off in Pittsburgh and he'd send his
people. That's it.

COLDSTONE

And who is Plutus?

DIO

Some guy. I don't know.

COLDFIRE

This is hardly helpful to us.

DIO

Well, I can't help that, can I?

COLDSTONE

You can, and you will.

He grabs DIO and takes off from the roof, followed by COLDFIRE.

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

Caption: TSS Humboldt, Chicago. Saturday, March 2, 2013. 5:43
PM.

BROOKLYN, HUDSON, BRONX, LEXINGTON, and BROADWAY are asleep in
their usual positions. The sun goes down on them, and a moment
later, they explode into wakefulness. BROOKLYN jumps down to the
lower roof as the others stretch upstairs. He turns to go in-
side, and is startled to see ELLEN SANCHEZ there by the door,
armed. She looks at him, her stern face barely covering her
gnawing fear. HUDSON follows BROOKLYN down, with the others fol-
lowing him.

HUDSON

Mrs. Sanchez. Hello.

ELLEN

Hello, Hudson.

BROADWAY

How'd you get up here?

ELLEN

Matt gave me his key.

BROOKLYN

He's not here?

ELLEN

He's not. The Quarrymen tried to attack him. He's all right, he's at home asleep.

LEXINGTON

That's a relief.

ELLEN

They also tried to get to my husband and my kids, and they've been trying to get to police brass. So I want to know just what exactly is going on up here.

BROOKLYN

Too much.

ELLEN

No, don't you tell me "too much." This city's at risk right now. There is a fire burning in the police department. People I know are getting caught in it.

BROOKLYN

I can't help that right now.

ELLEN

You are going to need to. Did you know the news today said you attacked Kyle Miller?

HUDSON

And who is that?

ELLEN

Beat cop out of the 14th District. Has a big grudge against you guys. Got himself blown up in the old 19th the other night.

LEXINGTON

Oh, him.

HUDSON

We were the ones attacked.

BROADWAY

Yeah, he had something to do with capturing Goliath and Gabriel. We just rescued them.

ELLEN

That doesn't matter! Don't you get that? He's out there telling everyone he was wounded in the line of duty and he's getting people to listen to him and it does not matter if it is true or not. He's getting people on his side.

ENKI opens the door and sticks her head out.

ENKI

Hey, phone's ringing.

LEXINGTON

Coming.

LEXINGTON goes into the station.

BROOKLYN

None of this is new to us. We've gotten used to it. We can deal with it.

ELLEN

Can Matt?

BROOKLYN looks at her sharply.

ELLEN

He came pretty close to getting shot. I had a good friend of mine on the force ready to shoot him dead because of you.

BROOKLYN

We can't be there for him all the time. He knows that, and anyway, we have something else going on right now that could put Manhattan in danger.

ELLEN

So you'll protect Manhattan but not protect your friend?

BROOKLYN gives a low growl.

ELLEN

You need to do something about this.

BROOKLYN

Maybe so.

The door opens, and MATT steps out. BROOKLYN and ELLEN both look at him, and he stops short.

MATT

Hi. Something wrong?

BROOKLYN

All sorts of things recently.

MATT

You heard about that policeman?

BROOKLYN

Yes.

MATT

All right. Lexington's got Coldstone.
They got that wormy guy.

BROOKLYN

I'll be right there.

MATT

Sure.

He steps back inside and shuts the door.

BROOKLYN

So what do you want me to do? We're not
surrendering to the Quarrymen.

ELLEN

I don't want you to. I want you to re-
alize what's going on, though. I need
to know what your intentions are.

BROOKLYN

I intend to protect my clan, and my
home. How about you?

ELLEN

I mean to protect my city.

BROOKLYN

So do I.

ELLEN

Then you'd better start.

BROOKLYN

Your mate and your children. Where are they?

ELLEN

Away. Safe.

BROOKLYN

And you?

ELLEN

I can take care of myself, don't you worry about that.

HUDSON

I do not doubt that.

BROOKLYN

If a battle is coming, we will need allies.

ELLEN

That is not me. I'm sorry, but I can't. But, I can see what I can do for you. The whole city's not against you yet.

BROOKLYN

Small comfort. Come inside.

BROOKLYN goes inside with ELLEN, followed by the others.

INT. SCENE - HUMBOLDT STATION.

LEXINGTON and MATT are at the console. On the screen is a good view of DIO, who is looking up nervously. ENKI is standing there relishing this. BROOKLYN and ELLEN enter, followed by the others.

ENKI

Dio, Dio, Dio, you weasel. I want to see you burn, you know that?

COLDSTONE

He will not be burned until we are through with him.

ENKI

That a promise?

BROOKLYN

All right, back up. Coldstone, did you get anything out of him?

COLDSTONE

Very little. We have his phone.

ENKI

My phone, you mean.

LEXINGTON

Let's see it.

COLDSTONE reaches down and pulls the phone out of his pocket, and looks at it.

LEXINGTON

Haven't seen one of those in years.

ENKI

Hey!

LEXINGTON

Call me up. I'll see if I can get a lock on it.

COLDSTONE

A lock?

LEXINGTON begins tapping on the keyboard.

LEXINGTON

I think I can trace it. Go on.

COLDSTONE begins dialing. A moment later, LEXINGTON's phone rings. He ignores it and keeps typing.

LEXINGTON

Ahhh...yes, there it is. Okay, hang up.

COLDSTONE does.

LEXINGTON

Now, let's see if we can talk to Plutus. Have him call.

BROOKLYN

Do it.

COLDSTONE

All right. You will call Plutus.

He hands the phone to DIO, who takes it reluctantly.

DIO

He, um, he might not want to take the call.

COLDSTONE

That was not a part of the instruction. Call.

DIO

Yeah, all right.

DIO dials and then puts the handset to his ear.

DIO

Yes, hello, I'd like to speak to Plutus, please.

LEXINGTON begins tapping away on the keyboard as the conversation goes.

COLDSTONE

We will hear this.

DIO

It's a private call.

COLDSTONE

Oh?

DIO

I mean, private except for you.

DIO keys the phone and, after a few tries, is able to put it in speakerphone mode.

COLDSTONE
(growling)
Private call.

DIO
Hi, can you hear me?

PLUTUS's voice is electronically modified and not recognizable.

PLUTUS
I can.

DIO
Someone wants to talk to you.

BROOKLYN
Ask what he wants with the stake.

COLDSTONE
Plutus. We need to know more about what
you want with the stake this man was
bringing for you.

There is a long pause.

PLUTUS
Your voice is very familiar.

COLDSTONE
That may be. Answer the question.

PLUTUS
It is a part of my collection that was
stolen. I merely wished to recover it.

COLDSTONE
Your recovery agents did my clan some
harm.

PLUTUS
Did they? Well, I'll speak to them
about that.

COLDSTONE
We were not responsible for stealing
your property. On what grounds were we
attacked?

PLUTUS

Probably for interfering with the operation. I do not know who you represent, but several groups have been vying for the stake. I would really like to keep it out of their hands. Any of them.

COLDSTONE

What groups? We do not represent any of them.

PLUTUS

(peevish)

I know that, Coldstone.

BROOKLYN

Oh, really?

COLDSTONE

How is it you know my voice?

There is a long pause, and then a click and chirp; PLUTUS has hung up. DIO takes the phone, but COLDSTONE reaches out and takes it out of his hand.

COLDSTONE

Well?

LEXINGTON

Couldn't trace it fully. There's a privacy screen on the call record, but I got it most of the way back. He's in Manhattan.

COLDSTONE

Then that would seem to be our next stop, would it not?

BROOKLYN

It would.

He looks over at MATT.

BROOKLYN

And I got just the right person to get you there.

COLDSTONE

Surely it is not far. We could travel there--

BROOKLYN

Hold up. I will explain.

MATT

You want me to go to Manhattan?

BROOKLYN

Yes.

ENKI

Not without me.

BROOKLYN

I wouldn't dream of it.

MATT

That's a long drive. Probably a couple of days at least.

BROOKLYN

That may be, but you will make it. I want you to go to Pittsburgh and check in with the others there. Coldstone, I'm going to need you to trace that signal as far as you can. Lex, set it up.

LEXINGTON

On it already.

COLDSTONE

We can trace that without help.

BROOKLYN

Cut the speaker.

LEXINGTON looks up, startled, but then clicks off the speaker and continues working.

BROOKLYN

You going to do this?

MATT

Well, sure, if that's what you need.

BROOKLYN

More than anything from you right now.
Is your truck downstairs?

MATT

Yeah.

BROOKLYN

Then go, now. We don't have much time.

MATT

I need to get some clothes or some--

BROOKLYN

No. Leave right now.

MATT

(cowed)

Sure. Of course. Headed out now.

MATT, sheepishly, heads down the stairs.

ENKI

This is going to be a blast. C'mon,
Siggy.

SIGMUND

Right behind you, boss.

ENKI and SIGMUND exit.

BROADWAY

Shouldn't someone go with?

BROOKLYN

No. Open the speaker.

LEXINGTON does.

BROOKLYN

Coldstone. I need you to keep Matt oc-
cupied. We need him out of the city for
a while.

COLDSTONE

Has he become trouble?

BROOKLYN

No. He is in danger here. Protect him. Someone stays with him at all times. No matter what happens, you do not let him come back here until the coast is clear.

COLDSTONE

Understood. And this person?

BROOKLYN

Hold on to him until they get there. After that, let his friends deal with him.

COLDSTONE

I should like to watch that.

BROOKLYN

So would I. Send word when Matt arrives.

COLDSTONE

I will.

He disconnects. The other gargoyles turn to look at BROOKLYN, and he looks to ELLEN.

BROOKLYN

Satisfied?

ELLEN

Yes.

BROOKLYN

Fine. Whatever help you can send our way will be welcome.

ELLEN

I'm sure. Have a good night.

BROOKLYN

And you.

ELLEN leaves.

BROADWAY

He'll be all right?

BROOKLYN

He'd better be. From the sound of it,
we're running short of friends here.

INT. SCENE - XANATOS RESIDENCE. STUDY.

Caption: Eyrie Tower, Manhattan. Saturday, March 2, 2013. 2:42
PM.

DAVID XANATOS is standing at a table in his study, next to JOHN,
the Commissioner of Transportation (see episode 8). They are
poring over the same old manuscript that he was reviewing in
episode 3.

JOHN

And you are sure about this?

DAVID

Of course, Commissioner. I've been
studying this chart for months now, and
everything lines up. See this line
here?

He traces his finger along the chart.

DAVID

Think about it: Rockefeller Center,
57th, Lexington, 72nd. Look familiar?

JOHN

This is extraordinary. So what do you
plan to do about it?

DAVID

No chance you could just fill the whole
project back in at this point, is
there?

JOHN

I'm serious. If this is what you say it
is...

DAVID

I've been working hard to get control
of the stakes. There's one last one out
there I am chasing down.

JOHN

How close are you?

DAVID

I have all my resources on it now.

He looks up. ALEXANDER is at the door to the study, looking in. DAVID looks back at him. JOHN, noticing this, also looks up. ALEXANDER moves along.

JOHN

Mr. Xanatos, you have the resources of the Department of Transportation with you as well.

DAVID

Commissioner, I never doubted it.

INT. SCENE - MANHATTAN. TUNNELS.

Caption: Manhattan. Sunday, March 3, 2013. 6:15 AM.

HAL is carefully patrolling around the tunnels, sniffing along the sides of the trackway from time to time, with BENNIE trailing behind him with a flashlight and a two-way radio, exploring.

HAL

(singing)

So we surveyed to the east
 And we surveyed to the west
 And we--
 (sniff, sniff)
 --tried to figure out
 Just how to do it best
 Little Ab, Little Ab, what shall I do?
 For I'm--
 (sniff, sniff)
 --For I'm all but goin' crazy with the
 survey crew,

And the blackflies, little blackflies,
 Always a blackfly no matter where ya go
 I'll die with a black fly a'pickin' on
 my bones
 In north Ontar-i-o-i-o, in north Ontar-
 i-o.¹

He sits, and scratches at his ear.

¹ Wade Hemsworth, "The Blackfly Song"

HAL
Aw, jeez, get off, ya.

BENNIE
Mosquitoes, actually.

HAL
Yeah, maybe. Same difference, though. I guess they don't bother you, or...?

BENNIE
No, never have.

HAL
I guess you got that for ya, neh?

BENNIE
Among other things. It's gotten better since, you know.

HAL
Oh, yeah. I get that.

They start forward again.

HAL
After I met up with Ruth--she was a treasure, I tell you. She kinda got me through that first little bit. I'da never made it out without her.

BENNIE
Yeah, same with Talon and me. And Erin. I don't know how we would have made it through without them. Maggie, too.

HAL
Sounds like they've been good to you.

BENNIE
They've been great.

HAL
Oh, that's nice.

BENNIE
Hey, Hal? You mind a kind of personal question?

HAL
Well, if it's not too personal.

BENNIE
You're a werewolf, right?

HAL
Yeah.

BENNIE
Does that mean you can change back to human?

HAL
I could, sure. I could even go halfway and really scare the pants off ya.

BENNIE
But you don't?

HAL
Nah. Not more than I got to. I like this better.

HAL bends down and sniffs at the floor again.

HAL
Humph.

BENNIE
Are you getting anything yet?

HAL
Not great, it's just all mingled up in here. There's humans, but I don't know how much of that is new and how much coulda been something else.

BENNIE
You want to go back and try a different one?

HAL
No, if it's all right, I want to keep going this way until the tunnel runs out. There's something there, but it's just hard to tell.

BENNIE

How's your head?

HAL

It isn't great. It's okay.

BENNIE

You sure you don't want to go back?

HAL

No, I'm good, thanks, though.

They continue down the tunnel, HAL humming as he searches, BENNIE continuing to look around.

EXT. SCENE - PITTSBURGH. STREET. (DAWN)

Caption: Pittsburgh, Pa. Sunday, March 3, 2013. 6:29 AM.

The sky is beginning to lighten over Pittsburgh. Nearby the upper station of the Monongahela Inclined Railway, MATT pulls his truck around and below an embankment, putting it out of view. He parks, and he, ENKI, and SIGMUND get out. ENKI looks around as SIGMUND stretches.

ENKI

Nice. We meeting them here, or this just another rest stop for you?

MATT

This is the meeting spot.

SIGMUND

Nice view.

ENKI

It'll be nicer with that little booger-eater in it. Where are they?

MATT

Give it time, will you?

ENKI

Don't you tell me to give it time. If I had half the powers I should have, I would--

SIGMUND

Calm yourself, Enki. Calm. Be calm.

ENKI

I am calm.

COLDSTONE lands in the clearing, with DIO, followed by NASHVILLE. COLDSTONE drops DIO abruptly onto his feet, and DIO skitters back toward ENKI, who crosses her arms. DIO looks back, sees ENKI, and then turns and skitters back away from her and toward COLDSTONE.

ENKI

Well! Dio, you seem to have got yourself into a mess, haven't you?

DIO

Oh, Enki, c'mon. You know me.

ENKI

I do.

DIO

Like to have my fun.

ENKI

Yeah. Fun and games.

DIO

Right. You know.

ENKI

Sure do. 'Course, now it's my turn.

DIO

Erm.

MATT

Evening. Any trouble?

COLDSTONE

This one will not stop talking.

SIGMUND

Sounds about right.

ENKI

Dio, I need some straight answers from you and I need them now.

DIO
You got them. Straight as arrows, honest.

ENKI
Who'd you sell that stake to?

DIO
Plutus. Or Plutus's guys, anyway.

ENKI
You're sure of that?

DIO
Sure I'm sure.

ENKI
What'd you check?

DIO
Well...I, uh....

ENKI
You didn't check, did you?

DIO
Well, I mean...they were in the right spot and all, and they said they, uh...

ENKI
Oh, Dio, Dio, Dio. You naughty man.

MATT
Wait, so maybe we're on the wrong track?

ENKI
No, we're on the right track. I'm sure they're working for Plutus.

DIO
See, then? I knew it.

ENKI
But you didn't. You held the fate of humanity in your hand and you let it go like you were hocking a stolen watch.

DIO

What do you mean, fate of humanity? It was just a...thing.

ENKI

Sharp as a potato, you are. Conference.

She gestures to the others, and they gather. DIO approaches the group. ENKI glares at him, and he checks up and steps back.

ENKI

Loop in the Chicago guys.

COLDSTONE

I have them. They are listening.

ENKI

That stake is on its way to Manhattan if it's not already there. We have to follow them right now.

COLDSTONE

And this one?

ENKI

While right now I would enjoy turning him into hamburger, we don't have the time.

COLDSTONE

It would not take long.

SIGMUND

No, but there'd be consequences, and we have enough of those now.

ENKI

With deep regret, I agree. You ready to go?

MATT

When you are.

COLDSTONE

We must speak. Alone.

ENKI

Hey, I'm running this, don't you cut me out.

COLDSTONE

This is a condition of our cooperation.

SIGMUND

Come along, my lord.

ENKI

Well, no.

COLDSTONE looks firmly toward her, and he growls low. She is as firm.

SIGMUND

Enki, I would not--

ENKI

No, no, all right. Have your chat. Why not? It's just the fate of the world. C'mon, Siggy, let's go play with Dio.

ENKI and SIGMUND leave and go over to DIO.

NASHVILLE

And we're helping these guys?

COLDSTONE

Not by choice.

MATT

No. Is Brooklyn on?

COLDSTONE

Yes.

MATT

(to COLDSTONE)

Brooklyn, are you doing all right there?

COLDSTONE

He says they are.

MATT

Ellen got you to send me away, right?

There is a long pause.

COLDSTONE

Yes.

MATT

And is she covering you?

INT. SCENE - HUMBOLDT STATION.

LEXINGTON is at the console, with BROOKLYN and ELLEN standing behind him. ELLEN carries her rifle, slung over her back; BROOKLYN has one as well, slung over his back.

BROOKLYN

Yes, in her way.

COLDSTONE

Yes.

MATT

She had better. Orders, commander?

BROOKLYN

Keep going. Coldstone goes with you. So does Nashville.

COLDSTONE

Is that necessary?

BROOKLYN

Yes. I'm not leaving him alone with Enki, and if this is as bad as she says, I'm not throwing him into it alone.

COLDSTONE

He says to keep going. We are...going with you.

NASHVILLE

Going where?

COLDSTONE

Manhattan.

NASHVILLE

We're going home?

BROOKLYN

Save it first and we'll see.

COLDSTONE

"Save it first and we'll see."

MATT

Let's get to it, then. You can ride in the back?

NASHVILLE

Yeah, I guess so.

MATT

Get in.

They break. COLDESTONE and NASHVILLE get into the bed of MATT's truck. MATT goes over to ENKI, DIO, and SIGMUND.

DIO

Come on, Enki. At least bus fare.

ENKI

Schmuck, you took all my money, how am I going to get you bus fare?

DIO

You got ways.

ENKI

And you got feet. Walk home.

DIO

Aw, Enki, really.

MATT

We're going. Come on.

ENKI

Siggy, go get in the truck. I'll be right there.

SIGMUND goes toward the truck, with MATT.

DIO

C'mon, you can't leave me here.

ENKI

I can and I am. Beat it.

She starts to walk toward the truck. DIO follows.

ENKI

Don't follow me, Dio.

DIO
I got to, Enki.

ENKI
Yeah? Let me show you something.

She pulls out her switchblade and throws it into a nearby tree, where it sticks.

DIO
I know, but, Enki, you can't leave me here like that. You just can't. I'm not gonna put up with it, and if you--

ENKI opens her hand, and the knife struggles briefly and then flies out of the tree and into her hand. DIO stops and goggles at this.

ENKI
Chicago's that way. Get going.

She turns and goes to the truck. It starts, and then backs out toward the road, leaving DIO there, still stunned.

INT. SCENE - MANHATTAN. TUNNELS.

BENNIE and HAL are still searching the tunnels. The radio crackles to life with AL's voice.

AL
(on radio)
Hey, Bennie, you on?

BENNIE
Yeah, Al, we're just about finished up here.

AL
Talon wants you back in. Sun's almost up.

BENNIE
Roger that. Should be about ten more minutes here.

AL
We got crullers.

BENNIE
Eight minutes.

AL
See you soon.

BENNIE puts back the radio.

HAL
Yeah, I don't know. Something's gone
down this way.

BENNIE
Better find it quick. Crullers go fast
when they get them.

HAL
Yeah, I'm working on it. I think...

He sniffs along, and then his head goes up.

HAL
I got it. C'mon.

He rushes ahead, and BENNIE follows him.

There is a light ahead in the tunnel, past a bend. They go
around it, and before them are ALFHARD and ROMANE, with MERLE.
The three of them stop and look up as BENNIE and HAL stop short.

BENNIE
Hey, who's there?

HAL
(indicating MERLE)
That one, I know. You got a lot of
nerve coming back here, you know that?

MERLE
Oh, now, c'mon. Do I have to put up
with all of this too?

ALFHARD
Shall I deal with them?

MERLE
No need.

He steps forward.

MERLE

This one, I can do myself. You have the stake?

ALFHARD

Right here.

MERLE

May I touch it, please?

ALFHARD

Certainly.

ALFHARD pulls out the stake and holds it up. HAL growls at them.

MERLE

Viribus terræ, ego praecipio vobis...

HAL

Bennie, get back to the Terminal, get Talon! Run!

MERLE

...recedere virtutem hanc creaturam...

HAL charges at MERLE, roaring. MERLE touches the stake with one hand, and points at HAL with the other. BENNIE, meanwhile, turns and runs back up the tunnel.

MERLE

...et revertetur ad fontem!

A bolt flies out of MERLE's hand toward HAL, striking him, and flinging him backward as he howls. He lands out of sight and is silent. MERLE lowers his hands. ALFHARD shakes his hand in pain.

ALFHARD

Ow. Must I do that?

MERLE

You have possession, so yes, you must.

ALFHARD

It's more energy than I would expect for one wolf.

MERLE

Then it just shows what you don't know. How much longer?

ALFHARD

Plutus says this is the place. He should be here soon.

INT. SCENE - HUMBOLDT STATION.

BROOKLYN and LEXINGTON are still at the console. In the background, ELLEN is standing by herself. BROADWAY, HUDSON, and BRONX are standing around generally. On the console, the view through COLDSTONE's eye is visible: he is riding in the bed of MATT's truck. Across from him, NASHVILLE sleeps. As COLDSTONE looks around, he can see them going down the highway. It's light out. BROADWAY yawns and stretches.

LEXINGTON

Gnash has the right idea, I think.

BROOKLYN

Coldstone, that's about it from our side. It's almost sunrise.

COLDSTONE

I believe we will have little more to report for the next few hours. Will you be safe?

ELLEN

He will.

COLDSTONE

More human protection.

BROOKLYN

(to ELLEN)

Give me a minute, would you?

ELLEN steps into the stairwell.

BROOKLYN

She hasn't done badly so far.

COLDSTONE

That is little reassurance, but never mind. She seems prepared. Where did you find my current companion?

BROOKLYN

He found us.

COLDSTONE

That is even less reassurance. Is he the best you could find?

BROOKLYN

No. Not the strongest, not the fastest, not the smartest. But he is the one who stepped up when we needed him, who keeps stepping up when we need someone. I trust him. You should too.

COLDSTONE

Aye. I will speak to you later.

LEXINGTON switches off the console, and stretches.

LEXINGTON

Rrrrgh. Desk jobs are murder.

BROOKLYN

We'll be out on patrol soon. Need to get past this first.

BROADWAY

Do you think there's really anything to this? She could still be playing a game or something.

BROOKLYN

Whatever there is, we know we have trouble here. If this gets Matt away from it, I'm satisfied with that.

BROADWAY

Yeah, all right.

BROOKLYN

Come on.

He goes towards the door, followed by the other gargoyles.

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

The sky is lightening as BROOKLYN steps out onto the roof, followed by LEXINGTON and BROADWAY. He only gets a couple of steps out before a blast from the wall behind him startles him, and he quickly crouches to the roof, followed by the others. He looks up. Off the roof, a hoverbike floats, piloted by LEVIN, its

blaster smoking slightly. LEVIN picks up a microphone from his bike and speaks into its P.A.

LEVIN

Hello there. You like the new kit?

Eight more come up into view around the roof (one piloted by O'-CONNOR), making a din with their engines.

O'CONNOR

Chicago Police! Lie down on the roof
and keep your hands where I can see
them!

The gargoyles (now joined by HUDSON and BRONX) look around at their attackers.

INT. SCENE - MANHATTAN. TUNNELS.

ALFHARD, ROMANE, and MERLE are standing, waiting. MERLE suddenly straightens.

MERLE

He's coming. Take care of this. He
can't see me.

ALFHARD

As you wish.

MERLE ducks into a niche in the tunnel wall, out of sight. A few seconds later, ALEXANDER XANATOS enters. He looks at ALFHARD and ROMANE.

ALEXANDER

Who's Alfhard?

ALFHARD

I am. And you are?

ALEXANDER

Call me Plutus. You have the stake?

ALFHARD

I do.

ALEXANDER

Let me see.

ALFHARD holds up the stake between his hands.

ALFHARD

You have payment?

ALEXANDER reaches into his pocket and pulls out a check. He holds it up.

ALEXANDER

Right here.

ALFHARD

Very good.

He hands the stake to ALEXANDER, and takes the check. ALEXANDER looks at the stake, and then tosses it in one hand.

ALEXANDER

Nice doing business with you. Now, I need to take care of this. Excuse me.

He kneels down and strokes the floor of the tunnel. As he does, one golden line appears, a blob of light flowing along it, and fades out, then another, intersecting the first. ALEXANDER follows the lines to their point of intersection. He taps the floor gently, and both lines appear. He places the tip of the stake on the floor at the intersection. As he does, MERLE steps out.

MERLE

Hello again, novice.

ALEXANDER

Oh, it's you. I don't have time for you right now. You won't exist in a minute.

MERLE

You may be surprised, but, by all means.

ALEXANDER

Thank you.

He drives the stake into the earth, then stands, and steps on it to drive it home. As he does, the lines light up and pulsate briefly.

ALEXANDER

There, that does it.

(looking up)

Wait, are you still here?

MERLE

Very much so. Alfhard?

ALFHARD

My lord.

ALFHARD seizes ALEXANDER and pulls him away.

ALEXANDER

Hey, get off me!

MERLE

I did try to warn you, you know. But, then again, you have been instrumental in setting the stage for this.

ALEXANDER

For what?

MERLE

A ward, indeed. And a sound one. You are to be congratulated, Alexander Xanatos.

ALEXANDER

That ward should have shut you down. What are you still doing here?

MERLE

This.

MERLE steps forward, and puts one foot on the top of the stake. The golden glow begins to travel up his leg as he does.

MERLE

You made one serious mistake, you know. You saved the center for last, and it's the most powerful point. *Ab ur n'gyin-go, talabur...*

He continues to chant as the light becomes brighter. [It would be ideal to have him chanting in Aramaic, but Google Translate won't do it for me.] As he finishes, there is a brilliant flash, and it radiates down throughout all of the lines converging on the point. There is a sudden rumble from around him. ALFHARD and ALEXANDER lose their footing briefly as this happens.

INT. SCENE - TERMINAL. PLATFORM LEVEL.

The earth quakes, and occupants of the Labyrinth look around in fear. The mortar begins to crack around the columns, sending some of the people back and away from them. Along the platform, RUTH lies on her side, howling in pain, as DELILAH crouches next to her, trying to comfort her. BENNIE runs in and takes in the view.

EXT. SCENE - PITTSBURGH. BRIDGE.

DIO is on the bridge, looking around in horror as the bridge quakes beneath his feet. Traffic squeals to a stop. As he looks out over the bridge, a water monster leaps from the Monongahela, flies over the bridge, and then breaks apart at the zenith of its arc, falling into water that pours down over him.

EXT. SCENE - AVALON. CASTLE. BATTLEMENTS.

On the battlements of the castle, TITANIA looks out over the island, with TOM, KATHARINE, and OPHELIA flanking her. The earth undulates and shifts, and howling spirits fly from the ground and squeal around in the air. OPHELIA nocks an arrow and TOM draws his sword as several spirits fly toward them.

EXT. SCENE - HUMBOLDT STATION. ROOF.

BROOKLYN, BROADWAY, HUDSON, LEXINGTON, and BRONX are crouched on the roof as the hoverbikes surround them, with ELLEN watching from the doorway. There is a roar, and a great arc of green light, followed by an arc of red light, streaks across the sky from the east. As it passes overhead, there are several booms from inside the substation. Behind ELLEN, the equipment arcs and bangs, and the lights go out in the station as well as in the neighborhood. The hoverbikes spark and sputter, stumble in the air, and then regain their position. BROOKLYN looks at LEVIN intently.

EXT. SCENE - NEW YORK. OVER THE WATER.

GOLIATH, GABRIEL, ELISA, ANGELA, and OBERON are flying along in a sphere of energy, buffeted by gales. It is suddenly struck by a shock wave, and sent tumbling.

INT. SCENE - NEW YORK. "F" TRAIN. MOTORMAN'S CAB.

The train rolls along in the subway approaching MANHATTAN. It suddenly bucks and bangs as the lights flicker, to the motor-man's shock. He looks ahead, and then slams his hand down on the

emergency brake button. The train squeals to a hard stop. Out the front of his cab, there is a wall of water, suspended midair across the tracks.

INT. SCENE - MANHATTAN. TUNNELS.

MERLE looks down at ALEXANDER, who is crouched on the floor, still held by ALFHARD, with assistance from ROMANE. He smiles at him.

MERLE

Welcome to New Avalon, novice. Welcome home.

=END= (To be continued)