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Webs

by

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Gargoyles: City of the Phoenix
Season 2, Episode 8

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INT. SCENE - NEW YORK. SUBWAY. ABOARD THE TRAIN.

The "F" train, going uptown to Jamaica-179 St., on a typical late evening through Manhattan.

Caption: Under Midtown Manhattan. Wednesday, February 20, 2013.
7:43 PM.

LUCINDA (last seen in episode 1) sits by herself, lost in thought as she gazes out into the darkness. The train wheezes to a stop at 57th Street and the doors open. Passengers begin to board and alight, but at the door nearest LUCINDA, there is a commotion. A relatively small gargoyle (SANDDEF) boards: he is about human size and quite handsome (in a human sense). He approaches LUCINDA as the other passengers watch warily.

SANDDEF

Excuse me, is this seat taken?

LUCINDA is abruptly brought back to reality, and looks at SANDDEF with astonishment. The doors close and the train accelerates out of the station. After a moment, she is able to answer him.

LUCINDA

No. No, no, please.

SANDDEF

Thank you.

SANDDEF gathers himself, folding his wings, and sits next to her.

SANDDEF

Nice weather we're having.

LUCINDA

Sure is.

They sit in silence a moment, LUCINDA's anxiety rising. Finally:

LUCINDA

Excuse me, but you're a gargoyle,
aren't you?

SANDDEF

Yes, I am.

LUCINDA

Oh. Do you often take the subway?

SANDDEF

Sometimes. When the wind's down, mostly. You?

LUCINDA

Oh, all the time.

SANDDEF

Sure.

The train arrives at Lexington/63rd. The doors open and a number of the passengers get off, hurriedly, looking back.

LUCINDA

Um.

SANDDEF

Mm-hmm.

LUCINDA

Do you mind me asking where you're headed tonight?

SANDDEF

Why'd you want to know that?

LUCINDA

Just curiosity.

SANDDEF

I'm meeting some friends.

SANDDEF looks at her and smiles slightly.

SANDDEF

Want to see?

LUCINDA

Oh, I don't know.

SANDDEF

Come on. It'll be fun.

LUCINDA

No. Maybe...no, that's a bit much. Sorry.

SANDDEF

Suit yourself.

He stands as the train announces the stop for Roosevelt Island.

SANDDEF

We're always glad to see a new face,
though. Have a nice night.

LUCINDA

Sure, you too.

The train comes to a stop. SANDDEF waves at LUCINDA, who waves back, the doors open, and he steps off and begins walking away, much to the amazement of other passengers. LUCINDA bites her lip, looks after him, and springs to her feet as the train announces that the doors are closing. She rushes out, banging between the closing doors, and chases after him.

INT. SCENE - ROOSEVELT ISLAND SUBWAY STATION. PLATFORM.

LUCINDA looks around. SANDDEF has the escalator to himself and is just vanishing up from the platform as she spots him. She rushes to the escalator, through a small crowd gathered at its base watching him go. She gets to the escalator and rushes up.

LUCINDA

Hey, hold on!

INT. SCENE - ROOSEVELT ISLAND SUBWAY STATION. MEZZANINE.

LUCINDA comes up from the escalator into the mezzanine, and steps out. She looks around, frantically, but SANDDEF is not there, and everything else is normal: no crowds of onlookers, nothing. LUCINDA is left in the middle of the station, puzzled.

INT. SCENE - POLICE STATION. BULLPEN.

LUCINDA is seated in the bullpen at PHIL TRAVANTI's desk. TRAVANTI is taking notes, and he looks up at her.

TRAVANTI

And that was it?

LUCINDA

That was it. Not a trace of him.

TRAVANTI

And you said he was about five...?

LUCINDA

Five foot ten, blue skin.

TRAVANTI

Blue skin. Huh.

LUCINDA

Never seen him before tonight.

TRAVANTI

Oh, you--oh, you haven't?

LUCINDA

No, I mean, I've been out at Eli's
Skyrise every couple of Thursdays.

TRAVANTI

Over in Brooklyn?

LUCINDA

Yes. You know it?

TRAVANTI

Know it well. I've watched them there
myself once in a while. You don't rec-
ognize him from there, then?

LUCINDA

No.

Meanwhile, ELISA MAZA enters. Her ear is pricked, and she comes
over towards TRAVANTI's desk, eavesdropping.

TRAVANTI

Did he seem agitated, or angry, or any-
thing?

LUCINDA

No, he seemed fine. He was very nice,
actually, very polite. About how you
would imagine them to be.

TRAVANTI

Sure. And when he invited you along?

LUCINDA

Yes. Very friendly.

TRAVANTI

Right.

LUCINDA

And, um...

TRAVANTI

Yes?

LUCINDA

...he was very good looking.

TRAVANTI stops writing and looks up at her. ELISA stifles a little laugh.

LUCINDA

That's not going into the report, is it?

TRAVANTI

No, ma'am. It's a good point of information, but not much good for an identifying characteristic.

LUCINDA

No.

TRAVANTI

Is there anything else you think might be important?

LUCINDA

No, I think that's all.

TRAVANTI

Okay. Well, thanks for the information. We'll let you know if we need anything else.

LUCINDA

Absolutely, please do.

LUCINDA stands, and turns to go, facing ELISA.

LUCINDA

You're Detective Maza, aren't you?

ELISA

Yes.

LUCINDA

Oh. Have you heard from Goliath at all?

ELISA

Yes. He's all right.

LUCINDA

He is? Oh, that's good to hear. And the others?

TRAVANTI

They're fine. We're keeping up with them.

LUCINDA

And they're coming back? Oh, I'm sorry, I guess that's--

ELISA

They're planning to.

LUCINDA

Good. Good. Well, let me know if I can help.

TRAVANTI

Good night, ma'am.

LUCINDA

Good night.

She exits. ELISA takes her seat across from TRAVANTI.

TRAVANTI

So, what do you think, cap?

ELISA

Another citizen complaint?

TRAVANTI

It's the weirdest thing. She's saying she saw a gargoyle on the subway. Sat there and talked to her, invited her to meet his friends, and then vanished at Roosevelt Island.

ELISA

So far, so what?

TRAVANTI

Thing is, we got about half a dozen other reports coming in from around

there. Matt's running in circles keeping track of them all.

ELISA

So you think it's a good report?

TRAVANTI

I don't know. Doesn't sound like it was anyone we know, anyway.

ELISA

Description?

TRAVANTI

Five ten, blue, devastatingly handsome, polite.

ELISA

Short.

TRAVANTI

Short, yeah. She's a regular over at Eli's in Dumbo.

ELISA

Oh, that place.

TRAVANTI

Yeah, that place. But if she's a fan, if she's watching them week after week, I'd guess she knows what she saw.

ELISA

Maybe so. Maybe she's just looking for attention. Where was this? Roosevelt Island?

TRAVANTI

No, he vanished there. She says he got on at 57th and 6th going uptown.

ELISA

Right by the Eyrie. Right by the Terminal, too.

TRAVANTI

Think there's a connection?

ELISA

You been to the Terminal yet?

TRAVANTI

Morgan told me about it. Hey, Morgan?

MORGAN looks up from his desk.

MORGAN

Yeah?

TRAVANTI

You want to go down the Labyrinth tonight? Gotta 'nother phantom.

MORGAN

Sure, why not. You want to come, Cap?

ELISA

Yes. But I can't. Xanatos is doing his thing tonight. Commissioner wants me there.

MORGAN

Give him my regards. Right in the gut, if possible.

TRAVANTI

Beat me to it.

ELISA

I'll let you know if Dreamboat turns up there.

TRAVANTI

Good luck.

She exits.

INT. SCENE - TERMINAL. UPPER LEVEL.

MAGGIE and MICHAEL are in the upper level. TRAVANTI and MORGAN are talking to them.

TRAVANTI

And that's all we got so far.

MAGGIE

It doesn't sound like anyone from around here.

MICHAEL

Be nice if it was, though.

MORGAN

You're sure nobody's turned up?

MAGGIE

Nobody I've checked in. But, hold on. Michael, have you seen Hal?

MICHAEL

Yeah, he was with Ruth. You need him?

MAGGIE

Yes, please.

MICHAEL

Be right back.

He heads down to the platform level.

TRAVANTI

Everything else going all right for you?

MAGGIE

Relatively. The subway workers have let off, at least.

MORGAN

That's got to be a relief.

TRAVANTI

I told Julie about what happened. She wants to send over a Bundt cake.

MAGGIE

That'd be nice.

TRAVANTI

How's Talon doing?

MAGGIE

Better. Mostly. He had a rough evening, though. He went up to cool off.

MORGAN

Why, what's up?

MAGGIE

We had some trouble with the electricity, and then Al had some problems with the hospital.

MORGAN

Anything we can help with?

MAGGIE

I don't think so, not right now.

TRAVANTI

Well, give us a call if you think of anything. We got a bunch of GTFers anxious to help out if they can.

MAGGIE

Thanks, it means a lot.

HAL rushes up the stairs. As he speaks, TRAVANTI stares.

HAL

Hiya, Maggie. Something up?

MAGGIE

Hi, Hal, you happen to scent anyone new down there recently?

HAL

We had that couple come up from Tudor Bay, or...

MORGAN

"Tudor Bay"?

HAL

Yeah, something like that. Sorry, I might be getting it mixed up.

MAGGIE

Human, though?

HAL

Oh, yah, human as you please.

TRAVANTI

Uh...

MORGAN

Oh, you haven't met?

TRAVANTI

No, I don't think I've had the pleasure.

HAL

Oh, sure.

MORGAN

Hal, this is Detective Phil Travanti, Gargoyle Relations. Phil, this is Hal, the werewolf.

HAL

How are ya?

TRAVANTI

Fine, thanks, you?

HAL

Oh, gosh, doing fine, thanks. You mind if I...?

TRAVANTI

Sure.

TRAVANTI puts his hand out, and HAL sniffs at it, then licks it, and sniffs again.

HAL

Thanks.

TRAVANTI

Don't mention it. Werewolf?

HAL

Right here. Heheheheh.

MORGAN

He's fine. Real nice guy.

HAL

Well, thanks, Morgan.

MORGAN

Any chance the clones have been up on the subway at all?

MAGGIE

I don't think so, no, they've been too busy exploring.

INT. SCENE - TUNNELS.

HOLLYWOOD is exploring down a tunnel, with ERIN and DELILAH behind him. The tunnel is large, dark, and wet. HOLLYWOOD is exploring enthusiastically, ERIN and DELILAH somewhat less so.

DELILAH

Don't get too far ahead.

HOLLYWOOD

Okay.

ERIN

Do you think there's anything else down here worth looking at? It feels like we're just going to run into another dead-end.

DELILAH

You never know. We never knew about this entire complex.

ERIN

I guess so.

As they continue exploring, HOLLYWOOD puts his head up in the air and sniffs.

HOLLYWOOD

Ooh!

He trots off ahead.

DELILAH

Hollywood, slow down! Come back here!

ERIN

Hey!

DELILAH

Oh. All right. Come on.

They hurry ahead in the tunnel. Darkness shrouds them from behind as they leave, but just as they go, there is a glint of yellow light that travels along the ground quickly, following them.

Further ahead, ERIN and DELILAH are carving through the darkness.

DELILAH
How much can you see?

ERIN
Nothing. You?

DELILAH
A little.

ERIN
Hollywood! Where are you?

HOLLYWOOD (OFF)
(shouting)
Erin! Delilah! Come quick!

DELILAH
Hollywood! Are you okay?

HOLLYWOOD (OFF)
Yeah!

DELILAH
Then stay where you are!

HOLLYWOOD (OFF)
Thank you!

ERIN
What does he mean, "thank you"?

They come up to a side room in the tunnel, with a rusting sign adjacent to it reading:

NYC Bd. of Trans.
Relay Room 22+08

There is a faint glow within. They go inside.

INT. SCENE - TERMINAL TUNNELS. RELAY ROOM 22+08.

This is what would be a very boring concrete box of a room, about twenty by thirty feet and ten feet high, except for the piles of candy lying around. It is stacked high; it looks a lot like Willy Wonka's factory got cleaned out and dumped into the New York subway. There is a warm glow coming from some indefinite source in the room, and in the middle of it all stands HOLLYWOOD, beaming. DELILAH and ERIN enter.

HOLLYWOOD

See? See? See? See? See?

DELILAH

Yes. Yes. Yes, I see!

ERIN

What is all of this?

HOLLYWOOD

Can I have? Please can I have?

DELILAH

No, hold on.

HOLLYWOOD is bouncing in anticipation. ERIN and DELILAH probe around a bit. DELILAH breaks off the top of a candy cane and looks at the inside, then sniffs it. It's candy, all right. ERIN picks up a handful of gum drops in one hand and examines them, poking at them with her other claw.

HOLLYWOOD

They're good.

DELILAH

How do you know? Did you taste them?

HOLLYWOOD

No! Maybe.

ERIN

They seem normal enough.

DELILAH

But what are they doing here?

ERIN

I don't know. Maybe someone's candy shop got cleaned out?

She begins to turn her hand over to dump out the gum drops. HOLLYWOOD dives in to catch them. Several of the gum drops stick to ERIN's hand, and she has to shake it a couple of times to get them loose. HOLLYWOOD stands up, holding the gum drops and absolutely grinning with anticipation. From in front of ERIN there is a small tumbling sound. She turns her light on the pile of gum drops, which is replenishing itself and a few drops are rolling down the pile.

ERIN

Take a look at this.

DELILAH looks over at ERIN, but something catches her eye and she looks back. The candy cane she had broken the top from has regrown, and it is whole again.

DELILAH

Never mind that, look at this.

ERIN

Oh, wow.

HOLLYWOOD

Always more. Can I have now?

DELILAH

No. You could get sick.

HOLLYWOOD

Not mind.

DELILAH

You say that now.

HOLLYWOOD

Really not mind.

ERIN

This is just too weird.

DELILAH

Yeah, we...we need to get Talon.

HOLLYWOOD

Talon not like candy.

DELILAH

I know, but we got to get him anyway.
Come on.

HOLLYWOOD
Can I stay?

DELILAH
No.

HOLLYWOOD
Not eat.

DELILAH
No.

HOLLYWOOD
Not eat much.

DELILAH
No. Come on.

HOLLYWOOD
(crestfallen)
Oh. Coming.

DELILAH
Thank you.

They begin to leave, DELILAH leading.

ERIN
What happened to those gum drops you
took from me?

HOLLYWOOD
(evasively)
...not know.

DELILAH
I am not dragging you home if you get
sick from those.

INT. SCENE - CASTLE WYVERN. ENTRY HALL.

The entry hall to the castle is set and decorated for a party. A card reads, "WELCOME HONORED GUESTS / CITY DEFENSE FUND," and the grand and good are arriving in their finest. ELISA enters, in her suit, looking around. DAVID XANATOS is at the doorway from the entry into the great hall, greeting his guests. He steps over to ELISA.

DAVID
Captain Maza. I'm glad you could make it.

ELISA
Mr. Xanatos.

DAVID
Any news on our mutual friends?

ELISA
None I can share with you.

DAVID
So cold. You know, someone has to make up for them in their absence. That has to count for something.

ELISA
From you, it--

ALICE approaches.

ALICE
Mr. Xanatos.

DAVID
Alice, wonderful to see you.

ALICE
And Captain Maza, oh, this is terrific. Have you had any word from Goliath or the others?

ELISA
We're still looking out for them.

ALICE
Oh, dear, well, I hope he knows he is missed.

ELISA
I'm sure he does.

ALICE
Mr. Xanatos, John would like to ask you about the Pinehurst manuscript. He hears you have as much of an interest in it as he does, or nearly.

DAVID

I'd be glad to talk to him. I'll be right over.

ALICE

Thank you, he'll be so happy.

ALICE departs.

DAVID

The battlements are open for you, of course.

ELISA

Thank you.

DAVID

(cheerily)

You're welcome. Now, if you'll excuse me, I have a dry manuscript to discuss with a drier Superintendent of Transportation.

ELISA

Enjoy yourself.

He moves off into the party, greeting several of his guests as he goes. ELISA slumps down briefly, and then leaves toward the stairs.

EXT. SCENE - EYRIE TOWER. CASTLE. (NIGHT)

ELISA is on the top of the castle, walking along slowly. The wind blows into her, and she turns her face from it. She leans up against the battlements and looks off into the night, hoping. A short distance away, there is a whoosh and a crunch as TALON lands.

TALON

Hey. I thought I'd find you here.

ELISA

No surprise, I guess.

TALON leans against the battlement next to ELISA. He looks over to her and frowns, then looks out.

TALON

Yeah, that makes two of us right about now.

ELISA

Something up?

TALON

Just...everything.

ELISA

You too, huh?

TALON

The move, and then getting settled and getting everything working. I hate to say it, but I could really use Goliath's help right about now.

ELISA

Yeah.

As they talk, a yellow spark moves from ELISA's foot up over the battlement and down the wall outside.

TALON

At least you know where he is. Why don't you go visit him?

ELISA

What makes you think I won't?

TALON

Hah!

ELISA

Flying out in a couple of days.

TALON

Well, say hello for me.

There is another crunch, some distance off, in the shadows. TALON and ELISA turn as a large shadowy figure approaches, and then react with shock as GOLIATH reveals himself.

TALON

Goliath?

GOLIATH

Yes.

ELISA

What are you doing here?

GOLIATH

Our human aide returned me here. I wished to speak to you in person.

TALON

Where is he?

GOLIATH

He remained downstairs. He is parking.

TALON

Of course.

ELISA

We talk on the phone every night, though. Why come here?

GOLIATH

This conversation is...personal.

He eyes TALON, who scowls at him.

TALON

All in the family. You don't trust your brother-in-law?

GOLIATH

This is not a conversation for your ears.

TALON

Uh-huh. Get in line.

There is a bang from the distance as DAVID XANATOS and OWEN enter.

DAVID

Goliath. So it wasn't a false alarm. Welcome home.

GOLIATH

Xanatos.

DAVID

Do you know, I actually believed you in Chicago?

GOLIATH

On what?

DAVID

On staying there. That you would never come back to Manhattan.

ELISA

Five's a crowd, Xanatos.

GOLIATH

Nothing has changed.

ELISA

(startled)

Goliath?

GOLIATH

I would like to speak to you about this in private.

ELISA

Yeah, let's go.

He picks her up, then spreads his wings and takes to the air with her. TALON watches them go.

DAVID

Hm. Memory problem. Owen?

OWEN

Sir.

OWEN touches his ear to speak into his headset.

TALON

"Memory problem"?

DAVID

Do you really think he would never come home? Much less tell me that?

There is a roar from across the castle as several drones take flight, and pursue GOLIATH across the river. TALON, seeing this, immediately leaps out into the air and chases them.

EXT. SCENE - EAST RIVER. AERIAL. (NIGHT)

GOLIATH carries ELISA through the air, silently, grimly. She looks up at him.

ELISA

You wanted a private talk.

GOLIATH

Yes.

ELISA

I was going to come to you in a couple of days. I was hoping--

GOLIATH

Yes, you would.

ELISA

Yes, I would what?

GOLIATH

You would hope that I would welcome you.

ELISA

I know that you would.

GOLIATH

I would have. Once.

ELISA

Goliath?

GOLIATH

You have known our whereabouts. Yet only now do you plan to visit.

ELISA

It's only been a month.

GOLIATH

And you could not have made plans sooner?

ELISA

You know it is not as easy as that.

GOLIATH

I would imagine it is not. Certainly not when your affection fades.

ELISA

My affection has not faded.

GOLIATH

Hasn't it, then?

She looks at him, slightly hurt, but then resolute.

ELISA

Who are you really?

GOLIATH scowls at her, but before he can answer, several bolts through the sky signal the arrival of the drones. He looks back suddenly, then clutches ELISA tighter and spirals down. The drones overshoot, turn back, and pursue them. He continues to zig-zag, to evade the drones, with limited success. The shot from one catches him across the back, and he yells, and then his eyes light and he rolls upside down and dives in a split "S", causing the first drone to overshoot him. He climbs, facing the second drone, and roaring. They are on a head-on course when he suddenly dives. From directly behind him, the first drone appears and crashes head-on into the second. Both are destroyed.

GOLIATH turns to look back at the ruined drones, and then banks to head back toward the Williamsburg Bridge.

ELISA

You haven't lost your knack, then.

GOLIATH

No. I would not gruble burlge...

But as they cross the river, his speech continues to slur. ELISA looks up at him, and to her horror, he begins to melt.

GOLIATH

Murlgh breen orrlsh...

He finally melts enough that ELISA falls from his arms. What is left of GOLIATH arcs through the sky above her as she tumbles toward the river, and is swiftly caught by TALON.

TALON

I got you! Here I am! Are you all right?

ELISA

Yes. I...oh...

ELISA looks back up; GOLIATH's wings arc and flutter down as they melt, and nothing more is left.

TALON

What did he say to you?

ELISA

He said...my affection had faded.

TALON

I guess breaking up's not so hard to do after all.

She buries her face in TALON's shoulder, and he clutches her close as he turns to go back to Manhattan.

TALON

It's all right. It's a fake.

ELISA

I guess so.

TALON

C'mon. Let's go beat up Xanatos. He has a lot to answer for.

EXT. SCENE - EYRIE TOWER. CASTLE. (NIGHT)

TALON lands with ELISA in his arms. He sets her down gently.

DAVID

Oh, thank goodness. I don't know what I would have done if he'd have taken you. Everyone, come up. It's safe, now.

From the stairs, a crowd (including JOHN and ALICE) enters the battlements. TALON looks at DAVID suspiciously; DAVID smiles at him.

ELISA

Xanatos, what is this?

DAVID

Everyone, I would like you to meet Talon, one of New York's least-appreciated heroes, and a friend of mine.

TALON

Friend?

DAVID

Oh, yes. From way, way back, isn't that right?

ALICE

And you've been hiding him all this time?

DAVID

Oh, no, not hiding. Resettling.

TALON

This is obscene.

DAVID

Yes, it is. Someone has tried to deceive us tonight with that phony version of Goliath that nearly took Captain Maza here.

ELISA

I wonder who.

DAVID

But Talon was not fooled, were you?

TALON merely looks on at DAVID in astonishment.

DAVID

And he and his compatriots are, beyond question, our best hope for protection while the gargoyles are away. So I am very pleased to announce that this year's City Defense Fund will be going to help support them. More than that. I've agreed to match every penny we raised myself.

There is a round of applause. TALON is unimpressed, as is ELISA.

DAVID

And I have personally asked the Commissioner of Transportation to ensure that they will have a home in connection with the ongoing subway construction that has so recently displaced them.

JOHN

That's right. I'd be proud to help.

There is another round of applause as DAVID puts his hand out to TALON, who takes it, joylessly. He leans in.

TALON

(quietly)

I should take this arm home with me.

DAVID

(quietly)

Temper, now. You don't want to seem ungrateful in front of the man in charge of the subways, do you?

TALON

(aloud)

I have to go...not be here.

DAVID

Concise and efficient as always. Another round of applause, please.

The group applauds as TALON goes to the edge, spreads his wings, and, with a dark glance back at ELISA, launches off, much to the delight of the crowd. DAVID looks at ELISA, who returns it, suspiciously. The crowd begins to murmur excitedly. DAVID turns to OWEN and speaks to him privately.

DAVID

Was that Alexander?

OWEN

No.

DAVID

Then find what it was, right now.

OWEN turns and puts one finger to his earpiece as DAVID looks out over his guests, perturbed.

INT. SCENE - TERMINAL. PLATFORM LEVEL.

ERIN and DELILAH are meeting with TALON. He holds up the broken stub of candy cane that DELILAH took, and examines it closely. HOLLYWOOD is off in the distance, talking inaudibly, but animatedly, to MALIBU and BENNIE. TRAVANTI is off in another direction, talking with MAGGIE and HAL.

TALON
Seriously?

DELILAH
I wouldn't pull your leg about something like this, boss-cat.

ERIN
Neither would I.

TALON
Hey, Detective! Come check this out.

TRAVANTI and MAGGIE come over to TALON, who holds up the stub for them. MAGGIE takes it. Meanwhile, HOLLYWOOD jogs away toward the tunnels, followed by MALIBU, BENNIE, and three or four young Labyrinthers.

TRAVANTI
Little late for Christmas decor, isn't it?

TALON
Tell that to whoever decorated one of those tunnels.

TRAVANTI
It's not real, is it?

MAGGIE licks it tentatively.

MAGGIE
Seems real enough to me. I don't taste anything funny.

DELILAH
Hollywood was having a great time back there. He doesn't seem to have been...

She looks around for him.

DELILAH
...oh, really?

TALON
Temptation got the better of him. Phil, would you go and get Alexander down here? I have a funny feeling this may be up his line more than ours.

TRAVANTI

Sure thing.

TALON

Come on, let's go get him.

They exit.

INT. SCENE - TERMINAL TUNNELS. RELAY ROOM 22+08.

TALON, MAGGIE, and DELILAH are in the relay room, along with HOLLYWOOD, MALIBU, BENNIE, and the youths, all examining the bounty, some with suspicion, some with joy, some with a little of both.

BENNIE

Hey, this one's chocolate, I think.

MALIBU

Chocolate?

BENNIE

Yeah, see?

MALIBU

Ohh.

TALON

I'm not going to be able to stop them,
am I?

MAGGIE

I wouldn't count on it.

TALON

Right.

ERIN enters, leading TRAVANTI, who is followed by ALEXANDER and OWEN. ALEXANDER and TRAVANTI both look upon the candy land with astonishment.

ALEXANDER

Whoa. You weren't kidding.

TALON

No. I'm glad you came. Owen.

OWEN

Talon.

TALON

Any ideas?

ALEXANDER

No, this is new to me.

He examines the candy.

TALON

Never thought of you as the curious type.

OWEN

Mr. Xanatos, among others, is very protective of his son. As you know.

ALEXANDER

I mean, all of this seems normal enough.

TRAVANTI

Normal?

ALEXANDER

Well, relatively normal. It's real candy, I think.

He breaks off a piece of chocolate and sniffs at it. He then starts searching around the roof of the room.

ALEXANDER

I tell you what, can we have everyone else step outside for a minute? It's getting a bit crowded in here.

TALON

Yeah. All right, everyone, give them space to work.

All except ALEXANDER and OWEN exit into the tunnels. Once they do, OWEN gestures with his free hand, and transforms into PUCK.

ALEXANDER

Remind me how this works again?

PUCK

I told you about this just last week. Blue-green moss is the agent you seek.

ALEXANDER

There isn't much of it here, though.

PUCK

Then the blood of a leopard with the
heart of a snail,
Can tell food from poison without any
fail.

ALEXANDER

Thanks. Not much help.

MICHAEL MAZA enters the room, and he, too, is astonished by what
he sees.

MICHAEL

Whoa.

ALEXANDER

We agree on that.

MICHAEL

What on earth is all of this?

PUCK

Treasure for children is what you be-
hold,
Something of far much more value than
gold.

MICHAEL

Unless you can come to me with a full
purse,
I'll not suffer continuing this discus-
sion in verse.

PUCK

Joykill.

ALEXANDER

I'm trying to find...this.

He scrapes a bit of moss off the wall and places it on the
chocolate. He makes a couple of passes over it and speaks:

ALEXANDER

Gadewch i'r...

PUCK

...mwsogl...

ALEXANDER

...mwsogl hwn dyfu neu wiltio yn ôl
natur y bwyd hwn. I hate Welsh spells.

There is a faint sparkle over the moss. Behind them, there is a small cascade of faint gold sparks in response that travel in a line back into the darkness. ALEXANDER holds the chocolate up in front of all three of them. The moss blooms, stands up straight, and grows up like a small tree, healthy and erect.

ALEXANDER

But for natural effects, they do work well.

MICHAEL

So what's that mean?

ALEXANDER

It's food, not poison. No doubt about that. Okay, tell them they can come back in.

MICHAEL

Right.

MICHAEL goes toward the door as PUCK gestures over himself, changing back into OWEN. MICHAEL waves the others in, and they enter.

TALON

So what's the verdict?

ALEXANDER

It's safe. Not poison as far as I can tell.

TALON

And how far is that?

OWEN

Very far.

ALEXANDER

This far.

He breaks off a clean piece of the chocolate he had taken, discarding the mossy bit, and eats it.

ALEXANDER

Not bad. Bit sugary, and the cocoa content could be higher, but not bad. You can let them at it.

TALON

Okay, go ahead.

HOLLYWOOD

Yeah!

MALIBU

All right!

They and the others go to town on the candy. ALEXANDER goes toward the door.

TALON

But where did this come from?

ALEXANDER

I don't know, but we'll find out.

He and OWEN exit into the tunnel. MICHAEL begins to follow them.

TALON

Not staying?

MICHAEL

No. I want to find out what's behind this, too.

MAGGIE

Stay nearby.

MICHAEL

Yes, mom.

INT. SCENE - TERMINAL TUNNELS.

Outside, some distance from the relay room, ALEXANDER and PUCK are talking quietly.

ALEXANDER

It has to be nearby, though, doesn't it?

PUCK

Proximity is not the only factor,
A line is also an able actor.

ALEXANDER

A line, which means--

MICHAEL drops down to the trackway, interrupting ALEXANDER, who begins scanning the roof of the tunnel aimlessly.

MICHAEL

Any clues yet, O wizard of the subways?

ALEXANDER

Nothing so far.

MICHAEL

But it is magic, right?

ALEXANDER

Oh, yes. I really don't think the Department of Subways installed that back in the day, do you?

MICHAEL

No, I guess not. So what is it?

PUCK

The answer to this sweet conundrum--

MICHAEL

In prose, please.

PUCK

You're no fun anymore. Oh, all right. Earth magic works on the candy, which is itself growing from the earth, or at least what passes for the earth once human hands have manipulated it. That means it is of earth magic itself.

MICHAEL

That makes sense. But what is bringing it here? It can't have come up on its own, can it?

ALEXANDER

Why not?

MICHAEL

I don't know, but it'd be really strange, wouldn't it? Seems awfully powerful to just spring up by itself.

PUCK

The Earth itself has great power.

MICHAEL

If only we had someone here with just as much power to explain it.

As he says this, a yellow spark travels along the floor of the tunnel with great speed, zipping away into the darkness. PUCK notices this with alarm.

PUCK

What did you say?

MICHAEL

I was just thinking how nice it would be to have someone here--

PUCK

Forget that!

MICHAEL

What do you mean, "forget that"?

PUCK

I mean that. Forget about it, now.

ALEXANDER

He's right. Powerful forces are working here. One wrong word--

MERLE (OFF)

Quite right.

Out from the darkness comes a shabby old man, powerful despite his old age. This is MERLE. The man is dressed in a gray sweat-shirt and dirty jeans, and he carries himself quite a lot like The Dude from *The Big Lebowski*, but a lot less chill. He approaches the three of them.

MERLE

One wrong word can do quite a lot of damage.

ALEXANDER

And who are you?

MERLE

I am called Merle.

MICHAEL

Merlin?

MERLE

No, you clot. Merle, no "N".

ALEXANDER

And you know what is happening here?

MERLE

I do.

MICHAEL

So what is it?

MERLE

You should ask your friend's tutor.

MICHAEL

I have. He won't say.

MERLE

Then you will be left with a mystery.

MICHAEL

No.

MICHAEL advances on MERLE, who regards him disdainfully.

MERLE

"No"?

MICHAEL

I have friends here who need to know what this is. I have family. I need to know this is safe for them, so I need you to tell me that right now.

MERLE

You have an impressive arrogance to you.

ALEXANDER

Michael, come back here.

MICHAEL

No, this is important.

MERLE

Important enough to put your life at risk?

ALEXANDER

Talon! Need you right now!

MERLE

Oh, no, that won't help you, I think.

MICHAEL

I'm not going to let my friends be put in danger.

MERLE

That's too bad.

Behind them, TALON steps out of the doorway to see what is happening.

MERLE

Really too bad.

MERLE winds up and fires a blast from his hands into MICHAEL, who is knocked back along the floor about ten feet, landing at TALON's feet.

TALON

Michael!

MERLE

This visit is getting wearisome. Please leave at once.

ALEXANDER

We're not going anywhere.

MERLE

Oh, I think you are.

MERLE draws a few figures in the air, and a green swirl leaves his fingertips and goes into the relay room, over the top of their heads.

INT. SCENE - TERMINAL TUNNELS. RELAY ROOM 22+08.

Inside, the green swirl goes across the tops of everyone's heads as they enjoy the candy. It goes into the candy, which transforms into a variety of horrifying forms: candy canes grow and writhe into thorny branches, gripping the unwary; the gum drops metamorphose into spiders; the chocolate melts and forms into a large (7-ft) chocolate rabbit (and possibly a few other similar things). The Clones stand their ground as the others flee. The chocolate beast dives for MALIBU, who dodges. His eyes light, as do the others'. HOLLYWOOD opens by pouncing on the gumdrop spiders, squishing them. They try to overrun his legs, but he is quick to brush them away. Several cling to his hands, though, and, lacking another good option, he draws his hand through his jaws and crunches down. This works, but he sticks his tongue out in disgust.

MALIBU slashes at the rabbit, carving it clean in two. The top half slops to the floor, leaving its two legs standing. MALIBU licks at his claws.

MALIBU

Mmm!

But then legs sprout from the top half, the bottom half sprouts ears, then a head, and he faces two smaller chocolate rabbits, much to his confusion.

MALIBU

Oh.

HOLLYWOOD

See? I say! Always more!

MALIBU

Good!

The two of them roar and dive in, tearing the critters up.

DELILAH

Guys, don't play with your food!

MALIBU AND HOLLYWOOD

Yes, Delilah.

But DELILAH has her own problems to contend with, as one of the thorny branches has snuck up on her and now coils around her, gripping her firmly. She snarls, and her eyes flash. MALIBU and HOLLYWOOD, hearing this, break off and leap to her aid. The

three of them rip into the branch, which tries to ensnare MALIBU and HOLLYWOOD as well, but to no gain; the three of them rip the branch into shreds. MALIBU, in particular, bites through the branch to release himself. He chews briefly. The others look at him quizzically, and he looks back.

MALIBU
Peppermint bark.

HOLLYWOOD and DELILAH exchange looks at this. There is a belching roar from the room, though, and all three look to see that what is left of the chocolate rabbit has now integrated a number of the gumdrop spiders and bits of broken branch, and is now rearing up to strike. HOLLYWOOD and MALIBU face it, determined.

HOLLYWOOD
Delilah, help Talon.

DELILAH
Ready?

HOLLYWOOD
Hungry.

DELILAH looks at the grit in HOLLYWOOD's expression, realizes she'd best beat it, and beats it. HOLLYWOOD and MALIBU crouch, primed for action. The chocolate-gumdrop-spider-monster-thing roars again. HOLLYWOOD and MALIBU's eyes flash as they roar in unison:

HOLLYWOOD AND MALIBU
Snack time!

They dive in to combat.

INT. SCENE - TERMINAL TUNNELS.

DELILAH flees the room and leaps to the trackway below. MAGGIE is by MICHAEL's side, with TALON and TRAVANTI, and DELILAH goes to back them. MICHAEL is conscious, but stunned. TALON stands, and charges toward MERLE, roaring in rage. MERLE reaches down to the floor, draws out a creeping vine, and tosses it casually at TALON. It wraps around him, restraining him and causing him to tumble to the floor, where he struggles to escape.

MERLE
Now, as for the young troublemaker--

PUCK
You will do nothing to him.

MERLE
Oh, I won't?

PUCK
No, you really won't.

MERLE grabs another creeper and throws it toward ALEXANDER. PUCK points at it, and it changes into a party streamer, which hits ALEXANDER harmlessly and falls off.

MAGGIE helps MICHAEL to his feet.

MICHAEL
Alex...Dad...

ALEXANDER
We've got them, you get back with the others. We'll take care of this.

MAGGIE
Come on.

MAGGIE helps MICHAEL along, and they leave. ALEXANDER goes to TALON and grabs the vine.

MERLE
Excuse me, I am not through with him.

ALEXANDER
We say you are.

ALEXANDER's hand lights up with energy, and the vine snaps and releases TALON, who gets to his feet.

ALEXANDER
Go get a defensive position up back at the terminal.

TALON
Are you sure?

ALEXANDER
As sure as it gets, I think. Go!

TALON
Travanti!

TRAVANTI

Right behind you.

TALON and TRAVANTI run back in the tunnel. ALEXANDER turns to MERLE.

ALEXANDER

As for you, I think you may want to quit while you are ahead.

MERLE

I fail to see why.

PUCK

Let me show you.

He gestures toward the walls. A large stone creature forms out of the brickwork. It pounds its chest, and goes toward MERLE, who crosses his hands and then uncrosses them to produce a sword and shield. They fight.

PUCK

I'd suggest you may want to leave right now.

ALEXANDER

You have this?

PUCK

Yes!

MERLE succeeds in cutting off one of the stone creature's hands.

PUCK

Well, mostly.

ALEXANDER

Come on, we fall back together.

PUCK

Good idea. If Owen saw that, he'd freak.

They retreat, under cover by the creature.

INT. SCENE - TERMINAL. PLATFORM LEVEL.

The others have fallen back, and with help from a number of the Labyrinth residents, have taken a defensive formation with what-

ever they have to hand. This is not much, and clearly the formation is there to facilitate escape, not to defeat the wizard. Into this, ALEXANDER backs up. PUCK is nowhere to be seen. TRAVANTI draws his service pistol.

TALON

Hold the line!

What is left of the stone creature hops out of the tunnel: it has lost both arms, most of one leg, and half of its head. MERLE is hot behind it, and swings, taking out its other leg. It crumbles to the ground and is no more. MERLE stands behind it, armed and ready. TALON and DELILAH advance on him, ready to fight. Behind MERLE, visible to ALEXANDER only, PUCK is standing, and calls out:

PUCK

Alexander!

ALEXANDER

Yes?

PUCK

A line, remember! Do as your father says!

ALEXANDER looks down, points, traces up and over to behind the crowd, then looks back at PUCK, and nods. ALEXANDER rushes back behind the crowd, which closes behind him. He goes up a rise and turns to face the front. PUCK cracks his knuckles, crouches down, and puts his hands on the floor. A pair of bright yellow sparks fly out from his hands along the floor in opposite directions. One travels back into the darkness of the tunnel. The other flies out toward the platform, up along the roof above ALEXANDER, and vanishes. ALEXANDER looks up, puts his hand out, and catches a mighty hammer. A clown hammer, to be specific: inflatable, yellow and pink and ridiculously huge, with the word "BONK" on the side in crazy script. ALEXANDER wields it with far more gravitas than it seems to deserve. The others look back at him, dumbfounded.

ALEXANDER

Let me finish him.

They look at each other, and then part to let him through. MICHAEL starts forward to stop him.

MICHAEL

Alexander, no.

ALEXANDER

I have this.

PUCK

He does.

ALEXANDER advances on MERLE, who solemnly crosses his sword and shield and bows.

MERLE

So the young wizard appears to challenge his elder. I salute your bravery, novitiate. You realize, of course, that your powers make it incumbent--

ALEXANDER cuts this off by swinging his hammer into MERLE, who is batted swiftly backward and flies across the Terminal, landing on a platform on the opposite side of the space, and crashing through an encampment of three people, who scream and scatter as MERLE rolls to a landing.

ALEXANDER

Oh, blah, blah, blah, you're as bad as he is.

PUCK

Good shot.

ALEXANDER

Thanks. You should see me at croquet night.

PUCK scowls at this.

ALEXANDER

No?

MICHAEL

No.

PUCK

We'll work on that.

ALEXANDER

All right. How about him?

MERLE stands, loopy, and looks across at the group, then looks around him, and breaks for the exit. ALEXANDER gives chase. PUCK runs after him.

PUCK

Wait. Wait! Let me change first!

INT. SCENE - SUBWAY. 57 ST STATION

MERLE runs out of the north tunnel and hops up onto the platform, and jogs down it through a crowd of indifferent passengers. A northbound "F" train pulls into the station and screeches to a stop. ALEXANDER runs out of the north tunnel and up onto the platform, still carrying the clown hammer, and turns to help OWEN up over the barrier. MERLE boards down toward the south end of the train. ALEXANDER and OWEN jog along and get on the train, narrowly dodging the closing doors.

INT. SCENE - SUBWAY. "F" TRAIN (QUEENS-BOUND)

ALEXANDER and OWEN walk down the train as it gets underway, searching for MERLE. The other passengers see the youth with the enormous clown hammer and the gentleman with the stone hand, and pay them no particular attention. ALEXANDER and OWEN go through the door into the next car.

Down the train, MERLE settles into a seat. GLORIA, another passenger across from him, eyes him and then curls up into herself, willing herself to be elsewhere. MERLE eyes her suspiciously, and she coils up tighter. ALEXANDER and OWEN enter the car and begin working their way through it. OWEN is first to spot MERLE, nudges ALEX, and points him out. They advance on him. MERLE looks back on them like a cornered possum.

They don't get far. Before they can get to him, another man (VALIANT), tall, blonde, muscular, and handsome stands and approaches MERLE.

VALIANT

Don't do that.

MERLE

Don't do what?

VALIANT

Don't annoy people. Just leave them alone.

MERLE

Says who?

The other passengers, sensing trouble, begin to edge away.
ALEXANDER looks back at OWEN, who shrugs.

VALIANT

Says me. I see you looking at people
like you want to start something.
Don't.

MERLE

Oh, really? Or what?

VALIANT

Or I'm going to have to finish it.

ALEXANDER

You may not want to do that, actually.

VALIANT

Back off, bud. Let me deal with this.

ALEXANDER

Seriously, don't do that.

VALIANT

Look, pal, go sit down, or go back to
the circus or whatever.

ALEXANDER

No, but...

OWEN

Hold back.

OWEN gestures ALEXANDER back, and they back off as MERLE stands.
MERLE places his hands together and they begin throwing off
sparks. The other passengers stop creeping away and begin moving
off more rapidly.

MERLE

I don't think you know what you've
signed up for.

VALIANT

Maybe not. Let's see what you got.

MERLE draws his hands apart, mystic energy crackling between them. This does not faze VALIANT, who winds up and slugs him right in the belly, throwing MERLE back down the aisle to land on his back. VALIANT advances on him. MERLE suddenly releases a pulse of energy, which knocks VALIANT back on his heels but not completely over. MERLE gets back to his feet.

MERLE

Fisticuffs, then? Suits me fine.

MERLE balls up his fists, which begin to glow with mystic energy, and they fight. By now, the rest of the car is near panic. The train pulls up at Lexington/63rd and the doors open, and the passengers pile out, excluding MERLE, VALIANT, GLORIA, ALEXANDER, and OWEN. GLORIA is horrified, ALEXANDER is vigilant, OWEN is contemplative. The fight tears on as the doors close and the train accelerates out.

OWEN begins to call hits:

OWEN

Right hook. Jab. Jab. Uppercut. Hook.

After he calls each hit, VALIANT executes it. OWEN nods. ALEXANDER looks at him.

OWEN

Textbook.

ALEXANDER

No. Really?

OWEN

We'll find out in a minute.

The train approaches Roosevelt Island station and draws to a halt. Both MERLE and VALIANT are still going at it. The doors open, and three transit police officers pile in and begin breaking up the fight. They pull both VALIANT and MERLE off the train as each of them continues to struggle to get the other. GLORIA relaxes. Other passengers gawk at the struggle as the two are led away, and then board. GLORIA resumes her seat. The doors close and the train proceeds onward. ALEXANDER stands up and goes over to GLORIA.

ALEXANDER

Boxing fan?

GLORIA looks at him oddly, and nods.

GLORIA

Golden Gloves coach. Retired. What is he, middleweight?

ALEXANDER

Let's hope so. Thanks.

He goes back by OWEN and sits.

ALEXANDER

Exactly by the book.

OWEN

Indeed.

INT. SCENE - ROOSEVELT ISLAND SUBWAY STATION. MEZZANINE.

The transit cops are wrestling MERLE and VALIANT along in the mezzanine. Their SERGEANT is standing there, watching them.

SERGEANT

Whatcha got? Two rowdies?

OFFICER 1

Yeah, sarge. They called it in back at Lexington.

VALIANT

He started it, officer! Lemme get him, I'll finish it!

MERLE

Yeah? Bring it, you mundane creep, like to see you try!

SERGEANT

All right! Enough of that! Take these two in to L.I.C. and let's get 'em out-ta here.

OFFICER 2

Sure thing, sarge. C'mon.

The officers remove VALIANT and MERLE from the station.

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

BLUESTONE is at his desk, and ELISA sits across from him.

ELISA

And that was it.

BLUESTONE

So, not Goliath, then.

ELISA

No, once in a while Goliath says he melts for me, but not like that.

BLUESTONE

But this doesn't make any sense at all. So far, all the reports have been so random.

ELISA

Not a lot of people have seen them up close, though. Maybe whatever it is just got lucky.

BLUESTONE

I don't believe in luck.

ELISA

Uh-huh. But you depend on it, right?

BLUESTONE

Oh, every night.

There is a quick knock on the door, and TRAVANTI enters.

TRAVANTI

Hi, Matt. Cap.

BLUESTONE

C'mon in. Tell me you got something.

TRAVANTI

Less than something. Remember those rowdies from the other night that Alex mentioned?

BLUESTONE

Yeah.

TRAVANTI

Vanished.

ELISA

What? Both of them?

TRAVANTI

Transit detail brought them both into Long Island City, two separate cars. Two separate sets of empty cuffs when they got there. Doors were locked, windows shut, even the seat belts were fastened. Captain's furious about it.

BLUESTONE

Spirits as substantial as the air.

TRAVANTI

You said it.

ELISA

Great.

They think a moment.

ELISA

But, you know...

BLUESTONE

What?

ELISA

You got both these guys near the Eyrie Building. And fake Goliath up on top of it.

TRAVANTI

Xanatos, huh?

ELISA

Yeah. Got to be.

TRAVANTI

Not going to get a lot on him for this. He's going to point out he wasn't there for any of it.

ELISA

You think that matters?

TRAVANTI

Well, I think it'll matter to a judge,
don't you?

BLUESTONE

Maybe so, but...

He begins digging through his desk drawers for something. He finally finds it, wrapped in a handkerchief. He puts the object between his fingers and examines it.

ELISA

What's that?

BLUESTONE

Lucky charm. Come on.

INT. SCENE - EYRIE TOWER. XANATOS RESIDENCE.

OWEN escorts ELISA and BLUESTONE into the hall. They are otherwise alone.

OWEN

Mr. Xanatos is not expecting visitors.

BLUESTONE

I'm sure he isn't. That's all right. I would like to put a few questions to Puck.

OWEN

Puck is not taking questions. You know that, Inspector.

BLUESTONE

I just said I would like to. Especially about this.

He pulls the object out of his inner pocket and unwraps it from the handkerchief. It is a golden spike with weird characters, the same one that BLUESTONE held in episode 3. OWEN arches an eyebrow at this, and looks at BLUESTONE, then at ELISA.

OWEN

Wait here, please.

BLUESTONE

Thank you.

OWEN exits into the residence. A moment later, ALEXANDER exits into the hall. He goes up to BLUESTONE and grabs for the spike, which BLUESTONE draws away from him. ALEXANDER looks hard at him, but with a tinge of fear in his eyes.

BLUESTONE
You recognize this, then?

ALEXANDER
Maybe.

BLUESTONE
Good. What is it?

ALEXANDER
A stake. Where did you get that?

BLUESTONE
Where would I have gotten it? You seem to know enough about this.

OWEN
Inspector, if this is an interrogation, Mr. Xanatos will surely want to be present.

ALEXANDER
I don't think we will need that.

OWEN
He thinks otherwise.

OWEN touches the earpiece in his ear, and he turns away to have a phone conversation.

ELISA
Alexander, what is all this?

ALEXANDER
It is a ward. I'm just trying to protect the city with Goliath and the others gone.

BLUESTONE
So what happened last night?

ALEXANDER
It got a little out of control. I need that.

BLUESTONE

For what?

ALEXANDER

It's a part of the ward. I need--

DAVID XANATOS enters.

DAVID

That's enough of that. I'd have thought you know better than to interrogate a child outside the presence of his parents, Captain.

ELISA

No interrogation here, Xanatos. Just conversation.

DAVID

Invite my lawyers to the next one. Alexander, go inside.

ALEXANDER

Dad, I have this. I just need it to set a line.

DAVID

Now.

ALEXANDER throws his hands up in frustration, and goes inside.
DAVID holds out his hand.

DAVID

I'll take that, too.

ELISA

I'm sure you will. You can come get it at the precinct.

BLUESTONE pulls the stake away and pockets it.

BLUESTONE

Sure. Bring your lawyers and a bunch of crullers. We'll make a party.

DAVID

Good night.

BLUESTONE and ELISA exit.

DAVID
How much do they know?

OWEN
Enough. Not too much.

DAVID
Fine. Be sure it stays that way.

OWEN
Yes, sir.

INT. SCENE - SUBWAY. LEXINGTON/63RD STATION PLATFORM (QUEENS-BOUND).

ALYSHA INGHAM is leading ISRAEL and SAVANNA, her children, down to the platform. SAVANNA is teasing her brother. ALYSHA is tired of dealing with it.

SAVANNA
It could eat a whole bird!

ISRAEL
It could not.

SAVANNA
It could too! They even call it a bird eating spider!

ISRAEL
Who cares, anyway? They don't live in New York.

SAVANNA
They didn't used to, but they said they came in boxes from the Chrymanthesom, and now they live underground.

ISRAEL
Stop it! They do not!

SAVANNA
I heard one of them got cold and stopped moving, and got sold as a stuffed animal, and they gave it to the baby for Christmas, and then it warmed up and it ate the baby.

ISRAEL

It did not!

SAVANNA

It did too! And then it got 'way in the subway!

ISRAEL

Mom, make Savanna stop!

ALYSHA

All right.

SAVANNA

That's why they had to close the subway station, because they had to get the spiders out.

ALYSHA

Savanna, that's enough! Stop scaring your brother.

The train pulls in to the station and stops, and the doors open. As they approach the train to get on, there is a faint gold spark that appears and travels down the platform into the darkness.

SAVANNA

He just doesn't want to know the truth about the world.

ISRAEL

Shut up!

ALYSHA

Go on, get on the train. If you keep this up, we're not going back to the museum again.

The doors shut and the train pulls off. Behind it, in the tunnel, a huge shadow looms.

INT. SCENE - COFFEE SHOP.

BLUESTONE, ELISA, and TRAVANTI are seated, having coffee. BLUESTONE has his head on his hand, lost in thought.

BLUESTONE

Well, that was a bust.

ELISA

Not enough of one for me.

TRAVANTI

I don't get it. Xanatos standing in the way of a ward, fine. It figures. He's not gonna want to have the city locked down.

ELISA

Doesn't he?

BLUESTONE

I don't know, but Alex said the ward got out of control. It's got to be doing something, right? I mean, what if he's on the right side of this for once?

TRAVANTI

What, throwing up fake gargoyles?

BLUESTONE

Substantial as the air.

ELISA

Maybe. Wind up the air into a hurricane, though, and it'll pack a punch.

TRAVANTI

So, what, he wants it cockeyed?

ELISA

Could be. This City Defense thing of his has got to be going somewhere.

BLUESTONE

Like where?

ELISA

Down to the Terminal. Which means we better get there first.

BLUESTONE

Right.

They get up and leave.

INT. SCENE - TERMINAL. MEZZANINE LEVEL.

TALON and MICHAEL are in the Mezzanine, speaking to ELISA and BLUESTONE.

TALON

So now what? If this is true, what's that mean?

ELISA

Among other things, don't wish for anything.

TALON

You got a lot of people down there wishing for a whole lot of things they're not getting, though.

MICHAEL

No, but, they were talking about a line. Maybe that has something to do with it.

TALON

And you did have Hollywood get his wish. All right. So now what?

BLUESTONE

Do you remember...

He pulls the stake out of his pocket and shows it to TALON.

TALON

You kept it.

BLUESTONE

Cop's instinct. You remember where you pulled it up from?

TALON

Downstairs. Is it important?

BLUESTONE

Alexander said something about it being part of the ward. I wonder what would happen if we put it back?

TALON

It would make it stronger, wouldn't it?

BLUESTONE

Maybe. Maybe that's a good thing.

TALON

Worth a try.

There is a series of shouts from downstairs.

TALON

Assuming we have time. Come on!

They hurry downstairs.

INT. SCENE - TERMINAL. PLATFORM LEVEL.

TALON, MICHAEL, BLUESTONE, and ELISA run down the stairs to the platform. From the subway side, a very large gray fuzzy spider, with glowing red eyes, is entering the terminal. The Labyrinth residents flee in panic. The spider looks around, and then comes toward the center of the platform.

BLUESTONE

Where did the stake come from?

TALON

I think...

The spider settles on a spot on the platform and faces TALON and the others.

TALON

Take a guess.

ELISA

You're kidding.

TALON

No. Hal!

HAL bounds around from behind the stairs.

HAL

Yes, sir? Oh, jeez.

TALON

Can you go round people up, keep them safe?

HAL

You got it.

HAL heads off. The spider looks at TALON and the others again, and then plants two of its legs precisely on two points of the platform. There is a pair of golden sparks that shoot off along the floor toward the sides of the terminal.

MICHAEL

Wait.

TALON

What?

MICHAEL

I saw that back in the tunnel, back when that wizard showed up.

BLUESTONE

That's not good news.

ELISA

What? Why not?

From the tunnels on either side of the Terminal, a horde of gray, red-eyed spiders begins to appear and overrun the platform.

BLUESTONE

You still scared of spiders?

TALON

I don't much like them.

ELISA

Neither do I. What are you going to do?

TALON

Best I can. Hang on.

He rushes forward to the spider. He grasps at its legs, but it withdraws them. It brings forward more of its legs and kicks at TALON, who rolls and dodges, but it is able to step on him and pin him down. He grasps the spider's leg and shocks it. The spider whips its leg free, screeching in pain, as TALON rolls clear of it and narrowly dodges the spider's stomping. The spider advances slightly, grasping out at TALON, and curls up one leg on him.

BLUESTONE

Talon! Hang on!

BLUESTONE rushes forward and draws his gun. He fires twice at the spider's leg, and the spider releases TALON and turns on BLUESTONE instead. BLUESTONE turns his aim on the spider's head, but as he does, several of the other spiders rush up behind him.

ELISA

Matt! Behind you!

BLUESTONE turns and dodges backward from the other spiders, but that puts him in reach, and the main spider grabs onto him and pulls him in. He yells and tries to aim at it, but it is too late. The spider pulls BLUESTONE in toward its belly, and begins to wrap him in silk. As it does, he reaches into his coat and pulls out the stake, but it is knocked loose of his hand, and before he can get it back, his arm is taped down to his side by spider silk. He cries out. ELISA draws her gun and fires at the spider, with no reaction.

TALON looks at this scene with horror, and then looks to either side.

TALON

Elisa, did you see which way those sparks went?

ELISA

Yes, I think so.

TALON

Help me find them.

ELISA

They're gone!

TALON

Not the sparks, the line.

She goes to the floor and rushes along it, searching for where the sparks had traveled, but they have left no trace. MICHAEL begins searching as well. BLUESTONE is well cocooned at this point, and his cries are muffled as the spider wraps over his head. One of the smaller spiders rushes up to ELISA. TALON roars, and casts a bolt of electricity at the spider, which flips into the air and smolders nearby.

MICHAEL

Right here!

TALON

You're sure?

MICHAEL

No.

TALON

Worth a try!

TALON crouches down and puts his hands on the floor. He concentrates briefly and his eyes flash; the flash is repeated by his hands, and then by the sparks that fly out along a line along the floor. A moment later, there is a squeal from a terminal tunnel, and then an enormous and impossibly cute gray kitten emerges into the Terminal. ELISA looks at this, startled, as does TALON. The kitten looks around and then mews plaintively.

ELISA

What?

TALON

I...uh...

The kitten advances on them, and the little spiders scatter ahead of it. TALON steps in front of ELISA, who trains her pistol on the kitten. It stops, looks at them, and mews, and then looks at the main spider ahead of it. It crouches, wiggles, and then pounces toward the main spider. Improbably, they fight.

ELISA

Derek, did you...?

TALON

Um...I think so.

The kitten bats at the spider. It tries to fight back, but it is severely outgunned: its attempts are met with a flurry of bats from the kitten. The spider finally, reluctantly, creeps off down the platform, pursued by the kitten. TALON rushes forward to BLUESTONE, who is not moving. Beside BLUESTONE is the golden stake. He picks it up and begins searching the floor. But as he does, the smaller spiders move in on him and begin crawling up on him. He shakes one off, and two more climb up. He picks one off, and shocks it, and it is replaced by another. ELISA comes up to him and kicks at the spiders, which lash at her in response. Each one that is removed throws more sparks along the

lines, which rapidly produce more spiders that charge in for the attack. TALON is taken to the floor by the spiders, which flood over him.

ELISA

Derek!

TALON

Keep back! I've got it!

He crawls along the floor, held back by the weight of the little spiders, and finds his spot. He plunges the stake into its hole in the floor. There is a burst of golden light that radiates out on at least eight lines from the hole and travels away down the tunnels. First the little spiders, then the kitten, and then finally the large spider all dissolve into gray smoke and disappear. TALON is left free. BLUESTONE's cocoon likewise vanishes. He rolls onto his back, gasping for air. ELISA goes to him. MICHAEL runs up, with MAGGIE.

MICHAEL

Dad!

MAGGIE

Derek!

TALON

I'm all right. I'm fine.

He stands.

TALON

Is everyone else okay?

MAGGIE

Just weirded out, mostly. They're fine.

TALON

Okay. Great.

He looks around.

TALON

Okay. New rule of the Labyrinth. Nobody touches that stake. I am not doing this again. I hate spiders.

MAGGIE

No argument there.

MICHAEL

Nuh-uh.

ELISA

What did you do?

TALON

Put my hands down and thought of something that would fight off a spider.

ELISA

A kitten?

TALON

Sure. Figured it'd be less likely to backfire.

ELISA

Really?

TALON

Well...yes, really.

ELISA

Mm-hmm.

At the stairs, ALEXANDER appears, followed by OWEN.

ALEXANDER

What? Did I miss the fun?

TALON looks up at him, angrily, and then goes to him.

ALEXANDER

Yes? Yes, I did. Sorry, I got held up listening to my father go on and on about responsibility, and--

TALON

Prepare yourself for round two. Everyone else stay here. You! Upstairs, now.

TALON goes up the stairs, pushing ALEXANDER in front of him and up to the mezzanine.

BLUESTONE

I need to hear this.

MAGGIE

He doesn't want you up there.

BLUESTONE

Too bad for him. I'll be discreet.

MICHAEL

So will I.

MAGGIE

You will not.

MICHAEL

But I gotta have his back on this.

BLUESTONE

I'll cover. Don't worry.

BLUESTONE goes up the stairs.

INT. SCENE - TERMINAL. MEZZANINE LEVEL.

BLUESTONE quietly comes up the steps to listen as TALON angrily talks to ALEXANDER. OWEN stands nearby, arms crossed.

TALON

This is inexcusable. You put all of our lives at risk for this, and you never let anyone know what you were doing?

ALEXANDER

I couldn't.

TALON

Why not?

ALEXANDER

I just...I couldn't. I don't know.

TALON

You'd better. If you don't, you're not welcome down here any more. I've had it with this kind of stuff. You're almost as bad as your father for that.

ALEXANDER

What do you mean by that?

TALON

I mean, going around acting like you know best. Like you don't have to answer to anyone but yourself.

ALEXANDER

But I'm not doing this for me, I'm doing this for the whole city. The whole island, anyway.

TALON

Just by yourself? Were you ever going to tell anyone, "oh, by the way, don't pull up any magic stakes you find, you might get spiders"?

ALEXANDER

You could ask, you know.

BLUESTONE

We tried.

TALON

Alexander. I'd always hoped you would be a good example for Michael. I'm not so sure about that anymore.

ALEXANDER

I didn't mean any harm, honest.

TALON

That doesn't count for much when people do get hurt. Inspector Bluestone over there nearly got smothered to death over this.

ALEXANDER

But it's all right now, isn't it?

TALON

You tell me.

ALEXANDER looks at OWEN.

OWEN

It's your decision.

ALEXANDER

The ward is nearly complete. I'm still down by two stakes and it will be complete.

TALON

And then what?

ALEXANDER

And then it'll protect Manhattan.

TALON

And all these wishes?

ALEXANDER

It wasn't ever wishes, you know. It was picking up on what people were thinking of when they happened to cross a line.

TALON

Whatever it was. Is that still going to be a problem?

ALEXANDER

No. Once it's set up it won't do that again.

TALON

You're sure of that?

ALEXANDER

Yes. Definitely.

TALON

What do we need to do with this?

ALEXANDER

Nothing. Just don't bother the stakes again if you find them.

TALON

You've got that?

BLUESTONE

I got that.

TALON

Okay.

ALEXANDER

Okay.

TALON

I don't want you setting an example for Michael any more, though. The whole thing is rotten.

ALEXANDER

You mean I'm out?

TALON

Yes. Don't come back here.

TALON begins to leave.

ALEXANDER

You can't do that.

TALON

I can and I have.

ALEXANDER

Michael's my friend.

TALON

And what does that mean to you? Seriously, what does that mean? Tell me.

ALEXANDER turns to OWEN.

ALEXANDER

Give me a minute.

OWEN

Your father says--

ALEXANDER

I'm sure he does. Give me a minute.

OWEN

As you wish.

OWEN withdraws up the street stairs.

ALEXANDER

You send me away, you're bottling me up with my mother and father and Owen. Do you really think that's a good idea?

TALON

If it keeps you off the streets, maybe so.

ALEXANDER

I don't want that. I don't want to be off the streets. The longer I get stuck upstairs, the tighter they get hold of me. They got their plans for me and I don't want them.

TALON

Maybe that is a fight you have to have for yourself.

ALEXANDER

I can't. I need to learn how first. I need to know what there is to fight for.

TALON looks at him. ALEXANDER looks down.

TALON

You listen.

ALEXANDER

What?

TALON

That's my direction to you. You listen. If you don't know better, then you've lost the right to tell anyone down here what to do. You set a good example for my son, and for anyone else who's watching. You pay attention and you listen.

ALEXANDER

I will.

TALON

All right. As long as you do that, you can come back.

ALEXANDER

Thank you.

TALON descends the stairs.

TALON
And no more spiders!

ALEXANDER
No, sir.

INT. SCENE - TERMINAL. PLATFORM LEVEL.

TALON descends the stairs as the others are speaking.

RUTH
Anyway, that funny feeling, it's quiet-
ed down, but it's still there. I think
we oughta still be figuring it out, you
know?

HAL
Yeah, you're right, hon. We oughta. I
mean, if that's all right.

MAGGIE
It's fine, I'm sure. It'll all be fine.

MICHAEL
How is it? Is he in trouble?

TALON
No, but, I'm going to need you to keep
an eye on him.

MICHAEL
How come?

TALON
Because he needs it. Or else he's going
to keep doing this sort of thing.

MICHAEL
I'll do that.

TALON
I know you will. Come on.

MICHAEL
I just wish that he--

TALON
Ah! Ah! No. We've had enough of that
for one night.

MICHAEL

All right. All right.

EXT. SCENE - STREET. (NIGHT)

ALEXANDER and OWEN exit the kiosk, closing the door behind them, and start off down the street. As OWEN goes, he looks back over his shoulder, into the crowd. At a distance, MERLE looks on at him, then turns, puts up his hood, and shuffles off into the crowd.

=END=