

Mockery Manor SEASON 2
Episode 14, Part I
'The Haunted Masquerade'
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THEME TUNE, punctuated by...

MARGOT V.O.

Long Cat Media presents Mockery Manor
Season 2, Episode 14: The Haunted
Masquerade, part I.

EXT. FIRE ESCAPE, KOSCHEI

The METALLIC CLANG of two men going up a metal fire escape.

In the middle distance, a MUTED DEATH CRY.

PARKER

Bloody hell! What was that??

JENKINS

A reason to hurry up and get inside.
Parker, hold my bag while I jimmy the
lock.

PARKER

Oh, OK. You know how to pick a lock,
do ya?

JENKINS

I haven't done it in some time, but
one doesn't forget that sort of
thing. Now then...

Jenkins WAGGLES the lock-pick in the lock.

PARKER

Jenkins. (beat) Jenkins. (beat)
Jenkins.

JENKINS

What??

PARKER

We need to talk.

JENKINS

Not right now.

PARKER

But what you said about Hilda... you can't just say she murdered me dad and then be like, 'oh it's alright mate, I'll explain later'. I need to know.

JENKINS

I understand that, but we're halfway up a fire escape surrounded by the enemy, so maybe just wait a minute, hmm?

The LOCK CLICKS open.

JENKINS (cont'd)

There. Ooh, my knees.

They DOOR opens.

JENKINS (cont'd)

Get in. Shut the door.

Door SHUTS with a CLICK.

PARKER

What is this place?

JENKINS

Koschei's control room. We'll be safe here: it's the only room on the upper floor of the ride, and Hilda should be rather short of manpower right now.

Jenkins TAPS a KEYBOARD.

JENKINS (cont'd)

And look - monitors. We can see every part of the ride from here. And if I turn this on...

CLICK. WHIRR.

We hear a TINNY version of the PARTY HUBBUB as it comes through the speakers.

JENKINS (cont'd)

Party time.

PARKER

Right. Brilliant. Now can you tell me about my dad, please?

JENKINS

Yes, yes, alright. We've a few minutes before Hilda begins her charade, so pull up a chair, m'boy, and let's you and me have that chat...

INT. MASQUERADE BALL, KOSCHEI

The Koschei WALTZ MUSIC.

The CHATTER of villains enjoying a buffet.

SPANISH DAVE

Who will dance with me? Senorita?

DAVINA

God, look at this buffet. I haven't seen this much sausage in one place since the '60s. Haha!

LAUGHTER.

DAVINA (cont'd)

He's laughing. Ah, love a party.

GUISEPPE

You are not eating, Antoine?

ANTOINE

A German buffet, catered by an English woman? I would rather dine on my own foot.

PARTY HUBBUB.

HILDA

(calls) Feel free to look around, but don't go far! The presentation starts very soon.

Thomaz makes a POLITE NOISE.

THOMAZ

Sorry, Hilda, a quick word.

HILDA

Thomaz?? What are you doing out here??

THOMAZ

Gretchen says she needs the toilet. Shall I untie her and take her...

HILDA
No! Oh God, did you leave her alone
in the corridor??

THOMAZ
Only for a second.

HILDA
Get back there!

THOMAZ
Yes, yes. Sorry.

Nearby -

MARGOT
Did you hear that Davina? They're
holding someone captive.

DAVINA
Yeah, bloody hell.

MARGOT
These people are dangerous. This is
madness. Madness!

DAVINA
Keep it together, Margot. People are
watching.

MARGOT
I can't... I can't breathe...

The HUBBUB quietens as we zoom further away, to where JJ and
Bette are hiding.

In HUSHED VOICES -

BETTE
Well? What are all they doing now?

JJ
Eating sausage rolls. One of them's
trying to get the others to dance.

BETTE
What about Margot?

JJ
She's at the buffet with Davina.

BETTE
God, I can't believe they're here. Is
ANYONE left at Mockery??
(MORE)

BETTE (cont'd)
 Jenkins, I suppose. Oh my God, they
 must've left Freddie with bloody
 Jenkins!

JJ
 There's no point worrying about it
 now, Bette.

BETTE
 It's a mother's job to worry. You
 wouldn't understand; one doesn't
 think about oneself anymore, one's
 focus is purely on the benefit of--

JJ
 Oh! Oh! Margot's on the move.

BETTE
 (excited) What what what?? Where's
 she going?

JJ
 She's heading into the trees with
 Davina.

BETTE
 Budge over! Let me look!

JJ
 The gap's not big enough for both of
 us- hey! Don't push me!

BETTE
 Where are they? I can't see them. Oh
 oh, there they are. We should follow
 them! Come on!

She starts moving off.

JJ
 Bette! Wait! It's not safe, someone
 might see us!

BETTE
 We'll be fine. Just keep close to the
 trees and the gravestones and the
 goblins.

Bette SCURRIES off.

JJ
 (sighs) Wait for me.

SCUFFLY FOOTSTEPS as they SNEAK towards Margot and Davina.
The following gets louder as they approach.

DAVINA

(distant)
Deep breaths, love. That's it. We
can't let them see you like this.

MARGOT

(distant) We should leave.

DAVINA

(distant) Not yet. We haven't got
what we came for.

BETTE

(whisper) JJ, go behind that tree
over there. Go on!

JJ

(whisper) What's wrong with here? Why
do *I* have to go??

BETTE

Because this sodding bush isn't big
enough for both of us. Just go!

JJ

You go! Stop bossing me around!

BETTE

(whisper) I was born two minutes
before you--

JJ

--and that gives you the right to
tell me what to do, does it??

MARGOT

Whispering. People whispering! Tell
me you hear it too!

BETTE / JJ

Oh no.

DAVINA

Yeah, I hear it.

Davina WALKS towards the sound.

DAVINA (cont'd)

(calls) Hello? Anybody there?

JJ
(whisper) Should we run??

BETTE
Sssh!

MARGOT
Someone followed us, Davina! To eavesdrop!

DAVINA
(loud) Well, we've got nothing to hide, so they may as well join us! Out you come, whoever you are! We know you're there!

A BEAT. And then...

JJ
(whisper) No, Bette..!

Bette emerges from behind the bush, gun drawn.

BETTE
Hello Davina. Aunty Margot.

MARGOT / DAVINA
Bette!?

DAVINA
What are you doing here??

MARGOT
I thought you were on your way home!

DAVINA
Why do you have a gun??

BETTE
To protect myself against traitors... and smugglers. Yeah, that's right. I know *everything*.

DAVINA
Give me the gun, love.

BETTE
Hey hey hey, stay where you are, Davina!

MARGOT
Bette, please. You don't know what you're doing.

BETTE

Yes I do! I was in the cadets at school! I said stay where you are!

DAVINA

Give me the gun.

BETTE

Stop bloody moving or I'll shoot!

DAVINA

And bring everyone running over?
Don't be daft.

JJ jumps out, gun drawn.

JJ

You heard her! Stay back.

DAVINA

JJ!? Oh bloody hell, you're here too?

MARGOT

Did Jenkins arrange for you to be here?

BETTE

Shut up, both of you. We're looking for our friend. You've got her hidden somewhere. You're going to tell us where, and then you're going to get us out of here, safely. Or else... we start shooting.

DAVINA

Oh yeah? You better take your safeties off, then.

BETTE

What?

JJ

Oh shit.

Davina ATTACKS!

DAVINA

Hiyaaaa!

Bette gives a startled SHRIEK.

MARGOT

Davina, don't hurt her.

Davina SMACKS Bette's hand. She DROPS her gun.

BETTE

Oww!

JJ

Bette, your gun!

DAVINA

I'll take that.

Bette GASPS.

JJ

Don't shoot her!

DAVINA

I'm not gonna shoot her, ya daft bugger.

BETTE

Oh yeah? So why are you pointing my own gun at me then??

DAVINA

Oh, sorry, that's just me training kicking in. There. Now everyone keep your bloody voices down, unless you want to get us all killed.

MARGOT

This is a disaster. We need to get you both out of here now.

BETTE

We're not going anywhere! Certainly not with you!

JJ

We have to rescue our friend Gretchen. Hilda's keeping her captive.

DAVINA

A captive? Ohhh, the girl!

BETTE

Yeah, yeah, I suppose you both know all about it, seeing as you're in cahoots!

MARGOT

Cahoots? We're not in cahoots.

BETTE

Oh of course not, I imagine you just came here to sample the buffet!

DAVINA

Well, actually...

MARGOT

We're here because--

DAVINA

--Margot, don't--

MARGOT

--They won't let us help them unless we tell them, Davina.

BETTE

Tell us what?

MARGOT

We're here because of Jenkins. Because he's been using me. Jenkins has been conducting a secret business for years, with Mockery as a front.

BETTE

The smuggling.

DAVINA

Smuggling, is it? Oh yeah, that does make sense.

JJ

You sound like you don't know.

MARGOT

We knew it was something like that. Davina and I have been investigating financial irregularities between Mockery and Dunkelschloss. Jenkins caught me trying to get into his filing cabinets. He refused to explain what he's been doing all these years, but he said that Hilda has turned against him. And so I rang Hilda and asked her what he meant.

DAVINA

Yeah, wish you hadn't done that.

MARGOT

I am tired of subterfuge and deception, Davina.

DAVINA

But if you'd let me handle it, we wouldn't be in the lion's den smelling of hotdogs right now, would we! But no-one listens to Davina...

MARGOT

Hilda told me she had no idea that Jenkins had kept me in the dark all these years. She invited me here... she said she'd tell me everything...

DAVINA

Obviously we don't trust, but we need to know what we're dealing with. And it sounds like Hilda and Jenkins are at loggerheads. There's a power struggle going on.

JJ

Does Jenkins know you're here?

MARGOT

No. But he should be here. I was going to face him down, force him to confess. But he's not even here. Where is he.

BETTE

Why would he be in Dunkelschloss?

MARGOT

He told me he was coming to the party, to deal with Hilda once and for all.

BETTE

So if Jenkins isn't at Mockery, who's looking after Freddie?

DAVINA

Freddie? Oh, I sent him to your mam and dad's house.

BETTE

You did? Oh thank God!

DAVINA

He's fine. Happy as Larry.

BETTE

Such a relief!

DAVINA

I don't think he even noticed you'd gone.

BETTE

(annoyed) I'm sure he has. I'm sure he's very sad actually.

JJ

Guys. Can we focus? Sorry. We still don't know where Gretchen is.

DAVINA

She's in the stretch of corridor behind the ballroom. I heard Hilda talking about it.

JJ / BETTE

Great. How do we get there?

MARGOT

Davina, you take them, and then get them out of here. I'll go back to the party.

JJ

Wait, shouldn't we all stick together. You should come with us, Margot.

MARGOT

No. Hilda will wonder where I am. And I suspect Jenkins IS coming. I suspect he's going to make a grand entrance. And I want to be here when he shows up.

MOCKERY piano music.

INT. CONTROL ROOM, KOSCHEI

JENKINS

So pull up a chair m'boy, and let's you and me have that chat.

PARKER

Yeah, good. About time.

JENKINS

Where to begin? How about... the history of Wizzard Entertainment.

PARKER

How about Hilda murdering me dad!

JENKINS

Patience, m'boy. We'll get there.

PARKER

(mutters) Bloody hell.

JENKINS

The past creates the present. Every choice, taking us further down a path, leading here, to this night. Now then... the year was 1958--

PARKER

'58??

JENKINS

--Mockery Manor was preparing to open its gates for the very first time...

The WALZER MUSIC starts up, haunting, dreamy...

JENKINS (cont'd)

...when out of the blue, I was visited by an old friend...

EXT. MOCKERY - 1958

Jenkins is overseeing the DEBUTANTE'S WALTZ, which is on the futz.

The DEBUTANTE'S MUSIC WINDS DOWN, and the carts jerk to a halt.

JENKINS

Oh I don't believe it. (calls) It's stopped again! This bloody ride.

FOOTSTEPS approach.

JENKINS (cont'd)

Max! Is the engine overheating? Max? Max, check the engine!

HILDA

Hello stranger.

JENKINS

Hmm? Good God! Hilda? Haha!

They HUG, LAUGHING.

HILDA
Jenkins, how the devil are you?

JENKINS
Well I... what the devil are you
doing here?

HILDA
I had to come to the grand opening of
the Mockery pleasure gardens.

JENKINS
No, no, no. We're actually calling it
a 'theme park'.

HILDA
How terribly American.

JENKINS
Yes. Well.

HILDA
Shall we walk?

JENKINS
Yes, yes. I'll show you around! Oh, I
must introduce you to Margot, she's
over at Dreamland...

HILDA
Jenkins. Before you do... there is
another reason I'm here.

JENKINS
Oh?

HILDA
I've just quit the service.

JENKINS
Oh!

HILDA
I've had enough. You know, I've spent
the past few years smuggling 'people
of interest' across borders. I've
become rather good at it you know,
but--

JENKINS
I don't think you should be telling
me this, old girl. Violating the
secrets act, and all that.

HILDA

I'm afraid, Jenkins, that I've become so jaded with our government, I'm not sure their bloody secrets are always worth keeping. I can see you disapprove.

JENKINS

Rather more concerned than disapproving. You'll get yourself in trouble, old girl.

HILDA

Oh don't fret, I don't shoot my mouth off to just anyone, you know.

JENKINS

Just me, then? I'm honored. Why are you here, Hilda?

HILDA

Because you and me, Jenkins, we're so damn alike.

JENKINS

Hilda?

HILDA

You saw it too. You know. All those people, displaced by the war, or in danger from their own governments, or at the mercy of the Soviets... so many still are, you know. Our government, we could be doing so much more to help, but we won't. And so I've made a rather bold choice. I'm going to take things into my own hands. And I want you to help.

JENKINS

Doing what?

HILDA

Smuggling people across borders. Providing passports. New lives.

JENKINS

Hilda! I, I don't know what to say! I haven't seen you for so long, and you turn up, and... why would you think of me for this sort of work?

HILDA

Where did that waltzer ride come from? The one currently billowing smoke?

JENKINS

Is it? Oh bloody hell!
It's mostly from a factory in Vienna.

HILDA

Vienna. Exactly. You have trucks that transport equipment across the Continent.

JENKINS

Not often.

HILDA

It wouldn't need to be often. You're not the only one I've been talking to. A travelling circus, a touring theatre company, a zoo. They've all agreed to help. I'm going to build a network that stretches across the whole of Europe. But I don't want to do it alone.

Jenkins PROTESTS WEAKLY.

HILDA (cont'd)

Imagine it: the two of us, working side by side once more...

JENKINS

Hilda... I...

It starts to recede into the past, Hilda's final words ECHOEY and INDISTINCT -

HILDA

Join me, old friend.

Swell of dramatic old-timey MUSIC.

INT. CONTROL ROOM, KOSCHEI

JENKINS

We called it Wizzard, because thanks to us, people disappeared in a puff of smoke and re-appeared elsewhere, safe and well.
We smuggled other things, too; cigarettes mainly.

(MORE)

JENKINS (cont'd)

Some wacky backy in the 60s. It helped pay for our more charitable work. But then in '69, I left to concentrate on Mockery, and while I was gone, Hilda became greedy. Her priorities shifted, and Wizzard... changed.

PARKER

'While you was gone'? Does that mean you went back?

JENKINS

Yes. I had no choice.

PARKER

Why not?

JENKINS

Mockery was almost bankrupt; we needed the money.

PARKER

Mockery was in trouble?

JENKINS

Oh, it's always in trouble. The place is a bottomless money pit. Margot has no idea.

PARKER

But what's this got to do with my dad?

JENKINS

Well now. I had a sneaking suspicion that Hilda was smuggling more than the Committee was aware of. So I asked your father to investigate - we were close, he and I.

PARKER

You were?

JENKINS

Smithy caught your father gathering intel. It's my belief that he told Hilda, and she asked Smithy to arrange an 'accident'. Perhaps to send a message... to me.

PARKER

So Smithy was Hilda's man?! But what about Norton?

JENKINS

Norton had his own agenda, as we know. He wished to take my place, and sit on the throne of Wizzard. The fool. So... now you know everything.

PARKER

It's all so corrupt... I never would've guessed...

JENKINS

Yes. It's a lot to take in. But the important thing right now is this: we need to extricate Mockery from this mess before anyone else gets hurt.

PARKER

Yeah. Yeah.

JENKINS

And the only way to do that is to get rid of Hilda and guide the Committee into safer waters.

PARKER

Get rid of her? How?

JENKINS

Like this...

Jenkins turns up the DIAL on the monitors, picks up the mic to the ride tannoy and turns it on - CLICK.

JENKINS (cont'd)

Greetings Committee! Lovely to see you all, even if you can't see me--

Down in the ballroom -

INT. MASQUERADE BALL, KOSCHEI

GASPS and MUTTERINGS from the assembled party.

JENKINS (TANNOY)

Did my invitation get lost in the post, Hilda?

HILDA

Jenkins! He must be in the control room.

JENKINS (TANNOY)

No matter, I'm here now.

HILDA

(Radio click) Pluto! Come in, dammit!
Pluto!

JENKINS (TANNOY)

And I've got a few things to tell you
all, things that darling Hilda
doesn't want you to know...

SYNTH noise.

INT. CORRIDOR

THOMAZ

There. You are free, Gretchen. Ohhhh
dear.

GRETCHEN

Thank you. You're doing the right
thing, Thomaz.

THOMAZ

We need to get out of here before
anyone comes to find us--

The DOOR HANDLE TURNS. Gretchen GASPS.

GRETCHEN

(whispers) Thomaz, the door!

It OPENS.

DAVINA

Hellooooooo? Hello, anybody here?

THOMAZ

Oh! (performative) You shut your
mouth, captive!

GRETCHEN

Oh, I am so scared!

THOMAZ

And don't move from the chair that
you are still tied to.
(to Davina) Oh hi, I did not see you
there. Can I help you?

DAVINA

Just looking for the toilet. I'm with
the Wizzard party, yeah, got a bit
lost.

THOMAZ

Oh, sure. There are portaloos inside the ride.

DAVINA

Ohhh right yeah. Could you show me?

THOMAZ

Erm, I have to stay here, but if you go back through the door, they are just over by--

Davina ATTACKS!

DAVINA

Ahhhyahhhh!

GRETCHEN

Oh my God!

Thomaz SQUEALS in pain as a GRUNTING Davina SLAMS him against the wall.

THOMAZ

What are you doing?? Stop it! You're breaking my arm.

DAVINA

(to Thomaz) I'll do more than that! Feel that?

THOMAZ

Argh!

DAVINA

That's a gun, ya bastard.

THOMAZ

Ohhh!

GRETCHEN

Who are you??

DAVINA

A friend. (calls) Girls! It's safe! Get in here!

The door OPENS and JJ and Bette run in.

BETTE

You OK, Davina?

JJ

Gretchen!

GRETCHEN

JJ? Bette??

THOMAZ

Arghh please, my arm!

DAVINA

I'll rip it clean off your body if you don't shut up!

BETTE

Need any help with this traitorous bastard, Davina?

GRETCHEN

What's going on?? Who is this old woman?

DAVINA

I beg your pardon.

JJ

(sotto) She won't like that.

THOMAZ

Ohhhh!

BETTE

Davina, I've got this. Stand aside, I'll knock him unconscious with my gun.

THOMAZ

What??

JJ

Is that a good idea??

DAVINA

No love, there's a skill to that, you don't wanna just--

BETTE

Take THAT!

Bette STRIKES Thomaz with her gun. Everyone WINCE-OOHS.

THOMAZ

Argh! That really hurt!

DAVINA

It's not like in the movies, love! You coulda killed him.

THOMAZ

Argh! My head! I'm bleeding! I'm actually bleeding.

DAVINA

Although looks like you just took the skin off his forehead.

JJ

Ughh that's grim. There's a strip hanging off.

GRETCHEN

Guys. Thomaz had actually untied me. We were about to escape.

THOMAZ

Yes! Thank you!

BETTE

Oh! Whoops.

THOMAZ

Geez Louise.

GRETCHEN

But you did tie me up in the first place!

THOMAZ

I did.

JJ

Why did you do it, Thomaz? Why are you working for Hilda?

THOMAZ

Because Hilda is - was - going to smuggle my sister out of the country. But I cannot do what Hilda wants any longer. And my sister, she would not want me to.

BETTE

Well. I'm glad you've repented. Sorry about smacking you with the gun.

THOMAZ

It is very painful.

BETTE

Yeah alright, I said sorry.

DAVINA
 (distant) It's locked.

The RATTLE of a door down the corridor.

JJ
 Davina? What are you doing?

DAVINA
 (distant) Trying the door, but it's
 locked. I've a bad feeling about
 this...

THOMAZ
 There are many other fire exits. But
 Hilda's men are patrolling.

BETTE
 There's another complication too.
 Jenkins.

JJ
 Oh yeah. Jenkins.

Davina WALKS over.

DAVINA
 What about him?

JJ
 It's not good.

JJ (cont'd)
 When Bette and I were waiting outside
 the corridor just now for Davina to,
 errr... y'know.

BETTE
 Neutralise Thomaz.

JJ
 Yeah, that. Anyway, the ride music
 suddenly cut out and the tannoy came
 on, and it was Jenkins.

BETTE
 Yes! His voice, just there!

DAVINA
 Oh God. What's he playing at.

GRETCHEN
 What did he say?

BETTE

He was like, 'hello everyone! Enjoying the party?' And something about Hilda trying to take over the Committee. Something about loyalty?

JJ

Yeah, that's it. Jenkins said she's weeding out anyone who doesn't show blind loyalty to her. That Hilda had turned Wizzard into a dictatorship.

GRETCHEN

She is *awful*.

THOMAZ

Yah. Really bad.

DAVINA

Is Jenkins any better, that's the question? Regardless, if he's trying to turn a room full of gangsters against her, we need to get out of here... now.

SYNTH music swells.

INT. MASQUERADE BALL, KOSCHEI

UNHAPPY MUTTERINGS from the Committee.

JENKINS (TANNOY)

...and so I tried to limit your ambition, Hilda. Your greed. But it was no use.

ANTOINE

Is this true, Hilda?

SPANISH DAVE

Hilda, send someone to the control room!

HILDA

I tried. No-one's answering their radios. (shouts) What have you done to my men, Jenkins!

JENKINS

Maybe they've realised what a terrible employer you are, and left their posts.

(MORE)

JENKINS (cont'd)

Just as the Committee are realising how you have manipulated and controlled their every move.

HILDA

This is nonsense!

JENKINS

Take poor Guiseppe - he just wants to retire, but he's too afraid of the repercussions to ask.

HILDA

(laughs) Guiseppe, retire from Wizzard? And leave his aquarium? Of course he doesn't want to do that!

GUISEPPE

Ehhhh.

HILDA

You do??

GUISEPPE

I love the Beluga, Hilda. But I love my freedom even more.

JENKINS

And Antoine, he's terribly uncomfortable with the amount of dirty money he's laundering through the dungeon.

PARKER

(background) Dirty money?

JENKINS

(aside) Shhh Parker. Olga resents how small her cut is. Davide feels unappreciated.

SPANISH DAVE

I do.

JENKINS

I could go on. And all of them think Wizzard's rapid expansion over the last three years has been too much. The danger of exposure increases daily...

HILDA

But you... you all agreed... you wanted... come down here and say all this to my face!

JENKINS

And risk my very life? No thank you.

HILDA

You talk as if I and I alone hold the reins of power. But it was you, Jenkins, you who came to me three years ago and said Mockery was going under! You who pushed for more.

A HUBBUB as the Committee discusses this.

PARKER

(background) Three years ago? That's when the Mockery murders gave us all that terrible publicity--

JENKINS

(sotto) Get away from the mic, Parker!

HILDA

And as for the rest of you, you all had a vote. You could've said no. The Committee is a democracy--

GUISEPPE

Is it though?

HILDA

What?

GUISEPPE

Well. You often remind us who founded Wizzard.

ANTOINE

Many are not brave enough to vote against you, Hilda.

A MURMUR of agreement.

HILDA

Oh, I see. So it's my fault you're a bunch of wimps?

ANGRY MURMURS.

JENKINS

Mmm there it is. see what she thinks of us all. And now she's trying to get rid of me with lies about a missing shipment. As if I am stealing from you all!

HILDA

But he is! He is!

JENKINS

No. You had the shipment disappear so there was an excuse to get rid of me.

ANTOINE

(calls) Jenkins! Do you have evidence?

JENKINS

Oh yes.

HILDA

It's lies! He's lying! He sent people to kill me!

JENKINS

(genuine confusion) I beg your pardon?

HILDA

And if he's willing to bump me off, he wouldn't hesitate to do it to the rest of you.

JENKINS

Have you stooped so low as to invent an assassin, Hilda?

HILDA

(shouts) Bring out the girl!

Beat.

HILDA (cont'd)

(shouts) Thomaz! Bring out the girl!

Beat. A LONE COUGH.

HILDA (cont'd)

Thomaz!

ANTOINE

Nothing is happening.

HILDA
One moment. I'll get her.

Hilda MARCHES across to the door.

JENKINS
Well... this is embarrassing.

Hilda FLINGS open the door to the corridor.

HILDA
Where are they?? They've gone!
(calls) THOMAZ! THOMAZ! THOMAZ!

ANTOINE
We need to know the truth. Wizzzard
cannot function like this.

HILDA
No it can't! It can't function like
this. We need to get rid of Jenkins!
Let's vote--

JENKINS
I think they know who they need to
get rid of, Hilda. And it isn't me.

HILDA
You think they'll just take your word
over mine?

The CLICK of a gun. GASPS.

GUISEPPE
I'm sorry, Hilda.

HILDA
Guiseppe. What are you doing with
that gun?

GUISEPPE
I don't like it, Hilda. Calling a
meeting behind Jenkins' back? No. It
is not right.

A MURMUR of AGREEMENT.

HILDA
So you're the one who told him it was
happening.

GUISEPPE
He had a right to know.

HILDA

The rest of you, don't just stand there. Stop him.

Beat.

Antoine! Stop him!

ANTOINE

Hilda, maybe we put you somewhere safe while we look at Jenkins' evidence.

HILDA

Evidence?! Fabricated nonsense!

JENKINS

What a good idea. Take her to her office, Guiseppe. There's a hidden tunnel that--

HILDA

Wait! You want to see evidence? I can show you evidence, right now.

JENKINS

This invisible assassin girl?

HILDA

Margot Mockery.

MURMURS.

JENKINS

(cold) What about her?

HILDA

She's right here. She didn't tell you she was coming, did she? Margot, tell them all that you told me.

MARGOT

I... I'm not sure I should say anything...

JENKINS

Margot! What are you doing here!

PARKER

(background) Margot's down there??

HILDA

She came here of her own volition. Didn't you, Margot?

MARGOT

Yes.

GUISEPPE

She is Jenkins' partner, no?

MARGOT

No! I am not his partner. In anything. He has made that very clear.

JENKINS

Margot!

MARGOT

Jenkins. You convinced me to hand over control of Mockery to Wizzard three years ago... without telling me what Wizzard truly was. Without telling me that you were behind it!

JENKINS

Margot, you don't know... you are in danger. These people... (off mic) damn damn damn!

GUISEPPE

Maybe Jenkins had good reason to not tell you, Signora Mockery? Maybe he was--

MARGOT

--maybe he was protecting me? Ah yes. Well, he doesn't need to anymore. It's my turn to take control. It's my park. Jenkins never had any right to it.

JENKINS

Margot!

MARGOT

So if anyone is stepping down today, it's you, my dear.

A MURMUR of APPROVAL.

HILDA

Well! It seems that Jenkins is guilty of everything he accused me of.

PARKER

(background) is this true, Jenkins?

JENKINS

I will never forgive you for dragging Margot into this, Hilda. Let it be known, you've forced my hand. My men have the ride surrounded.

Villain HUBBUB - panic, anger.

JENKINS (cont'd)

Everyone calm down. None of you are in danger as long as you escort Hilda to her office, where we will review the evidence.

ANTOINE

You bring armed men to the park and expect us to trust you!

LOUD AGREEMENT. ANGRY HUBBUB RISES.

GUISEPPE

What have I done!

JENKINS

I said keep calm!

ANTOINE

We can take his men.

SPANISH DAVE

I will not live under the yoke of a tyrant.

VILLAINS

Hear hear! Etc

A PLETHORA OF GUNS COCKED / CLICKED / PUMPED.

Jenkins comes off the tannoy.

INT. CONTROL ROOM, KOSCHEI

JENKINS

(sotto) Damn, damn damn! Come on Jenkins old boy, think. Think think.

PARKER

Jenkins, what the f--

JENKINS

Shut up! Shut up, Parker, while I think. This is really not ideal.

PARKER

What Margot said... it sounds like...
it sounds like you're as bad as
Hilda!

JENKINS

Oh grow up.

Jenkins pulls out a radio. BLIPPETY BLOOP.

JENKINS (cont'd)

Come in, Max. We're going to Plan B,
but with adaptations. Margot's here,
I need to get her out.

PARKER

You have a walkie talkie.

JENKINS

We need to create a diversion -
detonate south-east immediately, and
then stagger the others.

PARKER

Why'd you do that bird call if you
had a walkie talkie?

JENKINS

Parker, listen. I'm going down into
the ride to fetch Margot. You stay
here.

PARKER

You never called the police, did you?

JENKINS

Margot and I will be back shortly and
we'll all leave via the fire escape.
If something happens to me and I
can't get to her, then I want you to
get on the tannoy and say the
following -

PARKER

Did Max even go to the schloss to
help the twins?

JENKINS

Listen to me! Do you want to save
Margot's life? Because that's what's
at stake.

PARKER

I don't believe this.

JENKINS

If Margot has to make it out alone,
get on the tannoy and say -

PARKER

I do not believe this!

JENKINS

Listen to me, boy! Say, 'Katie.
Remember the place you'd hide from
your mother as a child. Go there
now.' Got it?

PARKER

What??

JENKINS

'Katie. Remember the place you'd hide
from your mother as a child.'

PARKER

What does that even mean?

JENKINS

She'll understand. Or I hope she
will, anyway.

PARKER

This is insane. This is insane.

Jenkins PUMPS his shotgun.

JENKINS

(cheerful) Wish me luck! Well now. I
didn't expect to feel the old thrill
again. Hahaha!

PARKER

Jenkins! Wait!

JENKINS

Bombs away!

Jenkins LEAVES. Door SLAMS.

PARKER

So I just wait here?? Ohhhh!

Beat. Parker PACES.

PARKER (cont'd)

I need to call the police. That's
what I need to do. I need to call the
police.

(MORE)

PARKER (cont'd)
 Where's a phone, where's a phone.
 There's gotta be a phone in here. All
 these bloody electronics and there's
 no bloody phone!

Parker PRESSES random buttons in his panic. He lands on the
 MONITOR SWITCH. From the monitors, suddenly we hear -

DAVINA VO
 Locked. They're all locked!

PARKER
 Davina??

JJ VO
 Can't you just shoot it open?

PARKER
 JJ?? Oh no. Don't tell me they're
 here! What room is that? Where are
 they, where are they? Where's the
 volume knob?? Where's the volume
 knob??

He TURNS the VOLUME up.

BETTE VO
 --Did Eric seriously give me an empty
 gun.

JJ VO
 What about mine?

PARKER
 No no, what are you doing here??

BETTE VO
 Guys! Come look at this!

PARKER
 What is that?

BETTE VO
 What do you think it is?

JJ VO
 It looks like an alarm clock.

Parker GASPS.

PARKER
 No no!

BETTE VO

But look at the number. That's not
the time.

PARKER

No no no no!

BETTE VO

And it's going down.

He gets on the TANNOY.

PARKER

(shouts) It's a bomb! Get away from
it! Run! Run! Get out of there! Run!
Run!

BETTE VO

Is that Parker's voice??

PARKER

Get out of there! Go now, go go,
ruuun!

--EXPLOSION!

End of part I