

THE MASKED RIDER
EPISODE 6 - "BENEATH THE SURFACE, PART 2"

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THE MASKED RIDER - "BENEATH THE SURFACE, PART 2"

PRE-TITLES 1. EXT. THE MAYOR'S RIVERFRONT ESTATE- DAY

FADE IN:
CLOSE-UP of RENÉ in a kneeling position as a plume of fire erupts behind him.

RENÉ (V.O.)

Sometimes, I look at myself in the mirror and I think...

RENÉ stands up and turns to face the FIGURE left over from what used to be the ANOMALOCARIS TROJANITE.

RENÉ (Cont'd, V.O.)

René, old boy, why are you just so dang sharp?

The smoke dissipates. The FIGURE is a youngish man in glasses and a dishevelled white shirt, bowtie and suit trousers with braces.

RENÉ (Cont'd, V.O.)

Then reality steps in, and I realise...

RENÉ (Cont'd)

This isn't Garza!

The FIGURE groans. RENÉ kneels down to inspect the shattered Trojanite Key lying next to him on the ground. He lifts up a chunk of its exposed inner circuitry.

RENÉ (Cont'd, V.O.)

That sometimes I should stop kissing my own hand like that...

CHARBONNEAU (O.O.S.)

Mayor Molyneaux! Wait!

ASHLEY (O.O.S.)

Mom!

RENÉ looks up. MIRANDA is making her way down towards him with ASHLEY close behind her and CHARBONNEAU and the remaining BODYGUARD trying to catch up to both of them. The river ripples as a second ANOMALOCARIS TROJANITE emerges and spits out a bullet straight at MIRANDA. RENÉ leaps to his feet.

RENÉ

Look out!

FREEZE FRAME on RENÉ'S face.

RENÉ (V.O.)

Because if you're too sharp, you get cut.

The bullet is within inches of MIRANDA and ASHLEY. RENÉ (already in Lunar-Joker form) stretches out his right arm and wraps it around the TWO WOMEN, pulling them out of harm's way and deflecting the shots. He retracts his arm to its normal length and catches them.

RENÉ

Easy, I got you.

He turns back to the riverfront just in time to see the ANOMALOCARIS TROJANITE slink away into the water.

RENÉ (Cont'd)

No, wait!

He runs into the water but the TROJANITE is already long gone. He smacks the water angrily.

RENÉ (Cont'd)

Got me with a decoy. I'm so stupid! Can't believe I fell for that! And I was so close, too.

He sighs, looks around one more time and then trudges back to the shore in disappointment.

The BODYGUARD has caught up with MIRANDA and ASHLEY and is leading them away from the scene. CHARBONNEAU has lifted the dazed FIGURE into a sitting position and is clapping handcuffs on him. RENÉ (no longer transformed) emerges from behind a nearby lamppost and takes a few steps towards them before stopping.

RENÉ (Cont'd, V.O.)

The girl's name was Ashley Molyneaux, the Mayor's daughter. I want to say she's my client, but she's not actually paying me. No, if I don't catch this guy, she's going to blow my secret sky-high, and doing gaol-time for vigilantism isn't high on my to-do list.

RENÉ eyes the FIGURE in concerned curiosity.

RENÉ (Cont'd, V.O.)

And just who the heck is this guy, anyway?

(ROLL OPENING TITLES)

1. EXT. SISKO & SISKO OFFICE- DAWN

EST. SHOT of the office door.

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FADE TO:

2. EXT. VILLE VENTEUSE GENERAL HOSPITAL- NIGHT

EST. SHOT of the hospital. RENÉ'S motorcycle can be seen chained up in the car park.

3. INT. ACCIDENT & EMERGENCY ROOM- CONTINUOUS

The FIGURE is lying unconscious in one of the beds, stripped down to his vest, shorts and socks. RENÉ is leaning against the nursing station desk as CHARBONNEAU sips a cup of coffee and PHILIP busies himself by inspecting random bits of equipment (much to the behest of the NURSES trying to use them).

CHARBONNEAU

Doctors say he'll be fine. He's got a mild concussion and some bruising, but nothing's broken.

RENÉ

That's good. So who is he?

CHARBONNEAU

He's been I.D.'d as Tim Kramer, aged 27, personal assistant to Gabriel Garza.

PHILIP

Ah, now this is a curious little thing.

NURSE

Sir, please stop playing with that!

PHILIP

Ooh, my! It squirts out...squirt-y stuff! Fascinating.

NURSE

Sir, put that down! That's insulin for the man in bed 12!

PHILIP

Really? I had better take it to him.

PHILIP strolls out from behind the desk while carrying the insulin syringe. The NURSE gives chase. RENÉ and CHARBONNEAU do not even notice, still focussed on their conversation.

RENÉ

Well, that definitely confirms the D.A.'s connection to this case.

CHARBONNEAU

You'd think so, but actually investigating the guy's easier said than done.

RENÉ

Tell me about it. He's like the law.

CHARBONNEAU

No, my men are the law, Sisko, but Garza is the power behind it. He's got the top brass all in his pocket, which means I can't even get close to him.

RENÉ

Maybe you can't, but me and Phil can.

CHARBONNEAU gives him an uncertain look. RENÉ grins in response. KRAMER groans and wakes up slowly. He looks up at the TWO MEN and stiffens.

CHARBONNEAU

Well, well...

RENÉ

Good morning, star-shine, the Earth says hello!

FADE TO:

4. INT. PRECINCT HALLWAY- LATER THAT NIGHT

The hallway outside the interview room. CHARBONNEAU is pacing up and down with a cup of coffee. A young POLICEWOMAN approaches him.

POLICEWOMAN

What's going on in there, Captain?

CHARBONNEAU

The perp wouldn't say a word to me. So I'm letting some friends of mine use their...a-hem...unique touch.

5. INT. PRECINCT INTERVIEW ROOM- CONTINUOUS

KRAMER, fully dressed, sits at one side of the table. PHILIP and RENÉ are at the other. There is a long pause and an unsaid stare-off, which KRAMER quickly loses, dropping his gaze to look at his shoes. RENÉ sets a plastic bag containing the fragments of the Trojanite Key on the desk.

RENÉ (Cont'd)

Explain this.

KRAMER

I plead the fifth!

RENÉ and PHILIP give each other a slight smirk.

RENÉ

This isn't a courtroom, Mr Kramer. Answer the question--

PHILIP

--or we might get--

RENÉ

--impatient--

PHILIP

--know what we mean?

KRAMER

Stop that!

RENÉ

Stop what--

PHILIP

--Mr Kramer? Are you feeling--

RENÉ

--all right? Would you like something--

PHILIP

--to settle your nerves?

KRAMER slams his palms down on the table.

KRAMER

I said stop it! Don't talk like that!

RENÉ

You mean in English?

PHILIP

Would you prefer it--

RENÉ

--*si nous avons parlé dans le français plutôt ?*

PHILIP

Is that better--

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RENÉ

--M. Kramer ?

KRAMER

All right, all right! For heaven's sake I'll answer all your questions, just...please...one at a time.

PHILIP

Thank--

RENÉ

--you.

KRAMER looks agitated. RENÉ waves his hand dismissively.

RENÉ

Easy, my man, just a joke. Now, let's be serious about this, shall we? Our, ah, esteemed colleague, the Masked Rider, confirmed you to be one of the Trojanites who've so far made two attempts on the life of the Mayor.

KRAMER

I have no idea what you're talking about.

RENÉ leans across the table so his nose is inches from KRAMER'S.

RENÉ

Drop the act. You were there--

PHILIP

--you were seen--

RENÉ

--by the man--

PHILIP

--in black and green.

KRAMER

How do you two do that?

PHILIP

Lots and lots of practise.

KRAMER

Fine, fine, it was me, all right? Just...turn your friend off or something, will you? He's unnerving me.

RENÉ snaps his fingers and PHILIP mimes shutting down like a robot. A tiny smile breaks out on his face.

RENÉ

Done and done. Spill.

He slips back into his chair and whips out a tape recorder, placing it in the middle of the table. He presses the, 'Record,' button and gets ready to jot in his notebook. KRAMER clears his throat and adjusts his bowtie nervously. He is starting to sweat already.

KRAMER

Mr Garza got his hands on two of those Keys. He gave me one and told me to attack the Mayor at her home.

RENÉ

Then it was Garza who was at the Place d'Maigret?

KRAMER

Yes. He came straight back to the office from there, that's when he gave me the second one. Don't ask me his motives, I honestly don't know.

RENÉ

All right, but what about *your* motives? Why didn't you question that your boss wanted you to murder the Mayor?

KRAMER

Please...

RENÉ holds his hand in front of PHILIP and prepares to snap his fingers again. KRAMER gulps.

KRAMER (Cont'd)

(Sigh) I'm in enough trouble at the office already. I'm...rather clumsy, you see.

RENÉ

I can believe that.

KRAMER

Yes, well, anyway...

FLASH TO:

6. EXT. VILLE VENTEUSE CITY COURTHOUSE- DAY (FLASHBACK)

EST. SHOT of the building. It is a multi-storey brick complex with two ascending sets of stairs leading up to the spacious front porch from opposite directions. An obsidian sign in the foreground bares the name of the building in gold text.

7. INT. COURTHOUSE HALLWAY- CONTINUOUS (FLASHBACK)

KRAMER is running down the hallway towards the D.A.'s office, carrying a hefty stack of papers.

KRAMER (Cont'd, V.O.)

My legal career has been less than stellar, and frankly I'm surprised I didn't lose my job sooner...

An ASSISTANT carrying a tray of coffee cups walks out from a side corridor and smashes into KRAMER. The papers hit the floor and get covered in coffee. KRAMER stares, panicked, while the ASSISTANT looks around in a daze.

KRAMER (Cont'd, V.O.)

I was certain this would be the final straw, but then...

A SHADOW envelops KRAMER, who looks up and sees GABRIEL GARZA standing over him with a smile on his face, though it is empty and without joy. KRAMER bows his head in shame and GARZA offers him his hand. KRAMER hesitantly takes it.

8. INT. GARZA'S OFFICE- CONTINUOUS (FLASHBACK)

GARZA enters the office, followed by KRAMER. BERNARD LOCKE is seated on the desk, with a silver briefcase across his lap. He opens the case and GARZA reaches in, retrieving two Trojanite Keys and shoving one into KRAMER'S hand.

KRAMER (Cont'd, V.O.)

Mr Garza said this was my last chance to do something right. If I screwed up, I would lose a lot more than my job.

GARZA intentionally shifts so KRAMER spots the pistol tucked into his beltline.

FLASH TO:

9. INT. PRECINCT INTERVIEW ROOM- PRESENT

RENÉ is listening intently. PHILIP is still pretending to be turned off but his eyes are opened as he is also paying wrapt attention. KRAMER chews his lower lip for a moment.

KRAMER (Cont'd)

Since I didn't off the Mayor, I'm now a dead man.

RENÉ

That's not true.

KRAMER

What?

RENÉ

You've been a great help, Mr Kramer. Pending your trial, you'll be safe here. The place is swarming with cops. We'll pass this information along to the...*appropriate* authorities. Good night to you.

He stands, picks up the tape recorder and walks towards the door, then quickly returns to grab PHILIP by the scruff of his shirt.

RENÉ (Cont'd)

Come on, Phil-bot.

PHILIP

Boop?

FADE TO:

10. EXT. VILLE VENTEUSE CITY COURTHOUSE- MORNING

EST. SHOT of the courthouse. RENÉ and PHILIP pull up on the motorcycle, take off their crash helmets and walk up the stairs.

11. INT. GARZA'S OFFICE- CONTINUOUS

GARZA is sitting behind his desk and talking into the telephone. There is an intercom to his left and next to that is a cup of coffee. His brow is furrowed in concern; the conversation does not appear to be a very pleasing one.

GARZA

--yes...yes, I know how expensive they are, but what do you expect me to do? I've seen what happens to...no, twice is enough. You do your own dirty business--

He is cut off by his intercom flashing.

GARZA (Cont'd)

We'll discuss this later.

He slams the 'phone down and presses the button on the intercom.

GARZA (Cont'd)

Yes?

SECRETARY (Over the intercom)

There are two detectives here to see you, sir.

GARZA

What? I don't have any appointments today. Give them both a complimentary pen and send them on their way, would you?

SECRETARY (Over the intercom)

Yes, sir, but--

She never finishes her sentence. At that moment, the door of the office bangs open and RENÉ walks in with PHILIP behind him.

RENÉ

Gabriel Garza? Yeah, that's you. I'd recognise those magnificent jowls anywhere.

GARZA

Who the blazes are you?

RENÉ flashes him a wallet too quickly for him to actually see anything before sticking it back in his pocket.

RENÉ

The men from the ministry.

GARZA

What ministry?

PHILIP

Exactly!

GARZA

Eh?!

RENÉ

Confused? Good.

He and PHILIP both pull up chairs opposite GARZA, who looks utterly flabbergasted by this boisterous intrusion.

RENÉ (Cont'd)

Let's you and us have a chat, shall we? About the Molyneaux family.

GARZA'S expression hardens at the mention of the name.

GARZA

I've nothing to say about them. There was some nasty legal dispute a few years ago, but that's all in the past.

RENÉ

You call burning down their house a, 'legal dispute,' Mr Garza?

GARZA

How dare you?!

RENÉ

Or how about turning your personal assistant into a Trojanite so you could sic him on the Mayor at her home?

GARZA

I should have you arrested! How dare you come in here, making such libellous insinuations, sir?

PHILIP

If I may interject, Mr District Attorney Man, you're only confirming your guilt by losing your temper in this manner.

GARZA sighs and rubs his temples, forcing himself to regain some semblance of composure.

GARZA

All right, all right, let's talk like adults, shall we?

RENÉ

Sounds good to me. First off, we've heard from sources that you and the Mayor's late husband, Gregor Molyneaux, had yourselves a little spat during your university years.

GARZA

Gentlemen, it's true that Gregor and I had a disagreement, and sadly it did spoil our friendship, but if you're accusing me of taking his life, I deny it vehemently. The same goes for this, 'Trojanite,' business you mentioned. I had no idea Tim was getting up to that sort of...extra-curricular corruption.

RENÉ sighs, takes out the tape recorder and presses, 'Play.'

KRAMER RECORDING

Mr Garza got his hands on two of those Keys. He gave me one and told me to attack the Mayor at her home.

RENÉ RECORDING

Then it was Garza who was at the Place d'Maigret?

KRAMER RECORDING

Yes. He came straight back to the office from there, that's when he gave me the second one.

RENÉ stops the recording. GARZA is on-edge again.

GARZA

That's a pack of lies. I'll have his job for this.

PHILIP

Mr Kramer's career was already on the line. That is why you gave him that one last chance to save himself.

RENÉ

Poor guy was the office joke. We confirmed it with his co-workers before we came in here. His job wasn't the only thing at stake, either. You threatened his life, and I know what with.

He takes out his mobile 'phone, opens it and shows it to GARZA. The screen shows an X-Ray view of the office from outside.

A red crosshairs appears over GARZA'S waist and the image zooms in to reveal the pistol tucked in it.

GARZA

How did-?

He turns in his chair and sees Batsy hanging upside down outside the window.

GARZA (Cont'd)

This is an invasion of my privacy! You're breaking the law!

RENÉ

So are you, Mr Garza.

GARZA

What are you talking about? There's nothing that says I can't own a handgun within the state of Louisiana.

RENÉ

But it's written that nobody may carry a *concealed* firearm unless they happen to be a peace officer, and since it took an X-Ray to find it, I'd say it was pretty concealed.

GARZA takes out the pistol and drops it on the desk.

GARZA

There. Problem solved.

RENÉ

Sorry. We already have the pictures. Now, are you going to cooperate or do we need to get mean?

PHILIP has slipped out of his chair and is walking behind GARZA, who does not seem to have noticed.

GARZA

In other words, you're going to blackmail me.

RENÉ

Funny old world, isn't it?

PHILIP tugs GARZA'S shirt collar open, revealing a circuitry tattoo on the side of his neck while attaching something to the opposite shoulder.

PHILIP

He's got the mark, Dear-heart. He's definitely a Trojanite.

GARZA is momentarily astonished then he curses under his breath. Quick as a flash, he grabs the hot cup of coffee and throws it over RENÉ, who recoils in pain.

RENÉ

Merde!

PHILIP

Re--!

GARZA elbows PHILIP in the gut, flooring him, grabs the tape recorder, wrenches open the office window and leaps out.

PHILIP (Cont'd)

(Short of breath) Well...that looked like an admission of guilt to me...how about you?

RENÉ wipes the coffee off his face with his shirt; he does not appear too badly scalded.

RENÉ

No. We're not that scary. Something else freaked him out. Something that appeared just seconds ago. Find it. I'll catch Garza.

PHILIP nods. RENÉ vaults through the window in pursuit.

12. EXT. STREET BEHIND THE CITY COURTHOUSE- CONTINUOUS

RENÉ lands outside the window just in time to see a car driven by GARZA disappear around the corner.

RENÉ (Cont'd)

I'll never catch him on foot. Guess it's time to--

RENÉ takes out the belt buckle from somewhere under his waistcoat, clips it to the front of his belt and pulls the green and black Rider Keys from his trouser pockets.

RENÉ (Cont'd)

--Ride up!

He plugs the Keys into the chambers on the belt.

BELT'S A.I.

Cyclone-Joker!

CRASH ZOOM IN on the belt as the Keys crackle with power. CRASH ZOOM OUT to show RENÉ in his armour. He starts running but three bolts of azure light rain down from above, kicking up explosions and throwing him backwards.

RENÉ

Uh?

BERNARD, as the NAZCA TROJANITE, stands atop a concrete awning, his sword in his hand.

BERNARD

Good day, my green-and-black friend.

RENÉ

Who the heck...?

13. INT. COURTHOUSE HALLWAY- CONTINUOUS

PHILIP is walking briskly down the hallway. He sees a SUITED LEG disappear around the corner and curiously follows it, but there is nobody there. Just as he is about to turn back, for a split-second, he sees a SUITED FIGURE swing a desk lamp at him.

CUT TO BLACK:

14. EXT. STREET BEHIND THE CITY COURTHOUSE- CONTINUOUS

BERNARD is now at street-level and is walking towards RENÉ.

BERNARD

I've wanted to meet you like this for a while.

RENÉ

Are you trying to ask me out?

BERNARD

My sword, Bloodbottler, is thirsty.

He charges at RENÉ, taking a few swings which are agilely dodged.

RENÉ

Thirsty? How about I just buy you a Pepsi and we go away as *amis*?

RENÉ kicks the blade and attempts a few more strikes, which BERNARD also evades with relative ease. Eventually, RENÉ inserts the red and silver Rider Keys into the chambers on his belt.

BELT'S A.I.

Heat-Metal!

His armour changes from green-and-black to red-and-silver and his quarterstaff materialises on his back. He draws the staff just in time to block BERNARD'S sword and then forces him backwards with it. The two clash weapons until RENÉ hits him in the stomach and he staggers backwards. RENÉ finally notices the belt on BERNARD'S waist.

RENÉ

Hold on. That belt you're wearing. Where did you--?
Aw, forget it! I ain't got time for this.

BERNARD

Playtime...is over.

Two wings of fire spread from his back and he takes to the air.

RENÉ

I need to finish this quickly, before the bug Philip put on Garza goes out of range.

BERNARD descends once again and swings his sword down, but RENÉ blocks with his quarterstaff. He deals the TROJANITE a fiery punch and forces the sword towards the ground.

RENÉ (Cont'd)

Eat this!

He replaces the silver Key with the blue one.

BELT'S A.I.

Heat-Trigger!

The left side of his armour changes from silver to blue and his pistol appears clipped to his chest. He swiftly draws this and presses it to BERNARD'S stomach. BERNARD grunts in surprise before he is enveloped in a flurry of incendiary bullets.

RENÉ emerges from the plume of flames left behind, limping slightly. BERNARD has vanished. His armour disperses. He lifts his wristwatch and presses a switch on the side, shifting the screen to show a map of the city with a flashing red dot to represent the tracking bug.

RENÉ

There you are.

BERNARD is sitting behind a raised concrete flowerbed. Steam is rising from his aching body but he manages a satisfied smile.

BERNARD

He's better than I thought. Next time I won't underestimate him.

BERNARD'S mobile 'phone rings. He takes it out of his pocket and puts it to his ear.

BERNARD (Cont'd)

Hello?

DIAHNNE (Over the phone)

Bernard? What's going on out there?

BERNARD

Garza blew it. The client's asked that we cut our losses. Probably a good idea.

DIAHNNE (Over the phone)

That's fine, but are you okay?

BERNARD

I'm a little banged up, but nothing a little Bactine can't sort out.

DIAHNNE (Over the phone)

In that case, I'll see you back at the mansion. Goodbye.

BERNARD

'Bye.

BERNARD hangs up. He sees RENÉ drive past on his motorcycle.

BERNARD (Cont'd)

Godspeed, Masked Rider, you've earned this one.

15. EXT. STREETS OF VILLE VENTEUSE- CONTINUOUS

GARZA'S car rolls along at a notable pace. Another car appears to be following him from behind.

GARZA

Go away, go away, go away, go away...

The other car turns down another corner. GARZA breathes a sigh of relief, then sees RENÉ come from around the opposite end of the street on his motorcycle.

GARZA (Cont'd)

Oh, give me a break!

He goes down the nearest side-road. RENÉ follows.

RENÉ (V.O.)

Got him. Only thing down that way is the sewage treatment plant.

16. EXT. SEWAGE TREATMENT PLANT- CONTINUOUS

EST. SHOT of the treatment plant. GARZA'S car pulls up. He gets out and runs into the open door of the plant. RENÉ arrives moments later, gets off the motorcycle and goes after him.

17. INT. SEWAGE TREATMENT PLANT- CONTINUOUS

GARZA is running through a dimly-lit series of halls filled with seemingly unending messes of curling, hissing, clicking pipes and machinery. RENÉ is catching up but GARZA has already put considerable difference between them.

RENÉ (V.O.)

I don't get it. He's got the mark on him, so why doesn't he turn into his Trojanite form?

He pulls his sleeve up and stretches out his wristwatch arm.

RENÉ (Cont'd)

You're not getting away, Garza! Get him, Webster!

The wristwatch turns into the little robotic spider and propels itself forward, wrapping around GARZA and binding his arms and legs. With a cry, GARZA falls forward. RENÉ kneels down beside him.

RENÉ (Cont'd)

I'd say this case was all wrapped up.

GARZA

Why do people like you have to be so cheesy?

RENÉ

Comes with the territory, I'm afraid.

Their attention is grabbed by the sound of clapping. BOTH OF THEM look up in time to see something flop out from down a side corridor and land in a heap on the ground; it's PHILIP! RENÉ stands up and is about to go to him when a SUITED FIGURE walks out. Her face is obscured by the shadows.

RENÉ (Cont'd)

No way...Mayor Molyneaux?

FIGURE

Close, but no cigar.

The FIGURE walks into the light; it's ASHLEY, and she's holding two things. One is a loaded pistol, which is primed on PHILIP, the other is a Trojanite Key.

ASHLEY (Cont'd)

Excellent work, Mr Sisko, but don't make any sudden moves or your brother goes 'bye-'bye.

RENÉ

What's the meaning of this?

GARZA is squirming and panicking on the ground.

GARZA

Why is this happening? I did everything you asked me!

ASHLEY

Shut up, Garza you slimy little worm! You know full well that our deal was not over yet.

GARZA

I couldn't do it! Why do you think I made Tim attack the house with me instead of doing it on my own?!

RENÉ

What?! *Cher*, what's he talking about?

GARZA

She's the one you want! She blackmailed me into using that infernal Key, but I couldn't do it anymore! It turned me into a monster! I came to my senses and that's why I ran away from the house!

RENÉ

'Blackmail.' That word's been coming up a lot lately, I've noticed. What'd you have on this guy, Ashley?

ASHLEY

Certain bills proving that Mr Moneybags here took a lot of bribes while serving the common man, not to mention invoices for luxuries bought using city funds. And by the way, Garza, I've already sent the lot to the press. You'll never work in law again.

GARZA

No!

ASHLEY

Shouldn't have thrown away this Key. Now for you, Mr Sisko, I appreciate you herding him here for the end.

RENÉ

Look, this is just confusing, so give it to me straight. If you were gunning for him since the start, why the over-convoluted plan? Why hire me in the first place? Why the set-up with the Keys?

ASHLEY

You ask too many questions, but since you're going to die anyway, I don't mind sharing a little. Garza was supposed to kill my egotistical mother, and being such a weak man I knew the guilt would drive him to being irrational. I knew you wouldn't be able to resist coming to the rescue at the Place d'Maigret, Masked Rider--

GARZA looks up at RENÉ in astonishment from the revelation.

ASHLEY (Cont'd)

--so I took the photos of you so I could force you to investigate. Garza was supposed to panic, use the Key and kill you. Then the regret would leave him with no other alternative but to commit suicide. It's all very tidy from my perspective.

RENÉ

But why would you want your mother dead?

ASHLEY

My father designed the Molyneaux Tower, and she was about to take all the credit for it.

RENÉ

But she said--

ASHLEY

Open your eyes, you idiot! The plans were labelled, 'M. Molyneaux Tower!' At least I'll still get that scumbag on the floor for killing my father.

She moves the gun to point at GARZA, who curls up and whimpers in fright.

ASHLEY

Gregor Molyneaux was ten times the man you ever were, Garza! Look at you! It's no wonder both my parents hated you!

GARZA

I'm innocent! Please!

ASHLEY

Shut up! I saw you!

FLASH TO:

18. EXT. BURNING HOUSE- NIGHT (FLASHBACK)

8-YEAR-OLD ASHLEY sits on the grass, staring into the inferno. A FIREMAN picks her up and carries her towards the awaiting fire engine but her eyes remain fixated on the house.

She glimpses GARZA standing at the bottom of the hill on which the house is built. He has a sly smirk on his face and is lighting a cigarette.

FLASH TO:

19. INT. SEWAGE TREATMENT PLANT- PRESENT

RENÉ cocks an eyebrow. His lips twitch into a smile and he starts laughing under his breath. ASHLEY'S nostrils flare and she aims her gun at him.

ASHLEY (Cont'd)

What's so funny?!

RENÉ

(Laughing) You mean that after all that, all the speeches and legal espionage and extortion, this is about revenge? You're just an angry little girl who stamps her feet until she gets what she wants! *Mais!* I wouldn't take money off you even if you were paying me! This is too rich!

ASHLEY

Don't you dare laugh at me!

RENÉ

(Laughing) Stop making it so easy, then!

GARZA is watching this exchange, wide-eyed and flabbergasted.

GARZA

Stop making her mad! Or can't you see she's crazy?!

ASHLEY

I'M NOT CRAZY!

She drops the gun and opens up her now free hand, revealing a circuitry tattoo on her palm. She presses the Trojanite Key to it and it is sucked into her body, transforming her into the THIRD ANOMALOCARIS TROJANITE and kicking up an energy cloud that obscures RENÉ, GARZA and PHILIP.

BELT'S A.I.

Lunar-Trigger!

RENÉ (now in his yellow-and-blue armour) emerges from the cloud. The TROJANITE picks up PHILIP - who is starting to regain consciousness - by his hood.

ASHLEY

He dies first, then you, then Garza.

RENÉ

Good luck with that.

He whips out his pistol and fires a yellow bullet. It flies straight towards PHILIP, then arcs into the air, curves around and hits ASHLEY in the back, forcing her to release PHILIP as she is knocked back. RENÉ catches PHILIP before he hits the floor.

RENÉ (Cont'd)

Philly, you all right?

PHILIP

(Coughing) René...?

RENÉ

Easy. I've got you. Can you walk?

PHILIP

Yes. I am just a little concussed.

RENÉ helps PHILIP to stand up.

RENÉ

In that case, call the police, then an ambulance for yourself. I've got a job to finish.

He chases after ASHLEY, who is already fleeing. He shoots a second bullet in mid-run, which spirals around the pipes and hits ASHLEY in the back but does not stop her.

20. EXT. SEWAGE TREATMENT PLANT- CONTINUOUS

A third bullet throws ASHLEY out of the building and along the waterfront. RENÉ emerges and fires three more bullets, all of which smash into ASHLEY and knock her onto her back. The TROJANITE rolls back up onto her feet and screams as she explodes with energy, expanding into a massive, writhing monster with flailing tendrils and legs.

RENÉ (Cont'd)

She's gone critical!

He fires more bullets but they are useless against the TROJANITE, which pounces on him and grabs him in its jaws and shakes him violently before diving into the river. It breaks the surface a few times before plunging back down to deeper depths.

21. INT. THE RIVER- CONTINUOUS

The TROJANITE thrashes RENÉ to-and-fro as it rampages through the water. RENÉ manages to bring out his mobile 'phone and presses a button on the keypad, causing the screen to turn green.

RENÉ

Philip! The Reckoning!

22. INT. PHILIP'S WORKSHOP- CONTINUOUS

The interconnected scaffolding and catwalks containing the Reckoning come apart.

PHILIP (V.O., Over the 'phone)

It's on its way now.

The huge armoured tank's twin canopies flash red and it powers up, charging into the riverside transport tunnel.

23. INT. RIVERSIDE TUNNEL- CONTINUOUS

The Reckoning thunders through the tunnel, the lights shining off its glistening, metal hide.

24. EXT. RIVERSIDE TUNNEL- CONTINUOUS

The Reckoning races out of the tunnel.

25. EXT. THE RIVER- CONTINUOUS

The TROJANITE is still splashing around and trying to eat the captive RENÉ.

The Reckoning appears on an overhead bridge and opens up to reveal RENÉ'S motorcycle, which is attached to a yellow component. The motorcycle launches from the Reckoning and glides down towards the struggle. It impacts right behind the TROJANITE'S head and forces it to release RENÉ, who somersaults into the air and lands on the motorcycle.

He spins around to face the oncoming TROJANITE.

RENÉ

Looks like I finally get to test out the bike's Hovercraft Mode. Eat this!

He presses a button on the motorcycle and a series of torpedoes shoot from the front of the yellow component.

The TROJANITE takes the hits and begins flailing about again. It and RENÉ dart around each other. The TROJANITE lifts up a nearby barge and throws it at RENÉ. He avoids it by diving underwater.

26. INT. THE RIVER- CONTINUOUS

RENÉ takes the Trigger Key out of his belt and plugs it into a slot on top of the pistol. A, 'beeping,' sound emits as it powers up. He clamps the weapon's larger secondary barrel up over its smaller primary one.

27. EXT. THE RIVER- CONTINUOUS

The motorcycle bursts up behind the confused TROJANITE and hovers in mid-air. RENÉ stands up and aims the pistol straight at it. Rings of yellow particles form around the barrel as its power level reaches full capacity.

BELT'S A.I.

Rider Cluster!

A volley of energy-coated bullets stream out of the gun and pepper the TROJANITE, engulfing it in an explosion.

28. EXT. SEWAGE TREATMENT PLANT- SOON AFTER

RENÉ steps off the motorcycle, which is parked at the edge of the river, and dumps ASHLEY on the ground. She is semi-conscious and weakly clutching the broken remains of her Trojanite Key.

MIRANDA runs out of the building with PHILIP, CHARBONNEAU and some other POLICEMEN, two of whom are carrying GARZA.

MIRANDA

Ashley!

She bends down and cradles her daughter.

MIRANDA (Cont'd)

Sweetheart, please, say something, anything!

ASHLEY opens her eyes and releases an animalistic growl. MIRANDA hugs her, sobbing. CHARBONNEAU places a hand on her shoulder.

CHARBONNEAU

All right, Mayor Molyneaux, I'm afraid we've got to take her in. Garza, too.

CHARBONNEAU makes eye-contact with RENÉ, who gives him a little salute and hops back onto his motorcycle. PHILIP quickly makes his own exit by heading back into the plant before anybody notices him.

29. EXT. MUSEUM OF CULTURE & MYSTICISM- MEANWHILE

EST. SHOT of the building.

BERNARD (V.O.)

Ow! Ow-ow-ow!

30. INT. BERNARD & DIAHNNE'S BEDROOM- CONTINUOUS

BERNARD is sitting with his upper body stripped down as DIAHNNE rubs ointment into his bruised back.

DIAHNNE

Don't be such a baby. If you can take getting shot at point-blank range, a little pain cream shouldn't be such a big deal...there, that should be plenty. Remember, don't lie down until it's dry.

BERNARD

(Sarcastic) Yes, mother.

DIAHNNE swats him on the back of the shoulder. He winces in pain.

DIAHNNE

Just be lucky I'm in a good mood today. I'm going to wash my hands. Stay right there.

She exits. BERNARD reaches into his trouser pocket and takes out his Trojanite Key. His face is reflected in its surface as he turns it over and over in his hand.

BERNARD

We'll meet again, Masked Rider, and there's a day I look forward to greatly. *(Titters under his breath)*

31. INT. SISKO & SISKO OFFICE- SUNSET

The dying light of the day beams down through the office windows. PHILIP is lying on the sofa with his nose in a book and a bandage taped around his head for the injury he sustained earlier. RENÉ is hammering at his typewriter.

RENÉ (V.O.)

Sometimes, being a detective is a grizzly business. If I was as brilliant as I thought, I would've seen Ashley's little surprise a mile away. For the first time in my life, I don't feel sharp at all, but dull-witted. The plans to build the Molyneaux Tower have been postponed indefinitely. Let's hope next time credit goes where credit's due, though somehow I doubt it. It strikes me only now that one troubling detail remains..

RENÉ and PHILIP look to one another and then to the audience.

RENÉ

We never got paid
for the bodyguard job!

PHILIP

We never got paid
for the bodyguard job!

The door bangs loudly and NATASHA'S voice is heard outside.

NATASHA (From outside)

Sisko! You're late with the rent! If you don't pay up right here, right now, you're out on your butt, mister!

RENÉ

Quick, hide!

RENÉ and PHILIP make a mad dash for the door to the workshop.

NATASHA (From outside)

Sisko! I know you're in there...!

THE END