

The Monopoly Murders

By

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The living room is grand in scale. The wallpaper is a dark red in colour. The walls are covered with bookshelves filled with books, Two large arm chairs are facing towards each other, separated only by a small round coffee table with a monopoly board placed on top of it. The central point of the room is a large open fireplace. The fire is lit and is giving a warm glow throughout the room. Above the fireplace is a map of London with red pins stuck in various points around the map. Sat in the left arm chair is an ELDERLY MAN, JAMES WATERMAN, Late seventies, wearing a worn woollen jumper and cotton trousers. In the Right chair is a YOUNG FEMALE, EMILY Late Twenties, wearing a shirt and a skirt, She is holding a notepad and a pen, listening intently to James.

JAMES

I was in the police for a very long time, a lot of crimes happened, London wasn't a safe place.

EMILY

Do you think it's safer now?

JAMES

No, Not unless he is dead.

EMILY

Who?

JAMES

You should know, that's why you are here isn't it? to talk about my biggest failure as a detective inspector?

EMILY

I wouldn't call it a complete failure.

JAMES

It was, we never caught him.

EMILY

When did it start?

JAMES

oh, such a long time ago. When I transferred to the MET.

EMILY

You think he's still out there?

JAMES

Yes.

EMILY

What makes you so sure?

JAMES

I just have a gut feeling.

EMILY

Right. So when did you first get involved in the case?

JAMES

I was at a supposedly secure prison, interviewing a man who was already serving a murder sentence when it all started...

2 INT. CAR - DAY

2

SUPER TITLE: - 30 years earlier

JAMES, now early thirties, wearing a black suit and white shirt with the top two buttons undone was driving a SILVER HATCHBACK through the streets of London.

JAMES (V.O)

It was a nice day, well over cast, but that's a nice day in London, and I was driving to the local prison to interview a prisoner about new evidence that had been found about his case.

Music was playing on James' car radio, it is THIN LIZZY'S JAILBREAK. James is singing quietly along.

The car drives through the prison gates.

JAMES (V.O)

Everything seemed perfectly normal as I approached and entered the prison.

3 INT. PRISON - DAY

3

The Prison is on three different levels, the walls are painted white, the cells doors and staircases are a metallic silver, the entire room is very well lit, there are no dark shadows in any part of the building.

A RIOT starts. PRISONERS, wearing orange jumpsuits, are fighting amongst themselves and against PRISON GUARDS, wearing white shirts and black trousers. Punches are being thrown, snooker cues are being used as weapons as is anything that can be lifted from the floor,

including fire extinguishers, chairs, tables and even sinks being pulled off the walls. Windows are being smashed, doors are being broken down. The Prison guards are being over run by the prisoners.

JAMES (V.O)

The riot, killed two officers and three prisoners, many more were injured, fifty two prisoners managed to escape, I would have thought nothing of it really until something strange happened.

James, rushes out of the interview room in the prison, avoiding the fighting around him. There were people everywhere, on the floor, hanging over the side of railings.

James looks up towards the top floor when hundreds of 'Get Out Of Jail Free' cards fall from the top floor of the building.

JAMES (V.O)

The killer was there that day, I just know he was. It could not have been coincidence, I knew it would be down to me to find him.

James quickly scrambles up the stairs dodging past everyone and punching anyone who got in his way until he reached the top. James searches the top floor trying to find out who threw the cards. Nothing.

4 INT. POLICE OFFICE - DAY

4

Super Title: Two Years Later.

The office was open, with lots of desks for various officers, many busy working away in their seats. The Office was lit of mostly artificial light, there were windows down one side of the office, which revealed part of the London skyline. The office was about ten floors off the ground floor.

James was sat at a desk in the middle of the room. The desk was filled with lots of paperwork, case folders, a desktop computer, a telephone and a picture with him and his girlfriend. James was writing a report on the computer.

The telephone on the desk starts to ring. James ignores it, continuing to fill out the report on the computer.

The telephone stops ringing as a cup of tea is placed on the table, spilling a little over the sides.

TAMSIN (O.S)
You know that could have been
important.

James stops typing and looks at the cup before moving his eyes up to look at TAMSIN, Late twenties, long brown hair, wearing a business suit and skirt.

JAMES
I doubt it, We're already trying
to catch up on paperwork from the
last case. Thanks by the way.

James picks up the cup of tea and starts to drink it.

JAMES
I needed that.

Tamsin looks at the computer screen.

TAMSIN
You've almost done. What if that
was Liz calling you James.

JAMES
It wasn't, she only knows my
mobile number.

TAMSIN
Which I might add is turned off,
I tried calling you, luckily it
wasn't important.

JAMES
I had to get the report done.

TAMSIN
So I can see. I feel sorry for
Liz you know, you aren't exactly
boyfriend of the year.

The telephone starts ringing again.

JAMES
Can you answer it? I'm busy.
(beat)
Please Tamsin.

Tamsin looks looks at James.

TAMSIN
If I wasn't your partner, I would
tell you to answer it yourself.

James smiles and starts typing away.

JAMES

Thank you.

Tamsin picks up the telephone.

TAMSIN

D.I. Tamsin Walker speaking.

(pause)

No, he's a little busy right now,
I can take a message.

(long pause)

I can come down and take a look
and then fill him in on the
details?

(Pause)

Okay. What's the address?

(Pause)

Okay, I'm on my way.

Tamsin hangs up.

JAMES

Case?

TAMSIN

Yeah.

JAMES

Anything interesting?

TAMSIN

It's a fatality, they want us to
check it out.

JAMES

Do you need me to join you?

TAMSIN

(sarcastically)

No, you are far too busy with
this report.

JAMES

Make sure you fill me in when I'm
done here.

Tamsin leaves James at his desk and walks over to her own
desk and picks up a dark brown coat.

TAMSIN

I'm sure you will be able to
catch up without my help.

Tamsin walks towards the door.

TAMSIN

Don't stare at the screen for too long, you will get square eyes.

JAMES

Call me if you need me.

Tamsin smiles as she walks out of the door.

5 EXT. WHITECHAPEL ALLEYWAY - DAY

5

It's Raining.

The ground is soaked, The atmosphere is grim. The walls on the buildings are scattered with posters for 'Jack The Ripper' tours and graffiti art covering the posters.

Police Cars have blocked an alleyway entrance and Officers have taped it off. Pedestrians walking by are trying to get a look to see what has happened.

Further down the alley way a small white Police forensic tent has been erected.

6 INT. FORENSIC TENT - DAY

6

The Tent is swarming with forensic officers all wearing white forensic suits.

On the floor lays a male body, very worn jacket and ripped jeans, rugged facial hair, the body itself was very dirty. The body is lying in his own blood, his eyes are partly open and his head tilted to one side. The Chest has multiple stab wounds inflicted.

Beside the male body, sits a small open bag, inside is all the money the man had on him.

Tamsin walks into the tent, she has a white forensics suit on over her clothes. She stands next to a FORENSICS OFFICER, Male, mid thirties, wearing a white forensics suit.

TAMSIN

Okay, what have we got?

FORENSIC OFFICER

Male, late forties, looks as though he was homeless, no identification multiple stab wounds to his chest.

TAMSIN

Any murder weapon recovered?

FORENSIC OFFICER

Not yet, officers are searching near by.

TAMSIN

Have we got any leads?

FORENSIC OFFICER

Not yet, but the reason we wanted James down here is because we found this in his bag.

The Forensic Officer picks up a small clear plastic bag with the 'Whitechapel' Monopoly trading card inside.

TAMSIN

Does he have any other cards on him?

FORENSIC OFFICER

No. Just this one.

TAMSIN

James will be interested, although, this is probably just coincidence.

FORENSIC OFFICER

Possible, but we are taking it to be checked for prints, it might help us identify the body if nothing else.

Tamsin moves closer to the body and examines it without touching.

TAMSIN

The victim with no name, who found the body.

FORENSIC OFFICER

A tour guide. He thought it was a joke at first, we are in an alleyway where Jack The Ripper killed one of his victims.

TAMSIN

Great. The media are going to have a field day. I can see the headlines already.

FORENSIC OFFICER

"Jack's back" springs to mind.

TAMSIN

I Will try and keep the press at bay but this kind of event

(MORE)

TAMSIN (cont'd)
spreads through social networking
like wildfire.

FORENSIC OFFICER
It might help us, we still don't
have any witnesses or a murder
weapons.

TAMSIN
I will make a plea for witnesses.
There's not much I can do here,
call me if you find anything.

FORENSIC OFFICER
Yes, ma'am.

Tamsin leaves.

7 INT. POLICE OFFICE - DAY

7

James was sat at his desk, partly writing a report and
partly talking to another MALE OFFICER, TOM DALE, wearing
black suit, open collar, no tie, who was standing up,
drinking tea.

TOM
So are you up for a few drinks
after you clock off?

JAMES
I have to finish this report,
Tamsin is working on another
case, so it depends on that.

TOM
Go on, you haven't been out for
weeks.

JAMES
We'll see, I'm behind on paper
work.

TOM
You're always making excuses
these days, behind on paper work,
this isn't like you, are you
leading a double life?

JAMES
I'm not superman, there is no
super suit under this shirt, my
life would be much easier if I
was.

TOM
You're rambling again.

JAMES
Am I?

TOM
Yes. So what's the reason? Is it your girlfriend?

JAMES
Yeah, sure, it's her. Now will you drop it? I will try and come out with the lads soon.

TOM
Okay, but I won't hold my breath.

JAMES
I do keep my promises.

Tom walks away.

James gets back to writing his report.

Tamsin walks in to the office.

James looks up as Tamsin approaches his desk.

JAMES
Interesting case?

TAMSIN
Homeless man, No ID, murdered, no prints nothing.

JAMES
Dead end?

TAMSIN
Looks that way, although they did find something that might interest you.

JAMES
Oh?

James stops what he was doing and give Tamsin his full attention.

TAMSIN
They found one of those monopoly trading cards in his possession.

JAMES
Really? You have my attention now.

TAMSIN
I thought it might.

JAMES
What card was it?

TAMSIN
Whitechapel property card.

JAMES
That was where the victim was
found.

TAMSIN
Yeah.

JAMES
That's probably just coincidence,
but why would he have that on
him? it has no value you to a
homeless man.

TAMSIN
It was found in his bag, it's
being taken off for tests.

JAMES
Good. Maybe the victim knew who
that man was and was living
homeless so he couldn't be found.

TAMSIN
You're over thinking it, let the
results from the tests come back
and we will go from there.

JAMES
But this could be significant
into finding the identity of that
man who freed all those
prisoners.

TAMSIN
Right.

Tamsin walks over to her desk and picks up her bag. James
was in heavy thought

JAMES
This is exciting.

TAMSIN
See you tomorrow James.

James snaps out of his thought process.

JAMES

Wait, are you going home?

TAMSIN

Yes, don't you remember I told you last week that I have plans for this evening.

JAMES

Right, of course, your anniversary, how many years now, Five?

TAMSIN

Six.

JAMES

Who is looking after Emily tonight?

TAMSIN

My mum's friend's daughter, I couldn't find a baby sitter.

JAMES

I would have done it.

TAMSIN

No, you would have been engrossed in your work, like you have been for the past few weeks.

JAMES

Why is everyone going on about that?

TAMSIN

It's not like you. You know you can tell me anything right?

JAMES

Yes, but there's nothing wrong, I promise.

TAMSIN

Okay, I will see you tomorrow.

JAMES

Bye.

Tamsin leaves.

James gets back to work.

FADE TO BLACK

8

INT. TAMSIN'S HOUSE - EVENING

8

The interior of the house was very modern and lightly coloured. The front door is situated opposite the stairs and adjacent to the living room. Scattered along the walls are drawings made by a Five year old child, There are also framed family pictures dotted around the house.

GARY WALKER, early thirties, dark hair, slightly overweight, wearing navy blue overalls, with a yellow lightning bolt embroidered into the back of his overalls, he is carrying a large bag, walks in the front door and places the bag down and takes off his shoes.

EMILY, 5, brown hair, comes running through the house excitedly.

EMILY

Daddy, daddy, daddy.

Gary crouches down and opens his arms. Emily runs into Gary's chest and hugs him tightly.

GARY

Hello princess, are you okay?

EMILY

Yeah, I'm fine, mummy is getting ready, she is looking beautiful.

Gary stands with Emily in his arms.

GARY

She always is beautiful princess, just like you.

EMILY

Thank You daddy.

Gary puts Emily on the ground.

GARY

Is Rachel here yet?

Emily nods lots

EMILY

Yes, she is making me some hot chocolate.

GARY

You best go and get it before it gets cold.

Emily runs off into the kitchen.

TAMSIN (O.S)
Aren't you going to get ready?

Gary looks up and his jaw drops open.

Tamsin was standing at the top of the stairs, wearing a black sparkly dress, her hair was nicely made up and she was carrying a small sparkly black clutch bag.

Tamsin starts to slowly walk down the stairs into Gary's arms.

GARY
You look gorgeous.

The pair share a passionate kiss.

TAMSIN
Thank you honey. Now go get ready, or we will miss our reservations.

Gary kisses Tamsin on the forehead and goes upstairs.

Emily comes through.

TAMSIN
Will you be a good girl for mummy?

EMILY
Yes mummy.

TAMSIN
Remember bed by nine.

EMILY
But me and Rachel were going to watch cartoons.

TAMSIN
As long as you are in bed by nine.

RACHEL, 18, blonde hair, glasses, face covered in acne enters carrying a cup of hot chocolate.

RACHEL
We can watch cartoons until it's bedtime.

EMILY
Okay...

TAMSIN
Thank you for doing this Rach.

RACHEL
Thank my boyfriend for cancelling
on me.

Gary comes walking down the stairs wearing a black suit
and a white shirt, with a red bow-tie.

GARY
Ready to go?

TAMSIN
All set.

RACHEL
Give your mum and dad a kiss and
cuddle.

Emily kisses Tamsin and Gary and waves goodbye as they
exit.

9 INT. CLUB - NIGHT 9

A busy night club. The room is darkened and there is
strobe lighting and lasers. There is a bar on one side of
the club. There are hundreds of people partying, dancing
and getting drunk.

Sitting in the corner of the club is a figure, covered
completely by the shadows of the room.

10 INT. RESTAURANT - NIGHT 10

Tamsin and Gary are sat at a candle lit table for two in
the middle of a quiet restaurant, ordering their meals to
the WAITER.

The Waiter leaves the table.

GARY
Happy Anniversary darling.

TAMSIN
Happy Anniversary.

Gary's and Tamsin's hands entwine around each other and
they lean forward to kiss each other.

The Waiter returns holding a Champagne bucket and some
champagne.

GARY
We didn't order that.

WAITER
Courtesy of a Mister James
Waterman.

TAMSIN
James?

WAITER
Yes ma'am.

TAMSIN
He must have seen the
reservation.

GARY
We shouldn't waste it.

Tamsin nods, The waiter pours them both a glass of
champagne then leaves.

Gary and Tamsin raise their glasses and tap them against
each other.

TAMSIN
Cheers.

GARY
Cheers.

FADE TO BLACK.

11 EXT. PENTONVILLE ROAD - NIGHT

11

Two drunken men, in their early twenties are being drunk
and disorderly along the road, shouting, swearing and
singing when a car or bus drives by.

One male, LEE, short black curly hair, wearing a red
T-Shirt and blue jeans, pushed his friends, MARK MATTHEWS,
Blonde hair, wearing a blue and brown checked golfing
jumper and blue jeans, into the main road.

A car passes by quickly sounding it's horn.

LEE
Woah, that was close.

MARK
What the hell? You almost killed
me.

LEE
I didn't mean it.

Mark slams Lee against the wall.

PATRICK, Late thirties, wearing a white stripped shirt
with black trousers, rushes over and pulls Mark off Lee.

MARK
(Shouting)
You're a twat, you're no friend
of mine.

Lee straightens his clothes

LEE
I'm sorry.

MARK
You better be, or your a dead
man.

Mark shakes off PATRICK, pushing him away from Lee.

PATRICK
Walk away.

MARK
(Shouting at Lee)
You're a twat.

He turns and walks away.

PATRICK looks at Lee.

PATRICK
That was a stupid thing to do.

LEE
Piss off.

PATRICK
Walk the other way.

LEE
Don't tell me what to do.

PATRICK
You're drunk and you need to go
home.

LEE
I'm fine, He's a tosser anyway.

Lee starts walking away.

12

EXT. ALLEYWAY JUST OFF PENTONVILLE ROAD - DAWN

12

A Smartly dressed BUSINESS WOMAN, Black coat, Black Pencil Skirt, dark tights and boots, walks down the alleyway holding a cup of instant coffee.

The Business Woman walks towards a large dumpster, which has something hanging out of it.

The Business woman drops her cup of instant coffee. She rushes over to the dumpster and looks into it, she quickly steps away and throws up.

Hanging out of the dumpster is the upper torso of Lee. His lower torso was inside the dumpster, trapped under a couple of planks of wood. Lee's right eyeball was hanging outside it's socket, only attached to his body by the tendon holding it in place, his other eyeball was lost, a golf ball had replaced it, jamming into his socket covered in blood.

The Business Woman is visibly shaking as she tries to call the police.

13 EXT. ALLEYWAY JUST OFF PENTONVILLE ROAD - MORNING 13

An unmarked police car arrives at the scene. There are already four marked police cars on the scene and an ambulance. There is Police tape, across the alleyway, restricting access. There are onlookers gathering around the alleyway. The Business Woman is sat on the back step of the ambulance with a red blanket wrapped around her, holding a cup of tea. Attending to the Business Woman was a PARAMEDIC and a POLICE OFFICER.

James, wearing black trousers and a white shirt, steps out of the unmarked police car, he was in the process of putting a tie on.

James looks around the perimeter of the crime scene.

A Police Officer comes over to James and leads him under the Police tape towards the body where the FORENSIC OFFICER was examining the body.

JAMES

Any idea what happened?

FORENSIC OFFICER

A man died.

JAMES

No shit Sherlock. I couldn't have guessed that if you didn't tell me.

FORENSIC OFFICER

No need to be sarcastic.

JAMES

I need facts.

FORENSIC OFFICER

Male, his wallet identifies him as Lee Taylor, He suffered multiple head injuries, the most obvious injury is the golf ball replacing his eye in the socket, that blow could be the cause of death.

JAMES
See that wasn't so difficult.

James looks around looking at the Business Woman.

JAMES
Did she find the body?

FORENSIC OFFICER
Yes, She is very shaken.

JAMES
So would you be if you found a
body like this.

FORENSIC OFFICER
You're in a bad mood today. what
happened?

JAMES
None of your business. Is there
any CCTV cameras around here?

FORENSIC OFFICER
Yes, one of your colleagues is
getting footage from the local
pubs and bars.

JAMES
Good.

James walks towards the ambulance and the Business Woman,
ducking under the police tape.

A FEMALE POLICE OFFICER, KATE, rushes over to James.

KATE
There is CCTV footage available.

JAMES
Good, have it sent to my desk.

Kate nods, writing down something in her note book.

KATE
Sir, the owner of the pub said he
broke up a fight here in the
early hours.

JAMES
Get a statement from him and get
that on my desk too.

KATE
Yes Sir.

Kate walks away.

James sits next to the Business Woman.

An emergency vehicle drives by.

14

INT. POLICE OFFICE - DAY

14

Both Tamsin's and James' desks were empty.

There was a sticky note on Tamsin's desk reading *MURDER: Pentonville Road. Call Me. James.*

Tamsin comes rushing in to the office.

TAMSIN

Sorry I'm la..

Tamsin looks around and sees the sticky note on the desk and pulls it up to read it.

The note reads: *Murder on Pentonville Road. Report of yesterday's murder on my desk. Haven't had chance to read it. James.*

Tamsin walks over to James' desk and picks up the file and flicks through the pages of the report.

James walks in, Tamsin doesn't notice.

JAMES

Good night?

Tamsin looks up and closes the file.

TAMSIN

Yes Thanks. Sorry I'm late.

JAMES

I won't tell.

TAMSIN

Thank you.

Tamsin pulls up the sticky note.

TAMSIN

Another murder?

JAMES

Yeah, more gruesome this time.

TAMSIN

Do you think they are related?

JAMES

Possible. what does the file say about the first victim?

Tamsin opens the file and starts reading. James sits down on a chair.

TAMSIN

Male, Bruce Jones, 38, Ex
military, dental records matched.

JAMES

Army? Navy? Air Force?

TAMSIN

Army. Veteran, Severed in Iraq.

JAMES

Poor sod, fought to liberate a
nation and then forced onto the
streets of the country he served.
It could mean he had enemies, we
need a background check.

TAMSIN

Yeah, I will inform his next of
kin and get a background check
under way.

JAMES

Get someone else to do that, we
need to look into this new
murder.

TAMSIN

What about the monopoly card?

JAMES

Something tells me these two
murders are linked, we can't do
any more for our vet until we
have his background.

TAMSIN

Was there a trading card on the
second body?

JAMES

No. I couldn't see one, but the
location, it fits, roll a dice
from Whitechapel and you are in
Pentonville.

TAMSIN

It could be coincidence.

JAMES

I know, but until I can rule it
out, consider the cases linked.

TAMSIN

You are making more work for
yourself.

Tamsin sits at her desk going through the report.

James' phone starts to ring. He answers

JAMES

D.I. Waterman.

(Beat)

You do?

(beat)

Okay, great, we will be there
shortly.

James hangs up and stands up.

JAMES

The second body is in the morgue,
they've found something. Are you
coming?

TAMSIN

Do you need me?

JAMES

I could do with a second pair of
eyes.

TAMSIN

Okay.

Tamsin stands.

James and Tamsin exit the office.

15 INT. MORTUARY - DAY

15

The room is well lit with plain coloured lights, the walls are white and the floor is a light cream colour. Along one wall are metal tables and sinks, with medical equipment dotted around the tables. In the middle of the room are four metal mortuary tables (slabs). On Two of the slabs are two naked male bodies, covered from head to toe with only with a white sheet.

The door opens and a PATHOLOGIST, Female, LAUREN, early thirties, brunette hair, wearing a white laboratory coat and white disposable gloves, walks into the mortuary with James and Tamsin.

Lauren leads James and Tamsin to the body furthest from the door and slowly pulls down the white sheet to the shoulders of the corpse. The face is of LEE, the face had been cleaned of all the blood, but the golf ball remains jammed into his eye, the skull around the eye was cracked

and badly damaged and his forehead skin was partly covering the golf ball.

Tamsin looks at the face and turns her head quickly putting her hand over her mouth.

TAMSIN

That's not pretty.

James puts a hand on her back and rubs his hand up and down gently.

JAMES

Are you okay?

TAMSIN

I don't know what I was expecting

JAMES

Do you want to wait outside?

TAMSIN

No, it's okay, just give me a minute.

JAMES

Okay, take your time.

Lauren walks over to the side and picks up a clipboard and walks back over to the slab.

LAUREN

Shall I start?

Tamsin turns and looks at Lauren and the corpse.

TAMSIN

Yes, let's get it over with.

LAUREN

This is Lee, 24 years of age, cause of death multiple blows to the head, time of death around 3:30am.

JAMES

Yes, I wrote all this down this morning. Is there anything new?

LAUREN

Yes. Judging by the marks around his face he was in a fight, the first blow to the head may have come from behind, while the second blow the golf ball was forced through his eye socket, leading the eye ball and

(MORE)

LAUREN (cont'd)
fragments of skull being forced
inside his head into his brain.

JAMES
So the golf ball probably killed
him.

LAUREN
Yes.

JAMES
Then we need to find the owner of
the golf ball. Thank you.

LAUREN
Wait, I have more to show you.

JAMES
Oh?

LAUREN
I managed to remove the golf ball
earlier, it has markings on it.

JAMES
Anything distinguishing?

LAUREN
The initials 'M.M'

JAMES
Thank you Lauren. Make sure you
put that in an evidence bag once
you've finished analysing it.

James turns and starts to walk away.

LAUREN
Sir. Are you going to let me
finish?

James turns his head

JAMES
There's something else?

LAUREN
Yes, I think you need to see
this.

James walks back over to the body.

Lauren puts the clipboard down on the side and lifts up
the loose bit of skin covering the eye socket, revealing
the Letter 'M.M' written on top of each other on the golf
ball.

James has a good look at the golf ball, examining the lettering.

Lauren slowly moves her fingers underneath the golf ball and carefully removes it from the eye socket.

Tamsin covers her mouth as the pharyngeal reflex kicks in.

LAUREN
Have a look inside.

James peers over the slab into the socket, revealing a Pentonville Road property trading card.

JAMES
Holy crap.

LAUREN
Who ever did this planned it.

JAMES
No kidding, I knew they would be linked.

LAUREN
What do you mean?

JAMES
I'm guessing the body behind you is the homeless guy murdered yesterday, he had a similar card found on him, we have a serial killer on our hands.

Tamsin slowly looks over before quickly rushing over to the sink and throwing up.

TAMSIN
That's really messed up.

Lauren replaces the golf ball into the eye socket.

JAMES
I think we've done here, once you've finished with your work, can you send me the card and golf ball?

LAUREN
Of course.

James walks over to Tamsin.

JAMES
Do you need a glass of water.

TAMSIN

No, I'll be fine, just give me a sec.

Lauren gets a glass from a drawer and fills it with water.

LAUREN

Drink, it will make you feel better.

Tamsin takes the glass and takes a sip.

TAMSIN

How do you do it? how does your stomach handle that kind of sight.

LAUREN

I guess I get used to it.

TAMSIN

Rather you than me.

Lauren walks over to the body and covers it with the sheet.

LAUREN

I will give you a call if I find anything else.

JAMES

Thank you. I think we have a major breakthrough already, finding that card.

James puts an arm around Tamsin and they both exit the mortuary.

16

INT. POLICE OFFICE - DAY

16

James and Tamsin were sat around Tamsin's desk watching CCTV footage from the night club from around the time of Lee's death.

The footage was in black and white and there was no sound.

The footage shows Lee and Mark fighting outside the club, the time stamp on the footage is from about twenty minutes before Lee died at 03:10am.

James points to Mark on the screen.

JAMES

We need to find out who this guy is. He could be the murderer.

TAMSIN

Well we need to discuss the fight
with him to say the least.

On the Footage, PATRICK walks out of the club and breaks
up the fight.

JAMES

Is that the club owner?

TAMSIN

It looks like him, He can give us
a description of the guy we want
to talk to.

On the footage, both men walk out of sight of the CCTV
footage.

JAMES

Damn. I thought we were going to
catch the murderer on screen.

TAMSIN

We still might, he still has
about 10 minutes to live, he was
found just around the corner.

James and Tamsin continue to watch CCTV footage of an
street.

TAMSIN

There's nothing here, we should
go and talk to the owner of the
club.

JAMES

I'll get my coat.

James gets up and grabs his coat.

Tamsin and James exit.

17 INT. CLUB OFFICE - DAY

17

The Club office is small, there is a window opposite the
door which over looks the club. All the furniture is made
out of old wood.

PATRICK, is sat at the desk, filling in paperwork and
signing his name over sheets of paper.

There was a knock on the door.

PATRICK

Come in.

The door opens.

A RECEPTIONIST, Female, 22, wearing a smart casual dress suit enters.

RECEPTIONIST
There are a couple of police officers outside.

PATRICK
I'm busy.

RECEPTIONIST
They say it's urgent, about the murder.

Patrick puts down his pen and looks at the Receptionist.

PATRICK
Fine, they can have five minutes.

The Receptionist nods and shows Tamsin and James into the office.

PATRICK
Take a seat.

JAMES
We won't take up too much of your time, just a couple of questions about last night.

PATRICK
I already told one of your officers everything I know, which is nothing. I was in the club the entire time.

JAMES
You're CCTV footage tells us otherwise.

TAMSIN
It shows you outside around 3am, breaking up a fight.

PATRICK
Oh yes, with everything else that happened, it slipped my mind.

JAMES
Really? because one of those men was the man we found outside this morning, dead.

PATRICK
What?

TAMSIN

Lee Taylor, do you know him?

PATRICK

Lee? Yes of course, everybody knows Lee.

TAMSIN

So he was popular in the club?

PATRICK

Yes, very much so, a ladies man, but he was never interested in them.

James pulls out a CCTV photograph of Mark and shows Patrick.

JAMES

Do you know who this was fighting with him?

Patrick takes the photograph and looks at it.

PATRICK

Yes, that's Mark, Mark Matthews, Lee's friend.

TAMSIN

He didn't look like much of a friend last night.

PATRICK

I don't know what happened with them. You'll have to ask Mark, if he's still alive.

JAMES

You think he's been killed too?

PATRICK

Well, Mark and Lee did everything together.

TAMSIN

Where would we find Mark?

PATRICK

If he's not dead you mean?

TAMSIN

Yeah.

PATRICK

It's Friday, so he would be at the golf club. You think he killed him don't you?

JAMES

We just want to ask him a few questions about the fight and his so called friend.

PATRICK

Mark wouldn't hurt a fly, he definitely wouldn't kill Lee, he just had one too many drinks.

TAMSIN

We just want to talk to him.

James and Tamsin exit.

18

EXT. GOLF COURSE - DAY

18

The Golf Course has a dull dark green shade of green, while the sand bunkers were muggy yellow in colour, the hole pin flags were swaying gently in the wind, synchronised with the blowing of the branches on the trees surrounding the course. There is a large club house placed by the entrance of the course.

Mark Matthews, now wearing a blue and white checked golfing jumper and black trousers, holding onto a driver golf club was standing at the tee off, Mark was now sporting a black eye to his right eye. He was standing at the tee off with JUSTIN, 28, brown hair in a ponytail, wearing a white golfing jumper with white trousers and shoes.

Mark tee's off.

James' Black Nissan enters the golf club grounds and pulls up in the car park next to the large club house.

James and Tamsin exit the car.

Justin places his golf ball on the tee.

JUSTIN

So you haven't heard from him?

MARK

No, his phone is off.

JUSTIN

Have you been around to his flat?

MARK

No, I'm going to let him calm down, I'll go around later.

Justin tees off.

James and Tamsin enter the Tee.

JAMES
Mark Matthews?

MARK
Who wants to know?

James and Tamsin flash their badges.

JAMES
I'm D.I James Waterman and this
is my colleague D.I Tamsin
Walker. Can we ask you a few
questions please?

MARK
What's this about?

TAMSIN
You've got a nice black eye
there, how did you get it?

MARK
So it's about the fight, why
can't you give straight answers?

JAMES
You can answer our questions here
or at the station, it makes no
difference to us.

MARK
What do you need to know?

TAMSIN
Where were you last night around
3am

MARK
I was at a club in Pentonville.

TAMSIN
Alone?

MARK
Is this going anywhere?

TAMSIN
Answer the question please.

MARK
No, I was with my partner.

TAMSIN
Can you tell me the name of your
partner so we can verify your
whereabouts?

MARK

No, he's not picking up his phone.

JAMES

Any reason for this?

MARK

We had a fight. Can we do this at the station, I have a funny feeling I may need my lawyer.

TAMSIN

As you wish.

MARK

(To Justin)

Can you drive my car to my flat for me?

JUSTIN

Of course.

Justin Exits.

JAMES

Got something to hide?

MARK

No, I just know what you are like.

JAMES

We just want to ask a few questions, we need to get to the bottom of something.

MARK

Of course you do.

Mark, Tamsin and James walk to the car park and enter the car.

The car drives out of the Golf Club.

19

INT. INTERVIEW ROOM - DAY

19

The walls of the interview room are white. There is a table attached to one wall with a digital recorder attached to it. There are four chairs in the room, placed around the table.

Mark is sat on one of the chairs nearest the wall. Next to Mark is A LAWYER, female, 38, long brown hair, tied back wearing glasses, The Lawyer is sat in front of a file. Sat across from Mark is Tamsin. The seat next to her is currently empty.

James enters with a cup of water and places it down in front of Mark.

James sits down in the empty chair.

TAMSIN

Mark, this is just questioning, we just need to ask a few questions to find out what happened last night, you aren't in any trouble at this point.

MARK

But I could be if I don't answer the questions correctly.

TAMSIN

Telling us the truth will benefit us all.

MARK

Which I intend to tell you.

JAMES

Good then we will start. Where were you between 3 and 4 this morning?

MARK

I went out with my partner in Pentonville, like I said.

JAMES

Can you tell us who your partner is?

MARK

Lee Taylor. We've been seeing each other for about six months.

James pulls out a CCTV photograph of Lee and puts it on the table.

JAMES

Is this Mr. Taylor?

Mark looks at the photograph.

MARK

Yes, That's him. Is he okay?

TAMSIN

What was your fight about last night?

MARK

Oh nothing really, we were full of alcohol and he was flirting with another boy in front of me.

TAMSIN

Were you Jealous?

MARK

A little, but he does it all the time, I am used to it. Is he pressing charges against me?

JAMES

No, he's not, after the owner of the bar broke you both off where did you go?

MARK

My flat. Now will you tell me what's going on

TAMSIN

Are you sure? You didn't take any detours or come back to the club to sort it out with Mr. Taylor?

MARK

No, I went straight home and to bed. The concierge of my apartment can confirm that. Why aren't you telling me what is going on.

JAMES

Lee Taylor was found dead in an alleyway outside the club in this morning.

Mark almost falls off his chair

MARK

What? Are you sure?

JAMES

Yes, He had his ID in his wallet in his back pocket.

MARK

It can't be him, no it can't be him.

TAMSIN

I'm afraid so.

Mark's head falls into his hands and starts crying.

LAWYER

Can we give my client some time?

TAMSIN

Of course.

Tamsin and James stand and exit.

Mark sobs into his hands.

20

INT. POLICE STATION - DAY

20

Tamsin and James stand outside the interview room looking in through a small circular window in the door.

JAMES

We'll have to check out with the concierge about the time he got back to the apartment.

TAMSIN

Do you think he did it?

JAMES

I don't know. He has a motive and reason to kill him.

TAMSIN

Love is a vicious killer.

JAMES

We can't prove it's him.

TAMSIN

Can we link him to the other case?

JAMES

Maybe. Although I doubt he will be able to answer any questions about that night in this state.

TAMSIN

Shall I let him go?

JAMES

For now, until we can find more evidence.

TAMSIN

I'll let him know.

Tamsin enters the interview room.

James watches Tamsin talk to Mark, studying Mark's movements.

Tamsin exits the interview room with both Mark and The Lawyer.

MARK
(In tears)
I didn't kill him.

JAMES
I want to believe that.

Mark leaves with The Lawyer.

JAMES
Put him under surveillance.

TAMSIN
I will do.

21 EXT. MARLBOROUGH STREET - EVENING

21

It was dark and dry outside.

The street full of terraced houses was lit by orange street lamps right along the road, cars were parked along both sides of the street. There was nobody around.

MARION COOPER, 44, mid-length curly brown hair, wearing a big black fur coat, black skirt and dark tights, carrying a large navy handbag, walks onto the street, alone.

Marion puts her hand in her pocket and pulls out a red packet of cigarettes. Marion pulls out one cigarette and puts the packet back into her bag, she then pulls out a small plain silver lighter and lights the cigarette, putting the lighter back into her bag.

Marion casually smokes the cigarette and continues walking down the street.

Marion turns towards a blue doored terraced house and walks towards it, pulling out keys from her coat pocket. She unlocks the door and enters.

The door gets pushed too, but doesn't shut properly.

A Shadowed figure stands at ajar door.

FADE TO BLACK.

22 INT. POLICE OFFICE - DAY

22

Tamsin was sat at the desk, looking through forensic photos of Lee and Bruce. James was looking at the monopoly cards in a evidence bag. There was a small cut on the back of James' left hand, there is a plaster [band aid] over the wound.

TAMSIN

We must be missing something.

JAMES

Yes, but what, all we know is that he kills people based on the monopoly board, it's like he's rolling a dice and landing on a square and choosing to kill that way.

TAMSIN

Possibly. Two murders isn't much to go on for a pattern.

JAMES

We can't let him kill again.

TAMSIN

I know. I just wish we had something to go on.

Tamsin holds a forensic photo of the golf ball in such a way James could get a glimpse.

JAMES

That's it.

TAMSIN

What?

James takes the picture from Tamsin's hand.

JAMES

The golf ball.

TAMSIN

What about it?

JAMES

M.M. Mark Matthews. We picked him up at the golf club. I bet that ball belongs to him. We may have got our murderer.

TAMSIN

I'll get him in for questioning again.

JAMES

Okay, good.

Tom walks into the the office holding a case file.

TOM

I've got what looks like a suicide but one of those cards showed up at the scene.

JAMES

Then it's not a suicide.

James holds out his hand to take the case file off Tom.

TOM

I don't think it's him. It's not the usual.

JAMES

Show me the file.

Tom hands over the case file.

TOM

The Press have got wind of your serial killer.

JAMES

Great, just what I need.

James starts flicking through the case file.

JAMES

Bring Matthews in for questioning. Find out where he was last night.

TAMSIN

I'm on it.

Tamsin picks up her coat and exits.

JAMES

Are the press running it in print?

TOM

Yes. They have papers to sell.

JAMES

Well we have our suspect, the case should be closed within the next two days.

TOM

You hope. Just because you have a suspect doesn't mean you'll close the case.

JAMES

I will. I'm that good.

TOM

we'll see.

James gives a sly smile as Tom exits.

Living Room.

The room is dark, there was a small beam of daylight beaming through the drawn curtains onto the cream coloured carpet. There was a dark haze in the room. Marion is lying on a old worn leather sofa, her body covered in cigarettes, there are lots of cigarettes forced into her mouth, nose and ears. Beside the sofa was a small coffee table which has a spilled cup of tea that was slowly dripping off the side of the coffee table and onto the carpet.

The FORENSIC OFFICER, wearing white overalls walks into the room, James, who is wearing white overalls over the top of his clothes and he is wearing gloves, follows behind him.

JAMES

The place smells of tobacco.

FORENSIC OFFICER

Death by tobacco.

JAMES

Was she a smoker?

FORENSIC OFFICER

We have reason to believe so, her fingers have a slight yellow tint.

JAMES

And there are no visible wounds?

FORENSIC OFFICER

No penetration wounds around her body no, but there does seem to be a sign of a struggle, there is bruising around her wrists and neck. I believe she was strangled and the cigarettes are just a decoy.

JAMES

See if you can find any prints on the body and let me know when the body is ready for a post mortem at the mortuary.

FORENSIC OFFICER

Of course.

JAMES

Any prints or evidence anywhere else?

FORENSIC OFFICER

No. No sign of forced entry, we are going to look for prints and foreign objects.

JAMES

Good. Do you mind if I take a look at the body?

FORENSIC OFFICER

Yes, just don't mess up the crime scene.

JAMES

You know I won't. Make sure you get the photographer in here.

FORENSIC OFFICER

He's already been.

JAMES

Good.

James walks over to the body and bends down next to it, looking at all the wounds.

There was a spot of blood on Marion's neck. James pulls a small tube out of his pocket and pushes it against Marion's skin, allowing the blood to drip into the small tube.

As soon as the majority of the blood is in the small tube, he puts a lid on top of the tube and quickly puts into his pocket, wiping the rest of the blood away from her neck with a tissue.

JAMES

Right, I'm done here, keep me updated with everything.

James exits.

24

INT. INTERVIEW ROOM - DAY

24

Mark is sat on one of the chairs nearest the wall. Next to Mark is A LAWYER, The Lawyer is sat in front of a file. Sat across from Mark is Tamsin. The seat next to her is currently empty.

TAMSIN

We've brought you back in as new evidence has been found. anything you say here will be used here and may be used as evidence in a court of law. do you understand?

MARK

Yes.

TAMSIN

Mr Matthews, I understand you are a keen golf player, do you own your own set of clubs and balls or do you rent?

MARK

What has this got to do with anything?

TAMSIN

Just answer the question please.

LAWYER

You don't have to answer that.

TAMSIN

It would be for his benefit if he did answer the question.

MARK

I own my own clubs and balls.

TAMSIN

On the day Mr. Taylor was murdered were you playing golf?

MARK

No.

TAMSIN

So you wouldn't have any golfing equipment on you?

MARK

Why would I have anything on me? I don't walk around carrying my golf clubs.

TAMSIN

Do your golf balls have any special markings on them?

MARK

Yes, My initials.

TAMSIN

Does it look anything like this.

Tamsin shows a photograph of the golf ball that was embedded into Lee's skull, but it was cleaned up.

MARK

Yes.

TAMSIN

For the record. I am showing Mr. Matthews a photograph of the golf ball that was embedded into Mr. Taylor's eye socket.

MARK

What? No. It wasn't me. I didn't kill him.

TAMSIN

You were the last person to see him alive, and you were fighting with him. Was this your only fight in your relationship with Mr Taylor?

MARK

No we've had small fights before, but we've sorted it out. I swear too you I didn't do it.

TAMSIN

Do you have anyone who can verify your whereabouts at 3:30am on the night Mr. Taylor was murdered?

MARK

I went straight home. I saw no-one. We have CCTV at the house that can prove I went there.

TAMSIN

Why do you have CCTV at your house?

MARK

We have had our windows smashed a number of times over a number of months so we installed CCTV.

TAMSIN

Is it possible for us to view it?

MARK

Yes, it proves my innocence.

TAMSIN

We will be the ones to judge that, We will keep you here over night and you will either be charged or released tomorrow.

Mark buries his head in his hands.

Tamsin pulls out her phone as she leaves.

25 EXT. ROOFTOP, WHITEHALL - DAY

25

The rooftop was flat and has a thin layer of small stones covering the rooftop. There was a small step-up ledge around the edge of the building. There was also a small rooftop door to allow people on and off the roof.

A ORIENTAL MAN, late fifties, wearing a suit, stands on top of the ledge on the rooftop looking toward the street below.

The Oriental Man turns his head towards the roof. He closes his eyes and slowly bows his head before turning to face the street and stepping off the ledge, falling to his death.

26 INT. JAMES' HOUSE - EVENING

26

The house is decorated in light neutral colours. There were very few personal items decorating the house. The furniture is very modern and are metallic silver in colour except for the sofa which is black in colour.

Beside the door was a small table with a folded piece of paper with James' name on it.

James walks in and puts the vial of blood down onto the small table and picks up the piece of paper. James opens it.

It reads:

James, I've had enough, you're never home, we never do anything as a couple, I've taken all my clothes, I will be back for my car tomorrow. I will post my keys through the door. Liz

James screws it up and walks into his house.

James sits on the sofa and tosses the screwed bit of paper up in the air a few times, catching it on every occasion. On the last occasion he throws the paper across the room in frustration and storms out of the room.

27 INT. POLICE OFFICE - DAY

27

Tamsin was sat at her desk, talking on the telephone as James walks in holding a bicycle helmet in his hand, he was unshaven.

Tamsin looks at the analogue clock. it reads 11:47.

TAMSIN

(To person on the phone.)

I've got to go, he's turned up at last.

(beat)
Don't worry I'll tell him.
(beat)
Okay. Bye.
(To James)
What time do you call this?

James walks up to his desk and throws down his bicycle helmet and sits in silence.

TAMSIN
I know you had a bad night. That was Liz on the phone.

JAMES
So I guess the entire station knows my business?

TAMSIN
No, no, not at all, look I called her because you are never late to work, especially with this killer on the loose.

JAMES
She didn't even say goodbye, it was a stupid note and all she really seemed to care about was her bloody car.

TAMSIN
She did ask me to find out where you left it.

JAMES
It's at home, along with the bloody keys.

Tamsin stands up.

TAMSIN
I think you need a coffee, we've got work to do, there was another murder last night.

JAMES
I don't care.

TAMSIN
We've all been through a break up James but you can't let it affect your work.

JAMES
We've not broken up, I didn't agree to break up.

TAMSIN

You cycled to work, you gave her
the keys back to the car, you
agreed to it the moment you
picked up your helmet.

Tamsin walks to the coffee machine and makes James a cup
of coffee.

James stares out of the window.

Tamsin returns with the coffee.

TAMSIN

You know, if you catch this
killer you will have a lot more
free time, you may be able to win
her back.

James drinks the coffee in one go.

JAMES

I doubt it, I was always punching
above my own weight, she deserves
better.

TAMSIN

She deserves love, you love her,
don't you?

JAMES

Of course I do.

TAMSIN

Then catch this bastard.

James looks at Tamsin who was returning to her desk.

JAMES

I can't.

TAMSIN

Stop feeling so damn sorry for
yourself.

Tamsin throws the case file at James's face

TAMSIN

I've released Mark Matthews, he
was in custody at the time of the
latest murder

James reads through the case file.

TAMSIN

You can read that on route.

JAMES
On route to where?

TAMSIN
The crime scene, come on, we need
to keep you busy.

Tamsin stands up and pulls James up onto his feet.

The pair exit.

28 EXT. POLICE CAR PARK - DAY 28

Tamsin and James walk to a Navy Blue car in the car park and get in. Tamsin gets into the drivers side and James into the passenger side.

The car leaves the car park.

29 EXT. STRAND. ROAD - DAY 29

The road was full of traffic, blocking up the road at one end was a silver hatchback five door car on its roof and on fire crashed into a double decker bus. Two fire engines and an ambulance surrounding the accident.

Tamsin's car was in the middle of the traffic jam.

30 INT. CAR - DAY 30

Tamsin was sat behind the steering wheel, James the passenger. The police radio was turned off.

James was staring out of the window. Tamsin was starting to get frustrated with the traffic

TAMSIN
What's the hold up?

JAMES
It's probably a murderer slinging
an axe around.

TAMSIN
The sooner this case is out the
way the better.

JAMES
Why?

TAMSIN
Because you are obsessed with it.

JAMES
Scared I'm going to become a
crazed board game killer?

TAMSIN
I didn't say that.

JAMES
You didn't have to.

TAMSIN
I think you just need to take a
break once its over, that's all.

JAMES
A break, all by myself because I
no longer have a girlfriend,
great idea Tamsin.

TAMSIN
Well obsessing over serial
killers is clearly doing you the
world of good.

James ignores her and turns on the police radio.

The radio was full of police communication.

VOICE (ON RADIO)
Accident on the Strand. Request
units.

TAMSIN
Screw this, we're taking a short
cut.

Tamsin turns the car's police sirens on and manoeuvres the
car out of the traffic down a side street.

TAMSIN
That's better.

VOICE (ON RADIO)
The driver of the silver
hatchback car has been pronounced
dead at the scene, passengers on
the bus are being taken to
hospital.

JAMES
Nasty accident.

TAMSIN
Yeah, glad its not our division.

JAMES
I don't know, it would be a
distraction.

TAMSIN

The crime scene is meant to be a distraction James.

JAMES

Yeah... Right.

Tamsin and James sit in silence for the duration of the journey.

31 EXT. STRAND. ROAD - DAY

31

The car fire is extinguished by the fire fighters.

A burnt body is pulled from the silver hatchback car. The body is placed on a medical bed and a white sheet is placed over the top of the body.

Police officers start to examine the scene, searching the car for information.

A POLICE OFFICER walks over to Tom clutching a see through bag.

POLICE OFFICER

Sir, I found this, I don't think it was an accident.

The Police Officer hands Tom an evidence bag with a Strand trading card sitting inside.

Tom takes hold of the bag and studies it.

TOM

Get Tamsin and James here.

POLICE OFFICER

Sir, you don't understand, I've seen that car in the Police car park many times, I recognise the number plate.

TOM

What are you saying?

POLICE OFFICER

I've seen Inspector Waterman get into the car, his phone goes straight to answer phone.

Tom looks at the evidence bag again

TOM

Only the one body in the car?

POLICE OFFICER
I believe so sir.

TOM
Call Tamsin now.

POLICE OFFICER
Yes Sir.

The Police Officer leaves.

32

INT. CAR - DAY

32

Tamsin was driving the car, James staring out of the window, There was an awkward silence inside the car.

Tamsin's phone was attached to a hands-free car cradle.

The phone starts ringing.

Tamsin touches the phone screen to answer it on speaker.

James continues to face the window, his eyes briefly looking towards the phone.

TAMSIN
Tamsin Walker.

POLICE OFFICER (ON THE PHONE)
Hello Ma'am, DI Tom Dale asked me to contact you in regards to DI Waterman.

James' head twitches towards the phone.

TAMSIN
What about him?

Tamsin gives a brief look over towards James.

POLICE OFFICER (ON THE PHONE)
We believe his vehicle has been in a major car accident and we can't get hold of him.

James turns his body towards the phone.

JAMES
I am with DI Walker. I don't own a vehicle, you must be mistaken.

POLICE OFFICER (ON THE PHONE)
No Sir, I recognise the number plate, I have seen you driving the car.

JAMES

Oh God..
(beat)
..A silver hatchback..

POLICE OFFICER (ON THE PHONE)

That's right sir.

JAMES

Liz
(beat)
That's Liz's car...

POLICE OFFICER (ON THE PHONE)

Sir?

James pulls on his shirt collar.

JAMES

Stop the car. I need air.

Tamsin pulls over.

TAMSIN

Tell Tom I'll call him back.

Tamsin hangs up

James opens up the car door and hastily leaves gasping for air.

Tamsin gets out of the car, walking around to console James.

TAMSIN

It may not have been her, He could have got the number plate wrong, the car could have been stolen, anything, take some deep breaths.

James takes some deep breaths.

JAMES

It was her, I just know it.

Tamsin rubs his back.

TAMSIN

Let's leave the case, I'm taking you back to the station.

JAMES

No. We need to catch this bastard before he strikes again.

TAMSIN

JAMES!

(beat)

It can wait, you are in no fit state. Lets get back in the car and go back to the station.

James gives a small nod, moving towards the car, with Tamsin helping down into his seat.

TAMSIN

Everything will be okay.

James doesn't respond, he stares out of the window.

Tamsin gets back into the car and starts driving.

JAMES (V.O)

Everything changed the day Liz died. A part of me was gone.

33

EXT. GRAVEYARD - DAY

33

It was raining.

A dozen people wearing black were standing around a new burial, with their umbrellas up.

James was stood at the foot of the burial, wearing a black suit, with no umbrella. His clothes drenched. James stared into the ground, looking at the coffin.

JAMES (V.O)

Of course, after an investigation and the evidence DI Dale was given, it was concluded that Liz was murdered by the Monopoly Murderer. He was after me, he cut the breaks, expecting me to be driving the car.

James pulls a Strand trading card from his pocket and stares at it.

JAMES (V.O)

To this day, the one thing I can't figure out is how he knew the accident would happen on The Strand and that annoys me more than anything.

James throws the card into the ground.

JAMES

I'm sorry it had to be this way.

Tamsin walks over to James and puts an umbrella over his head and hooks her arm around his.

JAMES
I never got the chance to
apologise to her.

TAMSIN
She would have known how sorry
you are.

JAMES
This is my fault.

TAMSIN
No it's not.

JAMES
It is, we should have caught him.

TAMSIN
We will.

Tamsin and James leave the burial.

FADE TO BLACK.

JAMES (V.O)
Of course I went a little bit too
far in my hunt for the murderer.

34 INT. LIVING ROOM - MORNING

34

James's Living room had been transformed into a walls of monopoly boards, notes, pictures and theories of the Monopoly Murderer. The room was lit with a small table lamp, the curtains were closed, there was no natural light in the room.

James, now with a fully grown moustache, wearing a suit and white shirt, with an open buttoned collar and no tie, was sat on his sofa, reading through the case file of Mark Matthews.

Super Title:- 18 months later.

An alarm clock goes off.

James looks at his phone. it reads 11am. He turns the alarm off and puts the phone down on the sofa.

James rubs his eyes and puts the case file on the sofa, covering the phone. James gets up and opens the curtains.

Sunlight shines into the room, James closes his eyes, blinded by the light.

James's phone starts ringing.

James scrambles over to the sofa and tosses bits of paper in the air searching for his phone.

James finds his phone and answers it.

JAMES
James Waterman.
(beat)
Give me 30 minutes. I'll be right
there.

James hangs up and goes into the bedroom.

35

INT. TAMSIN'S HOUSE - DAY

35

The house was covered in birthday balloons and birthday
cards reading happy 7th birthday.

There was a knock on the door.

EMILY
I'll get it mummy.

TAMSIN (O.S)
Okay darling.

Emily runs to the door and opens it.

There was a POSTMAN standing there with some presents and
letters.

EMILY
Wow! Are they all for me?

Tamsin walks to the door.

TAMSIN
I think they might be.

The Postman gives Emily a couple of presents and gives
Tamsin the cards and the other couple of presents.

TAMSIN
Thank You.

Tamsin closes the door.

EMILY
Can I open them?

TAMSIN
It's your birthday darling.

EMILY
Yay!

TAMSIN
Your friends will be here soon.

EMILY

I know, it will be a fun party.

TAMSIN

Just remember mummy has to work later, so daddy will be looking after you tonight.

EMILY

Okay.

Emily starts to open her presents and her cards.

There was a knock on the door.

Tamsin goes to the door and opens it.

James was standing there holding a card and a present.

TAMSIN

James, you look terrible, you didn't sleep did you?

JAMES

Not exactly, working on the case.

TAMSIN

Nothing has happened in 18 months, its a dead case.

JAMES

I still want to know the truth.

TAMSIN

Have you got anywhere?

JAMES

No, I keep going back to Matthews.

TAMSIN

We've been through this James.

JAMES

I know, he was with us at a time of one of the murders, maybe he has an accomplice.

TAMSIN

James..

JAMES

I know it's a dead end. Now where's the birthday girl?

TAMSIN
In the Kitchen.

JAMES
And Gary?

TAMSIN
Working this morning so he can be
with her this evening.

James goes through to the Kitchen.

JAMES
Hey Birthday Girl! Happy
Birthday!

EMILY
Thank you Uncle James. Do you
have £10?

JAMES
Of course I do, why?

EMILY
I need to collect £10 from
everyone.

JAMES
Why do you need to do that?

EMILY
The card told me to.

TAMSIN
What card darling?

Emily hands Tamsin a birthday card.

EMILY
It's the card inside.

Tamsin opens the card, cello-taped to the inside of the
card was a monopoly card reading: *'It's your birthday,
collect £10 from every player'*

Tamsin's eyes widen.

JAMES
What is it?

TAMSIN
He's back.

JAMES
Who?

Tamsin hands James the card and he takes a look.

JAMES

Oh.

TAMSIN

He knows where I live.

JAMES

We will catch him. I will take this down to the lab now, you stay here and enjoy her birthday.

Tamsin sits on a chair and takes a deep breath.

JAMES

Are you okay?

TAMSIN

No, I don't think I am.

JAMES

We will catch him, I promise. Try to enjoy your day, take the day off, my orders.

Tamsin nods

JAMES

(To Emily)

Have a good birthday, I'll be back later okay?

TAMSIN

Okay Uncle James, Thank you for the present and card.

JAMES

You're welcome.

James leaves with the card in his hand.

Emily cuddles into Tamsin

EMILY

It will be okay mummy, it was just a card.

TAMSIN

I know darling. Come on, lets open up the rest of your presents.

Emily smiles and starts to open her presents.

36

INT. POLICE OFFICE - DAY

36

James comes into the office and walks over to Tom's desk.

JAMES

Can you go and get this analysed for me?

TOM

A birthday card? really?

JAMES

Yes, do you have any gloves or anything? It's already got three sets of prints on it that we could do without, we don't need another.

TOM

What's going on?

JAMES

He's back.

Tom opens up a desk drawer and pulls out a pair of disposable gloves and puts them on.

TOM

Oh?

James hands him the card.

JAMES

This card was delivered to Tamsin's daughter this morning.

Tom opens up the card.

TOM

I will get prints and DNA analysis on it straight away.

JAMES

Thank you.

Tom exits.

James sits down and logs on to his computer.

Time Lapse, James studies the case files as the office works around him.

37 INT. POLICE OFFICE - EVENING

37

James was still sat his computer.

Tom walks over.

TOM

It's getting late, you should go home.

JAMES

I'll go home in a bit, did you get it sorted.

TOM

Yeah, the results have been sat on your desk for a few hours.

JAMES

Oh. Thank you.

TOM

Go home and get some sleep.

JAMES

I'm fine.

Tom leaves.

James picks up the results.

JAMES

Crap.

James opens up his desk draws and pulls out some clean underwear, he stands and leaves the room, leaving the computer on.

38 INT. TAMSIN'S HOUSE - EVENING

38

Emily was in bed asleep.

Tamsin sat on a seat in the kitchen biting her nails.

The door opens.

Tamsin darts of her seat and rushes towards the door.

TAMSIN

Thank God you're home.

Gary walks in.

GARY

What happened? Why aren't you dressed for work?

TAMSIN

James told me to take the evening off.

GARY

You're worrying me, what's happened? Are you sick?

TAMSIN

No, I'm not sick, but we're in danger.

GARY

What?

TAMSIN

That case we're working on.

GARY

The serial killer?

TAMSIN

Yeah, he knows where we live?

GARY

What? how?

TAMSIN

I don't know, He knows a lot, he sent Emily a Birthday card.

GARY

Are you sure it was him?

TAMSIN

Yes, there was one of those cards inside it.

GARY

Oh? Is Emily okay?

TAMSIN

Fine, Gary, we need to get out of here.

GARY

Don't you think that's a rash decision?

TAMSIN

No. we're not safe.

GARY

At least sleep on it, we will talk about it tomorrow evening.

TAMSIN

We may not be here tomorrow evening.

GARY

Relax please, he was probably just threatening you, he won't touch us.

TAMSIN

How can I relax?

GARY

24 hours, so I can see if I can get some holiday time off.

Tamsin nods, biting her nails.

GARY

You need to sleep.

TAMSIN

How can I?

GARY

I've got some sleeping tablets. Now up to bed.

Tamsin walks up to bed, Gary follows her.

FADE TO BLACK.

39 EXT. POLICE STATION - MORNING

39

The Police station has Steps leading to to the main entrance, just to the side of the main entrance at the top of the steps were street lights on either side.

Sat with her hands cuffed behind one of the street lights was a YOUNG WOMAN, JODY, Late teens, heavy bags under her eyes, wearing a black leather jacket, a white vest and skinny jeans. Hanging out the pocket in her skinny jeans is a 'CHANCE' Monopoly card.

Placed just in front of Jody was a small rucksack.

Tamsin walks up the steps, putting the phone in her pocket. Tamsin looks tired and isn't dressed as smartly as normal.

TAMSIN

Are you going to tell me your name or who brought you here?

Jody is silent.

TAMSIN

Did the person who brought you here put that card in your pocket?

Jody doesn't react.

TAMSIN

We may be able to help you if you help us, but you need to co-operate.

Jody stares at Tamsin.

TAMSIN

What's in the bag?

Jody is silent.

Tamsin grabs the bag and opens it.

Inside there was some drugs and lots of pieces of paper.

TAMSIN

You're in big trouble.

Jody shrugs.

TAMSIN

DI Waterman will be in charge of your case, I'm going to unlock your handcuffs now, but don't try and make a run for it.

Jody gives a small nod.

TAMSIN

Okay.

Tamsin walks behind Jody and kneels down and unlocks Jody's handcuffs.

Jody attempts to make a run for it, but Tamsin grabs her arm and pushes her to the ground, stomach first and pins her arm behind her back.

Jody gives a small yelp.

TAMSIN

I did warn you.

Tamsin handcuffs Jody's hands behind her back

TAMSIN

Now lets go inside.

Tamsin stands and pulls Jody to her feet.

They both walk into the police station.

40

INT. POLICE STATION - MORNING

40

Tamsin walks out of the interview room, closing the door behind her. James, still wearing the same clothes as earlier, with an added navy tie, his eyes looking a little blood shot walks towards her holding a cup of coffee.

TAMSIN

You didn't sleep again did you?

JAMES

What makes you think that?

TAMSIN

Oh I don't know, maybe it's the cup of coffee or maybe it's the blood shot eyes or maybe, just maybe its the fact you are wearing the same clothes as yesterday. You need sleep James.

JAMES

Not quite, I changed my underwear. besides you don't look so good either, didn't you sleep?

TAMSIN

Yes I did actually.

JAMES

Not well though.

TAMSIN

Very well.

JAMES

You had an argument with Gary didn't you?

TAMSIN

No, I made a suggestion and he thought I should sleep on it.

JAMES

And did you?

TAMSIN

Yes and I feel the same.

JAMES

May I ask what it was?

TAMSIN

No, look, we have two new leads at last can we concentrate on that?

JAMES
One new lead.

TAMSIN
What?

JAMES
One lead, the results came back only three sets of finger prints were found, yours, Emily's and mine.

TAMSIN
You're kidding? He's good.

JAMES
Very Good but we will catch him.

TAMSIN
I need you to be professional in there with her, you've been abrupt with people recently.

JAMES
I will be professional.

TAMSIN
Good. Why were you up all night anyway?

JAMES
Mark Matthews. I'm sure its him, I think he's got an accomplice.

TAMSIN
Not this again, look lets interview the girl and if you still feel the need to question Matthews then we will. Okay?

JAMES
Fine.

Tamsin walks into the Interview room, James follows.

41 INT. INTERVIEW ROOM - MORNING

41

Jody was sat in a chair facing the door.

Jody's leather jacket was placed behind her on the chair, in doing so revealing bruises up her arms and many puncture marks at her elbow from needles. her hands wrapped around a hot cup of tea, she was slightly shaking.

Tamsin walks in first, followed shortly after her. They both sit down opposite Jody.

TAMSIN

Jody, this is DI Waterman, he'll be asking you some questions about how you got here, okay?

Jody gives a small nod.

JAMES

You're not in any trouble, so you can be open with us.

JODY

Okay..

JAMES

Shall we start nice and easy, can you tell us your name?

JODY

Jody, Jody Mills.

JAMES

And how old are you Jody?

JODY

19.

Tamsin writes down notes.

JAMES

What got you into this situation Jody?

Jody tries to conceal her arms.

JODY

Drugs.

JAMES

Okay, now we are going to move on to how you ended up outside the police station, okay?

Jody nods.

Tamsin puts the 'Chance' card on the table, it was in a clear evidence bag, facing down.

TAMSIN

Do you know who gave you this card Jody?

JODY

No.

TAMSIN

Are you sure? We can protect you
if you are scared of them.

JODY

I don't know who it was.

Jody stares at James.

JAMES

Can you describe the person? any
details are better than nothing.

JODY

It was a man.

JAMES

Well that eliminates a few people
from our enquires.

TAMSIN

No need for the sarcasm James.

JAMES

I was stating the truth.

JODY

He was about your height I would
say sir.

JAMES

So about 6 foot 2, give or take
an inch either side, are you
getting this Tamsin?

TAMSIN

Yes.

JODY

He always wears a suit without a
tie.

JAMES

Have you seen his face?

JODY

Yes, I can draw him for you if
you want?

JAMES

That would be perfect, Tamsin get
the girl some paper.

Tamsin gets up and leaves the interview room.

James picks up the 'Chance' card and flips it over. It
reads: *Go Directly to jail, do NOT pass GO, do NOT collect
£200*

JAMES

Have you done anything wrong
Jody?

JODY

What do you mean?

JAMES

This card, says you should go to
jail.

JODY

I don't want to talk about it.

JAMES

The more you help us, the more we
can help you.

JODY

How can you possibly help me?

Tamsin walks in with a paper and a couple of pens and
places them in front of Jody.

JAMES

We will give you some time to
complete it.

Jody nods, pulling the paper towards her, she starts
drawing.

James stands up and leaves the room with Tamsin.

CLOSE UP: PAPER

A Speed drawing of a man that looks like James, unfolds in
front of us, the only difference is the man has a beard
and different colour eyes.

James and Tamsin walk back into the interview room.

Jody looks up and pushes the paper away from her.

JODY

There. Can I go yet?

TAMSIN

Not just yet.

Tamsin picks up the paper and looks at it.

TAMSIN

Are you sure this is the man?

JODY

Positive.

TAMSIN
James, can I have a word outside?

JAMES
Yes, everything okay?

TAMSIN
Outside please.

James and Tamsin exit the interview room.

42 INT. POLICE STATION - MORNING

42

Tamsin closes the door to the interview room.

She holds up the drawing that Jody did.

TAMSIN
Remind you of anyone?

JAMES
Holy shit.
(beat)
It's like looking into a mirror,
except for the beard of course.

TAMSIN
Why would she draw you?

JAMES
How am I supposed to know?

TAMSIN
We've got to take this seriously.

JAMES
You're joking, right?

TAMSIN
James, you know we can't, there
is someone out there that looks
like you, your reputation is on
the line.

JAMES
Fine. What do you need to do?

TAMSIN
I need to question you.

JAMES
What? Why?

TAMSIN
To eliminate you, if we release
this picture, the first thing the
press will ask is if you did it.

JAMES

But you know I didn't.

TAMSIN

I know, but they don't, please
James, for me.

JAMES

Okay, but I'm trying to catch the
bastard as much as you, he killed
my girlfriend.

TAMSIN

I know.

JAMES

Am I a suspect?

TAMSIN

No, of course not.

James nods.

JAMES

Good. What about the girl?

TAMSIN

I will see to her, go get a drink
and I will take a statement from
you, okay?

JAMES

This is ridiculous.

TAMSIN

James, please.

James walks away.

TAMSIN

James!

JAMES

I'm going to get a drink then sit
in the interview room.

TAMSIN

Thank you.

James leaves.

Tamsin enters the interview room.

43 INT. INTERVIEW ROOM - MORNING

43

Tamsin sits and looks at Jody.

TAMSIN

Jody, are you sure this is what
the man looked like?

JODY

Yes, I have photographic memory.

TAMSIN

I see. What did he sound like?

JODY

He never spoke.

TAMSIN

Right.

JODY

Can I go?

TAMSIN

We need to discuss what was in
the bag.

JODY

He planted it on me.

TAMSIN

Really? all the documents place
you at the scene of three
robberies.

JODY

What? He's framing me, all I do
is drugs.

TAMSIN

We will be investigating it, so
don't leave the country.

JODY

Yeah, like I could afford to.

TAMSIN

Just one more question before you
go.

JODY

What is it?

TAMSIN

Did he have any distinguishing
features? scars, piercings,
walking style?

JODY
No, Not really.

Tamsin sighs. She writes down a phone number on a bit of paper.

TAMSIN
Okay, if you remember anything,
anything at all, give me a call.

JODY
Yeah. Sure.

Jody gets up and goes towards the door.

JODY
He did smoke.

TAMSIN
Tobacco or stronger?

JODY
Tobacco, he pulled a pack out and
smoked one or two.

TAMSIN
Okay, Thank you.

Jody leaves.

Tamsin stares at the drawing Jody drew.

James walks in with two drinks and sits opposite her.

JAMES
I thought you could do with a
drink.

Tamsin looks up and takes the cup off James.

TAMSIN
Thanks.

JAMES
You you really think she's
telling the truth?

TAMSIN
I don't know.

JAMES
She's a drug addict. She probably
saw the first man she saw and
changed a few features.

TAMSIN

Yeah, maybe.

JAMES

I mean would she really draw that, if I was a cold blooded killer if I was in the room?

TAMSIN

No, I guess not.

JAMES

Still want to do this?

TAMSIN

No. We will keep the picture as evidence and the chance card, but we won't release it to the public. We need to find this bastard.

JAMES

Sooner rather than later, there are still plenty of places on the board for him to use as killing locations.

TAMSIN

Then we should increase police presence in these areas.

JAMES

Have we got the man power?

TAMSIN

Yes.

JAMES

It may scare the public.

TAMSIN

Then we do it discretely.

JAMES

Okay.

(beat)

Do you want to go home?

TAMSIN

What why?

JAMES

So you can talk to your husband?

TAMSIN

I've got work to do.

JAMES
I can do it, go on, you'll regret
it if you don't.

TAMSIN
Thank you.

JAMES
You owe me one.

TAMSIN
Any time.

Tamsin leaves.

James picks up all the pieces of paper and evidence and
sits down studying it all, looking at the drawing of the
murderer.

Tom walks in.

TOM
Oh, are you using this?

JAMES
No, I was just finishing up, give
me two minutes.

James gathers up everything and leaves the interview room.

44

INT. TAMSIN'S HOUSE - DAY

44

The front door slams shut.

Tamsin is sat on the sofa crying.

Emily comes downstairs.

EMILY
Mummy why are you crying?

Tamsin wipes her tears away.

TAMSIN
It's nothing darling.

EMILY
Promise?

TAMSIN
I promise.

EMILY
Why was daddy and you shouting?

TAMSIN

We just want to the do the best
for you.

EMILY

But you were shouting.

TAMSIN

I know. We just think different
things which sometimes don't
agree with each other.

EMILY

Is it okay now?

TAMSIN

I don't know, daddy's gone to
work.

EMILY

When will he be home?

TAMSIN

Just before you go to bed.

EMILY

Okay. Can I watch some TV?

TAMSIN

Of course you can.

Tamsin passes the remote control to Emily.

Emily takes the remote control and turns on some cartoons.

Tamsin stands up and picks up her mobile phone and walks
through to the kitchen calling James.

JAMES (O.S)

James Waterman.

TAMSIN

Hey, it's me.

JAMES (O.S)

Hey, Is everything okay?

TAMSIN

No, not really, Gary and I had an
argument.

JAMES (O.S)

What happened?

TAMSIN

I freaked out about the whole
birthday card thing and I said we

(MORE)

TAMSIN (cont'd)
 should go away as a family to
 protect Emily.

JAMES (O.S)
 He didn't want to did he?

TAMSIN
 No. I don't know what to do, she
 is my world.

JAMES (O.S)
 Where is he now?

TAMSIN
 At work.

JAMES (O.S)
 Give him some breathing space, he
 will come around. until then I
 can have an officer watch over
 the house?

TAMSIN
 Thank you, I just want her safe.

JAMES (O.S)
 She will be, I'll get someone
 over there.

TAMSIN
 Thank you. I guess I owe you
 twice.

JAMES (O.S)
 Don't mention it, you will be
 safe, I will see you tomorrow.

TAMSIN
 Thank You.

Tamsin hangs up.

45 INT. ELECTRIC POWER STATION - DAY

45

The Power Station was well lit and full of heavy machinery, pipes and ventilation shafts, all made out of steel. The station was modern and very clean, with very few workers working inside the power station.

Gary, wearing navy blue overalls, was carrying a large tool box towards a small generator room behind a large piece of machinery.

46 INT. GENERATOR ROOM - DAY

46

The Generator room was dark, the lights were off.

Gary opens the door, his silhouette covering the opening of the door.

GARY
Hmm, that's odd.

Gary turns on the light and walks into the room, closing the door.

A shadowed figure, wearing a darkened hoodie and thick rubber gloves, stands in front of Gary.

GARY
What are you doing here?

The Figure grabs Gary's overalls and pulls him towards him.

A struggle ensues, Gary tries to break free of the Shadowed figures grip on him.

The shadowed figure manages to knock the light switch off.
Darkness.

The sounds of scuffling can be heard.

GARY
I trusted you.

A live generator cable is disconnected from the generator. Sparks start flying around.

The fight continues, a punch is thrown by the shadowed man.

GARY
You're him aren't you?

Gary punches the shadowed man in the face.

GARY
You're the Monopoly Murderer.

The shadowed figure grabs the casing of the disconnected wire and stabs it into Gary's chest.

Gary screams out.

The shadowed figure places something into Gary's overall pocket.

Gary drops to his knees and then collapses face down onto the floor.

The shadowed figure pulls a hood up over his head and sneaks out of the room.

47 INT. JAMES' HOUSE - EVENING

47

The living room was still covered in case notes and paper work, the room was a mess.

James was lying on many of the case notes, face up, on the sofa in his light blue pyjamas, he was dozing.

There was an ice pack over his right eye.

James's phone was on the table when it starts to ring.

James wakes with a start, dropping the ice pack from his face, revealing the forming of a black eye.

James stands and picks up his phone.

JAMES

Hello?

(beat)

What?

(beat)

Does she know?

(beat)

Okay, I'll tell her, get the evidence together.

(beat)

Keep me updated.

(beat)

Okay. bye.

James hangs up his phone.

He walks into the bedroom.

48 EXT. TAMSIN'S HOUSE - EVENING

48

A Taxi pulls up outside a large terraced house.

James pays the taxi driver and leaves the Taxi walking up to the front door of the house. He knocks on the door.

Tamsin opens the door.

TAMSIN

Oh my God, what happened to you?

JAMES

Can I come in?

TAMSIN

Yes of course, does it hurt.

JAMES

Not really.

Tamsin invites James into the house.

49

INT. TAMSIN'S HOUSE - EVENING

49

James comes into the house and sits down on the sofa.

TAMSIN

How did you get the black eye?

JAMES

I was mugged.

TAMSIN

Jesus, are you okay?

JAMES

I'm fine.

TAMSIN

Did you report it?

JAMES

No, It was empty.

TAMSIN

You should still report it.

JAMES

It's fine, Where's Emily?

TAMSIN

In bed. Why? What's going on?

JAMES

Can you sit down next to me?

Tamsin sits next to James.

TAMSIN

What's going on?

JAMES

There's no easy way to tell you this.

TAMSIN

Tell me what?

JAMES

We found Gary's body at the power station, he was murdered.

TAMSIN

What?

JAMES

I'm sorry.

Tamsin puts her hand up to her mouth and bursts out crying.

James puts an arm around Tamsin and pulls her in to a hug.

JAMES

I'm so sorry.

TAMSIN

Are you sure it's him?

JAMES

Yes.

TAMSIN

Oh God.

JAMES

It was him, they found a card on his body.

TAMSIN

I told him it wasn't safe, we had an argument.

JAMES

You would have made up. You always do

TAMSIN

But we didn't and he's dead.

Tamsin holds on to James tightly.

JAMES

It will be okay, We will get through this, we'll catch him.

TAMSIN

I'll kill the bastard when we catch him.

JAMES

shh, that's just the anger, we'll make sure he's behind bars for life.

TAMSIN

I've...I've got to tell Emily.

JAMES
I can do it if you want?

TAMSIN
No I should.

JAMES
Wait until she wakes up.

Tamsin nods.

TAMSIN
I can't live without him James,
he's my rock.

JAMES
I know, but you'll get through
this for your daughter.

TAMSIN
Can. Can you stay tonight?

JAMES
I can stay as long as you need me
too.

TAMSIN
Thank you.

James holds on to Tamsin, who sobs into his shoulder.

50

INT. LIVING ROOM - DAY

50

The elder James was sat in his chair, he rolls the dice on top of the monopoly board on the table. Emily watches him.

JAMES
Things changed that day.

James moves his board piece around the board.

JAMES
The Monopoly Murderer was back
with a vengeance, I don't know
where he had been or why he had
vanished for months but he was
back.

MONTAGE

A montage of newspaper headlines of the Monopoly Murderer striking in different locations around the board and James attending crime scenes and finding different Monopoly property cards on each victim's body.

END OF MONTAGE

JAMES

Tamsin and I became more and more distant, I was buried in the paperwork, she just wanted to get out there and get him, we barely talked.

51 INT. JAMES' HOUSE - DAY

51

Super Title:- 1 year after Gary's death.

James was sat on the sofa working on his laptop.

A brown envelope is lying on the floor by his front door with DI Waterman carefully stuck onto the envelope with newspaper cuttings.

Some letters are pushed through James's mailbox in his front door, falling on top of the envelope.

James stands up and collects the pile of letters from the floor, flicking through them to see what mail he's got.

James drops all the other letters when the brown envelope comes to the top of the pile.

James opens it, there was a letter inside.

The letter was made up of newspaper cuttings.

It reads:

DI Waterman, I know where you live. I could kill you, but I want to meet you, give you a chance, meet me at Battersea Power Station at 13:00. Come Alone. Do NOT come by car No Police or I won't show my face. Can't wait to chat. The Monopoly Murderer.

James looks at his phone and quickly dashes out of the front door, taking the letter with him.

52 INT. POLICE OFFICE - DAY

52

Tamsin was sat at her desk, looking at different fragments of evidence on the Monopoly Murders.

Tamsin opens the desk drawer and looks down to pull out a pen when she sees a brown envelope with DI Walker carefully stuck to the envelope in newspaper cuttings.

Tamsin looks around. Everyone was quietly working at their desks.

Tamsin quickly pulls the brown envelope from the drawer and opens it to reveal a letter inside.

It reads:

DI Walker, I know where you live. I could kill you, but I want to meet you, give you a chance, meet me at Battersea Power Station at 13:30. Come Alone. Do NOT come by car, No Police or I won't show my face. Can't wait to chat. The Monopoly Murderer.

Tamsin looks up at the clock on the wall as she slips the letter into her trouser pocket.

Tamsin gets up, puts on her jacket and leaves the office calmly.

53 INT. POLICE CHIEF'S OFFICE - DAY 53

The Office is covered in achievements and pictures of the POLICE CHIEF, late 50's, white hair and sharp suit.

Tamsin enters the office and places the note on the desk.

There is a conversation between the two officers but we can only hear muffled speeches.

After a few moments both officers nod in agreement and Tamsin leaves

54 EXT. POLICE CAR PARK - DAY 54

Tamsin goes to her car and opens the passenger door and opens the glove compartment, taking out a small automatic pistol and concealing it in her jacket, before closing the car door and walking away.

55 EXT. BATTERSEA POWER STATION - DAY 55

James walks into the building from one direction, Tamsin from another, they do not see each other.

Tamsin pulls out her gun as she walks into the building.

56 INT. BATTERSEA POWER STATION - DAY 56

Tamsin walks slowly through the building holding her gun in front of her.

James walks into the power station, heading towards the main room, looking around every corner, searching for clues.

Tamsin sees the back of James's body and quietly makes her way up behind him and puts the gun to his head.

James puts his hands above his head.

TAMSIN

Get down on your knees or I will shoot you.

JAMES

Tamsin?

TAMSIN

GET ON YOUR KNEES.

James slowly gets on his knees.

JAMES

Tamsin, it's me, James.

TAMSIN

You killed my husband.

JAMES

I didn't, The Monopoly Murderer
said he would meet me face to
face.

TAMSIN

He told me to do the same, how do
I know you aren't him?

JAMES

I could say the same about you,
but I trust you, you're my
partner.

TAMSIN

Where is the note he gave you.

JAMES

It's in my pocket, you can take
it out

Tamsin keeps the gun to his head and pulls the letter out
of James's pocket and reads it.

TAMSIN

I got the same note.

Tamsin lowers the gun.

TAMSIN

Don't move.

JAMES

I'm not him. I swear.

Tamsin walks around to face James, pulling the letter out
of her jacket pocket.

TAMSIN

You could have put this in my
desk and given yourself one.

JAMES

But I didn't, what's got into you?

TAMSIN

It all makes sense now.

JAMES

What does? what are you talking about.

TAMSIN

The girl, she drew you for a reason, you are the killer.

JAMES

Don't be absurd, the killer is trying to turn us against each other, distract us from finding him, so he can kill again.

TAMSIN

You would say that.

JAMES

What will it take for you to believe me?

TAMSIN

Nothing. I know it was you.

JAMES

You're losing your mind.

TAMSIN

I've got police surrounding the building.

JAMES

For God's sake Tamsin, it wasn't me.

Tamsin pulls James up to his feet.

James elbows Tamsin in the stomach.

Tamsin drops the gun on the floor and James scrambles to get a hold of it.

Tamsin charges after James, jumping on top of him and punching him.

TAMSIN

HOW COULD YOU?

James pushes Tamsin off of her and tries to reach for the gun.

Tamsin pulls him back and punches him again.

TAMSIN
I TRUSTED YOU.

James punches Tamsin hard, grabbing the gun and shooting her in the stomach.

JAMES
I was so careful to cover my tracks.

57 FLASHBACK INT. PRISON - DAY

57

A RIOT starts. PRISONERS, wearing orange jumpsuits, are fighting amongst themselves and against PRISON GUARDS, wearing white shirts and black trousers. Punches are being thrown, snooker cues are being used as weapons as is anything that can be lifted from the floor, including fire extinguishers, chairs, tables and even sinks being pulled off the walls. Windows are being smashed, doors are being broken down. The Prison guards are being over run by the prisoners.

James exits an interview room, wearing a black hoodie and heads to the top balcony and throws hundreds of get out of jail cards over the side to the rioting prisoners.

58 INT. BATTERSEA POWER STATION - DAY

58

James stands over the wounded Tamsin, while holding the gun. Tamsin was holding her stomach.

JAMES
Have you ever been bored of playing the good guy?

TAMSIN
You're sick, you killed your own girlfriend.

JAMES
Well... She was in a car accident.

TAMSIN
Her brakes were cut by the murderer.

JAMES
I was upset, she broke up with me.

TAMSIN
That's no reason to kill her.

JAMES

Isn't it?

James smirks.

TAMSIN

No!

JAMES

I only killed those who deserved it.

TAMSIN

That doesn't make it any better.

JAMES

It gave me relief.

59 FLASHBACK EXT. WHITECHAPEL ALLEYWAY - NIGHT

59

The walls on the buildings are scattered with posters for 'Jack The Ripper' tours and graffiti art covering the posters.

BRUCE JONES, wearing a very worn jacket and ripped jeans, rugged facial hair, was sitting up right against the wall as James walks by.

BRUCE

Spare change?

JAMES

No.

BRUCE

£1 sir, that's all I'm asking, I fought for this country.

James pulls out a knife and stabs him in the chest.

JAMES

Now you can fight for your life.

James stabs him multiple times, being careful not to touch his body with his hands before walking away.

60 INT. BATTERSEA POWER STATION - DAY

60

Tamsin starts to stand up.

TAMSIN

It's over, you're going to prison.

JAMES

No I'm not.

TAMSIN
I've got police waiting outside.

JAMES
So do I.

TAMSIN
What?

JAMES
I spoke to the chief before I came here, said I had my suspicions as to who the killer could be, he told me to use what ever force necessary to bring them in, so I shot her.

TAMSIN
Do you really think they are going to believe you? I have all the evidence to bring you down.

JAMES
Then I'm just going to have to kill you too.

TAMSIN
No you won't.

JAMES
I will.

TAMSIN
I'm not on the board, you can't sign this off as you.

JAMES
Why would I? you're the killer after all.

Tamsin takes a deep breath.

TAMSIN
Just answer me this, how did Gary really die?

JAMES
In great pain.

61 FLASHBACK INT. GENERATOR ROOM - DAY

61

The Generator room was dark, the lights were off.

Gary opens the door.

GARY
Hmm, that's odd.

Gary turns on the light and walks into the room, closing the door.

James, wearing a darkened hoodie and thick rubber gloves, looking menacing, stands in front of Gary.

GARY
What are you doing here?

James smirks and grabs Gary's overalls and pulls him towards him.

A struggle ensues, Gary tries to break free of James's grip on him.

James manages to get a hand free and knock the light switch off.

Darkness.

The sounds of scuffling can be heard.

GARY
I trusted you.

A live generator cable is disconnected from the generator. Sparks start flying around.

The fight continues, a punch is thrown by James, hitting Gary square on the chin.

GARY
You're him aren't you?

Gary punches James in the face.

GARY
You're the Monopoly Murderer.

James grabs the casing of the disconnected wire and stabs it into Gary's chest.

Gary screams out.

James places a Electric Company property card into Gary's overall pocket.

Gary drops to his knees and then collapses face down onto the floor.

James pulls a hood up over his head and sneaks out of the room.

62 INT. BATTERSEA POWER STATION - DAY

62

James watches Tamsin carefully as she stands.

JAMES

You never really did question the black eye, do you really think I would get mugged and not report it, I used my credit card the very next day.

TAMSIN

I questioned everything since the day the girl drew your picture.

JAMES

She made a mistake drawing me.

TAMSIN

Did you kill her too?

James smirks.

JAMES

Oh no, she killed herself.

63 FLASHBACK INT. POLICE STATION - MORNING

63

James was standing outside the interview room.

Jody opens the door and leaves the interview room, closing the door behind her.

James backs her into the wall aggressively.

JAMES

What the hell do you think you are doing?

JODY

You're trying to send me to prison, you're going down with me.

JAMES

I was trying to get you clean.

JODY

Well you went the wrong way about it.

JAMES

Here, have those stinking drugs you asked for, they are top quality, I never want to see you again.

James shoves a large packet of drugs into Jody's hand and backs away from her.

Jody walks away.

64 FLASHBACK. INT. DIRTY FLAT - DAY 64

The flat was dark and covered in mould and dirt, all the furniture was old and ruined, the carpets were ripped and the wallpaper hanging off the walls. There were syringe needles every where.

Lying in the middle of the flat was Jody, there was a needle hanging out of her arm, sick next to her face and an empty packet of drugs beside her body, the only thing left behind was a OLD KENT ROAD property trading card.

65 INT. ELECTRIC POWER STATION - DAY 65

James points the gun at Tamsin.

JAMES
Any last requests?

TAMSIN
Stop this. Stop killing. You were a good man.

JAMES
I will, you will be my last, so close to a full set, I must say I had a good run. Did I tell you, I'm retiring, the stress of the job is getting too much for me.

TAMSIN
Just lock yourself in a room and never come out.

JAMES
Now, there's no need for that.

TAMSIN
Just do it.

JAMES
It was nice working with you Tamsin.

James fires the gun at Tamsin's chest.

Tamsin falls to the ground. There was no movement.

James walks off.

FADE TO BLACK.

66

INT. LIVING ROOM - DAY

66

James was sitting looking at the monopoly board.

JAMES

This is a nice area of London
don't you think?

EMILY

Why did you shoot her?

JAMES

She was going to blow my cover.

EMILY

She was my mother, she was your
friend.

JAMES

I couldn't let the world know who
I really was, that I was a fraud.

EMILY

So you shot my mother to save
your reputation?

JAMES

Yes and I'm sorry it had to be
that way, your mother was kind
and loving.

EMILY

It didn't stop you though.

James stands and walks towards the window.

JAMES

You have my confession, something
I swore I would take to the grave
with me.

EMILY

I'm going to take it to the
papers and you will go to prison.

JAMES

Yes. Lovely area this is, I
always thought that I would never
get to live in Mayfair. I can't
really afford it

EMILY

Why did you move here then?

JAMES

Its my last stand.

James pulls a gun out of his pocket and walks over to Emily who had turned and walked towards the door.

James puts the gun to her head.

JAMES

Where are you going so soon? I'm not finished yet.

Emily takes some deep breaths and turns with James back into the centre of the living room.

EMILY

I should tell you something before you kill me.

JAMES

Go on.

EMILY

I came here knowing what you had done, I came to record your words to confess.

JAMES

That won't matter I will destroy it.

EMILY

Aren't you interested in how I knew?

JAMES

You're going to tell me.

TAMSIN (O.S)

She doesn't need to James. Put the knife down.

An older Tamsin stood in the doorway holding a gun, pointing it at James.

James turns, holding Emily.

JAMES

Well. Well. Well.

TAMSIN

Let her go James.

JAMES

I left you for dead.

TAMSIN

Not even close.

JAMES

But how?

TAMSIN

Put the gun down.

JAMES

HOW DID YOU SURVIVE?

TAMSIN

It's something called a
bulletproof vest.

James pulls the cock on the gun.

JAMES

Why didn't you arrest me before?
you had the proof.

TAMSIN

It wasn't concrete, we needed you
to confess.

JAMES

You'll never take me.

TAMSIN

Let Emily go and we can talk.

JAMES

No, I will complete my board.

James pulls out the Mayfair property card.

TAMSIN

Don't do this James.

James hand was shaking, he pulls the gun away from Emily's
head and points it at his own and fires it.

James drops to the floor, the Mayfair property card falls
on top of him.

Emily runs over to Tamsin and hugs her. Tamsin lowers her
gun and holds her daughter close.

TAMSIN

It's okay, it's over now. It's
all over.

EMILY

I can't believe it was really
him, he was always so nice.

TAMSIN

I know honey, but we can move on
now, start a new life.

Tamsin leads Emily out of the living room.

James body lies on the floor, his eyes open and a pool of blood forming around his head.

James blinks.

FADE TO BLACK.

END.