

LUTHER - SERIES 2
Episode 1
POST PRODUCTION SCRIPT

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10:00:00

INT. PSYCHIATRIC HOSPITAL, INTERVIEW ROOM - DAY

ALICE MORGAN sits at a table.

ALICE
Now what?

SCHENK (O.S.)
I'd just like to run through it one more time, if I may.

Opposite her is MARTIN SCHENK. He slides a photograph of LUTHER across the table.

MUSIC IN L2 1M1 10:00:12

SCHENK (CONT)
Who is this?

ALICE
That's John.

SCHENK (O.S.)
John?

ALICE
Luther.

SCHENK
And who is John Luther?

ALICE
My friend.

She smiles.

SCHENK (O.S.)
How did you and John meet?

ALICE
When I was suspected of killing my parents.

SCHENK (O.S.)
And after that, you became friends?

ALICE
We grew close.

10:00:44

INT. LUTHER'S FLAT - DAY

LUTHER stands on his balcony looking out over the city.

SCHENK (V.O.)
And how exactly would you characterise this closeness?

ALICE (V.O.)
Well, we were ...

10:00:51

INT. PSYCHIATRIC HOSPITAL, INTERVIEW ROOM - DAY

ALICE (CONT)
... simpatico. And I pitied him.

SCHENK (O.S.)

How so?

ALICE

He always seemed lost to me.

10:01:00

INT. LUTHER'S FLAT - DAY

LUTHER is getting dressed for the day.

ALICE (CONT - V.O.)

Paddling furiously, just to keep afloat.

10:01:06

INT. PSYCHIATRIC HOSPITAL, INTERVIEW ROOM - DAY

ALICE (CONT)

I wanted to help him.

10:01:08

INT. LUTHER'S FLAT - DAY

LUTHER is getting dressed for the day.

SCHENK (V.O.)

And what *form* did this help take?

ALICE (V.O.)

Well, John had any number ...

10:01:14

INT. PSYCHIATRIC HOSPITAL, INTERVIEW ROOM - DAY

ALICE (CONT)

... of vexations and I helped him in several ways.

SCHENK

Tell me about Ian Reed.

ALICE

He was a friend who...

10:01:23

INT. LUTHER'S FLAT - DAY

LUTHER walks into the kitchen and opens a cupboard, from where he takes down revolver.

ALICE (CONT - V.O.)

... betrayed John and hurt him very badly. And so I killed him. Two barrels of his own shotgun; Boom, boom.

He picks up a single bullet from the counter and cracks the revolver's cylinder, inserts the bullet, then secures the cylinder again and spins it.

SCHENK (V.O.)

And did John and this is very important, Alice ...

LUTHER drinks his tea.

10:01:42

INT. PSYCHIATRIC HOSPITAL, INTERVIEW ROOM - DAY

SHENK stares at ALICE.

SHENK (CONT)
... did John ask you to do this?

ALICE smiles.

ALICE
Good heavens, no. He was absolutely livid. We had quite a tiff. Things were said.

10:01:56

INT. LUTHER'S FLAT - DAY

LUTHER sits on the sofa, takes a breath and spins the barrel of his gun.

Abruptly, he puts the gun to his temple.

He closes his eyes and pulls the trigger!

The gun clicks, but nothing fires.

He throws the gun onto the table top.

ALICE (CONT - V.O.)
You're not going to penalise John for my misdeeds, are you?

LUTHER drinks his tea.

SCHENK (V.O.)
No, Miss Morgan.

ALICE (V.O.)
Is he still a police officer?

LUTHER walks over to the table and picks up his wallet, keys and police badge, pockets them, heads for the door.

BBC (logo)

SHENK (V.O.)
Yes, he's one of ours.

LUTHER leaves the flat.

MUSIC OUT L2 1M1 10:02:33
MUSIC IN "PARADISE CIRCUS"
10:02:33

TITLE SEQUENCE

IDRIS ELBA

RUTH WILSON

**PAUL MCGANN
WARREN BROWN**

**DERMOT CROWLEY
NIKKI AMUKA-BIRD**

**AIMEE-FFION EDWARDS
KIERSTON WAREING**

**SERIES CREATED & WRITTEN BY
NEIL CROSS**

PRODUCED BY KATIE SWINDEN

DIRECTED BY SAM MILLER

LUTHER

MUSIC IN "I ONLY WANT TO BE
WITH YOU" 10:03:20

INT. CAFE - NIGHT

MUSIC OUT "PARADISE CIRCUS"
10:03:27

JOHN LUTHER sits opposite MARK NORTH.

MARK
How are you sleeping?

LUTHER
Better. Mostly. What about you?

MARK
A bit better. Mostly.

LUTHER
I'm going back to work.

MARK looks at him.

MUSIC IN L2 1M2 10:04:00

MARK
Are you ready?

MUSIC OUT "I ONLY WANT TO BE
WITH YOU" 10:04:01

LUTHER says nothing.

10:04:04

EXT. SMITHFIELDS - NIGHT

Montage of shots as SADIE BUCKINGHAM walks through
the echoing, empty streets.

Eventually as she walks she becomes aware of
footsteps behind her.

She looks behind her but sees no one, so she turns
back and carries on walking.

There is a nervous look on her face, but she doesn't
notice someone in a hood walking close behind her.

Finally she turns to see the person in a hood and a
Mr Punch mask staring back at her.

He tilts his head. He looks nightmarish, terrifying.

10:05:16

EXT. SMITHFIELDS, JEROME STREET - NIGHT

MR PUNCH drags a struggling SADIE off the street and
pins her down on the pavement with his own body.

SADIE's limp body lies on the pavement, MR PUNCH
turns and looks upwards at a CCTV camera and holds
his hands up to it.

10:05:35

EXT. POLICE STATION - NIGHT

LUTHER approaches and enters.

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MUSIC OUT L2 1M2 10:05:41

10:05:42

RIPLEY (V.O.)
Attempted burglary ...

INT. POLICE STATION, FRONT DESK - NIGHT

JUSTIN RIPLEY stands behind the desk checking in a METH-HEAD escorted by a POLICE OFFICER.

RIPLEY (CONT)
... resisting arrest, assaulting a police officer.
What's your name?

METH-HEAD
[incomprehensible]

RIPLEY looks at the POLICE OFFICER.

RIPLEY
He tried to rob a house in this state?

ARRESTING OFFICER
Not a house. A Dojo.

RIPLEY snickers.

RIPLEY
You tried to rob a karate school?

He doesn't notice LUTHER enter.

RIPLEY (CONT)
Right let's get him interviewed. We er, we thank you for your custom and we know other police stations are available.

LUTHER
The thing they don't tell you about the drugs, is that they make you smell like a dog's arse. That's not very Keith Richards is it? Not very Rock n Roll.

The POLICE OFFICER leads the METH-HEAD away, LUTHER looks over at RIPLEY.

LUTHER (CONT)
Justin, I've never seen you in your uniform. You look like you're on work experience.

RIPLEY
Yeah well my er, my good uniform got vomited on.

LUTHER
It's all very soul destroying, isn't it - actual police work; burglars, junkies ...

RIPLEY
I'm working off my sins, aren't I?

LUTHER
Your major sin being that you were loyal to me.

RIPLEY

That'll be the one. So what, you're in here because you picked up a shoplifter?

LUTHER

They set up a new unit; Serious and Serial.

RIPLEY

You not fancy staying in Cold Case, revealing the identity of Jack the Ripper?

LUTHER

Well let's just see if you're going to be as cheeky as that when you have to pick me up at eight in the morning. Cause at eight in the morning I am grizzly.

RIPLEY

Well I was told I'd be in uniform for two years, minimum.

LUTHER

Trying to make you resign, aren't they? Humiliated ya, bullied you, you're a bit of an embarrassment. But you didn't leave? No, no you didn't.

MUSIC IN L2 1M3 10:07:18

He takes keys out of his pocket and puts it on the desk then holds his hand out to RIPLEY.

LUTHER (CONT)

See you in the morning.

RIPLEY shakes his hand and smiles.

RIPLEY

See you in the morning.

10:07:27

EXT. BLOCK OF FLATS - DAY

Montage of establishing shots.

10:07:34

EXT. RIPLEY'S CAR OUTSIDE LUTHER'S FLAT - DAY

RIPLEY gets out of his car and looks up at the high rise block of flats.

10:07:40

INT. LUTHER'S FLAT - DAY

LUTHER sits in meditation.

He turns and picks up his phone from the table next to him and answers the call.

LUTHER

Justin?

10:07:46

INT. TOWER BLOCK, LUTHER'S FLAT, HALLWAY - DAY

LUTHER walks down the corridor.

Passing a dog tied up in the corridor - LUTHER gives him a pet as he walks past.

10:07:50

INT. WALKWAY UNDER BLOCK OF FLATS - DAY

LUTHER walks through.

10:07:55

EXT. RIPLEY'S CAR OUTSIDE LUTHER'S FLAT - DAY

RIPLEY is waiting by his car, he opens the passenger for LUTHER as he emerges from under the flats.

LUTHER
DS Ripley. Morning.

He climbs in the car.

They drive off.

10:08:05

EXT. SMITHFIELDS, JEROME STREET - DAY

LUTHER and RIPLEY make their way through the police tape as they approach the crime scene.

MUSIC OUT L2 1M3 10:08:10

LUTHER
Excuse me. Martin. Or is it Governor?

SCHENK smiles at them as they walk over to the body with him.

SCHENK
Whichever you prefer. Sergeant Ripley - my old comrade in arms.

He shakes him by the hand, RIPLEY looks surprised.

SCHENK (CONT)
Good to see you back where you belong.

RIPLEY
Sir.

SCHENK
I fancy DCI Luther forgot to tell you I'm heading up this Unit?

RIPLEY
Er, he may have omitted that detail, sir, yes.

SCHENK hands RIPLEY a dossier.

SCHENK
Blitz attack, last night. The victim is Sadie Buckingham.

SCHENK answers his phone as he walks off.

SCHENK (CONT)
Schenk ... I'm listening ...

LUTHER squats by the body that is lying under a sheet.

RIPLEY flicks through the case file.

RIPLEY

She was strangled and then ...

LUTHER lifts the sheet and sees SADIE.

LUTHER

Throat slashed from right to left. Very sharp blade.
Do you think he's having a joke, what do you think?

He stands and looks round.

RIPLEY

What kind of joke?

LUTHER

Well slaughtered like cattle right next to a meat
market. Let's have a look at him.

MUSIC IN L2 1M4 10:08:52

RIPLEY passes a picture of MR PUNCH, captured on
CCTV.

LUTHER (CONT)

Mr Punch.

LUTHER takes in the buildings around him.

10:09:07

INT. POLICE STATION, CORRIDOR - DAY

LUTHER and RIPLEY enter through the front door and
walk towards the SSU Bullpen. He passes a POLICE
OFFICER en route who acknowledges him.

POLICE OFFICER

Welcome on board Sir.

LUTHER

Cheers.

They approach the Bullpen and enter.

10:09:22

INT. SSU, BULLPEN - DAY

The room is fully staffed, all busy at work.

POLICE OFFICERS

Good to see you sir / Morning Guv / Hello / Sir /
Sir.

LUTHER

Morning all.

They walk over to ERIN GRAY standing by BENNY
DEADHEAD working away at his desk.

GRAY

Morning guv.

She holds her hand out to RIPLEY.

GRAY (CONT)

DS Gray.

RIPLEY

Oh er, DS Ripley. Justin.

MUSIC OUT L2 1M4 10:09:39

GRAY
Nice to meet you.

SCHENK is sitting opposite BENNY.

SCHENK
Benny, can you play back those phone calls?

BENNY
The victim first managed to dial 999.

MUSIC IN L2 1M5 10:09:49

They watch the CCTV footage of her struggling with MR PUNCH as he drags her down and kills her.

LUTHER makes a face.

LUTHER
Alright.

SCHENK
After which, the killer made this call to the victim's mother.

DISTORTED VOICE (V.O.)
He is the sunrise. He loves everyone.

SCHENK
He then called several of her contacts: her sisters, her friends, her colleagues. Her vet?

DISTORTED VOICE (V.O.)
He is the sunrise. He loves everyone.

They watch the CCTV footage of MR PUNCH looking up at the camera and holding his hands in the air.

LUTHER
Alright, first we need to do Justin, is run background on the victim's friends, acquaintances. Make sure this isn't an ex-boyfriend that's gone nuts. Erin ...

GRAY
I'll source the "sunrise" chant. See if it ties in with a specific belief system.

LUTHER
A good place to start but ...

He looks at the incident wall behind him.

LUTHER (CONT)
This, this isn't a cult murder.

GRAY
Guv?

He points to the crime wall, pictures of the crime scene; Mr Punch, grinning his fixed, insane grin at the camera.

LUTHER (CONT)

All this is for effect: murder by theatre and I bet the same goes for "I am the sun that shines". Alright it's designed to give him some sort of prestige

RIPLEY

Yeah people are already talking about him.

LUTHER

That's right and if he's *that* desperate to be noticed, then this was opening night. There'll be a lot more where this comes from.

GRAY

Okay. I'll source the chant. And the mask; I'll check websites, collectors; See who's buying, who's selling.

LUTHER

Alright.

She sits down at her computer.

10:11:04

INT. SSU, SCHENK'S OFFICE - DAY

LUTHER enters, SCHENK is already waiting for him.

SCHENK

How's it looking?

LUTHER

It's early doors. We'll get him.

MUSIC OUT L2 1M5 10:11:13

SCHENK

Yeah.

He closes the door.

SCHENK (CONT)

John, I er, I know you had great loyalty to Rose Teller. And rightly so. But often it's the good coppers who shoulder the blame for the bad. Things between us, historically, have sometimes been ...

LUTHER

You had a job to do. You did it well.

He sits.

SCHENK

If I was your adversary then, I'm not your adversary now. I have a new job to do and part of that job is to police you. And to do that properly, I need your trust and your candour. No secrets. No agendas and no Alice Morgan.

LUTHER

No secrets, no agendas.

10:12:12

INT. SSU, RIPLEY'S DESK - DAY

RIPLEY and GRAY at their desks.

GRAY

So what was it like, being bumped back to uniform?

RIPLEY

I was never ashamed to wear a uniform.

GRAY

What about working for His Satanic Majesty?

RIPLEY

Sorry, who?

GRAY

Luther. Is he really as dirty as they say?

RIPLEY

Who?

GRAY

They.

RIPLEY

What, all the people who've never worked with him?

GRAY

Look I'm just saying you know the pitfalls. You can tell me what to look out for.

Before RIPLEY can answer LUTHER approaches.

LUTHER

Where are we Justin?

RIPLEY

Erm, nothing of interest so far. Er, she's got an ex boyfriend was done for affray. But that was back during the G7 riots. No restraining orders. No nothing, really.

LUTHER

Alright, what about the sunrise stuff?

GRAY

Er, you were right. No specific reference. Sunrise imagery seems general to just about every religion or cult.

LUTHER

Right what about the mask?

GRAY

It looks antique, maybe theatrical. If that's the case, there's a market for it - which is good. Problem is the Internet. Collectibles flow back and forth over international borders, barely leave a trace. So right now I'm hitting the talk-boards, see if anybody there can ID it for us.

LUTHER

Right well, stick with it, see what comes up.

RIPLEY
Guv!

RIPLEY looks over towards the door, LUTHER follows his gaze and sees CAROLINE JONES walking over to them.

CAROLINE
DCI Luther?

LUTHER
Caroline?

RIPLEY
Er, DS Ripley.

CAROLINE
Caroline Jones.

They shake hands.

LUTHER
Caroline, Now's not a good time for me.

RIPLEY
It's alright, boss. We can give you a minute.
How long have you and DCI Luther known one another?

CAROLINE
Since my husband accidentally killed a prostitute.

10:13:31

INT. SSU, SOFT INTERVIEW ROOM - DAY

CAROLINE shows LUTHER a photograph of a LAUGHING CHILD.

LUTHER
How is she?

CAROLINE
She was self mutilating at fourteen. She'd cut herself with a razor - top of the arms, top of the thighs, places I couldn't see. Before you know it, she's stealing from me, lying. Threatening me with a knife. Then - she just runs away. Gone.

LUTHER
Caroline, okay listen, I'm going to stop you here. Cause what you're going to tell me, I can't help.

CAROLINE
She was selling herself at seventeen.

LUTHER
I might not like it. But you might not like it. But well Jenny's made her choices.

CAROLINE shows him a picture printed off from the computer.

CAROLINE
Do you ever hear of necro-porn?

LUTHER recoils from it.

CAROLINE (CONT)
This is what they're going to do to Jenny. This afternoon. Explain to me how this isn't rape. The men who do this aren't actors. They pay for it. Do you understand what that means? Men are paying to rape my daughter.

LUTHER
So many times, I've tried to help people by doing things that I shouldn't have done. And it's only made it worse.

CAROLINE
You think? You didn't need to treat her dad the way you did. Degrading him in public. Humiliating him.

LUTHER
It was the only way I knew how to stop him.

CAROLINE
What you did to me, to her dad, it messed her up. So this is your fault. As much as her dad's, this is your fault. For what you did to us.

LUTHER
I'm a policeman. What did you want me to do?

CAROLINE
And your wife? Is she proud?

He takes a deep breath and thinks.

LUTHER
Alright, I'll talk to her - I can't promise I'll change her mind. Have you got an address?

CAROLINE
No this is all I've got.

10:16:00

INT. SSU, BENNY'S DESK - DAY

BENNY and LUTHER are watching the necro-porn on BENNY's screen.

LUTHER and BENNY look shocked.

LUTHER
Alright, no jokes, okay?

BENNY looks at the photograph of JENNY.

BENNY
There's no joking about this sort of thing. Is that wee girl okay?

LUTHER

Well she is now. Apparently. But Benny, I need to find her - today. Or that is going to happen to her. Or worse. Now you've worked vice. Any laws you have to break to help me do that?

BENNY

Well, people like this like to keep a low profile for obvious reasons. But if there's a revenue stream, there's a paper trail. So I'll make a few phone calls, see what I can dig out for you.

LUTHER

Alright, just let me know as soon as you know anything, alright?

BENNY

No problem.

LUTHER exits, BENNY gets on with the work.

10:16:45

EXT. PETTICOAT LANE - DAY

ABBY is milling her way around, taking photographs with her digital camera.

CAMERON walks up to her smiling.

CAMERON

Excuse me, are you an Art student?

ABBY

God, am I that obvious?

They walk together.

CAMERON

No, no, no, where do you go?

ABBY

Erm, St Martins.

CAMERON

No!

He laughs.

CAMERON (CONT)

Me too! I went to St Martins.

ABBY

Really?!

CAMERON

Yeah. God it's a small world or what? What're you doing? Erm, Fine art or?

ABBY

Er, no, textiles.

CAMERON

Oh?

ABBY

Yeah we have to erm, design a print that somehow evokes London.

She takes more pictures. He follows her as she moves off trying to get on with her work.

CAMERON

MUSIC IN L2 1M6 10:17:34

Well, you came to the right place for that, eh? I mean this, this is, is London! It used to be a quiet little lane, you know lined with elm trees and so on. But they've been selling stuff here since 1608! Then in the 17th century, the Huguenots arrived. Er, 18th century, it becomes like a centre for er, for cloth making. And then in 1830, they tried to change the name "Petticoat" was considered too raunchy for the Victorians. But it didn't work. Petticoat Lane endures!

ABBY

Are you like a local historian?

CAMERON

No, no, no, I just love the place. You can feel the time. Like, layers of time. Strata of time. A big cake of time. You know it's magic. It's got magic to it. Hey! Do you want to see something really cool?

She looks a bit nervous and tries to move away, but he keeps close.

ABBY

No, no I'm fine thanks.

CAMERON

The most London thing ever.

ABBY

No ...

CAMERON

The single most London thing you'll ever see?

ABBY

No honestly I'm fine, thank you.

She walks off. He watches her go.

ABBY steps out around the back of the stalls and looks around nervously. Suddenly MR PUNCH steps out in front of her and grabs her. She screams as he pushes her back up an alley.

10:18:44

EXT. PETTICOAT LANE - DAY

Establishing shot.

10:18:46

EXT. PETTICOAT LANE, ALLEY - DAY

ABBY's legs kick about as MR PUNCH leans over her, then eventually they stop moving and MR PUNCH stands

up picking up his knife, looks around then bends down back over her.

10:19:04

EXT. PETTICOAT LANE - DAY

Establishing shot.

CACOPHONY OF REPEATED VOICES (V.O.)
He is the sun rise, he loves everyone ...

10:19:07

EXT. LONDON - DAY

Montage of establishing shots.

CACOPHONY OF REPEATED VOICES (V.O. - CONT)
He is the sun rise, he loves everyone ... He is the run rise, he loves everyone...

10:19:16

EXT. PETTICOAT LANE, ALLEY - DAY

LUTHER lifts the sheet off ABBY's face.

RIPLEY and GRAY are with him.

MUSIC OUT L2 1M6 10:19:23

LUTHER
Smithfield. Petticoat Lane. He's a London boy, ain't he? We know he likes the, the attention.

He looks at the CROWD of people gathered on the other side of the police tape, looking over at them and taking pictures with their phones.

LUTHER (CONT)
So erm, do me a favour, confiscate everyone of those mobile phones.

GRAY
On what grounds? Legally?

LUTHER
Find grounds. Alright we need to start collecting data on all the crowds that show up at the crime scenes. Comparing faces. See if the same face doesn't show up more than once.

He strides away.

RIPLEY turns to GRAY.

RIPLEY
Sometimes serial offenders return to the scene, enjoy the chaos they've caused. It makes them feel omnipotent.

GRAY
Yeah I know. It's just ...

RIPLEY
Look, he says "confiscate". What he means is, "appeal to the owner of the phones", okay?

GRAY
Fine. But that's not what he said, is it?

She walks off.

10:19:59

EXT. PETTICOAT LANE, ALLEY ENTRANCE - DAY

LUTHER stands on the inside of the police tape confronting the CROWD gathered on the other side.

LUTHER
... Yeah I'd like you to speak to my detectives.
Anyone else? Can you just give us a little room
please, er, so we can work, alright? Now you can go
home, if you can, please ...

CAMERON stands behind, slightly set back from the
CROWD, watching.

POLICE OFFICERS
Move back ... can you clear some space ... can you
move back everyone. No more photos ... make some
space, thank you...

LUTHER notices CAMERON watching, he stares at him,
then casually, Cameron turns and walks away.

LUTHER makes his way through the CROWD and follows
CAMERON.

MUSIC IN L2 1M7 10:20:17

LUTHER
Excuse me.

10:20:19

EXT. PETTICOAT LANE/STREET - DAY

CAMERON walks on, oblivious of LUTHER following.
Then he picks up pace and crosses the road, LUTHER
is hot on his heels.

10:20:45

EXT. BACKSTREET - DAY

CAMERON turns down the back street. LUTHER talks
into his phone.

LUTHER
Message for DS Ripley, chasing suspect, North
Burch Estate, Southside. Thin ICl, brown hair,
hurry up ...

LUTHER follows him.

CAMERON is way ahead of him.

10:21:06

EXT. PETTICOAT LANE - DAY

A POLICE OFFICER whispers something to RIPLEY.

RIPLEY
Where?

10:21:09

EXT. BACKSTREET - DAY

LUTHER follows CAMERON's trail and turns a corner.

10:21:13

EXT. BACK ALLEY / STAIRCASE - DAY

LUTHER runs up a flight of steps behind the buildings and makes his way through.

A twisting, turning, stealth pursuit through narrow pathway behind the buildings.

LUTHER stops just at the back of a derelict house, he pauses then goes in.

10:22:05

INT. DERELICT BUILDING - DAY

LUTHER enters the DERELICT BUILDING. He moves along a corridor, looking around cautiously, as he makes his way through, peering into the empty rooms.

He sees another open door and walks over peering inside the next room, he sees something and steps inside.

The place is empty - but for some sort of little 'altar' set up from empty tin cans and rubbish at the side of the room.

LUTHER steps forward, drawn to it. Hears something and turns. He sees MR PUNCH standing behind him, holding out a tazer in his hand.

MR PUNCH fires it and LUTHER falls to the ground crying out in pain. His body shakes as the electric shocks fire through it.

Calmly MR PUNCH steps over LUTHER while holding his knife, he bends down and grabs LUTHER by the throat, but LUTHER leans forward and grabs his hand biting down hard into it.

10:23:31

EXT. STREET - DAY

RIPLEY and GRAY run through with a couple of POLICE OFFICERS.

10:23:33

INT. DERELICT BUILDING, SMALL ROOM - DAY

LUTHER bites down on MR PUNCH's forearm.

MR PUNCH
Don't ruin it!

MR PUNCH then sprays pepper spray in LUTHER's eyes.

LUTHER starts flailing around and crying out in agony, pushing MR PUNCH away.

10:23:42

EXT. DERELICT BUILDING - DAY

SFX: police sirens outside.

10:23:45

RIPLEY and GRAY approach the building.

INT. DERELICT BUILDING, SMALL ROOM - DAY

LUTHER tries to get up, blinded by the pepper spray.

LUTHER then loses his balance and falls.

SFX: POLICE activity outside.

Suddenly RIPLEY and GRAY run in.

RIPLEY
Boss?!

They run over to LUTHER struggling, who fanatically points towards the door.

RIPLEY
Go. Go Go.

GRAY
Check outside! Through there.

GRAY and the POLICE OFFICER run outside.

LUTHER makes frantic gestures - he's blind, can't breathe. LUTHER gestures - he wants something.

RIPLEY runs back in.

RIPLEY
What? What do you want?

LUTHER spits something into the palm of his hand.

LUTHER
Evidence bag!

GRAY digs into her pocket and produces an evidence bag and holds it out to LUTHER.

GRAY
In here.

LUTHER puts the deposit in the bag.

LUTHER
Yeah, DNA.

GRAY holds up the bag and sees the tiny bit of flesh in it.

10:24:14

EXT. PETTICOAT LANE - DAY

MUSIC OUT L2 1M7 10:24:16

LUTHER sits on the rear step assembly of an ambulance, wiping his eyes.

RIPLEY approaches.

RIPLEY

Helicopters after him, uniforms, dogs, the lot. But he got away.

LUTHER
Yeah. He's fast.

RIPLEY
He's more than fast. He had a getaway route scouted out.

LUTHER
I bet he did. The DNA?

RIPLEY
It's being expedited. Imminent danger to life and so on. Can you even see anything?

LUTHER looks back into the ambulance.

LUTHER
Cheers mate.

He gets up and turns to RIPLEY.

LUTHER (CONT)
Erm, listen, call me as soon as that DNA result comes in, alright?

RIPLEY
Where you going?

LUTHER
To hospital.

MUSIC IN L2 1M8 10:24:48

RIPLEY looks at him suspiciously.

10:24:49

EXT. PSYCHIATRIC HOSPITAL - DAY

LUTHER's car approaches the gates, they open and he drives through.

10:25:05

INT. LUTHER'S CAR - DAY

LUTHER parks his car and winds down the window.

SECURITY GUARD
Do you have permission to be here sir?

The SECURITY GUARD looks in the window and LUTHER holds up his badge.

10:25:17

INT. PSYCHIATRIC HOSPITAL - DAY

LUTHER is led by a NURSE over to a room at the end of the corridor. She uses her swipe card and leads him in.

10:25:27

INT. PSYCHIATRIC HOSPITAL, INTERVIEW ROOM - DAY

LUTHER enters and smiles.

LUTHER
Alice.

MUSIC OUT L2 1M8 10:25:40

He walks over to the table where ALICE is sitting, she has a bandage around one of her wrists. He sits.

LUTHER (CONT)
What's this?

ALICE
A permanent solution to a temporary problem.

LUTHER
How many times have you tried it?

ALICE
Fewer than a hundred. Sadly, each attempt ended in failure. So they gave me no choice but just to keep on living.

LUTHER
And to keep you safe, they put you in here.

ALICE
Well, it is a secure hospital, John.

LUTHER
As secure as a prison?

ALICE
One can only assume so. You seeing anyone?

LUTHER
It's none of your business.

ALICE
Because I'm not. Most of the people in here are women. Not that I mind, per se. Needs must. But they do tend to veer on the mentally ill. Child abuse, spouse abuse, alcohol abuse. It's all just breathtakingly un-erotic. What about you?

LUTHER
What about me?

ALICE
Have you left yet?

LUTHER
Left where?

ALICE
The police force.

LUTHER
No.

ALICE
Will you?

He thinks.

LUTHER
Yeah. Yeah, I'm leaving.

ALICE
When?

LUTHER
Soon. I've just got a couple of things to take care of; get Ripley back on track. And there's this girl.

ALICE
What girl?

LUTHER
Just, a girl. I said I'd help.

ALICE
Which is exactly the problem?

LUTHER
Yeah, yeah. But then I'm done.

ALICE
Good because the people around you are vampires. They'll suck your veins dry, crack open your bones and lick out the marrow. You've done enough for them. So step away and find yourself a life worth living.

LUTHER
Well, that's the plan, anyway.

ALICE
Where will you go?

LUTHER
I don't know. I always wanted to see somewhere hot. I've never seen a desert. Perhaps see some sharks.

ALICE
Oh, I'm a great fan of sharks. Daddy took me snorkelling once, for my birthday - to see them in their natural habitat.

LUTHER
Did you see many?

ALICE
Enough to realise I prefer them in aquariums.

LUTHER laughs.

ALICE (CONT)
No, I've always wanted to go and see the Very Large Array in New Mexico. It's not the biggest in the world, of course. Or the most modern. But it is iconic and I grew up wanting to see it. It's quite spectacular. Out there in the desert.

Her eyes lock on to his.

ALICE (CONT)
We could go together.

He looks away and thinks, then looks around and takes a breath before taking out a large red apple from his pocket.

LUTHER
You want some.

ALICE shakes her head.

ALICE
Mm, mm.

He takes a bite.

LUTHER
I've got to go. Madmen to catch.

ALICE
Need any advice?

LUTHER
No. I'm pretty up to speed with my, lunatics.

MUSIC IN L2 1M9 10:29:00
ALICE
Well. Don't be a stranger.

He carries on eating his apple then ALICE gets up and walks over to the door with her NURSE who swipes his security card and opens the door. ALICE briefly looks back at LUTHER before exiting.

LUTHER looks away and smiles.

10:29:28
EXT. PSYCHIATRIC HOSPITAL - DAY

LUTHER follows the hospital perimeter. Shoves something into the apple. Stops at a place where a large tree overhangs the perimeter wall.

He tosses it over the wall. He walks on.

10:29:50
EXT. PSYCHIATRIC HOSPITAL, GROUNDS - DAY

ALICE is out for some supervised exercise. She wanders over to an old oak tree then stops as she sees something on the ground ahead of her and smiles.

She looks around then walks over and picks up LUTHER's half eaten apple and looks around again before looking at it. She holds it in the palm of her hand, sticking out of it is a security swipe card. She smiles to herself.

10:30:29
EXT. LUTHER'S CAR - DAY

LUTHER's car drives along the road.

Luther Series 2 - Ep.1
10:30:30

INT. LUTHER'S CAR - DAY

LUTHER answers his phone.

LUTHER
Benny!

BENNY (V.O.)
Well ...

10:30:32

INT. SSU, CRITICAL INCIDENT AREA - DAY

BENNY is talking on the phone, whilst sat in front of his computer.

MUSIC OUT L2 1M9 10:30:33

BENNY (CONT)
...the death porn is produced by a foreign registered off shoot of ...

He is looking at the website on his monitor.

BENNY (CONT)
... Hemina Films which run out of Mile End. So bad news for obvious reasons, it's all kept a bit entreneue. Good news it means they have draw from a very small pool of technicians and ...

10:30:47

EXT. LUTHER'S CAR - DAY

LUTHER driving along the road.

BENNY (CONT - V.O.)
... locations.

LUTHER (O.S..)
So have you got an address?

BENNY
Give me an hour.

10:30:51

INT. SSU, CRITICAL INCIDENT AREA - DAY

LUTHER enters. GRAY's at her machine.

LUTHER
DS Gray, I've been thinking.

GRAY
Yeah.

LUTHER
He said to me "Don't ruin it." Don't ruin it. What does that say to you?

GRAY
That he's on a mission.

LUTHER
Yeah but what is that mission?

GRAY
Er, celebrity. Infamy.

LUTHER

No it's more than that isn't it, there's something else he's trying to achieve.

He turns away to talk to another TEAM MEMBER. GRAY thinks hard.

LUTHER (CONT)

Erm, have you got that file from the er ...

GRAY

Guv!

LUTHER turns and looks at her.

GRAY (CONT)

Can I have a word? Sort of, off the record, type thing.

LUTHER

Of course.

He walks over to her and sits down.

GRAY

Ok, erm, I'm guessing you've read my personnel file. So, you know how *hard* I have worked to get here. Now, my point is and please don't take this the wrong way -

LUTHER

I promise to try.

GRAY

But, today you asked me to confiscate people's mobile phones - when there was no actual ...

LUTHER

Gray ...

GRAY

... no real legal grounds.

LUTHER

Gray, Gray, it was a figure of speech.

GRAY

Yeah, I know. I get that. Really. It's just, well if I had just confiscated them, would you have minded?

LUTHER

Honestly? No. But I would have protected you from any circumstances.

GRAY

That's my point. I don't want to have to *need* that kind of protection. You know with the best will in the world, I don't want to end up like DS Ripley. He was like this rising star, and now ...

LUTHER

He's what?

GRAY
He's well.

LUTHER
What?

GRAY
Tarnished, sort of.

LUTHER
Tarnished?

GRAY
Sorry. Erm, I don't want to risk my career when it's only getting started. It's just - this is my job, y'know.

LUTHER
Noted.

She heaves a sigh of relief and he gets up and walks over to BENNY.

LUTHER (CONT)
Benny? Have you got that address?

BENNY
Surely do. Question is, do you want it?

LUTHER
Give it to me.

MUSIC IN L2 1M10 10:32:57 He takes the piece of paper and walks off.

GRAY turns and nervously watches him go.

10:33:03 EXT. SEEDY HOUSE, STREET - DAY

LUTHER walks along the street and approaches a large building and goes inside.

10:33:12 INT. SEEDY HOUSE, ENTRANCE - DAY

LUTHER enters and sees two MEN ahead of him.

MAN
Can I help you?

LUTHER
Yeah, you can shut up.

He walks past them showing them his badge as he enters the corridor.

10:33:21 INT. SEEDY HOUSE, HALLWAY - DAY

LUTHER walks all the way down, sounds of moaning coming from one of the rooms.

10:33:29 INT. SEEDY HOUSE, PORN SET - DAY

LUTHER enters, he sees JENNY JONES dressed up like a schoolgirl sitting on the edge of a bed in front of a camera. Standing behind her are two other 'actors'.

JENNY looks up and sees him.

JENNY
Who are you?

MUSIC OUT L2 1M10 10:33:39

LUTHER tuts and takes out his ID.

She stares at him.

LUTHER (V.O.)
So what you're telling me is your mum has no...

10:33:42

INT. SEEDY HOUSE, BACK ROOM - DAY

JENNY and LUTHER.

LUTHER (CONT)
... right to be worried about you, hmm?

JENNY
Listen, officer whoever. I've seen stuff you wouldn't even believe. So best not patronise me, eh?

LUTHER
Of course, of course. I don't mean to.

JENNY
Anyway. It's just sex.

LUTHER
Letting someone have sex with you while you're unconscious. That's not "sex only ", is it?

JENNY
I'm a sex worker! So yeah, I do some funny things, but at least I'm my own boss and I don't have to believe a load of bullshit that people shove down each other's throats about love and marriage and monogamy, blah, blah, blah. Are you married?

LUTHER
I was.

JENNY
Exactly! "Was". How long?

LUTHER
Eighteen years.

JENNY
And how many times did you do the dirty on her?

LUTHER
Never.

He paces.

JENNY

Well it's my life and actually I really like it.

LUTHER

Oh yes, so what about the drugs? The meth? You see I think you've got one maybe two months, before your teeth start falling out.

She sneers and shows him her teeth.

LUTHER (CONT)

Come on, Jenny ey. You see the thing is I don't think you're doing this by choice. Not really.

JENNY

That's just a cuddly thought so you can sleep at night. Nah. Need the coinage. Rent to pay.

LUTHER

What do you want?

JENNY looks around then back at another of the MALE PORN STARS walking past.

LUTHER (CONT)

Alright, well I can tell I'm not going to change your mind. So why don't you just call your mum? Let her hear your voice?

JENNY

It's not my voice she wants to hear. She's no different from the freaks that get off on these films. It's not who I actually am that matters. It's who they wish I was.

MUSIC IN L2 1M11 10:35:49

LUTHER glances over at one of the MALE PORN STARS walking past the room.

MALE STAR

Jenny.

Then he closes his eyes and sighs.

JENNY gets up and starts to leave.

LUTHER

Oi.

JENNY

Tell her I'm fine.

She leaves.

10:36:09

EXT. SEEDY HOUSE, STREET - DAY

LUTHER exits. An air of weariness and melancholy as he walks up the street.

10:36:19

INT. SEEDY HOUSE, STREET - DAY

FLASH IMAGE: JENNY on the set.

10:36:21 EXT. SEEDY HOUSE, STREET - DAY

LUTHER carries on walking.

10:36:24 INT. SEEDY HOUSE, STREET - DAY

FLASH IMAGE: JENNY on the set.

10:36:26 EXT. SEEDY HOUSE, STREET - DAY

LUTHER stops and thinks.

10:36:33 INT. SEEDY HOUSE, STREET - DAY

FLASH IMAGE: JENNY on the set being suffocated whilst having sex.

10:36:34 EXT. SEEDY HOUSE, STREET - DAY

LUTHER stares at the seedy house.

10:36:36 INT. SEEDY HOUSE, STREET - DAY

FLASH IMAGE: JENNY on the set being suffocated whilst having sex.

10:36:38 EXT. SEEDY HOUSE, STREET - DAY

LUTHER stares at the seedy house and closes his eyes.

10:36:40 INT. SEEDY HOUSE, PORN SET - DAY

LUTHER stomps in and over to the scene being filmed.

LUTHER
Right that's it the shows over. Come on the shows over. Oy, Oy, Oy.

JENNY jumps up from the bed and tries to run off, but LUTHER grabs her and carries her out as she struggles to get away.

LUTHER (CONT)
Jenny Jones...

JENNY
Get off me.

LUTHER
I am arresting you on suspicion of possessing a controlled substance.

JENNY
Get off me.

LUTHER
You do not have to say anything ...

10:36:53 EXT. SEEDY HOUSE - DAY

LUTHER drags JENNY out.

LUTHER (CONT)
...But if you do not mention...

He then picks her up and carries her up the street
in a fireman's lift as she screams and punches him.

JENNY
Heeeelllp!

10:37:05

INT. LUTHER'S CAR - DAY

LUTHER drives, JENNY is cuffed to the door in the
back seat.

MUSIC OUT L2 1M11 10:37:08

JENNY
What did I do? You didn't find any drugs! Search me!
I don't take drugs! I'm clean!

LUTHER
Can you do me a favour. Yeah can you shut up for one
second.

JENNY
I'm clean! I'm clean! I'm clean!

LUTHER
Justin?

10:37:16

INT. POLICE STATION, CORRIDOR - DAY

RIPLEY is walking through on the phone.

LUTHER (CONT - V.O.)
D'you get a beat on that DNA?

RIPLEY
Er, yeah Cameron Pell. Artist. Well failed artist.

10:37:22

INT. LUTHER'S CAR - DAY

LUTHER
A History of mental illness?

RIPLEY (V.O.)
No. But the man's got...

10:37:25

INT. SSU, BULLPEN - DAY

RIPLEY enters and picks up a printout as he walks
through.

RIPLEY (CONT)
...serious issues. Five years back he was arrested
for gate-crashing some modern art exhibition. He's
burst in wearing a clown mask, slashed a lot of
paintings with a flensing knife. When they tried to
throw him out, he's gone completely tonto. Cut up
two doormen. Lucky to escape an attempted murder
charge.

INT. LUTHER'S CAR - DAY

LUTHER
Right, did you get an address?

RIPLEY (V.O.)
Yeah I'll send it to you now.

LUTHER
Alright, erm ...

He glances back.

LUTHER (CONT)
I'll see you there.

RIPLEY (V.O.)
Yeah see you there.

JENNY
You off to arrest someone?

LUTHER
Yeah.

JENNY
Well, you're screwed then. Because I'll do you for false arrest.

LUTHER
I had reasonable and probable cause to think you were committing a crime. And listen, one more peep out of you yeah and it's with intent to supply.

JENNY
You're a liar!

LUTHER
And you're a junkie hooker and I'm a copper.

JENNY
You'd do that, would you? Stitch me up?

LUTHER
Yeah in a millisecond, just to shut you up.

JENNY
Do you know what they'll do to me for this? They'll break my ankles - if I'm lucky.

LUTHER
Listen, look at me, nothing's going to happen to you alright.

JENNY
Yeah? Who says? You?

LUTHER
Yeah, me.

JENNY

They do know where I live, y'know.

LUTHER

People like that they always do.

10:38:28

EXT. LUTHER'S CAR, OUTSIDE MARK'S HOUSE - DAY

LUTHER opens the rear door and undoes JENNY's hand cuffs.

He walks over to the front door and knocks.

LUTHER (CONT)

Come on.

JENNY gets out of the car, slams the door and throws him a look.

The front door opens and MARK looks out.

LUTHER (CONT)

Mark. I wouldn't do this unless I absolutely had to.

MARK

Do what?

He sees JENNY glaring at him.

MARK (CONT)

John, who is this?

LUTHER looks at him and sighs.

10:38:59

INT. MARK'S HOUSE, KITCHEN - DAY

JENNY is cuffed to the kitchen chair. MARK brings her a cup of tea. Sits down.

JENNY

Where am I? What part of London is this?

MARK

Well, if I told you that - it wouldn't be a safe-house, would it? And you wouldn't be in protective custody. And besides, it's only for an hour.

He sits.

JENNY

You do know what they'll do when they find me, don't you?

MUSIC IN L2 1M12 10:39:31

He sips his drink.

10:39:34

EXT. LONDON - DAY

Establishing shot.

10:39:37

INT. CAROLINE'S HOUSE - DAY

CAROLINE is alone, nursing a glass of wine. Phone rings and we hear the answerphone.

BABA ON ANSWERPHONE (V.O.)
Pick up, come on, come on. Bitch pick up! Now listen have you done as you were asked? Have you?

She knocks the rest of her drink back, tears pouring down her cheeks.

10:40:14

EXT. LONDON STREET - NIGHT

MUSIC OUT L2 1M12 10:40:16

Establishing shot.

10:40:18

EXT. BLOCK OF FLATS, CAMERON'S FLAT - NIGHT

Establishing shot.

RIPLEY (V.O.)
No sign of Cameron. Flats completely empty.

10:40:22

INT. CAMERON'S FLAT - NIGHT

LUTHER and RIPLEY look around at the empty space.

LUTHER
Why the empty flat? It's almost like he's never been here before.

10:40:39

EXT. BLOCK OF FLATS, CAMERON'S FLAT - NIGHT

LUTHER and RIPLEY can be seen through the large windows.

10:40:40

EXT. CAMERON'S FLAT - NIGHT

CAMERON stands watching, mobile phone in hand.

10:40:46

INT. CAMERON'S FLAT - NIGHT

RIPLEY and LUTHER look around. All that is left is a land line plugged into the wall, it starts to ring.

LUTHER walks over but the answer machine kicks in before he has a chance to answer.

ANSWER MACHINE (V.O.)
Hello, your call cannot be taken at the moment, so please leave your message after the tone.

MUSIC IN L2 1M13 10:41:03

CAMERON'S DISTORTED VOICE (V.O.)
I know you're there.

RIPLEY immediately runs out, LUTHER picks up the phone.

RIPLEY stands in the doorway on his mobile.

RIPLEY
Benny - it's Ripley, mate. I need you to trace a call going to this number yeah?

LUTHER listens on the land line.

LUTHER

Hello Cameron. How's your arm?

CAMERON'S DISTORTED VOICE (V.O.)

You think because you...

10:41:22

INT. SCU, BULLPEN - NIGHT

BENNY listens on the phone while running a trace on his computer.

CAMERON'S DISTORTED VOICE (V.O.- CONT)

... tasted my blood that you know what I am.

LUTHER (V.O.)

Well...

10:41:27

INT. CAMERON'S FLAT - NIGHT

LUTHER paces.

LUTHER (CONT)

...to be fair, I am standing in your flat.

CAMERON'S DISTORTED VOICE (V.O.)

You don't know what I am and you don't know where I am.

LUTHER

So where are you?

CAMERON'S DISTORTED VOICE (V.O.)

Everywhere. I can walk down any street. I can peer through any window...

RIPLEY whispers.

He's close. Less than a mile.

CAMERON'S DISTORTED VOICE (V.O.)

I can knock on any door. I am the shape at the window, I am the hand under the bed.

LUTHER

So what's the play, Cameron?

10:41:51

INT. SCU BULLPEN - NIGHT

BENNY sits at his desk listening and still running the trace.

LUTHER (CONT - V.O.)

I mean because that's what it is, isn't it, it's a play?

10:41:54

INT. CAMERON'S FLAT - NIGHT

LUTHER (CONT)

With Cameron Pell starring as Mr Punch!

CAMERON'S DISTORTED VOICE (V.O.)

Do you know anything about this city?

LUTHER
Well I know ...

10:42:03

INT. SCU BULLPEN - NIGHT

BENNY still running the trace.

LUTHER (CONT - V.O.)
... that it smells a bit funny, when it gets hot.

CAMERON'S DISTORTED VOICE (V.O.)
This. Now. Everything.

10:42:09

INT. CAMERON'S FLAT - NIGHT

CAMERON'S DISTORTED VOICE (V.O. - CONT)
This place. This time. This cretinised culture.

10:42:14

INT. SCU BULLPEN - NIGHT

BENNY still running the trace.

CAMERON'S DISTORTED VOICE (V.O. - CONT)
We are the ...

10:42:15

INT. CAMERON'S FLAT - NIGHT

CAMERON'S DISTORTED VOICE (V.O. - CONT)
...richest...

RIPLEY mouths to LUTHER who is still listening to
the phone call.

RIPLEY
Less than three minutes.

CAMERON'S DISTORTED VOICE (V.O.)
... and most decadent people who ever lived, and
still we're dissatisfied. We have lost our history
we have lost..

10:42:23

INT. SCU BULLPEN - NIGHT

The tracer is still running.

CAMERON'S DISTORTED VOICE (V.O. - CONT)
... our myths.

10:42:25

INT. CAMERON'S FLAT - NIGHT

CAMERON'S DISTORTED VOICE (V.O. - CONT)
You see kids in Whitechapel ...

10:42:28

EXT. SOMEWHERE NEAR CAMERON'S FLAT - NIGHT.

CAMERON on the phone.

CAMERON (CONT)
... play video games in which they score points by
killing prostitutes.

Luther Series 2 - Ep.1
10:42:32

INT. CAMERON'S FLAT - NIGHT

LUTHER listens on the phone.

CAMERON'S DISTORTED VOICE (V.O.)
They're totally indifferent to the spectre that
walks past their window.

LUTHER looks out of the window and sees the blue
flashing light on a car in the distance.

CAMERON'S DISTORTED VOICE (V.O. - CONT)
This is a dead city.

LUTHER gestures at RIPLEY to get rid of the car.

CAMERON (V.O. - CONT)
It's an unreal city. And do you know why?

LUTHER
No, no why don't you tell me why?

CAMERON'S DISTORTED VOICE (V.O.)
We are so indifferent, that we don't care. It's like
we're medicated.

LUTHER
And how are you going to make us wake up?

CAMERON'S DISTORTED VOICE (V.O.)
I'm going to remind people what it's like to be
really scared. You ever heard of Spring Heeled Jack?

LUTHER
(laughs) Spring Heeled Jack, I've heard of Spring...

10:43:02

INT. SCU BULLPEN - NIGHT

The tracker is still working.

LUTHER (CONT - V.O.)
...Heeled Jack. Victorian bogeyman.

10:43:04

INT. CAMERON'S FLAT - NIGHT

LUTHER (CONT)
Mask. Red Eyes.

10:43:06

INT. SCU BULLPEN - NIGHT

The tracker still running.

LUTHER (CONT - V.O.)
Are you cribbing your...

10:43:08

INT. CAMERON'S FLAT - NIGHT

RIPLEY waits on his phone.

LUTHER (CONT)
...ideas from Penny Dreadfuls?

He sniggers.

CAMERON'S DISTORTED VOICE (V.O.)
They called him the Terror of London.

10:43:12

EXT. SOMEWHERE NEAR CAMERON'S FLAT - NIGHT

CAMERON on the phone.

CAMERON (CONT)
And do you know what made him terrifying? He could
do whatever he liked to...

10:43:16

INT. CAMERON'S FLAT - NIGHT

CAMERON'S DISTORTED VOICE (V.O.)
... whomever he chose, wherever he chose, whenever
...

10:43:19

EXT. SOMEWHERE NEAR CAMERON'S FLAT - NIGHT

CAMERON (CONT)
... he chose. And he was never caught. He just
disappeared. Passed into...

10:43:22

INT. CAMERON'S FLAT - NIGHT

CAMERON (CONT - V.O.)
...folklore.

LUTHER
Oh yeah?

10:43:24

EXT. CAMERON'S FLAT - NIGHT

LUTHER looks out of the window across the street.

LUTHER (CONT - V.O.)
Is that what you want to do then, ey?

CAMERON (O.S.)
I've already done it.

CAMERON sneers on the phone.

CAMERON (CONT)
You just don't know it yet.

LUTHER (V.O.)
Are you...

10:43:30

INT. CAMERON'S FLAT - NIGHT

LUTHER (CONT)
...sure about that? Cause last time we spoke you
were pretty scared that I was gonna ruin it.

CAMERON'S DISTORTED VOICE (V.O.)
I was.

RIPLEY whispers into his phone.

RIPLEY
Thanks mate.

CAMERON'S DISTORTED VOICE (V.O.)
Yeah I was. But not anymore. Why should I be scared,
I can take anyone I choose. You can watch later
tonight.

LUTHER
What do you mean?!

CAMERON'S DISTORTED VOICE (V.O.)
I hope you're excited, because I am.

10:43:46

EXT. CAMERON'S FLAT - NIGHT

LUTHER (V.O.)
Watch what Cameron? Hey! Cameron? What do you mean.
What are you going to show me tonight. Hey,
Cameron.

CAMERON runs off.

10:43:55

INT. CAMERON'S FLAT - NIGHT

LUTHER stares out of the window.

LUTHER (CONT)
How long?

RIPLEY
Less than a minute.

LUTHER
Too late. He's gone.

He drops the phone and storms off past RIPLEY.

10:44:04

EXT. LONDON - NIGHT

Montage of shots across the city.

10:44:15

INT. MARK'S FLAT - NIGHT

MARK lies dozing in his armchair. JENNY sits
opposite still cuffed to her chair.

MUSIC OUT L2 1M13 10:44:19 JENNY
What time is it?

He looks at her.

MARK
Well it's late.

JENNY
He said he'd only be an hour.

MARK
Yeah.

JENNY

I need the loo.

MARK
No key.

She sighs.

MARK (CONT)
Aren't you tired?

She shakes her head.

JENNY
Opposite, you?

MARK
I'm absolutely knackered.

JENNY
Get some sleep, lie down, chill out, make yourself at home.

MARK
Yeah, wake up and find all my credit cards gone.

He smiles at her, she smiles back.

JENNY
How do you know him? That Gavver?

MARK
Who? Gavver?

JENNY
Smurf, Billy Filth. Cause you're obviously not one of them, no offence, whatever.

MARK
No offence taken, well erm, it's a long story.

JENNY
So, give me the edited highlights.

MARK
Ok, ok long story, short version ... I was gonna marry his ex wife.

JENNY laughs.

JENNY
Seriously.

He nods.

JENNY (CONT)
What and now you're mates and everything?

MARK
Well, well mates is probably pushing it but ...

JENNY
So where is she? His ex, your missus?

MARK
She died.

MUSIC IN L2 1M14 10:45:44

JENNY
Ouch. Sorry. Mouth on me sometimes.

MARK
It's alright, you weren't to know. And what about you, how do you know him?

JENNY
I don't. Not really. As far as I can see, he's just your random smurf popped out of nowhere.

MARK
So why the ...

JENNY
Long time ago ... my dad killed this girl, it was by accident and everything but, he panicked, cut her up and what not. Put all the bits in wheelie bins.

MARK
Jesus, I'm sorry.

JENNY
So this bloke Luther was one of the coppers that put him away.

MARK
And your dad?

JENNY
Killed himself in prison.

MARK
Jenny listen, I know how hard, how hard it can be losing someone that way.

She stares at him.

10:47:03

EXT. SSU, INTERVIEW ROOM - NIGHT

MUSIC OUT L2 1M14 10:47:04

Establishing shot.

10:47:06

INT. SSU, INTERVIEW ROOM - NIGHT

LUTHER and RIPLEY are with CANDICE CALVERT.

LUTHER
Where is Cameron?

CANDICE
I haven't seen Cameron for two years. I, I don't know what you expect me to tell you.

LUTHER
No offence, but I think you do.

RIPLEY
So you were at art school together?

CANDICE

Well ... I was at art school. He'd hang around the refectory. Sort of - y'know. Talking art.

LUTHER

Did he ever talk about this?

LUTHER leans forward, opens a book containing IMAGES OF SPRING HEELED JACK.

She laughs and smiles.

CANDICE

Spring Heeled Jack?

LUTHER

Yeah.

CANDICE

About ten zillion times. Yes it was his childhood obsession: Spring Heeled Jack's in the cupboard; Spring Heeled Jack's waiting at the bottom of the garden, in the bushes.

She grins.

CANDICE (CONT)

Well he had to see somebody about it - a psychologist or a psychoanalyst. Anyway, they teased him about it. Made him feel like a freak. I suppose he was a freak, really. Still is. A freaky little freak.

RIPLEY

Did Cameron ever hurt you?

She thinks.

CANDICE

No.

LUTHER

Why did you hesitate?

CANDICE

Because sometimes. He'd get this look in his eyes.

LUTHER

What look?

CANDICE

Like he wanted to.

A sombre beat, broken by GRAY entering.

GRAY

Boss?

LUTHER

Yes?

MUSIC IN L2 1M15 10:48:40

GRAY
Sorry, this is urgent.

LUTHER gets up and exits.

10:48:53

INT. SSU, BULLPEN - NIGHT

LUTHER follows GRAY across the bullpen over to BENNY.

GRAY
It's him you're gonna want to see this.

They arrive at BENNY's desk.

LUTHER
What is it Benny?

BENNY
This has just come in.

He clicks a link.

ON SCREEN: CAMERON wearing the Mr Punch mask, walking slowly down the pavement in front of the camera.

LUTHER
Is this live?

BENNY
Yeah it's happening right now, it's live. He's using some sort of hand held web cam or something.

They watch MR PUNCH look around the street.

BENNY (CONT)
It's been sent to us directly.

LUTHER
He's taunting us. Do we know the street?

RIPLEY stands behind LUTHER looking worried.

BENNY
I can't tell.

CAMERON saunters down the long, long street staring at the camera.

LUTHER
I want everyone on this! Alright we need to find that street.

There is a car parked behind MR PUNCH.

GRAY
Partial plate!

LUTHER
Dig it up. Give me an address.

GRAY runs to her machine.

GRAY
Benny can you send it over

BENNY
Yeah it's with you now.

CAMERON promenades in front of the camera.

LUTHER
Gray as quick as you can!! Come on Erin.

GRAY's accessing VEHICLE LICENSING RECORDS, tapping
in the partial number plate.

CAMERON turns from the camera and walks over to one
of the houses and knocks on the door.

BENNY
He's knocking on doors.

LUTHER
Gray come on!!

GRAY
It's coming, it's coming. There's eighty vehicles
with that partial. Benny, can you narrow down the
model?

BENNY
It's a light, brown, gold BMW 5 series.

LUTHER stares at the screen as MR PUNCH waits
outside the house.

LUTHER
Please don't open the door ...

BENNY
Late 80s, early 90s?

LUTHER
No answer!!

MR PUNCH turns and shrugs at the camera.

BENNY
Thank god!

GRAY
Yeah got it!

MR PUNCH walks over to the neighbours house.

BENNY
He's gone to the other house.

GRAY
Car registered to Grant Morrison, 37 Eastmead
Street.

RIPLEY runs over, gesturing for her to put the phone down.

RIPLEY
Wait, wait! Let me double check.

On the screen a light comes on at the house, MR PUNCH briefly turns and looks at the camera. LUTHER watches.

GRAY (O.S.)
What?

RIPLEY
He might be parked on the next street. He could be outside his girlfriend's house. He might have leant his car to a mate.

GRAY hangs up.

RIPLEY
Eastmead Street runs alongside a canal and that's ...

LUTHER
Well then where the hell is this, come on, find it, find it?

RIPLEY
Check every street within half a mile North to Southwest of Eastmead Street.

LUTHER watches as the front door opens and MR PUNCH runs inside.

LUTHER
Don't.

GRAY
Got it.

LUTHER
Oh no, no!

They watch as MR PUNCH attacks the HOMEOWNER on the doorstep.

MR PUNCH looks down at the body then walks out onto the street and turns to the camera holding up the knife, then he runs back and stabs his victim.

LUTHER (CONT)
No, no!

GRAY slowly walks over to take a look. RIPLEY turns and looks.

They see MR PUNCH step away from his victim and walk back over to the camera.

GRAY turns back to her computer.

GRAY

Er, it's Egmont Terrace!! Two streets South West.

LUTHER

Alright call it in!

He watches MR PUNCH walk up to the camera.

GRAY

This is DS Gray, SSU - requesting urgent armed response to Egmont Terrace, E1. And send an ambulance.

MR PUNCH switches off the footage.

MUSIC OUT L2 1M15 10:51:05

They are all in shock.

MUSIC IN L2 1M16 10:51:09

CANDICE steps on to the SSU, somewhat bemused. Finds LUTHER and the others in stunned silence.

CANDICE

Did something happen?

They look to her.

LUTHER

DS Gray, DS Ripley, please escort Ms Calvert home.

They get up and lead her out.

GRAY

This way please. Right this way please.

They lead her out leaving LUTHER alone.

10:51:53

INT. MULTI-STORY CAR PARK - NIGHT

SCHENK and LUTHER.

SCHENK

How you feeling?

LUTHER

I'm angry.

SCHENK

Too angry?

LUTHER

Just angry enough.

SCHENK

Because I can't have the wheels coming off this thing John.

LUTHER

It won't Martin.

SCHENK

I fought tooth and nail to get you back into the fold. I fought hard and I fought dirty. Don't squander it now.

10:52:21

EXT. 27 EGMONT TERRACE - NIGHT

LUTHER approaches in his car, the SOCO tent has been set up outside the front door.

10:52:27

EXT. 27 EGMONT TERRACE - NIGHT

SOCO team at work around the dead body.

LUTHER walks up and looks in, he looks devastated.

10:52:35

EXT/INT. RIPLEY'S CAR (TRAVELLING) - NIGHT

Demoralised silence. RIPLEY at the wheel, GRAY rides shotgun.

CANDICE in the back.

10:52:54

EXT. OUTSIDE CANDICE'S FLAT - NIGHT

RIPLEY pulls up.

10:52:56

EXT. OUTSIDE CANDICE'S FLAT - NIGHT

Through the window, RIPLEY's car can be seen pulling up outside.

10:52:58

EXT/INT. RIPLEY'S CAR - NIGHT

CANDICE looks up from the back seat.

MUSIC OUT L2 1M16 10:53:02

CANDICE

I was just wondering?

GRAY

Yeah?

CANDICE

Would you mind just coming up with me? Just to check under the bed. That sort of thing. I just keep thinking -

GRAY

Of course it's not silly at all.

She and CANDICE get out of the car.

RIPLEY sits in the front seat and watches them cross the road. We hear radio chatter in b/g.

10:53:30

INT. VACUUM REPAIR CLEANER SHOP - NIGHT

MUSIC IN L2 1M17 10:53:32

CANDICE and GRAY enter, CANDICE points upwards.

CANDICE

I live just upstairs.

They make their way through, this is also being recorded on CCTV.

10:53:51

INT. BACK OF VACUUM REPAIR CLEANER SHOP - NIGHT

They walk through the cluttered room.

SFX: phone rings.

GRAY jumps, CANDICE looks at her.

CANDICE

It's just the shop.

She switches on a light and they carry on through, along a dark corridor.

CANDICE switches on another light and they walk through the stock room and up the stair case.

10:54:36

INT. STAIRCASE / CANDICE FLAT - NIGHT

They make their way up the stairs and CANDICE goes into flat.

CANDICE

Do you want a cup of tea?

GRAY

I'll just check upstairs.

She goes up the stairs, switches on the light and looks around.

Suddenly the lights go out.

CANDICE (O.S.)

Sorry it's just a fuse.

GRAY takes out her key ring and switches on a little torch hanging from it. Then slowly walks over to a door and opens it, then walks inside.

10:55:57

INT. CANDICE'S FLAT, BEDROOM - NIGHT

She steps into darkness and sees the silhouette of someone staring at her. She jumps and fumbles for the light switch. She switches it on and is relieved to see it was just a sculpture of a man.

She doesn't see someone stepping up the stairs behind her.

She heaves a sigh of relief.

10:56:04

EXT/INT. RIPLEY'S CAR OUTSIDE CANDICE'S FLAT - NIGHT

RIPLEY sees GRAY go over to the window and look out.

GRAY (V.O.)

MUSIC OUT L2 1M17 10:56:07

Ripley, all clear in the house. I'm just going to make sure Miss Calvert's alright.

RIPLEY talks into his radio.

RIPLEY
Ok, copy that.

10:56:12

INT. CANDICE'S FLAT, BEDROOM - NIGHT

GRAY looks out of the window and sees him flash his head lights, then she closes the bedroom curtains.

10:56:16

INT. RIPLEY'S CAR OUTSIDE CANDICE'S FLAT - NIGHT

RIPLEY waits behind the steering wheel, looking up at the flat.

MUSIC IN L2 1M18 10:56:32

He hears a noise and turns to see MR PUNCH sitting in the seat behind him.

MUSIC IN "BIG BAD WOLF"
10:56:33

CUT TO BLACK:

CAPTION: next time

MUSIC OUT L2 1M18 10:56:35

CUT TO:

10:56:36

TOBY and FRANK open CAROLINE's front door to LUTHER.

SCHENK (V.O.)
It has come back on you like the ...

CUT TO:

10:56:39

LUTHER sat at the table in CAROLINE's house, he cries out in pain, TOBY and FRANK on either side of him.

SCHENK (CONT - V.O.)
... hand of ...

CUT TO:

10:56:40

SCHENK shouting in the interrogation room.

SCHENK (CONT)
... god!!!

CARD 1		
in order of appearance		
Alice Morgan		RUTH WILSON
DSU Martin Schenk		DERMOT CROWLEY
DCI John Luther		IDRIS ELBA
Cameron Pell		LEE INGLEBY
Mark North		PAUL MCGANN
DS Justin Ripley		WARREN BROWN
Benny 'Deadhead' Silver		MICHAEL SMILEY
DS Erin Gray		NIKKI AMUKA-BIRD
Caroline Jones		KIERSTON WAREING
Abby		ANNA BREWSTER
Jenny Jones		AIMEE-FFION EDWARDS
Baba		PAM FERRIS
Candice Calvert		BRYONY AFFERSON

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CUT TO:

10:56:45 CHILDREN in the van trying to get out.

CUT TO:

10:56:47 LUTHER's car speeds across the deserted land.

CUT TO:

10:56:47 LUTHER and RIPLEY in the speeding car.

CUT TO:

10:56:48 LUTHER's windscreen smashes.

CARD 2		
First Assistant Director		PETER BENNETT
Second Assistant Director		MALCOLM DAVIES
Third Assistant Director		HANNA HAFFENDEN
Location Manager		PATRICK STUART
Assistant Location Manager		MARK WALLEGE
Unit Manager		REBECCA KEMP
Script Supervisor		HELENE OOSTHUIZEN
Assistant Script Editor		HELEN ZIEGLER
Production Co-ordinator		PHOEBE MASTERS
Production Secretary		ELLA DAINES-SMITH
Music Supervisors		MATT KALEDA
		DAVE PHILPOT
Production Accountant		NEIL JONES
Assistant Production Accountant		TINA PISANO
Police Advisor		SIMON MORGAN
Stunt Co-ordinator		GARY CONNERY
Special Effects Supervisor		NEAL CHAMPION

CUT TO:

10:56:52 MARK and LUTHER stand by the car, JENNY hugs LUTHER.

CARD 3		
Camera Operator		ADAM GILLHAM
Focus Pullers		GEORGE GRIEVE
		JAMIE PHILLIPS
Clapper Loaders		SAM SMITH
		LEIGHTON SPENCE
Grip		PAUL WORLEY
Assistant Grip		GREG MURRAY
Gaffer		BRANDON EVANS
Rigging Gaffer		COLIN POWTON
Electricians		STEVE ROBERTS

Luther Series 2 - Ep.1

	RUSSELL TANN
	MARK ALVALINO
Standby Rigger	ROY CARTER
Standby Carpenter	PETER STEWARD
Sound Maintenance	MARTIN IRELAND
Sound Assistant	JACKSON MILLIKEN

CUT TO:

10:56:59 CAMERON heats up the tip of an iron rod with a blow torch.

CUT TO:

10:57:00 LUTHER at his desk slams down his phone.

CARD 4	
Art Director	ADAM MAKIN
Standby Art Director	STEVE CLARK
Production Buyer	PAULINE SEAGER
Graphic Designer	MATTHEW NEVIN
Property Master	RAY HOLT
Costume Supervisor	SARAH MOORE
Wardrobe Assistant	CLAIRE MITCHELL
Make-Up Supervisor	ELAINE BROWNE
Make-Up Artist	GERDA LAUCIUTE
Post Production Supervisor	JESSICA RUNDLE
Assembly Editor	DANIELLE PALMER
Sound Effects Editor	MIKE GRIMES
Dialogue Editor	PETER GATES
Re-recording Mixer	HOWARD BARGROFF
Colourist	JOHN CLAUDE
Online Editor	RICHARD CRADICK
Title Music	MASSIVE ATTACK

CUT TO:

10:57:06 ALICE stares LUTHER in the face.

CARD 5	
Titles Design	MOMOCO
Sound Recordist	BRIAN MILLIKEN
Make-Up and Hair Designer	ANNE "NOSH" OLDHAM
Costume Designer	JAMES KEAST
Casting Director	ANDY MORGAN
Original Music	PAUL ENGLISHBY
Editor	TANIA REDDIN

CUT TO:

Luther Series 2 - Ep.1
10:57:12

RIPLEY struggles to breath with a plastic bag around his bloodied face.

CARD 6		
Script Editor		CLAIRE BENNETT
Production Designer		PAUL CROSS
Director Of Photography		GIULIO BICCARI
Production Consultant		GORDON RONALD
Line Producer		LEILA KIRKPATRICK
CARD 7		
Associate Producer		IDRIS ELBA
Executive Producer		PHILLIPPA GILES
FINAL CARD		
BBC (logo) Productions		
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MUSIC OUT "BIG BAD WOLF" 10:57:23