

LUTHER - SERIES 2

Episode 2

POST PRODUCTION SCRIPT

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MUSIC IN L2 2M1 10:00:00

RECAP IN

CAROLINE shows LUTHER a printed picture.

CAPTION: previously

CAROLINE

Did you ever hear of necro-porn? This is what they're going to do to Jenny.

CUT TO:

10:00:04

JENNY performing the necro-porn.

CAROLINE (CONT - V.O.)
... this afternoon.

CUT TO:

10:00:06

LUTHER looks up at the building.

CUT TO:

10:00:07

LUTHER grabs JENNY from the porn set, she screams

LUTHER
Jenny Jones ...

CUT TO:

10:00:09

LUTHER carries JENNY kicking and screaming up the street.

JENNY
Heeelp.

CUT TO:

10:00:10

LUTHER sits opposite ALICE in the visitors room.

LUTHER
To keep you safe, they put you in here.

ALICE
Well, it is a secure hospital, John.

He takes a bite of an apple.

CUT TO:

10:00:18

LUTHER throws the apple over the hospital wall.

LUTHER (V.O.)
As secure as a prison?

CUT TO:

10:00:20

ALICE picks the apple up and smiles.

ALICE (V.O.)
I can only assume so.

CUT TO:

10:00:23

MR PUNCH attacks SADIE BUCKINGHAM, putting a rope around her neck.

CUT TO:

10:00:24

MR PUNCH looks out between the stalls in Petticoat Market.

CUT TO:

10:00:26

LUTHER pulls back the sheet to reveal ABBY lying dead on the ground.

RIPLEY looks down at the body.

LUTHER (V.O.)
We know...

CUT TO:

10:00:28

MR PUNCH looks up at the CCTV and holds his arms open wide.

LUTHER (V.O. - CONT)
...he loves the attention.

CUT TO:

10:00:30

LUTHER and GRAY.

GRAY
You're gonna want to see this.

CUT TO:

10:00:31

LUTHER and BENNY watching live footage on the monitor of MR PUNCH about to attack his next victim.

BENNY
It's happening right now, it's live.

LUTHER
No, no!!!

RIPLEY looks over.

CUT TO:

10:00:36

RIPLEY is in the driver's seat outside CANDICE'S house, he turns and sees MR PUNCH sitting right behind him.

TO BLACK.

MUSIC OUT L2 2M1 10:00:40

EXT. CANDICE'S FLAT - NIGHT

The SOCO TEAM are all at work.

LUTHER walks through and looks around at the crime scene.

BBC (logo)

MUSIC IN L2 2M2 10:01:00

He makes his way over to RIPLEY's car and nervously looks inside, there are bloody finger prints all over and the windscreen has been smashed.

SCHENK (O.S.)
He fought.

LUTHER
Yeah well, he's tough isn't he.

He turns to SCHENK.

SCHENK

John - our anger's got no place here. I need you to be functioning fully in the moment or not here at all. We owe that to Ripley.

LUTHER

Making a body disappear is not that easy. Especially in the city. Cameron took a risk, was it worth it.

GRAY steps up.

GRAY

Worth it, how?

LUTHER

This! All this, this circus? No, this is staged, Justin's alive because Cameron wants him, needs him. If Justin knows how to read Cameron, then he'll know how to stay alive.

LUTHER walks up the street.

10:02:06

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

LUTHER gets behind the wheel - takes a deep breath and shakes his head as he closes his eyes.

TITLE SEQUENCE

IDRIS ELBA

RUTH WILSON

PAUL McGANN
WARREN BROWN

DERMOT CROWLEY
NIKKI AMUKA-BIRD

AIMEE-FFION EDWARDS
KIERSTON WAREING

PAM FERRIS
DAVID DAWSON

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LUTHER

INT. HIDEOUT - DAY

10:03:06
MUSIC OUT "PARADISE CIRCUS"
10:03:12

Hanging from a hook in the wall is JUSTIN RIPLEY!

One side of his head still bloody from a head-wound. But he's conscious, watching with great anxiety.

MUSIC IN L2 2M3 10:03:32

His arms and legs are tied and he has a rope around his throat that is attached to the hook on the wall behind him.

CAMERON walks towards him, in his Mr Punch guise, heating up an iron bar with a flame torch as he gets closer.

RIPLEY struggles but to no avail.

CAMERON gets closer and holds the red hot iron bar up in front of RIPLEY.

RIPLEY glares at him.

CAMERON moves closer.

RIPLEY cries out in agony.

10:04:38

EXT. LONDON - DAY

MUSIC OUT L2 2M3 10:04:40

Establishing shots as the sun rises.

10:04:42

INT. SSU, BULLPEN - NIGHT

The BBC Breaking News is being watched on the monitor.

NEWSREADER

A huge police search for a missing officer is underway. Significant sources are being employed to find 32 year old detective sergeant Justin Ripley who was allegedly abducted last night...

LUTHER is working with his team.

LUTHER

Let's go over it again. So what do we know?

GRAY

Ok Pell works long hours. Minimum wage. He cleans corporate offices in the City.

LUTHER

That makes sense. Doesn't it? Big office - midnight. He's got all of London to stare at and fantasise about. Spending patterns?

GRAY

Bit weird. He lives very frugally - actually manages to save a bit every month. And then eight, nine months ago he gets a huge cash injection. We're talking sixty-five grand.

BENNY

Cash arrives in his account nine months after his mother dies.

LUTHER

Right so it's his mother's estate. What does he do with his money?

GRAY

Withdraws it.

LUTHER

What, all of it?

GRAY
Every penny.

LUTHER
So he wasn't saving up for a rainy day, was he? He was saving up for something. Something to do with this. Talk to me about his art work.

GRAY
Ex wife gives it to us, we have ...

She shows him various large pictures of his work.

GRAY (CONT)
"Answer to a Job" ... "the Integration of the Personality" ... "Des Anima des Schicksalsproblem des Mannes" ... "Aion"

LUTHER picks up a photograph of an empty room, except for a table and desk phone.

LUTHER
So his rooms not just empty. It's in his work too. An absence. It's empty. Rooms. Ripley's got an empty car. Empty roads.

MUSIC IN L2 2M4 10:06:02

He picks up a book from his desk and hands it to GRAY.

LUTHER (CONT)
Spring Heeled Jack. Disappeared into folklore because he was never caught. Jack the Ripper - he was a myth, too. I think Cameron is gonna try and disappear and haunt us with his absence. We need to stop trying to predict what he's gonna do next. And work backwards instead. It costs money to make a new identity. So we follow the money, the missing sixty-five grand. We follow that and we find him. Start off with the contacts that he made in prison.

10:06:34

EXT. LONDON - DAY

Establishing shots.

10:06:39

INT. MARK'S HOUSE - DAY

MARK is watering his plants just outside, whilst JENNY remains cuffed to her chair just inside the doorway. She tries to peer round and look at him but she can't.

MARK comes back into the room, cleans his glasses and sits in the chair reading a book.

JENNY falls asleep.

SFX: knocking on the door.

10:07:14

INT. CAROLINE'S HOUSE, HALLWAY - DAY

CAROLINE puts her eye to the spy-hole. Revealing BABA on the other side with TOBY KENT and FRANK HODGE.

CAROLINE opens the door. BABA greets her with a look of withering malevolence.

BABA

Ah, the whore's mummy.

They enter.

10:07:24

EXT. RAILWAY - DAY

MUSIC OUT L2 2M4 10:07:27

Establishing shot.

MUSIC IN L2 2M4A 10:07:28

INT. HIDEOUT - DAY

CAMERON enters a secluded spot.

SFX: RIPLEY groaning from the pain.

CAMERON takes off his mask and pulls out a mobile phone, he paces for a bit then looks out at RIPLEY still hanging from the hook, breathing heavily.

10:07:52

INT. SSU, BULLPEN/INT. HIDEOUT - DAY

The whole room is a hive of activity.

MUSIC OUT L2 2M4A 10:07:56

SCHENK enters and walks over to GRAY working at her desk.

GRAY

Paul Hoby's his name.

LUTHER is at his desk when his phone starts vibrating. He stares at it, then shouts out.

LUTHER

Shut up!

He stands up and shouts again.

LUTHER (CONT)

Shut up it's Ripley's phone!

Everyone goes quiet and watches him, LUTHER turns to BENNY.

LUTHER (CONT)

Benny.

BENNY nods, then hits the tracker on his computer, he nods at LUTHER who then answers the call.

LUTHER (CONT)

Hello?

MUSIC IN L2 2M5 10:08:18

LUTHER hears RIPLEY screaming.

No-one else can hear it - all they can see is LUTHER's agonised expression.

CAMERON (V.O.)

I'm sorry you made me hurt your puppy. He's a noisy little customer, isn't he?

LUTHER holds the phone at arm's length and hangs up, then slams it down on his desk.

Everyone stares at him with confusion.

The phone rings again.

GRAY starts to step over.

GRAY

Guv he might be trying ...

GRAY stops and stares at him as the phone continues to ring and LUTHER steps away.

Suddenly her mobile starts to ring. She turns and looks at it.

LUTHER

Don't answer that.

She picks her phone up.

LUTHER (CONT)

Don't answer that.

She stares at her phone as it rings.

GRAY

He's trying to make contact. He might be trying to reach out. He might be trying to stop ...

LUTHER

He's not going to stop.

GRAY

How do you know that?

LUTHER

Listen, if you answer that phone Cameron's got our attention. He thinks he's setting up a relationship with us. As soon as he thinks that, he doesn't need Ripley.

GRAY

This is the only...

LUTHER

DS Gray do not pick up that phone! That's it!

She puts it back on her desk and sits down in a huff.

A still moment. Then LUTHER'S desk-phone rings.

SCHENK gestures something to him as he steps over to LUTHER's desk.

SCHENK presses a button. It goes to speakerphone.

CAMERON (V.O.)

I know you're there. I know you're listening. I don't know what you're trying to achieve. I'm opening up a dialogue here. Trying to find a way through this, trying to find a way you can get your friend back in one piece.

All eyes on LUTHER.

CAMERON (CONT - V.O.)

What happens to Ripley, if you ignore me will be on your head. And I'll send you pictures of every cut, every burn, every incision. I will send you every second of him screaming.

He plays a burst of RIPLEY screaming.

LUTHER tries to hold onto his anger, GRAY looks away.

CAMERON (CONT - V.O.)

How much more of this can you take? You have ten seconds to answer this phone. If you do not answer then Ripley here will regret it. Nine seconds. Eight. Seven. Six. Five. Four. Three. Two ... One!!

No one moves, there is silence.

CAMERON (CONT - V.O.)

Pick up the phone! Pick up the phone. I am here! I am here!!!

LUTHER leans over, grabs the phone and yanks it out of the wall.

LUTHER

MUSIC OUT L2 2M5 10:10:55

No that, that man - that voice. Those voices. That's the man we're gonna leave on the streets if we do not do our jobs properly. This isn't about DS Ripley. It's about Sadie. It's about Abby. It's about Jason. It's about all the others that will be next, if we mess this up.

The team stare at him.

LUTHER (CONT)

Listen, DS Ripley knows that. And he wouldn't have it any other way. So if you respect him at all - just get back to work.

GRAY regards him with caution.

LUTHER sits at his desk and sighs.

SCHENK places his hand on LUTHER's shoulder.

SCHENK

What if Pell regards your silence as weakness rather than strength?

LUTHER

He won't.

SCHENK looks unsure.

SCHENK passes him some papers.

SCHENK

From DS Gray. He cancelled his mobile phone contract a few days after his mother's death and then ten days after the funeral, he was contacted on that number by an ex-cellmate; Paul Hoby.

LUTHER

Excellent.

His phone starts to ring again.

He looks at the caller ID then answers.

LUTHER (CONT)

Er, hi erm...

10:12:12

INT. CAROLINE'S HOUSE, LIVING ROOM - DAY

CAROLINE is on the phone.

CAROLINE

You have to come to mine, now.

LUTHER (V.O.)

I can't.

CAROLINE

You have to.

LUTHER (V.O.)

Alright. I'll see what I can do.

CAROLINE looks up nervously.

MUSIC IN L2 2M6 10:12:23

INT. HIDEOUT - DAY

CAMERON looks furious and confused, he thinks then tries to control his emotions.

CAMERON

Your boss has thrown you to the wolves.

He walks over to RIPLEY still hanging from the hook.

CAMERON (CONT)

Why would he do that, huh? Why would he do that, huh? Why would he abandon you like that? Why, why? It's me. Doesn't he know the real thing when he sees it?

RIPLEY glares at him.

CAMERON steps closer, he has something in his hand.

CAMERON (CONT)

You must know that phrase, "the banality of evil."

RIPLEY

I've heard it mentioned, yeah.

CAMERON

It's a platitude. Just bourgeois fatuousness. Do you know what the problem really is?

RIPLEY

I'd like you to explain it, Cameron. Yes please.

CAMERON

It's about the evil of banality. Nothing means anything! Everybody is numb. This is a dead city in a dead country. Do you know why?

RIPLEY shakes his head.

CAMERON (CONT)

Because we've become disconnected from our own myths. We have lost our own shadows; The Ripper. Crippen. Christie. Hindley. Brady. Sutcliffe. Neilsen, Fred and Rose.

RIPLEY

They weren't myths. They were people. They were people and their victims were people.

CAMERON

In the beginning. But *murder* transfigured them. Made them numinous. We needed them: they told us stories about ourselves about, about our fears and our desires. They cast a shadow. And shadows give us depth. And I've worked so hard to become like shadows. I do not want them to ruin it now. So, the reason that you're here, what I want you, what I need you to tell me, is how much do they know.

RIPLEY

How much does who know about what?

CAMERON

How much do they know about what I'm about to do?

RIPLEY

What are you about to do?

CAMERON smiles at him.

SFX: knock on a door.

INT. CAROLINE'S HOUSE, HALLWAY - DAY

LUTHER at the front door.

MUSIC OUT L2 2M6 10:14:38

10:14:39

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A beat, then it is opened by TOBY and FRANK.

10:14:44

INT. CAROLINE'S HOUSE, HALLWAY - DAY

LUTHER looks at them and sighs.

LUTHER

Oh!? Well I know who *you* are.

He walks in.

LUTHER (CONT)

Frank Hodge. You were a copper.

FRANK

Different life, John.

He shuts the door and walks off.

LUTHER walks up the stairs, they follow.

FRANK (CONT - O.S.)

Alright John, you know how...

LUTHER (O.S.)

What the hell are you doing? No, no.

10:15:11

INT. CAROLINE'S FLAT, LIVING ROOM - DAY

FRANK holds a gun to LUTHER's head as he and TOBY force LUTHER to take a seat at the table.

BABA and CAROLINE watch.

FRANK

I said stay in that chair.

TOBY grabs LUTHER's hand and holds it down on the table top as LUTHER cries out and struggles to get free.

TOBY then holds out a hammer.

LUTHER

No! Woah, woah, woah! No!

LUTHER looks petrified as he sees TOBY holding a nail over his hand whilst FRANK holds him in the seat.

LUTHER (CONT)

Oi! No, no!!!

But TOBY hits the nail with the hammer.

MUSIC IN L2 2M7 10:15:19

LUTHER cries out in agony, his hand is nailed to the table.

CAROLINE looks on in silent shock.

LUTHER composes himself then sees CAROLINE and BABA sitting at the end of the table looking at him.

BABA has a look of malicious satisfaction on her face.

CAROLINE looks shocked.

BABA

I gather you're the police man that stole my property.

LUTHER

Jenny's not your property. You don't know what you've done, do ya?

CAROLINE

I got my daughter back.

LUTHER

Jenny is very low on your food-chain. This time last night, you didn't even know she existed.

BABA

Well let a man steal an egg, tomorrow he'll steal an ox.

LUTHER

Yeah but you set me up, didn't you? You set me up to steal from you! You talked to Caroline, you knew she'd come to me. And you knew, you knew what I'd do.

BABA

No matter how much temptation I put in your path - the fact remains, you stole from me as an act of free will. This is Toby. My grandson. He has a friend ...

TOBY takes a photograph. Hands it to LUTHER. It shows:

TOBY

Andrei Kolchak. One of our licensees. Arrested for people trafficking. He's currently in witness protection, finalising his deal.

BABA

And when that deal is completed, he intends to implicate Toby here in a number of unlawful acts and sundry violations. I would be grateful if that didn't happen.

LUTHER

I'm sorry. Alright, but I can't do anything about that.

BABA

Well then Caroline here dies.

CAROLINE is suddenly immobilized by terror.

BABA (CONT)
And the slut child dies.

LUTHER
I could step outside, make one phone call - and have a thousand coppers abseiling through your windows ...

BABA
I'd make my one phone call and have *my* one conversation and in eight hours, I'd be out. The whore's mother would still be dead and the whore, would still be dead.

CAROLINE trembling in terror now.

LUTHER
Look this sort of thing, I can't do it over night, it needs time.

BABA
No. It has to be done today.

LUTHER
And if I do help?

BABA
Oh the slate's clear. The streetwalker's all yours. The mother's all yours.

CAROLINE looks at him with pleading eyes, he starts to stand up and cries out as he pulls the nail out of the back of his other hand.

He takes a deep breath, turns and walks out.

10:17:51

EXT. CAROLINE'S HOUSE, STREETS - DAY

LUTHER strides down the street, on the phone whilst trying to wrap his injured hand up at the same time.

LUTHER
Benny? Er, yeah, I need you to do something for me ... yeah it is one of them, yeah ... alright yes it is ... uhm Andrei Kolchak. Arrested in the last week or three ... yeah I need you to find a safe house where they're keeping him. And cover up your tracks. Cause you don't want no-one sniffing around ya, alright.

He hangs up, then groans with pain as he tries to wrap his hand up in a handkerchief.

10:18:21

INT. ARMY SURPLUS SHOP - DAY

MUSIC IN "HOME STRAIGHT"
10:18:22

SCHENK and GRAY enter, the door automatically closes behind them.

MUSIC OUT L2 2M7 10:18:25

GRAY turns the sign to closed.

HOBY (O.S.)
Morning, officer.

SCHENK
I don't believe we've met before.

PAUL HOBY is behind the counter.

HOBY
Well, I'm familiar with the species.

SCHENK
DS Gray this is Paul Hoby. Paul used to own a little factory for converting replica weapons into working guns.

HOBY
Yes, and Paul did his time.

GRAY squats, examines the counter.

GRAY
What is it with boys and knives, I wonder?

HOBY
These knives are sold for recreational and hobby purposes only.

GRAY
Yeah? How's the stockroom looking?

HOBY
Eh?

GRAY
Everything in order?

HOBY
"Everything in order"? Seriously, Mein Herr? Ja, everything is in order. Would you like to see my papers?

GRAY
Would if I could. Right now, I'd settle for a full inventory and a glimpse at the books.

HOBY
Please yourself, love. Goose-step over here and take a look for yourself.

SCHENK
DS Gray is a little testy today, Paul. Because of Cameron Pell. Your former cellmate. Pell's been killing people. He may have killed a police officer. Do you have any idea of what your life will be like, if every London copper holds you responsible for that?

HOBY

All I did was point him in the direction of a few names who might have been able to help him with what he wanted.

SCHENK
What names?

HOBY
You need to talk to a man called Ronald Bryson.

GRAY glares at him.

MUSIC OUT "HOME STRAIGHT"
10:20:05
MUSIC IN L2 2M8 10:20:05

INT. HIDEOUT - DAY

CAMERON is listening to a portable DAB radio.

RADIO NEWSREADER (V.O.)
And as speculation mounts as to why the search for the missing officer has been so quickly scaled down, police sources are refusing to comment. Recent...

He turns off the radio and walks over to RIPLEY still hanging from the hook.

CAMERON
They've stopped looking for you. Why is that?

RIPLEY
If they target the manpower in certain areas, you'll know how close they are to finding you.

CAMERON
Do you think they're close to finding me?

RIPLEY
Do you?

Suddenly, savagely, CAMERON punches RIPLEY in the gut. RIPLEY cries out in pain.

CAMERON
Do they know where it goes next?

RIPLEY
I don't know.

CAMERON
Do you know where it goes next?

RIPLEY
No.

CAMERON
Any ideas? Any inkling?

RIPLEY
No.

CAMERON

Would you like to know?

RIPLEY
I'd love to know.

CAMERON
Why?

RIPLEY
Because you're one of a kind. If this situation was turned on its head, I'd want your permission to write a book about you. A, a thesis, maybe. I think you'd be of interest to a lot of people in my field - law enforcement, psychology. The first thing I'd ask, why the mask? Why, why do you need a mask?

CAMERON thinks, then looks back at RIPLEY.

CAMERON
Because wearing a mask makes it easy.

10:21:29

MUSIC OUT L2 2M8 10:21:31

LUTHER and JENNY lean against the outside wall together.

LUTHER
How you feeling?

JENNY
Like a freshly squeezed zit.

LUTHER
Do you want something? Er, water or Painkillers or something?

JENNY
You got any Temazepam?

LUTHER
No. I could do with some of that myself.

JENNY
How many? I'll sort you out. Call my mate, Fuzzy Rob.

He gives her a look.

LUTHER
I'm going to ask you a question.

JENNY
Don't ask me questions. I hate questions.

MUSIC IN L2 2M8A 10:22:08

LUTHER
Do you want out?

JENNY
Of what?

LUTHER

Of this.

JENNY

Dream on, dreamer. These people would cut off your ears for 50p.

LUTHER

So I can make it happen. I have to do things that I shouldn't do. But if I'm going to do it, then I really, really need to know you want this to be different.

JENNY

Are you lying? Cause if you're lying, I swear, I'll throw up.

LUTHER

No I'm not.

JENNY

Is this some sort of rescue type thing?

LUTHER

Don't ask questions. I don't like questions.

MARK comes out of his flat and shuts the front door.

JENNY

You are just totally disco.

MARK

Yeah he is. Totally, disco.

LUTHER

So you're alright with this?

MARK

Nobody gets hurt right?

LUTHER

No, not if we do it right.

MARK

You can't think of another way?

LUTHER

Not in time.

MARK

So let's disco.

They climb into LUTHER's car and drive off.

10:23:13

INT. SAFE HOUSE - DAY

BOOTHE and KOLCHAK are playing super mario kart on the Wii. Whilst WILSON looks on, bored.

They suddenly hear a loud crash outside.

BOOTHE
What's that?

BOOTHE jumps up and looks outside the window.

BOOTHE (CONT)
Oh you're joking! Keep an eye on him.

He walks out of the room. WILSON walks over to the window.

10:23:32

EXT. SAFE HOUSE, FRONT ASPECT - DAY

WILSON goes to the window to take a look.

BOOTHE (O.S. - CONT)
Oy, oy!

10:23:34

INT. SAFE HOUSE - DAY

WILSON opens the window, she sees a car smashed into the back of another parked up. BOOTHE walks over to MARK standing by the car.

BOOTHE (CONT)
Oy!

MARK
Is it yours?

10:23:36

EXT. STREET OUTSIDE OF SAFE HOUSE - DAY

BOOTHE
Yes it's mine.

MARK
I'm really sorry.

BOOTHE
How on earth have you managed this?

MUSIC IN L2 2M9 10:23:42

MARK
Well I was doing a three point turn...

While MARK distracts BOOTHE, LUTHER casually walks around the corner.

BOOTHE (O.S.)
How fast were you going for god's sake!!

MARK (O.S.)
No speed at all. No, no, no, a squirrel just came out right in front of me.

BOOTHE
What are you talking about a squirrel?

LUTHER walks round the side of the house whilst MARK and BOOTHE continue arguing.

MARK (O.S.)
Honestly it wasn't my fault.

10:23:52

EXT. SAFE HOUSE, REAR ASPECT - DAY

LUTHER walks around to the back door and picks the lock.

10:23:59

INT. SAFE HOUSE - DAY

WILSON continues to look out the window, whilst KOLCHAK watches her.

10:24:02

INT. KITCHEN, SAFE HOUSE - DAY

They don't see LUTHER at the back door, picking the lock from the outside.

10:24:04

INT. SAFE HOUSE - DAY

WILSON turns from the window, looking around suspiciously and walks out of the room, leaving the door ajar and KOLCHAK alone.

10:24:14

INT. HALLWAY, SAFE HOUSE - DAY

LUTHER quietly opens the back door.

10:24:17

INT. STAIRS, SAFE HOUSE - DAY

WILSON slowly walks down the stairs.

10:24:18

INT. HALLWAY, SAFE HOUSE - DAY

LUTHER quickly steps out of sight as WILSON gets to the bottom of the stairs and peers in to the kitchen.

She sees the back door open and walks over.

10:24:25

EXT. SAFE HOUSE, FRONT ASPECT - DAY

LUTHER walks around to the front door.

MARK (O.S.)
I'm really sorry, it really wasn't my fault.

10:24:27

EXT. STREET OUTSIDE OF SAFE HOUSE - DAY

MARK and BOOTHE are still arguing over the car accident.

MARK (CONT)
Well, look at the angle you're parked at, look.

BOOTHE
How is this parked at an angle?! This is parallel parking!

10:24:33

INT. KITCHEN, SAFE HOUSE - DAY

WILSON steps out of the back door.

10:24:34

EXT. SAFE HOUSE - DAY

Through the window, LUTHER can be seen entering through the front door.

10:24:39

INT. HALLWAY, SAFE HOUSE - DAY

LUTHER quietly steps through and up the stairs.

10:24:45

INT. UPSTAIRS, SAFE HOUSE - DAY

LUTHER gets to the top of the stairs and stands outside the back room, then whispers.

LUTHER
Andrei! Get...

10:24:48

INT. SAFE HOUSE - DAY

He listens.

LUTHER (CONT)
...into a safe position, now! Hurry, hurry!

He jumps up and runs out of the room.

10:24:51

INT. UPSTAIRS, SAFE HOUSE - DAY

ANDREI runs out and starts to run into the bathroom when LUTHER turns and follows him in.

10:24:55

INT. BATHROOM, SAFE HOUSE - DAY

LUTHER shuts the door. KOLCHAK looks up at him, terrified.

LUTHER
You've been telling stories out of school, haven't you Andrei.

LUTHER leans into him.

KOLCHAK
Please!

LUTHER
I need you to take back whatever you said about your friend Toby, withdraw your statement.

KOLCHAK looks petrified.

KOLCHAK
I can't.

10:25:09

EXT. SAFE HOUSE, FRONT ASPECT - DAY

WILSON steps around to the front while MARK and BOOTHE are still arguing.

BOOTHE (O.S.)
Look I don't want to swap details, alright. Just take this...

MARK (O.S.)

Are you sure?

WILSON turns back to the house.

10:25:14

EXT. STREET OUTSIDE SAFE HOUSE - DAY

BOOTHE is holding out some money to MARK.

BOOTHE

Look at me, look at this face, do I look sure!?

10:25:15

INT. HALLWAY, SAFE HOUSE - DAY

WILSON steps back into the kitchen and closes the back door behind her.

Then she walks out into the hallway and starts up the stairs.

LUTHER (V.O.)

I found you and...

10:25:21

INT. BATHROOM, SAFE HOUSE - DAY

LUTHER whispers to a terrified KOLCHAK.

LUTHER (CONT)

... it took me ten minutes. And I can find you again, just as easily. Only this time, it won't be me who pays you a visit. It'll be your friends. And I don't need to tell you what they'll do to you, do I Andre. I think you know that.

SFX: knock at the door

10:25:32

INT. OUTSIDE BATHROOM, SAFE HOUSE - DAY

WILSON by the door.

WILSON

Andre? Are you in there?

10:25:34

INT. BATHROOM, SAFE HOUSE - DAY

KOLCHAK looks at LUTHER.

10:25:36

INT. OUTSIDE BATHROOM, SAFE HOUSE - DAY

WILSON waits at the door.

10:25:38

INT. BATHROOM, SAFE HOUSE - DAY

LUTHER

Say yes.

KOLCHAK

Yes.

10:25:44

INT. OUTSIDE BATHROOM, SAFE HOUSE - DAY

WILSON

What are you doing?

KOLCHAK (O.S.)
What do you think I'm doing?

WILSON
I need you to open the door.

10:25:49

INT. BATHROOM, SAFE HOUSE - DAY

LUTHER stares at KOLCHAK.

KOLCHAK
I can't.

10:25:52

INT. OUTSIDE BATHROOM, SAFE HOUSE - DAY

WILSON
Why not?

KOLCHAK (O.S.)
Because I don't like women to look at me when I'm
on the lavatory!

WILSON
I need to come in.

KOLCHAK (O.S.)
Please don't.

WILSON
Alright. Right just hurry up.

She turns, as if to leave then kicks the door open,
to prevent KOLCHAK sitting on the toilet.

10:26:09

INT. BATHROOM, SAFE HOUSE - DAY

She finds KOLCHAK on the lavatory. Trousers round
his ankles.

KOLCHAK
What are you - sick? You like to watch men do this?

Embarrassed, WILSON looks over at the open window.

MUSIC OUT L2 2M9 10:26:16

KOLCHAK slams the door on her.

10:26:17

INT. LIVING ROOM, SAFE HOUSE - DAY

BOOTHE joins WILSON.

BOOTHE
Where is he?

WILSON
Erm, on the toilet.

BOOTHE sighs and sits down, KOLCHAK enters and
quietly sits, he thinks for a bit then speaks
nervously.

KOLCHAK

I wish to amend my statement. How do I make that happen as soon as possible?

WILSON
Oh shit. Bastards.

WILSON runs over to the window and looks out.

10:26:55

EXT. STREET - DAY

MARK and LUTHER drive off up the street. When they get to the top of the road, the car comes to a halt and both men climb out.

LUTHER opens the boot and they help JENNY out.

LUTHER
There you go. There

He wraps a blanket around her.

She throws her arms around him, giving him a huge hug.

LUTHER (CONT)
Alright, look erm, I've got to go. Heavy day.

He turns to MARK.

LUTHER (CONT)
Can you just drive her around, until I can confirm this has all blown over?

MARK
Yeah sure.

LUTHER
Yeah.

MARK
You okay?

LUTHER
Yeah. You?

MARK
I'm, I'm good.

Then LUTHER walks off.

JENNY
What exactly did he do?

MARK
I don't want to know. Come on.

They get into the car.

10:27:54

INT. SSU, INTERVIEW ROOM - DAY

GRAY sits glaring at RONALD BRYSON sitting opposite her.

SCHENK enters and sits next to GRAY.

SCHENK

Ronald Bryson. You sold forged documents to this man...

10:28:28

INT. SSU, BULLPEN - DAY

Seen on the monitor.

SCHENK (CONT)

...Cameron Pell.

He shows a mugshot of CAMERON.

10:28:31

INT. SSU, INTERVIEW ROOM - DAY

SCHENK (CONT)

Your full bespoke service: Driving licence, birth certificate, passport. Education and employment records, fake referees. Everything he needed to start life with a new identity.

10:28:49

INT. SSU, BULLPEN - DAY

BENNY is watching the interview on his monitor, LUTHER enters and walks over.

LUTHER

How we doing?

BENNY

The Boss has got his game face on. Look at him. He's got a face on him like Wayne Rooney's smacked arse. You going in, taking over?

LUTHER

No. I've been on the other side of that desk with Schenk. He knows what he's doing.

BENNY

Yeah but this is different. A policeman is missing. You think he's still got the juice for this sort of thing?

LUTHER

Yep.

10:29:17

INT. SSU, INTERVIEW ROOM - DAY

SCHENK

I understand you like to play cards.

BRYSON

Every so often.

SCHENK

Have much luck?

BRYSON
My share.

SCHENK
Because I think I should tell you, your poker face needs some work. There's a tell, there. Corner of your mouth. Oops, there it goes again! Did you see that, DS Gray?

GRAY
I did, Guv. Couldn't miss it, really.

SCHENK
Intriguing, isn't it? How our faces betray us. I'll show you later, if you like, Ronald: it's all up there, on Britain's Funniest Police videos. I know men like you - the way you know men like me. And I know you wouldn't have done this if you believed there was the least chance of it coming back on you. Well, guess what? It's come back on you like the hand of God. And the next words from your mouth will determine the weight and velocity of the staggering tonnage of shit that's about to plummet onto your head.

BRYSON
It weren't just bank accounts and driving licenses he was after.

SCHENK stares back at him.

BRYSON (CONT)
He wanted to buy a bus.

MUSIC IN L2 2M12 10:30:51

10:30:53

INT. HIDEOUT - DAY

CAMERON puts on his uniform.

RIPLEY is still hanging by the hook, he looks in pain.

RIPLEY
What are you planning, Cameron? It's too late for them to stop you now. God knows I can't stop you. So, so please, just tell me what it is.

CAMERON hesitates.

CAMERON
Do you really want to know?

RIPLEY
Yes.

CAMERON
Really?

RIPLEY
Yes.

CAMERON looks at his watch.

CAMERON
Okay!

He walks over to RIPLEY.

CAMERON (CONT)
I'm dying to talk about it.

He grins, then puts a plastic bag over RIPLEY's head and ties it up around his neck as RIPLEY struggles to breath.

CAMERON (CONT)
Panic and you suffocate.

CAMERON grabs the rest of his things and exits.

RIPLEY struggles to breath under the plastic bag.

10:32:14

INT. SSU, BULLPEN - DAY

LUTHER is at his desk looking at his injured arm.

SCHENK and GRAY enter, SCHENK walks over to LUTHER, passing BENNY at his desk.

BENNY
Good work boss.

SCHENK
How'd the lead pan out?

LUTHER
It didn't.

GRAY steps up to LUTHER.

GRAY
Right, we followed the money. Cameron's using a contact of Bryson's as a kind of one-man front-organisation and supplier. We're talking one car, one Commer-style van, huge amounts of sodium hydroxide. And a second-hand bus.

LUTHER
Go on.

GRAY
He's making a bomb. Quick paint job. Stick a sign on the front that says "Sorry, Not in Service". Drive wherever you like. Ka-Boom.

LUTHER
No.

GRAY
"No"? Seriously? You don't think this makes sense? We know he's planning a spectacular. He's got a large vehicle, loads of explosives ...

LUTHER

No a bomb's loud, it's about sound it's about fury. Cameron is the opposite of a bomb. Right now he's about silence, emptiness and absence.

GRAY

If he's not making a bomb, why does he need three thousand gallons of sodium hydroxide?

LUTHER

The opposite of an explosion is an implosion; A black hole.

GRAY looks confused.

GRAY

Three thousand gallons is enough to...

LUTHER

A black hole consumes matter and crushes it beyond existence. When I first heard that, I thought, that's evil in its most pure, isn't it? Something that drags you in and crushes you to nothing. Maybe he wants to use that material to dispose ... dispose of bodies.

GRAY

Oh my god.

LUTHER

Yeah. What do we fear the most? The unknown, the loss of a loved one. Who do we love the most? Who do we protect, who do we shield from all evils of the world? Who do we lie to, leave them terrified in the dark. Who do we tell that there is no such thing as The Bogeyman? I think that, Cameron is going for the children.

10:34:45

EXT/INT. BUS - DAY

A number of BOYS and GIRLS wait in line. Then they climb onto the school bus.

CAMERON is at the wheel.

Once they are all on, the bus drives away.

10:35:21

INT. HIDEOUT - DAY

RIPLEY hangs there, still trying to breath under the plastic bag over his head. He tentatively jumps resting his feet on the wall opposite him, therefore lifting his body slightly and he looks at the hook just above his head with the rope from around his neck wrapped around it and tries to pull the rope off by constantly nodding his head forward.

10:35:32

INT. SSU, BULLPEN - DAY

GRAY hurries to LUTHER.

GRAY

Scheduled school bus to Owleigh High School was vandalised. Tyres were slashed. By the time the replacement bus got there ...

LUTHER

Benny, Benny map that. How many did he take?

GRAY

We don't know 'til we double check.

LUTHER

Guess, how many?

GRAY

Fourteen.

LUTHER

Benny get that on the map.

GRAY

Boss if I was presumptuous, over stepped the mark, I'm really sorry.

LUTHER

No don't be. You did good work, we wouldn't be here without you.

He walks over to BENNY.

10:35:50

INT. HIDEOUT - DAY

RIPLEY still struggling to loosen the rope, suddenly it gives and he falls to the ground.

He manages to pull the bag off his head then struggles with the bindings. Then finally stands and stumbles his way out.

10:36:05

INT. SSU, BULLPEN - DAY

LUTHER stands beside BENNY looking at his monitor.

LUTHER

This is where he picks them up. It's the bus stop so this is his territory. How far can he get in, what, half an hour?

10:36:13

INT. HIDEOUT - DAY

RIPLEY makes his way through the tunnel, he sees a ladder ahead of him, leading up to a manhole cover. He climbs up.

10:36:28

EXT. HIDEOUT, MANHOLE - DAY

The manhole cover lifts up and RIPLEY climbs out onto the street.

10:36:45

EXT. STREET - DAY

RIPLEY limps down the street and sees a MAN ahead of him.

RIPLEY
Excuse me.

10:36:52

INT. SSU, BULLPEN - DAY

LUTHER turns to his team.

LUTHER
I need every policeman, every armed response, every helicopter, PCSO in that area. Looking for that van. Get on it.

The team set to work. LUTHER's phone rings. He checks it out then answers.

LUTHER (CONT)
Hello?

RIPLEY (V.O.)
Boss?

LUTHER
Justin?!

He looks over at SCHENK in his office who immediately runs out and over to him.

RIPLEY (V.O.)
I'm on the corner of Wise Avenue. Near Chaffer's Dock.

10:37:05

EXT. STREET NEAR THE HIDEOUT - DAY

RIPLEY on the phone.

RIPLEY (CONT)
Cameron's car is still here.

10:37:06

INT. SSU, BULLPEN - DAY

GRAY and BENNY grin.

LUTHER
I'm on my way! I'm on my way.

He hangs up and turns to GRAY and BENNY.

LUTHER (CONT)
Told you. I told you he can look after himself.

SCHENK
He was well taught. Gray and I will track down the bus. You get straight to Ripley.

LUTHER
Alright.

LUTHER runs out.

SCHENK
DS Gray.

GRAY grabs her coat.

GRAY
Yes boss!

10:37:17

EXT. SCHOOL BUS, STREETS - DAY

MUSIC OUT L2 2M12 10:37:19

Police cars come to a halt by the school bus. It's parked at the roadside.

SCHENK and GRAY rush from their car and board the bus.

10:37:26

INT. SCHOOL BUS, STREETS - DAY

SCHENK looks around with dread, the bus has been completely abandoned.

SFX: mobile phones ringing.

MUSIC IN L2 2M14 10:37:37

He looks at the seats, the children have all left their bags behind.

He looks back at GRAY.

10:37:44

EXT. CAMERON'S VAN - DAY

CAMERON's van drives down the street.

10:37:53

INT. CAMERON'S VAN - DAY

CAMERON is at the wheel. Behind him, metal mesh separates the cabin from the back of the van.

He glances back at the children.

The CHILDREN are all huddled together, crying.

10:38:07

INT/EXT LUTHER'S CAR, NEAR THE HIDEOUT - DAY

RIPLEY waits outside, as LUTHER's car pulls up.

10:38:12

EXT. LUTHER'S CAR, NEAR THE HIDEOUT - DAY

LUTHER jumps out, RIPLEY stands.

LUTHER
Mate!

LUTHER walks over to him and hugs him.

LUTHER (CONT)
You alright?

RIPLEY
Yeah.

Luther 2 - Ep.2

The moment broken by LUTHER's phone ringing.

He answers.

LUTHER
Boss?

SCHENK (V.O.)

We found the bus abandoned. Eyewitness claims ...

10:38:32

EXT. SCHOOL BUS - DAY

SCHENK on the phone to LUTHER.

SCHENK (CONT)

... Cameron Pell transferred the children to a second vehicle.

LUTHER (V.O.)

What other...

10:38:36

EXT. NEAR THE HIDEOUT - DAY

LUTHER (CONT)

... vehicle. What?

SCHENK (V.O.)

Green, VW Van ...

10:38:40

EXT. SCHOOL BUS - DAY

SCHENK (CONT)

... D Reg, possibly though that's not been confirmed.

LUTHER (V.O.)

Alright...

10:38:45

EXT. NEAR THE HIDEOUT - DAY

LUTHER (CONT)

Alright, I'll call you back.

He hangs up and turns to RIPLEY.

LUTHER (CONT)

We've lost Pell and the kids. We've got to find where they are. Car?

RIPLEY

It's this way.

They walk off together.

10:38:52

EXT. CAMERON'S VAN - DAY

CAMERON drives on.

10:38:57

INT. CAMERON'S VAN - DAY

The CHILDREN cry in the back.

EXT. CAMERON'S CAR, NEAR THE HIDEOUT - DAY

RIPLEY has his laptop resting on the bonnet and has it hooked up to CAMERON's Sat-Nav and is copying over the "maps" folder.

RIPLEY
Tracking the sat-nav will give us a record of his movements.

LUTHER
He's The Bogeyman isn't he? He's, he's a monster. So he does what monsters do and that's spirit children away in the middle of broad daylight. But how do you make a bus full of kids just disappear?

RIPLEY
Body disposal's not easy is it? One body's hard enough. But ten or twelve? He needs to have a lot of space. Privacy, come and go at will.

They look at the monitor on the lap top.

RIPLEY (CONT)
What's this? This vehicle has been to a Green Valley Industrial Park eight times in the last month.

LUTHER
That's it, come on, let's go.

LUTHER and RIPLEY run to LUTHER's car.

10:39:36

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

CAMERON's van drives along the road.

10:39:49

INT. CAMERON'S VAN - DAY

CAMERON is driving.

The CHILDREN sit in the back, huddled together.

10:39:55

EXT/INT. LUTHER'S CAR - DAY

LUTHER's car speeds down the street.

RIPLEY
Suspect location believed to be Green Valley Industrial Park. It's on the Old Stonewater Price Dockside.

10:40:01

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

CAMERON's van drives along the road.

10:40:08

INT. CAMERON'S VAN - DAY

CAMERON is driving.

The CHILDREN sit in the back, huddled together.

INT. LUTHER'S CAR - DAY

LUTHER at the wheel, lots of traffic on the roads.

LUTHER
Come on, come on! Move!

10:40:19

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

CAMERON drives through the vast expanse of land towards the buildings.

10:40:31

INT. CAMERON'S VAN - DAY

CAMERON drives on.

10:40:32

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

CAMERON drives on.

10:40:35

INT. CAMERON'S VAN - DAY

CAMERON drives on.

He pulls up inside the vast, decrepit space and pauses before getting out of the van.

10:40:59

EXT. GREEN VALLEY INDUSTRIAL PARK / VAN - DAY

MUSIC OUT L2 2M14 10:41:05

CAMERON gets out and slams the driver's door shut.

MUSIC IN L2 2M15 10:41:06

He pauses briefly before walking around the back of the van.

The CHILDREN whimper inside the van.

Wearing rubber gardening gloves, he attaches a length of hosepipe to the exhaust, then pulls a vent off the back, he sticks the other end of the hose pipe into the open space.

CHILD
Tim, don't go out there.

Inside the CHILDREN all watch in silence as TIM tries to open the door.

CAMERON pauses and looks up at the van.

CAMERON walks around the other side of the van. Meanwhile TIM manages to open the passenger door and quietly steps out.

On the other side of the van CAMERON has put up his hood and is putting his Mr Punch mask on.

TIM crouches down on his side of the van, while CAMERON seems to be preparing himself, then takes a deep breath and climbs back in on the driver's side then starts the engine up.

TIM quickly runs off and hides behind a pillar, he peers around it, keeping an eye on the van.

10:42:24

EXT. CAMERON'S VAN - DAY

Through the window the CHILDREN can be seen coughing and spluttering as it fills with exhaust fumes.

CHILDREN
Hellllp.

CAMERON stands and waits.

10:42:30

INT. LUTHER'S CAR - DAY

LUTHER and RIPLEY speed along the road.

10:42:33

INT. CAMERON'S VAN - DAY

The CHILDREN start hitting the wall/doors of the van as they cry out for help.

10:42:37

EXT. CAMERON'S VAN - DAY

TIM peers around the pillar, CAMERON looks up and TIM ducks back, but CAMERON stares over in his direction - still wearing the Mr Punch mask.

10:42:44

INT. LUTHER'S CAR - DAY

LUTHER and RIPLEY speed along the road.

LUTHER
Come on!

10:42:46

EXT. LUTHER'S CAR - DAY

They drive through a tunnel.

10:42:48

INT. CAMERON'S VAN - DAY

The CHILDREN hitting the wall/doors of the van.

10:42:50

EXT. CAMERON'S VAN - DAY

TIM hides behind the pillar.

CAMERON takes out his knife.

10:42:54

INT. CAMERON'S VAN - DAY

The CHILDREN scream and shout in the car.

10:42:55

EXT. CAMERON'S VAN - DAY

CAMERON starts to run towards the pillar.

10:42:58

INT. LUTHER'S CAR - DAY

LUTHER and RIPLEY speed along the dusty road towards the Industrial Estate.

10:42:59

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

LUTHER's car speeds towards the building.

10:43:00

EXT. CAMERON'S VAN - DAY

CAMERON grabs TIM hiding behind the pillar.

10:43:01

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

LUTHER's car speeds towards the building.

10:43:04

EXT. CAMERON'S VAN - DAY

TIM struggles with CAMERON and manages to pull the Mr Punch mask off him, throwing it to the ground.

10:43:06

INT. LUTHER'S CAR - DAY

LUTHER's car speeds towards the building.

10:43:07

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

LUTHER's car speeds towards the building.

10:43:08

INT. LUTHER'S CAR - DAY

LUTHER

Don't let him see you. Don't let him see you.

RIPLEY ducks down.

LUTHER (CONT)

Here we...

10:43:10

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

LUTHER (V.O. - CONT)
...go.

LUTHER's car smashes through the gate and in between the buildings.

MUSIC OUT L2 2M15 10:43:12

He stops just in front of where CAMERON and TIM are struggling together.

MUSIC IN L2 2M16 10:43:12

LUTHER gets out of the car and takes half a step towards CAMERON.

CAMERON steps back, putting the knife to TIM's throat and backs a couple of steps away.

CAMERON

Hey, hey! Don't you move, one more step and I swear I will spill his guts all over the floor.

LUTHER

What's your name?

CAMERON
What?

LUTHER
What's your name?

CAMERON
You know my name.

LUTHER
I'm not talking to you. Ey what's your name.

CAMERON looks upset as he holds onto TIM.

CAMERON
Don't you speak to him.

10:43:28

INT. CAMERON'S VAN - DAY

The CHILDREN coughing and spluttering from the fumes.

10:43:29

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

TIM
My name's Tim.

CAMERON
Oy! Are you listening to me?

LUTHER
Tim?

CAMERON
Is anybody listening to me?

LUTHER ignores CAMERON and carries on looking at TIM.

LUTHER
That's my favourite name. He's not gonna hurt you Tim.

CAMERON
Yes he is! See...

LUTHER
Do you know why? Do you know why?

CAMERON
I'm going to slit his little throat! Why because I've done it before!

LUTHER
Don't worry cause if he does hurt you, I'm free to come over there and kill him. Cause he's nothing, alright, he's nothing he's...

10:43:50

INT. CAMERON'S VAN - DAY

LUTHER (O.S - CONT)

...just a weak little...

The CHILDREN in the van try to watch them through the window.

10:43:52

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

LUTHER (CONT)
...pathetic man.

CAMERON
No he's not.

LUTHER
Aren't ya?

CAMERON
No he's not. No! He! Is! Not!

LUTHER holds out the Mr Punch mask.

LUTHER
Too weak to hurt anyone without wearing this! Isn't that right, Cameron?

LUTHER throws the mask away.

CAMERON looks nervous.

LUTHER glares at him as he walks past CAMERON and over to the van.

CAMERON
I swear, I swear I'm going to do it. Don't go near the van! *Don't you go near the van! Don't you touch the van!*

But LUTHER walks up to the van and lifts the back door open and helps the CHILDREN out.

LUTHER
Come on, get out...

CAMERON
Look, look what I'm doing, I'm gonna do it.

He holds the knife against TIM's throat. But sounds choked up as he pleads with LUTHER.

LUTHER continues to help the CHILDREN out of the back of the van, comforting them as they get out.

LUTHER
Here you go, come on. Hey, lets get you out of here, lets get you out of here...

CAMERON loses his grip on TIM who runs over to LUTHER.

CAMERON is practically in tears.

CAMERON

You know what I can do. You know what I can do.

He doesn't see RIPLEY stepping out of the car behind him.

CAMERON (CONT)

You know who I am?

LUTHER

(to CHILDREN)

Come on, come on.

RIPLEY

Cameron.

CAMERON turns and sees RIPLEY.

RIPLEY (CONT)

No-one's listening.

Then he punches CAMERON hard in the face, CAMERON falls to the floor.

RIPLEY steps forward and looks down at him. But CAMERON is too upset to get up.

RIPLEY looks up at LUTHER standing with the CHILDREN.

And LUTHER standing there, watching to see how he'll react.

RIPLEY (CONT)

You?

LUTHER

No, it's all you.

RIPLEY looks down at CAMERON.

RIPLEY

Cameron Pell, I'm arresting you on suspicion of murder ...

CAMERON lies curled up into a ball.

RIPLEY (CONT)

You don't have to say anything, but it may harm your defence if you fail to mention when questioned something which you later rely on in court.

RIPLEY looks up and sees LUTHER leading the CHILDREN away.

EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

LUTHER walks over to SCHENK.

LUTHER

So? Am I in trouble?

10:45:20

MUSIC OUT L2 2M16 10:45:27

SCHENK

For what? Saving school children? I hardly think so. If I had my way, you'd be given a medal. You did outstanding work.

LUTHER

So did you. I liked the thing about the micro-expression. Corner of the mouth. Was that a lie?

SCHENK

Same lie I've been telling since nineteen eighty-six. Never fails.

They both giggle.

SCHENK (CONT)

Er, Green Valley is Registered at Company House, but it's a shell. Pell leased it from a contact of Bryson's ...

GRAY (O.S.)

Um, boss?

GRAY is up by the van, she looks around nervously.

SCHENK and LUTHER walk over to her.

They look up at the containers all strapped to large pallets.

LUTHER

One body per drum. Four drums per pallet.

SCHENK

All to be shipped to India for disposal. The paperwork's already done. Those children would've been wiped off the face of the earth.

They stand there in stunned silence, then SCHENK walks off.

LUTHER walks away, as does GRAY.

10:47:02

EXT. CAROLINE'S HOUSE - NIGHT

LUTHER and JENNY pull up in his car, CAROLINE is waiting for them.

JENNY and LUTHER climb out of the car and walk over to CAROLINE.

CAROLINE

Have you got stuff?

JENNY

What? Like belongings?

CAROLINE

Yes, like belongings. Clothes and things.

JENNY

Not much. Just this.

She holds up a plastic carrier bag.

LUTHER

Er have you got a minute?

CAROLINE

Yes, of course. Come in.

She leads them in.

JENNY (V.O.)

I can't...

10:47:47

INT. CAROLINE'S HOUSE, LIVING ROOM - NIGHT

LUTHER, CAROLINE and JENNY. Facing each other.

JENNY (CONT)

...believe what you did.

CAROLINE

You're my daughter. You wouldn't have been where you were if it wasn't for him.

LUTHER

You don't understand.

CAROLINE

I understand I got my daughter back.

JENNY

I'm not staying here. Not after what you did.

CAROLINE

You'll do what you're told.

JENNY

You can't make me.

CAROLINE

No? And where you gonna go? Back where you came from? You've got no money. No friends. No life. So if not here, where? The gutter?

LUTHER

Caroline. Listen. Are you listening? Because I need you to hear this.

CAROLINE

Go on.

LUTHER

These people don't want to hurt me - they need me in one piece. I've got nothing to leverage - no kids. No family. No wife. But they know I'll do what I have to cause I proved that to them today.

JENNY

It's me, mum. If he doesn't keep on doing what they tell him, they'll hurt me.

LUTHER

Listen to your daughter. Alright? Because you put her in this situation after you sold me out. So listen to her.

CAROLINE

So what are we supposed to do?

LUTHER

Leave!

CAROLINE

I've got a job. A career. A life. I can't just ...

LUTHER

Your safety is not my concern; But do the right thing - give Jenny some money, set her up in a new city.

CAROLINE

She stays here, with me. You won't let them hurt her. You'll do whatever they tell you to do. You made that quite plain.

LUTHER

No.

CAROLINE

What?

LUTHER

Caroline, I'm not on their hook. I'm not gonna be a copper anymore. I'm leaving. And when these people find out, they're gonna come back and they're gonna hurt you both. Do you understand that?

CAROLINE

You can stop them. Arrest them.

LUTHER

No, I can't. I'm over a barrel, they sent me this.

He plays CAROLINE a message on his phone.

It's a film of LUTHER in CAROLINE's house:

TOBY (ON RECORDING)

Andrei Kolchak. One of our licensees ...

LUTHER

See that?

LUTHER (ON RECORDING)

This sort of thing, I can't do it over night. It needs time.

CAROLINE stares at it.

MUSIC IN L2 2M17 10:49:33

LUTHER
You made sure of that didn't ya?

BABA (ON RECORDING)
No it has to be done today.

LUTHER (ON RECORDING)
And if I do help?

BABA (ON RECORDING)
Oh the slate's clear.

He puts the phone back in his pocket.

LUTHER
Look, Jenny, you're safe here tonight. But tomorrow, you gotta get away. You got to get far, far away, and do yourself a favour, stay away from this woman.

JENNY
Where am I supposed to go?

LUTHER
I don't know. Go anywhere.

JENNY (CONT)
Please. Don't just leave me.

He turns to go.

JENNY (CONT)
John I'm begging you!

LUTHER
No, sorry. I've done enough. Good luck.

He exits.

10:50:09

EXT. BLOCK OF FLATS - NIGHT

Establishing shots.

LUTHER pulls up and gets out of his car.

He walks towards the block.

10:50:33

INT. LANDING OUTSIDE LUTHER'S FLAT - NIGHT

He trudges along the grey, desolate landing. Unlocks the door and enters the flat.

10:50:39

INT. LUTHER'S FLAT - NIGHT

He turns on the light and there's ALICE MORGAN On his sofa. In her hand is his gun. He looks at her.

MUSIC OUT L2 2M17 10:50:56

ALICE
Busy day?

LUTHER

Like you wouldn't believe. You?

ALICE

You know what it's like. Always on the go.

LUTHER

So I see you escaped.

ALICE

Like a princess from her tower. What's this?

She holds the gun up.

LUTHER

It's my dad's gun.

ALICE

You don't like guns.

LUTHER

No I don't.

ALICE

And there's only one bullet? What have you been playing at?

She puts the gun to her head and smiles wide and bright.

LUTHER

Put it down. That's just not funny.

She puts the gun down.

LUTHER (CONT)

Alice. You shouldn't have come here, they'll find you.

ALICE

Well they can try. But they're Wile E Coyote. And I'm the Roadrunner. Meep, meep.

LUTHER

Where will you go?

ALICE

I thought I'd start with Mexico. Then there's Marrakech. Monte Carlo oh and that's just some of the "Ms". There's an entire alphabet to work through. Come with me.

He smiles.

LUTHER

I can't.

ALICE

Why not?

LUTHER

Because I am who I am and you are who you are.

ALICE

Which is exactly why I'm asking. We'd have so much fun.

LUTHER

That's what I'm scared of.

ALICE

Come on. Yin and Yang. Bonnie and Clyde. Bert and Ernie.

He strokes her face.

LUTHER

Alice, you have to leave ok, you have to leave. They'll come here, you know.

ALICE

Why?

LUTHER

Because they're scared you'll try to kill me.

ALICE

Which is the funny thing, really - because it's not me who'll end up killing you, is it? It's them. You know that.

She puts her hand on his chest.

ALICE (CONT)

You've done enough. Now give it up and walk away. Come with me. I know you want to. You've got a tell-tale heart. We can swim with the sharks. See the Nazca Lines. Have you ever eaten Fugu? Made from Puffer-fish. It's fatal if prepared incorrectly. And delicious, naturally.

MUSIC IN L2 2M18 10:53:42

Their eyes lock.

LUTHER

I just can't.

ALICE

Who is she?

LUTHER

It's not like that.

ALICE

I know. If it were, I may be able to understand.

LUTHER

You do understand. That's the thing about you.

ALICE

Just because I understand it doesn't mean I approve.

LUTHER

Works both ways, doesn't it?

ALICE

Doesn't it, just - and didn't it always.

She smiles, touches his lips and gently kisses his cheek - then whispers something in his ear. Then she turns and leaves.

LUTHER stands alone staring into space. He takes a deep breath.

10:54:53

INT. CAROLINE'S HOUSE - NIGHT

JENNY stands at the window looking sad, staring out over the city.

10:55:01

EXT. CAROLINE'S HOUSE - NIGHT

LUTHER pulls up and climbs out of his car.

He walks towards the house, looking up at JENNY looking down at him from the window above.

LUTHER

Come on.

10:55:20

INT. CAROLINE'S HOUSE - NIGHT

JENNY stares down at him.

LUTHER (CONT)

Well come on.

10:55:25

EXT. CAROLINE'S HOUSE - NIGHT

MUSIC OUT L2 2M18 10:55:29

LUTHER looks up at the house and takes a deep breath.

LUTHER (CONT)

John?

10:55:35

INT. LUTHER'S FLAT - NIGHT

LUTHER and JENNY enter. She looks around.

LUTHER

Alright then, erm, living room. Kitchen. Bathroom. My room. Your room. Erm tomorrow I'll get you a bed but tonight, you're on the sofa.

He yawns.

LUTHER (CONT)

Erm, just make yourself at home you know. You can er, put the kettle on.

JENNY

You want one?

LUTHER

Tea.

She goes into the kitchen.

JENNY

This kettle's mingling. It's got miningitus. D'you get it from a market? You get righteous kettles these days - all chrome and whatnot? Where does he keep the mugs.

She takes a pair of mugs out of the cupboard and looks over at LUTHER falling asleep on the sofa.

CUT TO BLACK

CAPTION: next time

10:56:49

TOBY glares at LUTHER.

TOBY

Just do as you're told.

He slaps LUTHER around the face.

CARD 1

in order of appearance

DCI John Luther	IDRIS ELBA
DSU Martin Schenk	DERMOT CROWLEY
DS Erin Gray	NIKKI AMUKA-BIRD
DS Justin Ripley	WARREN BROWN
Cameron Pell	LEE INGLEBY
Benny 'Deadhead' Silver	MICHAEL SMILEY
Jenny Jones	AIMEE-FFION EDWARDS
Mark North	PAUL MCGANN
Caroline Jones	KIERSTON WAREING
Baba	PAM FERRIS
Frank Hodge	ALAN WILLIAMS
Toby Kent	DAVID DAWSON
Paul Hoby	BRETT FANCY
Andrei Kolchak	JOHN ALBASINY
Boothe	JAMIE MARTIN
Wilson	KEELEY FORSYTH
Ronald Bryson	NIGEL COOKE
Tim	JAMIE GLOVER
Alice Morgan	RUTH WILSON

CUT TO:

10:56:56

ROBERT MILLBERRY jumps off the bonnet of the parked car in the Garage. Swinging his baseball bat.

CUT TO:

10:56:57

A car with a smashed rear window drives towards the shop at the garage as SALLY and DEEPAK stare at him in horror behind the closed door.

CARD 2

First Assistant Director	TERRY BAMBER
Second Assistant Director	MALCOLM DAVIES
Third Assistant Director	HANNA HAFFENDEN

Location Manager	PATRICK STUART
Assistant Location Manager	MARK WALLEDGE
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:

10:57:02

JENNY looks up just as TOBY grabs her by the throat.

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

CUT TO:

10:57:08

GRAY tries to open the door to SCHENK's office, while LUTHER hides behind it on the other side.

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:

10:57:13

PEOPLE running and screaming as they run down the stairs, in the huge open plan office.

CUT TO:

10:57:14

LUTHER runs over to have a look.

CUT TO:

10:57:15

ROBERT MILLBERRY wears a bikers helmet as he sprays various OFFICE WORKERS with acid from his water pistol as he holds onto a hammer in his other hand.

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

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

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Luther 2 - Ep.2

MUSIC OUT "FLASH" 10:57:32