

SCREENPLAY FORMAT FOR TV SHOWS

"Episode Title"

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FADE IN TO:

BLOCK 1 RECAP. Then

FADE UP TO:

A **INT. UNDERGROUND ESCALATOR - NIGHT 2 (20.46)**

A

We hear HEAVY EXERTED BREATHING as NICHOLAS MILLBERRY sprints into shot. He's running down the escalator -

Pursued by RICHARD GARDINER (29). Richard is dressed for a night out - the night out that Nick turned to horror. Now he's bloody and dishevelled. And he's got determination and hate in his eyes. To contrast with the EXHILARATION in Nicholas's.

B **INT. LIVERPOOL STREET, CONCOURSE - NIGHT 2 (20.47)**

B

The aftermath of Nicholas' rampage -

Three dead, four injured in shock - clutching at knife wounds, acid burns. The trauma of what happened only beginning to sink in - as OTHER COMMUTERS become aware of the random savagery that has erupted among them.

C **INT. UNDERGROUND PLATFORM/ TICKET BARRIER - NIGHT 2 (20.48)**

C

NICHOLAS races along the CENTRAL LINE platform, bumping into commuters, stumbling over suitcases towards the EXIT sign - and back up the escalator - two steps at a time - RICHARD moments behind him.

Nicholas barges past someone, through THE TICKET BARRIER -

D **INT. LIVERPOOL STREET CONCOURSE - NIGHT 2 CONT.**

D

- onto the Liverpool Street concourse - past the site where he unleashed his attack - hurt and injured people. Dead people -

1 **INT. SUN STREET PASSAGE - NIGHT 2 (20.50)**

1

- NICHOLAS runs furiously onto Sun Street Passage - messenger bag trailing behind him - throwing down obstacles as he goes -

But Richard is fit: he skirts the obstacles - leaps them -

They are separated by moments and Nicholas is flagging. He trips, goes sprawling. Scrambles to his feet. Faces Richard - for the first time we get a good look at Nicholas' face - its familiarity ...

RICHARD

(tearful)

What's wrong with you? Do you know
what you DID?

Nicholas fumbles in his MESSENGER BAG. Produces a KNIFE.

(CONTINUED)

1 CONTINUED:

1

RICHARD (cont'd)
(shouts)
He's here! Police! Help! He's here!
I've got him! He's here!

Nicholas pulls up the hood, faces Richard. He glances over his shoulder - at the possibility of escape. Then looks slowly at Richard - and attacks!

There's a BRIEF, UGLY SCUFFLE. During the melee Richard grabs the strap of Nicholas's bag - tries to pull him over - its contents spill over the alley -

Nicholas grabs at his bag, pulls Richard off his feet.

Nicholas stabs Richard in the gut.

Richard collapses, first to his knees ... then the ground ...

As Nicholas gathers up as much of his stuff as he can ... shoves it into his bag ... runs ...

2 **INT. LUTHER'S FLAT - NIGHT 2 (20.52)**

2

TOBY lies dead on Luther's living room carpet. A STEAK KNIFE protrudes from the base of his skull. His head is CIRCLED BY A BLOODY HALO that soaks into the carpet.

Luther and Jenny look down at him. Subdued shock.

LUTHER
I've got to go to work.

She looks at him in stark horror.

LUTHER (cont'd)
If I don't show up, they'll wonder
why. We can't afford that.

Her face crumples. She struggles with tears. Gently, Luther takes her by the shoulders.

LUTHER (cont'd)
I know how you're feeling right now.

JENNY
I'm not actually sure you do. I just -

Calmly, he holds her gaze ... as slowly she understands what he's implying.

JENNY (cont'd)
Seriously?

LUTHER
Yeah.

(CONTINUED)

2 CONTINUED:

2

JENNY

When?

LUTHER

Doesn't matter. Right now, only two things matter: One, this was self defence. Two - I will never, ever let anybody hurt you. Do you trust me?

She nods.

LUTHER (cont'd)

Good.

He strides to the bedroom.

3 **INT. LUTHER'S FLAT, LUTHER'S BEDROOM - NIGHT 2 (20.54)**

3

Jenny enters, finds Luther kneeling under the bed, digging out TWO LARGE SUITCASES. As he and Jenny talk, he opens the suitcases, checking to see if they're ... y'know. Big enough.

LUTHER

Our biggest problem right now isn't the police. It's Toby's grandmother. So I need you to listen to me.

He waits. She nods.

LUTHER (cont'd)

Can you drive?

She begins to blubber. Nods, wipes her nose.

Luther discards the suitcases. Not big enough. Returns to -

4 **INT. LUTHER'S FLAT, LIVING ROOM - NIGHT 2 CONT.**

4

- the living room.

ON JENNY'S FACE as he searches Toby's body.

He finds TOBY'S CAR KEYS, chucks them to Jenny, underarm. She catches them - but their touch makes her skin crawl. She drops them. Yeuch! Cleans her hands on her thighs.

Luther struggles for a moment. Then picks up the keys and "washes" them under the tap. Hands them to Jenny.

LUTHER

Better?

Just about.

LUTHER (cont'd)

I have to go. But Toby's car can't stay here. Which means you have to move it.

(CONTINUED)

4 CONTINUED:

4

JENNY

I don't think I can do that.

She sits. Tugs at her hair. An echo of her mother. If she could see it, she'd hate herself.

Luther goes over there. Kneels.

LUTHER

Jenny, when people get really scared, they don't think straight.

JENNY

Are you scared?

LUTHER

Yeah, I'm very scared. But if we act like scared people do - that's how we'll get caught. So I need you to help me find time to think this through. Can you do that?

She nods. Then nods at Toby:

JENNY

But what about - him?

Luther looking down at Toby. Thinking.

As he looks, Toby's phone rings. Luther takes the phone from his pocket. Sees that Frank is calling.

Luther pockets the phone.

5 **I/E. TOBY'S CAR, OUTSIDE LUTHER'S FLAT - DAY 2 (07.41)**

5

Jenny is at the wheel of Toby's car. Luther finishes smearing mud on the number plates, then walks to the driver's window.

LUTHER

You know where to go and what to do?

JENNY

Think so. But what if I get stopped?
I mean, does this look like my car?

LUTHER

Don't get stopped.
(counts money from his
wallet)
Buy SIM cards. Don't use any card more
than once.

She takes the money, pockets it.

LUTHER (cont'd)

Stick to the limit. If you do get
stopped, don't say a word.
(MORE)

(CONTINUED)

5 CONTINUED:

5

LUTHER (cont'd)

Not your name. Nothing. They'll bang you up for a few hours. Tell the duty solicitor to call me. I'll come for you.

JENNY

Okeydokey.

LUTHER

But don't get stopped.

She nods, bites her lip, turns over the ignition. The car kicks into life.

LUTHER (cont'd)

Gentle on the accelerator.

JENNY

All right, Jeremy Clarkson. What is it you drive again?

Fair enough. Good point.

LUTHER

Give it a go, then. Careful now. Careful...

She nods, all concentration. Handbrake off. Into gear. Nudge accelerator.

The car shoots smoothly backwards.

Out on Luther's face.

6 **INT. SSU, BULLPEN/INT. CELL - DAY 2 (08.02)**

6

Benny watches the hazy CCTV COVERAGE OF THE SECOND DICEMAN running away from the crime scene into the underground station.

Then Benny turns to his monitor - on which ROBERT SITS, SILENT IN HIS PAPER JUMPSUIT.

7 **INT. SUN STREET PASSAGE - DAY 2 (08.18)**

7

RICHARD GARDINER'S BODY has been covered with a sheet. Gray and Ripley are here, engaged in a huddled, urgent conversation. It's not about the case.

GRAY

I know what I saw.

RIPLEY

I'm not saying you don't. I'm just saying.

GRAY

So what was he doing?

(CONTINUED)

RIPLEY

I don't know.

GRAY

But you asked him.

RIPLEY

I did, yeah.

GRAY

And what did he say? "Not to worry - just a misunderstanding". At which point, you rolled over to let him tickle your tummy.

RIPLEY

It wasn't like that.

GRAY

Then what was it like? You've got to help me, Justin. I'm twisting in the wind here. I don't know what to do. I don't know which way to turn. I'm asking you to help me, and you're giving me -

She trails off -

- because Luther ducks under the tape, snapping on latex gloves. He's backlit by INTENSE BRIGHT LIGHTS.

LUTHER

How bad?

RIPLEY

Three dead, four injured. Stab wounds, chemical burns.

GRAY

This is the last known victim - Richard Gardiner. His younger brother and the brother's fiancée were among the injured.

LUTHER

The killer?

GRAY

No sign.

(holds up the hoodie, bagged and tagged)

SOCO found this, a few hundred metres down that way.

RIPLEY

This was under the bin over there.

He passes Luther another bag. It contains A WALLET.

(CONTINUED)

7 CONTINUED: (2)

7

RIPLEY (cont'd)

No ID. Just cash and a key-card.

Another evidence bag - it contains a KEY-CARD.

LUTHER

We know what hotel?

RIPLEY

Nah. There's a lot of myths about those things. All they contain is a check-in and check-out date, and a randomised number paired with a particular lock. There's no way to identify the hotel it comes from.

GRAY

You got any idea what's going on? Who is this man? A copycat?

LUTHER

No. I think we've got two killers in competition. If we can learn the rules of the competition, we can stop it.

(re: keycard)

You need to find out what door this opens.

He hands the key-card to Gray and walks off.

A moment between Ripley and Gray. Apology in Ripley's eyes. Wounded trust in hers. Then, all business:

Gray shows him the reverse of the card - reveals an ANCIENT, FADED IMAGE OF SOME KIND. Too scratched and faded to make out.

GRAY

We got anything that can clean this up, d'you think?

8 **INT. SSU, BULLPEN - DAY 2 (08.39)**

8

Ripley and Benny are pouring over ROBERT'S NUMBER-CRAMMED NOTEBOOK, the contents of which can be seen, enlarged, on the crime wall.

Robert can also be seen on a live feed. Sitting in silence, in his cell.

And so can a picture of Nicholas. Up on screen next to him. The ILL-DEFINED CCTV SHOT has been enlarged. It's been selected because its angle matches a photo taken earlier of the man in custody.

Schenk and Luther stand side-by-side. Compare these two images.

SCHENK

Brothers?

(CONTINUED)

LUTHER

Twins, maybe.

SCHENK

So we apply that as leverage.

LUTHER

Turn brother against brother?

SCHENK

It happens, believe me.

LUTHER

Anyone else, I'd say yeah - play them against each other. But twins with a shared psychosis? Turning them won't be easy. It might not even be possible. Not without a route-map into their heads. We don't even know their names yet.

BENNY

(interrupts)

I think you're right.

Luther and Schenk turn to him.

LUTHER

About what?

BENNY

(re: notebook)

It's a scoring system. You score a certain number of points for who you kill - and a bonus for where you kill them, and how. Basically, it's a tally of experience points.

SCHENK

Experience points?

RIPLEY

A way to measure your progress through a game - the way it works, a player starts out fairly weak, using inferior weapons. The more people you kill, the more points you get -

BENNY

The more points you get, the better weapons you get.

RIPLEY

The better weapons you get, the more people you kill -

SCHENK

So what's the end point?

(CONTINUED)

LUTHER

The player dies. Or gets caught.

SCHENK

These men are killing with hammers, knives and acid because they've yet to score enough points to graduate to better weapons?

RIPLEY

I think that's a definite possibility, yeah.

SCHENK

So there may be a weapons cache out there? And when this man -

(re: CCTV image of Nicholas Millberry)

Has stabbed or bludgeoned enough people to death, he'll be qualified to move on to killing others with - what? Guns? Bombs?

RIPLEY

Could be.

Schenk sits. Holy shit.

LUTHER

We'll find him before it gets to that.

SCHENK

Ideas as to how?

RIPLEY

Well, we've got this -

He flips through to the last page of Robert's notebook. We see:
A LONG STREAM OF DIGITS IN THIRTY GROUPS OF FOUR.

RIPLEY (cont'd)

We think it's an encrypted password.

SCHENK

To what?

BENNY

If we can decode it, I might be able to tell you.

LUTHER

Okay. Tell me what you need.

BENNY

Well, it's a non-repeating, randomised sequence -

(CONTINUED)

LUTHER

Like a book code?

BENNY

Exactly like a book code. Old school,
mad secure. To break the code -

RIPLEY

We need to know exactly what book he
used to make the encryption. Not just
the right title, but the exact
edition.

LUTHER

Okay. So the password's the way into
this.

He heads to Gray's desk. She's got the phone cradled to her
ear. She stops dialling to show Luther the keycard.

GRAY

Advert's for the Frangipani
Restaurant, just off Augustine Lane.
I'm checking with the owner to see if
they remember which hotels advertised
them on its keycards. It's a mum and
dad restaurant, so the list must be
pretty short.

LUTHER

Find it and call me. I'll meet you
there.

GRAY

Will do.

She watches him exit as she dials. Then:

GRAY (cont'd)

Mr Kasemsarn? This is DS Gray at the
Serious and Serial Crimes Unit ...

9 **EXT. GOLF DRIVING RANGE - DAY 2 (10.04)**

9

Frank tries out some practice shots. He stops as Luther
approaches, carrying the SAROYAN FILE.

LUTHER

You're not very good, Frank.

FRANK

No. But apparently it's what you do,
when you get to my age. You play?

LUTHER

To be honest, I'd sooner drink dog
urine.

(CONTINUED)

FRANK
Each to his own.

LUTHER
So, what happened to your pet polecat?

FRANK
How'd you mean?

LUTHER
(shows file)
Where's Toby?

FRANK
He didn't show?

Luther gives him a look. It means: *no, he didn't show.*

FRANK (cont'd)
Ah. What can I say? The kid's an
embarrassment.

LUTHER
The kid's insane. I can't work like
this.

FRANK
Tell me about it. I'm the one trying
to house-train him.

LUTHER
So do me a favour. Have a word with
him. Tell him I need more notice. More
consultation. And better manners.

FRANK
Consider it done.

LUTHER
And tell him to ease up on the
threats. He's made his point.

Frank nods. An understanding between them.

Luther hands over the Saroyan file.

FRANK
I do know how you're feeling, John.

LUTHER
Don't flatter yourself.

FRANK
I've stood where you're standing. Best
way to think of it - it's like an
arranged marriage. You might be
reluctant to enter into it.

(MORE)

(CONTINUED)

9 CONTINUED: (2) 9

FRANK (cont'd)

There might not be any love there in
the beginning. You might feel trapped.
But give it enough time, the love
grows.

Luther laughs at that - not without admiration.

Frank holds the folder aloft, saying *adieu*.

Luther's phone rings. He walks off, answering it.

10 **EXT. DSS HOTEL - DAY 3 (10.53)** 10

Luther and Ripley enter.

11 **INT. DSS HOTEL, CORRIDOR - DAY 3 (10.54)** 11

A CO19 ASSAULT UNIT moves down the corridor - Ripley bringing
up the rear as he and Luther pull on bullet-poof vests.

CO19 reach the door to room 1515, hammer it open, pile in.

12 **EXT. GRAFFITI STREET - DAY 3 (10.55)** 12

Jenny parks Toby's car. Leaves the keys in the ignition and the
door unlocked, wipes her prints. Then gets out and walks away.

13 **INT. DSS HOTEL, CORRIDOR - DAY 3 (10.56)** 13

CO19 linger, gas-masks pushed up.

Ripley waits as Luther shoves his way down the corridor.

RIPLEY

Good news is, we found this -

Shows Luther a laptop.

LUTHER

Bad news?

RIPLEY

We need to find a particular book to
break the password, right?

LUTHER

Yeah ...

Ripley motions for him to step inside the room.

14 **INT. DSS HOTEL, KILLER'S ROOM - DAY 3 CONT.** 14

Luther stands there in awe.

The TWIN-BED ROOM is a den - an adolescent dream of a MAN-CAVE.
Energy drinks. Pizza boxes. Hair product. Hair dye. About a
dozen pairs of cheap sunglasses. A PS3. Piles of games.

(CONTINUED)

14 CONTINUED:

14

An X-Box. An old Sega Console. An old Amiga. Antique game cartridges.

A RABBIT WARREN OF ANCIENT SCIENCE FICTION AND FANTASY BOOKS. Thousands of them, junk shop editions. Books piled high, teetering on every surface.

RIPLEY

It'll take weeks.

Luther picks up a book. Idly flicks through it.

LUTHER

Yeah. But it's not right though, is it?

RIPLEY

Not right how?

LUTHER

For a book code to work - you need the exact edition. Which means, if you lose your book, you need to be able to pick up another copy somewhere -

RIPLEY

Of exactly the same edition.

LUTHER

These are all second-hand, junk shop copies. So how would you find another copy of -

(picks book at random)

This? Or this? That's not going to happen, is it?

A long moment. Then Luther gets it.

LUTHER (cont'd)

I need to see a vacant room.

Ripley knows not to ask: just ducks out, to make it happen.

15 **INT. LUTHER'S FLAT, LIVING ROOM - DAY 3 (10.59)**

15

Jenny's on hands and knees. She's got a BUCKET OF COLD WATER, a SPONGE, a PACK OF TABLE SALT, a BOTTLE OF WASHING UP LIQUID. She's cleaning the circular blood-stain on the carpet.

She adds salt, a little more washing-up liquid. Sponges on generous amounts of cold water. She washes and washes.

16 **INT. DSS HOTEL, EMPTY ROOM - DAY 3 (11.00)**

16

Luther opens the door, steps inside. Stands there, eyes sweeping the empty room. Ripley waits at his shoulder, says nothing.

(CONTINUED)

16 CONTINUED:

16

Then, abruptly, Luther strides to the BEDSIDE TABLE and opens a drawer. Inside it is a -

LUTHER

Gideon Bible. There's one of these in every hotel room in the country, near as dammit. This is the key to breaking the code.

He throws the Bible to Ripley.

LUTHER (cont'd)

Get that and the laptop back to Benny.

A moment between Ripley and Luther.

RIPLEY

Are you - y'know. Are things all right? You solved your problem?

LUTHER

I'm on top of it. I'll see you at work, yeah?

(beat)

Chop chop, old son.

Ripley exits.

17 **OMITTED**

17

18 **EXT. DSS HOTEL - DAY 3 (11.16)**

18

Luther strides out of the hotel and down the street. His phone rings. He checks it out. Knows it's Frank ... and knows what's coming next.

He takes a moment. An actor prepares.

LUTHER

Frank?

(listens)

I can give her two minutes. And that's it.

19 **INT. ICE HOCKEY RINK - DAY 3 (11.23)**

19

In the vast, empty arena a lone FIGURE SKATER practices.

In the ROWS OF EMPTY SEATS, Luther sits with Baba. Frank sits several rows behind them. Watching the practice. And listening.

BABA

Toby's missing.

LUTHER

What do you mean, missing?

(CONTINUED)

BABA

Nobody's seen him since yesterday.

LUTHER

(laughs)

That's not missing. That's late.

BABA

Not for Toby.

LUTHER

Look, he had a row with Frank. He was embarrassed. He went out to drink and screw himself into a coma.

BABA

What kind of argument with Frank?

LUTHER

Honestly, I haven't got time for this. I'll get Super Nanny to give you a bell, shall I? Stick Toby on the naughty step. See if that works.

BABA

What kind of argument with Frank?

LUTHER

(glances back at Frank)

You can't blame Frank for it. He was doing a decent job. The kid was out of control.

A long beat. Baba watches the ice.

LUTHER (cont'd)

Best I can do is keep an ear out. I hear anything, I'll let you know.

BABA

You do that.

Luther stands, meeting Frank's gaze for a loaded second. Then he walks away.

Frank moves down several rows. Sits with Baba. They watch him.

BABA (cont'd)

Exactly how much did Toby piss you off yesterday?

FRANK

No more than usual. I came to you. We spoke about it.

BABA

And I told you to kick him.

(CONTINUED)

19 CONTINUED: (2)

19

They watch the practice.

BABA (cont'd)
How hard did you kick?

FRANK
I'm tempted not to dignify that with
an answer.

BABA
I need you to find the boy, Frank. Or
find out what happened to him.

Turns to him.

FRANK
Wherever he is, it's not my doing.

BABA
So? You're the old copper. Prove it.

20 INT. LUTHER'S FLAT - DAY 3 (11.26)

20

Jenny is cleaning. And cleaning. And cleaning.

21 I/E. LUTHER'S CAR, OUTSIDE ICE HOCKEY RINK/INT. LUTHER'S FLAT -21
DAY 3 (11.27)

Luther reaches his car, gets in. He dials Jenny -
Jenny answers.

JENNY
John?

INTERCUT JENNY/LUTHER

LUTHER
Yeah. You need to leave the flat.

JENNY
But I'm not finished.

LUTHER
Then finish and get out.

JENNY
Do they know?

LUTHER
They know something's not right.

JENNY
What if they find him?

LUTHER
They won't find him.

(CONTINUED)

21 CONTINUED:

21

JENNY

But what if they do?

LUTHER

Jenny. Just get out of there and keep your head down for a little while.

22 **EXT. TRAFFIC LIGHTS - DAY 3 (11.48)**

22

A queue of cars stops at the RED LIGHT. At which point a man with a blue plastic bucket steps out and cleans the windscreen of the first car in the queue.

An everyday scene. Except the man doing the cleaning is Nicholas!

SERIES OF SHOTS: NICHOLAS cleans car after car. Checking them out. Waiting for the right one.

23 **I/E. FRANK'S CAR, OUTSIDE LUTHER'S FLAT/I/E. LUTHER'S CAR (TRAVELLING) - DAY 3 (11.03)**

23

Frank's car pulls up outside Luther's tower block. Frank gets out, calls Luther.

FRANK

John, where are you?

INTERCUT LUTHER/FRANK

LUTHER

I'm working, Frank. Do you watch the news?

FRANK

Yeah. Nasty business. We do need to meet, though. Talk about what's happening. She's not happy.

LUTHER

I know she's worried about her boy. But I'm tied up. I've got a big job on my hands here.

FRANK

All right. Call me back, soon as you can.

He hangs up. Satisfied that Luther won't be back.

Then he opens the car door, reaches inside. Takes out an old sports bag. He locks up and heads into the tower block, pulling on a pair of thin leather gloves.

24 **INT. LUTHER'S FLAT, LIFT LOBBY - DAY 3 (11.05)**

24

He presses the lift call button. Waits. The lift arrives. The doors open. He steps inside.

25 **EXT. LUTHER'S FLAT, REAR ASPECT - DAY 3 (11.06)**

25

Which is when Luther's car pulls up!

Luther gets out, opens the boot and takes out - a HUGE, WHEELED DUFFLE BAG.

Wheeling it behind him, he sneaks round the corner, passes Frank's car with a sidelong, cautious glance - double checks to see if Frank's around - then goes through the main entrance.

26 **INT. HALLWAY, OUTSIDE LUTHER'S FLAT - DAY 3 (11.07)**

26

Frank edges along the hallway outside Luther's flat. Peeks in empty flats as he passes.

He reaches Luther's door. Kneels. Unzips his bag. Takes out his THIEVES' TOOLS. An echo of Luther.

27 **INT. LUTHER'S FLAT - DAY 3 (11.08)**

27

(In the edit Frank and Luther's scenes will be intercut.)

Frank enters Luther's apartment. Closes the door softly. Draws his gun. He moves round the flat, expertly checking:

JENNY'S ROOM - LUTHER'S BEDROOM - THE BATHROOM.

No-one's home. Good. He replaces the gun and begins a much more detailed search of the flat.

Later -

Frank has checked under beds, under the sofa. He's checked the bookshelves, the kitchen. He's found nothing.

He rubs his fingertips in the gloves. Noting the absence of dust. He picks up the FRAMED DAVID BOWIE PICTURE. Holds it up to the light, examines it from all angles.

Frank makes his way to the door.

Then he stops. Holds his position for a moment. Doesn't quite know what's made him stop. Then he steps back.

Takes his foot from the WET PATCH OF CARPET on which he'd trodden.

He kneels, removes his glove. Feels the carpet with his fingertips.

Damp.

Hmmm. He gets lower. Puts his face to the damp patch. Takes a good, long sniff.

Then stands, pulling on his gloves again. He goes to the cupboard under the sink.

(CONTINUED)

27 CONTINUED:

27

Frank takes the BUCKET AND SPONGE from under the sink. He sniffs the sponge. A weird admixture of animal and intellect.

He stands, runs the tap, holds the sponge under it. Squeezes the sponge. The water runs a VERY FAINT PINK.

He turns off the tap, replaces the sponge and the bucket under the sink. One last look around. And Frank is sure.

He leaves the flat -

28 INT. LUTHER'S FLAT, LIFT LOBBY - DAY 3 (11.08)

28

Luther enters. Calls the lift. Waits.

29 EXT. LUTHER'S FLAT, ROOF - DAY 3 (11.12)

29

The lift opens and Luther steps out, trundling the bag. Luther steps onto the roof of the building. Tucked away in the far corner, behind a ventilation structure, is a SHAPE WRAPPED IN BLACK PLASTIC BAGS. A human shape.

Luther approaches it. Sets down the bag. Takes a long moment.

How can he do this?

Walks to the edge of the roof. Surveys London, far below. Takes a long breath. Wonders about going further than he's ever gone before.

He looks from city to sky. Clouds occluding the sun: ever changing, never changing.

Then he returns to the shape. Kneels. Unzips the bag -

LUTHER

Sorry, Toby.

- and does what needs to be done.

30 INT. LUTHER'S FLAT, LIFT - DAY 3 (11.58)

30

Luther in the lift with the ski bag. Which is now clearly very heavy indeed.

Luther descends in the lift.

The lift opens and Luther steps out, trundling the bag.

31 INT. HALLWAY, OUTSIDE LUTHER'S FLAT - DAY 3 (11.59)

31

Frank walks to the lift. En route, he stops to check some of the empty flats. He doesn't think Luther would be stupid enough to dispose of a body in there. But it's as well to check.

32 INT. LUTHER'S FLAT, LIFT - DAY 3 (12.00)

32

Frank descends in the lift -

33 **EXT. LUTHER'S FLAT, REAR ASPECT - DAY 3 (12.01))**

33

Luther shuts the Volvo's boot. Job done. He grabs his keys, hurries to the driver's side door. Opens it. Then STOPS.

Thinks: *Oh. Shit* -

- and VERY SLOWLY TURNS -

- to see FRANK. Standing there, watching him.

FRANK

Wotcher.

LUTHER

(slams door)

Frank! What are you doing here?

Shit. Shitshitshit. So close. So, so close.

FRANK

Waiting for you. What are you doing here?

LUTHER

I came to get my car.

Beat.

FRANK

What's in the boot, John?

LUTHER

What are you, my dad? It's none of your business what's in the boot.

A moment. Frank produces the gun. Doesn't point it. Just lets it hang there, the way some men might hold a cigarette.

FRANK

Do me a favour. Open it.

LUTHER

No.

And now Frank does point the gun.

FRANK

Open it.

LUTHER

So what are we saying? I open the boot or you shoot me?

FRANK

Don't make me answer that.

(CONTINUED)

LUTHER

And what do you think you'll find?

FRANK

Don't think I won't do this.

LUTHER

Frank, mate - you do what you've got to do.

Frank's finger tightens on the trigger. He aims for LUTHER'S KNEE.

And then - HIS MOBILE BEEPS. Incoming text.

He checks it.

ON SCREEN: A TEXT FROM TOBY! "NEED CASH URGENT. PLS BRING 10K ASAP ALHAMBRA".

FRANK

(re: phone)

The boy.

LUTHER

There you go. Where is he?

FRANK

Poker game. Alhambra. He's asking for money.

LUTHER

It can't be him. A game like that, they don't allow mobile phones.

FRANK

He'd be texting on the sly. He's done that before, more than once. Says he's in for ten grand.

LUTHER

The kid's bad news, Frank. Why stick by him?

FRANK

Because it's my job.

But Frank's brow is knit. He knows something's not right.

After a long pause for deliberation - he raises the gun again.

FRANK (cont'd)

Open the boot, John.

LUTHER

What? You really want to do this?

(CONTINUED)

FRANK

I was a copper a long time. You cover your bases. Open the boot.

LUTHER

(holds up hands)

You win. It's all yours.

He pops the boot - and steps back. Frank advances, gun raised.

FRANK

Back away.

Luther backs away. Hands up. Frank lifts the boot. Sees THE SKI BAG.

FRANK (cont'd)

What's in the bag?

LUTHER

Work kit. Body armour. My stabby.

FRANK

Open it.

Luther rolls his eyes. Still at gunpoint, he leans into the boot.

An UNBEARABLY TENSE MOMENT as he unzips the bag.

FRANK (cont'd)

All right. Step away.

Luther steps away. Frank opens the bag wide. Sees:

BODY ARMOUR. A STAB PROOF VEST.

LUTHER

Happy?

No.

LUTHER (cont'd)

Frank, mate. I've got to go. Now before you embarrass yourself by having another senior moment, why don't you go and pick up your boy from the casino, give him a slap and send him home to his nan.

A long beat. Then Frank nods.

LUTHER (cont'd)

Give him a slap from me while you're at it. Because I'm telling you, mate. I'm about done with all this.

Luther gets in the car, drives away.

(CONTINUED)

33 CONTINUED: (3)

33

Frank watches him go. Still not satisfied. He digs the gun into his belt. Walks round to the -

- bin area. Begins searching in and under the bins. The filthy corners. He searches and searches. Finds nothing.

34 I/E. LUTHER'S CAR, NEAR TOWER BLOCK - DAY 3 (12.04)

34

Luther's car pulls up. Jenny is waiting at the side of the road. She gets in. They sit there in silence.

Luther holds the steering wheel. Rides out the swell of a anxiety attack.

JENNY

How did I do? Did I do okay?

He looks at her. Doesn't know what to say. So he embraces her. Kisses the crown of her head.

LUTHER

You did great. You did great.

They separate. Jenny holds out Toby's phone.

JENNY

What do I do with this now?

Luther takes it, pockets it.

LUTHER

This isn't done. Not yet. So I need you to find a place to hide. Can you do that?

Her lower lip trembles: she's trying really hard not to cry.

JENNY

I think I might want my mum.

Oh no.

But Luther looks at her. The state of her.

LUTHER

If that's where you're going to feel safe - you go to your mum's.

She sniffs. Nods.

JENNY

You're so nice. Why aren't you married?

He laughs at that.

(CONTINUED)

34 CONTINUED:

34

JENNY (cont'd)

You should be, though. You should be married. All happy and everything.

LUTHER

Yeah, well. Nobody'd have me. Come on, shift.

She gets out. Walks away.

35 I/E. FRANK'S CAR, OUTSIDE ALHAMBRA CASINO/I. CAROLINE'S PLACE 35
DAY 3 (13.14)

Frank emerges. Thunder on his face. Having not found Toby.

He walks to his car. Gets inside. Thinks. What now? He picks up his phone. Dials Caroline.

INTERCUT FRANK/CAROLINE

Caroline answers.

CAROLINE

What do you want?

FRANK

To help you out.

CAROLINE

Yeah. I heard that one before. I'm still laughing.

FRANK

Sorry about how that all worked out, but right now, you've got bigger fish to fry.

CAROLINE

Such as?

FRANK

Such as, your little girl may be sharing a murderer's bed.

A long, slow surge of shock.

CAROLINE

What does that mean? I don't know what that means.

FRANK

It means, all I want is five minutes with Jenny, ask her some questions. Help me do that and I'm out your hair for good. So is John Luther.

(CONTINUED)

35 CONTINUED:

35

CAROLINE

Right. And how do you intend to make that happen?

He lets Caroline work it out. She works it out.

CAROLINE (cont'd)

Oh.

(unsettled)

Look. She's not here. I don't know where she is.

FRANK

You're her mum, she's in trouble: she'll be home. So give me a call.

A beat, then Caroline hangs up. She struggles with the urge to vomit.

36 **AND 37 OMITTED**

36

38 **EXT. TRAFFIC LIGHTS - DAY 3 (13.27)**

38

A PEOPLE CARRIER arrives at the red light. Four male passengers. The driver holds up his hands in polite protest - at the Squeegee Merchant. No thank you! It's okay!

But Nicholas steps up to wash the windscreen anyway. He moves round the vehicle, squeegees the passenger's side window.

From his pocket he removes a HAMMER.

HE OPENS THE REAR PASSENGER DOOR.

Raises the hammer - brings it down - again and again.

The driver tries to pull away but stalls the car, panicked he tries to start the engine but Robert abruptly turns -

And runs away from the people carrier. The rear door is open. The windows are splattered with blood.

39 **OMITTED**

39

40 **INT. SSU, BULLPEN - DAY 3 (13.51)**

40

Luther enters at speed, finds Ripley and Gray.

LUTHER

When did it happen?

RIPLEY

Six minutes. Uniform got to the scene two minutes ago.

They reach Benny's desk. Maps on screen.

(CONTINUED)

LUTHER

The killer?

GRAY

In the wind.

(re: map)

Ran onto the Lyntall Street. Moves roughly North-South. Could have brought him out - well, anywhere.

LUTHER

How we doing on the rest of it?

Benny picks up a file from the desk, hands it to him.

BENNY

Still warm from the printer.

Luther takes the folder, flicks through it.

LUTHER

Anyone got a carrier bag?

41 INT. SSU, HARD INTERVIEW ROOM - DAY 3 (13.53)

41

Robert has been moved back to the interview room, he waits, calm and silent. Still wearing the paper suit.

Luther enters, sits across the desk. He's brought a carrier bag.

Ripley follows, takes a seat.

Luther fishes in the bag, takes out a 20-SIDED DICE. He rattles it round in his fist, then throws it on the table.

LUTHER

Oh, a nineteen! That's good. That allows me to -

RIPLEY

(re: his notebook)

Kill any level one target.

LUTHER

Which means any unarmed civilian, right? Basically anyone who can't hit back.

RIPLEY

Basically. Throwing a nineteen allows you to use any weapon from grades one to four. That's any edged weapon, any non-edged weapon -

LUTHER

Like a hammer.

(CONTINUED)

RIPLEY

Exactly. Up to and including the acid-filled water pistol.

Luther sits back, grins at Robert.

LUTHER

You know, in all the years I've been doing this job, there's a lot of things I never got to say: "'ello, ello ello", obviously. "You're nicked, my son". Never said that. Another one is: "I know your game". But the thing is, I do. I actually do know your game.

From the bag, he produces THE LAPTOP.

LUTHER (cont'd)

Your password was pretty secure.

Produces the GIDEON BIBLE.

LUTHER (cont'd)

But we broke the code.

A long smile. Then he produces an 8x10 CCTV image of Nicholas attacking the passers-by. (end of Ep 3)

LUTHER (cont'd)

This happened last night.

RIPLEY

What he's done is compensate for a low-scoring weapon by using a high-scoring strategy.

Luther throws down CCTV images of the TRAFFIC LIGHT KILLINGS.

LUTHER

Then this. Van. Broad daylight. Male targets. Lots of witnesses.

RIPLEY

Another high-scoring tactic. He's running up a decent total.

He lays out an 8 X 10 PHOTOGRAPH OF NICHOLAS.

LUTHER

His name's Nicholas. You're Robert.

Robert stares at him. Cold blue eyes.

LUTHER (cont'd)

The Japanese have a good word for it: "Hikikomori". People who withdraw from the world.

(MORE)

(CONTINUED)

41 CONTINUED: (2)

41

LUTHER (cont'd)

And that's what you and Nicholas did,
eh? Withdrew further and further.
Perfecting the fantasy. And now, here
we are. You're banged up. Game Over.
While Nick -

ROBERT

Nicholas.

LUTHER

Nicholas is out there, making up for
all those years of being the quiet
one.

RIPLEY

He's scoring very high for audacity.

ROBERT

So?

LUTHER

So, how do you feel about that?

ROBERT

I hope he scores ten times what I did.

LUTHER

Really?

ROBERT

Really.

LUTHER

The thing about being a twin, I
suppose - I bet people make all sorts
of assumptions, ask the same old
questions: "if I pinch you, does your
twin feel it?" "Can you read each
other's mind?" "Do you do everything
together?" Is that the kind of thing
you get asked a lot?

ROBERT

What do you think?

LUTHER

I'm glad you ask. What I think is; you
and Nicholas are very close.
Outstandingly close, even for twins.

(beat)

But do you know what else I think?

And now there's a tiny flicker of interest

LUTHER (cont'd)

I think there's a limit to that
closeness.

(MORE)

(CONTINUED)

41 CONTINUED: (3)

41

LUTHER (cont'd)

Because in the end - you're one of two, not half of one. You're a man in your own right.

A glimmer at the back of Robert's eyes. How many times in his life has he heard this? His most secret, guilty desire ...

LUTHER (cont'd)

Do you know what else you are?

ROBERT

What else am I?

LUTHER

Winning.

ROBERT

I don't care about winning.

Beat.

LUTHER

There's an Arabic saying: "Me against my brother. My brother and I against my cousin. My brother, my cousin and I against the stranger." So yeah, you took out the strangers. Fine. But when it comes down to it, when you're the last men standing -

(beat)

It's you against him. And you do care who wins, Robert. Because you really, really want it to be you.

ROBERT

What are you saying to me?

LUTHER

At the rate Nicholas is scoring, you won't be winning for very long.

ROBERT

So?

LUTHER

So help us catch him. Before he beats you.

He considers them in silence.

ROBERT

I'll play you for it.

LUTHER

I can't do that.

ROBERT

Then it's not going to happen.

(CONTINUED)

41 CONTINUED: (4)

41

Luther sits back, chews it over.

LUTHER
Rules of the game?

ROBERT
It's a Dilemma Throw. That makes it a
straight fifty/fifty. Meaning if I
roll one to ten, I help you catch my
brother. I roll eleven to twenty,
you're on your own.

He waits, while Luther thinks it over.

ROBERT (cont'd)
It's the only way this is going to
happen.

A flicker of eye contact between Luther and Ripley.

Then Luther hands over the 20-sided dice. Robert enjoys the
familiar comfort of it in the palm of his hand.

Luther and Robert lock eyes - as Robert shakes the dice in his
fist - then rolls it onto the desk.

Cups it under his hand.

On Luther and Robert. Wanting the same thing.

Agonizingly slowly, Robert removes the hand. To reveal -

A SEVENTEEN!

A moment of shared disappointment. Then -

ROBERT (cont'd)
If you do catch him -

LUTHER
Yeah?

ROBERT
Tell him I love him.

41A **INT. CAROLINE'S PLACE - NIGHT 3 (16.32)**

41A

Caroline is pacing the floor. Glass of wine in hand. Can she go
through with this? No. No way.

Which is when THE DOORBELL RINGS -

And in an instant, she knows she can. Because she has to. So
she straightens herself. Puts on her game face. Goes to the
door.

41B I/E. CAROLINE'S HOUSE, HALLWAY - NIGHT 3 (16.33)

41B

- open it to Jenny. At the sight of her mum, Jenny bursts into tears. Hugs Caroline. Hugs her and hugs her and hugs her.

At first, Caroline is stiff-necked with awkwardness and guilt. Then she hugs her daughter.

41C INT. CAROLINE'S HOUSE, KITCHEN - NIGHT 3 (17.11)

41C

Jenny sits, snivelling. Caroline brings her a cup of tea.

JENNY

Sorry.

CAROLINE

(sits, hands her the cup)

Don't be. This is your home. You're welcome here any time.

Jenny nods, stares into the mug.

CAROLINE (cont'd)

Do you want to tell me what's wrong?

Jenny shakes her head. No.

CAROLINE (cont'd)

Are you on drugs? Is it drugs again?

Jenny shakes her head. Stares into her drink.

CAROLINE (cont'd)

Did he hurt you? Did that man hurt you?

And now Jenny looks at her. Incredulous.

JENNY

No!

CAROLINE

Then what is it, love?

JENNY

I really want to tell you. But I can't.

CAROLINE

Why not?

JENNY

I just - I can't, mum.

And in that moment, Caroline knows Frank was right. She strokes her daughter's hair. Tender and furious. Lioness.

42 AND 43 OMITTED 42
44 INT. SSU, BULLPEN - NIGHT 3 (17.49) 44

Schenk, Luther, Ripley and Gray consider the video feed of Robert.

In the background sits Carroway, in her office.

SCHENK

There must be some technique we can employ. Some stratagem to make him talk.

LUTHER

Can I waterboard him?

SCHENK

Unfortunately, no.

LUTHER

Then he's not going to talk.

GRAY

What do you think happened to them - to make them like this?

LUTHER

Don't know. Don't care.

(re: Nicholas on screen)

What I want to know is - how do we stop him?

GRAY

The media's running Nicholas's name and face. But he looks like every other twenty-six year old white male in a hoody. We've had five hundred and (checks) seventy five calls to the hotlines so far.

RIPLEY

He's got no friends to run to. Family's dead or estranged. There's only one person in the world he wants to talk to.

Slowly, everyone looks to the video feed of Robert. Then, equally slowly, all eyes turn to Luther.

LUTHER

What? Has anyone got a better idea?

Nope. No-one has.

(CONTINUED)

SCHENK

Okay. Run it past me. Exactly how do they communicate?

Ripley refers to the LAPTOP RETRIEVED FROM THE DSS HOTEL.

RIPLEY

Via a blog.

SCHENK

Surely that's the most public method of communication possible?

RIPLEY

Exactly. There are more than fifty million active blogs in the world - Most of which are read by - well, nobody. So Robert and Nicholas set up an everyday blog -

Evokes: a blog called RANDOM THOUGHTS OF A SUSSEX RAMBLER.

RIPLEY (cont'd)

By design, the most boring blog in the world, all-but guaranteed to attract no traffic. But if it does happen to attract a curious passer by -

He hits ENTER. The blog requests a password.

LUTHER

They password-protect it.

SCHENK

This being the password you cracked by breaking the book-code.

RIPLEY

Exactly. Once you're through, the blog consists of totally boring postings.

SCHENK

So the postings are - what? Coded?

RIPLEY

No. They speak via the Comments.

Ripley accesses the blog comments.

SCHENK

So if Nicholas Millberry believed his brother had escaped -

LUTHER

This is how they'd communicate. Via this blog.

(CONTINUED)

44 CONTINUED: (2)

44

RIPLEY

Nicholas probably has an RSS feed on his phone. As soon as a new comment is posted, he'll receive an alert.

LUTHER

Which means we can control the timing of any communication.

Luther exchanges a glance with Ripley.

SCHENK

I'll run it past Carroway.

And off he goes towards her office.

45 OMITTED

45

45A INT. CAROLINE'S HOUSE, BEDROOM - NIGHT 3 (17.52)

45A

Jenny's curled on the sofa in her old bedroom, tucked up under a blanket, amidst all the children's paraphernalia. She appears to be sleeping the sleep of the exhausted. But at the SOUND OF LOW MURMURING from downstairs, she OPENS A WARY EYE - and listens.

Caroline's on the phone. Jenny can't hear what she's saying -
- just the HUSHED, URGENT TONE.

Jenny sneaks down to the kitchen. But as she comes close she hears the muffled, hurried rhythm of the words "I've got to go"-
- and the murmuring ABRUPTLY STOPS.

45B INT. CAROLINE'S HOUSE, KITCHEN - NIGHT 3 CONT.

45B

Jenny enters to find Caroline MAKING HERSELF A COFFEE. The MOBILE PHONE is close by, but Caroline's got her back to it.

JENNY

(yawns; sleepy)
Who was that?

CAROLINE

Oh, God. Sorry, did I wake you?

JENNY

No. So who was it?

CAROLINE

Esther.

JENNY

Who?

(CONTINUED)

45B CONTINUED:

45B

CAROLINE

Esther? Used to live down the road
from us. On Cavalry Close.

JENNY

The ginge?

CAROLINE

No. *Esther*.

JENNY

Oh, right. The one with all the boobs.

CAROLINE

That's her. I was supposed to be going
over to see her. But I cancelled for
my girl.

Jenny sniffs, nods. And knows her mother is lying.

46 **INT. SSU, BULLPEN - NIGHT 3 (17.54)**

46

Schenk leaves Carroway's office. Faces the long walk to his
expectant team - Luther, Ripley, Benny, Gray.

SCHENK

I'm afraid DCS Carroway has vetoed the
idea.

LUTHER

On what grounds?

SCHENK

Politics. So let's find another way.

A MEANINGFUL LOOK between Schenk and Luther. Gray sees it. Then
a gravely frustrated Schenk heads to his office and shuts the
door.

47 **INT. CAROLINE'S HOUSE, JENNY'S BEDROOM - NIGHT 3 (20.47)**

47

Caroline tucks Jenny up in bed.

CAROLINE

You try to get some proper sleep, now.

JENNY

Thanks, mum.

Caroline lingers in the doorway. She wants to say something.
But she can't. She can't say it.

She shuts the door.

Jenny waits a moment. Then bolts upright, produces her phone -
and CALLS LUTHER.

(CONTINUED)

47 CONTINUED:

47

JENNY (cont'd)
(low)
I think mum might have done something
stupid.

48 INT. SSU, BULLPEN - NIGHT 3 (20.48)

48

Luther's on his way out, carrying an A4 envelope - manilla,
used. He's on the phone to Jenny.

LUTHER
Okay. Listen. Relax. We can make this
work. Did you buy those SIM cards?

JENNY (V.O.)
Yeah -

LUTHER
Good. Let me get out of the building,
I'll call you back in about two
minutes.

He passes Ripley and Gray - bids goodbye by waving the
envelope.

On Gray's disapproving face as Luther strides out.

GRAY
Where's he going?

RIPLEY
Dunno.

GRAY
Shouldn't you?

RIPLEY
He's working the case.

GRAY
In mysterious ways, yeah. His wonders
to perform.

RIPLEY
Look. Just cut him some slack, all
right?

GRAY
And this feels right to you, does it?
Ignoring direct orders. Because
correct me if I'm wrong, it looks like
that's what he's doing.

RIPLEY
Can you think of a better way to get
Nicholas Millberry off the streets?

(CONTINUED)

GRAY

That's not the point. It's our job to uphold the law.

RIPLEY

Our job is to protect the public.

GRAY

Yeah? And who protects them from the protectors?

A long, sad beat. Neither of them wanting this to happen.

RIPLEY

Don't do this, Erin. Please.

GRAY

So help me, Justin. Please. Give me a reason not to.

But he can't. So Gray heads to Carroway's office.

49 INT. SSU, CARROWAY'S OFFICE - NIGHT 3 (20.50)

49

A disapproving Carroway and a cowed, nervous Gray.

CARROWAY

You're requesting a transfer?

GRAY

Ma'am.

CARROWAY

Am I permitted to ask why?

GRAY

I'm not doing a very good job of fitting in.

CARROWAY

This isn't secondary school. You're on the High Potential Scheme. It's natural that fellow officers treat you with scepticism.

GRAY

It's not that, Ma'am. I can take the rough and tumble. The team's great.

CARROWAY

Clearly, something about it's not so great. What is it?

Carroway waits. Not patiently. Practically drags the answer out with her eyes.

CARROWAY (cont'd)

You don't get to not answer.

(CONTINUED)

49 CONTINUED:

49

Out on Gray. Knowing she's boxed herself in. Thinking: *Oh, fuck.*

50 INT. CAROLINE'S HOUSE, LIVING ROOM - DAY 4 (07.16)

50

Caroline waits at the window, she's barely slept. If there were any cigarettes in the house, she'd be smoking one. She endures a moment of dread as she sees:

FRANK'S CAR pull up outside! That's who she was calling!

Frank gets out, checks his belt. Walks to the door.

51 I/E. CAROLINE'S HOUSE, HALLWAY - DAY 4 (07.17)

51

Caroline opens the door on Frank - but bars his entrance.

FRANK

Don't worry. You're doing the right thing.

CAROLINE

A hair on her head, Frank. A hair on her head, and I'll cut your balls off.

A warning moment. Then Caroline steps aside. Frank enters.

FRANK

So - where is she?

52 INT. CAROLINE'S HOUSE, OUTSIDE JENNY'S ROOM - DAY 4 (07.18)

52

Caroline stands outside Jenny's room. Hesitates. Gets it together. Raps on the door.

CAROLINE

Jen ... Jen, can you come out a minute? ... Genevieve?

No answer. Caroline opens the door. Jenny's room IS EMPTY.

CAROLINE (cont'd)

Jen?

She turns - sees that FRANK IS THERE. Holding his gun casually at his side. The way another man might hold a cigarette.

FRANK

Where is she?

CAROLINE

I don't -

She reads his expression. Knows she's in deep shit.

FRANK

Jenny! You're not in trouble! Promise! It's only Frank.

(CONTINUED)

52 CONTINUED:

52

He gives Caroline a look of absolute contempt. Then begins searching the house.

53 EXT. CAROLINE'S HOUSE - DAY 4 (07.19)

53

But Jenny's not in the house - she's OUTSIDE! Hiding behind a parked car, watching the house.

All fingers and thumbs, she disassembles her phone, removes the SIM card. Replaces it with a new SIM card. Dials Luther's number from memory - closing her eyes and muttering the numbers under her breath as she thumbs it out.

JENNY

He's in there. Do I do it now?

54 INT. BRICK LANE/EXT. CAROLINE'S HOUSE/INT. CAROLINE'S HOUSE - DAY 4 (07.20)

Luther walks onto Brick lane. On the phone.

LUTHER

Do it now. Then walk away.

INTERCUT LUTHER/JENNY

JENNY

I'm worried for my mum.

LUTHER

Your mum will be okay.

JENNY

Promise?

LUTHER

You want to help your mum, you need to keep it together and do what we agreed. Okay?

JENNY

Okay.

LUTHER

And don't go back there. Because Frank might not hurt your mum - but he will hurt you.

JENNY

Okay.

LUTHER

Okay.

Jenny hangs up. Hesitates, uncertain. Then DIALS 999!

JENNY

Police please.

(CONTINUED)

54 CONTINUED:

54

INTERCUT JENNY'S 999 CALL/FRANK'S INCREASINGLY FRUSTRATED
SEARCH OF CAROLINE'S FLAT

JENNY (cont'd)

Hi, yeah. I just saw a car pull up to
this house. It's a silver - how do you
say it? Hi-und-ay. Hyundai. Whatever.
This geezer got out. He was holding a
gun or something ... no, it was
definitely a gun ... well the other
thing is, and I know this sounds
mental ...

55 INT. CAROLINE'S HOUSE - DAY 4 (07.22)

55

The house has been turned upside down. And now Frank is
seriously angry.

FRANK

Where is she?

CAROLINE

I don't know!

FRANK

Then call her!

CAROLINE

I'm trying! She's not answering!

FRANK

(points gun)

CALL HER AGAIN!

56 EXT. CAROLINE'S HOUSE - DAY 4 (07.23)

56

Jenny hangs up. Then does what Luther told her to do: removes
the SIM card, polishes her fingerprints off it, grinds it under
her heel, drops it down the drain.

She slips in her old SIM card. Then she walks away.

You can do it! Just. Keep. Walking.

Her phone rings. It's her mum. She looks at the phone for a
long time, until it goes to voicemail. Then it rings off.

A moment of guilt. She glances over her shoulder. She can hear
AN ARGUMENT from her mum's house. She can't hear the words:
it's the normal, almost everyday domestic clamour of a man and
a woman arguing ... shouting. The woman sounds desperate,
scared.

Jenny stops. Fuck!

She digs out her phone, navigates to her mum's number. Listens
to the row. Then remembers what Luther told her. Pockets her
phone and hurries away.

57 **EXT. BRICK LANE, BAGEL SHOP - DAY 4 (07.24)**

57

Luther is with CORINNE DAY, the journalist we met in Series 1. They exit a BAGEL SHOP, and walk along Brick Lane, deep in discussion.

CORINNE

So what've you got for me?

LUTHER

You understand this comes from an anonymous police source. It can't come back on me.

CORINNE

Yeah, yeah. Sources are holy. I'd rather burn in hell and blah di blah. So what is it?

Luther passes her the envelope. It contains a number of 8x10s - they show an EMPTY VAN at the side of the road. Doors open.

CORINNE (cont'd)

What's this?

LUTHER

Prisoner transfer van. It was transporting this man -

Shows her a MUGSHOT OF ROBERT MILLBERRY.

LUTHER (cont'd)

He escaped.

CORINNE

How?

LUTHER

Overpowered a guard.

CORINNE

Come on! You might at least have a pop at sounding convincing. For form's sake.

LUTHER

That's all you're getting.

CORINNE

I need a lot more than that.

(watches him)

I know there's more. There's always more.

LUTHER

(takes back photos)

Fine.

(CONTINUED)

CORINNE

(reaches out; whoah!)

Okay. Okay. But this is my story? No-one else's.

LUTHER

As long as it goes out soon.

CORINNE

Why the haste?

LUTHER

I'll tell you what. You do what I need you to do. After that, you get the full story. Exclusive. Full background. Get a book out of it. Get yourself promoted.

CORINNE

Get myself shot, more likely.

She holds his gaze for a long moment. Then snatches the envelope from his hand and hurries away. Already on the phone.

58 **INT. CAROLINE'S HOUSE - DAY 4 (07.42)**

58

Frank and Caroline, arguing.

FRANK

Listen! LISTEN TO ME! SHUT UP! NOW!
SHUT IT!

She shuts up.

FRANK (cont'd)

I don't like hurting women. I don't like hurting anyone if I can help it. But when I have to do it, I'm very good at it. Now call your daughter and leave a message. You tell her to be back here in ten minutes. Or I'm going to have to go to work on you. You got that?

A long, terrified beat. Then THE DOORBELL RINGS.

Frank rolls his eyes. What now? He goes to the window.

His POV: TWO POLICE CARS ARE PARKED OUTSIDE.

Two uniformed police officers are at the front door. Another two are inspecting Frank's car.

Frank puts the gun to Caroline's head.

FRANK (cont'd)

Is there another way out?

59 I/E. CAROLINE'S HOUSE - DAY 4 (07.43) 59

Caroline comes to the door. Opens it on the police officers.

60 EXT. CAROLINE'S HOUSE - DAY 4 (07.44) 60

Frank walks away.

61 INT. CAROLINE'S HOUSE, LIVING ROOM - DAY 4 (07.45) 61

Caroline sits with two police officers. She's nervous, tugging at her hair.

CAROLINE

Then whoever made the call was lying.
Have a look round.

The officers follow her desolate gaze.

CAROLINE (cont'd)

There's no-one here. No-one except me.

Out on Caroline. As the truth of this declaration sinks in.

62 EXT. FRANK'S CAR, OUTSIDE CAROLINE'S HOUSE - DAY 4 (07.46) 62

Officer #1 receives permission over her airwave to search Frank's car.

She smashes the driver's side window with her ASP, opens the driver's door, leans in. Pops the boot.

Officer #2 opens the boot. And RECOILS IN HORROR because -

A BODY WRAPPED IN BLACK PLASTIC BAGS IS IN FRANK'S TRUNK!

It's Toby, naturally.

63 EXT. CAROLINE'S HOUSE - DAY 4 (07.47) 63

Frank is at the far end of the street, watching all this.

FRANK

John. You clever bastard.

He sets his jaw and walks away, careful to control his pace.

He wants to run. But he knows that, right now, that would be the worst thing to do. So he walks. Nice and steady.

64 INT. SEEDY HOUSE, OFFICE - DAY 4 (09.04) 64

Baba sits in the office - surrounded by the detritus of Toby's life. Lent pathos by his permanent absence.

Almost ceremonially, she pours herself a glass of his good whiskey. Downs it.

(CONTINUED)

64 CONTINUED:

64

Tries not to weep. Baba does not weep.

65 **EXT. MULTI-STOREY CAR PARK, UPPER LEVEL - DAY 4 (09.38)**

65

Nicholas approaches an anonymous car parked in an anonymous car park. Opens the boot. The car is FULL OF WEAPONS - sledge-hammers, nunchucks, knives, throwing stars, home made flails, chains, hammers, pipes, tyre irons, bottles ... and in the back seat a jumble of clothes.

66 **INT. SSU, BULLPEN - DAY 4 (10.11)**

66

Benny evokes ROBERT AND NICHOLAS'S BLOG, enters the long password, navigates to the COMMENTS. Looks at Ripley.

BENNY

We ready?

Next to him, Ripley refers to a series of handwritten notes. At first glance, they might appear to be in code. In fact they're written in "gamespeak", the kind of acronyms used on gaming talkboards.

RIPLEY

We're ready.

Gray approaches.

GRAY

Justin? The minute you do this, you're implicating yourself. And me with you.

He looks at her -

as Luther enters, strides to Benny's desk.

LUTHER

We prepped?

RIPLEY

Yeah. I've prepared some entries, based them on Robert's previous postings.

LUTHER

(re: notepad)

What's this say?

RIPLEY

"Hello", basically.

LUTHER

Yeah? What's wrong with just saying "hello"?

RIPLEY

Were you ever young?

(CONTINUED)

LUTHER

No.

Before Ripley can answer that, Carroway comes to her office door.

A frozen moment. Then:

CARROWAY

DS Gray - if you wouldn't mind?

Gray exchanges a long, helpless look with Ripley. Luther sees it.

Gray heads to Carroway's office.

LUTHER

What's that all about?

Ripley shrugs, averts his gaze. Luther sees that, too.

BENNY

Not sure. I do know Carroway's had I.T. crawling all over Schenk's computer archives.

LUTHER

Yeah?

BENNY

What's he been up to, d'you think?

LUTHER

Dunno. Soon see, I expect.

On Luther's flicker of anxiety as Gray enters Carroway's office.

Then he puts it to one side - he'll deal with it later. He turns his attention to the case.

LUTHER (cont'd)

All right. Do it. Say hello.

Ripley enters the message in the COMMENTS section. Hits enter.

The comment is POSTED TO THE BLOG.

LUTHER (cont'd)

Too late to back out now, chaps.

67 **INT. SSU, CARROWAY'S OFFICE - DAY 4 (10.13)**

67

Carroway is restrained, all business. Gray is nervy, very aware of her colleagues out there in the bullpen.

(CONTINUED)

CARROWAY

DS Gray. You apprise me that DCI Luther used yesterday's fire alarm as a pretext to gain access to Detective Superintendent Schenk's personal computer.

GRAY

I did, Ma'am. Yes.

Carroway reaches into her desk. Takes out a slim folder.

CARROWAY

I had I.T. run a report on Schenk's computer.

(slams folder on desk)

It shows no activity during the fire alarm. None whatsoever.

A second, while Erin tries to work it out.

GRAY

I don't see how that's possible.

CARROWAY

What angle are you trying to work, Erin? Is there a plan? I do hope there's a plan, that this isn't just - random game playing.

GRAY

Ma'am, I'm afraid I'm confused. I don't understand how -

CARROWAY

If you're so keen to smear a superior officer, you'll have to be a lot smarter than that. A lot smarter.

A moment of eye contact.

CARROWAY (cont'd)

Now get out of my sight. Go for a walk. Do some serious thinking about your future. In this department and in this service.

A shocked moment. Then Gray stands on shaky legs. Exits.

68 **INT. SSU, BULLPEN - DAY 4 CONT.**

68

Ripley, Benny and Luther watch as Gray strides across the bullpen. Shaky, furious, terrified -

She confronts Luther.

GRAY

How did you do it?

(CONTINUED)

LUTHER

Erin, I honestly don't know what you're talking about.

GRAY

(rounds on Benny)

Was it you? Did you do it for him?

BENNY

What he said, Erin. You lost me at hello.

A furious moment. She's seething. Crushed. She beams a long, distressed stare at Ripley -

- who meets her blazing gaze. But with difficulty.

GRAY

"The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which."

Then she spins on her heel and storms out.

Leaving Luther and Benny baffled. And Ripley looking helplessly in her wake.

69 **EXT. SSU - DAY 4 (10.16)**

69

Gray walks along. Trying not to cry. Failing.

70 **EXT. HIGH STREET, MINI CAB OFFICE - DAY 4 (10.32)**

70

Nicholas walks. He's changed his appearance. He's wearing a suit now, a LONG COAT, buttoned all the way down. It looks bulky and misshapen - as if he is wearing a very thick jumper underneath.

He watches the people go by. The shoppers, the commuters.

He reaches into his jacket. Takes out A WATER PISTOL. GETS READY.

Then HIS PHONE BEEPS.

What?! Only one person in the world has this number.

He hesitates. This can't be happening! He checks his smart-phone RSS FEED.

ON PHONE: NEW COMMENT POSTED.

That's not possible! He replaces the water pistol in his pocket. Checks.

ON RSS FEED: "BACK IN THE GAME LMFAO".

(CONTINUED)

70 CONTINUED:

70

Impossible. Dazed, Nicholas walks down the street in search of proof. He reaches a mini-cab office - BBC News streaming from a television in a corner of the waiting room.

Nicholas watches through the window, struggling with a surge of joy.

ON SCREEN: the news shows the photos Luther gave to the journalist: the empty van, Robert Millberry's mug shot. On the tag line it reads: *....have refused to comment on reports that Millberry escaped from custody today and is currently at large in the capital -*

71 OMITTED

71

72 INT. SSU, CARROWAY'S OFFICE - DAY 4 (10.33)

72

Carroway at her desk, fuming. Luther stands, facing her.

CARROWAY

You willfully disobeyed a direct order?

LUTHER

I did, ma'am. Yes.

CARROWAY

Why?

LUTHER

Because I got the impression you wouldn't mind, as long as it didn't bounce back on you.

She is unreadable.

CARROWAY

Well, it's certainly too late to back out now. If the tactic works, I take the credit. If it fails, you take full responsibility. Publicly and professionally.

A moment. Then Luther nods, accepting it. He was right.

CARROWAY (cont'd)

(stands)

Show me how it works.

73 INT. SSU, BULLPEN - DAY 4 (10.35)

73

Carroway and Luther approach Benny's desk. Schenk gives him a look.

Luther gives a tiny gesture - we're okay.

CARROWAY

Has Millberry replied?

(CONTINUED)

BENNY

Not yet. He's probably on his way to
access a wireless hotspot.

CARROWAY

How many of those in London?

RIPLEY

More than you'd want to shake a stick
at. But eighty per cent of their
previous postings have come from
hotspots within a two mile radius -
round here.

(draws circle on map with
finger)

So this is the hot zone.

LUTHER

This is where we'd like you to target
Armed Response, Ma'am.

She thinks it over for a long moment. Turns to Schenk.

CARROWAY

All right Martin. Make the call.

SCHENK

Ma'am.

Schenk heads to his office.

74 **I/E. LUTHER'S CAR, STREETS E2 AREA - DAY 4 (10.48)**

74

Luther and Ripley sit in silence. They're wearing BULLET PROOF
VESTS. Ready to go.

The atmosphere is strange. Ripley is distracted, obviously
troubled by something.

LUTHER

You may as well go ahead and say it.

RIPLEY

Say what?

LUTHER

Whatever's going round your head.

Ripley laughs, because Luther knows everything. But this time,
it's a bitter laugh.

RIPLEY

I did it.

LUTHER

Did what?

(CONTINUED)

74 CONTINUED:

74

RIPLEY

Hacked the database. Cleared the history on Schenk's computer. So when Carroway went digging, there was nothing to find.

On Luther: Oh. Fuck. I see.

Ripley is disgusted with himself. And furious at Luther.

RIPLEY (cont'd)

She was only trying to do the right thing. She doesn't deserve to be punished for that. It's wrong.

LUTHER

Yeah. Yeah, it's wrong.

Silence. Then Ripley speaks.

RIPLEY

I need to make it right.

LUTHER

We will.

RIPLEY

Not you. Me. I did it. I need to make it right.

Out on Luther. Hearing an echo of himself. And hating it.

75 **EXT. CAFE - DAY 4 (10.49)**

75

Nicholas enters a busy cafe -

76 **INT. CAFE - DAY 4 CONT.**

76

Pays at the counter, carries his coffee to a seat. Sits, opens his bag. Takes out and opens a small laptop. Logs onto the wireless network and navigates to the blog.

It asks for a password. He concentrates, then types it all out. A thirty-letter password, perfectly memorised.

He sips coffee, navigates to the latest blog entry. Hits the COMMENTS. Grins, to read Robert's message. Then begins typing.

77 **INT. SSU, BULLPEN/I/E. LUTHER'S CAR - DAY 4 (10.51)**

77

Benny at his machine. Carroway and Schenk at his shoulder.

BENNY

He's answering! He's live.

INTERCUT LUTHER/BENNY

Luther on the phone.

(CONTINUED)

LUTHER

We got him?

BENNY

Give me a moment ... to trace the ISP
... Got him! He's at the Enspire
Coffee Bar, Endymion Way.

CARROWAY

(To Schenk)

Go.

(on phone)

We've got a location. Details coming
through now. So that's a go to
Scramble the Assault Unit. ~~Who's~~
~~nominated Gold Command? Have got~~
~~Shepherd?~~

SCHENK

(on phone)

John. We're closer than you. I'll see
you there.

Schenk lingers to pat Benny's shoulder: well done. Then exits.

78 I/E. LUTHER'S CAR (TRAVELLING) - DAY 4 (10.53)

78

Luther slaps the light on his roof and pulls away. Ripley types
on a laptop, refers at times to his handwritten notes.

LUTHER

(all business)

What's he saying?

RIPLEY

He's joking ... telling me I should
have stuck to the "no capture zone".

ON SCREEN: we see a dizzying exchange of acronyms: WB (Welcome
back) BASOR (Breathing a sigh of relief) WD (Well done) 2M2H
(Too much to handle) SEAL (slaying everyone and laughing) 555
(Laughing) 2EZ (Too easy).

RIPLEY (cont'd)

I'm replying "Breathing a sigh of
relief". ... He says "Well done" ...
I'm asking what his next move's going
to be ...

A moment. Ripley double checks his notes.

LUTHER

What's he saying?

RIPLEY

He's typed S-E-A-L.

(CONTINUED)

LUTHER
What's that mean?

(CONTINUED)

RIPLEY

"Slaying everyone and laughing."

LUTHER

Nice.

RIPLEY

All right. I'm asking him to specify....He says: "Grinding MOBS."

LUTHER

You need to explain that.

RIPLEY

MOB means "Mobile Object" - that's any enemy you encounter during gameplay. "Grinding" means to kill as many MOBS as possible in order to advance to the next level. He's talking about a massacre.

Luther steps on it.

INT. CAFE - DAY

Nicholas looks up, sharply -

- as SEVERAL POLICE CARS pull up outside the cafe. Armed officers emerge. Take up positions.

Nicholas types g2g (Got to go). Then logs off. And sits there, waiting.

SHEPHERD (MEGAPHONE V.O.)

Nicholas Milberry. Do not move. Police marksmen have you in their sights.

The proprietor freezes.

SHEPHERD (MEGAPHONE V.O.) (cont'd)

Please stand, placing your hands slowly on your head.

Serene, Nicholas stands. Faces the picture window and the police beyond.

He moves his hands, slowly - just as commanded. Except he brushes aside his coat to reveal he's wearing A SUICIDE VEST

He gives them a second to clock it. Then smiles.

EXT. POLICE CORDON, STREETS - DAY

Luther and Ripley arrive, join Schenk behind the cars.

JACK SHEPHERD steps back in shock, lowering the megaphone. He's dressed in full C019 assault gear. A hard man in his early 50s. Gold Command.

(CONTINUED)

Luther looks at Shepherd, at Nicholas, at the suicide vest, ***
with real horror. ***

SHEPHERD ***
All right. Stand down! Hold fire! Hold ***
your fire! ***

The assembled police can only watch as Nicholas steps out from ***
the cafe. He stands in the street, facing them. In his left ***
hand, he holds a THUMB DETONATOR. ***

He's nervous ... and excited. ***

NICHOLAS ***
This is a dead man's switch. You shoot ***
me, my thumb loosens on this button, ***
detonating this vest. The explosion ***
will kill every living thing in a ***
hundred foot radius. ***
(lets it sink in) ***
What I'm going to do now is walk away. ***
You do nothing. Because the second you ***
do, I let go off this button. And ***
(screams) ***
KABOOM! ***

Everyone flinches - except Luther and Shepherd. For different ***
reasons. ***

Nicholas grins. Knows they've got no choice. ***

And slowly, slowly - knowing all eyes are on him and enjoying ***
it immensely ... Nicholas walks away! ***

EXT. LONDON 1 - DAY 4 (11.11) ***

He strides along the busy streets. Coat tightly buttoned. Thumb ***
on detonator. Anonymous Angel of Death. Loving it. ***

Above him -- CO19 SPOTTER SQUADS MOVE ROOF TO ROOF - ***

78A **OMITTED**

78A

79 **OMITTED**

79

(CONTINUED)

79 CONTINUED:

79

79A OMITTED

79A

79B OMITTED

79B

79C OMITTED

79C

80 OMITTED

80

81 OMITTED

81 ***

(CONTINUED)

81 CONTINUED:

81

81A OMITTED

81Ai ***

81A OMITTED

81A ***

EXT. POLICE CORDON (OR NEARBY) - DAY

Luther, Schenk and Shepherd huddle round a paper map. Ripley somewhat helpless on the periphery.

In the background throughout is RADIO CHATTER -- business-like, but testifying to confusion in the field:

RADIO CHATTER

Subject bearing north ... that's
north, onto Gosling street ... no,
wait ... negative, negative ...
subject bearing north-west ... onto
Watling Avenue ... (etc)

Shepherd stands with a CO19 OFFICER. He moves aside a RUGGEDISED LAPTOP with sattelite link, flattens a PAPER MAP on a car bonnet.

SHEPHERD

(to CO19, re: map)

Assuming he maintains general bearing -

(points it out)

We need road blocks here, here, here.

We designate this area -

(marks a mile radius)

The Hot Zone. Evacuate buildings
outside the Hot Zone only, minimise
bodies on the street. Clear a space,
take him out.

At that - Luther, Schenk and Ripley exchange a glance.

Luther hesitates. Thinks: fuck it. Steps up to Shepherd.

LUTHER

Take him out? What about the bomb?

Shepherd gestures to his officer: *make it so.*

Then turns to Luther. A good man doing a difficult job under immense pressure.

SHEPHERD

John, right? DCI Luther?

(they shake)

Shepherd. Listen, you did outstanding
work running this man to ground. But
you need to take a step back, now.

(CONTINUED)

CONTINUED:

LUTHER ***
Yeah. But you shoot him, the bomb ***
detonates - ***

SHEPHERD ***
We're clearing the streets best we can ***

LUTHER ***
(re: map) ***
What about the buildings? ***

SHEPHERD ***
Best case, we'd be crowding the area ***
with casualties. Worst case, panic ***
makes things a hundred times worse. ***

LUTHER ***
(re: map) ***
So everyone in the shops and offices ***
inside this circle - they just take ***
their chances? ***

SHEPHERD ***
What's the alternative? Cross our ***
fingers, hope he walks right out of ***
London? Because that doesn't sound ***
probable to me. What sounds probable ***
is, he's got a target in mind. They ***
usually do. ***

LUTHER ***
There's nothing usual about this man's ***
pathology. ***

SHEPHERD ***
Maybe not. But say he is en route to a ***
hospital? Or planning to blow himself ***
up in a primary school? What do we do ***
then? Explain to the bereaved that we ***
were just hoping for the best? ***

Luther doesn't have an answer for that. ***

There isn't one. ***

SHEPHERD (cont'd) ***
Best we can do here is deliver the ***
least worst outcome. ***

LUTHER ***
You shoot him, people die. ***

SHEPHERD ***
The question I have to live with is: ***
how do I keep that number as small as ***
possible? ***

A moment. ***

(CONTINUED)

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CONTINUED: (2)

Then Luther recognizes Shepherd's impossible position. He ***
apologises with a gesture, turns away. Re-joins a brooding ***
Schenk. ***

LUTHER ***
Boss - ***

SCHENK ***
I can't intervene, John. It's not my ***
call. Thank God. ***

A long look between them. ***

Luther glances meaningfully towards Shepherd. And Schenk ***
understands. Luther's got a plan. ***

SCHENK (cont'd) ***
Whatever you've got in mind, let's do ***
it quickly. ***

81B EXT. LONDON 2 - DAY 4 (11.13) 81B ***

Police frantically try to clear the streets.

81C EXT. LONDON 3 - DAY 4 (11.14) 81C

As Nicholas walks he begins to notice the streets grow quieter
... and quieter ...

81D EX 81D

(CONTINUED)

81D CONTINUED:

81D

T. LONDON 4 - DAY 4 (11.15)

Police set up a road block - wave away the gathering crowd.

81E **EXT. LONDON 5 - DAY 4 (11.16)**

81E

Nicholas strides along an almost-deserted road.

82 **OMITTED**

82

83 **EXT. MOORFIELDS 1 - DAY 4 (11.17)**

83

HELICOPTER SHOTS of London. Then ROOFTOP SHOTS of Nicholas as he marches through the emptying streets.

84 **OMITTED**

84 ***

85 **E**

85

(CONTINUED)

85 CONTINUED:

85

XT. CITY PLAZA PASSAGE - DAY 4 (11.20)

Nicholas looks left and right - at the oppressively quiet street. Then heads down a passage - under an office block.

On the OTHER SIDE, it's quieter still.

Deathly quiet.

85A **EXT. CITY PLAZA - DAY 4 (11.21)**

85A

He heads diagonally across the plaza. Relishes the silence, the empty world in his command.

Off to his left A POLICE CAR screeches to a halt - then HURRIEDLY REVERSES with a squeal of tyres - back where it came from.

Nicholas allows a smile of deep satisfaction.

85B **EXT. MOORFIELDS 1 - DAY 4 (11.22)**

85B

He passes the corner of a hospital - spots another POLICE CORDON on the corner of Ropefields St.

He heads down Moorfields. The street is UTTERLY DESERTED.

NO passers-by. No traffic. A few TERRIFIED FACES pressed to windows. CO19 officers scuttle from rooftop to rooftop. The ubiquitous CLATTER OF POLICE HELICOPTERS.

Nicholas walks down the centre of the empty road. He glances up, sees the helpless gunmen on the roof. Armed men who can't shoot him.

He is the freest man in London. The ENTIRE CITY is his hostage.

And then he sees -

A DISTANT FIGURE turn a far corner (from Moor Place) -

And WALK TOWARDS HIM - down the centre of the road.

It's Luther.

He's striding towards Nicholas without hesitation. And he's carrying a very large, BRIGHT RED JERRYCAN.

For several long, long moments, Luther and Nicholas approach one another.

EX

(CONTINUED)

CONTINUED:

T. POLICE CORDON (OR NEARBY) - DAY 4 (11.24)

Schenk and Shepherd watch this play out on screen. Ripley steps up. Watches over their shoulder.

87 **INT. SSU, BULLPEN - DAY 4 (11.25)**

87

Gray enters. Sees the bullpen deserted. Almost. Benny is there, alone, at his desk. He gives her a benevolent look. Summons her over.

Not without gratitude, she joins him. Sees the POLICE HELICOPTER POV of LUTHER AND NICHOLAS.

Gray's face falls. She looks at Benny as if to say - may I?

He nods. She sits. They watch.

Barely noticing that a VERY SHAKEN LOOKING CARROWAY is walking over to join them.

88 **EXT. MOORFIELDS 2 - DAY 4 (11.26)**

88

As here, in sight of the hospital -

Luther and Nicholas finally come face to face.

LUTHER

Wotcher.

NICHOLAS

Who're you?

LUTHER

John. Fancy playing a game, then?

NICHOLAS

(exhilarated)

Already am!

LUTHER

Yeah, I can see that. You're scoring a lot of points. You're on camera. You've got everyone looking at you. Thing is, though - this is the end of the game. Sooner or later, you're going to get shot or you're going to let go of that switch.

NICHOLAS

Or both.

LUTHER

Whatever. But I've got a better offer.

NICHOLAS

Yeah? What's that?

(CONTINUED)

LUTHER

Well, see. I've been reading the
rules. Yo

(MORE)

(CONTINUED)

LUTHER (cont'd)

u want to move up to the next level,
you've got to score a lot of points,
right? The way you do that, correct me
if I'm wrong, you've got to kill a
"Boss." Not all these, what do you
call them? MOBS. Little people.

NICHOLAS

So?

LUTHER

So - I'm the man who's chasing you.
I'm the Boss at the end of this level,
mate. You play me and you beat me -
you score big. Move on to the next
level. Keep playing.

NICHOLAS

And if I don't beat you?

LUTHER

You have the right to remain silent.

NICHOLAS

What's the game?

LUTHER

You roll the dice. I guess the number
you've rolled.

NICHOLAS

You do know it's a twenty sided dice?

LUTHER

Yep.

NICHOLAS

Then you're mad.

LUTHER

Or lucky.

NICHOLAS

What if I win? What do I get?

LUTHER

I'll show you. Ready?

Nicholas nods.

And slowly, slowly, Luther sets down the canister. Even more
slowly, he reaches into his pocket. Takes out a ZIPPO LIGHTER.

Nicholas's eyes alight on it.

Luther throws the Zippo to Nicholas. Nicholas catches it.

LU

(CONTINUED)

88 CONTINUED: (3)

88

 THER (cont'd)
Give it a try.

Nicholas flicks the lighter. Gets a strong flame,

 LUTHER (cont'd)
All right? Now. Kill the flame a
minute.

Nicholas does.

Luther opens the canister and UPENDS IT OVER HIS HEAD - GLUGS
PETROL ALL OVER HIMSELF.

EXT. POLICE CORDON - DAY 4 (11.29)

EVERYONE WATCHING. Carroway, Ripley, Benny, Gray.

Holy shit!

88B **EXT. MOORFIELDS 2 - DAY 4 (11.30)**

88B

 LUTHER
One throw of the dice. I guess the
number, you disarm that bomb. I lose -

He looks meaningfully at the lighter.

 NICHOLAS
You're not serious.

 LUTHER
Look at me. Do I look like I'm joking?

 NICHOLAS
We can't play here. Too many eyes.

Nicholas nods some way down the street -

at an abandoned LARGE TRUCK that's been abandoned at the side
of the road. Engine still running.

A moment on Luther. Shit, really?

He thinks it over, then swallows - and nods. Let's do it. They
move towards the truck.

EXT. POLICE CORDON - DAY 4 (11.31)

Schenk cups his mouth in anxiety.

Ripley looks at him. Realising - Schenk knew this was going to
happen.

89 **EXT. TRUCK, MOORFIELDS 2 - DAY 4 (11.32)**

89

Nicholas waits, glances left and right, keeps an eye on C019 -

(CONTINUED)

-

89 CONTINUED: (2)

89

until Luther THROWS OPEN THE DOUBLE DOORS at the back of the truck.

NICHOLAS

Back away.

Luther backs away. Nicholas climbs into the truck. Closes the double doors.

EXT. POLICE CORDON - DAY 4 (11.33)

RADIO CHATTER

No visual! Repeat, we've lost visual.

Shepherd winces. What now?

Schenk steps forward. Places his Airwave on the desk. Turns it on. And we hear LUTHER'S VOICE.

SHEPHERD

He's wired? Did we know he was wired?

Slowly - as it dawns - he turns to Schenk.

SHEPHERD (cont'd)

What have you done?

SCHENK

What needed to be done.

(over Shepherd's fury)

Shortly you'll need to order your men
down from the rooftop.

90 **INT. TRUCK, MOORFIELDS 2 - DAY 4 (11.34)**

90

Luther and Nicholas in the semi-darkness of the truck.

NICHOLAS

So. The rules?

LUTHER

We've had this chat.

NICHOLAS

Just making sure.

LUTHER

You throw the dice. I guess the
number.

NICHOLAS

If you lose?

LUTHER

I burn. And you're free to go out
there with your bomb vest on. You've
earned a lot more points. And nobody
can stop you. Least of all me.

(CONTINUED)

90 CONTINUED:

90

Nicholas nods.

LU

(CONTINUED)

THER (cont'd)

You might want to stay that end of the truck though. Close to the door. Because if I lose -

NICHOLAS

You're going to lose.

LUTHER

This much petrol. A lot of flame. You'll need to keep a bit of distance, get out as soon as you can.

NICHOLAS

Are you really going to do this?

LUTHER

Y'know, I used to have this thing. I'd play Russian roulette.

NICHOLAS

Yeah? Why was that?

LUTHER

I don't really know. I think it's because I was scared. I had control over my own actions... but not the consequences of my actions. Does that make sense? But over the last few weeks I've come to realise that none of us do, do we? Actions lead to reactions lead to reactions. It's a big, chaotic system. So I can see how you and Robert got into this. Make it much more simple. Make it into a game.

EXT. POLICE CORDON - DAY 4 (11.36)

Schenk, Shepherd, Ripley. Listening.

LUTHER (V.O.)

Leave it up to God or fate or whatever. Makes sense to me.

SHEPHERD

Is he serious?

A look from Schenk. It tells him all he needs to know.

SCHENK

Jack, it's time to move those men off the roof. They're going to need a clear line of fire.

RIPLEY

Is that what he's doing? He lured him in there to contain the blast? Sir, you can't do that.

(CONTINUED)

CONTINUED: *Luther II EPISODE 04, SHOOTING SCRIPT, 18.11.10 Page 64A.*

SC

(CONTINUED)

HENK
Shut up, Justin. Jack? ***

Beat.

SCHENK (cont'd)
Jack, I need you to give the order. ***

For a long, long second Shepherd is deeply torn. Then he picks up his airwave. ***

SHEPHERD ***
Bring five shooters down from the ***
roof. Make a perimeter round that ***
truck. And wait. ***

Lowers the Airwave. Turns to Schenk.

SHEPHERD (cont'd) ***
Have I've just ordered the death of a ***
police officer? ***

92 INT. TRUCK, MOORFIELDS 2 - DAY 4 (11.38) 92 ***

Nicholas nods at the petrol canister.

NICHOLAS
And the rest of it.

Luther picks up the canister.

LUTHER
If I do this - you really will need to
stay by the door. Or you'll burn, too.

NICHOLAS
Just do it.

Luther coughs and splutters as he empties the rest of the petrol over his head.

And sits there. Saturated.

93 EXT. TRUCK, MOORFIELDS 2 - DAY 4 (11.39) 93

CO19 move into position behind cars, trucks. They target the truck.

94 INT. TRUCK, MOORFIELDS 2 - DAY 4 (11.40) 94

Nicholas concludes: okay. Then digs in his pockets.

An

d it's only now he realises - he hasn't got enough hands. Not to hold the lighter, the dice and the dead man's switch.

Shit.

LUTHER

You can put the detonator down.

NICHOLAS

No. I can't.

LUTHER

Nobody can see you. I'm twenty feet away. If I move a muscle, all you have to do is flick that lighter.

A long beat, as Nicholas thinks it over. Then he hits the safety switch on the detonator. He lays it down next to him, in easy reach.

He sits there - dice in one hand, lighter in the other. They sit at opposite ends of the van. Cross legged.

Nicholas weighs the 20-sided dice in his palm. Then decides.

NICHOLAS

Okay. Close your eyes.

Luther meets Nicholas's gaze. Then closes his eyes.

NICHOLAS (cont'd)

Ready?

LUTHER

I'm ready.

An excruciating beat. Nick licks his lips.

Then he throws the dice. It rolls.

He cups it with one hand.

Savours the moment. Looks at Luther, sitting there with his eyes closed.

NICHOLAS

Okay. Go.

LUTHER

Can I open my eyes?

NICHOLAS

Yeah.

Luther opens his eyes. Nicholas sits, cupping the dice. In his other hand, the Zippo is aloft. His thumb on the wheel, ready to strike.

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NI

(CONTINUED)

CHOLAS (cont'd)

One guess.

Luther holds up a hand. He's concentrating.

NICHOLAS (cont'd)

Are you scared?

LUTHER

Yeah. You?

NICHOLAS

No.

Luther closes his eyes. Unbearable tension.

Nicholas (cont'd)

So what do you say?

Nothing.

NICHOLAS (cont'd)

What do you say? Come on!

Luther opens his eyes.

LUTHER

All right. I say -

NICHOLAS

What?

LUTHER

I'm going to say -

A long, excruciating moment.

LUTHER (cont'd)

Back of the truck, sitting down. Aim low.

NICHOLAS

What?

Nicholas has a tenth of a second to react -

- before he's RIDDLED WITH DOZENS OF BULLETS that slam through the body of the truck.

It seems to last forever.

When it's all over, Luther stands.

Looks down at Nicholas's body. The Zippo in his dead hand. Smoke curling from multiple entry wounds.

He walks down the end of the truck, steps over the body. Bangs on the doors.

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LU

(CONTINUED)

THER

All right! It's John! I'm coming out!
Don't spoil it by shooting me!

He opens the doors. Stands blinking in the blast of pure white,
blinding light.

WHITE OUT/FADE IN

94A **EXT. SSU, ROOFTOP - DAY 4 (14.56)**

94A

Ripley ascends. Slightly breathless. Sees Luther - close to the
edge. Looking for all the world like a man about to jump.

He ambles over, joins him on the edge.

RIPLEY

Nice view.

LUTHER

Yeah. Squint a bit, you can see all
the kingdoms of the world.

RIPLEY

You might want to start answering your
phone at some point.

LUTHER

(gives him a weird look,
then;)
You never do this? Come to a high
place, imagine what it would be like
to fall?

RIPLEY

Why would I do that? I've got enough
to worry about.

Luther laughs. They look down.

RIPLEY (cont'd)

Why do you do it? Come up here?

LUTHER

You ever have that dream, where you're
falling?

RIPLEY

Yeah.

LUTHER

You ever hit the ground in it?

RIPLEY

Nah. You?

LUTHER

Nah.

(CONTINUED)

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(CONTINUED)

94A CONTINUED: (2)

94A

ey stand there. Side by side on the edge. Looking down.

95 INT. SEEDY HOUSE, OFFICE - DAY 4 (16.17)

95

Jenny and Luther are sitting with Baba. The atmosphere is intense, mournful. Even confessional.

BABA

Frank wouldn't do it. He hated the boy. But he wouldn't kill him.

LUTHER

For your own good - you need to start accepting this as cost of business and move on. God knows, you've done it before.

BABA

I want you to find him. Find Frank and bring him to me.

A pregnant silence.

LUTHER

No. We're done. This is done.

BABA

That's not for you to say.

LUTHER

You need to understand - you made a mistake coming to me. Because I'm not Frank. I was never Frank. I'll never be Frank.

BABA

Then what are you?

LUTHER

This.

Somewhere in the silence, a clock ticks. And now Luther leans in. Low, confiding, threatening.

LUTHER (cont'd)

Last night I called a friend of mine. Anything happens to Jenny, or to me - then she's going to come for you like the wrath of God. She's going to take whatever you've got left to love. And leave you alive to regret the day you ever crossed my path.

Baba says nothing. Which is all the answer Luther needs.

LUTHER (cont'd)

You stay away from me. And you stay away from Jenny.

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Sh

(CONTINUED)

95 CONTINUED: (2)

95

e holds eye contact.

LUTHER (cont'd)

We done?

BABA

We're done.

LUTHER

Good.

He stands. Buttons his coat.

LUTHER (cont'd)

I'm sorry for your loss.

He exits. Watched by Baba.

Jenny follows. But then - she lingers in the doorway. Turns.

Eye contact between her and Baba. Jenny grins.

Flips Baba a triumphant V-sign. And exits.

96 **EXT. LONDON - DAY 4 (16.19)**

96

Luther and Jenny stride along. Side by side.

JENNY

You didn't really do that, did you?

LUTHER

Do what?

JENNY

Pay someone to - you know.

LUTHER

Dunno. What do you think?

JENNY

Dunno. I do know you were totally epic.

LUTHER

(after a beat)

Totally.

They walk. It's purifying. Bit by bit, Jenny's cares loosen. Evaporate into the London air.

Until they're just walking. And happy.

JENNY

So. Now what?

Pull back - as they grow more and more distant.

(CONTINUED)

96 CONTINUED:

96

Until they're just two more figures in London's inexhaustible,
swarming variety. Its boundless energy.

Its life.

END OF EPISODE
