

# **LUTHER - SERIES 2**

## **Episode 4**

### **POST PRODUCTION SCRIPT**

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MUSIC IN L2 4M1 10:00:00

RECAP IN

TOBY slaps LUTHER around the face.

TOBY  
I need what I asked for today.

**CAPTION: previously**

He holds up a photograph.

TOBY (CONT)

Or we'll pop round pay Jenny a visit.

LUTHER looks angry.

CUT TO:

10:00:07

LUTHER hides behind the door to SCHENK's office as GRAY opens it.

GRAY (V.O.)

Whatever he was doing, he didn't want anyone else to know ...

CUT TO:

10:00:10

GRAY and RIPLEY talk outside the station.

GRAY (CONT)

... he was doing it. Tell me that's not dirty?!

CUT TO:

10:00:13

LUTHER imitates rolling dice on the floor.

LUTHER (V.O.)

He's making a decision...

CUT TO:

10:00:15

ROBERT rolling dice.

LUTHER (CONT - V.O.)

...on the roll of a dice...

CUT TO:

10:00:16

LUTHER talking to SCHENK.

LUTHER (CONT)

... who to kill, when to kill ...

CUT TO:

10:00:17

ROBERT wearing the courier's uniform rampages around the large open office wielding his hammer. The OFFICE WORKERS run from him screaming.

CUT TO:

10:00:18

LUTHER talking to SCHENK.

LUTHER (CONT)

... whether or not to kill.

CUT TO:

10:00:19

LUTHER stares at ROBERT, ROBERT stares back and raises his hands in the air. RIPLEY steps over and cuffs him.

CUT TO:

10:00:23

LUTHER walks along the hallway in his flat.

LUTHER  
Jenny?

CUT TO:

10:00:25

LUTHER walks into the living room to find JENNY in floods of tears.

He looks down and sees TOBY lying dead, a pool of blood around his head.

JENNY looks up at LUTHER, blood smeared across her face.

JENNY

I'm sorry, I'm really, really sorry.

CUT TO:

10:00:33

NICHOLAS walks through the station.

He kneels down and carefully takes out a hammer and water pistol from his bag and places it on the ground in front of him.

LUTHER (V.O.)  
Justin.

CUT TO:

10:00:43

LUTHER on the phone.

LUTHER (CONT)  
I can't...

CUT TO:

10:00:44

RIPLEY listening on the phone.

LUTHER (CONT - V.O.)  
... talk tonight.

RIPLEY  
We've got another one.

CUT TO:

10:00:45

NICHOLAS laying out his weapons on the concourse floor.

RIPLEY (CONT - V.O.)  
It's started again. There's two of them.

**BBC logo**

NICHOLAS looks up, then he picks up his weapons and stands.

**TO BLACK**

10:00:59

INT. LIVERPOOL STREET - NIGHT

MUSIC OUT L2 4M1 10:01:00

Chaos.

A MAN lies dead on the floor, a pool of blood around his head as others are knelt beside him.

RICHARD GARDINER runs after NICHOLAS MILLBERRY, they run past other WOUNDED and DEAD.

RICHARD  
Somebody stop him!

10:01:08

INT. UNDERGROUND TICKET BARRIER / ESCALATOR - NIGHT

NICHOLAS races through, as he heads towards the escalators - RICHARD moments behind him.

10:01:16

INT. ESCALATOR/TRAIN PLATFORM - NIGHT

NICHOLAS pushes a COMMUTER out of the way as he runs off the escalator and over to the platform, RICHARD is still close behind him.

RICHARD (CONT)  
Somebody stop that man!

10:01:21

INT. LIVERPOOL STREET TRAIN PLATFORM - NIGHT

RICHARD chases after him, not realising that NICHOLAS has dropped his wallet. NICHOLAS is just ahead and runs out of the exit.

10:01:22

INT. LIVERPOOL STREET STATION - NIGHT

RICHARD seems to be getting closer to NICHOLAS as he chases him up the steps.

10:01:30

INT. SUN STREET PASSAGE - NIGHT

NICHOLAS runs ahead of RICHARD.

He grabs NICHOLAS, who turns and stares at him. They look each other in the eyes, NICHOLAS expression seems quite blank, as he catches his breath.

RICHARD slowly looks down and sees a pool of blood beginning to grow by his foot.

NICHOLAS just stands and watches as RICHARD slowly collapses to his knees, a seeping, bloody knife wound in his stomach as he looks up at NICHOLAS, who just stares down at him.

MUSIC IN "PARADISE CIRCUS"  
10:02:13

**TITLE SEQUENCE**

**IDRIS ELBA**

**WARREN BROWN**

**DERMOT CROWLEY**  
**NIKKI AMUKA-BIRD**

**AIMEE-FFION EDWARDS**  
**KIERSTON WAREING**

**PAM FERRIS**  
**DAVID DAWSON**

**SERIES CREATED & WRITTEN BY**  
**NEIL CROSS**

PRODUCED BY KATIE SWINDE

DIRECTED BY SAM MILLER

LUTHER

10:02:58

INT. LUTHER'S FLAT - NIGHT

JENNY looks distraught, tears and blood smeared over her face.

LUTHER (O.S.)  
I've got to go to work.

She looks up at LUTHER in stark horror.

JENNY  
No!

MUSIC OUT "PARADISE CIRCUS"

10:03:05

LUTHER

Yes, I have to, because if I don't show up, they're going to wonder why. We can't afford that.

They look down at TOBY's dead body, lying on the ground, with a knife sticking out of the back of his neck and a halo of blood around it.

LUTHER (CONT)  
The police are not our biggest worry right now.  
Toby's grandmother is.

JENNY sobs.

LUTHER uses a pen to pick up TOBY's keys off the floor.

LUTHER (CONT)  
We have to move his car.

He takes them into the kitchen while JENNY tries to calm herself.

He walks back in with a bucket of water and puts the keys on the table next to JENNY, then he kneels down next to her. She looks at him.

LUTHER (CONT)  
Ok, alright?

She looks up at him.

LUTHER (CONT)  
I know what you're going through.

JENNY  
I don't think you do.

LUTHER

Only two things matter right now: number one, is this was self defence. And two - I'll never let anyone hurt you, ever.

MUSIC IN L2 4M3 10:04:01

She nods, he stands up and looks around.

LUTHER (CONT)

Now Toby's car is still downstairs.

JENNY

I don't think I can do that.

LUTHER

Jenny, listen to me, when we're scared, we don't think straight.

JENNY

Are you scared?

LUTHER

Yeah. But if we act like scared people we're gonna get caught and we don't want that do we?

She shakes her head.

LUTHER (CONT)

No. So I'm gonna need you to help me carve some time to think this thing through. Yeah?

She nods. Then looks at TOBY.

JENNY

What about him?

LUTHER looks down at TOBY, then takes a deep breath.

LUTHER

Right, listen to me. Jenny while I'm gone you've got to clean this place. Here's the stuff in this bucket, ok, get rid of the bucket.

JENNY looks scared.

LUTHER (CONT)

And I'll be back as soon as I can, ok?

He exits, JENNY looks around as she tries to calm herself.

10:05:10

INT. SUN STREET PASSAGE - DAY

SOCO TEAM are at work.

GRAY and RIPLEY are engaged in a huddled, urgent conversation nearby.

GRAY

I know what I saw.

RIPLEY

I'm not saying you don't.

GRAY

So what was Luther doing?

MUSIC OUT L2 4M3 10:05:14

RIPLEY  
I don't know.

GRAY  
But you asked him.

RIPLEY  
I did, yeah.

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

RIPLEY  
It wasn't like that.

They are standing nearby RICHARD's body that has been covered in a plastic sheet.

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 for your help, and you're giving me nothing.

She trails off as LUTHER ducks under the tape and walks towards them.

LUTHER  
How bad?

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

LUTHER bends down and lifts the corner of the plastic sheeting to look at the body.

GRAY  
This is the last known victim - Richard Gardiner. Younger brother. Brother's fiancée among the injured.

LUTHER replaces the sheet and takes a breath.

LUTHER  
Killer?

GRAY  
No sign. SOCO found this, a few hundred yards down that way.

She holds up a large evidence bag.

RIPLEY  
The killer dropped his wallet in the chase.

RIPLEY hands LUTHER another evidence bag with a key card in it.

RIPLEY (CONT)  
No ID. Just cash and a key-card.

LUTHER  
Do we know to what hotel?

RIPLEY  
No. There's a lot of myths about those. I mean all they contain is a check-in and check-out date. There's no way to identify the hotel it came from.

LUTHER looks over at the Bedlam Axis graffiti on the wall in front of him.

GRAY  
So what do you think's going on? Do you think we've got a copycat?

LUTHER  
No. I think we've got two killers in competition. If we could find out the rules to the competition, then we can stop 'em. Find out what door that opens.

He hands the key-card to GRAY and walks off calling over to a POLICE OFFICER.

LUTHER (CONT)  
Sir, show me the other site please.

GRAY looks at the reverse of the card, then turns to RIPLEY.

GRAY  
There's an advert on there. Got anything I can clean that up with?

RIPLEY  
I'll see if Benny can do something with it.

He takes it from her and walks off.

LUTHER stands and stares at the Bedlam Axis some more.

SHENK (V.O.)  
Brothers?

LUTHER (V.O.)  
No, more than that ...

INT. SSU, BULLPEN - DAY

SCHENK and LUTHER stand side-by-side. Compare these two images.

LUTHER (CONT)  
... they're twins.

He and SCHENK are looking at still photographs taken from CCTV footage during the crimes.

LUTHER (CONT)

Twins with a shared psychosis. Turning one will not be easy. It might not even be possible without a map into their heads. We don't even know what their names are.

BENNY (O.S.)

I think you're right.

LUTHER and SCHENK look over at RIPLEY and BENNY sitting at his computer.

LUTHER

About what?

BENNY

It's a scoring system. You score a certain amount of points for who you kill - and then you get bonuses for where you kill them, and how you kill them. So it's a sort of a tally of experience points.

SCHENK

Experience points?

RIPLEY

Yeah a way to measure your progress through a game.

SCHENK

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

RIPLEY

Ah that's definitely a possibility, yeah.

SCHENK

And when this man has bludgeoned and stabbed enough people to death, then he qualifies to kill even more people with what? Guns? Bombs?

LUTHER

We'll catch him before he gets to that point ...

SCHENK

Ideas as to how?

RIPLEY

Well, we've, we've got this.

He holds up ROBERT's notebook.

RIPLEY (CONT)

We think it's an encrypted password.

SCHENK

To what?

BENNY

Well if we can decode it, we can tell you.

LUTHER  
So what do you need?

He looks at the open book and sees lines of numbers written in groups across the page. Some have been written in bold, some have been circled in red.

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

LUTHER  
Like a book code?

BENNY  
Exactly like an old book code. To break the code we need ...

RIPLEY  
... we need to know the book that he's used to make the encryption. But not just the right title, we need the exact edition.

LUTHER  
So it's the password... is the way into this.

He puts the book down and walks over to GRAY sitting at her desk holding on the phone.

LUTHER (CONT)  
What you got?

GRAY  
Erm the advert's for the Frangipani Restaurant. I'm checking with the owners to see if they can remember which hotel advertised them on the keycard.

LUTHER  
Well find it, call me and I'll meet you there.

GRAY  
Will do.

LUTHER  
I won't be long.

He walks off and GRAY makes another call.

GRAY (CONT)  
Er, Mr Kasemsarn? This is DS Gray from the Serious and Serial Crimes Unit. I'm enquiring about an advert you put out on a hotel keycard.

On her computer monitor, she can see ROBERT sitting quietly in his cell.

10:08:23

INT. CELL - DAY

ROBERT sits, silent in his jumpsuit, he looks up at the camera then turns and stares at the wall in front of him.

EXT. LUTHER'S FLAT - DAY

Establishing shot of London Skyline seen from the car park.

LUTHER (O.S.)

You know what you're doing, where you're going?

JENNY (O.S.)

Think so.

MUSIC OUT L2 4M5 10:08:40

EXT. LUTHER'S FLAT / CAR - DAY

JENNY is at the wheel. LUTHER peers in through the driver's window.

JENNY (CONT)

But what if I get stopped? I mean, does this look like it's my car?

LUTHER

Don't get stopped. Alright...

He takes out his wallet and gives her some money.

LUTHER (CONT)

Buy some SIM cards. Don't use one SIM card more than once.

She takes the money, pockets it.

LUTHER (CONT)

And if you do get stopped, don't say a word. Not even your name. Tell the duty solicitor to call me. And I'll come and get ya.

JENNY

Okeydokey.

LUTHER

Oi, don't get stopped. Right, go on then.

She turns over the ignition. The car kicks into life.

LUTHER (CONT)

Easy on the accelerator.

She crunches the gear as she moves into first.

LUTHER (CONT)

Alright, go on.

She starts to move forward.

LUTHER (CONT)

Put your seatbelt on.

She stalls and starts up the engine again, then drives off.

MUSIC IN L2 4M6 10:09:28

LUTHER watches her go, then walks off.

EXT. COUNCIL FLATS - DAY

LUTHER takes out a duffle bag with wheels from the boot of his car and walks over to the block of flats.

10:09:53

EXT. COUNCIL FLATS - DAY

LUTHER carries the empty case through the underground walkway.

10:09:56

INT. COUNCIL FLATS - DAY

LUTHER opens the front door and walks across the lobby over to the lift.

10:10:02

INT. COUNCIL FLAT, LIFT - DAY

LUTHER enters and presses the button and waits whilst the lift travels.

10:10:11

EXT. COUNCIL FLATS, ROOFTOP - DAY

Still carrying the case, LUTHER makes his way towards an open fire door.

10:10:19

EXT. LONDON STREET - DAY

JENNY slowly drives TOBY's Porsche along the street.

10:10:29

INT/EXT. TOBY'S PORSCHE - DAY

JENNY has parked the car and is wiping down the steering wheel, then she steps out of the car, shutting the door behind her and walks away, throwing the keys away as she disappears down the road.

10:10:46

EXT. GOLF DRIVING RANGE - DAY

MUSIC OUT L2 4M6 10:10:47

FRANK tries out some practice shots.

LUTHER walks up the steps nearby, carrying a file in his hand, he sees FRANK and walks over to him.

LUTHER

You're not very good, are you Frank.

FRANK

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

LUTHER

So, what happened to your pet polecat?

FRANK

How'd you mean?

LUTHER

Where's Toby?

FRANK  
He didn't show?

LUTHER gives him a look.

FRANK (CONT)  
What can I say? The kid's an embarrassment.

LUTHER  
Well do me a favour Frank. You tell him I need more time. More consultation. And way better manners.

He holds out the file in his hand and places it on top of FRANK's golf bag. Then walks off.

10:11:47

INT. DSS HOTEL, LOBBY - DAY

A CO19 ASSAULT UNIT are in place outside and inside the hotel.

LUTHER runs up the front steps towards the front entrance.

LUTHER enters the hotel.

10:11:55

INT. DSS HOTEL, CORRIDOR - DAY

RIPLEY walks past a CO19 OFFICER keeping guard on the hotel room.

LUTHER makes his way down the corridor and meets up with RIPLEY.

RIPLEY  
Right, good news is, we found this laptop.

They walk back towards the room together.

LUTHER  
Oh yeah. So what's the bad news?

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

LUTHER  
Yeah.

RIPLEY motions for him to step inside the room.

RIPLEY  
Yeah well, wait til you see this ...

LUTHER enters the room. RIPLEY follows.

10:12:09

INT. DSS HOTEL, KILLER'S ROOM - DAY

LUTHER looks around in awe.

The twin-bed room has been transformed into a teenage boys den: the walls are covered in science

fiction pictures, the beds set up as bunk beds and books fill the shelves, piled high, teetering on every surface.

RIPLEY  
It'll take weeks.

MUSIC IN L2 4M7 10:12:23

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

RIPLEY  
Not right how?

LUTHER  
Well I mean, in order for a book code to work - you need the exact edition. Right? That way, if you lose your book ...

RIPLEY  
You get another copy of the exact same edition.

LUTHER  
Right but all this, this lot here this is all second-hand, junk shop copies innit. I mean how you gonna get an exact copy of that?

He picks up one of the books, it has a picture of the Bedlam Axis on the front cover. LUTHER drops the book on the floor and picks up another one.

LUTHER (CONT)  
Hey or, or that ... no ...

He stands and thinks as he looks around.

LUTHER (CONT)  
I need to see another room.

He walks out.

10:13:03

INT. DSS HOTEL, EMPTY ROOM - DAY

LUTHER enters and starts to look around, going through the empty drawers. RIPLEY enters and watches him in silence.

LUTHER pulls out the Bible from one of the drawers and holds it up for RIPLEY to see, then nods.

LUTHER (CONT)  
Gideon's Bible. There's one of these in every hotel room in the country. The key to breaking that code is in this book.

He throws the Bible to RIPLEY.

LUTHER (CONT)  
Get that and the laptop back to Benny.

LUTHER suddenly stops and rubs his forehead.

RIPLEY

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

LUTHER

I'm on top of it. I'll meet you back at the shop.

He exits.

10:13:49

INT. LUTHER'S FLAT, LIVING ROOM - DAY

JENNY's on hands and knees, cleaning the blood-stain on the carpet, with cold water and salt.

BABA (V.O.)

Toby's missing.

10:14:04

INT. ICE HOCKEY RINK - DAY

MUSIC OUT L2 4M7 10:14:05

LUTHER sits with BABA.

FRANK sits several rows behind them, while a couple of FIGURE SKATERS practise on the rink in front of them.

LUTHER

What do you mean, he's missing?

BABA

Nobody's seen him since yesterday.

LUTHER

Well that's not missing. That's late.

BABA

Not for Toby.

LUTHER

Well he's had an argument with Frank. So he's probably embarrassed, had a drink and decided to screw himself into a coma.

BABA

What kind of argument with Frank?

LUTHER

You can't blame Frank. I mean he was doing a decent job. And Toby, Toby is out of control.

BABA glances over at FRANK, then looks back at LUTHER.

LUTHER (CONT)

Best I can do is keep my ear to the ground and if I hear anything, I'll let you know.

BABA

Yeah you do that.

LUTHER

Alright.

He stands, meets FRANK's gaze for a loaded second.  
Then he walks away.

10:14:47

INT. LUTHER'S FLAT - DAY

JENNY hangs the framed signed picture of David Bowie on the wall. Then continues tidying the room.

SFX: JENNY's mobile phone ringing.

She answers.

JENNY  
John?

10:14:54

EXT. LUTHER'S CAR, OUTSIDE ICE HOCKEY RINK - DAY

LUTHER is walking over to his car whilst talking on the phone.

LUTHER  
Er listen, I need you to get out of the flat now.

MUSIC IN L2 4M8 10:14:57

INT. LUTHER'S FLAT - DAY

JENNY  
But I haven't finished.

10:14:58

EXT. LUTHER'S CAR, OUTSIDE ICE HOCKEY RINK - DAY

LUTHER  
Finish and get out.

JENNY (V.O.)  
Do they know?

LUTHER  
Well they know something's not right.

10:15:02

INT. LUTHER'S FLAT - DAY

JENNY  
What if they find him?

LUTHER (V.O.)  
They won't find him.

JENNY  
But what if they do?

10:15:05

EXT. LUTHER'S CAR, OUTSIDE ICE HOCKEY RINK - DAY

LUTHER  
Listen. I need you to get out of the flat ...

10:15:07

INT. LUTHER'S FLAT - DAY

LUTHER (CONT - V.O.)  
... keep your head down for a while. Ok?

JENNY hangs up, she looks scared.

EXT. COUNCIL FLATS - DAY

FRANK's car pulls up outside the tower block. He gets out, locks the door and makes his way over to the entrance of the block.

10:15:32

EXT/INT. COUNCIL FLATS - DAY

FRANK opens the door and enters the lobby, he makes his way over to the lift.

10:15:42

INT. COUNCIL FLATS, LIFT - DAY

FRANK is inside the lift as the door closes.

10:15:46

INT. LUTHER'S FLAT - DAY

The door opens and FRANK enters.

He quietly peers into the rooms off the hall, his gun poised in his hand.

10:16:00

INT. LUTHER'S FLAT, LIVING ROOM - DAY

FRANK enters and sits on the sofa as he looks around and thinks.

10:16:12

EXT. COUNCIL FLATS - DAY

LUTHER pulls up behind FRANK's car, he gets out looking concerned.

10:16:26

INT. COUNCIL FLATS, LIFT - DAY

LUTHER gets into the lift and presses the button, the doors close.

He takes a deep breath as the lift starts moving.

10:16:34

INT. LUTHER'S FLAT, LIVING ROOM - DAY

FRANK sits on the sofa, tapping his foot as he waits.

He hears the squelching sound of the wet rug under his shoe and stops. Taking off his glove he leans over and presses the carpet fabric and realises it is soaking wet.

He gets up and walks over to the bucket standing by the door, he takes out the sponge and squeezes it; red bloodied water pours from it.

10:17:04

EXT. LUTHER'S FLAT, ROOF - DAY

LUTHER climbs onto highest part of the roof, takes a deep breath then bends down and struggles as he picks up a heavy human shaped package wrapped in black dustbin bags.

He rolls it over the little wall so that it lands with a thump a level lower.

LUTHER  
Sorry, Toby.

A few minutes later: LUTHER wheels the heavy duffle bag over towards the fire exit door.

10:17:38

INT. COUNCIL FLATS, LIFT - DAY

LUTHER drags the duffle bag into the lift. Hits the button and the lift begins its descent.

10:17:45

INT. HALLWAY, OUTSIDE LUTHER'S FLAT - DAY

FRANK walks towards the lift.

10:17:48

INT. COUNCIL FLATS, LIFT - DAY

LUTHER waits, deep in thought.

10:17:50

INT. HALLWAY, LIFT OUTSIDE LUTHER'S FLAT - DAY

FRANK presses the button and calls the lift.

10:17:56

INT. COUNCIL FLATS, LIFT - DAY

LUTHER waits, deep in thought. He looks up.

10:17:59

INT. COUNCIL FLATS, OUTSIDE LIFT / HALLWAY - DAY

The doors open and FRANK steps out of his lift and walks over towards the exit.

10:18:06

EXT. COUNCIL FLATS - DAY

FRANK exits and walks towards the street.

10:18:09

EXT. LUTHER'S FLAT, REAR ASPECT - DAY

LUTHER slams shut his car boot. He doesn't notice FRANK's reflection in the paintwork.

FRANK (O.S.)  
Watcha.

LUTHER looks up and sees FRANK looking down at him from the top of the steps. FRANK walks over to him.

LUTHER  
Frank! What are you doing here?

MUSIC OUT L2 4M8 10:18:21

FRANK  
Waiting for you. What are you doing here?

LUTHER notices the gun in FRANK's hand.

FRANK (CONT)  
What's in the boot, John?

LUTHER

It's none of your business what's in my boot.

FRANK

Open it.

LUTHER

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

FRANK

Don't make me answer that.

LUTHER

Frank, do you really want to do this?

FRANK points the gun at LUTHER.

LUTHER (CONT)

Alright, alright, you win.

LUTHER walks over to the boot of the car and opens it to reveal the large duffle bag lying in it.

FRANK

Step back.

FRANK glances at the bag then looks back up at a nervous looking LUTHER.

FRANK (CONT)

What's in that bag?

LUTHER

It's me work gear! Alright, me stab and me body armour.

FRANK

Unzip the bag ...

LUTHER

*Come on Frank!*

FRANK

*Just do it!*

LUTHER paces then turns back and starts to unzip the bag, he steps back and FRANK walks closer, keeping his gun on LUTHER he rummages through all of LUTHER's work gear in the bag.

LUTHER looks at him smugly.

LUTHER

What a performance. You happy now Frank?

FRANK lowers his gun.

LUTHER (CONT)

Here listen. I'm going to go now and before you embarrass yourself with another senior moment, why don't you do yourself a favour. Find your boy, slap

him, take him back to his nan. And while you're at it, you give him a slap from me. I'm about done with all of this.

FRANK watches him close the boot and drive away.

FRANK  
Shit!

He marches over to the dustbins and starts looking through them.

CAROLINE (V.O.)  
What do you want?

FRANK (V.O.)  
To help you out.

10:19:56

INT. CAROLINE'S PLACE - DAY

CAROLINE on the phone looking out of the window.

CAROLINE  
I've heard that one before. I'm still laughing.

FRANK (V.O.)  
Listen you've got bigger things to worry about.

CAROLINE  
What do you mean? I don't know what you mean.

10:20:06

EXT. FRANK'S CAR - DAY

FRANK sits at the wheel talking on the phone.

FRANK  
It means, I want five minutes alone with Jenny, ask her some questions.

10:20:12

EXT. CAROLINE'S FLAT - DAY

CAROLINE can be seen looking out of the window at the street below.

FRANK (CONT - V.O.)  
She's not in trouble, I just need a chat that's all. You help me get that and I'm out of your hair...

10:20:17

EXT. FRANK'S CAR - DAY

FRANK sits at the wheel talking on the phone.

FRANK (CONT)  
...for good. So is John Luther.

10:20:20

INT. CAROLINE'S FLAT - DAY

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

10:20:24

EXT. FRANK'S CAR - DAY

10:20:26

He waits on the phone and says nothing.

INT. CAROLINE'S FLAT - DAY

FRANK (V.O.)  
How do you think?

CAROLINE

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

10:20:37

INT/EXT. LUTHER'S CAR, NEAR TOWER BLOCK - DAY

LUTHER pulls up. JENNY is waiting at the side of the road. She gets in. They sit there in silence.

LUTHER sighs.

JENNY  
How did I do? Did I do okay?

LUTHER  
You did great.

He looks at her and puts his arm around her shoulder.

LUTHER (CONT)  
You did great, well done. Alright.

He kisses her on the forehead then lets her go.

LUTHER (CONT)  
This isn't over. Not yet. I need you to find a place to hide. Do you think you can do that?

JENNY  
I think I might want my mum.

MUSIC IN L2 4M10 10:21:30

She starts to get tearful.

LUTHER  
Jenny I don't think you should go back there, but if it makes you feel better.

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

He says nothing.

JENNY (CONT)  
You should be, though. You should be married. All happy and everything.

LUTHER  
No-one will have me. Go on, let's go.

MUSIC OUT L2 4M10 10:22:23

She gets out, he watches her walk away, then he drives off.

MUSIC IN L2 4M11 10:22:25

EXT. TRAFFIC LIGHTS/ EXT / INT. CARS - DAY

A line of traffic moves slowly past the green traffic lights, in the pouring rain.

NICHOLAS walks along the side of the cars, he is carrying a hammer in his outside hand.

The traffic stops at the red lights and NICHOLAS turns and calmly walks over to a PEOPLE CARRIER stuck in the queue.

He peers inside, looking through each of the windows at the passengers sitting inside.

He opens the rear passenger door and climbs inside.

NICHOLAS starts to attack the PASSENGERS and DRIVER with the hammer. Beating them frenetically. He steps out of the car then seems to change his mind and climbs back in, his face covered in blood as he continues his attack.

Then he calmly steps out of the car, glancing back at the mess inside and walks away.

As he passes another car in front, he menacingly runs his finger across the windscreen, then walks off a few more paces before stopping and catching his breath as he looks up at the sky and allows the rain to wash the blood from his face.

10:24:08

INT. SSU, BULLPEN - DAY

LUTHER enters at speed, finds RIPLEY and GRAY.

LUTHER  
When did it happen?

RIPLEY  
Six minutes. Uniform got there two minutes ago.

He reaches BENNY at his desk.

LUTHER  
And the killer?

GRAY  
He ran onto Lyntall Street, but he could be north, south - anywhere really.

MUSIC OUT L2 4M11 10:24:16

LUTHER  
Alright so how we doing on the rest of it?

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

BENNY  
Warm off the press.

LUTHER takes the folder, flicks through it and looks at a photograph.

LUTHER

Alright cool. Excellent. Let's get that other stuff and get in here.

He starts to walk out.

RIPLEY

Ok.

10:24:26

INT. SSU, HARD INTERVIEW ROOM - DAY

ROBERT sits in silence as LUTHER puts the laptop on the desk in front of him.

LUTHER

Your password is pretty secure.

ROBERT says nothing.

LUTHER reaches into a brown paper bag on the desk and pulls out a Bible, placing it with a thud by the laptop.

LUTHER (CONT)

Cracked it!

ROBERT looks slightly taken aback but says nothing.

LUTHER produces an 8x10 CCTV image of NICHOLAS attacking the passers-by.

LUTHER (CONT)

Liverpool Street - this happened.

ROBERT says nothing, RIPLEY turns to LUTHER.

RIPLEY

See what he's done to compensate for a low-scoring weapon. He's used a high-scoring strategy.

LUTHER

Hmm, then this.

LUTHER throws down CCTV images of the traffic light killings.

LUTHER (CONT)

People carrier. Broad daylight. Males ...

He turns to RIPLEY.

LUTHER (CONT)

Right that's good, isn't it males?

RIPLEY

Uhum.

LUTHER

Uhm loads of witnesses.

RIPLEY

Again another high-scoring tactic.

LUTHER looks at ROBERT.

LUTHER  
His name's Nicholas. You're name's Robert.

ROBERT stares at him.

LUTHER (CONT)

The Japanese have got a great word for it:  
"Hikikomori". It means people that withdraw from  
the world. That's what you and your brother have  
been doing right? Now look at ya. Banged up in  
here. Game Over. While Nick -

ROBERT  
Nicholas.

LUTHER  
Nicholas is out there, making up for all the times  
he was the quiet one.

RIPLEY  
He's scoring very high for audacity.

ROBERT  
So?

LUTHER  
So, what do you think about that?

ROBERT  
What do you think?

LUTHER  
Oh I'll tell you what I think. I'm glad you asked  
that. I think that you and Nicholas are very, very  
close. Outstandingly so, even for twins. Do you  
want to know what else I think? I think there's a  
limit to that closeness. A limit. I mean after all,  
you are one of two. Hey Robert, you are a man in  
your own right. Do you know what else you are?

ROBERT  
What else am I?

LUTHER  
You're winning.

ROBERT  
I don't care about winning.

LUTHER  
You and your brother, get them strangers alright.  
But when it's down to the last man standing - It's  
you against him, isn't it Robert. And I think you  
do actually care who wins, because you really,  
really want it to be you.

ROBERT  
What are you asking me?

LUTHER

I'm saying that the way Nicholas is racking up a great score, you won't be winning for much longer, will ya.

ROBERT

So?

LUTHER

So why don't you help me catch him. Before he beats you.

He considers in silence.

ROBERT

I'll play you for it.

LUTHER chuckles.

LUTHER

I can't do that.

ROBERT

Then it isn't going to happen.

LUTHER chews it over.

LUTHER

What are the rules of the game?

ROBERT

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

LUTHER places the 20-sided dice in front of ROBERT.

LUTHER

Go on then.

ROBERT smiles as he picks up the dice and rolls it in the palm of his hands, then he rolls it onto the desk.

Cups it under his hand, then slowly reveals it.

LUTHER looks over to see it.

RIPLEY sits back, looking disappointed, LUTHER sighs.

ROBERT (CONT)

If you do catch him -

LUTHER

Yeah?

ROBERT

Tell him I love him.

10:27:56

EXT. CITY OF LONDON LANDSCAPE - NIGHT

Establishing shots.

10:28:02

INT. CAROLINE'S HOUSE, KITCHEN - NIGHT

CAROLINE sits alone at the table, JENNY enters and looks at her.

JENNY

Sorry.

CAROLINE

Don't be.

She walks over to her and they hug.

CAROLINE (CONT)

This is your home. You're welcome here any time.

They hold each other.

CAROLINE (CONT)

Do you want to tell me what's wrong?

JENNY shakes her head.

CAROLINE (CONT)

Are you on drugs? Is it drugs again?

JENNY shakes her head and sits.

CAROLINE (CONT)

Did he hurt you? Did that man hurt you?

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 can't.

CAROLINE holds her hand.

10:29:05

INT. SSU, BULLPEN - NIGHT

SCHENK, LUTHER, RIPLEY and GRAY.

SCHENK

So if Nicholas Millberry believed that his brother had escaped -

LUTHER

Yeah, this is how he would communicate. Via the blog.

SCHENK

Run it past me, exactly how do they communicate?

RIPLEY

Robert and Nicholas set up an everyday blog. By design the most boring blog in the world, all-but guaranteed to attract no traffic. But if it does attract a passerby -

LUTHER

Well they password-protected it.

SCHENK

But you cracked it?

RIPLEY

Benny cracked it.

SCHENK

By breaking the book-code.

BENNY

Yeah.

RIPLEY

Yeah. Once you're in, the blog just consists of boring posts.

SCHENK

And so what, these, these posts are, are coded?

RIPLEY

Well no, they speak via the Comments. Nicholas'll have an RSS feed on his phone. So as soon as a new comments posted he'll receive an alert.

LUTHER

Which means we can control and trace the communications. Have you got any better ideas?

10:29:53

INT. CAROLINE'S HOUSE, BEDROOM - NIGHT

JENNY's curled on the bed.

She can hear the sound of low murmuring from downstairs as her mum talks over the phone, JENNY turns and listens.

Then she gets up, opens the door and walks out of the room.

10:30:11

INT. CAROLINE'S HOUSE, KITCHEN - NIGHT

CAROLINE hangs up at the end of her call and gets up just as JENNY appears.

JENNY  
Who was that?

CAROLINE  
Oh, God. Sorry, did I wake you?

JENNY  
No. So who was it?

CAROLINE  
Esther.

JENNY  
Who?

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

JENNY  
The ginge?

CAROLINE  
No. Esther.

JENNY  
The one with all the boobs?

CAROLINE  
That's her. I was supposed to go over and see her. But I cancelled for my girl.

JENNY  
Thanks mum.

CAROLINE smiles and JENNY goes back upstairs.

10:31:04

INT. CAROLINE'S HOUSE, JENNY'S BEDROOM - NIGHT

JENNY enters and quietly closes the door behind her, then she climbs back onto her bed and picks up her mobile and makes a call.

JENNY  
John, I think my mum may have done something stupid.

10:31:24

INT. SSU, BULLPEN - NIGHT

LUTHER's at his desk on the phone, cradling it between ear and shoulder holding a number of 8x10s in his other hand.

LUTHER  
Erm, give me two minutes and I'll call you back as soon as I leave this building.

He hangs up and stuffs the photographs into a manila envelope, then gets up.

RIPLEY looks up at him from his desk and waves, LUTHER acknowledges him as he strides off, passing GRAY at her desk.

GRAY watches him go then turns to RIPLEY.

GRAY  
Where's he going?

RIPLEY  
He's working the case.

GRAY  
Yeah in mysterious ways. His wonders to perform.

RIPLEY  
Why don't you just cut him some slack?

GRAY  
And this feels right to you, does it? Deliberately feeding lies to the media. Because correct me if I'm wrong, but, it looks like that's what he's doing.

RIPLEY  
The media don't care if it's lies - as long as there's a good story in it.

GRAY  
Well that's not the point, is it?

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

10:32:13

EXT. CAROLINE'S HOUSE - DAY

FRANK's car pulls up outside.

10:32:21

INT. CAROLINE'S HOUSE, LIVING ROOM - DAY

CAROLINE waits at the window.

MUSIC IN L2 4M14 10:32:22

She sees FRANK climb out of his car in the street below.

She mutters to herself.

CAROLINE  
Touch a hair on her head and I'll rip your balls out.

She turns and walks over to the front door.

10:32:32

EXT. CAROLINE'S HOUSE - DAY

FRANK walks towards the building.

10:32:36

INT. CAROLINE'S HOUSE - DAY

CAROLINE opens the door on FRANK - but bars his entrance.

FRANK

Don't worry. You're doing the right thing. Now where is she?

CAROLINE shuts the door and starts to walk towards JENNY's room.

CAROLINE

Jen, Jen ...

FRANK follows her.

CAROLINE stands outside JENNY's room.

CAROLINE (CONT)

Genevieve, can you come out a minute please?

She listens at the door but there is no reply.

CAROLINE (CONT)

Jen?

FRANK walks up to her.

FRANK

Where is she?

CAROLINE

I don't know. I don't know.

He pushes past her and throws open the door then marches into the bedroom.

He looks around but she isn't there, FRANK looks back at CAROLINE.

10:33:07

EXT. CAROLINE'S HOUSE - DAY

JENNY runs out with her bag in her hand.

FRANK (V.O.)

What is going on here?

10:33:10

INT. CAROLINE'S HOUSE, OUTSIDE JENNY'S ROOM - DAY

FRANK looks at CAROLINE, who looks scared.

FRANK (CONT)

If there is some kind of set up going on here, you are going to be the first to suffer.

10:33:13

EXT. CAROLINE'S HOUSE - DAY

JENNY runs behind a parked car.

FRANK (CONT - V.O.)

Let me tell you now. Get her for me!

INT. CAROLINE'S HOUSE, OUTSIDE JENNY'S ROOM - DAY

FRANK (CONT)  
*Get her for me!*

CAROLINE  
I don't know where she ...

10:33:16

EXT. CAROLINE'S HOUSE - DAY

JENNY ducks down behind the car.

FRANK (V.O.)  
Where is she?

CAROLINE (V.O.)  
I don't know ...

FRANK (V.O.)  
Call her!

10:33:17

INT. CAROLINE'S HOUSE, OUTSIDE JENNY'S ROOM - DAY

FRANK (CONT)  
*Call her!*

CAROLINE  
I'm trying, I don't know where she is!

FRANK  
*Give her a call again!!*

10:33:19

EXT. CAROLINE'S HOUSE - DAY

JENNY is on the phone, knelt down behind a parked car.

JENNY  
He's in there, do I do it now?

LUTHER (V.O.)  
Yes do it now, call the police.

10:33:24

INT. OFFICE, LOBBY - DAY

LUTHER on the phone.

LUTHER (CONT)  
Don't worry about your mum.

JENNY (V.O.)  
Promise?

LUTHER  
You want to help your mum, you need to keep it together and do as we agreed.

10:33:31

EXT. CAROLINE'S HOUSE - DAY

LUTHER (CONT - V.O.)  
And don't go back in there. Because Frank might not hurt your mum - but he will hurt you. Alright?

JENNY

Okay.

JENNY looks nervous.

10:33:37

INT. OFFICE, LOBBY - DAY

LUTHER

I've got to go. Keep it together. Do it.

He hangs up just as a JOURNALIST walks over to greet him.

LUTHER (CONT)

You alright, yeah.

She sits next to him.

He hands her the manila envelope.

LUTHER (CONT)

This has to come from an anonymous police source.

10:33:46

EXT. CAROLINE'S HOUSE - DAY

JENNY (V.O.)

Police please. I've just seen a car...

JENNY puts a new SIM card into her phone and makes a call.

JENNY (CONT)

...pull up to this house. It's a silver - how do you say it? Hi-und-ay. Hyundai yeah erm, this bloke got out ...

JENNY changes the SIM card again.

JENNY (V.O. - CONT)

... and he was holding this gun or something no, yeah it was definitely a gun ... right well there's this other thing, I know this might sound a bit mental ...

10:34:06

INT. CAROLINE'S HOUSE - DAY

FRANK is shouting at CAROLINE who is shouting back at him.

CAROLINE

*She's not answering!*

FRANK

*Shut up!! Alright listen ...*

CAROLINE looks at him.

FRANK (CONT)

Call your daughter, tell her to be back here in ten minutes, or I am going to go to work on you.

CAROLINE starts to dial out on her mobile.

FRANK (CONT)  
You got that?

10:34:17

EXT. CAROLINE'S HOUSE - DAY

JENNY is still knelt down behind the parked car, her mobile starts to ring, she looks at the caller ID and rejects the call.

She gets up, the phone rings again, but she ignores it and skulks off.

10:34:27

INT. CAROLINE'S HOUSE - DAY

FRANK and CAROLINE stop and look at each other when they hear the siren approaching outside.

He takes a look out of the window, a Police car can be seen pulling up outside.

10:34:33

EXT. CAROLINE'S HOUSE - DAY

The police cars park up and POLICEMEN climb out.

10:34:36

INT. CAROLINE'S HOUSE - DAY

FRANK walks up to CAROLINE.

FRANK (CONT)  
Who called the police? Is there another way out?

CAROLINE  
Yeah up...

She points over at the balcony door ahead of them.

FRANK walks over and climbs out just as there is a knock at the front door.

POLICEMAN (O.S.)  
Police, open up!

10:34:47

EXT. CAROLINE'S HOUSE - DAY

FRANK walks across the road and ducks behind a parked car as he watches the police activity outside the building.

MUSIC OUT L2 4M14 10:35:01

He sees a POLICEWOMAN take out a long metal ruler with a hook on the end from the boot of her police car and walk over to his car parked just ahead from where he is hiding. He watches her slide it down the driver's side window and slip the lock. She opens the driver's door, leans in and pops the boot.

Then a POLICEMAN opens the boot. And recoils in horror at the sight of a body wrapped in black plastic bags hidden inside.

POLICEMAN

Guv, got a body!

FRANK mutters to himself.

FRANK

John, you clever bastard.

He walks away.

10:35:21

INT. OFFICE. LOBBY - DAY

LUTHER taps the JOURNALIST on the shoulder, she smiles at him and he gets up and goes.

10:35:27

INT. SSU, BULLPEN - DAY

LUTHER enters and walks over to RIPLEY sitting with BENNY and GRAY at the desk.

LUTHER

Are we prepped?

RIPLEY

Yeah okay so I've prepared some entries, based on some of Robert's previous postings.

LUTHER

Ok.

He picks up a notepad and looks at it.

LUTHER (CONT)

What does that say?

RIPLEY

Erm, "Hello", basically.

LUTHER

Hello? Nothing wrong with saying 'Hello'.

RIPLEY

Were you never young?

CARROWAY calls over to GRAY.

CARROWAY

DS Gray.

GRAY looks over at her.

CARROWAY (CONT)

If you wouldn't mind?

GRAY

Yes ma'am.

She follows CARROWAY into her office.

CARROWAY (V.O.)

DS Gray. You apprised me that DCI Luther ...

10:35:56

INT. SSU, CARROWAY'S OFFICE - DAY

CARROWAY sits at her desk opposite GRAY.

CARROWAY (CONT)

... used the fire alarm the other day, as a pretext to gain access to Detective Superintendent Schenk's personal computer.

GRAY

Yes. Ma'am I did.

CARROWAY

I had I.T. run a report on Schenk's computer. It shows no activity during the fire alarm.

GRAY looks confused.

CARROWAY (CONT)

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

GRAY

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

CARROWAY

If you're so keen to smear a superior officer, you're gonna have to be smarter than that, a lot smarter. Now get out of my sight. Go for a walk. Do some serious thinking about your future in this department - in this service.

MUSIC IN L2 4M15 10:36:45

GRAY looks shocked.

10:36:48

INT. SSU CORRIDOR - DAY

GRAY strides over to the exit.

10:36:54

EXT. SSU / STREET - DAY

GRAY steps outside and tries to control her emotions as she paces, trying desperately not to cry.

She takes a deep breath and walks back inside passing another OFFICER on her way in.

10:37:25

INT. SSU, BULLPEN - DAY

RIPLEY is with BENNY at his desk as GRAY enters.

BENNY and RIPLEY are looking at the computer.

BENNY

Once we've posted a comment, his alert comes in on RSS feed to his laptop or his mobile. As soon as he responds I can trace his connection.

GRAY walks up to LUTHER, he looks at her, she shakes her head.

GRAY

How did you do it?

LUTHER  
How did I do what?

GRAY  
Guv come on!

LUTHER  
No DS Gray, you come on.

She turns to BENNY.

GRAY  
Was it you? Did you do it for him?

BENNY  
Erm, sorry, what he says, I mean you lost me at hello.

She glares at RIPLEY then walks over to her desk and starts putting paperwork away.

LUTHER  
Erin, what is going on?

GRAY  
"The creatures outside looked from pig to man, and from man to pig, and still it was impossible to tell which was which."

Then she storms out.

Leaving LUTHER baffled. And RIPLEY looking helplessly in her wake.

LUTHER  
What was that about?

BENNY  
Not sure. I do know that Carroway had IT crawl all over Schenk's computer archives earlier.

LUTHER  
Yeah?

BENNY  
Yeah. What do you think he's been up to?

LUTHER  
I don't know, I expect we'll find out soon enough. Right, let's get started; type in 'Hello'.

RIPLEY has the blog page up entitled: RANDOM THOUGHTS OF A SUSSEX RAMBLER.

MUSIC OUT L2 4M15 10:38:32

EXT/ INT. MINI CAB OFFICE - DAY

On a TV SCREEN: breaking news entitled: PRISONER ESCAPE Police: no comment on Robert Milberry escaping from custody.

MUSIC IN L2 4M16 10:38:45

NEWSREADER (ON SCREEN)  
Robert Millberry was arrested and taken into custody, in connection with two brutal attacks in

London two days ago.

A picture of ROBERT appears on screen.

NEWSREADER (CONT - V.O.)

Police have refused to comment on reports that Robert Millberry has escaped from custody today and is currently at large in the Capital.

NICHOLAS is standing outside in a long coat, buttoned all the way down, looking through the shop window at the TV screen.

NEWSREADER (CONT - V.O.)

The story has appeared in several internet newsgroups but no official report has yet been published by the metropolitan police.

He looks interested as he sees an image of a police van that has been vandalised.

NEWSREADER (CONT - V.O.)

Millberry allegedly escaped from a prisoner transfer van, after overpowering a guard.

NICHOLAS steps into the minicab office to have a closer look at the screen.

NEWSREADER (CONT - V.O.)

Fears are growing that there's a link between Robert Millberry and the violent massacre that took place on a London underground station the night of his arrest.

NICHOLAS stares at the TV screen with concern.

10:39:12

EXT/INT. CAFE - DAY

NICHOLAS walks along the street and stops outside the cafe. He looks inside, then enters.

10:39:29

INT/EXT. LUTHER'S CAR, STREETS E2 AREA - DAY

MUSIC OUT L2 4M16 10:39:34

LUTHER is driving, RIPLEY sits next to him, both are silent.

They pull up behind some traffic at the lights.

The atmosphere is strange. RIPLEY seems distracted.

RIPLEY sighs.

RIPLEY

I did it.

LUTHER

You did what Justin?

RIPLEY

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

The car moves off.

LUTHER  
Oh?

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

LUTHER  
Yeah it is wrong.

RIPLEY  
I need to make it right.

LUTHER  
Justin I will.

MUSIC IN L2 4M16 10:40:06

RIPLEY

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

LUTHER carries on driving.

10:40:12

INT/EXT. CAFE - DAY

NICHOLAS pays at the counter and carries his coffee to a seat. He sits, opens his bag. Takes out and opens a small laptop. Logs onto the wireless network and begins typing.

10:40:43

INT. SSU, BULLPEN - DAY

BENNY at his machine.

BENNY  
Right he's answering! He's live.

LUTHER (V.O.)  
Right Benny, what we got?

BENNY  
Just give me a moment. He's connected to the blog - I'm tracing his ISP.

SCHENK leans over his shoulder.

BENNY (CONT)  
Got him!

10:40:53

INT. LUTHER'S CAR - DAY

LUTHER turns the car around.

BENNY (CONT - V.O.)  
Aye he's at the Inspire Coffee Bar, Endymion Way.

SCHENK (V.O.)  
John. We're closer than you...

10:40:58

INT. SSU, BULLPEN - DAY

SCHENK (CONT)  
I'll see you there.

LUTHER (V.O.)  
Alright.

SCHENK pats BENNY on the shoulder and leaves.

BENNY  
Gotcha!

10:41:02

EXT. CAFE - DAY

NICHOLAS can be seen through the window, sitting at a table with his lap top, drinking coffee.

LUTHER (V.O.)  
Right ...

10:41:05

INT. LUTHER'S CAR - DAY

LUTHER driving, whilst RIPLEY works his lap top.

LUTHER (CONT)  
... what's he saying?

RIPLEY  
He's joking, he's saying Robert should have stuck to the "no capture zone".

10:41:09

INT. SSU, BULLPEN - DAY

BENNY at his laptop reading the blog, sends a reply.

10:41:15

EXT. CAFE - DAY

NICHOLAS can be seen through the window, typing on his laptop.

RIPLEY (CONT - V.O.)  
Benny is asking him what his next move is.

10:41:18

INT. LUTHER'S CAR - DAY

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

LUTHER glances over at RIPLEY.

RIPLEY (CONT)  
"Slaying everyone and laughing."

10:41:22

INT. SSU, BULLPEN - DAY

BENNY looks at the computer screen.

LUTHER (V.O.)  
Stay with him Benny!

BENNY sends a reply.

LUTHER (CONT - V.O.)  
What's he saying now?

10:41:28

EXT. CAFE - DAY

NICHOLAS can be seen through the window typing on his laptop.

RIPLEY (V.O.)  
Benny's asking him to be more specific. Okay...

10:41:32

INT. LUTHER'S CAR - DAY

RIPLEY (CONT)  
"Grinding Mobs." He's talking about a massacre.

LUTHER steps on the accelerator.

10:41:42

EXT. CAFE - DAY

NICHOLAS can be seen through the window working on his laptop.

10:41:46

INT. SSU, BULLPEN - DAY

BENNY at his computer.

10:41:48

INT. LUTHER'S CAR - DAY

LUTHER driving at speed.

RIPLEY  
Boss, something's wrong, he's stopped responding.

LUTHER  
Benny, we're almost there!

The car speeds around the corner.

10:41:53

EXT. CAFE - DAY

Through the window NICHOLAS can be seen taking a sip of his coffee.

10:41:57

INT. LUTHER'S CAR - DAY

LUTHER concentrates as he speeds along the street.

10:41:59

EXT. STREET - DAY

A police car speeds along the road towards the cafe, with more emergency vehicles behind it.

10:42:08

INT/EXT. CAFE - DAY

NICHOLAS looks up and sees the police pulling up outside.

He sits in still silence and watches the police outside. Other CUSTOMERS turn and watch with curiosity.

Outside SCHENK climbs out of one of the cars just as LUTHER pulls up.

LUTHER climbs out of his car and walks over to SCHENK.

LUTHER

I don't thinks he's talking about knives and hammers guv.

NICHOLAS stares at them through the window, not moving from his table.

LUTHER (CONT)

He's talking about carnage.

Several police cars pull up outside the cafe. ARMED OFFICERS emerge to surround the building.

LUTHER (CONT)

We've got to stand these men down.

RIPLEY and GRAY approach them from behind.

SCHENK

It's too late.

LUTHER takes in CO19 taking positions, including JOE SHEPHERD who calls through his megaphone.

SHEPHERD

Nicholas Milberry. Do not move. Police marksmen have you in their sights. Please stand, placing your hands slowly on your head.

NICHOLAS sits still at the table as he listens, behind him the other CUSTOMERS and STAFF are cowering behind tables.

Serene, NICHOLAS stands still staring out of the window at the POLICE as he slowly raises his hands.

LUTHER

He's got something under his coat, it's not right, is it.

They stare over at him.

10:43:01

INT. CAFE - DAY

NICHOLAS slowly raises his hands, in one of them he is holding some kind of trigger device, he squeezes it.

10:43:04

EXT. CAFE - DAY

LUTHER, his team and THE POLICE watch as NICHOLAS undoes his coat to reveal that he is wearing a suicide vest.

He stares back at them.

SHEPHERD

Alright. Stand down! Hold your fire! *Hold fire!*

NICHOLAS walks closer to the window, revealing the trigger mechanism in his hand and the pin to it swinging from a chain off of it.

SHEPHERD (CONT)

Right. That's a dead man's switch. We take a shot, his hand loosens on the trigger, the vest detonates.

LUTHER

How big of a blast are we looking at?

NICHOLAS steps outside of the cafe onto the street, still staring over at LUTHER and the team.

SHEPHERD

Given the bulk of that vest, we're looking at a hundred foot kill radius.

LUTHER turns away to think, NICHOLAS stares at them all as he does his coat up again, then turns and walks off down the street.

GRAY

Boss.

LUTHER turns and looks at GRAY who has walked over to the open boot of one of the police cars.

GRAY (CONT)

Setting up.

MUSIC IN L2 4M17 10:43:53

EXT. LONDON SKY LINE - DAY

Establishing shot.

10:43:56

EXT. LONDON - DAY

MUSIC OUT L2 4M16 10:43:57

Establishing shot.

NICHOLAS strides along the busy streets. Coat tightly buttoned. Thumb on detonator.

He is being watched on CCTV cameras.

SHEPHERD (V.O.)

Assuming he maintains general bearing ...

Above him - CO19 SPOTTER SQUADS move roof to roof.

SHEPHERD (CONT - V.O.)

... we need road blocks here, here and here.

10:44:15

EXT. POLICE AREA AROUND CAFÉ - DAY

SCHENK, LUTHER and SHEPHERD huddle round a paper map. RIPLEY somewhat helpless on the periphery.

SHEPHERD (CONT)

We designate this area - The Hot Zone. Evacuate buildings outside the Hot Zone only, minimise bodies on the streets. Clear a space, take him out.

LUTHER

Take him out? What about the bomb?

SHEPHERD

We're clearing the streets as best we can.

LUTHER indicates the CCTV footage on the laptop.

LUTHER

What about the buildings? I mean look at all these buildings around here.

SCHENK

Everybody in the shops and offices inside this Hot Zone - they just fend for themselves?

SHEPHERD

Well what's the alternative, Martin? Cross your fingers and hope he walks right out of London? Much more likely ...

10:44:41

EXT. LONDON STREET - DAY

NICHOLAS walks along the busy street, looking up at the helicopters above him.

SHEPHERD (CONT - V.O.)

... he's got a target in mind. They usually do. Say he is en route to a hospital? Or planning to blow himself up in a primary school? What do we do then?

LUTHER (V.O.)

If you shoot...

10:44:48

EXT. POLICE AREA OUTSIDE CAFÉ - DAY

LUTHER (CONT)

...him, people die.

SHEPHERD

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

LUTHER looks at him but says nothing.

SFX: POLICE shouting to clear area.

10:44:56

EXT. CITY PLAZA - DAY

NICHOLAS slowly walks through the paved area, around him POLICE rush around, shouting at PASSERBYS to quickly leave the area.

NICHOLAS stands and looks up at the tall buildings around him as everyone around him runs off.

10:45:30

EXT STREET / OBS POST - DAY

SCHENK turns to LUTHER.

SCHENK

John, I can't intervene. It's not my call and part of me thanks God that it's not. Because I don't know what I would do differently.

LUTHER looks pensive.

SCHENK (CONT)

Look erm, whatever you've got in mind, we got to do it quickly.

LUTHER walks off.

SCHENK looks concerned.

10:45:47

EXT. CITY OF LONDON - DAY

Montage of shots of London from birds eye view and POLICE cordoning off areas as people try to get a peek over the police tape.

NICHOLAS stands in the quiet paved area and looks around.

SFX: Radio chatter.

NICHOLAS slowly turns and starts walking down the street.

ARMED POLICE watch him from roof tops as he passes.

NICHOLAS walks calmly down the street, looking up at the helicopter hovering above him as he walks.

10:46:22

EXT. POLICE AREA OUTSIDE CAFE - DAY

SCHENK, RIPLEY, and GRAY watch the monitor of all the CCTV footage.

SCHENK looks nervous.

10:46:29

EXT. CITY OF LONDON STREET - DAY

NICHOLAS calmly walks down the street.

10:46:33

EXT. ROOFTOP OF HIGH BUILDING - DAY

ARMED POLICE keep watch and aimed as he walks past the building.

10:46:39

EXT. MOORFIELDS - DAY

NICHOLAS calmly walks down the street, he suddenly stops and looks up at the helicopter hovering above.

And then he sees a DISTANT FIGURE just ahead of him down the centre of the road.

LUTHER.

NICHOLAS looks intrigued.

10:47:03

EXT. POLICE AREA OUTSIDE CAFE - DAY

GRAY stands just behind SCHENK and RIPLEY watching the computer monitor.

GRAY

What's the plan then? There is a plan, right?

No one says anything, SCHENK keeps his mouth firmly shut.

GRAY looks scared.

10:47:17

EXT. MOORFIELDS - DAY

LUTHER takes a deep breath and starts to walk towards NICHOLAS.

NICHOLAS doesn't move, he just stares at LUTHER.

As LUTHER gets closer, NICHOLAS holds up the dead man's trigger. LUTHER holds his hands up, in one he is holding a jerry can.

They stand face to face.

LUTHER  
Watcha.

NICHOLAS glares at him. LUTHER holds out his ID badge.

LUTHER (CONT)

I'm John. Do you wanna play a game?

MUSIC OUT L2 4M17 10:47:57

NICHOLAS  
I already am!

LUTHER  
Oh I know.

10:48:04

EXT. POLICE AREA OUTSIDE CAFE - DAY

SHEPHERD watches the monitor with GRAY SCHENK and RIPLEY.

SHEPHERD

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

LUTHER (V.O.)

I've got a better offer, see I've been reading, I know the rules.

SHEPHERD turns to a nervous looking SCHENK.

SHEPHERD

What have you done?

LUTHER (V.O.)  
In order to get to the next level, you need a lot more points.

10:48:14

EXT. MOORFIELDS - DAY

LUTHER faces NICHOLAS.

LUTHER (CONT)  
And correct me if I'm wrong but you need a, a boss, I mean to kill a boss.

NICHOLAS stares at him.

LUTHER (CONT)  
Well I'm the man at the end of that level, aren't I? I'm the man that's chasing you. I'm that Boss.

10:48:26

EXT. POLICE AREA OUTSIDE CAFE - DAY

LUTHER (CONT - V.O.)  
If you beat me ...

10:48:28

EXT. MOORFIELDS - DAY

LUTHER (CONT)  
You get to play on.

NICHOLAS stares at him and takes a deep breath.  
LUTHER puts the jerry can down.

LUTHER (CONT)  
You're gonna like this.

He reaches into his pocket and takes out a Zippo Lighter.

LUTHER (CONT)  
Check it out.

He throws it over to NICHOLAS who catches it.

LUTHER watches as NICHOLAS flicks the lighter and gets a strong flame, then looks back over at LUTHER.

LUTHER opens the canister and sniffs it, recoiling from the smell, then he upends it over his head - glugs petrol all over himself.

NICHOLAS watches in shock.

10:48:58

EXT. POLICE AREA OUTSIDE CAFE - DAY

EVERYONE watching. SCHENK, SHEPHERD, RIPLEY, GRAY in horror.

10:49:06

EXT. MOORFIELDS - DAY

LUTHER finishes pouring the petrol over himself and drops the can. Petrol pours off him as he looks over at NICHOLAS and smiles.

LUTHER

Now you roll the dice. I guess the number, I beat you, you disarm that switch. But if I lose -

NICHOLAS holds onto the lighter.

NICHOLAS

You're not serious.

LUTHER laughs.

LUTHER

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

NICHOLAS

Ok.

10:49:38

EXT. POLICE AREA OUTSIDE CAFE - DAY

EVERYONE watching. SCHENK, SHEPHERD, RIPLEY, GRAY in horror.

10:49:39

EXT. MOORFIELDS - DAY

NICHOLAS holds the lighter out and points behind LUTHER, LUTHER turns to look at a large abandoned truck left by the side of the road.

NICHOLAS (CONT)

Let's play in there.

LUTHER looks at him with confusion then walks backwards towards the truck as NICHOLAS walks in that direction too.

Helicopters fly above the scene.

10:49:57

EXT. POLICE AREA OUTSIDE CAFE - DAY

RIPLEY watching in horror.

10:50:00

EXT. MOORFIELDS - DAY

LUTHER climbs into the truck.

10:50:00

EXT. POLICE AREA OUTSIDE CAFE - DAY

The scene is being watched live on the computer monitor.

They all watch with concern. SCHENK looks particularly upset.

They see LUTHER and NICHOLAS climb into the truck. Then NICHOLAS closes the double doors.

SCHENK

Joe those men are going to have to come down from that roof because they have to have a clear line of fire.

SHEPHERD looks at him.

SCHENK (CONT)

Joe, I need you to issue that order!

They all turn and look at him.

SHEPHERD

Bring five shooters down from the roof, make a perimeter around that truck and wait.

He turns to SCHENK.

SHEPHERD (CONT)

Have I just authorised the death of a police officer?

SCHENK says nothing.

10:50:34

EXT. TRUCK, MOORFIELDS - DAY

CO19 move into position. They target the truck.

MUSIC OUT L2 4M17A 10:50:42

INT. TRUCK, MOORFIELDS - DAY

LUTHER and NICHOLAS.

LUTHER

You know, I used to do this thing, I used to, I used to play Russian Roulette.

NICHOLAS

And why was that?

LUTHER

I don't know. I guess it's because I was scared, you know.

10:50:55

EXT. POLICE AREA OUTSIDE CAFE - DAY

SCHENK, SHEPHERD, RIPLEY, GRAY. Listening.

LUTHER (CONT - V.O.)

I had control of my actions but not the consequences of my actions. Does that make any sense to you?

10:51:02

INT. TRUCK, MOORFIELDS - DAY

LUTHER (CONT)

A few weeks ago I realised that nobody can, nobody can control that?

NICHOLAS looks excited.

LUTHER (CONT)

An action leads to a reaction that leads to a reaction and it all becomes one chaotic system.

That's why I can see how you and your brother made it simple. Turned it into a game. Right? I can, I can see that, makes sense to me, leave it to fate, to God.

NICHOLAS nods.

LUTHER (CONT)  
To roll the dice.

MUSIC IN L2 4M18 10:51:33

NICHOLAS  
The rest of that fuel, on you.

LUTHER looks around.

LUTHER  
I mean, it's tiny in here.

NICHOLAS smiles.

NICHOLAS  
Just do it.

He sniggers.

LUTHER reluctantly takes the lid of the canister and pours the rest of the petrol over himself.

10:51:50

EXT. POLICE AREA OUTSIDE CAFE - DAY

SHEPHERD turns to SCHENK who looks extremely nervous.

10:51:54

INT. TRUCK, MOORFIELDS - DAY

LUTHER empties the rest of the petrol over his head.

NICHOLAS grins.

NICHOLAS  
Yeah!

LUTHER drops the empty canister on the floor.

LUTHER  
Roll it!

NICHOLAS digs in his pockets and takes out the dice.

Then he looks down at his right hand with the dice and lighter in it and then the right one holding onto the dead man's trigger. He hasn't got enough hands free to roll the dice.

He looks at LUTHER who looks back at him calmly.

LUTHER (CONT)  
Well why don't you put the detonator down?

NICHOLAS  
Oh no. I can't do that.

LUTHER  
Yes you can.

10:52:19

EXT. POLICE AREA OUTSIDE CAFE - DAY

The team watch nervously.

LUTHER (CONT - V.O.)  
Listen to me. You're at that end, I'm at this end.  
I'm covered in fuel and you have a lighter.

SHEPHERD glances around at his men.

10:52:28

EXT. TRUCK, MOORFIELDS - DAY

CO19 are poised and ready.

10:52:30

INT. TRUCK, MOORFIELDS - DAY

NICHOLAS nods and smiles.

NICHOLAS  
Okay.

He carefully puts the pin back into the trigger,  
LUTHER watches, then NICHOLAS grins at LUTHER as he  
lets go of the trigger and it hangs from a chain in  
his coat sleeve.

He giggles as he places the dice into his free  
hand.

NICHOLAS (CONT)  
Close your eyes.

LUTHER takes a deep breath and closes his eyes.

NICHOLAS (CONT)  
Ready?

LUTHER  
Come on!

NICHOLAS throws the dice. It rolls.

NICHOLAS cupping the dice.

NICHOLAS  
Okay. Go.

LUTHER opens his eyes.

NICHOLAS stares at him and smiles.

NICHOLAS (CONT)  
One guess.

LUTHER concentrates.

NICHOLAS (CONT)  
Are you scared?

LUTHER  
No I'm not scared, are you scared?

NICHOLAS  
No. So ... what do you say?

LUTHER says nothing, NICHOLAS flicks the lighter, a flame appears.

NICHOLAS (CONT)  
What do you say?

LUTHER  
Alright. Here's what I say -

NICHOLAS looks excited.

10:53:42

EXT. POLICE AREA OUTSIDE CAFE - DAY

SCHENK holds his breath.

10:53:44

INT. TRUCK, MOORFIELDS - DAY

LUTHER  
Yay between L and R aim low.

NICHOLAS looks confused.

NICHOLAS  
What?

10:53:50

EXT. POLICE AREA OUTSIDE CAFE - DAY

SCHENK looks serious.

SCHENK  
You heard the man.

10:53:51

INT. TRUCK, MOORFIELDS - DAY

LUTHER stares at NICHOLAS as he is riddled with dozens of bullets that slam through the body of the truck.

10:53:54

EXT. TRUCK, MOORFIELDS - DAY

Bullets are fired through the letters on the signage.

MUSIC OUT L2 4M18 10:53:55

INT. TRUCK, MOORFIELDS - DAY

LUTHER ducks out of the way, as NICHOLAS collapses to the floor, as bullets hit him.

MUSIC IN L2 4M19 10:54:09

EXT. TRUCK, MOORFIELDS - DAY

Establishing shot of truck parked on the road.

Birds eye view.

10:54:18 EXT. TRUCK, MOORFIELDS - DAY  
CO19 hold their positions.

10:54:20 EXT. POLICE AREA OUTSIDE CAFE - DAY  
The team look on with nervous anticipation.

10:54:28 INT. TRUCK, MOORFIELDS - DAY  
NICHOLAS lies motionless, his eyes open, staring into space.

10:54:31 EXT. TRUCK, MOORFIELDS - DAY  
Establishing shot of truck parked on the road - birds eye view.  
Suddenly the back doors open and LUTHER steps out.

10:54:41 EXT. POLICE AREA OUTSIDE CAFE - DAY  
On the screen they watch as LUTHER steps out of the back of the truck. They all seem to heave a huge sigh of relief.  
They watch as LUTHER walks along the road.

10:54:58 EXT. STREET, MOORFIELDS - DAY  
LUTHER casually saunters away from the truck.

10:55:05 INT. POLICE STATION, CELL - DAY  
ROBERT sits alone and in silence.

10:55:13 EXT. CITY OF LONDON - DAY  
Establishing shot.

10:55:17 INT. SEEDY HOUSE, OFFICE - DAY  
JENNY and LUTHER are sitting with BABA.  
BABA  
He hated the boy. But he wouldn't kill him. I want you to find him. Find Frank and bring him to me.  
LUTHER looks at JENNY then back at BABA.

MUSIC OUT L2 4M19 10:55:24  
LUTHER  
No.  
She glares at him.  
LUTHER (CONT)  
No. This is done. We're done.

BABA  
That's not for you to say.

LUTHER  
You see you made a mistake coming to me. Because I'm not Frank. I never was Frank. And I'll never be Frank.

BABA  
What are you then?

LUTHER walks right up to BABA.

LUTHER  
This is what I am. Now I spoke to a good friend of mine last night. Now if anything happens to Jenny, or anything happens to me - she is going to come for you with the wrath of God. She'll take whatever you've got left to love. And make you regret the day you ever came across my path.

BABA says nothing.

LUTHER (CONT)  
Are we done?

She holds eye contact.

BABA  
We're done.

He exits. Watched by BABA.

JENNY follows. But then - she lingers in the doorway. Turns makes eye contact with BABA and grins as she flips BABA a triumphant V-sign. Then exits.

10:56:21

EXT. STREET - DAY

LUTHER and JENNY stride along. Side by side.

JENNY  
You didn't really do that, did you?

LUTHER  
Do what?

JENNY  
Like call up some totally psycho killer girl.

LUTHER  
Her name's Alice.

JENNY  
Whatever.

LUTHER  
I dunno, what do you think?

JENNY

MUSIC IN "PALACES OF MONTEZUMA" LUTHER  
10:56:41

Totally.

LUTHER stops then JENNY smiles as she watches him stride over to an ice cream van.

He buys two 99s. Passes one to JENNY. They sit in the cold and eat them.

JENNY  
So now what?

He looks at her, they both carry on eating their ice creams, contented.

Establishing shot of the London Skyline.

**CARD 1**

in order of appearance

Nicholas Millberry	STEVEN ROBERTSON
Richard Gardiner	JAMIE RICHARDS
Jenny Jones	AIMEE-FFION EDWARDS
DCI John Luther	IDRIS ELBA
Toby Kent	DAVID DAWSON
DS Justin Ripley	WARREN BROWN
DS Erin Gray	NIKKI AMUKA-BIRD
DSU Martin Schenk	DERMOT CROWLEY
Benny 'Deadhead' Silver	MICHAEL SMILEY
Robert Millberry	STEVEN ROBERTSON
Frank Hodge	ALAN WILLIAMS
Baba	PAM FERRIS
Caroline Jones	KIERSTON WAREING
DCS Linda Carroway	ELLIE HADDINGTON
Joe Shepherd	STEPHEN BOXER

**CARD 2**

First Assistant Director	TERRY BAMBER
Second Assistant Director	MALCOLM DAVIES
Third Assistant Director	HANNA HAFFENDEN
Location Manager	HENRY WOOLLEY
Assistant Location Manager	MARK WALLEDGE
Unit Manager	REBECCA KEMP
Script Supervisor	EMMA THOMAS
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

**CARD 3**

Camera Operator	ADAM GILLHAM
Focus Pullers	GEORGE GRIEVE
Clapper Loaders	JAMIE PHILLIPS
	SAM SMITH
Grip	LEIGHTON SPENCE
Assistant Grip	PAUL WORLEY
Gaffer	GREG MURRAY
Rigging Gaffer	BRANDON EVANS
Electricians	COLIN POWTON
	STEVE ROBERTS
Standby Rigger	RUSSELL TANN
Standby Carpenter	MARK ALVALINO
Sound Maintenance	ROY CARTER
Sound Assistant	PETER STEWARD
	MARTIN IRELAND
	JACKSON MILLIKEN

**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
Assistant Editor	DANIELLE PALMER
Sound Effects Editor	MIKE GRIMES
Dialogue Editor	EMMA PEGRAM
Re-recording Mixer	HOWARD BARGROFF
Colourist	JOHN CLAUDE
Online Editor	RICHARD CRADICK
CGI	ANTON YRI

**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	KATIE WEILAND

**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

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MUSIC OUT "PALACES OF MONTEZUMA" 10:58:16