

LUTHER SERIES IV
EP.1 UK TX
POST PRODUCTION SCRIPT

© BBC

MUSIC IN 4M1 10:00:00

RECAP IN

CAPTION OVER: last time

LUTHER drags LEE BARNES and RIPLEY is behind with TONY WRIGHT. Behind them the warehouse is on fire.

TELLER (V.O.)
DCI John Luther. DS Justin Ripley.

RIPLEY (V.O.)
I...

CUT TO:

10:00:03

RIPLEY sits with LUTHER in his car.

RIPLEY (CONT)
...lobbied to be stationed with you. I put in the request nine months ago.
I chased it up three times a week, in writing.

CUT TO:

10:00:08

RIPLEY enters.

LUTHER
My mate Justin. I love him.

CUT TO:

10:00:10

RIPLEY
I don't think you're gonna shoot me.

RIPLEY is shot.

TO BLACK:

10:00:13

LUTHER is with RIPLEY, who's bleeding on the ground.

LUTHER
Don't you...don't you. Hey. Get up.

CUT TO:

10:00:16

RIPLEY lies on the ground dead. LUTHER's sat next to him

TO BLACK.

CUT TO:

10:00:18

SCHENK is with LUTHER.

SCHENK
John I don't know what to say.

TO BLACK:

10:00:20 A hoodie wears a gas-mask, attacks STAR with a bar. The HOODIE opens the passenger door, pulls GRAY from the car and sprays her with the mace

CUT TO:

10:00:22 ALICE MORGAN removes her gas-mask, turns to LUTHER.

ALICE
Wotcher.

CUT TO:

10:00:25 ALICE drives. LUTHER beside her.

ALICE
I wanted something.

LUTHER
What?

ALICE
You.

TO BLACK.

10:00:28 ALICE hands a passport to LUTHER.

ALICE
I assumed you'd need it eventually.

TO BLACK.

10:00:34 ALICE stands looking over the river.

TO BLACK.

10:00:36 LUTHER approaches ALICE.

TO BLACK.

10:00:39 ALICE smiles up at LUTHER. They are close. He smiles back.

TO BLACK.

10:00:43 LUTHER throws his jacket over the bridge into the river below.
TO BLACK.

10:00:47 ALICE
So, now what?
TO BLACK.

MUSIC IN 1M1 10:00:52 EXT. ROOFTOP - DAY
DCI JOHN LUTHER stands close to the edge of the roof. Contemplating London; beautiful in the sunlight.

MUSIC OUT 4M1 10:00:59 **BBC logo**
LUTHER
So now what?
RIPLEY is stood by LUTHER on the roof's edge.
RIPLEY
Your phone's off. You're wanted.
LUTHER
That's why my phone's off.
RIPLEY
Fair enough. Nice view.
LUTHER
Yeah. D'you never do this? D'you never come up to a really high place and wonder what it would be like to fall?
RIPLEY
Why would I do that? I've got enough to worry about.
LUTHER laughs.
RIPLEY (CONT)
Why do you do it? Come up here?
LUTHER
You ever have that dream, when you're falling?
RIPLEY
Yeah.
LUTHER
Do you ever wake up in it?

RIPLEY
No.

10:01:50

EXT. BEACHY HEAD - SUNSET. DAY

RIPLEY (V.O. – CONT)

Do you?

JOHN LUTHER stands on the ragged edge of England. He's wearing a parka.

LUTHER (V.O.)
Nah.

RIPLEY (V.O.)
What do you think would happen?

10:02:00

EXT. ROOFTOP - DAY

LUTHER and RIPLEY still on the roof's edge.

LUTHER
Dunno.

RIPLEY
Nah. Me neither.

They stand there. Side by side.

10:02:10

EXT. BEACHY HEAD - SUNSET. DAY

LUTHER contemplates the icy sea.

TO BLACK.

10:02:23

EXT. DENTAL SURGERY - NIGHT

A dental surgery on an affluent high street.

MUSIC OUT 1M1 10:02:31

ALASTAIR MORLEY lets himself out, bundled up in an overcoat, scarf, heavy-rimmed spectacles, he walks over to his car and climbs in behind the wheel.

10:02:34

INT. ALASTAIR'S CAR – NIGHT

He throws in his laptop bag, takes out his mobile and makes a call.

10:02:49

INT. MORLEY HOME - LIVING ROOM - NIGHT

CHLOE MORLEY is sat in the middle of the room trying to assemble some flat pack furniture.

Her phone vibrates and she pulls it out of her pocket and sees there is a message from ALASTAIR.

She opens the message:

LEAVING NOW, HOME IN 15 XX

She smiles and answers:

A READY MEAL ON THE WAY HOME? XOXO

She continues assembling the furniture.

MUSIC IN 1M1a 10:03:07

Suddenly the lights go out and she is plunged into darkness.

10:03:08

INT. MORLEY HOME - LIVING ROOM/HALLWAY - NIGHT

MUSIC OUT 1M1a 10:03:14

CHLOE lights a candle and heads out of the room and down the stairs.

MUSIC IN 'TOKYO JOE' 10:03:25

INT. ALASTAIR'S CAR – NIGHT

ALASTAIR drives along the high street, listening to music.

MUSIC OUT 'TOKYO JOE' 10:03:34

INT. MORLEY HOME. KITCHEN - NIGHT

CHLOE flicks the fuse in the fuse box and the lights come back on.

She blows out the candle, pulls out her phone as it vibrates and smiles as she sends another text.

CURRY!!! XOXO

She looks up at the sound of a noise from upstairs.

10:03:54

INT. MORLEY HOME - STAIRS/HALLWAY - NIGHT

She walks to the bottom of the stairs that lead up to the first floor and stops to listen.

She stands alone in the huge empty house, all is silent.

MUSIC IN 'I'M NOT IN LOVE' 10:04:06

INT. SUPERMARKET - NIGHT

ALASTAIR wanders the aisles with a bottle of wine in his shopping basket.

He stops at one of the shelves and throws a couple of ready meals into the basket.

MUSIC OUT 'I'M NOT IN LOVE' 10:04:21

INT. MORLEY HOME. STAIRS - NIGHT

CHLOE edges up the stairs. Then stops and looks around nervously.

MUSIC IN 1M2 10:04:25

INT. MORLEY HOME. BEDROOM- NIGHT

The door opens and CHLOE looks inside. She switches on the light but the room is empty.

She listens and hears a strange sound from elsewhere and heads back out into the hallway, switching of the bedroom light behind her.

MUSIC OUT 1M2 10:04:44

She heads off back down the stairs.

MUSIC IN 'I'M NOT IN LOVE' 10:04:44

INT. SUPERMARKET - NIGHT

ALASTAIR is at the cash register with his shopping.

MUSIC OUT 'I'M NOT IN LOVE'

MUSIC IN 1M2 10:04:55

INT. MORELY HOME – HALLWAY - NIGHT

CHLOE follows the strange sound and pulls open the door to the bathroom.

MUSIC OUT 1M2 10:05:08

She sees a PIGEON circling the room in violent panic and quickly retreats, slamming the door shut again.

She watches the shadow of the pigeon that is being cast from the light under the door, then hears the fluttering sound stop.

CHLOE carefully opens the door to find the pigeon lying dead on the bathroom floor.

10:05:27

INT. MORLEY HOME – FRONT DOOR - NIGHT

CHLOE now wearing yellow marigolds, holds out a carrier bag in front of her as she opens the back door and steps outside.

She hurries down the front steps and drops the bag into one of the dustbins.

MUSIC IN 1M2 10:05:47

EXT. MORLEY HOME – FRONT DOOR - NIGHT

CHLOE hurries back up the steps and inside, then closes the door behind her.

MUSIC OUT 1M2 10:05:54

MUSIC IN 'LOVE IS THE DRUG'
10:05:54

INT. ALASTAIR'S CAR - NIGHT

ALASTAIR driving home, listening to music.

10:05:59

EXT. MORLEY HOME - NIGHT

ALASTAIR parks up.

MUSIC OUT 'LOVE IS THE DRUG'
10:06:03

EXT. MORLEY HOME - NIGHT

He climbs the steps with the shopping bag and pulls out his front door

keys and lets himself inside.

10:06:11

INT. MORLEY HOME - DOWNSTAIRS HALLWAY - NIGHT

ALASTAIR steps inside, noticing the silence.

10:06:18

EXT. MORLEY HOME - NIGHT

The front door closes.

10:06:21

INT. MORLEY HOME - LIVING ROOM - NIGHT

ALASTAIR enters to find CHLOE still working on putting together the book case.

Her back is to him.

CHLOE
Hello love.

ALASTAIR stands in the doorway and watches her.

CHLOE (CONT)
One of us left the bathroom window open this morning and a bloody *pigeon* got in.

He sits down on the arm of a sofa.

CHLOE (CONT)
It scared the crap out of me, flapping about.

She stops what she's doing and turns to ALASTAIR and her face drops.

MUSIC IN 1M2 10:06:46

CHLOE (CONT)
Who are *you*?

ALASTAIR pulls out a long thin knife from his jacket pocket and runs at her.

SFX: CHLOE screaming.

MUSIC IN 'PARADISE CIRCUS'
10:06:50
MUSIC OUT 1M2 10:06:53

TITLES

IDRIS ELBA

WARREN BROWN

DERMOT CROWLEY

MICHAEL SMILEY

DARREN BOYD

ROSE LESLIE

LAURA HADDOCK

**AND
PATRICK MALAHIDE**

**SERIES CREATED & WRITTEN BY
NEIL CROSS**

PRODUCED BY MARCUS WILSON

DIRECTED BY SAM MILLER

TITLE CARD: LUTHER

10:07:36

EXT. COUNTRY LANE - DAY

MUSIC OUT 'PARADISE CIRCUS'
10:07:39

LUTHER strolls along the muddy track. A carrier bag clutched in one hand.

10:07:56

EXT. COUNTRY LANE BY LUTHER'S HOUSE - DAY

DCI THEO BLOOM and D.S. EMMA LANE are waiting for him by their car.

They see LUTHER approaching and walk towards him with a file of paperwork.

EMMA
Guv.

LUTHER
How goes it?

BLOOM
Fair to middling.

He and LUTHER shake hands.

BLOOM (CONT)
John Luther, this is D.S. Lane.

EMMA
Emma.

They shake hands.

LUTHER
Wotcher.

EMMA
Guv.

LUTHER
Fancy a cuppa?

BLOOM
Always.

They follow LUTHER over to the house at the end of the path.

10:08:22

EXT. LUTHER HOME - DAY

BLOOM
Crikey! Pretty close to the edge?

LUTHER
Closer and closer every day. That's why the place comes cheap.

10:08:33

INT. LUTHER HOME - KITCHEN - DAY

They enter a cosy, cramped kitchen.

LUTHER dumps down the carrier bag and empties his shopping onto the table.

BLOOM
How are you filling your days?

LUTHER
Days seem to fill themselves, really.

He looks at them.

LUTHER
So?

BLOOM
So ... Alice Morgan.

LUTHER
Ah. They gave you that, did they?

BLOOM
Yeah. What can you do?

LUTHER
What *can* you do?

BLOOM
Has she been in contact at all?

LUTHER

Alice? Since when?

EMMA

Well since you last saw her - on Southwark Bridge, was it?

LUTHER

No.

EMMA

No emails, no phone calls?

LUTHER

No.

BLOOM

She didn't say where she was going?

LUTHER

Nope.

BLOOM

And you didn't ask?

LUTHER

Has something happened?

A meaningful glance between BLOOM and EMMA.

BLOOM

Interpol caught her scent in Berlin.

LUTHER

Okay. They pick her up?

EMMA

No. No the trail went cold in Madrid. And then this happened. In Antwerp, three days ago.

She passes LUTHER some blurry CCTV pictures:

1) A CRASHED CAR ON SOME UNIDENTIFIABLE BACKSTREET.

2) ALICE KICKING FREE OF THE CAR, LIMPING AWAY.

3) *A BIG MAN CRAWLS FROM THE CAR, OBVIOUSLY INJURED*

LUTHER

Blimey.

BLOOM

Hmm. Ah the dead man at the wheel.

He points to the picture.

BLOOM (CONT)

Akram el-Mejjati. Small-time hoodlum from the 18th Arrondissement. Paris.

LUTHER

The other bloke?

BLOOM

Who can say?

LUTHER

What was she doing?

BLOOM

Well we were hoping you might shine a light on that.

LUTHER

No. I can't be of any help.

BLOOM

Oh okay. I don't suppose we thought you could. Not really.

LUTHER

So what are we all doing here?

BLOOM

Well I'm afraid she's dead, John.

JOHN nods.

LUTHER

No she's not.

BLOOM

They found her in the Schelde.

EMMA passes LUTHER a photo: ALICE face-down in the water; red hair floating.

LUTHER

I mean yeah, it does look like her. But it's not her.

EMMA

An autopsy confirms it. Dental records.

LUTHER

They can be faked.

BLOOM

Prints, too. I'm sorry, John. It's her.

He deflates slowly, as if punched and gathers the pictures together.

LUTHER

Just give me a second ...

He steps out into the morning room and sits in the chair, then rubs his head.

LUTHER (CONT)

How?

BLOOM and EMMA join him.

BLOOM

Erm, she drowned.

LUTHER

Alice?

LUTHER laughs.

BLOOM

Toxicology's clean. No signs of trauma. Water on the lungs.

10:11:47

INT. LUTHER'S HOME – MORNING ROOM - DAY

BLOOM (CONT)

The theory seems to be that she was concussed after the car crash. Possibly confused?

LUTHER

They're saying she *fell*?

BLOOM

John? You understand that we need to have a look around the place.

LUTHER

Yeah. I mean, yeah.

BLOOM stands and turns to EMMA.

BLOOM

Ok, DS Lane. If you'd like to keep John company?

EMMA

Yes.

He walks off.

LUTHER sits there. Not moving. Staring at the photos.

EMMA
May I?

She reaches for the photos but LUTHER puts his hands on them and stops her.

EMMA looks back at him apologetically, he removes his hand then EMMA sits down and picks up the file of paperwork.

10:12:37

INT. LUTHER HOME – KITCHEN – DAY

They sit in silence.

10:12:41

INT. LUTHER HOME - BATHROOM - DAY

MUSIC IN 1M4a 10:12:42

BLOOM steps into the bathroom and starts looking through the mirrored cabinet.

10:12:51

INT. LUTHER HOME – MORNING ROOM - DAY

MUSIC OUT 1M4a 10:12:54

EMMA
Can I get you that cup of tea?

LUTHER
Yeah.

EMMA
Yeah? Tea ...

She gets up and heads into the kitchen.

LUTHER looks at her, as from a great distance.

10:12:59

INT. LUTHER HOME – KITCHEN - DAY

MUSIC IN 1M4a 10:13:02

EMMA looks relieved as she fills the kettle.

10:13:05

INT. LUTHER HOME - BEDROOM - DAY

BLOOM enters, his phone rings. He Answers.

BLOOM
Boss?

BLOOM listens.

MUSIC OUT 1M4a 10:13:15

BLOOM (CONT)
How so?

BLOOM listens.

MUSIC IN 1M4b 10:13:22

BLOOM walks out of the room whilst still listening on the phone.

BLOOM (CONT)
Understood. Okay.

He doesn't notice the WOMAN hiding behind the wall leading into the en suite office.

10:13:34

INT. LUTHER HOME – MORNING ROOM - DAY

EMMA and LUTHER are having their tea when BLOOM enters.

BLOOM (CONT)
Okay.

MUSIC OUT 1M4b 10:13:40

He ends the call.

LUTHER
So now what? You gonna arrest me?

BLOOM
Why? You done something wrong?

LUTHER
You know I haven't.

BLOOM
Then why arrest you? We'll have to leave the tea though, I'm afraid. Duty calls. Vivid misdeeds in Hackney Wick.

EMMA stands, ready to leave. But BLOOM is less eager to go.

BLOOM (CONT)
Give me a second.

EMMA leaves the room.

BLOOM pulls up a chair and sits with LUTHER.

BLOOM (CONT)
You and Alice Morgan. I'm aware that erm - there was a *fondness* between you.

LUTHER
Yeah there was ... a fondness, yeah.

BLOOM
So maybe you shouldn't be alone right now. Hmm? Is there someone I can call?

LUTHER infinitely sad.

LUTHER

No. No, no, I'll erm, be fine. Give 'em all my love.

BLOOM

Hey. Are you okay? Really?

LUTHER

Yeah, everything's tickety boo. Totally disco.

BLOOM pats LUTHER on the back and leaves.

10:15:34

EXT. LUTHER HOME – DAY

BLOOM exits and closes the door behind him, then walks off.

10:15:42

INT. LUTHER HOME - MORNING ROOM - DAY

MUSIC IN 1M5 10:15:45

LUTHER sits staring out.

Then he gets up, walks over to the window, thinks and steps outside.

10:16:02

EXT. LUTHER HOME – DAY

LUTHER walks to the edge of the property and watches as the others drive off. He then turns around and sees a movement from inside the house through the window.

He looks at the house inquisitively.

10:16:26

INT. LUTHER HOME – BEDROOM / OFFICE - DAY

LUTHER enters and looks around.

He notices something in the office and walks over to the desk to find the top drawer has been forced open.

He opens the drawer but it is empty.

LUTHER takes a deep breath.

10:16:55

EXT. MORLEY HOME (CRIME SCENE) - DAY

MUSIC OUT 1M5 10:16:59

SCHENK is waiting behind the tape, looking troubled.

BLOOM and EMMA pull up in the car and approach the crime scene.

BLOOM lifts the tape for EMMA to move under.

EMMA

Thank you guv.

They head over to SCHENK.

SCHENK
You've been with Luther?

BLOOM
We have, yes.

SCHENK
And did he know? About Alice Morgan?

BLOOM
It's difficult to be certain -

SCHENK
And *that's* what we'll tell the Lokale Politie Antwerpen, is it? "It's difficult to be certain?"

BLOOM
He didn't know, Boss. He was erm, crushed.

SCHENK scowls, waves it away. Passes BLOOM a file.

SCHENK
The victim's Chloe Morley. Looks like her husband's the killer, Alastair Morley. Dentist.

He heads inside.

SCHENK (CONT)
Picture's in the file.

They follow him inside.

10:17:50

INT. MORLEY HOME (CRIME SCENE) - DAY

BLOOM
SOCO's left.

SCHENK
Yep.

They follow SCHENK through the hall and into the living room, past overturned smashed furniture, smashed pictures and blood-spattered walls.

EMMA and BLOOM look down at a pair of legs from the bloody body sticking out amongst the debris.

EMMA

And her husband did this?

SCHENK

Apparently so. God help us.

BLOOM

What did he do with the heart?

SCHENK

He ate it. Forensics found what was left of it.

BLOOM thinks of something, turns from the body and walks out into the hallway. Frowning, troubled.

EMMA

Guv?

BLOOM

One sec.

10:18:43

INT. MORLEY HOME - HALLWAY (CRIME SCENE) - DAY

MUSIC IN 1M5A-6 10:18:46

He heads towards the front door and pauses to look at one of the framed wedding photographs on the side cabinet.

He considers it a moment, then looks at a picture in the file.

BLOOM (CONT)

Emma? Guv?

SCHENK and EMMA walk over to join him.

BLOOM (CONT)

These CCTV images. He's letting himself out of Alastair Morley's workplace.

He's looking at a couple of stills from the CCTV footage of ALASTAIR in the supermarket buying dinner.

BLOOM (CONT)

Driving Alastair Morley's car, texting on Alastair Morley's phone. He's killing Alastair Morley's wife and eating her heart. But whoever this is, it's not Alastair Morley.

He holds the still against the framed picture.

10:19:22

EXT. DENTAL SURGERY - DAY

EMMA and BLOOM climb out of their car and let themselves into the surgery.

10:19:34

INT. DENTAL SURGERY - CONSULTATION ROOM - DAY

They step into the consultation room, the lights are on and blood is splattered up the walls.

BLOOM (CONT)
Alastair Morley.

ALASTAIR MORLEY lies dead and naked on the Dentist chair. There's a bloody hole where his heart should be.

EMMA
Guv -

BLOOM follows the line of EMMA's gaze.

She walks over to a chair on which is a neatly folded gown and a wallet.

EMMA lifts the wallet in a latex-gloved hand, checks out the contents.

EMMA (CONT)
It belongs to a Julian Lewis.

BLOOM
Is he our man on the CCTV?

EMMA
Definitely not.

She shows him LEWIS'S driver's licence. LEWIS is Afro Caribbean.

10:20:18

INT. SERIOUS & SERIAL - BULLPEN - DAY

BENNY SILVER at his desk. MORLEY house crime scene photos on his computer screen.

He snatches up his ringing phone.

BENNY
D.S. Silver.

LUTHER (V.O.)
Wotcher.

BENNY
Wotcher, Boss.

MUSIC OUT 1M5A-6 10:20:26

INT. LUTHER HOME - MORNING ROOM - DAY

LUTHER paces, on the phone to BENNY.

LUTHER

Benny, what's going on with this Alice Morgan thing?

BENNY (V.O.)

Hang on a minute.

10:20:29

INT. SERIOUS & SERIAL - BULLPEN - DAY

BENNY (CONT)

I'll give you the bones of it.

He pockets the phone and leaves the bullpen.

On the way out, he passes SCHENK catching his eye and tries not to look guilty.

BENNY (CONT)

Morning Sir.

10:20:42

INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY enters, holding the phone to his ear and nervously waits for the MAN AT THE SINK to leave.

Then he returns to his call.

BENNY (CONT)

Okay, so, truth is, we don't know much.

10:20:59

INT. LUTHER HOME - MORNING ROOM - DAY

LUTHER on the phone to Benny. Pacing.

BENNY (CONT – V.O.)

The Belgians are looking after it - and you know what they're like with sharing stuff.

LUTHER

Do they like anyone for it?

BENNY (V.O.)

Honestly, I don't know.

10:21:06

INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY (CONT)

I don't know if they're even looking for anybody because, as far as I'm aware, they're treating it as an accident.

10:21:11

INT. LUTHER HOME – MORNING ROOM - DAY

LUTHER

Yeah. Well it wasn't an accident. Did Theo Bloom take something from my house today?

10:21:18

INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY

Something like what?

LUTHER (V.O.)

Like a phone.

10:21:21

INT. LUTHER HOME - MORNING ROOM - DAY

LUTHER (CONT)

A burner.

BENNY (V.O.)

Well, if he did, he'd've logged it for chain of evidence.

LUTHER

Yeah, cause he's squeaky clean isn't he? Ay, Benny?

10:21:30

INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY

No cleaner man. No cleaner man, not since the chap in the manger.

10:21:34

INT. LUTHER HOME – MORNING ROOM - DAY

LUTHER

So he wouldn't take a phone would he?

BENNY (V.O.)

Look why would he? He had a warrant, didn't he?

LUTHER looks around.

LUTHER

Then if he didn't, who did?

BENNY (V.O.)

Boss, what's going on?

LUTHER

Nothing Benny, nothing. I'll let you crack on.

He hangs up. Takes a moment then reaches under his jacket on the chair and pulls out a purloined CCTV image from his pocket and unfolds it.

It shows the BIG MAN stumbling from the wrecked car.

Luther IV – Ep.1

MUSIC IN 1M7 10:22:06

LUTHER stares hard at that image.

10:22:07

INT LUTHER'S CAR / EXT. LUTHER HOME - DAY

LUTHER hauls a tarp covering his old Volvo.

He reaches in and turns the engine over, then satisfied he climbs into the car and drives off.

10:22:31

EXT. KILLER'S PLACE - DAY

MUSIC OUT 1M7 10:22:38

Establishing shot of the railway line nearby.

A man walks up the front steps of the building.

10:22:45

INT. KILLER'S PLACE - LIVING ROOM - DAY

This is an awful place. Fetid. Decaying. Every inch of wall space is taken up with self-portraits: Selfies.

They chart a terrifying psychological decay. At first, they show the HANDSOME YOUNG MAN the killer used to be. But the selfies morph. The final images are grotesquely Bacon-esque and many covered in blood.

MUSIC IN 1M7 10:22:58

THE KILLER enters.

He's removed DRESSLER's distinctive spectacles and hat on the floor.

Unhurried, he removes ALASTAIR MORLEY's clothing and stretches in the middle of the messy, filthy room. TV and computer monitors are everywhere some with images on them, some just showing static.

10:23:29

INT. LEWIS RESIDENCE - DAY

MUSIC OUT 1M7 10:23:33

A record turns on the turntable.

BLOOM can be seen through the glass in the front door as he knocks and calls through.

BLOOM

Julian Lewis! Police! Open up!

No reply.

There is a pan of food cooking on the gas hob.

BLOOM looks through the letter box.

Suddenly the door is kicked in and C019 charge in.

OFFICER

Armed police! Armed police! Search! Searching! Bathroom clear! Clear!

EMMA and BLOOM stand outside in the corridor, waiting.

10:23:56

INT. LEWIS RESIDENCE - DAY

BLOOM and EMMA look around.

EMMA stands staring at JULIAN LEWIS' naked body sat in a chair in the middle of the room.

BLOOM walks over to her.

EMMA

Medic says he ate the tongue. Boss, what do we do with something like this?

BLOOM

We keep going. Trace it back to a point of origin.

He studies the body. LEWIS' hands have been nailed to the table in front of him.

BLOOM (CONT)

First cause. And there we will find our man.

EMMA walks over to a neatly folded pile of men's clothing, prominently displayed on a nearby chair.

She opens the wallet. Extracts another driver's licence.

MUSIC IN 1M7 10:24:40

EMMA

Belongs to a Bruno Dresller.

She holds up the driver's license.

10:24:45

INT. LUTHER'S CAR - DAY

LUTHER is driving.

10:24:49

EXT. ROADS - DAY

Montage of shots of LUTHER's car driving along the roads.

10:25:00

INT. SERIOUS & SERIAL - SCHENK'S OFFICE - DAY

SCHENK sat at his desk on the phone.

SCHENK

How are you?

10:25:03

EXT. LUTHER'S CAR – DAY

LUTHER is parked up in his car, on the phone.

LUTHER

Well to be honest, Boss - I don't know how I am.

10:25:06

INT. SERIOUS & SERIAL - SCHENK'S OFFICE - DAY

MUSIC OUT 1M7 10:25:07

SCHENK

She was -

LUTHER (V.O.)

Yeah. She was.

10:25:10

EXT. LUTHER'S CAR – DAY

LUTHER (CONT)

Any idea how it happened?

SCHENK (V.O.)

Do you?

LUTHER

No.

SCHENK (V.O.)

In that case ...

10:25:18

INT. SERIOUS & SERIAL - SCHENK'S OFFICE - DAY

SCHENK (CONT)

... let me offer some friendly counsel.

LUTHER (V.O.)

Such as?

SCHENK

Step back and let the Belgians do their job.

10:25:26

EXT. LUTHER'S CAR – DAY

LUTHER

Yeah. Of course. I mean what else am I going to do? How's your thing?

SCHENK (V.O.)

Not great.

10:25:31

INT. SERIOUS & SERIAL - SCHENK'S OFFICE - DAY

SCHENK (CONT)

We're playing catch-up with some bedlamite. Following his spoor back to source.

MUSIC IN 'ICE HANDS' 10:25:36

EXT. LUTHER'S CAR – DAY

LUTHER

No, you don't want to be doing that. An animal like that - he's always moving forward. You should be too.

He sees a car pull up on the other side of the road and someone step out of it.

SCHENK (V.O.)

You know John, we can't discuss this any further. Not unless you walk away from this leave of absence thing.

LUTHER is parked on the other side of the road to a seedy club.

LUTHER

Got to go Boss. Sorry.

He hangs up and watches two men walking towards the building on the other side of the road.

He climbs out of his car.

10:26:04

EXT/INT. SEEDY CLUB – DAY

It's full of RUDE BOYS and GANGSTERS; Jamaican. Nigerian. White European.

Everyone looks pretty stoned, there is a WOMAN dancing on the dance floor to heavy dance music and a MAN sat at one of the tables receiving a blow job from ANOTHER WOMAN.

LUTHER stops and looks around, the room falls silent.

ERROL MINTY walks over and looks him up and down.

MUSIC OUT 'ICE HANDS' 10:26:34

ERROL

All right, mate? Looking a bit militant, there.

LUTHER looks around.

LUTHER

It's the police.

Everyone laughs.

ERROL

Well can I see a badge, then?

LUTHER
Nope.

RENI walks over and puts a gun to LUTHER's forehead.

LUTHER doesn't flinch. Keeps his gaze fixed on ERROL.

LUTHER (CONT)
Errol. Is he having a laugh?

ERROL stares back.

LUTHER turns to RENI.

LUTHER (CONT)
Are you having a laugh?

He glares at RENI.

RENI withers under LUTHER's implacable contempt and lowers the gun.

ERROL
Let's have a talk in my *office* then, shall we?

MUSIC IN 'MOVE IT' 10:27:28
MUSIC IN 'ICE HANDS' 10:27:28

LUTHER
Yeah.

LUTHER follows him.

The music and dancing starts up again.

10:27:39

INT. SEEDY CLUB - LAVATORY - DAY

They face each other. LUTHER digs out a snapshot of ALICE.

LUTHER
Recognise her?

ERROL
Nope, I wouldn't mind though. Chung, innit?

LUTHER
Chung? That's very funny, cause I think one of your boys just killed her.

He holds out the stolen photograph of a man leaving the crashed car.

LUTHER (CONT)
Callum Green. He's one of your Mash men ain't he?

ERROL takes a deep breath.

LUTHER gets in his face, speaks low and close.

LUTHER (CONT)

I wonder how many of those boys out there know that you've been a snitch since before Cool Britannia was all the thing? I mean we know what they'd think about that though, don't we? They'd end your days on Earth, Errol. Let's have a word.

He heads for the door.

ERROL panics.

ERROL

Hey, hey, hey. This woman. I don't know who she was.

LUTHER

So what's Callum Green doing with her in Antwerp?

ERROL

All I know is that he was contracted out.

LUTHER

Oh yeah, by who?

ERROL falters.

ERROL

Oh come on!

LUTHER

Don't matter.

He heads for the door.

ERROL

Hey, hey, hey!

LUTHER stops and turns to him.

ERROL (CONT)

George Cornelius.

LUTHER sniggers.

LUTHER

Come on man. The old school geezer from Islington?

ERROL

That's him, yeah.

LUTHER

You are a snitch.

LUTHER exits.

MUSIC OUT 'MOVE IT' 10:29:03
MUSIC IN 'MAKE THE FLOOR BURN'
10:29:03

INT. SEEDY CLUB - DAY

LUTHER enters to find MINTY'S CREW ready and waiting. A wall of surly bad men, itching to beat him down.

He stops.

Then exits.

MUSIC OUT 'MAKE THE FLOOR BURN'
MUSIC OUT 'ICE HANDS' 10:29:22
MUSIC IN 1M9 10:29:22

EXT. CORNELIUS' HOUSE – DAY

LUTHER double parks and climbs out of his car.

He walks up to one of the front doors and bangs on the door, then waits.

MUSIC OUT 1M9 10:29:47

MEL opens the door.

LUTHER
Good afternoon. I'd like to speak to George Cornelius, please.

MEL
Yeah, I'm sorry. He's not in.

LUTHER
Yes he is.

He shows her his Police ID card.

MEL stares at it.

LUTHER (CONT)
Hurry up!

MEL reluctantly turns and goes off to find GEORGE.

LUTHER waits.

GEORGE (O.S.)
You rang, my Lord?

GEORGE steps out into the hallway and walks over to LUTHER waiting on the front step.

LUTHER
George Cornelius?

GEORGE
You *know* I am.

LUTHER
Come with me, please.

GEORGE
Sorry, mate. Who are you, again?

LUTHER
Police.

GEORGE
Which police?

LUTHER
The police.

TERRY CORNELIUS stands back in the hallway listening in.

GEORGE
I don't care if you're *fucking* Sting. You lot do not come round here. Not for any reason. This is my house. You all know that -

LUTHER
Yeah well sorry about that. But I'm here now. So we might as well crack on.

GEORGE
No, straight up now, what's going on? Who's your governor?

TERRY walks over and places a hand on GEORGE's shoulder.

TERRY
I've got this Dad.

He steps out holding a golf club and fronts up to LUTHER.

LUTHER considers the golf club and sighs.

LUTHER
Look.

MUSIC IN 1M10 10:30:42

He punches GEORGE in the face - knocks him off balance - uses the moment to head-butt TERRY then yanks GEORGE's suit jacket over his head.

LUTHER (CONT)
You're coming along with me, there we go ...

He hurriedly walks GEORGE to the car.

LUTHER (CONT)
Down the steps, let's go.

TERRY sits on the steps completely dazed with blood pouring from his nose.

10:30:49

EXT. LUTHER'S CAR - OUTSIDE CORNELIUS HOUSE - DAY

LUTHER kicks open the trunk and throws GEORGE inside. Then walks round the car and gets behind the wheel.

LUTHER turns over the engine and starts to speed off just as TERRY comes for him with the golf club.

But LUTHER speeds past, knocking TERRY to the ground.

10:31:09

INT. LUTHER'S CAR – DAY

LUTHER drives off at speed.

10:31:13

INT. LUTHER'S LONDON PLACE - DAY

The door flies open and LUTHER enters dragging GEORGE in with him, still with his jacket pulled over his head.

He closes the front door behind him.

MUSIC OUT 1M10 10:31:20

INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

GEORGE is sat on the floor, zip-tied to a cast-iron radiator.

LUTHER stands staring out of the window.

GEORGE
Are you really a copper?

LUTHER
Sort of.

He sits down in the chair opposite GEORGE.

GEORGE
And this is your gaff, is it?

LUTHER
Sort of.

GEORGE
You don't spend a lot of time here, though. Not by the look of it.

LUTHER
No not really. Actually I was thinking of leaving the country. Well, I was until *you* put a crimp on it.

GEORGE

Oh yeah? How'd I do that?

LUTHER

By killing Alice Morgan. Or having her killed. Same difference, really.

GEORGE

I did *what* to *who*, now?

He shows George the picture of ALICE.

LUTHER

Don't tell me you don't know who she is, George.

GEORGE

Mate, I didn't put her down. Or have her put down. Why would I?

LUTHER

I don't know. But that's what I'm here to find out. Before I end it for you.

GEORGE

You do know they saw you - my boy, my daughter in law.

LUTHER pulls the chair closer to GEORGE and looks him in the face.

GEORGE (CONT)

They clocked your face, they clocked your car. How long d'you think you've got before *my* firm are popping your eyeballs out with their thumbs?

LUTHER

Yeah. I don't care George, you don't scare me.

GEORGE

Fair enough. Alright. What it is: she comes to me, your girl. Different name. She's got these uncut diamonds. Blue-ribbon merchandise, worth a lot of money - but difficult to shift, unless you've got the right connections. Which I've got - she doesn't. We agree a seventy-thirty split. She doesn't like it, but she needs the money sharpish.

LUTHER

She say why?

GEORGE

Her and some geezer are running away to -

LUTHER

São Paulo.

GEORGE

So that'll be you, then. The geezer.

LUTHER

Yeah, that'll be me.

GEORGE

Right. So I give her the name of a contact in the trade. Bent as a bottle of chips. She's supposed to meet him in Antwerp -

LUTHER

- except she meets your boys instead. And you rob her.

GEORGE

Well what can I say? It's a lot of money, and at the end of the day, I'm a thief. But the thing is – she doesn't like being ripped off. And she knows how to put up a fight. She stabs the driver in the back of the skull with a hat pin.

LUTHER

What about Callum Greene?

GEORGE

Callum, he stumbles out the car, gets himself straight to hospital. Turns out, she's kicked him in the nuts so hard, they've blown up like footballs. He's in no condition to hurt anybody.

LUTHER

And the burner, why d'you steal the burner?

GEORGE

What burner?

LUTHER

George, the phone I used to call Alice Morgan.

GEORGE

Mate, until today I had no idea you existed.

LUTHER regards him.

LUTHER

You didn't do it, did you?

GEORGE

I really didn't.

10:34:27

INT. SERIOUS & SERIAL - BULLPEN - DAY

SCHENK is stood by BENNY at his desk, both looking at the computer screen showing BRUNO DRESLLER.

BENNY

Bruno Dresller. Thirty-five. Owns and runs Body By Dresller ...

10:34:32

INT. EMMA'S CAR/HIGH STREET – DAY

BLOOM in the passenger seat listening to hands free.

BENNY (CONT – V.O.)

... a small chain of gymnasiums. A clean record, more or less.

EMMA is driving.

SCHENK (V.O.)

His name was connected to a trial in America of...

10:34:39

EXT. EMMA'S CAR/HIGH STREET – DAY

The car drives through the high street.

SCHENK (CONT - V.O.)

... the man called Donald Guthrey.

10:34:41

INT. SERIOUS & SERIAL - BULLPEN - DAY

SCHENK (CONT)

Dresller and Guthrey exchanged emails on a fetish website devoted to, and I quote:

10:34:47

INT. EMMA'S CAR – DAY

SCHENK (CONT – V.O.)

MUSIC IN 1M11 10:34:48

... "cannibal erotica." He and Guthrey exchanged intensely detailed fantasies about how they wanted to kidnap, rape, cook and eat young women and teenagers.

10:35:01

INT. SERIOUS & SERIAL - BULLPEN - DAY

SCHENK (CONT)

I'm on my way.

SCHENK heads off.

10:35:02

INT. EMMA'S CAR – DAY

BLOOM

Roger.

10:35:04

EXT. HIGH STREE – DAY

The car speeds off.

10:35:07

INT. DRESLLER'S APARTMENT – DAY

Establishing shot.

10:35:11

INT. DRESLLER'S APARTMENT - BATHROOM - DAY

BLOOM and EMMA stand over a bath tub.

The bath is full of greasy brown liquid. In it floats white knobs of human bone.

BLOOM makes a call and walks out of the room.

MUSIC OUT 1M11 10:35:22

BLOOM

We've got a body in the bath. Dissolved in Lye apparently.

SCHENK (V.O.)

Very old school.

EMMA walks out.

10:35:27

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

BLOOM looks around whilst on the phone.

BLOOM

Could be Dresller. Hard to tell. The head and hands are missing.

SCHENK (V.O.)

Ok with you in five.

BLOOM hangs up and looks thoughtful, then makes another call.

EMMA considers a bookshelf: a number of hardback Histories Of Cannibalism. Also many illustrated body-building books.

She picks up one of the books.

10:35:49

INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

LUTHER and GEORGE are interrupted by LUTHER's phone ringing. He answers.

LUTHER

Yeah?

10:36:01

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

BLOOM

John, Theo.

10:36:03

INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

BLOOM (CONT – V.O.)
Can you talk?

LUTHER shoots GEORGE a warning look and walks out of the room.

BLOOM (CONT – V.O.)
Sorry to impose. I need a disinterested ear.

LUTHER
Yeah. 'Course. Go on.

10:36:13

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

BLOOM
You ever had your nose pressed up too close to something?

LUTHER
Er yeah, once too often.

BLOOM
I can't see it, John. Or I can't see past it. Or something, I'm er, like one of those drawings: you're looking at a profile of an old hag. You know there's a portrait of a young girl in there somewhere. You just have to refocus somehow.

10:36:31

INT. LUTHER'S LONDON PLACE – DAY

LUTHER stands in the doorway facing out into the hall.

LUTHER
Ok. What are we looking at?

10:36:36

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

BLOOM
You find a body dissolved in lye, the head and hands are missing - what's the first assumption?

LUTHER (V.O.)
Well your boy's working hard to prevent you making an ID.

BLOOM
But that's not what this boy does. Not what he needs. So why does he need it now? Why remove the head and hands?

10:36:55

INT. LUTHER'S LONDON PLACE – DAY

LUTHER
Because they're important to him?

10:36:57

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

BLOOM

Yeah but in what way?

LUTHER (V.O.)

Seems to me, there's one of two options.

10:37:00

INT. LUTHER'S LONDON PLACE – DAY

LUTHER (CONT)

Option one that they're important to him personally, so;

10:37:04

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

LUTHER (CONT – V.O.)

... he wants to keep 'em.

10:37:07

INT. LUTHER'S LONDON PLACE – DAY

LUTHER (CONT)

Option two; for some practical reason, they're important so he wants to make sure they're never ...

10:37:13

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

LUTHER (CONT – V.O.)

... ever found.

BLOOM turns and stops to stare at something up ahead.

The fridge is stood alone at the end of the hallway.

BLOOM

I'm thinking; it's option one. He's keeping them. Hang on.

He starts to walk towards the fridge.

10:37:37

INT. LUTHER'S LONDON PLACE – DAY

LUTHER

Theo?

10:37:38

INT. DRESLLER'S APARTMENT - LIVING ROOM - DAY

BLOOM

Just give me a second.

He slowly follows bloody footprints along the corridor towards the fridge.

He reaches out and opens the fridge.

It explodes into a huge ball of fire.

10:37:56

INT. DRESSLER'S APARTMENT - LIVING ROOM - DAY

EMMA is on the phone and jumps at the sound of the explosion before being blown backwards.

10:37:57

EXT. DRESSLER'S APARTMENT - DAY

SCHENK is approaching DRESSLER's apartment building and looks up at the huge explosion.

MUSIC IN 1M12 10:37:59

INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

LUTHER recoils from the sound of massive noise down the line.

LUTHER
Theo?

There is silence.

LUTHER (CONT)
Theo?!

He looks at the phone.

10:38:06

EXT. DRESSLER'S APARTMENT - DAY

Debris starts to pour down from the building.

SCHENK cowers down behind his car, shielding himself from the rubble as it showers down on him.

10:38:18

INT. DRESSLER'S APARTMENT - DAY

Amongst the smoke, EMMA slowly manages to pull herself up to standing.

10:38:31

INT. LUTHER'S LONDON PLACE - DAY

LUTHER hangs up the phone and looks around.

10:38:39

INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

LUTHER carries a radio into the room, GEORGE watches as he switches it on and listens.

NEWS REPORTER (V.O.)
... are reported dead following a large explosion in a central London block of flats. Police and emergency service personnel attending the site have yet to comment on the source of the...

LUTHER cries out with frustration as he switches the radio off.

He looks up, thoughtful.

LUTHER
You stay there.

He heads past GEORGE.

10:39:01

INT. LUTHER'S LONDON PLACE - BEDROOM - DAY

LUTHER pulls off a plastic sheet to reveal a clothing rail off of which are hanging a few of his grey suits and shirts.

He looks out of the window and sighs, then reluctantly starts to undress.

10:39:18

EXT. DRESLLER'S APARTMENT - DAY

A busy crime scene: police cars, ambulances, fire engines, REPORTERS and CIVILIANS stand behind a taped-off perimeter.

EMMA sits with a blanket wrapped around her, on the passenger side of SCHENK's car, SCHENK is stood by her side.

She grimaces and spits more dust out onto the ground.

SCHENK
They've taken Theo away. *They'll* look after him now.

EMMA holds back her tears and sniffs.

EMMA
The er, EMT has checked me out. I'm fine.

SCHENK
Of course you're not fine.

EMMA
Once they've signed me off? I can come back? I'm fine. I'm fine.

SCHENK looks at her then turns to see LUTHER's car pulling up by the side of the road.

SCHENK looks on in disbelief as he sees LUTHER making his way towards him through the crowd.

He walks a gauntlet of silence, ducks under the police tape all the way to SCHENK.

10:40:13

INT. SERIOUS & SERIAL - BULLPEN - DAY

LUTHER steps onto the busy bullpen. The mood is too grim for celebration. But there's a sense of satisfaction, to see him back.

10:40:19

EXT. DRESSLER'S APARTMENT - DAY

LUTHER heads towards SCHENK and EMMA acknowledging his old colleagues with a nod as he passes by.

10:40:28

INT. SERIOUS & SERIAL - BULLPEN - DAY

He moves fast. Business-like.

He sees BENNY sat at his desk and smiles at him.

LUTHER
Where do I sit?

BENNY looks up at him.

LUTHER grabs a chair, heads back to BENNY.

LUTHER (CONT)
Budge up.

BENNY moves to one side and LUTHER sits down next to him then sighs.

BENNY nods and smiles, LUTHER does the same.

LUTHER
Alice Morgan.

BENNY
There's not a lot to see, boss.

LUTHER
I still need to see it.

EMMA walks over.

MUSIC OUT 1M12 10:41:01

EMMA
Guv. Boss. You got a minute?

10:41:04

EXT. HOBB LANE POLICE STATION – CAR PARK - DAY

LUTHER and EMMA wait by the parked police cars.

Tears roll down EMMA's cheeks.

LUTHER

I'm sorry you lost him like that.

EMMA

I loved him. I don't mean er, *loved him* loved him. I mean that -

LUTHER

I know what you mean.

She takes a breath, LUTHER waits.

EMMA

I just want to say - whatever it takes ... y'know. I'm in.

LUTHER

Anything?

EMMA

Anything.

LUTHER considers her.

LUTHER

You've got a family?

EMMA

Yeah.

LUTHER

Your girlfriends expecting a baby?

EMMA

Six weeks.

LUTHER

You love her?

EMMA

More than anything.

LUTHER

That's good. There are some things that you might have heard about me that quite possibly could be true. I know what you're going through right now; I sincerely do. But there's something I need you to hear from me.

She looks at him.

LUTHER (CONT)

Never cut corners. Never. Not even if you know no one else will know. No one else will find out. That it is exactly the right thing to do - because it never, ever is. *Ever*. You do this the *right* way. Alright, straight down the line. You do it that way or I get you kicked off for being unfit for duty.

MUSIC IN 1M13 10:43:40

EMMA nods.

LUTHER puts a reassuring hand on her shoulder.

10:43:52

INT. KILLER'S PLACE - COMPUTER ROOM - DAY

The KILLER sits naked in front of a computer monitor watching CCTV footage of BLOOM as he makes his way towards the fridge.

On another monitor is the news report on the explosion.

10:44:10

INT. SERIOUS & SERIAL - BULLPEN - DAY

LUTHER is stood in front of the incident boards studying all the photos and notes pinned onto them.

EMMA

Lab reports confirmed that it's Dresler in the bath.

BENNY

And we got into Dresler's laptop?

EMMA

He spent a lot of time on line over the last couple of months, boss; exchanging fantasies about *cooking* and *eating* human flesh. I mean detailed fantasies and that. There's a lot in there about brides: wedding dresses, pregnant mothers ...

LUTHER

And all of that's in there, is it?

BENNY nods.

BENNY

Yep.

LUTHER

So if we can find all that, our boy can find it too.

He studies the boards some more.

LUTHER (CONT)

He leads us to Dresler, right? The fridge, the laptop, *all* that time spent running around in circles, or so he's got the time to -

EMMA

To what?

LUTHER

To finish off what he's started. I dunno?

MUSIC IN 1M14 10:44:54

He looks back at the boards.

LUTHER (CONT)

Let's see who's been poking round Dresler's private life, shall we?

10:44:59

INT. KILLER'S PLACE - LIVING ROOM - DAY

The KILLER is still naked, sat in front of his computer screens. This time he is watching some webcam recording of the MORELEYS' bedroom:

Watching as CHLOE removes her make-up whilst ALASTAIR lies on the bed behind her talking on the phone to his mother.

ALASTAIR

... that was last year so we thought, yeah I know, we thought you could all come to ours this year ...

MUSIC OUT 1M13 10:45:05

CHLOE shoots him a look.

ALASTAIR (CONT)

I know, why not, right?

SFX: telephone ringing.

ALASTAIR'S MOTHER (V.O)

Hello?

The KILLER is now on the phone himself.

KILLER

Hello? Is this Alastair's mum?

ALASTAIR'S MOTHER (V.O.)

Who is this?

KILLER

I was with him. When he died.

ALASTAIR'S MOTHER (V.O.)

Who are you?

The KILLER watches more of the webcam recording of ALASTAIR and CHLOE.

KILLER

He was asking for you at the end. But when he couldn't fight any more.
"Mum. Mum." He was so scared of dying.

ALASTAIR'S MOTHER (V.O.)
Why would you *do* this?

The KILLER hangs up.

10:45:49

INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

GEORGE CORNELIUS is still tied to the radiator. Every tendon and fibre of muscle wrenching as he tries to get himself free.

MUSIC OUT 1M14 10:45:56

He grits his teeth against the pain but he carries on.

10:46:06

INT. SERIOUS & SERIAL - LUTHER'S DESK / BULLPEN - DAY

MUSIC IN 1M15 10:46:13

LUTHER is at his desk, silently looking through the photographs from the ALICE MORGAN case file.

He looks up to see BENNY hovering.

LUTHER quickly puts the case file away and turns to BENNY.

MUSIC OUT 1M15 10:46:39

LUTHER
What you got?

BENNY
Well you were right. We found spyware deep in Dresler's lap top.

SCHENK (O.S.)
How closely was he being watched?

SCHENK, BENNY, EMMA and LUTHER are gathered round DRESLLER's laptop.

EMMA
Close enough to know everything there *is* to know. It's not just passwords and bank account log-ins. Whoever's been watching him knows every sentence he's composed, every website he's visited. He knows his *thoughts*.

SCHENK
It used to be that we could never know the truth about each other. Not really.

LUTHER
Those days are gone.

SCHENK

More's the pity. And how confident can we be that the killer and the fellow who loaded the spyware is the same guy?

BENNY

Well we can't to be fair, er we can't be certain: it could be anyone who had access to that laptop.

EMMA

You say "anyone". But I mean, well how many people can that be, realistically? I mean someone like Dresller, a man with *that* kind of fantasy life, *those* kind of secrets. How many people are you going to let near your computer? How many people do *any* of us let near our computer?

LUTHER

MUSIC IN 1M16 10:47:39

So if he was watching Dresller that closely, what are the chances he was watching all of them?

He looks down at all the case files spread out over the desk.

10:47:44

INT. KILLER'S PLACE - COMPUTER ROOM - DAY

The KILLER is staring at the computer monitors, he looks to be in some kind of trance as he reaches out and touches one of the screens and stares up at the multitude of images of all the different people whose lives he is watching, covering all of his computer screens.

10:48:05

INT. SERIOUS & SERIAL - BULLPEN - DAY

SCHENK, BENNY, EMMA and LUTHER still gathered round DRESLLER's laptop.

EMMA

In order to plant the spyware, our subject had to have direct physical access to everyone's computer, so, we pulled credit card records from all the victims and cross referenced. Now over the past two-three years, *each* of them, made at least one payment to a company called: 'Geek Patrol'. They come round your house, fix your computer, set up your wifi network. Whatever ...

BENNY has GEEK PATROL up on his monitor.

BENNY

MUSIC IN 1M17 10:48:29

And all their computers were fixed by one man ...

MUSIC OUT 1M16 10:48:31

He pulls up a smiling work photograph of the KILLER.

BENNY
A Steven Rose.

LUTHER
That's him.

SCHENK
Have we got an address?

10:48:40

EXT. KILLER'S PLACE– NIGHT

Establishing shot of the train line going past.

10:48:42

INT. KILLER'S PLACE - COMPUTER ROOM - NIGHT

STEVEN is at his computers, now dressed casually. He is watching the webcam footage whilst tapping into his keypad.

From outside he hears the sound of police sirens and looks up.

10:48:59

EXT. KILLER'S PLACE – NIGHT

The Police and SO19 have gathered in the pouring rain.

LUTHER, SCHENK, BENNY and EMMA are with them.

LUTHER paces.

LUTHER
What are we waiting for?

SCHENK
Bomb squad.

LUTHER stares over at the house.

10:49:16

INT. KILLER'S PLACE - COMPUTER ROOM - NIGHT

STEVEN looks out of the window and sees the police waiting. He then calmly picks up a bag and puts his lap top in it.

He then sits down, picks up a key board and turns to the central computer and executes a complex key sequence.

10:49:42

EXT. KILLER'S PLACE– NIGHT

LUTHER addresses everyone.

LUTHER
Alright, you've got your perimeters, the areas cleared, we need to get in there guv.

SCHENK says nothing.

LUTHER (CONT)

He's not going to booby trap his own place. Come on.

SCHENK

And you're sure of that, are you?

LUTHER

Yeah. I am.

SCHENK

Easy for you to say John: you weren't here when I had to watch them scrape DI Bloom off the wall.

LUTHER takes this in.

LUTHER

Guv, Steven Rose could be on his way to his next victim. And we won't know who that is unless we are in there!

SCHENK

The answer is "no". If you want to discuss it further we can do it back at the factory.

LUTHER starts backing up towards the house.

LUTHER

I think I hear someone in there. In fact I can! I can hear someone screaming for help.

He starts hurrying towards the house.

SCHENK

DCI Luther -

LUTHER

Exigent circumstances, Sir!

SCHENK

DCI Luther!!!

But LUTHER ignores him and they watch as he kicks in the front door and hurries inside.

10:50:34

INT. KILLER'S PLACE - NIGHT

MUSIC OUT 1M17 10:50:35
MUSIC IN 'HUSH LITTLE BABY'
10:50:37

Holding his lit torch high, LUTHER makes his way to the top of the stairs in the darkness.

The walls are covered in photographs and blood.

He steps into the living room, following the glow of computers and sees the wall of selfies. Infinitely creepy in the darkness.

LUTHER turns to the monitors, with lists of data appearing and disappearing.

The TV monitors showing fuzzy and pixilated web cam footage. One of the screens read 'PURGING'.

LUTHER
Benny!

He runs back over to the stairs.

LUTHER (CONT)
Benny!!!

MUSIC OUT 'HUSH LITTLE BABY'
10:51:06

EXT. KILLER'S PLACE - NIGHT

LUTHER runs out of the house.

LUTHER (CONT)
Ben!! Ben come on!

BENNY, SCHENK and EMMA stare back at LUTHER.

BENNY looks over at SCHENK who nods at him and BENNY runs over to LUTHER and into the house.

10:51:14

INT. KILLER'S PLACE - COMPUTER ROOM - NIGHT

LUTHER hurries over to the computer as BEN joins him.

MUSIC IN 'HUSH LITTLE BABY'
10:51:15

LUTHER
Come in. Benny, can you er, stop this? Whatever? Turn it off? Whatever?

BENNY
I'll give it a go.

BENNY hurries to the desk, hurriedly checks it for tripwires.

LUTHER watches for a moment, then starts to look around the room, shining his torch.

He rounds the corner, then stops and stares.

Up ahead of him is an aged fridge.

He considers it for a while. Looks over his shoulder at BENNY, then starts to walk towards the fridge.

MUSIC OUT 'HUSH LITTLE BABY'
MUSIC IN 1M17 10:52:25

He reaches it, then looks around behind it.

He suddenly grabs the fridge and knocks it over on its side.

BENNY is working at the computer, he hears the sound of the fridge being knocked over and glances up.

BENNY
Are you ok? Boss?

LUTHER
Yeah, it's alright...

LUTHER takes a close look at a large vent in the wall behind where the fridge was standing.

He pulls the vent out quite easily and climbs through the hole into the series of ducts going through the building.

10:52:42

INT. VIADUCTS – NIGHT

LUTHER makes his way through the viaducts, following the sound of someone up ahead.

10:53:16

EXT. COACH STATION - NIGHT

A vent in the wall drops to the ground and LUTHER climbs out.

He looks around at the numerous coaches parked up and empty.

MUSIC OUT 1M17 10:53:28

Walking between them and looking cautiously around, LUTHER uses his torch to light the way.

10:53:41

INT/EXT. COACH- NIGHT

MUSIC IN 1M18 10:53:55

He stops by a coach with an open door and carefully climbs on board to take a look around.

10:54:04

INT. COACH- NIGHT

LUTHER searches the coach using his torch to light the way.

Then a movement outside catches his eye and he hurries off the coach.

10:54:28

EXT. COACH STATION - NIGHT

LUTHER jumps off the coach and starts to take chase as the other person runs off.

10:54:40

EXT. WASTELAND BEHIND DERELICT FLATS - NIGHT

LUTHER sprints in pursuit of STEVEN – climbing over boxes and debris and up a flight of steps leading up to the railway line.

10:54:54

EXT. RAILWAY BRIDGE - NIGHT

A train rambles past him down the tracks and once past, LUTHER sees STEVEN, standing just the other side of the tracks, looking back at him.

LUTHER and STEVEN stand eye to eye. Separated by the tracks.

MUSIC OUT 1M18 10:55:05

LUTHER (CONT)
Steven. You've gotta stop!

STEVEN holds LUTHER's gaze.

MUSIC IN 1M18 10:55:15
MUSIC OUT 1M18 10:55:21

Then a train slams past, shocking with its speed and noise. When it's gone, STEVEN has vanished.

LUTHER turns away and sighs.

10:55:26

INT. OFFICE BUILDING – FOYER – NIGHT

STAFF are leaving for the night.

MALE CALLER (V.O.)
Is it U.S. law?

10:55:36

INT. OFFICE BUILDING – CORRIDOR – NIGHT

The lights are on but no one seems to be around.

ROBERTA (V.O.)
No this one's according to English law.

MALE CALLER (V.O.)
When can I see it?

ROBERTA (V.O.)
I'm sending it over right now. Why don't we talk tomorrow morning? 9:30 your time?

MALE CALLER (V.O.)
Ok.

10:55:45

INT. ROBERTA'S OFFICE - NIGHT

ROBERTA WISE is working late and alone.

MUSIC IN 1M19 10:55:51

She hears something and looks up, but sees nothing.

She gets up and walks over to the doorway and looks out along the long corridor. But there is no one else there.

ROBERTA walks over to the coat stand by her desk and picks up her jacket.

10:56:08

INT. ROBERTA'S OFFICE - STAIRS - NIGHT

She walks down the stairs.

10:56:10

INT. ROBERTA'S OFFICE - CORRIDOR - NIGHT

She walks along the deserted corridor and calls the lift.

She waits ... and waits ...

MUSIC OUT 1M19 10:56:33

Now starting to look a bit nervous, she looks around, no one is there.

MUSIC IN 1M19 10:56:42

Suddenly the lift arrives and STEVEN grabs hold of her, pulling her into the lift. One of her shoes is left in the corridor.

10:56:47

EXT. STEVEN'S PLACE - NIGHT

MUSIC OUT 1M19 10:56:51

LUTHER sits on a low garden wall. Head bowed, exhausted.

The flashing lights from the Police cars glimmer behind him.

MEGAN CANTOR walks over to him. She is the woman that was hiding out in his bedroom.

UNIFORMED OFFICER (O.S.)

Sorry, Guv. She's asked for you by name.

MEGAN and LUTHER make eye contact.

LUTHER

Can I help?

MEGAN

Are you DCI Luther?

MUSIC IN 1M20 10:57:07

He looks at her carefully.

LUTHER

Yeah.

MEGAN

I have a message for you.

LUTHER

A message from who?

MEGAN

Alice Morgan.

LUTHER looks at her with confusion.

MEGAN stares back at him.

MUSIC OUT 1M20 10:57:23
MUSIC IN 'MONEY IS NOT OUR
GOD' 10:57:23
10:57:25

CAPTION OVER BLACK: next time

TEASER IN

STEVEN sharpens his knives.

10:57:30

CREDITS:

CARD 1		
in order of appearance		
DCI John Luther		IDRIS ELBA
DS Justin Ripley		WARREN BROWN
Chloe Morley		JOANNA CROLL
Steven Rose		JOHN HEFFERNAN
DCI Theo Bloom		DARREN BOYD
DS Emma Lane		ROSE LESLIE
Megan Cantor		LAURA HADDOCK
DSU Martin Schenk		DERMOT CROWLEY
DS Benny Silver		MICHAEL SMILEY
Errol Minty		MICHAEL OBIORA
Mel Cornelius		SIMONE JAMES
George Cornelius		PATRICK MALAHIDE
Roberta Wise		CHARLOTTE PYKE
Stunt Co-ordinator		GARY CONNERY
Stunt Performers		ANDY WAREHAM CLAIRE LAWRENCE

10:57:34

MEGAN sits in the interrogation room. LUTHER sits down opposite.

SCHENK watches through the two way mirror in the room behind.

10:57:38

CREDITS:

CARD 2		
Second Assistant Director		TOM ALIBONE
Third Assistant Director		SALOUM NJIE
Floor Runner		ROSALIND HOWES

Assistant Location Manager		DUNCAN LAING
Unit Manager		NIAL O'SHEA
Script Supervisor		PAT TOOKEY-DICKSON
Assistant Script Editor		MATTHEW MOSLEY
Production Co-ordinator		EMILY SHAPLAND
Assistant Production Co-ordinator		ELLIE BLAKE
Production Runner		ESTHER COLLAS
Assistant Production Accountant		NATASHA SPRAGGS
Cashier		VICKI ROBBINS
Police Advisor		SIMON MORGAN
Special Effects Supervisor		NEAL CHAMPION
Casting Assistant		BEX REYNOLDS

10:57:42 EMMA pulls out a yellow taped gun from the glove compartment.

CUT TO:

10:57:44 EMMA looks out and bursts into tears.

10:57:45 **CREDITS:**

CARD 3

Focus Puller		TOM TAYLOR
Clapper Loaders		JONNY WRIGHT BEISAN ELIAS ADRIAN STEPHENS
Camera Assistant		ANGELA GARCIA
Grip		GARY NORMAN
Assistant Grip		OWEN CHARNLEY
Gaffer		LLYR EVANS
Best Boy		BEN PURCELL
Electricians		SION HOPKINS
		GRANT ARMSTRONG
		SCOTT SMALLWOOD
Standby Rigger		RAY WILSON
Standby Carpenters		WILL GORDON STEVE CARLING
Boom Operator		RICHARD MILLER
Sound Assistants		TOM MARKWICK AMEE SIMPSON

CARD 4

Art Director		ADAM MAKIN
Standby Art Director		OWEN MANN
Set Decorator		NICOLA DE FRESNES
Assistant Art Director		ANTHONY NOBLE
Prop Buyer		TARA ROYSTON
Art Department Assistant		CIARA LITTLER
Graphic Assistant		OLI TARLING
Property Master		RAY HOLT
Standby Props		HARRY CABLE STEVE HOLT
Dressing Props		BARRY LENNON NATHAN HOLT DANILO D'AREZZO

10:57:49 GEORGE sits in the back of his chauffeur driven car as it drives along the street.

CUT TO:

10:57:50 LUTHER on the phone.

CUT TO:

10:57:51 LUTHER points the yellow taped gun at the head of a motor cyclist still wearing his helmet.

CUT TO:

10:57:52 STEVEN has blood pouring from a head wound as he stands in the middle of the road and stops an oncoming car.

10:57:55 **CREDITS:**

CARD 5		
Standby Costume		LAUREN BASSIL MAUDIE WHITEHEAD
Costume Assistant		JESSICA GRIFFITHS
Hair and Make-Up Supervisor		DANA KALDER
Hair and Make-Up Artist		HOLLY EDWARDS
Hair and Make-Up Assistant		LISA CARTLIDGE
Post Production Supervisor		JESSICA RUNDLE
Post Production Co-ordinator		NICKI GUNNING
Digital Producer		MARC CONNEELY
Assistant Editor		JAMES BARHAM

Music Supervisor		IAIN COOKE
Sound Effects Editor		MIKE GRIMES
Dialogue Editor		EMMA PEGRAM
Re-recording Mixer		HOWARD BARGROFF
Colourist		JET OMOSHEBI
Online Editor		NICHOLAS TIMMS
Visual Effects		STARGATE STUDIOS UK

10:57:59 LUTHER and EMMA step into another bloody crime scene.

10:58:02 **CREDITS:**

CARD 6		
First Assistant Director		SIMON MALONEY
Location Manager		HENRY WOOLLEY
Sound Recordist		GIANCARLO DELLAPINA
Make-Up and Hair Designer		CATHERINE SCOBLE
Costume Designers		JAMES KEAST
		SARAH MOORE
Script Editor		MADELEINE SINCLAIR
Production Accountant		DAVID ROBBINS
Titles Design		MOMOCO
Title Music		MASSIVE ATTACK

10:58:06 STEVEN holds the point of a scalpel in KATIE's face. She looks back at him, petrified.

10:58:08 **CREDITS:**

CARD 7		
Casting Director		ANDY MORGAN CDG
Original Music		PAUL ENGLISHBY

Editor		ELEN PIERCE LEWIS
Production Designer		PAUL CROSS
Production Consultant		JULIE CLARK
Director Of Photography		JOHN CONROY ISC
Line Producer		PHILLIPA COLE

10:58:12

OWEN cowers on the floor as STEVEN leers over him brandishing a pick axe.

STEVEN stops and looks around, his face is covered in blood.

10:58:15

CREDITS:

CARD 8		
Associate Producer		IDRIS ELBA
Executive Producer		ELIZABETH KILGARRIFF

CARD 9		
BBC (logo)		
Drama Production London		
© BBC MMXV bbc.co.uk/luther		

MUSIC OUT 'MONEY IS NOT OUR GOD' 10:58:22