

LUTHER SERIES IV
EP.2 UK TX
POST PRODUCTION SCRIPT

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MUSIC IN Ep 2 Prev 10:00:00

RECAP IN

CAPTION OVER: last time

LUTHER faces BLOOM and EMMA.

BLOOM
Alice Morgan.

LUTHER
Has something happened?

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

CUT TO:

10:00:04

LUTHER stands on the edge of Beachy Head looking out.

GEORGE (V.O.)
I didn't put her down.

CUT TO:

10:00:06

LUTHER punches GEORGE in the face then head-butts TERRY.

CUT TO:

10:00:07

GEORGE is cuffed to the radiator.

GEORGE (CONT)
Or have her put down.

CUT TO:

10:00:08

LUTHER drives off in his car as TERRY tries to go at him with the golf club.

But LUTHER knocks him over with the open door as he drives past.

CUT TO:

10:00:11

LUTHER faces GEORGE.

LUTHER
Why did you steal the phone I used to call Alice Morgan?

GEORGE looks confused.

CUT TO:

Luther IV – Ep.2

10:00:14 BLOOM and EMMA look over at ALISTAIR MORLEY's naked body lying in the dentist chair. Blood splatter everywhere.

BLOOM (V.O.)
What did he do with the heart?

CUT TO:

10:00:15 EMMA and BLOOM look over JULIAN LEWIS' naked body.

SCHENK (V.O.)
He ate it.

CUT TO:

10:00:17 BLOOM reaches the fridge and opens the door.

It explodes.

CUT TO:

10:00:19 SCHENK looks up at the sound of an explosion as a large fireball erupts from the top floor.

CUT TO:

10:00:19 LUTHER approaches the crime scene.

LUTHER (V.O.)
... animal like that is always ...

CUT TO:

10:00:23 STEVEN sits in his room staring at the computer screens filled with numerous webcam images.

LUTHER (CONT – V.O.)
... moving forward.

CUT TO:

10:00:24 BENNY sits at his desk, on his computer screen is the GEEK PATROL website.

BENNY
All their computers were fixed by one man: Steven Rose.

He brings up STEVEN's picture.

LUTHER
That's him.

CUT TO:

10:00:28

LUTHER looks around STEVEN's home by torch light. He finds all the selfies stuck over the walls and the computer which reads 'PURGING'.

LUTHER
Benny!

CUT TO:

10:00:31

BENNY enters and sees LUTHER in front of STEVEN's computers.

LUTHER (CONT)
... stop this ...

CUT TO:

10:00:32

STEVEN stands on one side of the train track, whilst LUTHER is on the other.

LUTHER
Steven!

A train runs past on the track.

CUT TO:

10:00:37

SCHENK looks around at STEVEN's room.

SCHENK
Can we salvage anything from this.

BENNY is sat in front of STEVEN's computer as it continues to purge.

BENNY
Too soon to tell boss.

10:00:40

TO BLACK.

10:00:44

EXT. KILLER'S PLACE - NIGHT

MUSIC OUT Ep 2 Prev 10:00:45

Establishing shot of train travelling down the track.

Nearby LUTHER sits on a low garden wall. Head bowed in the rain, exhausted.

BBC logo

MEGAN CANTOR walks over to him.

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?

He looks at her carefully.

MUSIC IN 2M1 10:01:02

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, then produces an ancient newspaper clipping from her pocket and hands it to LUTHER.

LUTHER
What kind of message?

MEGAN
She said to: "Tell John that Stacey has the owl."

LUTHER glares at her, hard.

LUTHER
When did she give you this message?

MEGAN
Last night.

LUTHER
See, that's not true, is it? Because Alice is dead.

MEGAN
I know.

LUTHER
I'm sorry, who are you?

MEGAN
Look I'm just here to help.

LUTHER
And how do you know Alice?

MEGAN
I don't.

LUTHER
So what she just appears to you?

MEGAN
Yes.

LUTHER
And did she say anything else?

MEGAN
Not really.

LUTHER looks at the newspaper clipping: *"Fears grow for missing Jonathan, 10"*.

MEGAN (CONT)
There was one thing.

LUTHER looks at her.

MEGAN (CONT)
Something I don't really understand. I'm sorry.

LUTHER
Something like what?

MEGAN
"Meep meep."

LUTHER glares at her then marches her over to the police cars.

LUTHER
Put this woman in the car and cuff her. Down there, thank you.

MEGAN is taken away, LUTHER turns to SCHENK.

SCHENK
What's all this?

LUTHER
Er, don't ask. What's going on?

SCHENK
We've got another one.

LUTHER sighs.

10:02:44

INT. LUTHER'S LONDON PLACE - NIGHT

GEORGE CORNELIUS is lying on the floor, asleep.

He wakes up, still tethered to the radiator.

He stands and using all his weight, pulls at the cuffs trying to free himself.

He heaves at the radiator with all his might. He grits his teeth. Pulls and pulls. And when it seems he can't pull any more, he pulls harder.

With one foot up against the wall for leverage, he pulls and pulls until finally the radiator gives way.

GEORGE laughs with relief and triumph.

10:03:19

INT. ROBERTA'S OFFICE BLOCK- LOBBY - NIGHT

LUTHER enters, EMMA is with him.

10:03:25

INT. ROBERTA'S OFFICE BLOCK- LIFT - NIGHT

LUTHER and EMMA ascend in the lift.

10:03:27
NIGHT

INT. ROBERTA'S OFFICE – CORRIDOR / ROBERTA'S OFFICE-
NIGHT

LUTHER and EMMA head over to where SCHENK is waiting for them at the ominously open door of a cleaning cupboard.

LUTHER and EMMA look down at ROBERTA's bloody body.

LUTHER
How much of the brain did he eat?

SCHENK has no answer.

LUTHER turns and walks over to ROBERTA's office where the SOCO team are hard at work.

EMMA

Roberta Wise. She's a Professor of economics, University of London.

She hands LUTHER a photograph.

EMMA (CONT)

A *government* adviser and -

LUTHER

And then this. Look at her life. Look at what he took from her. This wasn't murder, this was theft.

EMMA

Come again?

LUTHER enters and takes a melancholy look at Roberta's desk.

LUTHER

I think he's this clever, little lonely man, slowly falling apart. Spending his days watching the lives of others - and you know what that's like: other peoples' lives seem so much better than ours: More interesting, more attractive, more *alive*. The way he sees it, they got something that he needs. So he's just gonna *take* it from them.

He shakes his head, hands EMMA the photograph of ROBERTA and walks off up the corridor.

LUTHER (CONT)

No he's never gonna stop, he's just going to keep doing it and doing it. Because he'll never get back whatever he's lost. None of us ever do.

MUSIC IN 'DELILAH' 10:04:40
10:04:41

INT. JIMMY'S CAR - LONDON STREETS - NIGHT

MUSIC OUT 2M1 10:04:44

JIMMY and JUNE SEGAR are driving home from a 30th wedding anniversary dinner singing along to 'Delilah'.

They see a stumbling, blood-streaked STEVEN ROSE staggering into the road - frantically signalling for help.

MUSIC OUT 'DELILAH' 10:04:52

They stop singing.

JUNE

Don't stop, love. Drive on.

JIMMY

I can't. Look at him.

STEVEN looks up at them from the road, pleadingly. Blood seems to be running down his face from a wound in his head.

JUNE

Then let's call the police. They'll deal with it.

JIMMY

What if it was Declan?

JUNE falls silent. Guilt ridden and scared.

10:05:07

EXT/INT. JIMMY'S CAR - LONDON STREETS - NIGHT

STEVEN stumbles towards the car.

JIMMY leans out the window and calls out to him.

JIMMY

You alright mate?

JUNE

You alright love? What's happened?

JIMMY

What have you done to yourself?

STEVEN stumbles closer.

In his back pocket is a long screwdriver.

STEVEN

I'm so sorry...thank you for stopping, I'm so sorry.

MUSIC IN 2M1a 10:05:16

He suddenly leans in through the window and starts stabbing at them.

STEVEN (CONT)

No, no.

They both scream as the car rolls forward with STEVEN hanging in through the window as he continues to stab at them.

MUSIC IN 'PARADISE CIRCUS'

10:05:22

MUSIC OUT 2M1a 10:05:25

TITLES

IDRIS ELBA

DERMOT CROWLEY

MICHAEL SMILEY

ROSE LESLIE

LAURA HADDOCK

**AND
PATRICK MALAHIDE**

**SERIES CREATED & WRITTEN BY
NEIL CROSS**

PRODUCED BY MARCUS WILSON

DIRECTED BY SAM MILLER

TITLE CARD: LUTHER

10:06:09

EXT. POLICE STATION - NIGHT

A car pulls up outside the station and LUTHER and EMMA climb out.

MUSIC OUT 'PARADISE CIRCUS'

10:06:16

LUTHER's phone rings, he looks at the caller ID and indicates for EMMA to go inside, then he takes the call.

LUTHER
DCI Luther.

CORNELIUS (V.O.)
Back on the beat, Pete?

LUTHER
Well, needs must innit.

10:06:26

INT. JAG - LONDON STREETS - NIGHT

GEORGE CORNELIUS is in the back of a Jag. Bandages on his wrists, smoking an e cigarette whilst talking to LUTHER on hands-free.

GEORGE
Thanks for the hospitality.

LUTHER (V.O.)
No George ...

10:06:29

EXT. POLICE STATION - NIGHT

LUTHER (CONT)
... I just had to figure out who killed Alice Morgan. Alright? I'm sorry it ended up the way it did but ...

10:06:35

INT. JAG - LONDON STREETS – NIGHT

LUTHER (CONT – V.O.)

... I'll put it right.

GEORGE

To tell you the truth, I am tempted to let it lie. I mean you are obviously a decent chap. But you did what you did in front of my son.

10:06:43

EXT. POLICE STATION - NIGHT

GEORGE (CONT – V.O.)

If I start showing weakness to him - well, it's nature's way isn't it?

10:06:46

INT. JAG - LONDON STREETS – NIGHT

GEORGE (CONT)

Lion King. Hakuna Matata.

10:06:49

EXT. POLICE STATION - NIGHT

LUTHER

Er, I think you're thinking about the wrong song.

GEORGE (V.O.)

What one am I thinking of, then?

10:06:54

INT. JAG - LONDON STREETS – NIGHT

GEORGE (CONT)

Oh "Hakuna Matata" that's the happy one, right? "No more worries". *That* one.

10:07:01

EXT. POLICE STATION - NIGHT

LUTHER

That's the one.

10:07:02

INT. JAG - LONDON STREETS – NIGHT

GEORGE

Then I'm *definitely* thinking of the wrong song. I've put a price on your head, John.

10:07:08

EXT. POLICE STATION - NIGHT

LUTHER

How much?

GEORGE (V.O.)

Out of interest, how much do you think you're worth?

LUTHER

Well, probably not enough for a good night out and a cab ride home.

10:07:15

INT. JAG - LONDON STREETS – NIGHT

GEORGE

Well I'm honestly down in the dumps about it. But you did bring it down on yourself.

10:07:20

EXT. POLICE STATION - NIGHT

GEORGE (CONT – V.O.)

So, you're a dead man walking.

10:07:23

INT. JAG - LONDON STREETS – NIGHT

GEORGE (CONT)

MUSIC IN 2M2 10:07:24

Toodle pip.

10:07:26

EXT. LONDON STREET – NIGHT

The Jag speeds along the busy street.

10:07:30

EXT. POLICE STATION - NIGHT

LUTHER pockets his phone, heads inside and down the stairs.

10:07:37

INT. POLICE STATION - ARCHIVES - NIGHT

In the half-lit room, endless utilitarian shelves are lined with file boxes and folders.

LUTHER finds the folder he's looking for and opens it.

There is the same newspaper clipping as the one he was given by MEGAN.

He shuffles through the various photographs and clippings in the folder.

LUTHER takes a deep breath.

10:08:15

INT. SERIOUS AND SERIAL - BULLPEN - NIGHT

LUTHER enters, carrying the dusty file folder. He approaches EMMA's desk, finds her intent on her own computer.

LUTHER

Hey.

MUSIC OUT 2M2 10:08:20

She looks up at him, then indicates the CCTV footage she's studying.

EMMA

We've got Steven Rose leaving the building at 21.32p.m. We follow him down here, down here and then ... well, he's gone. Off camera.

LUTHER

Yeah. How many bodies we got looking for him?

EMMA

All of them, I think.

BENNY is sat at his desk nearby going through all the technical data taken from STEVEN's computer and house.

EMMA (CONT)

Aerial units. Ground units. Dog units.

LUTHER

Good. They won't find him. But er, keep looking.

EMMA

"Cut the chatter, Red 2. Accelerate to attack speed."

LUTHER shoots her a baffled look.

LUTHER

What? What was that?

EMMA

Sorry. Erm, Theo and me. DCI Bloom. He quite liked the odd Star Wars reference. "Not this ship, sister."

LUTHER is at a loss for something to say.

LUTHER

Do you know any David Bowie?

EMMA

Erm yeah, I liked him in, in that film. The one in the maze. With the baby? And the puppets ...

LUTHER is now going through all the STEVEN ROSE selfies taken from the house.

LUTHER

We are the dead.

SCHENK is now stood by his desk.

SCHENK
I'm sorry?

LUTHER
Well there's this thing. Cotard's Syndrome. Ok, it's er, delusional mental illness and the patient thinks that he's dead and decomposing.

SCHENK
And the cannibalism - that's, that's a symptom?

LUTHER
No not usually. I mean I'm making a leap, well it's a small leap, small hop really.

SCHENK
So how do we get ahead of him?

LUTHER
See I think he's like a feral dog right now; trying to find a place to hide. I think we lean into that; I think we go public, put his name and face to the media, force him into one place. Keep him still and then ... figure out what he does next.

SCHENK
And you think he's rational enough for us to be able to do that?

LUTHER
He's delusional, but not deranged. I mean the way he sees it, he's just going to do what's necessary to, to get what he needs, just to keep going, you know ... What you doing, Ben?

BENNY
Like an anxiety dream. I have to keep checking I'm still wearing trousers.

LUTHER
Well we can't move without knowing what's on them hard drives.

BENNY picks up more CD's from the box of STEVEN's things.

LUTHER (CONT)
Guv, you got a minute?

SCHENK
Sure.

He and SCHENK walk off together.

MEGAN is sat at the table.

10:10:51
NIGHT

INT. SERIOUS & SERIAL - OUTSIDE INTERROGATION ROOM -

SCHENK and LUTHER look through the two-way mirror at MEGAN.

LUTHER shows SCHENK the dusty case file.

LUTHER

Jonathan Black. March 1999 is lured into a park, suffocated. Alright SIO had the killer down as Brian Elder. Local sex offender. Next day, Brian Elder drowns himself in a canal. Jonathan Black's underpants in his pocket. Slam dunk.

SCHENK stares at the silent woman on the other side of the glass.

SCHENK

Is she in the file?

LUTHER

No, she's not. But I am. See I didn't think Brian Elder killed himself, right? And I don't think he did it. I actually think this girl did it. Stacey Bell.

SCHENK considers the picture of that scary young girl.

LUTHER (CONT)

Back then no one was paying attention to me, I was still wet behind the ears but I was right. When she was seventeen, she got done for manslaughter. She pushed her nan down the stairs and let her die. She just got out two and a half months ago.

SCHENK

You know there's nothing to it? This psychic drivel, right?

LUTHER looks over at MEGAN.

LUTHER

She knows something about Alice Morgan.

10:11:57

INT. SERIOUS AND SERIAL - INTERROGATION ROOM - NIGHT

LUTHER sits across the table from MEGAN.

10:12:00
NIGHT

INT. SERIOUS & SERIAL - OUTSIDE INTERROGATION ROOM -

SCHENK watches them through the two way mirror.

LUTHER

So. You're a partner in a Corporate PR Firm.

MEGAN
Yes. That's right.

LUTHER
So what are you doing here?

10:12:16

INT. SERIOUS AND SERIAL - INTERROGATION ROOM - NIGHT

LUTHER (CONT)
You're educated. Financially stable. I just don't get it.

MEGAN
I'm not sure what you're implying.

LUTHER
Well, clairvoyants are *confidence* tricksters, aren't they? Grave robbers preying on the lonely and bereaved.

MEGAN
That's not what I do.

LUTHER
Oh?

MEGAN
No. I don't broadcast this, let alone profit from it. In fact, most of my life I've pretended it wasn't happening to me.

LUTHER
Why?

MUSIC IN 2M3 10:12:54

MEGAN
Because it's horrible. I don't *want* to be here, doing this; I don't *want* to be humiliated and frightened. I don't *want* this to be happening.

10:13:04
NIGHT

INT. SERIOUS & SERIAL - OUTSIDE INTERROGATION ROOM -

SCHENK watches them through the two way mirror.

MEGAN (CONT)
I woke up in the middle of the night. And she was standing there.

LUTHER
"Tell John that Stacey Bell has the owl."

10:13:17

INT. SERIOUS AND SERIAL - INTERROGATION ROOM - NIGHT

LUTHER (CONT)
Who's Stacey?

MEGAN
I don't know.

LUTHER
What owl are we talking about?

MEGAN
I'm not sure.

LUTHER
Thing is, it does actually make sense.

LUTHER opens the file and removes a photograph.

LUTHER (CONT)
Jonathan Black had a, a favourite toy and er, disappeared when he disappeared.

He shows her the photograph of all the children.

LUTHER (CONT)
Of course all of that was kept from the press. I mean no one actually, no one knew that. So how did you know it?

Then Megan's luminous gaze flits over LUTHER's shoulder. Back to LUTHER.

MEGAN
She's here. She's standing behind you.

LUTHER fights the urge to look.

LUTHER
Who?

MEGAN
Her mouth is moving. But I can't hear her words. I can make out what she's saying, though.

LUTHER
Yeah. What's she saying?

MEGAN
"Tell John, Hell is real".

A long moment of intense, unbroken eye-contact.

10:14:32
NIGHT

INT. SERIOUS & SERIAL - OUTSIDE INTERROGATION ROOM -

SCHENK watches as LUTHER stands, gathers the case file and exits.

10:14:42

INT. POLICE STATION - CORRIDOR - DAY

LUTHER and BENNY stand waiting for some POLICE OFFICERS to pass by. BENNY with an anxious, worried air.

BENNY

I can find a connection if there's one there. But John, I don't think there is. That poor wee lad died years ago. Alice died a couple of days ago, in Antwerp. There's no connection.

MUSIC OUT 2M3 10:14:55

LUTHER

So because you can't believe it's true, logically it's false. Is that really an argument now? Ey?

BENNY shrugs.

LUTHER (CONT)

Benny listen to me, I told Alice Morgan about this, I told her about Jonathan Black, Stacey Bell. I told her how it made me feel; how I couldn't, how I couldn't put it right.

BENNY

What did she say?

LUTHER

"Let's find Stacey Bell and set her on fire."

They both grin.

LUTHER (CONT)

But that's not the point.

BENNY

I don't know what, I don't know what the point is?

LUTHER

The point is, I told Alice Morgan? I didn't tell anybody else. The only way that Megan could know that is if Alice Morgan told her? That's it.

He shrugs.

LUTHER (CONT)

Now, she *knows* something. She *knows* something, I don't know what it is, but I just need to know.

BENNY

Well, if it can be done, consider it done.

10:15:57

INT. SERIOUS AND SERIAL - BULLPEN - DAY

BENNY hurries over to his computer, checking the forensic work station.

EMMA strides over.

EMMA
You getting anywhere?

BENNY
Somewhere.

EMMA glares at the screen: the progress bar is at six per cent.

BENNY (CONT)
You all right, there?

EMMA
He killed Theo, Benny. I want to find him. I want to rip *his* heart out and eat it. So hurry up.

She strides off.

LUTHER strides from his desk, vectors in on EMMA.

LUTHER
D.S. Lane?

EMMA
Boss?

LUTHER
I need you to go to Steven Rose's place of work. I want you to speak to his boss, his colleagues, friends, lovers, whoever. Find out what there is to know about him. See what there is on him.

EMMA
What's this, busywork? Keep me out of your hair?

LUTHER
Nope. Chop, chop.

He walks off.

EMMA looks furious.

10:16:49

EXT. POLICE STATION - DAY

EMMA heads towards her car, she digs out her phone and makes a call.

EMMA

Morning, babe. You awake ... No, no, no everything's fine, it's fine. I just er, oh I'm just calling because I don't want you to worry ...

She forces a tearful smile.

EMMA (CONT)

Look, I'm going to be home the minute I can ... Yes I will, I promise ... I love you too. Sleep. Sleep.

She hangs up.

MUSIC IN 2M4 10:17:30

Then quietly, privately, bursts into tears.

10:17:44

INT. JIMMY AND JUNE'S HOUSE – HALLWAY / LIVING ROOM - DAY

The house is quiet. A shoe lies halfway down the staircase.

Horribly blood-crusts, STEVEN ROSE is sat on the couch with his laptop open on his lap whilst texting on a mobile phone.

In his other hand is a framed photograph of two young boys.

10:18:00

INT. EMPTY OFFICE SPACE - DAY

DECLAN SEGAR is sat at a table taking a break whilst MOHAN RAI is painting the interior of an office refurb.

DECLAN is looking at the Daily newspaper reading the report about STEVEN, which includes a photograph of him.

His phone beeps.

He looks at the text message:

“It's mum nothing to worry about can you pop home?”

DECLAN dials out and gets a voicemail.

VOICEMAIL (V.O.)

Leave a message after the beep.

DECLAN

Mum? It's Declan. I just got your text. Is everything all right?

He gets a beep from another text message and takes a look.

“All fine. Kettle on!”.

DECLAN looks concerned.

MOHAN

You alright?

DECLAN

Yeah ... actually I, I dunno, it's a bit weird, it's me mum. Do you mind if I nip off for a bit?

MOHAN

Nah, you go on mate.

DECLAN

Cheers Mohan.

He picks up his bag and hurries out.

MUSIC OUT 2M4 10:18:45

EXT. TOWER BLOCK – DAY

MUSIC IN 2M5 10:18:54

LUTHER pulls up in his car.

He stops and thinks then pulls out a crumpled head shot of ALICE and stares at it.

He slips the picture back into his pocket and gets out, striding towards a looming local authority tower block.

10:19:31

INT. TOWER BLOCK - OUTSIDE TARA BLACK'S FLAT - DAY

He knocks then waits as TARA BLACK comes to the door. She looks surprised to see him.

LUTHER

Tara Black?

10:19:42

INT. TARA BLACK'S FLAT - LIVING ROOM - DAY

TARA leads LUTHER inside.

TARA

MUSIC OUT 2M5 10:19:51

So, how've you been? I remember you. Constable Luther. You were very kind. You seemed to care about my brother.

LUTHER

Well thank you. I did. I don't want to upset you. Or worry you but, when someone approaches us with fresh information, we're obliged to review the case.

TARA

So that's what this is? Fresh information?

LUTHER

During the investigation we erm, withheld information -

TARA
George Owly.

LUTHER
Yeah but, have you been talking to someone about that?

TARA
Not that I can think of.

LUTHER
Not any pushy journalist, or anyone saying that they're a psychic?

TARA
No?

LUTHER
No?

TARA
Why?

LUTHER
No it's just erm ...

Something catches his eye across the room.

LUTHER
Sorry, can I just look at that?

He approaches a framed primary school class photo and takes a close look at it. He considers the faces then points to one of the pupils.

LUTHER (CONT)
Do you remember this girl here?

TARA
Sadly, Yeah. Stacey Bell. Everyone's favourite worst nightmare. She made Jonathan's life hell. Wicked little cow.

LUTHER picks up the photograph and takes a closer look.

TARA (CONT)
Is this about Stacey?

LUTHER
Erm, why d'you say that?

TARA
Cause you know they moved her back here, yeah?

LUTHER

What – back here, on the estate?

TARA

I saw her down the shop. She asked me how I was doing. I said it was fine. She said it was a shame about my brother. And then she laughed.

TARA starts crying, LUTHER tries to put a comforting arm around her, but she pulls away.

TARA

No ...

LUTHER

Are you okay. It's okay, it's okay ...

10:22:09

EXT. TOWER BLOCK - WALKWAY - DAY

STACEY BELL walks along the walkway.

10:22:12

EXT. TOWER BLOCK - WALKWAY - DAY

STACEY comes down the steps to find LUTHER waiting for her.

LUTHER

Stacey is it?

STACEY

It's not, no.

LUTHER

You sure? Because you don't half remind me of someone I knew.

STACEY

Who? Your mum?

LUTHER

Nah. No this little girl I knew a long way back. I often wonder what happened to her.

STACEY

Why's that, then? You like to think about her when you're having a little play with yourself?

LUTHER

See - that's exactly the sort of thing *she* would say. *If* she was here.

STACEY

Except she's not here, is she?

LUTHER

Apparently not.

STACEY holds his gaze, then walks off.

LUTHER watches her, then strides off up the steps.

10:22:56

EXT. TOWER BLOCK - WALKWAY - DAY

LUTHER walks along the walkway.

10:23:02

EXT. STACEY BELL'S PLACE - DAY

He picks the lock of flat number 42.

10:23:07

INT. STACEY BELL'S PLACE - DAY

LUTHER lets himself in. Finds it unbelievably filthy and disordered.

Scowling with distaste, he expertly searches the place: living room, kitchen, bathroom.

He sees something through the open door and enters the bedroom.

GEORGE OWLY is propped against the pillows.

LUTHER picks the toy up and stares at it.

MUSIC IN 2M6 10:24:25

He puts it back down as he hears the sound of a key turning in the lock and freezes.

STACEY BELL enters, with shopping bags and marches down the hallway, not noticing LUTHER pressed back against the wall in her bedroom.

He hears her emptying her shopping bags in the kitchen.

Whilst STACEY finishes unpacking her shopping and switching on the washing machine, LUTHER prowls towards the exit.

STACEY turns, sensing his presence and stops to listen in the kitchen doorway.

LUTHER waits silently by the front door.

STACEY listens hard by the kitchen doorway, not noticing LUTHER walking past the window outside. Then she returns to her shopping.

10:25:16

INT. SERIOUS AND SERIAL - BULLPEN – DAY

BENNY is at his desk still trying to work on recovering STEVEN's computer files.

MUSIC IN 2M7 10:25:22

EXT. JIMMY & JONES' STREET – DAY

Establishing shot.

MUSIC OUT 2M6 10:25:25

INT. JIMMY AND JUNE'S HOUSE - LIVING ROOM/KITCHEN - DAY

STEVEN is working on his laptop, his hands smeared with dry blood. He hears the phone ringing in the back ground and pauses to listen as the answer machine kicks in.

JUNE (V.O.)

I'm sorry we can't get to the phone right now, so please leave a message after the beep.

The machine beeps.

STEVEN is in the kitchen, he has the cutlery drawer out and is rifling through it.

He can hear the message being left on the answer machine.

DECLAN (V.O.)

Mum it's Declan, I shouldn't be too long, I'm just stuck in a bit of traffic, alright. I'll see you soon. Bye.

Finally STEVEN produces a kebab skewer from the drawer. He stands in front of a wall mirror, stares back at his reflection then places the point of the skewer to the centre of his palm and pushes the skewer through his hand.

It hurts. It's *agony*. Blood drips onto the floor. He weeps. In joy.

10:26:13

INT. SERIOUS AND SERIAL - BULLPEN - DAY

BENNY still at his computer, the recovery is now reading at 36%

He turns to his other computer and starts looking through MEGAN CANTOR'S records. He has her driving licence on the screen, then after tapping a few keys he pulls up something of interest and sits back in his chair.

He stares back at a copy of her birth certificate on the screen.

MUSIC OUT 2M7 10:26:40

EXT. STACEY BELL'S PLACE - DAY

LUTHER heads towards his car.

As he steps out of the estate onto the street a motor cycle rides past.

LUTHER doesn't notice as he turns the corner, then glances back at the sound of the engine and sees it ride past again as he carries

on his way through another part of the estate and out towards another road.

Before stepping out onto the road he hears the motorbike screech to a halt, then start up again.

LUTHER picks up a large metal dustbin stood by the rubbish bins and steps out onto the street holding it out in front of him, just as the motorcycle starts speeding down the road towards him.

As the bike gets closer, the PASSENGER fires off a shot, but it hits the dustbin, then LUTHER rams the passenger with the bin and both riders fall off the bike.

The PASSENGER scrambles for the fallen gun - LUTHER kicks it away - the DRIVER tries to get up but LUTHER slams him with the dustbin knocking him over again.

LUTHER turns to the PASSENGER and quickly grabs the gun before he gets to his feet, as the DRIVER manages to get away.

The PASSENGER stares back at LUTHER then scarpers after the DRIVER.

LUTHER watches them go, keeping the gun aimed in their direction.

He then pockets the gun and marches off to his car.

10:27:43

INT. CORNELIUS HOUSE - KITCHEN - DAY

GEORGE is just about to prepare some food when his phone rings.

He answers.

GEORGE
Wotcher.

LUTHER (V.O.)
George.

GEORGE
All right, John. You still with us, then?

He puts the phone on speaker and continues with preparing his breakfast.

LUTHER
Er just about.

10:27:55

EXT. HOUSING ESTATE – DAY

LUTHER is walking back to his car whilst on the phone.

LUTHER (CONT)

One of your boys just had a pop at me.

GEORGE (V.O.)

Well, obviously I don't know *what* you're talking about, officer.

10:28:00

INT. CORNELIUS HOUSE - KITCHEN - DAY

GEORGE (CONT)

But if I did, I'd probably say they wouldn't be my boys, specifically. See if you'd been green-lit, allegedly, every would-be hit-man in London would be after you. How was he by the way?

LUTHER (V.O.)

Rubbish.

GEORGE

Whoopsie daisy. So how can I help?

LUTHER (V.O.)

George just lay off.

10:28:18

EXT. HOUSING ESTATE – DAY

LUTHER is now by his car.

LUTHER (CONT)

I got a nut job running around London eating people and I've got a dead kid.

GEORGE (V.O.)

What do you mean, "dead kid"?

LUTHER

Yeah, now you and me we're, old school right? We're on the same page when it comes to dead kids.

10:28:28

INT. CORNELIUS HOUSE - KITCHEN - DAY

GEORGE

What's this, Billy Bacon and the soft-centered Cockney Villain?

LUTHER (V.O.)

Thing is George ...

10:28:32

EXT. HOUSING ESTATE – DAY

LUTHER (CONT)

... I think this dead kid is connected to our thing.

10:28:36

INT. CORNELIUS HOUSE - KITCHEN – DAY

LUTHER (V.O.)
Alice Morgan.

GEORGE
How?

LUTHER (V.O.)
Like I said, I'm not sure. But I know it's connected.

A WOMAN walks into the room and over to GEORGE.

GEORGE
What are we now - psychic?

10:28:43

EXT. HOUSING ESTATE – DAY

LUTHER
Yeah funny you should say that.

GEORGE (V.O.)
Yeah on the basis of this...

10:28:46

INT. CORNELIUS HOUSE - KITCHEN – DAY

GEORGE (CONT)
... funny feeling in your belly, you are asking for what? A stay of execution? They broke the mould after you popped out, didn't they?

10:28:54

EXT. HOUSING ESTATE – DAY

LUTHER
Yeah. That's what my mum used to say.

GEORGE (V.O.)
Your sainted mother.

10:28:57

INT. CORNELIUS HOUSE - KITCHEN – DAY

GEORGE (CONT)
Is this another appeal to my maudlin East End heart?

10:29:01

EXT. HOUSING ESTATE – DAY

LUTHER
Yeah, whatever.

MUSIC IN 2M9 10:29:02

GEORGE (V.O.)
Well, I hated my mother, John.

10:29:05

INT. CORNELIUS HOUSE - KITCHEN – DAY

GEORGE (CONT)
And greenlit is greenlit, I'm afraid. It's out of my hands. I'll see you on the other side of the veil.

GEORGE smiles and hangs up.

10:29:15

EXT. HOUSING ESTATE / INT. LUTHER'S CAR – DAY

LUTHER climbs into his car and takes a deep breath, looking frustrated.

He takes the pistol out of the pocket, notices the yellow taping around its handle then shoves it into his glove compartment.

He drives off.

10:29:34

EXT. JIMMY AND JUNE'S HOUSE - DAY

DECLAN parks the van and climbs out. He heads off towards his parents house, taking out the front door keys as he approaches.

10:29:43

INT. JIMMY AND JUNE'S HOUSE - DAY

DECLAN enters.

DECLAN
Mum? Dad?

No answer.

He looks around at the empty house.

He walks into the kitchen, no one is around. Then touches the kettle to feel the temperature.

He looks a bit bewildered then reaches into his pocket and pulls out his mobile phone.

He types out a text then sends it.

He hears the other phone bleep as his text arrives and looks up towards the next floor from where the beep came from.

Looking a bit concerned he heads towards the stairs.

DECLAN (CONT)
Mum? Dad?

10:30:43

INT. JIMMY AND JUNE'S HOUSE – STAIRS / LANDING- DAY

DECLAN cautiously climbs the stairs.

DECLAN (CONT)
Mum?

He stands outside the bedroom staring in through the open doorway.

The room is empty.

DECLAN takes a few steps inside unaware of STEVEN stepping out from the room behind him, wearing JUNE's dress and some make up.

10:31:10

INT. SERIOUS AND SERIAL - BULLPEN - DAY

BENNY at the computer still working on STEVEN's hard drives.

10:31:22

EXT. BENCH - DAY

MUSIC OUT 2M9 10:31:25

MEGAN is sat alone on a bench, deep in thought. She looks up to see LUTHER walking over to her.

He sits down by her side.

MEGAN
Was it there?

LUTHER
You ever hear of the confirmation bias?

MEGAN
I beg your pardon?

LUTHER
We all do it. You sort of see things in a way that support what you already believe. So you erm, we form an opinion and then you create a theory and then you work hard to prove it.

MEGAN
I don't follow.

LUTHER
Yeah well see, here's me thinking: "she must really know a lot about Alice Morgan. I mean she must know Alice Morgan! You know? How else would she know all those details? Jonathan Black. The toy owl. Stacey Bell." Right? But then the thing is, no, you don't know Alice Morgan, you don't know Alice Morgan at all.

She frowns a question, as if worried for his mental health.

MUSIC IN 2M10 10:32:47

LUTHER (CONT)

It's Jonathan you know, isn't it? Jonathan Black and Stacey Bell.

He produces the class photograph he found at TARA's.

LUTHER (CONT)

You know them because you were in their class. Now which one's you? Which one is Sarah Roberts?

MEGAN

So you do remember.

LUTHER

To be fair - you've changed a lot.

MEGAN

Do you remember the promise you made me? She said that she would kill me if I told anyone. And I did tell someone. Because you said that I could trust you.

LUTHER

I know.

MEGAN

You promised.

LUTHER is silent.

MEGAN (CONT)

You did *nothing*.

LUTHER

That's not true.

MEGAN

I was ten years old! Too petrified to sleep. Do you know what happens to someone, when they don't sleep? To their mind?

LUTHER

Yeah.

MEGAN

You do?

LUTHER

Yeah.

MEGAN

Good. Because it was *your* fault. You lied.

LUTHER

So that's it? All this woo-woo bullshit; that's it? That's it, this is *your* way of putting *all* of that right because you're petrified, still petrified of Stacey Bell.

MEGAN

Do you know what it's like to be haunted?

LUTHER

Megan, that is just your guilt talking, ok. The dead are *gone*.

MEGAN

No. The dead aren't even dead, John.

LUTHER

I'm arresting you. I'm arresting you on suspicion of perverting the course of justice.

MEGAN

No you're not.

LUTHER

Sorry?

MEGAN

You can't arrest me for *anything*.

LUTHER

No? And why's that then?

MEGAN

Because I know what you were planning. You and Alice Morgan.

LUTHER

What's that supposed to mean?

MEGAN

Conspiring to sell uncut diamonds; running away with a wanted killer? What would happen to you, I wonder, if I were to tell?

LUTHER

Megan, did you break into my house? Did you take something from me?

MEGAN

Like what?

LUTHER

A phone.

MEGAN says nothing.

LUTHER

How long have you been listening to me and Alice?

MEGAN

Long enough.

LUTHER

Long enough to know what happened to her? Was Alice talking to someone that I didn't know about? Someone that, someone that could hurt her? Megan. I need to know.

MEGAN

Of course you need to know. It would be inhuman not to.

LUTHER

I make good on my promise – I make good on my promise to you. Then you help me out. Alright?

MEGAN

One step at a time, John.

LUTHER stares at her. Then his shoulders slump and he turns away.

From across the path he sees two MEN, one is carrying a bunch of flowers, the other is carrying something under his arm and they are both looking in his direction.

LUTHER watches them. Then turns to MEGAN.

LUTHER

I need to go.

He gets up and hurries off leaving MEGAN all alone.

10:36:06

INT. SERIOUS AND SERIAL - BULLPEN - DAY

BENNY at the keyboard watching as the restoration finally reaches 100%.

BENNY

Boss! We're in!

SCHENK hurries over and they both watch the multitude of webcam images on the screen.

SCHENK

This is some guy, huh?

BENNY presses a key and the screen is filled with a single piece of footage, then another and another:

A COUPLE lying on their bed chatting.

Two PEOPLE sat on the sofa having an argument.

A WOMAN getting out of bed.

A MAN shaving.

A WOMAN looking in the mirror.

10:36:31

INT. SERIOUS AND SERIAL – BULLPEN – DAY

LUTHER enters, approaches SCHENK and BENNY.

LUTHER

Right, what we got?

He joins SCHENK, BENNY and EMMA at the computer.

MUSIC OUT 2M10 10:36:36

SCHENK

Steven Rose has been keeping tabs on over two hundred people. We've been in contact with as many as possible and advised them accordingly.

LUTHER

Anything we can use to get ahead of him?

SCHENK

No contingency plans as such - but there is a data list of bolt-holes; places all over London he could hide out in: abandoned homes, schools, swimming pools. The problem is; that there are hundreds of them, spread over six hundred square miles of Greater London.

LUTHER

D.S. Lane. What did you get?

EMMA

He lives alone, has done for about seven or eight years. A few girlfriends, nothing serious. Not since a girl called Katherine.

LUTHER

Katherine who?

EMMA

Meadows. She and Steven were students together. Prototypical first love thing, back when summers were endless and whatnot. She's long since married; she's now Katherine Woodward. Other than that no flat-mates, no hobbies, no real friends ...

LUTHER

No life. This erm, Katherine. She's definitely not on the list?

BENNY

Not listed sir. There is no Katherines on the list.

LUTHER

Kates, Katies?

BENNY

Nope, she's not there.

LUTHER

We need to speak to her. Has she got an address?

EMMA

Er, yeah.

She jumps up and runs over to her desk. BENNY continues at his.

10:37:43

INT. WOODWARD HOME - LIVING ROOM - EVENING

OWEN is sat on the sofa cleaning football boots. HANNAH walks over to the sofa texting, she sits down next to OWEN.

WHILST KATIE WOODWARD is sat on the other sofa watching the News on TV.

ON TV: A NEWS REPORT SHOWS STEVEN ROSE'S FACE.

NEWSREADER (V.O.)

Police warn that Steven Rose should be considered extremely dangerous.

The doorbell rings.

NEWSREADER (CONT – V.O.)

MUSIC IN 2M11 10:37:50

Members of the public should not approach him, but should immediately contact the police

KATIE stares at the TV with astonishment.

The doorbell rings again.

NEWSREADER (CONT – V.O.)

Police are also appealing for anybody who might have any information...

SEAN calls through the window from the back garden.

SEAN (O.S.)
Hannah, get the doorbell please?

HANNAH doesn't look up from her phone.

HANNAH
Owen, get the door.

OWEN
Sorry? Who died and made you God?

HANNAH
Sorry, I can't. I'm too busy having a life.

SEAN walks into the room.

SEAN
Can you get your arse off the sofa?! Door!

HANNAH
Hmm.

SEAN huffs off and answers the door himself.

NEWSREADER (CONT – V.O.)
There are live pictures coming to us now of the urgent man hunt that is ongoing across the capital for Steven Rose. ...

KATIE looks worried and walks over to the window.

NEWSREADER (CONT – V.O.)
We will be updating you as we get the information...

KATIE looks out the window and sees a van has been backed up to the house. Its rear doors are open.

KATIE frowns as she turns round to face the doorway just as SEAN walks in.

SEAN
Katie, did you call this lot?

STEVEN walks in behind SEAN, dressed in DECLAN's painting overalls and glasses.

He looks directly at KATIE.

KATIE
Steven?

NEWSREADER (V.O.)

And I would like to repeat police have warned Steven Rose should be considered extremely dangerous...

STEVEN turns to SEAN, SEAN looks him up and down, confused just as STEVEN produces a roofing hammer and attacks SEAN who falls under a flurry of blows.

OWEN and HANNAH sit on the sofa cowering, frozen in shock - KATIE screams.

10:38:39

INT. WOODWARD HOME – LIVING ROOM -EVENING

There is blood splatter up the windows.

Outside LUTHER pulls up and parks his car.

He and EMMA hurry up the stairs towards the front door.

10:38:47

INT. WOODWARD HOME - HALL - EVENING

They stop in the open doorway staring at the mess and large pool of blood on the floor.

LUTHER gingerly steps inside to take a closer look.

He peers into the living room.

10:39:00

INT. WOODWARD HOME - LIVING ROOM - EVENING

He sees a chaos of smashed, upended furniture and blood splattered everywhere.

10:39:06

EXT. LONDON STREETS – EVENING

Montage of shots of DECLAN's van driving along the busy streets.

10:39:19

INT/EXT. DECLAN'S VAN - EVENING

STEVEN is at the wheel.

10:39:27

INT. DERELICT HOSPITAL - EVENING

STEVEN parks up in the covered car park.

10:39:31

INT. WOODWARD HOME – LIVING ROOM - EVENING

Through the blood splattered window LUTHER can be seen out on the street pacing whilst talking on the phone.

LUTHER

The Woodward's are gone, he's got 'em. Benny I need you to go through that list ...

10:39:35

INT. SERIOUS AND SERIAL - BULLPEN - EVENING

SCHENK stands by BENNY's desk pinching the bridge of his nose. BENNY sits at his computer, stunned whilst LUTHER talks to them over the speaker phone.

LUTHER (CONT – V.O.)

... of bolt-holes. Isolate a two-mile radius from this point.

BENNY starts tapping away at his keyboard.

BENNY

On its way boss, red lights...

10:39:41

INT. WOODWARD HOME – LIVING ROOM - EVENING

Through the blood splattered window LUTHER can be seen out on the street whilst talking on the phone.

BENNY (CONT – V.O.)

... are properties on the database.

10:39:43

EXT. WOODWARD HOME - CRIME SCENE - EVENING

EMMA climbs into the passenger side of the car.

10:39:44

INT. LUTHER'S CAR - OUTSIDE WOODWARD HOME - EVENING

EMMA slams the door and takes a breath. Then, furious, she kicks the glove box and the door falls open.

She shuts it with her foot but it drops open again.

She notices something inside and reaches in, then pulls out the gun, its handle wrapped in yellow tape.

She stares at it.

10:40:03

EXT. WOODWARD HOME / INT. LUTHER'S CAR - OUTSIDE WOODWARD HOME - EVENING

LUTHER sighs as he stares out the window, deep in thought.

EMMA looks at him.

LUTHER

If he wanted to kill her ... he would have just killed her here. The fact that he's taken her away? That tells me that he needs time.

EMMA
To do what?

LUTHER
I think the thing of it is that he's come back to get what he's lost.

EMMA
And the husband? The step-kids? How does that fit?

LUTHER
Katie *loves* them. Alright and that's what Steven does. He takes from others what he hasn't got.

He lets that horror sink in.

LUTHER (CONT)
What is your knowledge of crime to journey stats?

EMMA
Er stats say that the less familiar an offender is with a given area, the closer to home he'll commit his crimes.

LUTHER
Exactly.

EMMA
Which puts Steven within a mile and a half of us.

LUTHER
Yeah, yeah. That's Benny. I told him to send you a list of those bolt holes.

EMMA looks at her phone.

EMMA
Ok, ok.

She looks at a map on her phone.

EMMA (CONT)
So, so what, we isolate the properties that fall inside that radius?

LUTHER
No.

EMMA
Looking for what - vacant houses for let or sale?

LUTHER
No too risky. We know he needs time. Right?

EMMA

Renovations? No it's the same problem, isn't it? Erm ... boss, there's the old Onslow Hospital.

She turns to him. Reads his expression.

LUTHER

Yeah, ok. Erm ok, so what do we do?

EMMA

We should call in armed response.

LUTHER

Yeah we, we *should* do that.

Silently, they take each other's true measure.

EMMA

Except last time we did that he got away...

LUTHER

So what do we do?

EMMA

We do it right.

LUTHER

Good answer.

LUTHER starts the engine.

10:41:42

INT. WOODWARD HOME – LIVING ROOM - EVENING

Through the blood splattered window LUTHER can be seen pulling away at speed.

10:41:44

INT. DERELICT HOSPITAL - EVENING

MUSIC OUT 2M11 10:41:48

Tracking through a vast, derelict hospital.

SFX: a metallic scraping noise somewhere off screen.

MUSIC IN 2M12 10:42:05

Continue along the corridor.

SFX: scraping sound getting closer and closer.

The doors to an old ward are wide open ...

10:42:27

INT. DERELICT HOSPITAL - ROOM - EVENING

Sat on chairs in the middle of the large derelict room are KATIE, HANNAH and OWEN WOODWARD. Pillow-cases over their heads, hands tied behind their backs and ankles taped.

One of them is sobbing from under her blood stained pillow case.

KATIE
Please, please.

SFX: scraping sound continues from another room.

Across the corridor and in the opposite room STEVEN stands in the corner with his back to the door sharpening something, slowly and methodically.

10:42:47

EXT. CITY OF LONDON STREET – DAY

Establishing shot of the busy street.

10:42:51

INT/EXT. LUTHER'S CAR - LONDON STREETS - EVENING

LUTHER drives, he turns and looks out of the rear window and sees a black car in the traffic behind them.

LUTHER drives on, as does the black car.

LUTHER glances in the rear-view mirror again, EMMA looks at him with concern.

LUTHER turns right.

The black car follows.

10:43:15

INT. DERELICT HOSPITAL - EVENING

STEVEN continues to slowly and methodically sharpen a long knife.

He closes his eyes as if to think.

STEVEN frantically rifles through belongings taken from the house.

He removes a lipstick from KATIE's handbag. Opens it. Draws it across his lips. A grotesque red slash.

10:43:34

INT. DERELICT HOSPITAL - ROOM - EVENING

STEVEN enters pushing a trolley laden with all the tools he has been sharpening.

He stops just ahead of his three captives.

STEVEN pulls the pillow case off to reveal KATIE.

She cries out in fear.

He looks down at her, tears rolling down his cheeks, her red lipstick smeared across his mouth and around his eyes.

KATIE
Steven. Please don't.

STEVEN
I want you back.

KATIE sobs.

KATIE
Oh my god ... oh my god ...

10:44:09

INT. DERELICT HOSPITAL/ CAR - UNDERGROUND CAR PARK -
EVENING

LUTHER and EMMA drive in, they park up just behind DECLAN's van and climb out of the car.

They open the blood smeared doors and look inside, then LUTHER notices the blood stains on the floor in the car park.

They follow the trail of blood towards the building.

LUTHER hears a noise nearby and stops to listen.

He turns to EMMA.

LUTHER
Hey, wait.

She does as she's told as he makes his way quietly towards the sound.

Suddenly EMMA hears KATIE's cries from inside the building and runs inside.

LUTHER moves slowly, he picks up a fire extinguisher from behind a pillar just as the black car pulls into the car park.

LUTHER quietly walks around the car over to the driver's side just as PAUL CONROY climbs out.

LUTHER steps out behind him and smashes him hard in the side of the head with the extinguisher.

CONROY falls back into the car, unconscious.

10:44:57

INT. DERELICT HOSPITAL - EVENING

EMMA enters the vast, crumbling old building. No sound but her terrified breathing as she quietly steps through, a large iron bar in her hand.

Thus armed, she quietly edges ever further into the decrepit building.

She stops and looks down shaking with fear at a large pool of blood on the ground in front of her.

10:45:14

INT. DERELICT HOSPITAL - UNDERGROUND CAR PARK – EVENING

LUTHER cuffs the unconscious CONROY to the car door and throws the car keys away. Then he hurries towards the building looking for EMMA.

LUTHER
Emma!

10:45:28

INT. DERELICT HOSPITAL –ROOM - EVENING - DAY

STEVEN holds the tip of a scalpel up against KATIE's face, leering down at her as she looks back at him, completely terrified.

Suddenly OWEN lets out a cry of anguish as he manages to get free and he runs from the room.

KATIE
Run!!!

STEVEN looks furious as he marches out after him.

10:45:36

INT. DERELICT HOSPITAL - EVENING - DAY

STEVEN catches up with OWEN and knocks him to the floor.

OWEN cries out as he struggles to get away from STEVEN.

10:45:45

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

EMMA stops to listen as she hears OWEN's cries from somewhere in the building.

She accidentally walks into a pile of rubbish, knocking it over as it makes a loud crashing sound.

She steps back against the wall to catch her breath and wait. Petrified.

10:45:50

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

STEVEN has OWEN pinned to the ground, he is about to hit him with the roofing hammer when he hears the noise and stops.

He stands to look around, now distracted.

OWEN takes the opportunity to run in the opposite direction.

STEVEN turns and sees OWEN running away.

10:46:03

INT. DERELICT HOSPITAL - STAIRCASE - EVENING

EMMA nervously makes her way along the corridor, sees the staircase up ahead.

Suddenly she hears a noise up ahead and steps back, pressing herself up against the wall and out of sight.

She doesn't see OWEN quietly hurry down the stairs.

He makes his way along the corridor and EMMA jumps out, brandishing the iron bar at him.

He cowers against the wall and at the last moment EMMA realises that it is not STEVEN and holds back.

EMMA
Shit.

OWEN is shaking with fear.

EMMA (CONT)
Are you Owen Woodward?

He nods.

EMMA (CONT)
Are you hurt?

He shakes his head.

EMMA (CONT)
Where is he?

OWEN points upstairs.

EMMA (CONT)
Who else is he with?

OWEN

My family.

EMMA

Ok. Ok. You need to get out. Ok. It's going to be ok.

OWEN stands.

EMMA (CONT)

Quietly. It's going to be ok.

OWEN carefully heads out.

EMMA steadies herself, iron bar in hand.

10:46:43

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

LUTHER quietly makes his way through the debris.

10:46:51

INT. DERELICT HOSPITAL - STAIRS - EVENING

EMMA quietly hurries up the stairs and out onto the landing, she pulls back and hides as she sees STEVEN up ahead marching along, looking for OWEN.

She waits, trying not to breathe too loudly until STEVEN marches past her and up along the corridor.

Peering around the corner she sees him heading away.

10:47:23

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

LUTHER continues along the corridor. He passes by a big puddle of blood on the floor and heads towards the staircase.

He looks around then runs up the stairs.

10:47:41

INT. DERELICT HOSPITAL – CORRIDOR / ROOM - EVENING

LUTHER edges along.

He hears noises.

Through the window he sees STEVEN preparing his tools while KATIE and HANNAH sit tied to the chairs.

HANNAH still has the pillow case over her head.

The door is open and LUTHER runs in.

STEVEN sees him and runs over to KATIE and pulls her and the chair to the other side of the room, the roofing hammer still in his hand.

LUTHER

Woah! Woah! Woah! Steven! Stop! Stop! Just stop! Just stop!

STEVEN looks up at LUTHER, keeping the roofing hammer raised above KATIE's head.

LUTHER (CONT)

Stop ... stop ...

LUTHER holds his hands out and takes a few steps forward.

LUTHER (CONT)

You lost her, mate. Ok, she's gone. She's gone.

STEVEN's teeth are locked in an animal snarl.

LUTHER (CONT)

Alright, but this thing that you're feeling. This thing, it's in your head, it's a physical thing, you know. It can be put right.

STEVEN shakes his head.

STEVEN

I died.

LUTHER

No, no. The dead don't come back, ok. Now we think they do. But they don't.

LUTHER's gaze softens.

STEVEN looks down at KATIE then suddenly raises the hammer.

LUTHER (CONT)

Steven! Don't! Stop! Stop!

Suddenly from across the room HANNAH pulls back her hood to reveal it is in fact EMMA.

She leaps up from the chair, aims the pistol taken from the car and fires off a few rounds into STEVEN, killing him instantly.

Then silence. And stillness.

LUTHER considers STEVEN's twisted body then looks over at EMMA.

EMMA standing with the gun in hand, shaking.

LUTHER
Emma ...

EMMA stares ahead at STEVEN's dead body, she is still poised to fire.

LUTHER (CONT)
Emma! Put it down. Put it down.

EMMA, still shaking, gently places the gun on the side and stands still, shocked.

10:49:14

INT. DERELICT HOSPITAL - UNDERGROUND CAR PARK - NIGHT

SOCO and THE POLICE are doing their jobs.

LUTHER runs over to the black car which is now missing the driver's door.

A couple of PARAMEDICS walk past, pushing a gurney on which an unconscious CONROY is lying, wearing an oxygen mask.

LUTHER watches them pass then walks over to EMMA stood alone by his car.

LUTHER
Got to talk about that gun.

EMMA
Yeah, I should have told you I took it.

LUTHER looks at her.

LUTHER
Yeah, you should have.

He thinks it through.

LUTHER (CONT)
You found it, alright? It was Steven's gun and you found it.

She stares into space.

LUTHER (CONT)
It'll be alright. It was a good shooting.

MUSIC OUT 2M12 10:50:15

He looks at her, she stares back at him, an understanding between them.

BENNY approaches.

EMMA
Hey Ben.

BENNY
Good work, Dirty Harriet.

BENNY turns to LUTHER.

BENNY (CONT)
Boss, can I have a word?

LUTHER
Yeah.

They step away together.

BENNY
It's about that other thing. I've been having a nosey around Megan Cantor's financials. Now it's nothing massively out of the ordinary, but there *is* something that might be nothing.

LUTHER
Not everything's something.

MUSIC IN 2M13 10:50:57

BENNY
She does pay rental on a safe deposit box.

He hands some paperwork over to LUTHER.

LUTHER looks at it, concerned.

10:51:04

INT. SAFE DEPOSITS - SAFE DEPOSIT ROOM - DAY

A SECURITY GUARD leads LUTHER inside, unlocks the box, lays it out on a table, then discreetly exits.

LUTHER opens the box and finds the two disposable phones. His and ALICE's.

Then reaches into the box and pulls out a small black velvet bag.

Out of which he pulls out a small plastic bag, filled with uncut diamonds.

He looks at them, stunned.

MUSIC IN 2M14 10:52:16

He stands alone in the room, deep in thought.

10:52:19

EXT. SOUTHWARK BRIDGE - DAY

GEORGE CORNELIUS waits, looking out at the Thames.

LUTHER joins him.

They lean over the bridge, stare at the water.

LUTHER
Nice hat.

MUSIC OUT 2M13 10:52:25

GEORGE
Nice coat. Very sensible.

LUTHER
We find ourselves in a pickle.

GEORGE
We are. We're in a pickle.

LUTHER
What if I found a way to fix it? For you to save some face and make some money. Quite a bit of money.

GEORGE
Well as it happens, I often find that money has an elevating effect on my frame of mind.

LUTHER reaches into his pocket. Produces the diamonds.

LUTHER
There. That's what you wanted. That's what you tried to steal from Alice.

GEORGE
Well, it seems a bit unseemly when you put it like that - but yeah that's the gist of it. Where'd you find them by the way? Inside the body, were they? What she swallow them?

LUTHER
Do you want them or what?

GEORGE
Are we being serious now? You do know what this lot is worth?

LUTHER
Yeah. Enough to start a new life. But that's not going to happen now is it? What am I going to buy with these?

GEORGE nods and looks at LUTHER, then holds out his hand.

LUTHER hands over the diamonds.

GEORGE pockets them.

GEORGE

It's a shame she died. You ever find out who did it?

LUTHER

Look you've got your money now. What are the chances of *you* doing *me* a favour?

GEORGE laughs.

GEORGE

Here we go, then. What do you want?

LUTHER

Cocaine. Heroin. Pills. Whatever's lying about.

GEORGE

Well that's an unusual request. I mean given the day job.

LUTHER

It's been an unusual couple of days, George.

GEORGE smiles.

GEORGE

Yeah.

He walks on.

LUTHER watches him go then heads off in the opposite direction.

10:54:23

INT. STACEY BELL'S PLACE - BEDROOM - DAY

GEORGE OWLY is lying on the sofa.

Someone walks over to it wearing latex gloves and picks it up.

It's LUTHER.

He looks around as he feels around the toy then finds a Velcro opening in the back and stuffs a bag of powdered drugs into the cavity.

10:54:54

INT. SERIOUS AND SERIAL – SCHENK'S OFFICE - DAY

SCHENK at his desk. Glaring at LUTHER.

SCHENK

And where did you come across this information?

LUTHER

A tip.

SCHENK

From?

LUTHER

A source.

SCHENK

A "source".

SCHENK holds his gaze.

SCHENK (CONT)

And this puts it to bed? For good?

LUTHER

Yeah.

SCHENK

Will there be anything else?

LUTHER

No boss. Thank you.

LUTHER softly exits.

SCHENK watches him walk away. Then he picks up his telephone.

10:55:27

EXT. STACEY BELL'S PLACE - DAY

Hands buried deep in pockets, LUTHER watches from a distance as UNIFORMED COPPERS march a reluctant STACEY BELL to a waiting police car.

MUSIC OUT 2M14 10:55:33

STACEY

Get off me! Ow!

10:55:39

INT. MEGAN'S CAR - OUTSIDE STACEY BELL'S PLACE - DAY

LUTHER gets in. MEGAN is in the driving seat.

LUTHER

They'll do her for intent to supply and then they'll upgrade to murder when they connect the toy to Jonathan.

MUSIC IN 2M15 10:55:51

He sighs.

MEGAN

Do you feel better putting it right?

He stares out the window.

LUTHER
Did you hurt her?

MEGAN
Who?

LUTHER
Alice. Did you?

MEGAN
Why would I?

LUTHER
Because you wanted me to keep my promise. You had to stop me from leaving.

MEGAN
Hmm. It could be that. Or perhaps it could be that Alice Morgan, was your blind spot. You didn't love her, not really. She frightened you and she excited you and you mistook that for love. But you would have killed her, eventually. If she didn't kill you first. Perhaps that's why I did it.

She turns and grins at him.

MEGAN (CONT)
But I didn't.

LUTHER
Megan. Are you scared of me?

MEGAN
Clearly not.

He turns and looks her in the eyes.

LUTHER
Well you should be. Because I'm coming for you.

Her smile drops.

LUTHER breaks eye contact. Gathers himself. Then opens the door and gets out.

MUSIC IN 'A FEW HOURS AFTER
THIS' 10:57:44
MUSIC OUT 2M15 10:57:45

MEGAN watches him go and smiles to herself.

EXT. LONDON STREETS - DAY

LUTHER buries his hands in his pockets. Walks away.

From his pocket he takes out the photo of ALICE.

He stares at her, then pockets it again and walks on.

10:58:25

TO BLACK

10:58:26

END CREDITS

CARD 1

in order of appearance

| | |
|-------------------|------------------|
| DCI John Luther | IDRIS ELBA |
| Megan Cantor | LAURA HADDOCK |
| DSU Martin Schenk | DERMOT CROWLEY |
| George Cornelius | PATRICK MALAHIDE |
| DS Emma Lane | ROSE LESLIE |
| Jimmy Segar | MARK CAREY |
| June Segar | LORRAINE HILTON |
| Steven Rose | JOHN HEFFERNAN |
| Benny Silver | MICHAEL SMILEY |
| Declan Segar | TOMMY FRENCH |
| Mohan Rai | ASH RIZI |
| Tara Black | ANNABEL BATES |

CARD 2

| | |
|---------------------|--|
| Stacey Bell | SELINE HIZLI |
| Katie Woodward | HANNAH BOURNE |
| Hannah Woodward | EMMA FISCHER |
| Owen Woodward | LUKE WARD-WILKINSON |
| Sean Woodward | BEN ABELL |
| Stunt Co-ordinators | GARY CONNERY MARC CASS |
| Stunt Performers | RAY DE HAAN GARY HOPSTROUGH ANDY MERCHANT CHRIS MORRISON IAN PEAD JONNY STOCKWELL |

| CARD 3 | | |
|-----------------------------------|--|---|
| | | |
| Second Assistant Director | | TOM ALIBONE |
| Third Assistant Director | | SALOUM NJIE |
| Floor Runner | | ROSALIND HOWES |
| Assistant Location Manager | | DUNCAN LAING |
| Unit Manager | | NIALL 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 |
| CARD 4 | | |
| 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 Carpenter | | WILL GORDON STEVE CARLING |
| Boom Operator | | RICHARD MILLER |
| Sound Assistants | | TOM MARKWICK AMEE SIMPSON |
| CARD 5 | | |
| 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 |
| Graphics Assistant | OLI TARLING |
| Property Master | RAY HOLT |
| Standby Props | HARRY CABLE STEVE HOLT |
| Dressing Props | BARRY LENNON NATHAN HOLT DANILO D'AREZZO |

CARD 6

| | |
|------------------------------|-----------------------------------|
| 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 |

CARD 7

| | |
|---------------------------|----------------------------|
| 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 |
| | | |
| Opening Title Music | | MASSIVE ATTACK |
| | | |
| Closing Title Music | | ROBERT SMITH |
| CARD 8 | | |
| 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 |
| CARD 9 | | |
| Associate Producer | | IDRIS ELBA |
| | | |
| Executive Producer | | ELIZABETH KILGARRIFF |
| | | |
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Luther IV – Ep.2



MUSIC OUT 'A FEW HOURS AFTER THIS' 10:58:57