

LUTHER - SERIES 2
Episode 3
POST PRODUCTION SCRIPT
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MUSIC IN L2 3M1 10:00:00

RECAP IN

LUTHER walks towards the Bullpen.

GRAY (V.O.)
Luther...

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CUT TO:

10:00:02

GRAY turns to RIPLEY

CAPTION: previously

GRAY (CONT)
...is he really as dirty as they say?

RIPLEY
What all the people who've never worked with him?

CUT TO:

10:00:06

CAROLINE sits opposite LUTHER and shows him a photograph of some necro-porn.

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

CUT TO:

10:00:09

JENNY on the porn set.

CAROLINE (CONT - V.O.)
Jenny. You owe me.

CUT TO:

10:00:11

LUTHER looks over at the building and closes his eyes.

CUT TO:

10:00:12

LUTHER grabs JENNY off of the porn set, she struggles with him.

LUTHER
I am arresting you.

JENNY
Get off me!

CUT TO:

10:00:14

JENNY shouts at CAROLINE, LUTHER is with them.

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

CUT TO:

10:00:18

LUTHER at CAROLINE's front door, it is opened by TOBY and FRANK.

LUTHER enters.

BABA (V.O.)
I gather...

CUT TO:

10:00:21

BABA talks to LUTHER.

BABA (CONT)
...you're the policeman that stole my property.

CUT TO:

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10:00:23 FRANK has a gun at LUTHER's head, LUTHER shouts at him as he is forced to sit at the table.

CUT TO:

10:00:25 BABA
This is Toby.

She points to TOBY sitting at the table.

CUT TO:

10:00:27 CAROLINE and BABA watch as LUTHER's hand is forced flat on the table top as he screams.

LUTHER
No! No!

TOBY hammers a nail into the back of LUTHER's hand.

LUTHER (CONT)
God!!

CUT TO:

10:00:30 JENNY looks down from the window at the street below, she smiles.

JENNY (V.O.)
Where am I supposed to go?

LUTHER looks up at her.

CUT TO:

10:00:33 LUTHER and JENNY enter LUTHER's flat.

TO BLACK.

10:00:35 EXT. PETROL STATION - NIGHT

Establishing shot.

BBC (logo)

MUSIC OUT L2 3M1 10:00:38 ROBERT crosses over the road towards the Petrol Station shop.

SALLY finishes filling up her car then heads to the petrol station.

She goes inside.

DEPAK
Aisle number 2, that's sixty four pounds and nineteen pence please.

SALLY joins the queue, standing behind ADEWALE. Who is standing behind STEVE being served by DEPAK.

DEPAK (CONT)
Can I interest you in ...

STEVE
Just the petrol, ta.

10:01:03

INT. PETROL STATION, SHOP - NIGHT

DEPAK puts STEVE's card through the machine and STEVE punches in his pin.

Outside ROBERT MILLBERRY can be seen walking across the forecourt towards them.

10:01:13

EXT. PETROL STATION - NIGHT

ROBERT walks towards the shop.

STEVE glances up at him as he pays for his petrol.

10:01:17

INT/EXT. PETROL STATION, SHOP - NIGHT

As he puts his wallet back in his pocket, STEVE watches ROBERT cautiously through the window.

ADEWALE and SALLY watch him too.

Through the thick reflective glass they see him walk over to SALLY's car and bend down by the side of it, as if looking at something.

DEPAK, STEVE, ADEWALE and SALLY all watch him.

ADEWALE
What's he doing?

ROBERT gets up and looks back at them.

STEVE
He's on something. Look at him. You might want to give the police a call mate.

DEPAK
What's he doing exactly?

SALLY
I don't know.

DEPAK reaches for something behind the counter, then they see ROBERT reach for something in his shoulder bag.

STEVE
Look, just dial 999.

DEPAK is holding the phone receiver.

DEPAK
And say what? "Hello, I'm calling from a petrol station, there's a man on the forecourt looking at cars."

They can see ROBERT hovering, he seems to be shaking some kind of aerosol.

STEVE
Just do it, mate.

SALLY
What's he doing?

They see ROBERT jump up onto SALLY's car.

SALLY (CONT)
That's my car!!

DEPAK
Police please.

She wraps on the window.

SALLY (CONT)
Hey! Oy!

But ROBERT has already started spraying paint over her car.

DEPAK
They're on their way. Five minutes.

ADEWALE
What's he on, do you think?

ROBERT stops, turns and meets their eyes. Perched on the roof of SALLY's car.

SALLY turns to DEPAK.

SALLY
Excuse me, did we lock the door? Because I think we should lock the door.

They all look nervous, DEPAK grabs the set of keys and runs for the door.

ADEWALE
That's a very good idea.

ROBERT casually strolls of the roof, still staring over at them.

He is also carrying a baseball bat.

He jumps off the car, still staring at them as they stare back.

ROBERT turns away and starts to walk towards the other car parked by another pump, he takes something out of his bag.

ADEWALE
Hey.

SALLY

Lock the door, hurry up and lock the door! Lock the door!

DEPAK
I'm trying!

ADEWALE
Let me out! Hey, hey that's my car!

DEPAK
The police will be here in a minute!

ADEWALE
But look at my car! Look at my car.

Systematically, ROBERT smashes all the windows with a hammer. Then he starts hitting the bonnet.

ADEWALE reaches for the keys in DEPAK's hand.

ADEWALE (CONT)
Unlock this door!

DEPAK
The police will be here in a minute.

ADEWALE
But look at my car.

They see ROBERT lean in through the driver's window.

DEPAK
Ah no mate.

Then he reaches for the petrol tank.

SALLY
Is he opening the?

ADEWALE
Unlock the door, unlock the...

DEPAK
No way, nobody leaves.

ADEWALE
But he's going to torch the car!

DEPAK
Just wait for the police.

ADEWALE
He's gonna torch the car!!!

STEVE
Right open the door. Just do as he says and open the bloody door.

SALLY
Be careful.

DEPAK fumbles to unlock the door - then ADEWALE and STEVE burst through and sprint across the forecourt.

STEVE
Oi!

ADEWALE
Hey! Hey you! Stop!

ROBERT takes out a water pistol, steps up to STEVE and sprays him in the face.

STEVE gives out a terrible shriek, clutches his face and falls to the ground.

STEVE
Agh, my eyes!

ROBERT turns to ADEWALE who stops and holds his hands out. While STEVE, writhes in agony on the ground.

ADEWALE
Put down the bat. Put down the bat.

ROBERT starts to back away.

SALLY bangs on the window, ADEWALE looks at her.

SALLY
Fire bucket! Fire bucket!

ADEWALE runs over to the bucket by the pump.

He lifts it, ready to swing but ROBERT gets to him first.

DEPAK and SALLY watch with fear from inside the station.

They see ROBERT descends upon ADWALE, raising the bat and beating him to death.

SALLY (CONT)
Have you locked the door? Quick, quick.

DEPAK fumbles for his keys and runs over to the door.

ROBERT starts to casually walk towards them.

DEPAK
Take the keys! Lock it!

SALLY
Brace it!

SALLY finally locks the door.

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She and DEPAK step back, looking out in terror at ROBERT staring at them through the glass.

Then he backs away, walks over to ADEWALE's car with a set of keys in his hands, climbs in and revs up the engine.

SALLY and DEPAK stare at the howling Volvo, then step back as he drives it towards the shop door, then reverses the car and speeds off - burning rubber.

10:04:53

EXT. PETROL STATION - NIGHT

The car speeds off out the station and up the road.

ADEWALE lies in a pool of blood on the ground.

STEVE starts to sit up, crying at the acid burn on his face.

SALLY and DEPAK watch in silence from inside the shop.

MUSIC IN "PARADISE CIRCUS"
10:05:12

TITLE SEQUENCE

IDRIS ELBA

WARREN BROWN

**DERMOT CROWLEY
NIKKI AMUKA-BIRD**

**AIMEE-FFION EDWARDS
KIERSTON WAREING**

DAVID DAWSON

**SERIES CREATED & WRITTEN BY
NEIL CROSS**

PRODUCED BY KATIE SWINDEN

DIRECTED BY SAM MILLER

LUTHER

10:05:57

INT. LUTHER'S FLAT, JENNY'S ROOM - DAY

JENNY is woken by a knock at the bedroom door.

MUSIC OUT "PARADISE CIRCUS"
10:06:08

LUTHER (O.S.)
Wakey wakey. Come on wake up, the days half over.

JENNY
But it's nothing o'clock.

LUTHER (V.O.)
Are you hungry?

JENNY slowly gets up.

10:06:28

INT. LUTHER'S FLAT - DAY

LUTHER potters round the kitchen. JENNY sits at the table looking at some of the books left on it.

LUTHER
Do you like reading books?

JENNY
I'm partial to a graphic novel.

LUTHER
Comics? How old are you?

JENNY
Graphic novels. How old are you?

She watches him making eggs for breakfast.

JENNY (CONT)
You look normal.

LUTHER
Ta.

JENNY
You look weird when you look normal.

LUTHER
What you think I sleep in a tie?

JENNY
Hmm pretty much. Except you don't so much sleep as, y'know. Power down or go into stand-by mode.

LUTHER
Yeah well, I took the day off.

JENNY
Why?

LUTHER
Cause we gotta think about getting you, a job.

She looks at him in dismay.

JENNY
What sort of job?

LUTHER
A job job.

JENNY
Like flipping burgers.

LUTHER
Yeah well, them burgers are not going to flip themselves, are they.

JENNY
For like, 2p an hour. Who am I, Spongebob?

LUTHER

I don't know what that is.

JENNY

It's a sponge. He flips burgers.

LUTHER

Right well why don't we keep flipping burgers to Plan B. If you could do any job in the world, what would you do?

JENNY

I'd be a Cool Hunter.

LUTHER

A what?

JENNY

A Cool Hunter. You go to seriously sick places, clubs whatever. Underground, not mainstream. You kind of take note of what people are wearing, what slang they're using, what they're drinking. That sort of thing.

He looks at her.

JENNY (CONT)

It's a lot more complicated than it sounds.

He passes her a plate of scrambled eggs and toast.

LUTHER

Cup of tea?

He hands her a mug of tea.

LUTHER comes in with a bowl of breakfast and mug of tea and sits on the sofa behind JENNY as she eats her breakfast.

JENNY

Totally lushalicious. So. What are you gonna do about the other thing? Being on the hook and that.

LUTHER

Is that what I am? On the hook?

JENNY

Well ... yeah. Toby won't just let us go you know.

LUTHER

I'll think of something.

SFX: knock at the door.

They both stop eating, JENNY looks at LUTHER. He looks at his watch and then walks over to the door, JENNY watches him nervously.

LUTHER opens the door. RIPLEY is on the other side.

RIPLEY (O.S.)

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Morning.

10:09:06

INT. HALLWAY OUTSIDE LUTHER'S FLAT - DAY

LUTHER
Alright?

RIPLEY
Your phone was off.

10:09:07

INT. LUTHER'S FLAT - DAY

JENNY sits quietly at the table.

LUTHER (O.S.)
Right, well keep the phone on and all it does is ring.

RIPLEY (O.S.)
Yeah sorry...

10:09:11

INT. HALLWAY OUTSIDE LUTHER'S FLAT - DAY

RIPLEY (CONT)
...the boss sent me. We've got a really weird one.

LUTHER
Erm ok, alright erm, just wait in the car and I'll get changed.

RIPLEY tries to get in but LUTHER blocks his way.

RIPLEY
Why wait in the car?

LUTHER
Two minutes.

RIPLEY
What you ...

LUTHER
Two minutes.

He shuts the door. RIPLEY grins to himself and walks off.

10:09:23

INT. LUTHER'S FLAT - DAY

LUTHER re-joins JENNY.

LUTHER (CONT)
Gotta go to work. So you, whatever you do today, make sure you hit the er, Job Centre, alright?

She holds a plaster in her hand.

JENNY
Hand.

LUTHER

What?

JENNY
Hand, please.

He holds out his damaged hand. She applies a cartoon plaster to it, steps back to admire her work.

JENNY (CONT)
Completely bomb dot com.

He checks out the plaster. Almost as touched as he is embarrassed.

JENNY (CONT)
Now you want to keep it clean and dry and clear of infection.

He smiles.

LUTHER
Alright mum.

He heads off.

10:09:54

EXT. PETROL STATION - DAY

Establishing shot of the garage which has been taped off. SOCO, onlookers.

RIPLEY (O.S.)
Yeah so the stolen car belonged to ...

10:10:00

EXT/INT. PETROL STATION - DAY

LUTHER and RIPLEY look around the crime scene.

RIPLEY (CONT)
... the dead man, Adewale Omotoso.

They look down at the large pool of blood.

LUTHER
Ohhh.

RIPLEY
(under breath)
Jesus.

LUTHER grunts / exhales.

RIPLEY (CONT)
Er white van belongs to a Stephen Kimble.

LUTHER
Is that the man who was blinded?

RIPLEY
Yeah that's him - acid in the water pistol.
Probably hydrochloric.

LUTHER
Witnesses?

RIPLEY
Er, Sally Thomas and Depak Chandrapal; locked themselves inside the shop. Thing is both claim that they reckon the attacker intended to ram the window - but changed his mind last minute and drove away.

LUTHER
We know why?

RIPLEY
Dunno, uniform were dealing with an altercation outside a pub called the "Prince Regent". Which is about half a mile up there. So they were Johnny on the Spot, they were here like two minutes after the 999 call came in. So, I dunno maybe he's heard the sirens and y'know just run away.

LUTHER
Maybe. So er, timeline. He gets here, what's the first thing he does?

RIPLEY
Graffiti's the Corolla.

LUTHER
Corolla, where?

RIPLEY
On the roof.

LUTHER takes a look.

LUTHER
You done here SOCO?

SOCO
Yeah.

LUTHER clammers onto the bonnet of the Corolla, and looks at the roof.

LUTHER
A compass, maybe? Run it by Intel, see if there's any gang association?

LUTHER gets down.

RIPLEY
I was thinking, four people. Two black, including the dead man. One white. One Asian.

LUTHER
What you think it was racial?

RIPLEY
Well Nazis do love an insignia.

LUTHER
But Kimble's white?

RIPLEY
He got in the way.

LUTHER
Yeah? Well look into it, see if there's any er
white power faction affiliated with that.

MUSIC IN L2 3M3 10:11:41

INT. SHOP, PETROL STATION - DAY

LUTHER and RIPLEY watch the footage of the incident
on the small CCTV monitor.

ON SCREEN: very grainy footage as ROBERT squats at
the Corolla, hides himself from view.

LUTHER
Hold it there.

RIPLEY hits pause.

LUTHER (CONT)
What's he doing? Is he tying a shoelace, or
something?

RIPLEY
Could be reading a text?

LUTHER
What kneeling down? Is that a thing?

RIPLEY
Er, he could be taking something out of his sock?

LUTHER
What can Benny do with that?

RIPLEY
Probably not much. You know the resolution's pretty
low.

LUTHER sighs.

LUTHER
Let me see the rest.

RIPLEY fast forwards to:

FOOTAGE OF: ROBERT getting his baseball bat and
smashing up ADEWALE's car.

LUTHER (CONT)
I'll tell you what, if they hadn't of stopped him,
he would have blown this whole place to the moon.

FOOTAGE OF: ROBERT driving off in ADEWALE's car.

The sombre mood is broken by a TEXT arriving on
RIPLEY's phone.

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RIPLEY
Er, they've found the car.

10:12:28

EXT. BLACKALL STREET - DAY

RIPLEY and LUTHER walk over to ERIN GRAY waiting near the smouldering remains of ADEWALE'S car.

It's on a grubby back road.

MUSIC OUT L2 3M3 10:12:35

LUTHER
Alright what've we got?

GRAY
Not much. He's torched it, er obviously and that's it.

LUTHER
Alright listen, this is taken from CCTV at the garage. Get onto uniform ...

He passes her a grainy, blown up CCTV image.

LUTHER (CONT)
Get them to canvas the area and see if we can't put a name to that face.

GRAY
Right will do.

His PHONE beeps. He checks it then scowls.

GRAY (CONT)
Is everything alright guv?

LUTHER
Yeah. Yeah. Yeah so you handle door-to-door. Justin - get onto erm, Intel, see if they can I.D. that compass. I'll meet you at the factory, alright. I've got a meeting.

He walks off.

RIPLEY loiters a moment.

RIPLEY
You alright?

GRAY
Yeah, great. It's just you know ...

RIPLEY
Just what?

GRAY
I just... want to do it right, y'know.

RIPLEY
Listen. If he asks you to do something and you're not sure don't butt heads with him. Ok, just well come and see me.

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She nods.

MUSIC IN L2 3M4 10:13:29
GRAY
Right, better get canvassing. The Nazis, nutters, jugglers and the clowns.

She walks off.

10:13:41

EXT. SEEDY HOUSE - DAY

LUTHER walks up to the seedy house, then walks inside.

TOBY (V.O.)
I like this bit.

10:13:55

INT. SEEDY HOUSE, DRESSING ROOM - DAY

On screen: JENNY is in her porn outfit being strapped to the bed by a group of people dressed in rubber suits, whilst she is breathing oxygen through an oxygen mask.

TOBY (CONT - O.S.)
Watch. Wait for it ...

On screen: JENNY starts struggling then LUTHER comes in and rescues her.

TOBY (CONT)
There!

TOBY laughs, LUTHER regards him with contempt as they watch the footage on the TV monitor.

TOBY (CONT)
It's brilliant!

FRANK is watching, he looks bored.

MUSIC OUT L2 3M4 10:14:08

TOBY (CONT)
Oh it never gets old. Honestly. Yeah and I hear that erm, she's living with you now. How's, how's, how's that working out?

LUTHER
Let's not talk about Jenny, eh?

TOBY
Yeah good for you. You can't beat a nice, warm mouth to come home to. She did live with another man, for a while. And he was a depraved old monster, really. I think she liked it, in a way. Being his dirty little servant. Daddy issues. D'you know why she left him?

LUTHER
Thing is, I don't care ...

TOBY

He asked how much it would cost to buy her outright. Thereafter to do as his will dictated, one presumes. I've still got his number, somewhere.

TOBY digs a photo from his pocket and hands it to LUTHER.

TOBY shows him a photograph.

TOBY (CONT)
Michael Saroyan. Armenian imports. Making aggressive moves in the local market. He's er merging smaller operations - clubs, trafficking, girls, protection. All the rest of it. Another job for you, I'd like to know the extent of his market penetration.

LUTHER
Your turf wars are your business. If that sort of thing ever got traced back to me ...

TOBY
Make sure it's not. A list of his capital assets.

LUTHER
Gotta tread carefully with that sort of thing ...

MUSIC IN L2 3M5 10:15:27

TOBY
No, no, you'll tread exactly where and how I tell you. A list of Saroyan's personnel. Today. Are we clear? What or what do I have to ask more politely?

LUTHER says nothing.

TOBY (CONT)
I'm sick of this. Just do as you're told.

He slaps LUTHER around the face, LUTHER doesn't react. TOBY raises his hand to slap him again, but LUTHER grabs his arm and pushes him away.

FRANK steps forward.

FRANK
John ...

LUTHER lets go of TOBY and glares at him. TOBY holds the photograph up again.

TOBY
I need what I asked for. Today.

LUTHER takes the photograph.

TOBY (CONT)
Or we'll pop round. Pay Jenny a visit. Yeah, open her up. See what's inside.

LUTHER slowly turns and lets TOBY see his contempt.

LUTHER

Look at yourself, Frank.

He turns to FRANK and subtly shakes his head with disgust, then he leaves.

TOBY and FRANK wait until he's safely gone.

TOBY
What?

FRANK
You know what.

TOBY
No, I don't know what. What? Tell me what.

10:16:34

EXT. SEEDY HOUSE - DAY

LUTHER exits.

TOBY (CONT - V.O.)
... You don't think I can do it, do you?

10:16:37

INT. SEEDY HOUSE, DRESSING ROOM - DAY

TOBY (CONT)
You actually don't think I'm capable of squeezing a couple of addresses out of a dirty copper.

10:16:41

EXT. SEEDY HOUSE - DAY

LUTHER strides off looking preoccupied.

FRANK (V.O.)
He's not a dirty copper. He's a man over a barrel. That's a ...

10:16:46

INT. SEEDY HOUSE, DRESSING ROOM - DAY

FRANK (CONT)
... *completely* different thing - and you handle it a *completely* different way.

TOBY flashes his resentment.

10:16:52

EXT. SEEDY HOUSE - DAY

LUTHER strides off looking preoccupied.

10:16:57

EXT. LONDON - DAY

Establishing shots.

10:17:03

EXT. HIGH STREET - DAY

MUSIC OUT L2 3M5 10:17:06

ROBERT walks along the street and approaches a newsagents.

10:17:16

INT. NEWSAGENTS - DAY

ROBERT enters.

He looks over at the SHOPKEEPER standing behind the counter pricing up some goods.

Then ROBERT picks up a can of drink and casually puts it in his bag.

The SHOPKEEPER looks up and watches him but doesn't say a word. ROBERT doesn't break eye contact with him as he keeps stuffing his bag and pockets with various sundries.

He walks up to the SHOPKEEPER and stares at him, the SHOPKEEPER looks nervous but says nothing.

MUSIC IN L2 3M6 10:18:34

Then ROBERT turns and walks over to the bottled soft drinks and glares at the SHOPKEEPER as he pulls them off the shelf.

Still the SHOPKEEPER does nothing, then ROBERT turns and leaves.

10:18:39

INT. SSU, BULLPEN - DAY

LUTHER walks over to GRAY at her desk.

LUTHER
What we got Gray?

MUSIC OUT L2 3M6 10:18:44

GRAY
Erm, there are one or two White Power psychos in the estate, namely one Ryan Hayfield.

LUTHER
And do we like him?

GRAY
Erm, well, he's unemployed, long history of mental illness, interest in various right-of-right-wing groups. Lives with his mum - always a great sign in a man of thirty-five. And that's him.

She holds up a large photo of a portly, shaven-headed man.

LUTHER
No, definitely not. Eliminate him.

He looks over at RIPLEY sat at his desk.

LUTHER (CONT)
What have you got?

RIPLEY
I checked the compass design against local gang insignia: erm A-Road, Mothers Square Boys, Gravehouse Boys, Hindle Street Gangs ...

LUTHER
Any joy?

RIPLEY

Completely joyless.

LUTHER

Yeah, it never felt like tagging to me. Why put it on the roof where no-one can see it?

BENNY is at his desk.

BENNY

I don't think it's a compass.

LUTHER

Oh yeah?

BENNY

You see, in my spare time I like to read a lot of Fantasy fiction. And erm, I think it's the Bedlam Axis.

RIPLEY

What's the Bedlam Axis, when it's at home?

BENNY looks at his monitor, they all crowd round to see.

BENNY

Yeah the Bedlam Axis has been around since the 1960s. It's used a lot like an RPG. Role playing games. So the arrow going upwards, indicates predictability; law and order. The arrow going across, indicates unpredictably; chaos.

LUTHER

Can we see that CCTV footage of him, kneeling down?

BENNY plays it.

MUSIC IN L2 3M7 10:19:54

LUTHER (CONT)

Yeah I, I don't think he's tying up his shoelace.

LUTHER mimes tying his shoelace.

LUTHER (CONT)

I tie my shoelace like this.

He looks at the footage again.

LUTHER (CONT)

I don't think he's texting either.

He kneels down and mimes something.

LUTHER (CONT - V.O.)

I think he's making his decisions ...

10:20:15

INT. SSU, SCHENK'S OFFICE - DAY

LUTHER paces - up and down.

LUTHER (CONT)

... on the roll of a dice. Who to kill, when to kill. Whether or not to kill.

SCHENK is at his desk.

MUSIC OUT L2 3M7 10:20:22

SCHENK
Have you come across anything like this ever before?

LUTHER
No. You?

SCHENK
No. Judging by his demeanour last night, the man was enjoying himself immensely. So what are the chances of there being more to come?

LUTHER
Think of this as a spree that's only just started.

SCHENK
Yeah well, that may be true but, one crime does not a pattern make. We don't know which aspects of it he may choose to repeat.

LUTHER
If any. I mean if he's doing all this at the roll of a dice - his next kill could be anytime, anywhere, any place.

SCHENK
So how do we catch him?

LUTHER
Well we get lucky, or he gets unlucky, or a combination of the two.

LUTHER's phone rings.

MUSIC IN L2 3M8 10:21:11

He checks the caller ID then goes out to take it.

SCHENK watches him leave.

10:21:12

INT. SSU, CORRIDOR - DAY

LUTHER strides down the corridor, his phone rings again.

10:21:18

INT. SSU, BATHROOM - DAY

LUTHER enters, checks no one else is around then takes the call.

LUTHER
Listen to me Toby, yeah listen, listen. I know you want to be a big boy and impress Frank. Alright but you need to calm ...

10:21:28

INT. SEEDY HOUSE, KIOSK - DAY

TOBY is on the phone, he looks like a frustrated, sweating voyeur as he stands by a kiosk and through

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the glass two YOUNG GIRLS can be seen together making out on the bed.

LUTHER (CONT - V.O.)
... down. Alright, you'll get it ...

10:21:29 INT. SSU, BATHROOM - DAY

LUTHER (CONT)
... when I get it.

10:21:30 INT. SEEDY HOUSE, KIOSK - DAY

TOBY
No, no. Today.

10:21:31 INT. SSU, BATHROOM - DAY

LUTHER
I can't ...

10:21:32 INT. SEEDY HOUSE, KIOSK - DAY

TOBY
Yes, yes you ...

10:21:33 INT. SSU, BATHROOM - DAY

TOBY (CONT - V.O.)
...can. You'll do it now!

10:21:34 INT. SEEDY HOUSE, KIOSK - DAY

TOBY (CONT)
Listen, if that stuff isn't in my hands in the next two hours - do I have to tell you what will happen?

10:21:39 INT. SSU, BATHROOM - DAY

TOBY (CONT - V.O.)
Unless you want me to dismember your whore.

10:21:44 INT. SEEDY HOUSE, KIOSK - DAY

TOBY (CONT)
So just do as you're told!

He turns and looks back at the YOUNG GIRLS.

10:21:50 INT. SSU, BATHROOM - DAY

LUTHER hangs up and thinks, then walks out.

10:22:05 INT. SSU, CORRIDOR OUTSIDE BATHROOM - DAY

LUTHER steps into the corridor and looks around.

Then he goes to the fire alarm, smashes the glass with a blow from his elbow and hits the button.

The fire alarm sounds.

Luther 2 - Ep.3
10:22:17

INT. SSU, BULLPEN - DAY

SCHENK can be seen in his office getting up from his desk and walking out into the Bullpen.

SCHENK
Who's fire picket?

GRAY
Er guv that's me.

SCHENK
Well clear the floor then please.

GRAY moves round the bullpen.

GRAY
Er okay, everyone er, you know the drill, let's all meet at the Assembly Point, please! Sorry, sorry, sorry! Quick as you can.

Everyone heads to the exit.

LUTHER waits just outside, out of sight.

10:22:42

INT. CORRIDOR SSU - DAY

Everyone files down the corridor, SCHENK's phone rings as he is walking with the others, he answers.

10:22:47

INT. SSU, BULLPEN, SCHENK'S OFFICE - DAY

LUTHER checks the coast is clear and heads into SCHENK's office.

He gently shuts the door and sits before SCHENK's desk-top computer.

SCHENK'S computer: LUTHER accesses the internal police database.

In a moment, he's looking at SCHENK'S RECORDS.

LUTHER memorises the warrant number, then quickly signs into a different screen.

LUTHER
Password?

LUTHER opens SCHENK's desk drawers and rifles through them.

He finds a small notebook and takes it out, opens it, hurriedly. A page is marked with a rubber band, he taps something into the computer and gains access to the criminal records database.

A moment later, MICHAEL SAROYAN'S full data file appears on screen.

10:23:48

INT. SSU, CORRIDORS - DAY

Luther 2 - Ep.3

GRAY walks down the SSU corridors, checking no one is there.

10:23:53

INT. SSU, SCHENK'S OFFICE - DAY

LUTHER starts to print off the file.

He heaves a sigh of relief.

10:24:00

INT. SSU, BULLPEN - DAY

GRAY enters and looks around.

10:24:04

INT. SSU, SCHENK'S OFFICE - DAY

LUTHER is about to get up but freezes when he hears something.

10:24:06

INT. SSU, BULLPEN - DAY

GRAY walks towards SCHENK's office, she looks concerned.

She gets to the door and stops to listen before she opens it.

10:24:16

INT. SCHENK'S OFFICE, SSU, - DAY

LUTHER hides behind the door.

GRAY steps away from the door and looks through the window, she sees the printer finishing off it's job.

10:24:22

INT. SSU, BULLPEN - DAY

GRAY tries the handle to the office but the door is locked.

10:24:25

INT. SCHENK'S OFFICE, SSU, - DAY

LUTHER stays hidden behind the door.

10:24:27

INT. SSU, BULLPEN - DAY

GRAY looks around then steps back and starts to leave, still looking concerned as she looks around, then exits.

10:24:40

INT. SCHENK'S OFFICE, SSU, - DAY

LUTHER quickly picks up the print out.

10:24:43

INT. SSU, BULLPEN - DAY

LUTHER exits the office then walks over to his desk and puts it in his drawer, he doesn't see GRAY enter and look over at him, looking concerned she quickly enters one of the offices.

Luther 2 - Ep.3

LUTHER looks up when he hears the click of the door but sees no one and hastily makes his exit.

GRAY quietly steps out and watches him leave, then turns and walks over to SCHENK's office, she sees that the door is now open and takes a deep breath and marches out.

10:25:35

EXT. SSU, NEAR ASSEMBLY POINT - DAY

MUSIC OUT L2 3M8 10:25:39

LUTHER heads outside and walks past SCHENK who is on the phone.

LUTHER
Alright?

GRAY emerges and joins them.

GRAY
Ok everyone we need to do a quick head count, sorry about this. Right ...

LUTHER casually walks off as GRAY counts heads.

10:25:54

EXT. BANDSTAND, ARNOLD CIRCUS - DAY

MUSIC IN L2 3M9 10:25:58

ROBERT sits on the bandstand.

He opens his little notebook, then rolls his dice on the ground next to him.

He pockets the dice and writes something in his notebook.

Takes the dice out again and rolls it again.

He looks impressed with the result and draws something else in the note book, then looks around him.

He thinks, then pockets the book, stands and walks down the steps.

He runs over to a line of cars parked by the pavement and steps onto the bonnet of the first car, he jumps on its roof until its alarm sounds.

Then he steps onto next car and does the same, then the next one too.

ROBERT continues to jump on the roof of the car, denting it. Then he takes out his hammer and damages the roof a bit more with it, then finally he takes out his spray paint and quickly sprays the insignia on the roof.

Then calmly puts the spray paint back in his bag.

MUSIC OUT L2 3M9 10:27:43

INT. JOB CENTRE - DAY

JENNY looks at the list of jobs, then sighs.

JENNY
Tossers.

She turns and leaves, then takes her phone out and stops by the front window to make a call.

JENNY (CONT)
Hello, John Luther it's me. So I went to the Job Centre and, they weren't amazingly pleasant to me. Turns out, there's been this global downturn, whatever. So it's all quiet on the job front.

MUSIC IN L2 3M10 10:28:27

She hangs up.

10:28:31

EXT. JOB CENTRE - DAY

JENNY stands against the shop front, looking around, thinking, then makes another call.

JENNY (CONT)
Hello, mum ... d'you fancy meeting up for a coffee or something?

10:29:04

EXT. ARNOLD CIRCUS - DAY

RIPLEY and GRAY wait in silence, LUTHER joins them.

LUTHER looks at the cars.

MUSIC OUT L2 3M10 10:29:19

LUTHER
Well it's our man, definitely our man. We just don't know who he is and we can't tell what he's going to do next. So, we gotta know where he's at.

GRAY
How do we do that?

LUTHER
I say we get CO19 ready. Monitor the emergency lines. If we hear anything that sounds unusual. We think it's him, we send in armed response. See if we can't catch him in the act.

GRAY
London's got what, six thousand 999 calls a day?

RIPLEY
Yeah, but seventy per cent of them are time wasters - cats up trees. Most of the rest is meat and potatoes. It shouldn't be too hard to set up a filter.

LUTHER
Right. We think it's him, we make a judgement call. We go in loud and heavy. What do you think of that plan?

RIPLEY
Let's do it.

GRAY
Sounds good.

Luther 2 - Ep.3
10:30:02

INT. SSU, BENNY'S DESK - DAY

BENNY's at his desk, headphones on.

MUSIC IN L2 3M11 10:30:02

A tide of 999 call data flashes on his monitor.
SCHENK paces.

10:30:11

EXT. LONDON - DAY

Establishing shots.

SFX: various 999 calls.

10:30:17

INT. SSU, BENNY'S DESK - DAY

A tide of 999 call data flashes on BENNY's monitor.
SFX: various 999 calls.

WOMAN (V.O.)
I don't know...a knife or something.

10:30:20

EXT/INT. RIPLEY'S CAR, ARNOLD'S CIRCUS - DAY

GRAY and RIPLEY sit in silence - listening to the
feed over GRAY's airwave.

LUTHER sits in the back seat listening.

MALE (V.O.)
Hes skitzophrenic. He's upped his medication.

MALE (V.O.)
I'm not being funny but there's this really mean
dog...I know it sounds a bit...but I'm just
worried it might bite a baby or something.

GRAY glances back at LUTHER then turns away when he
looks up at her.

10:30:32

EXT. STREET - DAY

A busy street - through which ROBERT passes. He's
checking out everything and everyone.

10:30:55

EXT/INT. RIPLEY'S CAR, ARNOLD'S CIRCUS - DAY

GRAY looks concerned as she sits in the front seat,
LUTHER looks worried sitting behind her.

MALE (V.O.)
A female's been mugged. Yeah an old lady. Two
bloke's came up to her and they just ran off with
her bag.

10:31:02

EXT. STREET - DAY

ROBERT takes out his notebook, sits on a bench and
looks at it, then rolls his dice.

Luther 2 - Ep.3
10:31:12

INT. RIPLEY'S CAR, ARNOLD'S CIRCUS - DAY

LUTHER waits.

FEMALE (V.O.)
... hit me, I'm all c...covered in blood.
I...I...I...I don't know what to do.

10:31:15

EXT. STREET - DAY

ROBERT casually walks down along the pavement, ahead of him a MOTORCYCLE COURIER pulls to the kerb and dismounts and walks into a smart office.

10:31:35

INT. RIPLEY'S CAR, ARNOLD'S CIRCUS - DAY

LUTHER waits.

10:31:36

INT. SMART OFFICE - DAY

ROBERT can be seen through the glass door as he walks up to the motorbike and looks at it.

Then he walks towards the office, as he reaches into his pocket and takes out a hunting knife and enters.

MUSIC OUT L2 3M11 10:31:57

SFX: people screaming and shouting hysterically.

MUSIC IN L2 3M12 10:32:03

EXT. SMART OFFICE - DAY

The MOTORCYCLE COURIER steps out and rides off on the bike.

10:32:10

INT. SSU, BULLPEN - DAY

BENNY looks up.

BENNY
Sir, ok, boys and girls we got ourselves a weird one.

10:32:13

INT. RIPLEY'S CAR, ARNOLD CIRCUS - DAY

LUTHER
Ok, here we go.

BENNY (V.O.)
Boss.

LUTHER
Benny what have you got for me?

10:32:16

INT. SSU, BULLPEN - DAY

SCHENK stands by BENNY.

BENNY
Random attack. Three people stabbed. Killer has stolen a Motorcycle Courier's bike ...

Luther 2 - Ep.3
10:32:20

INT. RIPLEY'S CAR, ARNOLD CIRCUS - DAY

BENNY (CONT - V.O.)
... bag, helmet and jacket. He left the scene...

10:32:22

EXT. LONDON STREETS - DAY

THE MOTORCYCLE COURIER weaves his way through London.

BENNY (CONT - V.O.)
.... three minutes ago on the bike, dressed as a courier.

LUTHER (V.O.)
Alright, here's the plan.

10:32:28

INT. RIPLEY'S CAR, ARNOLD CIRCUS - DAY

LUTHER (CONT)
Contact that courier's delivery company - find out what his next scheduled delivery is. Scramble ARV see if we can't get there before he does. That's it.

RIPLEY screeches away.

10:32:38

EXT. LONDON STREETS - DAY

THE MOTORCYCLE COURIER weaves his way through London.

10:32:44

EXT. LONDON - DAY

Establishing shots.

10:32:48

EXT. LONDON STREETS - DAY

THE MOTORCYCLE COURIER weaves his way through London traffic.

10:32:55

EXT. BISHOPSGATE, SOLAR OFFICE - DAY

THE MOTORCYCLE COURIER pulls up, dismounts and lets the bike just crash to the ground as he walks towards the offices.

PASSERSBY turn and stare.

10:33:05

INT. SOLAR OFFICE - DAY

ROBERT dressed as the courier, enters.

He walks up to the lifts and walks in.

10:33:28

INT. LIFT - DAY

MUSIC OUT L2 3M12 10:33:35

The lift reaches its destination, the doors open and ROBERT exits.

10:33:40

INT. SOLAR APEX OFFICES - DAY

ROBERT casually walks along the corridor, then out into the huge lobby and over to The Reception Desk.

The YOUNG MALE RECEPTIONIST motions that he should go up the stairs.

ROBERT calmly walks up the stairs.

ROBERT gets to the top of the stairs and walks into a large and busy open plan office.

BUSINESSMAN 1 walks past ROBERT, who pulls out a hammer and smacks him over the head with it. Then starts spraying acid. BUSINESS MEN and WOMEN start screaming.

On the lower level screams can be heard.

Back in the open plan office, ROBERT casually walks through spraying acid at various people and hitting others over the head with his hammer as everyone tries to run away from him.

BUSINESS MEN and WOMEN come flooding down the stairs, screaming in their attempt to get away from ROBERT.

Montage of shots of the mayhem.

10:35:03

INT. SOLAR OFFICE, RECEPTION - DAY

The empty reception with sounds of people whimpering.

10:35:26

INT. SOLAR OFFICE, RECEPTION/OFFICE - DAY

LUTHER, RIPLEY and GRAY arrive amid the aftermath, CO19 are at the scene, the dead and injured are being taken out by PARAMEDICS.

They walk up the stairs to the open plan office where SCHENK is waiting.

LUTHER
How many?

SCHENK
Four confirmed dead. Many injured.

LUTHER groans with despair.

SCHENK (CONT)
We missed him by minutes.

LUTHER
We don't have him. And we don't where he's going to go next. He'll have dumped the courier rig and moved on.

He paces.

Luther 2 - Ep.3

LUTHER (CONT)
Escape route?

SCHENK
Through the car park.

LUTHER wanders off. He approaches the fire door and walks out to see the stairwell.

10:36:21

INT. SOLAR OFFICE, CAR PARK - DAY

LUTHER enters and looks around.

He pulls an iron rod out and walks over to the lowered metal gate that leads into the car park.

MUSIC IN L2 3M13 10:36:42

He sees that the bottom of it has been bent back, leaving a space big enough to crawl through.

LUTHER bends down to take a look at it, then looks up as he thinks, then his eyes settle on something.

Just ahead of him is a parked convertible, he notices that the air freshener hanging from the rear view mirror is moving slightly.

LUTHER approaches the convertible.

He checks the roof and sees that it is unlocked.

Then he checks the driver's door and notices that it is ajar.

He looks over at the boot and quietly walks over to it, still holding the iron bar firmly in his hand.

He edges cautiously round the car. The boot is open just a crack.

He quickly lifts the lid to find a body lying inside wearing nothing but underwear.

He drops the iron bar and with one hand checks for a pulse in the person's neck and the other reaches for his phone in his pocket.

10:37:19

INT. SOLAR OFFICE, RECEPTION - DAY

RIPLEY's phone rings he quickly answers.

RIPLEY
Boss what's up?

LUTHER (V.O.)
Justin, he's still in the building!

10:37:21

INT. SOLAR OFFICE, STAIRWELL - DAY

LUTHER pounds up the concrete stairs, on the phone.

LUTHER (CONT)

Luther 2 - Ep.3

Dressed as an employee!

10:37:24

INT. SOLAR OFFICE, RECEPTION - DAY

RIPLEY
Ok.

RIPLEY hangs up.

RIPLEY (CONT)
Erin.

10:37:25

INT. SOLAR OFFICE, STAIRWELL - DAY

LUTHER walks through.

10:37:27

INT. SOLAR OFFICE, RECEPTION - DAY

RIPLEY walks over to GRAY.

RIPLEY (CONT)
...he's still here, make sure no one else leaves.

ERIN
Ok.

10:37:32

INT. SOLAR OFFICE - DAY

LUTHER runs through the office upstairs glancing down at the EMERGENCY TEAMS and WOUNDED downstairs.

One of the wounded men walks around holding a bloody dressing to his face.

It is ROBERT!

He looks around, nervously.

LUTHER looks down as ROBERT looks up, they catch each others eye. But ROBERT stays calm and starts to move through the milling CROWD OF WALKING WOUNDED - MEDICS, the INJURED, POLICE OFFICERS.

LUTHER looks down at RIPLEY and points.

RIPLEY starts to walk off in ROBERT's direction, while LUTHER runs down the stairs.

ROBERT makes his way through the area as he takes out a phone and dials.

LUTHER reaches the bottom of the stairs and turns, he sees ROBERT ahead on the phone with his back to him.

LUTHER takes a deep breath and carefully walks towards him, as RIPLEY approaches from the other direction.

ROBERT slowly turns and sees LUTHER moving in.

Slowly ROBERT lowers the bloody dressing to reveal an uninjured face as he stares back at LUTHER and not realising RIPLEY is getting closer behind him.

ROBERT and LUTHER face each other.

LUTHER
Put the phone down.

ROBERT drops the phone to the floor and raises his arms in the air. RIPLEY comes up behind and cuffs him, then leads him away. The whole time ROBERT never breaks his stare at LUTHER.

LUTHER breathes heavily then turns.

10:39:11

INT. SEEDY HOUSE - DAY

TOBY is pacing, while smoking and hanging on the phone.

He redials.

LUTHER (V.O.)
This is John Luther leave a message.

He redials.

TOBY mutters to himself.

TOBY
Come on, come on, come on, come on, come on, come on, come on.

He paces then stops by a small mirror lying on the table top, where there is residue of coke where he has been cutting lines. He wipes some onto his finger and rubs it into his gums.

TOBY pours himself a drink while hanging on the phone.

10:39:43

INT. CHURCH - DAY

Tentative and fearful, JENNY opens the door and enters.

MUSIC OUT L2 3M13 10:39:58

She walks down the long aisle then takes a seat in the pew behind CAROLINE.

JENNY
Alright, mum?

CAROLINE doesn't move.

JENNY (CONT)
Alright, mum? Coffee shop closed?

CAROLINE still doesn't turn to look at her.

CAROLINE

So. Are you sleeping with him?

JENNY sneers.

JENNY

"Hello, Jen! How are you? 'Cos I tell you: you're looking utterly mint!"

CAROLINE

Are you?

JENNY

Utterly mint? Totally.

CAROLINE

Sleeping with him.

JENNY

Whatever. He's, like, fifty-five.

CAROLINE

So how are you paying the rent?

JENNY

He doesn't want rent, actually.

CAROLINE

I *bet* he doesn't.

She finally turns and looks at JENNY.

CAROLINE (CONT)

If you knew how that man tortured your dad ...

JENNY

Cos you loved dad so much, right?

CAROLINE

Yes. I did.

JENNY

So you didn't try to screw John the minute dad was cold in the ground?

CAROLINE

Is that what he told you?

JENNY

It's what I saw.

CAROLINE

What you *think* you saw.

JENNY

Mum. *I* saw.

CAROLINE

Just come home. Please.

JENNY

No.

CAROLINE
I just want us to be to...

JENNY
*What? Hello world! Hello neighbours! Here we are!
Jenny and Caroline! We're normal! Look how normal
we are!*

CAROLINE
You really are one evil little bitch.

JENNY
Yeah well. The apple didn't fall far from the tree.

CAROLINE suddenly sits up threateningly, JENNY
leans back.

JENNY (CONT)
Oh what? You going to smart smacking me about a bit
now? D'you know what? Go ahead.

She leans forward, biting back her tears.

JENNY (CONT)
I've been hit by animals a lot meaner than you.

She sits back.

CAROLINE holds out a handful of cash to her.

CAROLINE
Take it.

JENNY
Keep it.

CAROLINE
Just take it. For food. For Rent.

JENNY
I don't want your money. I'm getting a job.

CAROLINE
Have you got one yet?

JENNY
Not yet, no.

CAROLINE
Then take it.

JENNY
I don't want your money.

CAROLINE
But if I was a strange man with an erection and a
video camera then you'd take it, wouldn't you?

MUSIC IN L2 3M15 10:42:25

JENNY glares at her, CAROLINE then turns away and
puts the money back in her bag.

Luther 2 - Ep.3

JENNY gets up and walks out, crying to herself.

MUSIC OUT L2 3M15 10:42:58

EXT. SSU - NIGHT

RIPLEY looks out the window.

GRAY is waiting for him. She's smoking a cigarette.

RIPLEY
Erin? What's up?

GRAY
You said I could come to you.

RIPLEY
Yeah. Absolutely.

GRAY
I don't know what to do, Justin.

RIPLEY
What about?

GRAY
Luther. Today during the fire alarm he breaks into Schenk's office; Accesses his computer.

RIPLEY sighs.

GRAY (CONT)
And don't say it, because I'm sure. I wish I wasn't. But I am.

RIPLEY
He's got no need to.

GRAY
Access to the database is audited. I mean why else use Schenk's computer. Whatever he was doing, he didn't want anyone else to know he was doing it. Tell me that's not dirty.

RIPLEY
Ok yeah - on the face of it, it looks odd. But there'll be a reason.

GRAY
Oh come on! There's loyalty and then there's naivete.

RIPLEY
There's also a difference between getting your hands dirty and *being* dirty.

GRAY
This is what I get, is it? I've come to you for help and this is it? Platitudes and denials and puppy dog eyes?

RIPLEY
Right just leave it with me, right?

GRAY
Thank you.

RIPLEY walks off.

10:44:29

INT. SSU, INTERVIEW ROOM - NIGHT

ROBERT sits in a paper bunny suit.

LUTHER enters.

LUTHER
I'm DCI John Luther, Question is: who are you?

ROBERT says nothing.

LUTHER (CONT)
Your fingerprints didn't show up on the records.
You're not carrying any ID. Just this.

He produces: ROBERT's notebook.

LUTHER (CONT)
And these.

He rolls a set of gaming dice.

ROBERT glances down at them then stares back at
LUTHER.

LUTHER picks them up and rolls one of them back on
the table. He notices ROBERT nervously twitching
one of his thumbs.

LUTHER looks at him and smiles.

LUTHER (CONT)
What?

ROBERT just stares back at him.

LUTHER picks up the notebook and opens it, he looks
through it.

LUTHER (CONT)
Well I've been using our quiet time to think about
this. What is it? What could it be? Do you know
what I think? I reckon it's a scorecard. How many
points? What ten points for killing someone with a
baseball bat? Twenty points for, I don't know,
stabbing a stranger to death? Am I right? Is that
what this is?

No answer. LUTHER looks at the book again and
smiles.

LUTHER shakes the dice in his hand then throws them
onto the table.

ROBERT looks slightly uncomfortable but then
carries on staring. LUTHER stands up, shaking the

dice in his hand again then he leans against the wall.

LUTHER (CONT)

Who were you trying to call, at the office? Who was that? The Wife? Girlfriend? Boyfriend? Boyfriend.

He smiles at ROBERT, but ROBERT doesn't react.

LUTHER (CONT)

I don't think it was your mum and dad. No, we checked the records: and it was a disposable phone. The only time that number has been called so that doesn't say "Mum and dad" to me, does it say mum and dad to you?

ROBERT stares at him.

LUTHER (CONT)

So who was it? Who was it?

ROBERT says nothing.

LUTHER (CONT)

Who was it?

Still no reply.

LUTHER sits back down, keeping the dice close to him.

LUTHER (CONT)

Y'know, I've been a police officer since God was a boy. And I don't think I've sat across a table from someone who takes their right to silence so seriously.

ROBERT stares at him.

LUTHER (CONT)

Wanna say something?

ROBERT stares at him.

LUTHER (CONT)

No?

He gets up and rolls the dice again, ROBERT watches and LUTHER rolls the dice again.

LUTHER (CONT)

Who are you?

ROBERT looks up at him.

LUTHER (CONT)

We'll find out, won't we?

He gathers the dice and note book and exits.

The lift door opens and JENNY steps out carrying a wrapped up present.

10:47:50

INT. LUTHER'S FLAT - NIGHT

Smiling to herself, she enters, carrying the present. She props it on the kitchen table.

SFX: loud knocking at the front door.

She walks over to the door.

JENNY
John?

She opens it.

TOBY runs in and grabs her by the neck, she cries out in pain.

TOBY
Hello.

He walks her into the living room, then lets her go.

TOBY (CONT)
You remember me?

She glares at him.

TOBY (CONT)
Of course you do. And what an evening that was! Yeah well, I do apologise for any work-related injuries that you sustained. Where is he? The man of the house.

JENNY
Working.

TOBY
Bringing home the bacon, as it were. When will he be back?

JENNY
Whenever he can.

TOBY
And when's that?

JENNY
Do I look like his wife?

TOBY
Darling, you don't look like anybody's wife.

JENNY
So anyway the door's that way.

TOBY

No, I can't leave. No not before the Big Bad John shows up ...

He hits the door. JENNY jumps.

TOBY (CONT)
... gives me what I'm waiting for!

MUSIC IN L2 3M17 10:49:03

TOBY steps closer to her, she steps back. TOBY sits and looks up at her.

TOBY (CONT)
You know I really must say, he's been disappointingly tardy. Yeah definitely more dial-up than broadband.

JENNY
Ok so you better be off then?

TOBY
Did I hurt you that badly?

She says nothing. He gets up and goes through to the kitchen.

TOBY (CONT)
I can't help it. It's the screams. See I think they're rather like watches. On one level, the fake ones are convincing enough ...

He goes through the kitchen drawers, sees a set of kitchen knives and picks one up, JENNY looks scared.

TOBY (CONT)
... until you've tried the genuine article.

He sneers at her, then sees the present on the table.

TOBY (CONT)
What's that?

He tries to grab it, but JENNY rushes over and tries to stop him.

JENNY
It's not yours.

But he grabs it and sniggering, tears off the wrapping paper. To reveal a framed promotional photograph of David Bowie.

TOBY
Oh, oh. David Bowie.

Her eyes well, furious and embarrassed.

TOBY (CONT)
Oh my God. That is so sweet.

JENNY

You do know you're ill? There is something wrong with you.

He sits, holding the knife in his hand.

TOBY

Yeah apparently there is. When I was eight they caught me interfering with the corpse of a cat. And, well I told them it was a scientific experiment. I was just trying to see if there were any kittens inside. There were no kittens.

He looks at her.

TOBY (CONT)

How are you on the money front?

JENNY

Don't you start.

TOBY

Cause I've, I've got the money. If, if you've got the time.

JENNY

I can't do that anymore.

TOBY

Oh what because you found yourself?

He stands up and walks over to her, she looks scared.

TOBY (CONT)

Or is it because you found some kind of pure core of strength and self respect? Or is it because you're learning to love yourself as a woman?

JENNY

You need to leave. Because if John comes back and hears you talking to me like this.

TOBY

"Talking to me like this?" I think John will do as he's told. I could have you bent over this table and there would be nothing he could do but stand back and watch.

She stares at him, holding onto her tears.

TOBY (CONT)

Besides which, John's not here, is he? Uhum? I told him what I wanted.

He strokes her hair, she pulls his hand away. She looks very scared.

TOBY (CONT)

I told him what I'd do. But John's not here. He's not here for you. He's not here for me. I think he's let the both of us down.

He reaches into his pocket, takes out his wallet and counts a wad of cash onto the kitchen work-surface.

TOBY (CONT)
I'll be very gentle. Or not.

JENNY
Get out.

TOBY
Oh come on.

JENNY
Get! Out!

He laughs and puts his wallet away.

TOBY
So what is it? Has he got a thing for sullied goods? Is that what it is?

JENNY
Don't talk about him.

He starts to remove his belt, JENNY tries to stop him.

TOBY
Or does he like to be the hero? Putting pretty young things into his bed for gratitude hey? What does he like?

He grabs her by the face.

TOBY (CONT)
Hey what's his thing? What does he like, hey? Does he like this? Does he like this?

He pins her to the floor and tries to pull her jeans down, she struggles and hits at him, she tries to crawl away but he grabs her and holds her by the face.

TOBY (CONT)
Shh, shh.

He kisses her face.

10:52:43

INT. SSU, BULLPEN - NIGHT

MUSIC OUT L2 3M17 10:52:53

LUTHER heads to his desk and takes a folder out of the drawer, then he grabs his coat and starts to walk out when RIPLEY calls over from his desk.

RIPLEY
Boss, have you got a minute?

LUTHER
Yeah. Walk, walk out with me.

RIPLEY gets up and catches up with him.

LUTHER
Everything alright?

RIPLEY
Er with me, yeah.

LUTHER
What does that mean?

10:53:13

INT. SSU, CORRIDORS - NIGHT

RIPLEY and LUTHER walk the long, empty corridors.

RIPLEY
Erm, were you in Schenk's office?

LUTHER stops and looks at him.

LUTHER
When?

RIPLEY
Today. During the fire alarm.

LUTHER
Who's told you that?

RIPLEY
Nobody. It doesn't matter. Were you though?

LUTHER
Justin, do you trust me?

RIPLEY
Yeah you know I do.

LUTHER
Well don't say what you're about to say.

RIPLEY
Are you in trouble?

LUTHER
Things are a little messy. But I'm working it out.

LUTHER walks out.

10:53:55

EXT. CAR PARK, SSU - NIGHT

LUTHER stands by his car and takes out his phone and makes a call.

LUTHER
Toby I've got it and I'm ready to meet you. So just call me and tell me where.

He hangs up.

Luther 2 - Ep.3
10:54:12

EXT. LUTHER'S FLAT - NIGHT

Establishing shot.

MUSIC IN L2 3M18 10:54:17

LUTHER pulls up.

He gets out of his car and locks it, then walks over to a Porsche parked outside and looks at it. He looks around then walks into the building.

10:54:41

INT. LUTHER'S FLAT, LIFT LOBBY - NIGHT

LUTHER enters and presses the lift button, he sighs and waits as it ascends.

The doors open and he thinks then takes a deep breath before exiting.

10:55:06

INT. LUTHER'S FLAT, HALLWAY - NIGHT

LUTHER enters.

LUTHER

Jenny? Jenny where are you, are you home? Where are you?

He walks towards the living room.

10:55:20

INT. LUTHER'S FLAT, LIVING ROOM - NIGHT

He enters to find JENNY covered in blood and in tears. She looks at him.

JENNY

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

She sobs and they both look down at TOBY lying dead in a pool of blood at her feet, with the knife sticking out of the back of his neck.

LUTHER looks at JENNY but says nothing.

10:55:41

INT. LIVERPOOL STREET STATION, CONCOURSE - NIGHT

Packed with people, NICHOLAS MILLBERRY walks down the escalators.

He walks along the concourse, knocking into people and not apologising.

Then he suddenly stops.

Kneeling on the floor he reaches into his bag next to him and places on the floor in front of him a little baseball bat, a water pistol and a hammer.

PASSERSBYS seem to keep their distance from him as they stare at him sitting alone on the floor with his weapons laid out in front of him, patiently waiting for something.

Luther 2 - Ep.3

He rolls a dice then looks up at the people around him.

MUSIC IN "SWEET DREAMS"
10:56:50

He looks just like ROBERT.

MUSIC OUT L2 3M18 10:56:52

INT. SSU, INTERVIEW ROOM - DAY

ROBERT sits alone, in silence, staring into space.

10:56:59

INT. LIVERPOOL STREET STATION, CONCOURSE - NIGHT

NICOLAS looks around at the crowds of COMMUTERS then he suddenly stops and fixates on something.

TO BLACK

CAPTION: next time

RIPLEY on the phone.

RIPLEY
We've got another one.

CUT TO:

10:57:12

NICHOLAS runs away from the platform as commuters scream and shout, behind him a VICTIM lies dead on the ground.

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

CARD 1		
in order of appearance		
Robert Millberry		STEVEN ROBERTSON
Sally Thomas		GOLDA ROSHEUVEL
Adewale Omotoso		BABOU CEESAY
Steve Kimble		JAMES PUDDEPHATT
Depak Chandrapal		HAMZA JEETOOA
Jenny Jones		AIMEE-FFION EDWARDS
DCI John Luther		IDRIS ELBA
DS Justin Ripley		WARREN BROWN
DS Erin Gray		NIKKI AMUKA-BIRD
Toby Kent		DAVID DAWSON
Frank Hodge		ALAN WILLIAMS
Benny 'Deadhead' Silver		MICHAEL SMILEY
DSU Martin Schenk		DERMOT CROWLEY
Caroline Jones		KIERSTON WAREING
Nicholas Millberry		STEVEN ROBERTSON

CUT TO:

10:57:19

FRANK shouts at CAROLINE.

FRANK
Call her!

CAROLINE
I tried I...

CUT TO:

10:57:20

JENNY running away from the flats.

CAROLINE (CONT - V.O.)
...don't know where she is!

FRANK (V.O.)
Call her again!

CARD 2		
First Assistant Director		TERRY BAMBER
Second Assistant Director		MALCOLM DAVIES
Third Assistant Director		HANNA HAFFENDEN
Location Manager		HENRY WOOLLEY
Assistant Location Manager		MARK WALLEGE
Unit Manager		REBECCA KEMP
Script Supervisor		EMMA THOMAS
Assistant Script Editor		HELEN ZIEGLER
Production Co-ordinator		PHOEBE MASTERS
Production Secretary		ELLA DAINES-SMITH
Music Supervisors		MATT KALEDA
		DAVE PHILPOT
Production Accountant		NEIL JONES
Assistant Production Accountant		TINA PISANO
Police Advisor		SIMON MORGAN
Stunt Co-ordinator		GARY CONNERY
Special Effects Supervisor		NEAL CHAMPION

CUT TO:

10:57:26

A helicopter hovers in the sky above the city.

NICHOLAS looks up at it then looks around at the deserted streets.

CARD 3		
Camera Operator		ADAM GILLHAM
Focus Pullers		GEORGE GRIEVE
		JAMIE PHILLIPS
Clapper Loaders		SAM SMITH
		LEIGHTON SPENCE
Grip		PAUL WORLEY
Assistant Grip		GREG MURRAY
Gaffer		BRANDON EVANS
Rigging Gaffer		COLIN POWTON
Electricians		STEVE ROBERTS
		RUSSELL TANN
		MARK ALVALINO
Standby Rigger		ROY CARTER
Standby Carpenter		PETER STEWARD
Sound Maintenance		MARTIN IRELAND
Sound Assistant		JACKSON MILLIKEN

CUT TO:

10:57:35

JENNY stands alone in LUTHER's flat, cleaning fluid in her hands.

CUT TO:

10:57:37

LUTHER's front door slowly opens.

CARD 4		
Art Director		ADAM MAKIN
Standby Art Director		STEVE CLARK
Production Buyer		PAULINE SEAGER
Graphic Designer		MATTHEW NEVIN
Property Master		RAY HOLT
Costume Supervisor		SARAH MOORE
Wardrobe Assistant		CLAIRE MITCHELL
Make-Up Supervisor		ELAINE BROWNE
Make-Up Artist		GERDA LAUCIUTE
Post Production Supervisor		JESSICA RUNDLE
Assistant Editor		DANIELLE PALMER
Sound Effects Editor		MIKE GRIMES
Dialogue Editor		EMMA PEGRAM
Re-recording Mixer		HOWARD BARGROFF
Colourist		JOHN CLAUDE
Online Editor		RICHARD CRADICK
Title music		MASSIVE ATTACK

CUT TO:

10:57:43

LUTHER stands pouring gasoline over himself.

CUT TO:

10:57:46

The rain pouring down on NICHOLAS.

CARD 5		
Titles Design		MOMOCO
Sound Recordist		BRIAN MILLIKEN
Make-Up and Hair Designer		ANNE "NOSH" OLDHAM
Costume Designer		JAMES KEAST
Casting Director		ANDY MORGAN
Original Music		PAUL ENGLISHBY
Editor		KATIE WEILAND
CARD 6		
Script Editor		CLAIRE BENNETT
Production Designer		PAUL CROSS
Director Of Photography		GIULIO BICCARI
Production Consultant		GORDON RONALD
Line Producer		LEILA KIRKPATRICK
CARD 7		

Luther 2 - Ep.3

Associate Producer		IDRIS ELBA
Executive Producer		PHILLIPPA GILES
FINAL CARD		
BBC (logo) Productions		
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MUSIC OUT "SWEET DREAMS" 10:58:03