1 EXT. KTR MEDICO WAREHOUSE - NIGHT 1 - 00.00

A DECAYED, POST- I NDUSTRI AL STRUCTURE. Wast el and.

2 INT. KTR MEDICO WAREHOUSE, MAIN AREA - NIGHT 1 - 00.01

HENRY MADSEN - a handsome man in suit and tie - stands alone in a VAST FORSAKEN SPACE. His breathing is exerted, fearful -almost as fearful as those those lost, pleading voices.

He's thinking hard. Scanning the DARK CORNERS for what predators may lurk there -

He SPINS, Iooks behind him Sees NOTHING. Just darkness and silence. Sound of DRIPPING WATER. His harsh breathing. And a sense of TERRIBLE THREAT in the LOOMING SHADOWS.

And now -

A FOOTSTEP. Somewhere out there - in the shadows.

He takes a SINGLE RETREATING STEP. And another. And a third faster now, moving backwards - as the ECHOING FOOTSTEPS in the vastness grow CLOSER and CLOSER.

And now he's running - headlong through this awful place - away - just away -

3 <u>EXT. MADSEN HOUSE - NIGHT 1 - 00.02</u>

3

A MASSI VE POLICE OPERATION outside an ORDINARY SUBURBAN HOUSE.

A UNIFORMED OFFICER emerges, mud covered. Approaches DETECTIVE SUPERINTENDANT ROSE TELLER - who's looking at a PHOTOGRAPH OF A YOUNG GIRL.

TELLER

Not hing?

The UNIFORMED OFFICER shakes his head.

Teller exchanges a pained, anxious look with DETECTIVE INSPECTOR IAN REED. Who shrugs.

REED John said she's here, so she's here. Keep trying.

UNIFORMED OFFICER nods, exits.

TELLER Her oxygen ran out two minutes ago.

4 INT. KTR MEDICO WAREHOUSE, VAT ROOM - NIGHT 1 - 00.03

4

Madsen has no choice but to scramble up a RUSTY LADDER - which gives on to the VAT ROOM -

1

Only one way out. A STEEL DOOR ON THE OTHER SIDE OF THE CHAMBER.

To reach it, he must cross an ANCIENT METAL WALKWAY.

- Which spans a CIRCULAR BLACK CHASM -

WHICH DIVES TO INFINITY. A BLACK HOLE.

He turns from its maw. No way! He can't. He can't do that.

Breathing heavily, casting round, looking for a way out - he HEARS NOISES IN THE SILENCE.

Coming closer.

Ever closer.

Until -

Below, a SHABBY FIGURE appears. Implacable. Eyes that burn with lunacy and murder.

Incredible as it seems - this is DETECTIVE CHIEF INSPECTOR JOHN LUTHER.

Madsen ready to kill.

The light of madness in Luther's eyes. Less a man than a FORCE OF NATURE. Vengeance personified.

5 <u>SCENE 5 OMI TTED</u>

6 <u>EXT. MADSEN HOUSE - NI GHT 1 - 00.05</u>

Teller glares at her watch. Five minutes past midnight.

7 INT. KTR MEDICO WAREHOUSE, UPPER LEVEL, WALKWAY - NIGHT 1 - 00.076

Madsen and Luther advance on each other - converging on the MOMENT of VIOLENT CONNECTION -

When Madsen stops. Suddenly.

A moment of EYE CONTACT -

Then the WALKWAY GIVES WAY BENEATH HIS FEET - and Madsen FALLS - drops the crowbar - it tumbles into darkness

- he CATCHES HIMSELF just in time -
- and hangs there scrabbling, trying to climb -

Can't. It's too wet. Too slick.

Luther approaches. Edges as close as he can. Takes a moment of PURE MALEVOLENT PLEASURE in Madsen's desperation.

LUTHER You're going to fall, Henry.

MADSEN

Ch, God -

Madsen tries to scrabble up. Can't.

The walkway protests beneath him A metallic groan. It jolts gives way a few more centimetres. Madsen is jarred - but hangs on. Just. Over a chasm of darkness.

LUTHER

Where's Mllie?

Madsen scrabbles.

LUTHER (cont'd)

Where is she?

Madsen begins to SLIP - regains his hold - for the moment. His feet scramble, seeking a toehold.

Luther STAMPS on the footbridge - once, twice, three times - violently jarring it. Loosening Madsen's tenuous grip.

	LUTHER (cont'c	I)
WHERE IS	SHE! ?	,

He's insane, elemental.

LUTHER (cont'd) WHRE! IS! SHE?!

MADSEN (in agony) The living room For God's sake, the living room There's a - panel behind the plasterboard -

Luther produces his phone. Fingers trembling with emotion as he dials -

8

8 EXT. MADSEN HOUSE - NIGHT 1 - 00.08

Reed's phone rings. ANGLE ON THE PHONE: JOHN LUTHER.

REED John? (listens. Runs) LIVING ROOM 12 INT. MADSEN HOUSE, LIVING ROOM - NIGHT 1 - 00.10

Behind the plasterboard, behind a layer of soundproofing, Reed and Teller find an UPRIGHT, COFFIN-SIZED CONTAINER WRAPPED IN LAGGING. It has an OXYGEN CYLINDER attached. It's marked with a faded KTR MEDICO logo. The gauge reads: EMPTY.

Reed picks up his phone, still connected

REED

(on phone) It's here!

13 INT. KTR MEDICO WAREHOUSE, UPPER LEVEL, WALKWAY - NIGHT 1 - 00.1130

LUTHER (on phone, looking into Madsen's eye) She alive?

14 INT. MADSEN HOUSE, LIVING ROOM - NIGHT 1 - 00.10

OFFICERS rush to open the coffin. Inside is MLLIE CITRON.

Dead?

REED

I can't tell.

Teller hauls MILie from the coffin, lays her out. Listens to her chest. Shit. Turns the girl's head, clears the vomit from her airway. Tilts back her head. Pinches her nose. Covers MILie's mouth with hers, gently forces air into her lungs.

Mllie's chest rises.

15 INT. KTR MEDICO WAREHOUSE, UPPER LEVEL, WALKWAY - NIGHT 1 - 00.1151

MADSEN I can't - I can't - oh God - please!

Luther grabs the handrail. Edges forward. The walkway groans beneath him

He GRABS THE FRONT OF MADSEN'S SHIRT. Holds him in place.

Madsen screams in helpless terror -

16 INT. MADSEN HOUSE, LIVING ROOM - NIGHT 1 - 00.11

As Teller administers CPR.

Reed keeps the phone to his ear. He can hear MADSEN'S DISTANT SCREAM NG.

MADSEN (V.O.)

INTERCUT TWO LIVES IN THE BALANCE - MILLIE and Madsen.

12

16

Then CHANGES HIS MIND... and hangs up the phone.

19 INT. KTR MEDICO WAREHOUSE, UPPER LEVEL, WALKWAY - NIGHT 1 - 00.1192

Struggling not to weep, Luther stares at Madsen.

LUTHER Tell me. Please. Just tell me what you did with them I looked and I looked and -

But he sees only -

MADSEN'S TINY GRIN OF TRIUMPH. Flawless evil.

An UNBEARABLY LONG BEAT.

Then Luther LETS GO OF MADSEN'S SHIRT.

Madsen CRIES OUT - clings there for a moment -

- then his hand SLIPS - slides - a MAD FLURRY as he scrabbles for purchase - a

Luther stares out the window.

GO TO TITLES - AND FADE IN TO:

22 INT. KTR MEDICO, UPPER LEVEL, WALKWAY - DAY 3 - 08.41 22

JOHN LUTHER stands in a HALO OF EARLY MORNING LIGHT. Spellbound by THE DROP. Gazing into the abyss.

TI TLE OVER: SEVEN MONTHS LATER

FADE TO:

23 EXT. MORGAN HOUSE - DAY 3 - 07.31 SUNRI SE

A converted farm Mist. Early morning crow-calls. An original Mini parked outside.

24 INT. MORGAN HOUSE, KITCHEN - DAY 3 - 07.32

A kitchen. Eerie in the morning stillness. A tableau. On the worktop - a carton of milk, a loaf of bread. A newspaper.

In the hallway - pass over the corpse of a DEAD GOLDEN RETRIEVER. Its head has been blown to jam

25 INT. MORGAN HOUSE, STAIRS - DAY 3 - 07.32

Panning up the stairs -

26 <u>INT. MORGAN HOUSE, LANDING - DAY 3 - 07.32</u> 26

Tracking along the silent landing.

26A INT. MORGAN HOUSE, LAURA'S BEDROOM - DAY 3 - 07.33 26A

A woman's bedroom LAURA MORGAN lies dead in bed. Shot through the head. Blood on the bedding. The walls.

24

23

27 INT. MORGAN HOUSE, STUDY - DAY 3 - 07.33

DOUGLAS MORGAN is dead at his desk. Shot through the back of the head. A bullet hole in the window in front of him Blood splatters the window. He's in pyjamas, a robe, slippers. Wearing IPOD EARBUDS. Face down across some PAGE PROOFS he was correcting. Fountain pen still in his hand.

> ALICE I THINK MY MUM AND DAD ARE DEAD!

28 INT. MORGAN HOUSE, SITTING ROOM - DAY 3 - 07.33

In the sitting room, ALICE MORGAN - HORRIFICALLY BLOOD DRENCHED - is on the phone.

ALICE I DON'T KNOW PLEASE! PLEASE!

POLICE OPERATOR (V.O.)

29 EXT. MORGAN HOUSE - DAY 3 - 07.40

As POLICE UNITS arrive, Alice stands at the front door - still holding the phone. Wide eyed, blood-smeared. Terrified almost beyond sanity by what she's witnessed.

She's an ISLAND OF BLOODY STILLNESS in the BLUE-FLASHING CHAOS.

FADE UP TO:

29A INT. KTR MEDICO, UPPER LEVEL, WALKWAY - DAY 3 - 08.49 29A

Luther is startled from his reverie by ROSE TELLER entering.

LUTHER

Boss.

27

28

29B

TELLER This where you spent your gardening leave, is it? Looking into a big hole?

LUTHER

I was just -

TELLER

I know what you were doing.

She approaches the edge. Bewitched, as we are by great heights. She stoops - picks up a small chunk of plaster. Holds it over the abyss. Drops it.

A beat, as it falls into silence.

TELLER

Long way.

LUTHER

Yeah.

TELLER

(steps back) So anyway. While "conceding certain procedural shortcomings" on your part, given the exceptional circumstances, the Inquiry found no grounds for disciplinary action. Which means, you're back. If you want it.

LUTHER

I want it.

TELLER Good. We've got a nice Category A for you.

She gestures - ? Luther follows. After one last glance into the void.

29B INT. KTR MEDICO, CORRIDOR - DAY 3 - 08.50

Luther and Teller walk.

TELLER You ready for the speech?

LUTHER I'm more than ready. I'm eager for the speech. Give me the speech.

TELLER

Rule Number One - don't get yourself in this situation again. Which means, you observe case management protocols. Any proactive strategies are to be signed off by me. I don't sign, they don't happen.

Step over the blood-stained area from which Alice called 999.

LUTHER You might want to keep your hands in your pockets - it reduces the temptation to touch anything.

Ripley

LUTHER

So there's no burglary, no attempt to stage the scene. No sexual assault.

ri pley

Contract killing, maybe?

LUTHER

That's workable. I mean, the shooter's definitely done his homework. He knows the layout of the house, he's quick to eliminate physical threats - the dog first, Douglas next. What was the weapon?

RIPLEY Some kind of mid calibre pistol 9mm or . 38.

LUTHER

"Some kind". No gun?

RIPLEY They're still searching. House, grounds, drains. Nothing so far.

LUTHER Someone this efficient, you'd expect him to ditch the gun here - at the scene. Am I missing something? Does this seem right to you?

RIPLEY None of it seems right to me.

LUTHER Good. It's not, is it. It's not right.

291 EXT. MORGAN HOUSE - DAY 3 - 09.07

Luther and Ripley duck under the tape, head back to the car. In the background, an ambulance arrives.

29J EXT. HOBB LANE - DAY 3 - 10.02

Luther and Ripley walk to the station. Luther produces his phone - nods for Ripley to go in ahead of him Then paces as he dials.

SCENE 30 - 33 INCLUSIVE OMITTED

34 EXT. FORD AND VARGAS - DAY 3 - 10.02

Establishing a hyper-modern office building. On a plaque by the door: FORD AND VARGAS LAW CHAMBERS. Through the glass we see a small figure, ZOE LUTHER, cross the lobby and enter the lift. The lift goes up.

29J

291

35 <u>INT. FORD AND VARGAS, LIFT/ CORRIDOR TO ZOE'S OFFICE - DAY 3 - 35</u> <u>10.02</u>

In the lift, Zoe's phone rings. Embarrassed, she snatches it from her handbag.

ZOE (low) Zoe Luther.

Intercut Zoe walking from the lift to her office and Luther on the street.

LUTHER Babe, it's me. ZŒ John. . . hi ! LUTHER So guess what? ZŒ What? LUTHER The Board of Inquiry came down on my si de. ZŒ Oh, John. That's such - that's really good news. That's great news. I mean, I knew they would, obviously. But -wow. That's great. That's really, really great. LUTHER I'm back at work. ZŒ Al ready!? LUTHER Yeah, well. They missed me. ZŒ Ch, that's great. That's such good news. LUTHER What's wrong? ZŒ Nothing's wrong - I'm just on my way to a meeting. Can we talk a bit later? LUTHER Absolutely. That's why I'm calling. We need to have that talk.

ZŒ We do. We really do. Absolutely. LUTHER Are you okay? ZŒ I'mfine. Just hassled. LUTHER So we need the talk. Tonight? ZŒ Tonight - I've got a dinner. LUTHER After dinner, then. I'll come round. ZŒ Okay. Tonight. Look, l'm sorry. l really do have to go. LUTHER Yeah. You've got a meeting. نەن، (beat) Zoe? ZŒ What? LUTHER I've got myself together. I'm back. I'm good. ZŒ

I know.

She hesitates. Doesn't know what else to say. Hangs up.

BACK TO LUTHER as he pockets his phone. Takes a nervous breath.

He enters the building.

.

35A INT. SCU, BULLPEN - DAY 3 - 10.12 (FORMERLY SC 31) 35A

Luther steps onto the BUSY BULLPEN - to see A WELCOVE HOVE! banner has been pinned up.

He laughs as - one by one - the ENTIRE SERIOUS CRIME UNIT STANDed up.

A beat. Challenging but not unfriendly.

CORNI SH

Rose, if you bet too heavily on Luther then you stand or fall with him And with you goes this unit - and my credibility, as its architect. Haven't you've worked too hard, for too long to place that big a risk on such a wild card?

TELLER I don't consider him a risk.

CORNISH Then what is he?

TELLER

An investment.

CORNISH And if Henry Madsen wakes up? Gives his account of what happened that night?

TELLER

He won't.

He gives her a wry look. Exits. And Teller sags. Perhaps not as confident as she made herself appear.

40 INT. SCU, INTERVIEW ROOM - DAY 3 - 16.16

Luther and Alice.

LUTHER

One last time - just to get it absolutely clear in my head. You saw nothing or anyone unusual.

ALICE I'm sorry. I wish I could tell you I had. (Beat) I've got this feeling, this strange feeling. Like I'm looking at it down the wrong end of a telescope. As if it happened years ago.

Luther pinches his nose, stifles a yawn.

LUTHER That happens. Under stress, we remember things in strange ways. Different parts of the brain take over.

He makes a note. Alice's eyes flick to him as he writes.

He drifts off for a moment. Stares at the paper. Dry-washes his face with his hands - then YAWNS, extravagantly.

LUTHER Sorry. Long, Iong day.

ALICE Really. There's no need. It's very tiring. Going round and round like this. You must be exhausted.

A moment. Something in Luther's eyes.

Alice sees it. Their eyes meet. Something has changed between them

LUTHER Can I get you a coffee, maybe?

ALICE A tea would be nice.

He stands, aching and stiff. Paperwork under his arm Exits.

41 INT. SCU, OUTSIDE INTERVIEW ROOM - DAY 3 - 16.18

He shuts the door. And we see the tiredness was a ruse. He's full of energy, electrified. He races past Ripley.

RI PLEY What's happening?

Luther sweeps past. Stops. Turns.

LUTHER It was her. She did it.

42 <u>INT. SCU, TELLER'S OFFICE - DAY 3 - 16.26</u>

Teller, Ripley and Luther look at the video feed - a SERENE ALICE.

Luther hits a KEY COVBINATION on a laptop.

ANGLE ON THE MONITORS:

Luther hits PAUSE.

LUTHER

She didn't yawn.

Blank looks.

41

LUTHER Yawning's contagious. Someone in a room yawns, you yawn too. Even talking about it -(He waits. Teller and Ripley each suppress a yawn.) See? It's got to do with the parts of the brain that deal with empathy. (taps at the back of his skull, impatient.) She didn't yawn. She's a psychopath.

TELLER

And - he's back.

ri pley

Nothing in her affect points to survivor guilt - "Why them? Why not me?" That's pretty atypical.

TELLER So her affect's off. It could be shock - medication. Whatever.

LUTHER It could be, except it's not.

RI PLEY

This kind of scenario, an offender typically tries to stage the scene make it look like murder/suicide, burglary gone wrong. She did none of that.

LUTHER

Exact I y.

TELLER

Exactly how?

LUTHER

She's proud of this! Why let someone else take the credit?

TELLER

To alibi herself?

LUTHER

She doesn't care about alibis. She's a malignant narcissist; this is all about power, self-affirmation, prestige.

TELLER

The timeline doesn't work. There's not enough time.

LUTHER There's not enough anything. Absence is the point - it's her way of saying "look at me".

TELLER So where the gun? It's got to be somewhere. Everything's somewhere.

LUTHER

I don't know.

TELLER Say that again. That was special.

LUTHER

I don't know.

Beat.

Considers Alice on the monitor.

TELLER She doesn't look the type.

LUTHER Well, that's the thing about people they always manage to surprise you.

43 INT. FORD AND VARGAS, OFFICE FLOOR - DAY 3 - 16.37

Zoe walks through the corporate office.

She stop outside her office. MARK NORTH is waiting. Handsome, tousled, dishevelled. Frayed corduroy jacket, jeans. He stands, grinning. And everyone in a fifty foot radius falls in love with him

> MARK Ms. Luther. I'm Mark North, from -

ZOE (shaking his hand) I remember, yes.

She ushers him into her office, closes the door.

44 <u>INT. FORD AND VARGAS, ZOE'S OFFICE - DAY 3 - 16.38</u> 44

Zoe stands there. Facing Mark North. He stands, facing her. And before you know it, they're kissing.

Until Zoe breaks away.

MARK

Did you tell him?

Her silence says it all.

MARK Zoe, he needs to know. All this sneaking around, it's mad. You've been separated for months! He's the only

separated for months! He's the only one who doesn't seem to know it.

ZOE I know, I know. But I just couldn't tell him while he was - y'know. Getting better. And now I wake up, I feel sick. I've got this permanent knot in my stomach. It's going to kill him

MARK You can't keep lying. It's cruel.

Her eyes soften, grow sad. Because she knows he's right.

45 SCENE 45 OMI TTED

46 INT. SCU, INTERVIEW ROOM - DAY 3 - 16.39

Luther enters awkwardly. He's carrying two mugs of tea. He passes one to Alice. She sips.

LUTHER Your chair okay? Comfy?

ALI CE

It's fine, thank you

LUTHER

Because sometimes we like to shorten one of the legs. It means a suspect can't get comfortable, can't relax. They're always unbalanced. Too hot?

Eye contact. Alice noting the implied shift in her status.

ALICE Really. I'mfine.

A connection between them A knowledge. Almost flirtatious.

47 INT. SCU, LUTHER AND REED'S OFFICE - DAY 3 - 16.42

Reed and Ripley enter. Ripley busies himself, types in password, turns up the volume on the audio feed. Then takes a seat. They watch.

48 INT. SCU, INTERVIEW ROOM - NIGHT 3 - 18.33

Luther glances at his notes.

LUTHER I see you got your Ph.D. at eighteen astrophysics, was it? 48

LUTHER

But still. What must it have been like? You're thirteen, your classmates are - what? - twenty, twenty-two? No friends your own age. No boyfriends.

ALICE That's quite a presumption. Actually, I matured very early - sexually.

He meets that challenge with unwavering eye.

LUTHER You familiar with Ockhamis Razor?

ALI CE

"All things being equal, the simples solution is the best solution."

LUTHER

Well, what this principle tells he is, the only other person we know to have been in your parents' house this morning - it was you.

ALI CE

I don't see how it's possible to arrive at that conclusion.

LUTHER

There's no evidence of an intruder.

ALI CE

But absence of evidence isn't evidence of absence.

LUTHER

Okay, fine. I'm making a leap - but it's a tiny leap. More of a hop, really.

ÁLI CE

(celesti/al smile) Is this where you ask if I hated my parents?

LUTHER It's about that time, yeah.

ALICE Did they make me a freak? Yes. Did I hate them? Absolutely. Did I kill them? No.

LUTHER Can you prove that? ALICE I can't prove a negative. It can't be done.

LUTHER Well, innocence is a negative. It's the absence of guilt.

ALICE Meaning the burden of proof is entirely yours. If you think I did this, then you need to demonstrate how and when.

He sits back. Gazing at her in frank admiration.

LUTHER

ALICE Well. That must get monotonous. For someone as brilliant as you.

Again, they share a knowing smile. Then Luther stands. Picks up his paperwork. Exits.

49 INT. SCU, LUTHER AND REED'S OFFICE - NIGHT 3 - 18.40

49

Luther enters, joins Reed and Ripley. On the monitors are MULTIPLE I MAGES OF ALICE.

LUTHER

Am I wrong?

REED

You're not wrong.

Teller enters. Reed returns to his own work.

RI PLEY

There's really nothing we can find to charge her with?

TELLER Such as? Being a space oddity?

LUTHER Such as, she killed them

TELLER Right now - she's little girl lost. We've got no real motive.

LUTHER She hat ed her parents.

TELLER

Seriously, who doesn't? There's no forensics, no witnesses. Timeline alone gets it laughed out of the CPS.

LUTHER You saw her in there! It excites her, that we know she did this.

TELLER

So prove it. Bring me something of substance. Find me the gun, put it in her hand. Until then - cut her loose and take her home.

50 INT. SCU, INTERVIEW ROOM - NIGHT 3 - 18.49

Alice looks up as Luther enters.

LUTHER Thanks for your help. You're free to go. She smiles, stands. Perfectly composed. Walks to the door.

Luther steps aside. Instead of leaving, she steps up to him Very close. Very intimate.

ALI CE

56

ZŒ

Come in.

56 INT. LUTHER HOME, LIVING ROOM - NIGHT 3 - 22.24

Luther follows her into the living room She doesn't sit. Just picks up a glass of wine - not her first - and stands there, anxious and tense.

LUTHER

What's wrong?

ZŒ

You look tired.

LUTHER I'm all right. What's the matter?

ZŒ

John, I know what you came here to discuss. But before you say anything, you need to know. I met somebody.

LUTHER

l'm sorry?

ZŒ

I met someone.

LUTHER What do you mean? Met who?

ZŒ

I met someone.

LUTHER

Who?

ZŒ

Someone.

LUTHER What do you mean? When?

ZŒ

A while ago.

LUTHER

Who?

ZOE It doesn't matter.

He stands there, stunned. Trying to work it out, work it through.

LUTHER Of course it matters. Are you sleeping with him? ZŒ

He's wounded, stunned, helpless. He paces the floor as if seeking escape - an outlet - but there's none -

- until he explodes with rage - kicks the door - shatters the panels - punches the door - once, twice - and again - and again - finally RIPS IT FROM ITS HINGES and -

St ops.

Sees Zoe. Looking at him Not with anger, not even fear - but a sadness that is unendurable.

ZOE Just go home, John. LUTHER

This is my home.

Long beat.

ZŒ

No.

Yes.

Luther exits. Zoe picks up her mobile phone and dials.

ZOE Ian, it's Zoe.

57 EXT. LUTHER HOME - NIGHT 3 - CONTINUOUS

Luther crosses to his car. He gets in. Sits. Lost.

SCENE 58 - 59 INCLUSIVE OMITTED

60 <u>INT. BAR - NIGHT 3 - 23.48</u>

A late night bar. Almost deserted. Luther drinks in silence, toying with his wedding ring. Finally he removes the ring and pockets it.

Reed enters, signals the barman for a drink and sits down beside Luther in companionable silence. A beat.

LUTHER Are you going to say anything?

REED Anything you'd like me to say?

LUTHER

Nope.

REED Then why say it?

Luther nods. Drinks.

60A SCENE 60A OMI TTED

60B<u>INT. ALICE'S PLACE, LIVING ROOM - DAY 4 - 06.55</u>

Alice drinks coffee, watches 24 HOUR NEWS. Bored, she turns off the TV. Goes to her laptop.

ANGLE ON THE SCREEN: A RAPI D-FI RE COLLAGE AS -

She Googles JOHN LUTHER + POLICE. Flicks through MULTIPLE HEADLINES about Luther's arrest of HENRY MADSEN: SERIAL KILLER MADSEN "MAY HAVE KILLED MORE" - MADSEN "MAY NEVER WAKE" FROM ARREST COMA... MADSEN DETECTIVE SUSPENDED IN "TORTURE" INQUIRY... MADSEN INQUIRY CLEARS DETECTIVE...

She focuses on a TEXT FRAGMENT reading "DETECTIVE JOHN LUTHER, 38". Googles WWW GRO. GOV. UK. Pulls up LUTHER'S MARRIAGE CERTIFICATE. On which is listed HIS WIFE - ZOE GILLIAN LUTHER, NEE CORNELL.

SHE GOOGLES ZOE GILLIAN CORNELL . FINDS A LEEDS UNIVERSITY ALUMNUS WEBSITE - ZOE CORNELL, HUMANITARIAN LAW She Googles ZOE LUTHER + HUMAN RIGHTS + LONDON. Arrives at the website of FORD AND VARGAS.

Prints it all off. Begins to read. MADSEN "MAY NEVER WAKE" FROM ARREST COMA.

She smiles. Sips coffee. The sun coming up.

61 <u>EXT. BAR, STREETS - DAY 4 - 07.41</u>

Reed and Luther step out, wincing in the DAYLIGHT. Luther straightens his tie. He's been in these clothes since we met him He looks like he's been awake since Christmas.

REED

Where you going?

LUTHER You ever get a song stuck in your head? It goes round and round?

REED

T'Pau. Deep strangeness, that song. High weirdness.

LUTHER So I keep thinking. She's a narcissist She needs constant recognition, needs to exaggerate accomplishments. How does somebody like that keep secr0 Tw (REED) Tj 152 Tm -0.194

60B

LUTHER

Why? What do you suggest I think about. Henry Madsen? My wife?

REED

I dunno. Normal stuff. Breakfast.

LUTHER

and boots is then the 24 way AIS 65 is easympted of the to impress 10 318 650 in 0.5 world is full of people who've offended her, embarrassed her, let her

62

63

61B INT. PET CREMATORIUM, INCINERATOR - DAY 4 - 07.55 61B

TWO VETS manhandle the dog into the incinerator...Where the dog is consumed in jets of bright blue flame.

62 EXT. ALICE'S PLACE, WALKWAY BRIDGE - DAY 4 - 08.44

Luther is waiting, lost in grimintrospection, as Alice Morgan approaches on the walkway.

Alice holds open her bag - an urn inside.

They burned my dog.

LUTHER It's protocol. It's what happens.

ALI CE

He was only a dog. It seems unduly pitiless to me, to burn someone's dog.

LUTHER

It seems kind of pitiless to shoot the dog in the first place.

She reads him Sees his weariness. Reaches out. Touches him Scans him with laser-bright eyes.

ALICE You look exhausted. Would you like to come in?

63 INT. ALICE'S PLACE, LIVING ROOM - DAY 4 - 08.47

Alice and Luther enter. Alice places the urn on the mantel.

Luther gazes at the PICTURES on her wall: images taken from the Hubble Space Station. Graphics of the early universe. Vast galaxies. Exploding stars.

LUTHER

How are you?

ALICE Fine. Unburdened.

LUTHER Good. It's good to feel unburdened.

ALICE Are we being listened to?

LUTHER Would it make a difference?

ALI CE

Who knows?

Are you in pain?

LUTHER

You don't understand love, Alice. It's not your fault. You can mimic it, you can recognise it in others - but you can never understand it.

ALI CE

Did you come here for sex?

LUTHER

No.

ALI CE

Because you'd be surprised by how many men do. Do you think they have any idea how fatuous they look?

LUTHER

I think a lot of us are afraid of that, yeah.

ALICE Then why?

LUTHER

To tell you I know you kept the gun.

ALI CE

Well, why would I do that?

LUTHER

Because you couldn't help yourself.

ALI CE

And how did you arrive at this diagnosis?

LUTHER

See, you think you're unique - but so does everyone else with your disorder. You're all unique in exactly the same way.

ALI CE

Wouldn't it make things easy for you if that were true. But it's not. There's no gun to find.

LUTHER

Keeping it wasn't a rational decision. It was a compulsion, something you did because you <u>needed</u> to. That compulsion makes you weak in ways you can't see and don't understand. And it will bring you down. Al ways does. Tick tock. Tick tock.

Page 38.

ALICE Are you threatening me? Because honestly, I wouldn't.

LUTHER

And why's that?

ALI CE

Come, now. Really. Because I'd be hurt and angry.

LUTHER You trying to frighten me now?

ALICE Why, are you frightened?

LUTHER

Because I don't think you'd do that unless you were scared - and you wouldn't be scared unless you thought I might be right.

ALI CE

So you've identified my critical defect. Let's move on. Let's talk about yours. What's your weakness? What makes you afraid?

LUTHER

You do know I can see you, the actual you: I can see the mess two inches behind your eyes.

ALI CE

Such insight. I wonder - why did your wife turn her face from you, John? Why would she do that? Is it because you shine so bright?

Eye contact. She looks at him with great tenderness. Almost pity.

But Luther turns away from it.

LUTHER

I'm coming for you.

ALI CE

Not if I come for you first.

He exits. She watches him Her expression deeply ambiguous.

64 EXT. STREETS BY FORD & VARGAS - DAY 4 - 09.09

Luther is deep in thought. More shaken by Alice's words than he first appeared. Thinks. Checks his watch. Scowls. Makes a decision. Walks towards the building.

64

64A INT. ALICE'S PLACE, KITCHEN - DAY 4 - 09.11

Alice is in the kitchen. Deep in thought. Half unconsciously, she's toying with a VICIOUS HATPIN - moving it through her fingers - round and round, round and round.

She turns to leave. Slipping the hatpin up her sleeve.

65 EXT. FORD AND VARGAS - DAY 4 - 09.46

Through the glass we see Luther enter via the main doors. He strides past reception. Badges the security guards. Vaults the turnstile and strides to the lift.

66 INT. FORD AND VARGAS, LIFT/ RECEPTION/ CORRIDOR - DAY 4 - 09.4766

The lift opens. Luther emerges. STAFF look with alarm as he walks down the corridor to Zoe's office - and through the door.

67 INT. FORD AND VARGAS, ZOE'S OFFICE - DAY 4 - 09.48

67

Zoe is with SEVERAL SENIOR PARTNERS. All of whom look up in alarm as Luther bursts in.

LUTHER Morning. Everybody out.

ZŒ

John -

LUTHER (cl aps hands) Ever ybody CUT!

Reluctantly, the SENIOR PARTNERS stand. Exchanging glances.

LUTHER If you're thinking about calling security, don't bother. Call the police.

ZŒ

He's joking. This is his sense of humour. Everybody, this is my husband. John.

LUTHER

(ushering them) Out! Out!

Zoe makes a gesture, reassuring them They exit. And Luther jams a chair under the door handle.

ZŒ

Way to get me sacked.

He sprawls on the chair. No threat in him

65

ZŒ

John, the people in this office, they don't know you. They're scared. They think you're going to do something.

LUTHER

Do I embarrass you?

ZŒ

Right now? Right at this moment? Absolutely. Yes.

LUTHER

LUTHER (cont'd) And the pictures of that go round and round my head like a train.

ZOE Your trouble is, the train in your head never stops. You really frightened me last night.

LUTHER You know I'd never hurt you.

ZOE Why are you here, John?

LUTHER

I couldn't help but wonder if perhaps you might like to come home and be married to me.

ZOE Some men bring flowers -

LUTHER Yes, but this was a grand gesture.

ZOE This is professional ruination, is what this is. Next time, think flowers.

LUTHER

Next time?

ZOE You know what I mean.

Luther wearies. Searching her gaze for some vestige of hope.

LUTHER I just - I need to know why.

ZŒ

You always do. But not everything has a motive. Sometimes things just happen.

LUTHER

Nothing just happens. There are laws. Physical laws, I mean - not -(Beat) How did we get here? Yesterday I'min one place. Suddenly I'm fifteen thousand miles away. I know I've travelled, because I'm dizzy and I want to throw up. But I don't remember crossing the bits in between.

She meets his eyes. Locks on.

ZŒ

You tell me. How do you think we got here? What happened?

She's offering him an opening, a chance to say something that's been left unspoken. There's a certain hunger in her expression. But whatever it is, Luther can't face it. He looks away -

- to Zoe's disappointment. Again. She sighs, silently.

ZŒ

Okay. You're the reason. You are. You left.

LUTHER

I'm here. Right now. Look at me. I'm here.

ZŒ

Part of you. But never all. Because you care more about the dead than the living. That's where your heart is.

LUTHER

That's not true.

ZŒ

All those years spent up to your neck in malignancy. All those months looking for Henry Madsen. All those months that came after. You were just gone. And you weren't coming back. Not my you. Not my John.

LUTHER

And him - ?

ZOE When he's with me, he's with me.

LUTHER Is that all it takes?

Painful beat. She doesn't rise to it.

LUTHER Do you love him?

ZŒ

Yes. I'm sorry.

LUTHER

And me?

ZOE Always. But not like that. Not any more. ZOE (cont'd) I know it's a cruel thing to hear but you need to accept this, John. If you love me, you need to accept it.

LUTHER I don't know how to do that.

Before she can answer, the door breaks open - and TWO SECURITY GUARDS spill in - Luther stands, backing away, badging them

LUTHER

Police! Police!

68 EXT. FORD AND VARGAS - DAY 4 - 09.58

Luther is ejected onto the street - almost into the arms of Ripley - who graciously pretends not to notice anything amiss. Luther takes a moment to straighten himself. Then they walk.

> LUTHER How'd you know I'd be here?

RIPLEY Your phone was off. DI Reed said: "try the wife."

LUTHER So is it good news? Good news wins a prize.

RIPLEY I don't know if it's good news.

LUTHER

See, that was a test. News is neither good nor bad. So -

RIPLEY So, the morally neutral news is ballistics came back on the bullets fired at the Morgan house.

LUTHER

And?

RIPLEY They were 9mm Parabellum Designed for ultra-compact weapons.

LUTHER Excellent work, Sergeant Ripley!

They head for Ripley's car.

69 INT. FORD AND VARGAS, ZOE'S OFFICE - DAY 4 - 09.59

Rattled, Zoe opens a drawer. Hesitates. Finds a LEATHER TOBACCO POUCH and a LIGHTER. Struggles with herself.

68

(very close) I'm worried someone might want to hurt Luther stops. Stands there, blinking. Taken aback.

LUTHER

You want to make something disappear, you what - you hide it? No. You know it'll be found. You can't take it with you - you know you'll be searched.

He picks up the largest piece of gun. The barrel. Very small.

LUTHER

Plastic melts.

BACK TO LUTHER. He snatches up the pieces of gun. Exits -

74 INT. SCU, BULLPEN - DAY 4 - CONTINUOUS

- strides to the evidence room Emerges carrying a BLOWTORCH -

75 INT. SCU, TELLER'S OFFICE - DAY 4 - CONTINUOUS

75

74

- and hares into Teller's office.

TELLER

"Knock knock"?

LUTHER

Sorry?

TELLER Never mind. What's this?

Luther picks up a METAL WASTE BASKET, upends it over the floor. Places it upside down on her desk. Teller watches in disbelief.

LUTHER

So. Her parents get one bullet to the head each. The dog gets four! Two thirds of the available rounds are spent killing a dog. Why?

TELLER It's a dog. They bite intruders.

LUTHER But why the overkill?

TELLER Perversity. I don't know.

LUTHER Four bullets to maximise the mess. To make cause of death unambiguous.

Throws down the photo of the DEAD RETRI EVER.

LUTHER Because she needed to blast its head apart - if she was going to access its digestive tract. He DUMPS THE PIECES OF GUN on the upended waste bin

LUTHER She disassembles the gun, shoves the pieces, the shell casings, gloves down the dog's gullet. Right to its stomach. And then -(turns on the blow-torch) - they cremate the dog.

TELLER All right! All right, stop!

LUTHER (pulling back slightly) It'll melt.

TELLER I have absolutely no doubt.

Luther kills the flame. Waits for Teller's answer.

TELLER

It's not enough.

LUTHER Come on! The gun was in the dog!

TELLER

Section 8, Police and Criminal Evidence Act. A Magistrate "may issue a warrant authorizing the search of a premises provided there are reasonable grounds for believing the location contains material with substantial evidentiary value". It's my assessment that saying "the gun was in the dog" will not be judged by the issuing Magistrate to have met those criteria.

LUTHER

It's in there. On her mantelpiece!

TELLER

Even if that were true, there'd be no evidence that Alice Morgan touched it, let alone fired it. We need more. Trace the gun, put it in her hands.

LUTHER

It won't be traceable. She doesn't leave evidence - just an evidenceshaped absence.

TELLER

And everything else aside, that just infuriates you, doesn't it.

TELLER So take the chilly bitch down. But slow down, calm down, find another angle.

LUTHER THERE IS NO OTHER ANGLE! SHE LEFT US NOTHING!

He turns - to storm out.

TELLER What do you need to prove more; that Alice Morgan's guilty - or that you're right?

A moment. Then Luther exits -

76	SCENE 76 OMITTED	76
77	SCENE 77 OMITTED	77
78	SCENE 78 OMI TTED	78

- 79 <u>SCENE 79 OMITTED</u> 79
- 80 <u>INT. ALICE'S PLACE, BY LIFTS DAY 4 12.21</u> 80

Luther knocks on Alice's door. No answer.

LUTHER

No-one home. Excellent.

Alice?

He produces his THIEVES' TOOLS - then bends and quickly PICKS THE LOCK. He lets himself in. Shuts the door.

Moves through to -

81	SCENE 81	OMI TTED	81
82	SCENE 82	OMI TTED	82
83	SCENE 83	OMI TTED	83

84 INT. ALICE'S PLACE, LIVING ROOM - DAY 4 - CONTINUOUS 84

- the living room

And there's THE URN, under the black hole.

He takes a moment to revel in being here. In secret. Unknown. Then he lifts the urn. He uncaps it and peeks inside - extracts the TWISTED, MISSHAPEN BARREL of a GUN. LUTHER Ch, I told you, Boss. I told you. The gun was in the dog. (beat) The gun. Was. In. The. Dog. Because she needs it. (puts the gun fragments back inside the urn) Right. He replaces the lid, makes a move to leave. Then hears A NOISE - and his face falls. Was that THE LIFT?! 85 INT. ALICE'S PLACE, BY LIFTS - DAY 4 - CONTINUOUS 85 The lift doors open. And ALICE STEPS OUT! She produces her keys. Walks to the flat. Unlocks the door.

86 INT. ALICE'S PLACE, LIVING ROOM/HALLWAY - DAY 4 - CONTINUOUS 86

Luther waits. The urn under his arm

Then -

ALI CE

Opens the door and steps into the hall way

LUTHER

slips behind the kitchen dividing wall. He INCHES THROUGH THE

open the door -

Just as -

ALI CE

Sees it. And is completely taken aback.

87 <u>INT. ALICE'S PLACE, BY LIFTS - DAY 4 - CONTINUOUS</u> 87

Luther closes the door behind him ... nearly there, nearly...then CLICK as the latch sinks home.

88 <u>INT. ALICE'S PLACE, LIVING ROOM - DAY 4 - 12.23</u> 88

The lift – which Luther called – arrives. The doors open. Alice glances at the stairs. Knows where Luther must be. She steps into the lift. Presses G. Alice sees this with satisfaction -- which turns to HORROR -As she notices THE URN - you could never prove I even knew the gun was in there, let alone that I so much as touched it. Third, and most dazzlingly (she jab harder - a TINY FLOWER OF BLOOD shows

In Alice's MOWENT OF SHOCK Luther spins. Slaps the knife away. Grabs Alice's throat. Pushes her against the bridge.

LUTHER

Stay away from Zoe.

ALI CE

Make me.

LUTHER

Don't make me.

She fixes him with bright, cold eyes. It seems he might THROW HER OVER THE EDGE. Until -

ALICE Is this what you did to Henry Madsen?

A beat.

Eye contact. Luther hesitates.

ALICE (

LUTHER I'll plant evidence. It's easy, if you know what you're doing. A few hairs, a bit of fibre. Simple.

ALI CE

You'd degrade the law you serve, just to protect some woman who cast you aside like offal?

LUTHER

In a second.

ALICE And you think <u>I'm</u> a monster?

Very pointedly, Luther takes the wedding ring from his pocket and jams it on his finger.

> LUTHER You don't know anything.

He walks off.

ALICE Love is supposed to dignify us! Exalt us! So how can it be love, John...if all it does is make you lonely and corrupt?

But Luther keeps walking.

ALICE (cont'd) Answer the question.

He keeps walking.

ALICE (cont'd) Don't turn your back on me...Turn around! DO NOT TURN YOUR BACK ON ME!

Then at last, Luther stops. Hesitates, with his back to her.

Slowly, he turns.

A long beat between them

Until, not hurrying, Luther REACHES INTO HIS POCKET. And takes out -

The REMAINS OF THE GUN!

LUTHER I see you, Alice.

He drops the fragments on the pavement. They lie scattered, twisted, melted. Useless.

Luther looks at them, then at Alice, with contempt. Then he walks away.

Alice watches. Never once taking her eyes from him - as he fades into the distance.

93 <u>SCENE 93 OMITTED</u>

94 EXT. MARK' S PLACE - DAY 4 - 13.07

Luther parks outside Mark's place - walks to RIPLEY'S CAR. Squats there, as Ripley opens the window.

> LUTHER Thanks, Justin. But you can go home now.

> > RI PLEY

(uncertain) You sure?

LUTHER Yeah. I'm fine. I'm good.

RIPLEY (worried beat) Sure, okay. You sure?

LUTHER

Very sure.

RI PLEY

Okay.

With great reluctance, he starts the engine, pulls away. Luther looks at the house. Unreadable. Steeling himself.

He walks to the door -

95 INT. MARK'S PLACE, LIVING ROOM - DAY 4 - 13.08

94

LUTHER I just came to tell you something. ZOE To tell me what? Alice moves on. Feet silent on the hospital linoleum Smiling privately as she goes.

END OF EPI SODE