

SCREENPLAY FORMAT FOR TV SHOWS

"Episode Title"

Written by

Name of Writer

Name (of company, if applicable)
Email Address
Phone Number

Name of agent
number of agent
draft # if for spec.

Rolls her eyes - shows him the passports. He relaxes. She smiles. Kisses him. It starts fondly - becomes passionate.

JESSICA

One last time? Say goodbye to the house?

He grins through the kiss. Meaning yes. Undoes her top button.

8

8

A smaller MOVING VAN pulls up, same livery as the COOPERVILLE van. THREE REMOVAL STAFF ALSO in COOPERVILLE POLO-SHIRTS, sunglasses and baseball hats. Two men, one woman.

They're not removal men. It's DANIEL SUGARMAN, EVANGELINE NIXON and TOM MEYER... and they're very bad people.

9

9

Carrodus disengages from Jessica, goes to the window. Sees the THREE "REMOVAL MEN" walking towards the house.

Meyer gives him a JAUNTY WAVE. Carrodus waves back, turns to Jessica, laughing ruefully -

CARRODUS

I don't believe it.

The doorbell rings.

JESSICA

Did you give them a tip? Maybe they just want a tip.

CARRODUS

I gave them a tip. This is a different lot.

Jessica re-buttons, giggling as Carrodus walks to the door.

10

10

Carrodus opens the door. Meyer smiles a greeting.

- THEN PRODUCES A COSH AND BURSTS IN, SHOUTING.

MEYER

On the FLOOR! ON THE FLOOR NOW!

Carrodus is no coward. He fights back - but the attack comes from an unexpected direction - Evangeline hits him with the BUTT OF A GUN -

Then calmly walks into the living room and pulls the GUN on the terrified Jessica.

Meyer shoves Carrodus into the living room, dishevelled, a line of blood running down his temple.

Finally, Sugarman enters.

What little of his face that can be seen under his hat and sunglasses is COVERED WITH A BRUTAL, ELABORATE TATTOO: a Polynesian style moku. It makes him terrifying, monstrous.

SUGARMAN

James Carrodus. Dealer in fine art. Quite the reputation - but not above the odd privately brokered deal, selling fakes to Russian billionaires who don't know better. This cash was liquefied in the form of eighteen cut diamonds of outstanding quality. Because that's the best way to carry serious wealth.

Carrodus swallows. Nods.

SUGARMAN (cont'd)

You're off to start a new life in Rio with Jessica, here. Your lovely new wife. The limo arrives in, what? Fifteen minutes?

CARRODUS

Ten.

SUGARMAN

You can both be in that limo. All you need to do is give me those eighteen diamonds.

Jessica gives Carrodus an ABSOLUTELY TERRIFIED GLANCE. He swallows. Can hardly bear to say the words.

CARRODUS

I don't have them.

10A _____

10A

Montage of suitcases being cut apart.

11 _____

11

12 _____

12

CARRODUS AND JESSICA are handcuffed with cable ties. Meyer looks up from the final, eviscerated suitcase. Shakes his head.

MEYER

Nothing.

CARRODUS

I sent them ahead. Courier.

SUGARMAN

Now, see. I don't believe that. But you know what? I don't care. So here's what we do. You've got two hours. You go get them. Wherever they are.

CARRODUS

That can't be done. It just can't. I'm sorry. I sent them via a secure route.

SUGARMAN

You go get me that money, or I'm going to start slicing bits off your wife.

Reaches into his pocket. Produces pliers.

CARRODUS

All right! All right! I'll try!

SUGARMAN

Hmmm. Try not. Do, or do not. There is no try.

MEYER

You want me to go with?

SUGARMAN

And let everyone see your face? What an excellent idea. Maybe wear a name-tag, too?

(to Carrodus)

In two hours, let's call it 10:15, I've got eighteen diamonds in my hands. Or we start cutting lovely Jessica. At this point, you'll be asking - is he bluffing? So you'll appreciate, it's in my interest to prove that I'm not.

(opens the PLIERS)

Apolo gies in advance, Jessi ca.

On Carrodus's face - and Meyer's face - appalled - as Evangeline GRABS JESSICA - Jessica struggles - and SUGARMAN STEPS FORWARD -

13

13

Bill Wingham, in pyjamas, sitting on a pull-out bed, picks up the phone. Sees the name JAMES CARRODUS. A moment of alarm, then he answers.

WININGHAM

James? What's wrong?

14

14

Carrodus in a panic as he hurries away.

CARRODUS
Bill, where the hell are you? You're
not at the office, you're not -

INTERCUT WININGHAM and CARRODUS

WININGHAM
What's the matter?

CARRODUS
You know policemen -

Winingham pauses.

CARRODUS (cont'd)
For God's sake Bill, I need the name
of a copper I can trust, and I need it
NOW -

15

15

Luther roots around in his bottom drawer. Until he finds A

ZOE

But -?

MARK

But you never see him again. I mean not ever. No phone calls. No emails. Nothing.

ZOE

That's pitiless.

MARK

It's necessary - for me. Because I can't have you doing this to me again. I can't.

Zoe can't meet his eyes. Mark picks up his bag and exits.

15B

15B

Sugarman, Meyer and Evangeline enter the SAFEHOUSE, shoving Jessica. She has a PILLOWCASE over her head. Blood-stained round the mouth. She can't speak. She huddles in the corner.

LUTHER
What are you saying?

CARRODUS
Jessica swallowed them. The diamonds are inside her. Right now. If I'd've told them that, they'd have cut her open on the spot.

19

19

Luther and Teller are gathered. Reed enters, flustered, still wearing his coat.

REED
Sorry.

Luther hands a MUG-SHOT to him. It shows -

REED (cont'd)
Yeah, that's Bill Wingham.

TELLER
He sent Carrodus directly to you.

REED
Yeah?

TELLER
How well do you know him?

REED
Pretty well. He's a money launderer, basically. Bit of a gent, as it happens. Never mixed up in any bloodshed, not to my knowledge.

LUTHER
Thing is, though - it was Wingham who procured the diamonds for Carrodus in the first place. And he's the only third party who knows they exist. If anyone set this thing up, he's our man.

REED
But that can't be right. If he's implicated, why send the victim in this direction?

TELLER
Well - if it's not Wingham, it's got to be someone he mouthed off to.

REED
I don't see it. It doesn't work.

TELLER
Either way, we need to speak to him.

LUTHER
Ripley's out there now. Turns out,
nobody's seen Wingham for days.

Beat.

TELLER
So we can't find the sole lead?

LUTHER
Not in time. The kidnappers want the
ransom in just over an hour.

TELLER
And you think they'll make good on
their threat?

LUTHER
Absolutely.

Reed winces. Luther gives him a look - *you okay?* Reed nods -
yeah, I'm fine.

REED
Look, Bill knows me - so do his
friends and family. You want me to go
out, see if I can round him up, see
what the hell's going on?

TELLER
Yeah, see if you can do that.

Reed exits.

TELLER (cont'd)
So. They won't give us what we want.
We can't give them what they want.

LUTHER
Not give it, no. But we could lend it
to them.

TELLER
Meaning?

He coaxes her towards the evidence room as they speak.

LUTHER
We visit the evidence safe.

TELLER
Don't want to hear it.

LUTHER
These are special circumstances.
Normal rules don't apply.

TELLER
Chain of evidence is like the Ten
Commandments; it applies unto time and
all eternity. Anything in the evidence
safe is sacrosanct. We tamper, we risk
voiding active cases.

LUTHER
Only if we get found out.

TELLER
Am I actually having this
conversation? Are you actually saying
this to me?

LUTHER
Boss, unless we've got some security
to work with, Jessica's going to die.

TELLER
If I start stealing evidence -

LUTHER
Borrowing -

TELLER
- if I start borrowing evidence to use
for my own purposes -

LUTHER
It won't be out of sight. Not for a
second.
(passes a photo of Jessica)
One hour.

Out on Teller at the door of the evidence room. Oh, holy shit..

20 _____

20

Teller opens THE SAFE. Roots around inside. Takes out an
EVIDENCE BAG. Hesitates. *Am I really doing this?*

She is. She closes the door, sneaks out.

21 _____

21

Zoe at the window. Looking out at the indifferent world. She
dials.

ZOE
John?

Luther answers, en route to the interview room.

LUTHER
Babe?

INTERCUT ZOE and LUTHER

ZOE
Can I see you?

LUTHER
Yeah, absolutely. Of course. I just need to sort a few things out. Stuff going on here.

ZOE
Okay. But I really need to see you. It needs to be today.

LUTHER
Me, too. I'll call you the second I can. Promise.

He hangs up. A moment of happiness. He walks on. Leaving Zoe staring out the window.

Luther enters, sets a plastic BAG on the table. It contains a number of DIAMONDS.

CARRODUS
Look, I appreciate the effort - but these people want something very specific, eighteen diamonds of a particular size, quality and value.

LUTHER
Yeah, well. This is the best we can do.

CARRODUS
It's not what they want -

LUTHER
James, you need to understand, unless we find a way to open channels of communication with the kidnappers, they're going to kill Jessica. Not tomorrow, or the next day.

Grabs Carrodus's wrist, points to the hour hand on his watch.

LUTHER (cont'd)
But before this hand gets...here.

He lets go the hand.

LUTHER (cont'd)
You deliver these diamonds. But you'll include a note. It says, "give me Jessica, you get the rest".

CARRODUS
They won't go for that.

LUTHER
No, they won't. But we'll have given them a good reason to keep Jessica alive a bit longer - and we'll have made our first contact. Once we've achieved that, we can work on the next step.

Carrodus considers the diamonds.

CARRODUS
How much are these worth?

LUTHER
Dunno. Three and a half million?

Carrodus winces. Looks at his watch: the hour hand, advancing.

24 _____ 24

ESTABLISHING a MODERN BUILDING. A sign advertises SHORT LET - EXECUTIVE APARTMENTS. Reed walks in to the building.

25 _____ 25

Reed walks down the corridor, knocks on the door. A beat, and it opens -

On BILL WININGHAM!

Now dressed, sees Reed's furious face - oh, shit - and tries to slam the door. Reed kicks it open. Barges his way inside.

26 _____ 26

Reed advances on Wingham.

WININGHAM
It's not my fault!

A beat, then Reed's rage subsides - but the panic and the sense of helplessness doesn't.

REED
Bill, how did this happen?

WININGHAM
I don't know!

REED

Look, we all know the rules! You rob a thief of stolen money, he thinks of it as cost of business! He's not going to the police, nobody's hurt, no innocents are involved! That's the way these things have worked since I was a woodentop. But this is KIDNAPPING! They took his wife! They cut out her tongue!

WININGHAM

(beat)
Sweet Mary.

REED

So what happened?

WININGHAM

I don't know. All I know is, they were supposed to call with the all-clear. I've heard nothing.

REED

Who organised the job?

WININGHAM

Tom.

REED

Tom who?

WININGHAM

Meyer. My nephew. He's a good kid.

REED

So where are they now?

WININGHAM

I don't know.

REED

That's not good enough.

(off Winingham's hesitancy)

Okay, look. You need to forget about the money. The money's gone. The money doesn't matter. You need to tell me what you know. Who did your nephew recruit for the job?

WININGHAM

Some American he hooked up with over there. He was at school. He's a clever boy. He's a smart boy - he wouldn't -!

WININGHAM

I DON'T KNOW WHERE THEY ARE! The
American said NO PHONES! NO
COMMUNICATION OF ANY KIND!

(Beat)

He said to maintain radio silence. It
was his idea that I hide out here for
the duration.

Reed pinches his nose. Takes a breath.

REED

They're going to kill her, Bill. And I
can't be responsible for her death,
not because the chance to make a few
easy quid went wrong. I have to make
sure she gets through this, all right?
Do you understand me? Whatever it

- as the hoodie walks away. Passing within a few feet of LUTHER, who continues his phone conversation.

LUTHER
You there, mum? You're breaking up a little bit.

He watches through the corner of his eye as -

RIPLEY peels from his position, following the hoodie.

RIPLEY
I'm there.

CARRODUS passes Luther without a glance - walks towards a FOOD SHOP. Buys a PASTRY. Moves on.

Only then does Luther follow. Moving through the crowds. Keeping 50 metres between them, maybe more.

RIPLEY follows the HOODIE round the corner. Where he joins A BUNCH OF TEENAGERS. Who begin to laugh, shove each other, execute complex TEENAGE HANDSHAKES, joke around - in ITALIAN.

They're tourists.

RIPLEY (cont'd)
You on this bloke, Benny?

BENNY glances at a SECOND MONITOR

BENNY
Like a wasp on a waste bin.

RIPLEY turns away, maintaining cover.

RIPLEY
Have uniform pick him up. He's no kidnapper. Just some poor sap paid twenty quid to give Carrodus that note.

BENNY taps in that request.

BENNY
Will do.

He turns his attention back to the screen which shows -

30A _____

30A

CARRODUS stopping near a certain REFUSE BIN. He reaches into his pocket. Withdraws the PLASTIC BAG containing the diamonds. Stands there.

Calculating. Sweat on his upper lip.

LUTHER turns his back to avoid staring.

LUTHER
Mum, you watching this?

TELLER (O. S.)
I'm watching.

LUTHER
What's he doing?

TELLER leans closer to the screen.

TELLER
Benny, what's he doing?

BENNY
I don't know. But we don't like it.

CARRODUS is making his mysterious calculation. Muttering to himself under his breath.

LUTHER turns, casually, watches through the corner of his eye.

ELSEWHERE IN THE CROWD

Stand Meyer and Evangeline. They're watching Carrodus too.

SOMEWHERE ELSE IN THE CROWD

Stands Ripley and elsewhere the CID officers. They're watching, too.

Everyone's watching -

As Carrodus AGONISES. Then BUNDLES UP THE PLASTIC BAG AND THE PASTRY and stuffs it into the bin.

He walks quickly away, spine erect.

BENNY (O. S.) (cont'd)
Okay, he's made the drop.

LUTHER Waits. Phone at his ear.

MEYER and EVANGELINE approach the bin. Meyer watches Evangeline's back as, keeping an eye out, she crushes an EMPTY JUICE CARTON - drops it in the bin - then pats her pockets - searches in her bag to show she's lost something - then casually reaches into the bin.

Withdraws the package Carrodus left there - nods at Meyer: got it.

They walk on. Evangeline checks left and right. Then checks out the bag. And sees -

A PASTRY. Nothing else.

EVANGELINE
Son. Of. A. Bitch.

ANGLE ON RIPLEY

RIPLEY
She's not happy. Something's wrong.

You do not have to say anything, but
it may harm your defence if you do not
mention when questioned...

LUTHER races after Meyer - powering through the crowds.

But there are TOO MANY EXITS, too many PEOPLE - too many ways
he could have gone - and after making ONE FRUITLESS TURN AFTER
ANOTHER, he realises it's hopeless.

LUTHER
Boss! Benny!

BENNY leans close to the mic.

BENNY
I've lost him, John. I'm sorry.

LUTHER Stops, breathless.

31 _____ 31

Jessica. Helpless. Chained to an ancient metal grill. Hood on.

32 _____ 32

Sugarman checks his watch. Dials a number from memory on his
unique Looking Pay-As-You-Go mobile.

33 _____ 33

Luther approaches, still a bit breathless. Ripley is shoving
Evangeline into the back of the car.

Her phone rings. Ripley grabs it, tosses it to Luther. Who
catches it, answers.

LUTHER
(rapidly)
I don't know who you are. I don't know
where you are. You're still in control
here. So don't hang up.

34 _____ 34

SUGARMAN

LUTHER (cont'd)
But it'll take a few minutes to set that in motion. By the time we've done it, you'll be long gone.

SUGARMAN
You've got one minute.

LUTHER
Carrodus kept the ransom.

SUGARMAN
What?

LUTHER
Last minute calculation. The way he saw it, Jessica was going to die - even if he gave you the money. So why give you the money?

SUGARMAN
So why involve you?

LUTHER
He wanted all the angles. He knew we'd know how to prolong the game.

SUGARMAN
What did you advise him?

LUTHER
To give you half the ransom up front, keep the other half as collateral against Jessica's release. He seemed to go for it.

SUGARMAN
So we both lost him.

LUTHER
I don't care about him. So listen. We want Jessica. That's all we want.

SUGARMAN
No it's not. You want to arrest me and send me to prison.

LUTHER
Of course I want that. But it's not an outcome I can expect, not from this set of circumstances. So I'm playing for Option B. I want Jessica back alive.

SUGARMAN
What's your name?

LUTHER
John.

Rank? SUGARMAN

DCI . LUTHER

SUGARMAN
If you'd've lied to me, John, I'd've known it. And I'd have cut her throat and buried her and you'd never know where.

LUTHER
I don't doubt it. And you shouldn't doubt that I'll get you what you want. Give me three hours.

Ha! SUGARMAN

LUTHER
I need time. I'm not a magician.

REED

The woman. Jessica Carrodus. She has the diamonds. Just get her away from wherever she's being kept. Get her away safely and you can have it all.

MEYER

But Daniel's psychotic. He's off his head.

REED

Every penny of it, Tom. Five, six, eight million quid? Just get her away before Daniel hurts her.

MEYER

I can't do it.

REED

IF YOU DON'T DO IT, HAND TO GOD I'LL KILL YOU MYSELF.

37

37

Luther and Ripley are contemplating the monitors. They show Evangeline in the INTERVIEW ROOM.

Teller enters.

TELLER

Anythin'g?

RIPLEY

Not a word. No prints on record. No nothin'g.

Teller kneads her forehead. Luther stares very intently at the PHOTOGRAPH OF JESSICA. Then at Evangeline.

LUTHER

Well, she may not have been our problem up till now - but she's been somebody's. You don't start with kidnap, you work up to it. Get her details to Detective Munch in New York. He's at the Special Victims Unit.

Ripley nods, exits. Teller takes the moment. Approaches Luther.

TELLER

(Low and furious)

"The evidence won't leave our sight for a moment?"

LUTHER

We'll get it back.

TELLER

We'd better, because right this second
I'm peddling thin air like Wile E
Coyote.

LUTHER

I'm sorry.

She's about to say something - when they notice ZOE, lingering
in the doorway. Embarrassed.

LUTHER (cont'd)

Boss, can you give us five minutes?

TELLER

ZOE
You already know why.

LUTHER
See, you say that. But I don't seem to. I'm thinking really, really hard - but it's just not there.

ZOE
Me and you, the last few days. It's just been a way of saying goodbye properly. I think we both knew that, really. Deep down. I think we knew it, didn't we?

Luther stares at her - outraged - as if seeing her for the first time.

LUTHER
Do you have any idea what's happening today? In here - to these people?

Shows her a picture of Jessica.

LUTHER (cont'd)
Do you know who this is? Or where she is, or what's happening to her? Would you like to see her tongue? I've got it wrapped up in a hankie, over here somewhere.

Beat.

LUTHER (cont'd)
Just get out.

ZOE
John -

LUTHER
GET! OUT!

He grabs a LAPTOP from his desk and throws it THROUGH THE DOOR. -Oj ET Q q 1

37A _____

37A

Zoe walks, keeps herself composed. Until she finds a LOW WALL. She sits, digs out her leather tobacco pouch. Tries to roll one of the cigarettes with shaking hands. Before she can manage that, her face crumples. She begins to sob.

37B _____

37B

Reed steps on to the SCU. He's a masterclass in CONTROLLED

RIPLEY
No facial tattoo.

LUTHER
It's fake. You look at him, it's all
you're going to remember.

RIPLEY
When's he due to call?

LUTHER
(checks watch)
Four minutes.

Reed enters, looking grim.

LUTHER (cont'd)
Bill Winingham?

REED
No sign of him.

39

39

Luther, Ripley, and Benny - who has his laptop. All watching
the clock TICK DOWN - until -

Luther's PHONE RINGS.

He nods at Benny - who hits a key.

ANGLE ON THE LAPTOP: AUDIO RECORDING BEGINS.

LUTHER (ON PHONE)
I'm here.

40

40

Sugarman enters the phone box.

SUGARMAN
Do you have it?

INTERCUT LUTHER AND SUGARMAN

LUTHER
Most of it.

SUGARMAN
Most of it isn't what we agreed, John.
Deal's off.

LUTHER
Wait! Wait! What about Jessica?

SUGARMAN
You have to get this in your head. I
don't care about her.

If I no longer believe her to be of
sufficient value to you, then her

They rush out the door - with Teller following close behind.

49 _____ 49

Sugarman at the wheel. His gun on the seat next to him.

50 _____ 50

Meyer is hammering at the chain. Pretty frantic now - he and Jessica cast FRIGHTENED GLANCES at the door, expecting Sugarman to arrive at any moment.

INTERCUT SUGARMAN'S APPROACH WITH MEYER'S GROWING DESPERATION

Finally, the chain buckles. Meyer can't quite believe it. One more heave - and it breaks. Jessica is free!

Jessica and Meyer cry out in triumph. He hugs her. She hugs him back. He helps her to her feet. They hobble for the door.

MEYER

Come on, Jessica. Come on, you can do this. You can do it. That's it. That's it -

50A _____ 50A

MEYER and JESSICA make their way through the basement...

Meyer throws the car into reverse - backs it up - towards the SAFEHOUSE -

53

53

James Carrodus enters. Approaches the desk.

CARRODUS

I have some diamonds. I wonder if I
might - have them valued?

54

54

Ripley's car pulls up. Ripley, Luther and Teller inside. Reed's car pulls up behind him.

STAY CLOSE ON LUTHER

As he gets out. His face falling.

As he walks forward in a daze, pull back to reveal -

MEYER'S CAR.

All four doors are open. Two tyres are flat, making it look dead and broken. On the bonnet is a HUMAN EAR (MEYER'S).

OUT ON LUTHER'S DISMAY - AND SLOWLY

FADE TO:

55

55

LUTHER and RIPLEY squat over JESSICA'S BODY. We don't see much of her. Just a bloody hand, a broken watch, blood-splattered. A shoelless foot. We focus instead on Luther's compassion - as he cups his mouth with one hand.

RIPLEY

You okay?

LUTHER

No. You?

RIPLEY

No.

ON THE OTHER SIDE OF THE BASEMENT.

REED is with MEYER'S BODY. Meyer lies face-down. Reed slips on his latex gloves.

Looks all around. His POV: Luther and Ripley are talking. Teller is barking into a phone.

Reed reaches into MEYER'S POCKET. Withdraws his MOBILE PHONE - the phone that proves Meyer and Reed were communicating with each other. Makes sure it's TURNED OFF. He looks around again.

Then POKETS THE PHONE - and stands, squinting. Listening to the ONCOMING SIRENS of the MAJOR INCIDENT UNIT ARRIVING.

56

56

Police and SOCO are in evidence. Ripley has wandered away. He's standing there, hands in pockets.

LUTHER

You okay?

REED

Yeah - it's just. What a mess, eh? You want me to track down Winingham?

LUTHER

Yeah. I'll go after Sugarman.

REED

He'll vanish, John. He'll be gone.

LUTHER

Not yet. He knows we'll be watching the airport and ports. He'll go to ground somewhere, lay low. You sure you're okay?

Winingham opens the door. To a tortured Ian Reed. For several beats, they just stand there. Staring at one another. Then Winingham steps aside, allowing Reed to enter.

Reed enters. Sits. Physically and morally worn out.

REED

Your nephew's dead.

(off Winingham's reaction)

Sugarman cut off his fingers and his ear. Then he gutted Jessica and took what was inside her.

Winingham runs to the sink - retches.

REED (cont'd)

Do you understand what I'm saying?

Winingham splashes his face with cold water. Reed approaches. Turns him round. Holds his shoulders. Face to face.

REED (cont'd)

Tom only did what he did because I told him to. If I'd said nothing, my friends would have been there in time. They'd have got to Jessica. Tom would be alive. I made a bad mistake, Bill. I made a really, really bad mistake.

WININGHAM

(weeping)

That's all right, Ian. You didn't mean to. I know you didn't mean to.

REED

Now, I need you to concentrate. Because I have to start clearing up this mess.

Winingham sniffs and nods. Meaning "Yes".

REED (cont'd)

Does Daniel! Sugarman know about me?

Long beat.

REED (cont'd)

Bill? I'm not going to be angry. But if I'm going to help us, I need to know.

All those murderers, those rapists -
all those predators might get out, be

LUTHER

All those things you said. About Zoe.
About me. About us - all of us.
There's no love. Not really. At heart,
we're deceitful and cruel. We're just
matter. I saw a lot of matter today.
All over the place. A lot of matter.

He faces her. Utterly defeated.

LUTHER (cont'd)

You were right. There's nothing.
There's absolutely nothing.

The scale of loss in his eyes disquiets Alice. Frightens her,
even. She doesn't know what to say. In the end, she reaches
out. Takes his hand.

ALICE

You do know you hurt me very badly.

LUTHER

Don't do this to me now. No games.
Please.

ALICE

No games. Listen. I did what I did to
Henry Madsen because I wanted to help
you. I put my liberty at risk because
I couldn't bear to see you hurt. So
what I did, I did for -

A long, long beat. Eye contact.

ALICE (cont'd)

- wholly unselfish reasons.

LUTHER

I don't -

ALICE

Yes you do.
(Looks to the bust of Milton)
"The mind is its own place, and in
itself can make a heaven of hell, a
hell of heaven." The universe isn't
evil, John. It's just indifferent.
That hasn't changed. It can't. But
what I did for you proved something to
me. Something I hadn't believed until
that moment.

LUTHER

What?

A long, long moment. They move closer. Eyes locked. Closer.

Until their lips are almost brushing -

ALICE
It's you who was right. There is love
in the world.

He's looking for something to say. But it won't come. And Alice
waits there, terrified, trembling.

LUTHER
Alice -

He embraces her. Wraps his arms around her.

Her eyes close.

Then he lets go, stands. Sniffs.

LUTHER (cont'd)
Thank you. Thank you.

He strides the length of the nave. Hesitates before stepping
outside.

He leaves his WEDDING RING in the DONATIONS TIN. And then is
gone.

62

62

Luther enters, energised.

LUTHER
Progress on Carrodus?

RIPLEY
No activity on credit cards, mobile...

LUTHER
You'll get him. Right now, I need to
see Evangeline's stuff.

63

63

Ripley and Luther go through EVANGELINE'S STUFF - what she had
on her when arrested. He examines it all, piece by piece - a
London map, a half-empty pack of cigarettes, a purse.

A PASSPORT. He flicks through it. Hmmm.

LUTHER
Fake. How quickly can we find who made
it?

RIPLEY
Batches of forged passports tend to
have defects specific to the forger.
So Benny can identify the maker pretty
quickly, assuming it's the work of a
known forger. You want me to come
with?

LUTHER

Not yet. Stay on Carrodus - get those diamonds back to evidence, save the Duchess's sanity. If I get a lead on Sugarman, I'll call you.

He exits, holding the passport.

64

64

PATRICK HOLGUIN, PASSPORT FORGER is waiting in his car, nervously. John Luther rounds the corner and comes up to the driver's window. He taps on the glass, the window goes down.

LUTHER

Patrick, yeah?

Holguin nods.

LUTHER (cont'd)

You can do me a passport? A decent one?

HOLGUIN

Best you'll get.

LUTHER

What countries?

HOLGUIN

Depends what you want, really. New Zealand's always good.

LUTHER

Good, good. I quite fancy that. It'll be summer over there, won't it? All lovely and green?

HOLGUIN

Whatever, yeah. Most probably.

Suddenly, Luther grabs him and drags him out of the car window then pushes him up against the car.

Shows him EVANGELINE'S PASSPORT - and a MUGSHOT OF SUGARMAN.

HOLGUIN (cont'd)

Oh, not again.

LUTHER

Too right, again. Now I don't have much time so I'm not going to drag this out. How many fingers do I have to break before - ?

HOLGUIN

He's staying at The Renaissance. Big hotel.

LUTHER
How'd you know that?

HOLGUIN
He wanted a total of nine passports
for three people.

LUTHER
So?

HOLGUIN
So nobody buys in volume like that
except -

LUTHER
Who?

HOLGUIN
Terrorists and whatever. You get a lot
of aircrews at the Renaissance and I
thought...well, I don't want anything
to do with any of that, thank you very
much.

LUTHER
So what?

HOLGUIN
So I followed him.

LUTHER
You were going to let him pay you for
the passports, then grass him up?

HOLGUIN
Too right. I've got to live in this
city, too. I've got family.

Luther laughs, releases him. Presses a FIFTY POUND NOTE into
his fist.

LUTHER
Not even forgers are honest any more.

He walks away. Hesitates. Wait a minute.

Turns.

LUTHER (cont'd)
What did you mean, "Not again"?

HOLGUIN
A mate of yours was round my place,
twenty minutes ago. Looking for the
same bloke.
(shows him the £50)
He gave me three of these.

Beat.

LUTHER

Reed, Looking at Wingham's body. Weighing up his options.

REED

All right. Let's meet. The fountain.

LUTHER

I can be there at three o'clock.

REED

Just you. No Ripley, no Teller. Just me and you.

LUTHER

No Ripley, no Teller. Just me and you.
Three o'clock.

STILL INTERCUTTING -

As Reed hangs up, walks to his car. Sits behind the wheel. Thinking.

And Luther gets in to his car. Sits behind the wheel. Thinking.

Reed pulls a 9MM PISTOL from his pocket. Checks the breach. Exhales. Reaches a decision. Starts the engine. Pulls away.

Luther too starts the engine.

LUTHER (cont'd)

Fountain my arse.

Pulls away.

67

67

Establishing shot of the Renaissance Hotel in to which Luther's car pulls up. He gets out and goes into the hotel.

68

68

THE CLOCK ON THE WALL READS: 3:09. Luther enters. Pushes past a queue of three FLIGHT ATTENDANTS and two TRAVELLERS to approaches the Concierge. Slaps down Sugarman's photo...and his badge.

LUTHER

No time, so no bullshit. Is this man here?

69

69

Reed's car pulls up. Reed gets out. Takes a big coat from the boot of his car: different clothes, different look. He recognises Luther's car.

REED

Oh, you lying bastard, John. You lying bastard.

He stands there for a moment, undecided. Grimacing, massaging the back of his head. Then COMMITS.

69A _____ 69A

Luther steps into the corridor. Heads for room 343.

70 _____ 70

Reed enters. Shows the concierge his badge.

REED
Which room?

CONCIERGE
343.

Reed exits.

70A _____ 70A

Luther stops outside room 343. Thinks.

71 _____ 71

Sugarman is asleep. He SITS UP at a TINY NOISE outside - grabs for his gun -

Pads to the door. Listening intently.

72 _____ 72

All we see is - the door to THE ADJOINING ROOM softly closing -

73 _____ 73

Luther enters - pauses to pick up a GIDEON'S BIBLE FROM A BEDSIDE TABLE - then makes for the door which LINKS THIS ROOM TO SUGARMAN'S - using the keycard to OPEN IT -

- EVERRRRRRRR SO SLOWLY

- he steps into -

74 _____ 74

Sugarman's room! Sugarman turns -!astounded to see Luther - Luther throws the bible at him - Sugarman ducks, on instinct - Luther advances, grabs Sugarman's gun arm - rams Sugarman into the door - winding him -

Tackles him to the floor, wrestles him into a half nelson.

LUTHER
(struggling with Sugarman)
Listen to me...listen...LISTEN!
(gets him in a choke hold)
Someone's coming here for you.

LUTHER (cont'd)
He'll be here soon, if he's not here already. Personally, I'd be happy to let him do what he wants. But he's my friend and I don't want to see him in prison. So if you want to live, Daniel, you need to come with me.

74A _____

74A

Ian Reed steps into the corridor. He produces his gun.

74B _____

74B

Sugarman is struggling, reaching for his fallen gun -

Luther gives up arguing. Lifts Sugarman to his feet, throws him into the wall - furniture falls - Luther prepares to throw him through the OPEN DOOR to the adjoining room -

Which is when the MAIN DOOR SLAMS open.

And IAN REED ENTERS. Gun in hand.

Checks out the scene. Luther behind Sugarman, an elbow round his throat.

A moment of stillness. As Reed holds them at gunpoint.

LUTHER
You kill this man, that's the end of it for you.

REED
And what are you going to do, John?
Arrest me?

LUTHER
That's not what I'm talking about. You know that.

REED
I've known you too long, mate. I know how your mind works.

LUTHER
This isn't a play. It's not a tactic.

REED
Do you have any idea of the lies I've told for you, over the years? For all those things you did.

LUTHER
I never killed anybody.

REED
Not for lack of trying.

LUTHER

And it was you that stopped me. So here I am - returning the favour. Don't do this. No matter how much he's earned it.

Beat. Luther and Reed. Sugarman grinning. Reed sees the grin, hates it.

His eyes flick to Luther's.

REED

What did this turd say to you? What did he say about me?

LUTHER

What do you mean?

REED

WHAT DID HE SAY?

Sugarman, bleeding, looks from one to the other. And the light goes on in his eyes as he understands who Reed must be - the bent copper he heard about.

SUGARMAN

Oh. Right. I see.
(to Reed)
So you must be -

REED

Shut up.

Sugarman grins.

SUGARMAN

Shit. Whatever.

Reed shoots him in the head through the cheek. Advances. Puts one more into his arm and one more in his heart.

Luther scrabbles for Sugarman's fallen gun - grabs it - barrel first. Smears it with blood. Stands. Gun in hand.

A face-off between Luther and Reed.

REED

What did he say?

LUTHER

What do you mean?

REED

What did he say?!

LUTHER

I don't know what you mean! Throw me a bone - I'm lost, here! You've lost me!

Reed needs to believe this. But he can't.

LUTHER (cont'd)
I an, whatever this is - we can make it go away.

REED
You think?

LUTHER
I was here to make an arrest. Sugarman was armed. You believed my life to be in imminent danger. You took appropriate action.

Hearing the CALM, ABSOLUTE! FORGIVENESS in Luther's voice, Reed struggles not to weep.

REED
Don't say that.

LUTHER
Why not?

REED
You don't know what I've done!

LUTHER
I'm looking at it and I don't give a toss. He's nothing.

REED
Not that! Not him!

LUTHER
I don't care what you've done.

REED
That's not true.

LUTHER
It doesn't matter what it is. We'll get you through it.

REED
(emotional)
Don't!

LUTHER
I don't understand.

REED
I knew about the robbery, all right!?

A stunned beat.

LUTHER
What?

REED
I let it go ahead. For a percentage.
That's why I'm here. Not for revenge.
To shut his mouth. All right? Now do
you want to help?! Now do you want to
make it go away?

Long, tense beat. They do their calculations.

LUTHER
Did you know about the kidnap?

REED
No.

LUTHER
Then I don't care about the rest of
it. We can still make this work.

REED
I don't believe you. Too many people
are dead.

LUTHER
Well, we can't stand here like this
all day.

REED
I didn't want any of this. I need you
to believe that. I tried to make it
right. I wanted it to be right.

LUTHER
I know. I know that.

Terrible uncertainty on Reed's face. Wanting to believe
Luther...longing to believe him...

REED
How can I believe you? You know how
much I want to, so how can I?

LUTHER
Because you know when I'm lying. And
right now, I'm not lying.

Long beat. Then Luther holds the gun out to Reed. Barrel first.
Leaves BLOODY FINGERPRINTS on the barrel. Warily, Reed takes it

- but keeps his own gun on Luther.

REED
This. All this. It's not about me. If
I go to prison -

LUTHER

Half the dirt you sent down gets a
free pass. I know the calculation.
I've done it myself.

SCHENK
Concierge says this is the shooter.

LUTHER
That's about right. He was - heavier
round the face, maybe. But yeah. This
is good.

TELLER
Okay. Enough. Go and get yourself
checked out. Eat. Get some rest.

80 _____ 80

Luther walks away. Heads to his car. Dialling.

81 _____ 81

Reed sits on a park bench. He drains the last of a half pint of
vodka. Runs his fingers through his hair.

His phone is ringing. He ignores it.

He sits back. Takes out the gun. Puts it into his mouth.

Looks at the sky. Finger on the trigger. Closes his eyes.

Can't do it.

He takes the gun away.

REED
I'm sorry. I'm sorry. I'm sorry. I'm
sorry. I'm sorry...

His phones rings off. Then rings again.

82 _____ 82

Luther in the car.

LUTHER
PICK UP THE PHONE! PICK UP THE PHONE!

No answer. He hangs up. Slams the steering wheel with the heel
of his hand. His frustrated, helpless rage.

83 _____ 83

Carrodus enters again. The SAME ATTENDANT looks up.

CARRODUS
You were valuing some diamonds for me?
You said to be back -
(checks watch)
About now-ish.

Ah, yes. The Merchant nods. Steps into back of shop.

A beat. And Ripley ENTERS from back of shop. Carrying the diamonds.

Carrodus doesn't even try to run. He looks almost relieved.

Ripley steps forward, cuffs him.

RIPLEY

They're fakes, James. They're good fakes, but they're fakes.

(turns him round, faces him)

Evidence in a fraud trial. Best we could do at short notice.

CARRODUS

Why didn't you tell me?

RIPLEY

They'd have seen it in your eyes.

Long beat. Carrodus seeing the bitter irony.

CARRODUS

Jessica?

Out on Ripley's cold contempt. Unable to answer. He practically throws Carrodus through the door.

84

84

Zoe is in the living room, listening to the HOUSE ANSWERPHONE.

MARK (ON ANSWERPHONE)

Zoe, listen...it's me. I'm at Heather and Allan's but -- look, this is silly. I'm coming home. I'm getting in the car now and I'm coming home. It won't take long. I'll see you soon.

The doorbell rings! She smiles -- it's Mark!!

She goes to the front door. Opens it.! And her smile falls, because it's not Mark.

It's Ian Reed.

Zoe smiles. Then her face falls. Because it's abundantly clear that all is far from right. Reed is a mess.

ZOE

Ian?

REED

Can I -?

ZOE

Yeah, yeah of course.

He steps over the threshold. She frowns, worried. Then shuts the door and follows him down the hall.

85

85

To the kitchen.

Tea? ZOE

REED
(distracted)
Tea? Yeah, tea would be great.

ZOE
(filling kettle)
So what's wrong?

REED
Bad day.

ZOE
For everyone, apparently.

REED
What can you do?

ZOE
(puts the kettle on to boil,
turns to him.)
I don't know, Ian? What can I do?

REED
I need you to phone John. Ask him over.

ZOE
More than my share.

REED
Well, that's today. And if you do this, it's going to help end it. So please, please call John.

ZOE
I can't.

REED
Why not?

ZOE
Because actually, you're scaring me.

REED
I don't mean to. You know John and me are friends.

ZOE
So - call him yourself.

REED
I can't. I really can't. Things have got complicated and - y' know, the funny thing is, I think I should've trusted him. I really think I should've listened to what he said. He'd have found some way to make it right.

Baffled, scared, all Zoe can do is nod, slowly. Reassuringly.

REED (cont'd)
But he makes it difficult to trust him. He tricks people. I've seen it. I see it every day. So I just need you to call him. Tell him you need to talk.

ZOE
And if I do that, what happens? What will you do?

REED
Talk to him. But on my terms. I've got to look into his eyes and know, absolutely know, that I can trust him.

ZOE
You can trust him. He loves you.

REED
He loves you, too. You trust him?

ZOE

I don't always like him. But I never stopped trusting him. Never will.

He laughs at that, bitterly, knowing she's telling the truth.

ZOE (cont'd)

I an. I can see things aren't right. I can see you're in trouble. All I can do is this; tell you to trust him, because he's your friend and that means a great deal to him. Because I'm not going to call him and lie to him and pretend you're not here. I'm not going to do that.

REED

You have to.

ZOE

No I don't.

Reed produces the gun. It's the one Luther gave him - bloody fingerprints on the barrel.

REED

DO IT!

A shocked beat. Zoe backs away. Really frightened now.

REED (cont'd)

Get your phone.

(beat)

GET. YOUR. PHONE!

She reaches for her bag. Hands trembling. Fumbles for her phone. The stuff in her bag spills all over the floor - leather pouch, lighter, tampons.

A moment of embarrassed intimacy between them. Almost normal enough to make them laugh and pretend this isn't happening.

REED (cont'd)

I don't want to hurt you. I really don't. It's not why I'm here. All I want is for you to call John. Tell him you need to see him, ask him over.

ZOE

And when he comes, will you be pointing that thing at him?

REED

I might have to. Just for a bit. Just so he'll sit down and hear what I've got to say. All I want is to trust him.

ZOE
And if I won't?

REED
Don't make me answer that. Please,
just look at me, hear what I'm saying.
Don't make me answer that question.

ZOE
Please, I an.

REED
Just do it.

She takes a quaking breath. Looks at the phone. At Reed. At the phone again.

ZOE
God help me.

She dials.

86

86

Luther is drinking a coffee in an empty cafe. In despair. A moment of hope when his phone rings and he sees that it's -

LUTHER
Zoe?

87

87

Zoe meets Reed's eye, meaning - satisfied? Reed nods, minutely.

ZOE
John? John, can you hear me?

88

88

Luther can hear something in her voice.

LUTHER
Yeah. Yeah, I can hear you. What's up?

INTERCUT LUTHER with ZOE AND REED

ZOE
I an Reed is here. He's got a gun -

And PANDEMONIUM ERUPTS. Reed sprints forward, grabs the phone.

REED
NO!!

CUT TO:

Luther hears the SUDDEN CHAOS.

LUTHER
Zoe? Zoe are you there?

CUT TO:

Reed wrenches the phone from Zoe's wrist. She cries out, falls.

CUT TO:

Luther hears her scream.

LUTHER (cont'd)
Zoe?!

And he's out the door, running. Battling the shoppers on Oxford Street as he tries to push through -

CUT TO:

Zoe spins away from Reed. Reaches for the KITCHEN DRAWER.

REED
Zoe! Don't! Don't do that!

CUT TO:

LUTHER
Ian, what are you doing? Leave her
ALONE! LEAVE HER ALONE!

CUT TO:

Zoe's mobile lies on the kitchen floor. Luther's voice is tiny, lost in the midst of this chaos.

Zoe backs away from Reed, holding a kitchen knife. Reed advances with the gun.

REED
Put it down. Put it down.

ZOE
HELP!

CUT TO:

LUTHER
Ian, please. Stop! Leave her alone!
I'm begging you. I'm begging you.
Please!

CUT TO:

ZOE
Call the police! Someone call the
police!

REED
SHUT UP! SHUT UP!

ZOE
FOR GOD'S SAKE, Ian! JUST GO AWAY!
JUST GET OUT OF MY HOUSE!

In the moment of shocked silence that follows -

Reed hear's LUTHER'S VOICE on Zoe's dropped mobile phone.

CUT TO:

LUTHER
Ian, this isn't you. This is NOT YOU.
Take a STEP BACK. This is NOT YOU!

CUT TO:

Reed is distracted. Just for a moment. Zoe sees her chance.

Makes a move -

Shocked, Reed sees Zoe LURCH FORWARD with a knife in her hand.
Making for the door? Attacking?

He backs away, yelling - pulls the TRIGGER.

And we SLOW.

AND FADE TO SILENCE:

As ZOE FALLS.

And REED BELLOWS HIS DESPAIR.

And LUTHER CUPS HIS HANDS TO HIS MOUTH IN HELPLESS HORROR.

AND FADE TO:

A long moment of PURE WHITE SILENCE. THEN -

SMASH CUT TO:

PANDEMONIUM. Luther running for his car, yelling into the phone.

LUTHER (cont'd)
Babe? Babe, are you there? Zoe, are
you there? Hold on! Hold on! Oh, God,
hold on.

CUT TO:

Reed lifts the phone.

REED
This is YOUR FAULT, JOHN!

CUT TO:

LUTHER
Oh, I an. What did you do? WHAT DID YOU DO?

CUT TO:

REED
This is YOUR DOING!

CUT TO:

LUTHER
I'm going to kill you. I'm going to rip your heart out. If you've hurt her...

He stops running. His legs just give way. He makes it to the car. Just.

Leans against it, close to passing out.

LUTHER (cont'd)
Oh, God. Oh God. Oh God. I'm going to kill you. Oh please don't hurt her. Please don't.

CUT TO:

Reed stands there. Hangs up.

CUT TO:

Hearing the call terminate, Luther drops the phone and, robbed of all his strength, seems about to finally collapse.

Instead, he leaps behind the wheel of the car.

89

89

Speeding towards Mark's house, on the phone, the rain coming down.

LUTHER
Boss! Rose! Rose! It's John! It's John, please answer! Be there! be there!

90

90

Teller is driving in the rain, on the speaker-phone.

TELLER
I'm here. What's wrong?

INTERCUT TELLER and LUTHER

Hearing her voice, he almost loses it.

LUTHER
It's Ian! I think he's hurt her, I
think he's really hurt her -

TELLER
Hurt who, John? Hurt who?

LUTHER
ZOE! He's hurt Zoe! Send medi cs,
please hurry, please, please hurry -

TELLER
We'll be right there.

STAY ON TELLER as she hangs up - and pulls over. She opens the door.

AND IAN REED GETS IN! Cold and wet, shivering. But not with cold. Not really.

Teller looks mournfully into his eyes.

TELLER (cont'd)
You were right.

REED
Poor bastard.

TELLER
Poor bastard, my arse. Poor Zoe.

And with that, she's dialling.

91 _____ 91

Luther pulls up, sprints to the door, it's ajar, he runs in -

92 _____ 92

- runs headfirst through the house.

LUTHER
Zoe! Zoe, babe! ZOE!!

Finally bursts into the KITCHEN. And sees her there.

A beat.

LUTHER (cont'd)
Oh, no. Oh no oh no oh no.

His legs weaken and go.

LUTHER (cont' d)

Oh no.

He goes to her. Dead. He kneels. Weeps. In agony. Doesn't know what do to. There must be something! There's always something. Always.

Not this time. There's nothing. Absolutely nothing.

He howls in unendurable pain. Cradles her. Brushes the hair from her brow. Kisses her.

LUTHER (cont' d)

Please no. Please, please, please.

Please don't be true. Don't be true.

Oh God, oh God, oh God, don't be true.

OUTSIDE - the EMERGENCY SERVICES ARRIVE, TWO SCREAMING POLICE CARS WITH BLUES AND TWOS.

Only then, eviscerated by grief, does Luther notice the room.

Things have been smashed. It's not random. It's very specific. Paintings, photographs (the kitchen knife cleaned and returned to the drawer).