



1 I/E. 27 EGMONT TERRACE, HALLWAY - NIGHT 2

1

JOHN LUTHER S

(CONTI NUED)

2 CONTINUED:

2

Takes it out. Rolls it through his fingers.

Schenk arrives. Checks out the car.

SCHENK

He fought.

LUTHER

He's tough.

SCHENK

John - our anger has no place here. I need you fully engaged with the matter at hand, or not here at all. We owe that to Justin. Are we clear on that?

Luther huddles in his coat. Shivers. Takes a moment. Then galvanizes himself. **b**

LUTHER

Yeah, we're clear on that. We're clear.

Gray steps up.

LUTHER (cont'd)

So why no corpse?

SCHENK

He's trying to generate dread. We know he wants that. \*

LUTHER

Then why not leave Justin here? Sliced throat, all that? \*

GRAY

We know he's a performer. A showman. Maybe he thinks making Justin vanish is... more m \*

(CONTINUED)

2 CONTI NUED: (2)

2

(CONTI NUED)





6 CONTINUED:

6

LUTHER  
So now Cameron's marked out his  
territory. Like a

\*  
\*

(CONTINUED)





7 CONTINUED:

7

LUTHER  
Because I found out who he is. I gave  
him no choice.

Beat.

SCHENK  
John, what are you saying?

8

8

\_\_\_\_\_

Schenk is with DCSU HELEN CARROWAY. (50s, uniformed, very

(CONTINUED)

CONTI NUED:

9 CONTINUED:

9

She smiles, unoffended, rips paper.

JENNY

So how do you know him? That Gavver.

MARK

Gavver?

JENNY

Smurf. Billy Filth. 'Cos obviously you're not one of them. No offence or whatever.

MARK

None

(CONTINUED)





10 CONTINUED: (2)

10

Turns his attention to CRIME SCENE PHOTOGRAPH OF CAMERON'S ROOM. Utterly empty - except for the table and the desk phone.

LUTHER

So his room wasn't just empty. It was  
like his work - full of his absence.  
Everything's absence. Empty rooms,  
empty roads.

Luther thinks. Steps up to the crime wall. Points out:

LUTHER (cont'd) R  
Spring Heeled Jack. Never caught.  
Passed into local folklore -  
(seeing the connection)  
- because he was never caught. Jack  
the Ripper - he's a myth, too. But  
Aaron Kosminski, he's just a

12



12

(CONTINUED)

14 CONTI NUED:

14

(CONTI NUED)







17 CONTINUED:

17

No-one else can hear it - all they can see is Luther's AGONISED EXPRESSION; his pity, helplessness, fear. Then

CAMERON hits STOP.

LUTHER reels as if about to collapse. Does he have the strength for this?

CAMERON/VOICE #1  
He's a noisy puppy, isn't he?

Luther takes a moment. Inhales, takes strength, then -

- HANGS UP!

CAMERON presses re-dial

LUTHER'S PHONE rings again.

(CONTINUED)

17 CONTINUED: (2)

17

GRAY

He's trying to make contact. He could be reaching out. He might be trying to stop.

LUTHER

He doesn't want to stop.

GRAY

How do you know?

Her eyes flick to Schenk, angry.

LUTHER

Pick up that phone and Cameron's got our attention. He's established a relationship. He thinks he's got that, he doesn't need Ripley.

\*  
\*  
\*

GRAY

For all we know, Ripley's dead already! This might be the only way to

\*

LUTHER

DO NOT TOUCH THAT PHONE!

She stares at Luther in! angry dismay as her phone rings - and rings. And is FINALLY SILENT.

A still moment. Then

LUTHER'S DESK-PHONE rings.

In the tense silence, it sounds shrieking, not sane.

SCHENK steps forward, presses a button. It

(CONTINUED)

17 CONTINUED: (3)

17

CAMERON/VOICE #4

You have ten seconds to answer this phone. If you don't answer, then Ripley regrets it. I've got everything I need. Hammers, carpet knives, car batteries. Cigarette lighters. Pliers.

INTERCUT CAMERON'S E

(MORE)

(CONTINUED)

17 CONTINUED: (4)

17

LUTHER (cont'd)  
(another photo, and another)  
And Abby. And Jason. And all the  
others -

\*

Taps the message on screen:

LUTHER (cont'd)  
- the ones who'll be next, if we get  
this wrong.

Glances at Ripley's face on News 24.

LUTHER (cont'd)  
Justin knows that. And he wouldn't  
have it any other way. So if you've  
got any respect for him at all - then  
get on with what you're doing.

Luther strides away.

Schenk meets Carroway's gaze for a moment,

(CONTINUED)

19 CONTINUED:

19

CAMERON (cont'd)

So why would he do that, eh? Why would he abandon you like that? What kind of game is he playing? That arrogant bastard. What's his game?

He paces, thinking it through

(CONTINUED)







25 CONTI NUED:

25

27 \_\_\_\_\_ 27

- through the palatial living room, past a wide-eyed, alarmed Caroline. Into the kitchen -

28 \_\_\_\_\_ 28

- where they force him to sit at the KITCHEN TABLE.

On it there lies a HAMMER ... and a KETTLE. Frank puts a GUN to Luther's head.

LUTHER: I know you. Frank Young.

28 CONTINUED:

28

LUTHER (cont'd)

She's one girl, way down the food-chain. This time yesterday, I bet you had no idea she even existed.

BABA

Let a man steal an egg, tomorrow he steals an ox.

LUTHER

So what do we do now? Because I can't sit around here all day having my hands cut off. I'm on a clock.

BABA

I know disrespect wasn't your intention. But even so, we're in a pickle. If my father was here - goodness me, he really was o

(CONTINUED)



29

29

\_\_\_\_\_

Luther strides down the street, on the phone.

LUTHER

Benny? Listen, I need you to do something for me.

30

30

\_\_\_\_\_

Benny on the phone. Gives a furtive look sideways.

BENNY

This one of those no question type deals?

LUTHER (V.O.)

This is one of them, yeah.

BENNY

Is it going to help?

INTERCUT BENNY/LUTHER

LUTHER

Yeah.

BENNY

Then name it.

LUTHER

Andrei Kolchak. Busted in the last week or three.

BENNY

(types)  
Digging up his sheet now.

ON SCREEN: Andrei Kolchak's arrest sheet.

LUTHER

Find me the safe house they're keeping him at. Then cover your tracks. You won't want anyone to know you've been sniffing round this.

He hangs up, strides on.

31

31

\_\_\_\_\_

Cameron is listening to a portable DAB radio.

RADIO NEWSREADER

And as speculation mounts as to why the search for the missing officer has been so quickly scaled down, Police Sources are refusing to comment ...

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31 CONTINUED:

31

He turns o

(CONTINUED)

31 CONTINUED: (2)

31

JAMES

Now start again. Don't lie.

\*  
\*

Ripley grits his teeth, fights for breath.

\*

RIPLEY

Okay. Your crime scenes displayed a mixed profile - blitz attack and overkill with ritualistic elements, typical of the disordered offender - who tends to be psychotic and delusional.

BT 12 0 0 12 183 617Tm1 Tf (t) Tj ET BT Tf (T 12

(CONTINUED)



(MORE)

(CONTI NUED)

33 CONTINUED:

33

LUTHER (cont'd)  
But it doesn't work like that. You  
wake up, the bad stuff's still there.

MAO 10 269 797 T Q q 1 0 0 -1 0 842c 414 737 Tm

(CONTINUED)

37 CONTINUED:

37

- an ALMIGHTY BANG from outside.

She races back down the hallway, towards the front door. A CAR ALARM is sounding.

She and Boothe reach the front door at the same time - step out, to see -

38

38

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Mark North has CRASHED HIS CAR INTO THEIRS. Not hard enough to do terrible damage, but enough to smash the headlights, set off the airbags, the alarms.

Mark gets out, apparently dumbfounded. Looks at the two coppers coming out to meet him.

MARK

I'm sorry, I was doing a three point  
turn and -

BOOTHE

How fast w

(CONTINUED)



L

(CONTI NUED)

45 CONTINUED:

45

WILSON  
I need to come in.

A



50 CONTINUED:

50

LUTHER  
I think so. We'll know soon enough.  
But right now, I've got to run. Heavy  
day.

He walks off. Already on the phone.

Mark and Jenny watch.

JENNY  
What exactly did he do?

MARK  
I don't want to know.

51

51

---

SCHENK looks on as RONALD BRYSON (powerful, 53) is BT 12 BT 0122026312925  
police c

(CONTINUED)





54 CONTINUED:

54

SCHENK

Because I should tell you, your poker face needs work.

(points)

There's a tell, here. Corner of your mouth. There it is again! Did you see it, DS Gray?

GRAY

I did, Guv. Couldn't miss it, really.

Bryson is on guard. Not quite believing them - and not quite trusting his own face, either.

SCHENK

Intriguij ET BT 12 0 0 12 183 12 0 0 12 254 605 TT BT 12 0 0

(CONTINUED)



55 CONTINUED:

55

Ripley works hard to calm himself. It's a superhuman effort. He's blind, suffocating.

\*

Cameron exits. Ripley hangs there long enough, controlling his breathing. He hears AN ENGINE starting - a vehicle leaving.

56 \_\_\_\_\_

56

Schenk and Gray exit the interview room, approach Luther and Benny. Schenk looks a little relieved, a little queasy.

L

(CONTINUED)

(MORE)

(CONTI NUED)

56 CONTINUED: (2)

56

LUTHER (cont'd)

W

(CONTINUED)



62 \_\_\_\_\_ 62

Through the garage, past James' s car -

63 \_\_\_\_\_ 63

- over wasteland to -

64 \_\_\_\_\_ 64

- the high street. Almost stunned by the normality of it. He raises his hands, steps in front of a passer-by - a



(CONTINUED)



67 CONTI NUED:

67

(CONTI NUED)

71 CONTINUED:

71

Then Luthe



77 \_\_\_\_\_  
\_\_\_\_\_

77

CONTI NUED:



CONTI NUED: (2)

LUTHER II EPISODE 02,

CONTI NUED:



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At last they stand there. Cameron with his knife to Tim's throat.

Luther several paces away, facing him.!

The oil drums. The van. Engine running. The hosepipe. Sound of screaming. Desperate thumping on the interior walls.

Luther makes a move towards the van

CAMERON

Take one more step and I spill his  
guts all over the ground.

LUTHER

How many kids are in there?

CAMERON

Eleven.

LUTHER

How many kids you got there?

CAMERON

(after a be

(CONTINUED)

CONTI NUED:

CAMERON

Yes he is! He's going to slit your  
Lilly little neck! He's done it  
before! A dozen times!

\*  
\*  
\*  
\*

LUTHER

Thing is, Tim. He knows that if he  
hurts you, then I'm free to walk over  
there -

\*  
\*  
\*  
\*

A moment. C

(CONTI NUED)

CONTI NUED: (2)

(CONTI NUED)



85 CONTINUED:

85

LUTHER

One body per drum. Four drums per  
pallet.

SCHENK

All of which will be shipped to India  
f

(CONTINUED)



88 CONTI NUED:

88

Mum? Seri ousl y?

JENNY

You' re

CAROLI NE

(CONTI NUED)

88 CONTINUED: (2)

88

LUTHER

Listen to your daughter. You got her  
into this by selling me out. So listen  
to her.

\*  
\*  
\*  
\*

CAROLINE

So what are we supposed to do?

LUTHER

Leave.

\*

CAROLINE

I've got a job. A career. A life. I  
can't just -

\*

LUTHER

Your safety is your concern; I don't  
care what happens to you. So just do  
what's right - give Jenny enough money  
to get away. Anot

\*  
\*  
\*

(CONTINUED)

A





91 CONTINUED:

91

LUTHER

Like you wouldn't believe. You?

ALICE

Oh, you know what it's like. Always on the go.

LUTHER

So I notice

(CONTINUED)

91 CONTINUED: (2)

91

LUTHER  
I can't.

ALICE  
Why not?

LUTHER  
Because you're who you are, and I'm  
who I am.

ALICE  
Which is exactly why I'm asking. We'd  
have fun.

LUTHER  
That's what scares me.

ALICE  
Come on. Yin and Yang. Bonnie and  
Clyde. Bert and Ernie.

LUTHER  
You have to leave. They'll come here.

ALICE  
Why?

LUTHER  
They're scared you'll kill me.

ALICE  
Which is the funny thing, really -  
because it's not me who'll end up  
killing you, is it? It's them. You  
know that.

She comes in very clo

(CONTINUED)





CONTI NUED: