MUSIC IN L2 2M1 10:00:00

RECAP IN

CAROLINE shows LUTHER a printed picture.

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

CUT TO:

10:00:04

JENNY performing the necro-porn.

CAROLINE (CONT – V.O.)
... this afternoon.

CUT TO:

10:00:06 LUTHER looks up at the building.

CUT TO:

10:00:07 LUTHER grabs JENNY from the porn set, she screams

LUTHER
Jenny Jones ...

CUT TO:

10:00:09 LUTHER carries JENNY kicking and screaming up the street.

JENNY
Heeelpp.

CUT TO:

10:00:10 LUTHER sits opposite ALICE in the visitors room.

LUTHER
To keep you safe, they put you in here. Tc[ )68 Tm 0 Tc

ALICE
Well, it is a secure hospital, John.

He takes a bite of an apple.

CUT TO:

10:00:18 LUTHER throws the apple over the hospital wall.

LUTHER (V.O.)
As secure as a prison?

CUT TO:

10:00:20 ALICE

RIPLEY looks down at the body.

LUTHER (V.O.)
We know...

CUT TO:

10:00:28 MR PUNCH looks up at the CCTV and holds his arms open wide.

LUTHER (V.O. – CONT)
...he loves the attention.

CUT TO:

10:00:30 LUTHER and GRAY.

GRAY
You’re gonna want to see this.

CUT TO:

10:00:31 LUTHER and BENNY watching live footage on the monitor of MR PUNCH about to attack his next victim.

BENNY
It’s happening right now, it’s live.

CUT TO:

John - our anger's got no place here. I need you to be functioning fully in the moment or not here at all. We owe that to Ripley.

LUTHER
Making a body disappear is not that easy. Especially in the city. Cameron took a risk, was it worth it.

GRAY steps up.

GRAY
Worth it, how?

LUTHER
This! All this, this circus? No, this is staged, Justin's alive because Cameron wants him, needs him. If Justin knows how to read Cameron, then he'll know how to stay alive.

LUTHER walks up the street.

10:02:06 INT. LUTHER'S CAR OUTSIDE CANDICE'S FLAT - NIGHT

LUTHER gets behind the wheel – takes a deep breath and shakes his head as he closes his eyes.

MUSIC OUT L2 2M2 10:02:19
MUSIC IN "PARADISE CIRCUS"
10:02:19

10:03:06 INT. HIDEOUT - DAY

CAMERON walks towards him, in his Mr Punch guise, heating up an iron bar with a flame torch as he gets closer.

RIPLEY struggles but to no avail.

CAMERON gets closer and holds the red hot iron bar up in front of RIPLEY.

RIPLEY glares at him.

CAMERON moves closer.

RIPLEY cries out in agony.

10:04:38 EXT. LONDON – DAY

MUSIC OUT L2 2M3 10:04:40 Establishing shots as the sun rises.

10:04:42 INT. SSU, BULLPEN - NIGHT

The BBC Breaking News is being watched on the monitor.

What, all of it?

GRAY
Every penny.

LUTHER
So he wasn't saving up for a rainy day, was he? He was saving up for something. Something to do with this. Talk to me about his art work.

GRAY
Ex wife gives it to us, we have ...

She shows him various large pictures of his work.

GRAY (CONT)
"Answer to a Job" ... "the Integration of the Personality" ... "Des Anima des Schicksalsproblem des Mannes" ... "Aion"

LUTHER picks up a photograph of an empty room, except for a table and desk phone.

LUTHER
So his rooms not just empty. It's in his work too. An absence. It's empty. Rooms. Ripley's got an empty car. Empty roads.

MUSIC IN L2 2M4 10:06:02

He picks up a book from his desk and hands it to GRAY.

LUTHER (CONT)
Spring Heeled Jack. Disappeared into folklore because he was never caught. Jack the Ripper – he was a myth, too. I think

CAROLINE puts her eye to the spy-hole. Revealing BABA on the other side with TOBY KENT and FRANK HODGE.

CAROLINE opens the door. BABA greets her with a look of withering malevolence.

BABA
Ah, the whore's mummy.

They enter.

10:07:24 EXT. RAILWAY – DAY

MUSIC OUT L2 2M4 10:07:27 Establishing shot.

MUSIC IN L2 2M4A 10:07:28 INT. HIDEOUT - DAY

CAMERON enters a secluded spot.

SFX: RIPLEY groaning from the pain.

CAMERON takes off his mask and pulls out a mobile phone, he paces for a bit then looks out at RIPLEY still hanging from the hook, breathing heavily.

10:07:52 INT. SSU, BULLPEN/INT. HIDEOUT - DAY

The whole room is a hive of activity.

MUSIC OUT L2 2M4A 10:07:56 SCHENK enters and walks over to GRAY working at her desk.

GRAY
Paul Hoby's his name.

LUTHER is at his desk when his phone starts vibrating. He stares at it, then shouts out.

LUTHER
Shut up!

He stands up and shouts again.

LUTHER (CONT)

Everyone goes quiet and watches him, LUTHER turns to BENNY.

LUTHER (CONT)
Benny.

BENNY nods, then hits the tracker on his computer, he nods at LUTHER who then answers the call.

LUTHER (CONT)
Hello?

MUSIC IN L2 2M5 10:08:18 LUTHER hears RIPLEY screaming.

No-one else can hear it - all they can see is LUTHER's agonised expression.

CAMERON (V.O.)
I'm sorry you made me hurt your puppy. He's a noisy little customer, isn't he?

LUTHER holds the phone at arm's length and hangs up, then slams it down on his desk.

Everyone stares at him with confusion.

The phone rings again.

GRAY starts to step over.

GRAY
Guv he might be trying ...

GRAY stops and stares at him as the phone continues to ring and LUTHER steps away.

Suddenly her mobile starts to ring. She turns and looks at it.

LUTHER
Don't answer that.

She picks her phone up.

LUTHER (CONT)

She stares at her phone as it rings.

GRAY
He's trying to make contact. He might be trying to reach out. He might be trying to ...

LUTHER
He's not going to stop.

GRAY
How do you know that?

LUTHER
Listen, if you answer that phone Cameron's got our attention. He thinks he's setting up a relationship with us. As soon as he thinks that, he doesn't need Ripley.

GRAY
This is the only...

LUTHER

She puts it back on her desk and sits down in a huff.

A still moment. Then LUTHER'S desk-phone rings.

SCHENK gestures something to him as he steps over to LUTHER's desk.

SCHENK presses a button. It goes to speakerphone.

CAMERON (V.O.)
I know you're there. I know you're listening. I don't know what you're trying to achieve. I'm opening up a dialogue here. Trying to find a way through this, trying to find a way you can get your friend back in one piece.

All eyes on LUTHER.

CAMERON (CONT - V.O.)
What happens to Ripley, if you ignore me will be on your head. And I'll send you pictures of every cut, every burn, every incision. I will send you every second of him screaming.

He plays a burst of RIPLEY screaming.

LUTHER tries to hold onto his anger, GRAY looks away.

CAMERON (CONT - V.O.)
How much more of this can you take? You have ten seconds to answer this phone. If you do not answer then Ripley here will regret it. Nine seconds. Eight. Seven. Six. Five. Four. Three. Two ... One!!

No one moves, there is silence.

CAMERON (CONT - V.O.)

LUTHER leans over, grabs the phone and yanks it out of the wall.

LUTHER
MUSIC OUT L2 2M5 10:10:55 No that, that man - that voice. Those voices. That's the man we're gonna leave on the streets if we do not do our jobs properly. This isn't about DS Ripley. It's about Sadie. It's about Abby. It's about Jason. It's about all the others that will be next, if mess this up.

The team stare at him.

LUTHER (CONT)
Listen, DS Ripley knows that. And he wouldn't have it any other way. So if you respect him at all – just get back to work.

GRAY regards him with caution.

LUTHER sits at his desk and sighs.

SCHENK places his hand on LUTHER's shoulder.

RIPLEY glares at him.

CAMERON steps closer, he has something in his hand.

CAMERON (CONT)
You must know that phrase, "the banality of evil."

RIPLEY
I've heard it mentioned, yeah.

CAMERON
It's a platitude. Just bourgeois fatuousness. Do you know what the problem really is?

RIPLEY
I'd like you to explain it, Cameron. Yes please.

CAMERON
It's about the evil of banality. Nothing means anything! Everybody is numb. This is a dead city in a dead country. Do you know why?

RIPLEY shakes his head.

CAMERON (CONT)
Because we've become disconnected from our own myths. We have lost our own shadows; The Ripper. Crippen. Christie. Hindley. Brady. Sutcliffe. Neilsen, Fred and Rose.

RIPLEY
They weren't myths. They were people. They were people and their victims were people.

CAMERON
In the beginning. But transfigured them. Made them numinous. We needed them: they told us stories about ourselves about, about our fears and our desires. They cast a shadow. And shadows give us depth. And I've worked so hard to become like shadows. I do not want them to ruin it now. So, the reason that you're here, what I want you, what I need you to tell me, is how much do they know.

RIPLEY
How much does who know about what?

CAMERON
How much do they know about what I'm about to do?

RIPLEY
What are you about to do?

CAMERON smiles at him.

MUSIC OUT L2 2M6 10:14:38 SFX: knock on a door.

10:14:39 <u>INT. CAROLINE'S HOUSE, HALLWAY - DAY</u>

LUTHER at the front door.

BABA (CONT)
And the slut child dies.

LUTHER
I could step outside, make one phone call - and have a thousand coppers abseiling through your windows ...

BABA
I'd make my one phone call and have

HOBY (O.S.)
Morning, officer.

SCHENK
I don't believe we've met before.

PAUL HOBY is behind the counter.

HOBY
Well, I'm familiar with the species.

SCHENK
DS Gray this is Paul Hoby. Paul used to own a little factory for converting replica weapons into working guns.

HOBY
Yes, and Paul did his time.

GRAY squats, examines the counter.

GRAY
What is it with boys and knives, I wonder?

HOBY
These knives are sold for recreational and hobby purposes only.

GRAY
Yeah? How's the stockroom looking?

HOBY
Eh?

GRAY
Everything in order?

HOBY
"Everything in order"? Seriously, Mein Herr? Ja, everything is in order. Would you like to see my papers?

GRAY
Would if I could. Right now, I'd settle for a full inventory and a glimpse at the books.

HOBY
Please yourself, love. Goose-step over here and take a look for yourself.

SCHENK
DS Gray is a little testy today, Paul. Because of Cameron Pell. Your former cellmate. Pell's been killing people. He may have killed a police officer. Do you have any idea of what your life will be like, if every London copper holds you responsible for that?

HOBY

All I did was point him in the direction of a few names who might have been able to help him with what he wanted.

SCHENK
What names?

HOBY
You need to talk to a man called Ronald Bryson.

GRAY glares at him.

MUSIC OUT “HOME STRAIGHT”
10:20:05
MUSIC IN L2 2M8 10:20:05

INT. HIDEOUT - DAY

CAMERON is listening to a portable DAB radio.

RADIO NEWSREADER (V.O.)
And as speculation mounts as to why the search for the missing officer has been so quickly scaled down, police sources are ref

Would you like to know?

RIPLEY
I'd love to know.

CAMERON
Why?

RIPLEY
Because you're one of a kind. If this situation was turned on its head, I'd want your permission to write a book about you. A, a thesis, maybe. I think you'd be of interest to a lot of people in my field - law enforcement, psychology. The first thing I'd ask, why the mask? Why, why do you need a mask?

CAMERON thinks, then looks back at RIPLEY.

CAMERON
Because wearing a mask makes it easy.

10:21:29 EXT. MARK'S HOUSE - DAY

MUSIC OUT L2 2M8 10:21:31 LUTHER and JENNY lean against the outside wall together.

LUTHER
How you feeling?

JENNY
Like a freshly squeezed zit.

LUTHER
Do you want something? Er, water or Painkillers or something?

JENNY
You got any Temazepam?

LUTHER
No. I could do with some of that myself.

JENNY
How many? I'll sort you out. Call my mate, Fuzzy Rob.

He gives her a look.

LUTHER
I'm going to ask you a question.

JENNY
Don't ask me questions. I hate questions.

LUTHER
MUSIC IN L2 2M8A 10:22:08 Do you want out?

JENNY
Of what?

LUTHER

Of this.

JENNY
Dream on, dreamer. These people would cut off your ears for 50p.

LUTHER
So I can make it happen. I have to do things that I

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Through the window, LUTHER can be seen entering through the front door.

10:24:39 INT. HALLWAY, SAFE HOUSE - DAY

LUTHER quietly steps through and up the stairs.

10:24:45 INT. UPSTAIRS, SAFE HOUSE - DAY

LUTHER gets to the top of the stairs and stands outside the back room, then whispers.

LUTHER
Andrei! Get...

10:24:48 INT. SAFE HOUSE - DAY

He listens.

LUTHER (CONT)
...into a safe position, now! Hurry, hurry!

He jumps up and runs out of the room.

10:24:51 INT. UPSTAIRS, SAFE HOUSE - DAY

ANDREI runs out and starts to run into the bathroom when LUTHER turns and follows him in.

10:24:55 INT. BATHROOM, SAFE HOUSE - DAY

LUTHER shuts the door. KOLCHAK looks up at him, terrified.

LUTHER
You've been telling stories out of school, haven't you Andrei.

LUTHER leans into him.

KOLCHAK
Please!

LUTHER
I need you to take back whatever you said about your friend Toby, withdraw your statement.

KOLCHAK looks petrified.

KOLCHAK
I can't.

10:25:09 EXT. SAFE HOUSE, FRONT ASPECT - DAY

WILSON steps around to the front while MARK and BOOTHE are still arguing.

BOOTHE (O.S.)
Look I don't want to swap details, alright. Just take this...

MARK (O.S.)

Are you sure?

WILSON turns back to the house.

10:25:14 EXT. STREET OUTSIDE SAFE HOUSE - DAY

BOOTHE is holding out some money to MARK.

BOOTHE
Look at me, look at this face, do I look sure!?

10:25:15 INT. HALLWAY, SAFE HOUSE - DAY

WILSON steps back into the kitchen and closes the back door behind her.

Then she walks out into the hallway and starts up the stairs.

LUTHER (V.O.)
I found you and...

10:25:21 INT. BATHROOM, SAFE HOUSE - DAY

LUTHER whispers to a terrified KOLCHAK.

LUTHER (CONT)
... it took me ten minutes. And I can find you again, just as easily. Only this time, it won't be me who pays you a visit. It'll be your friends. And I don't need to tell you what they'll do to you, do I Andre. I think you know that.

SFX: knock at the door

10:25:32 INT. OUTSIDE BATHROOM, SAF

KOLCHAK (O.S.)
What do you think I'm doing?

WILSON
I need you to open the door.

10:25:49 INT. BATHROOM, SAFE HOUSE - DAY

LUTHER stares at KOLCHAK.

KOLCHAK
I can't.

10:25:52 INT. OUTSIDE BATHROOM, SAFE HOUSE - DAY

WILSON
Why not?

KOLCHAK (O.S.)
Because I don't like women to look at me when I'm on the lavatory!

WILSON
I need to come in.

KOLCHAK (O.S.)
Please don't.

WILSON
Alright. Right just hurry up.

She turns, as if to leave then kicks the door open, to prevent KOLCHAK sitting on the toilet.

10:26:09 INT. BATHROOM, SAFE HOUSE - DAY

She finds KOLCHAK on the lavatory. Trousers round his ankles.

KOLCHAK

Embarrassed, WILSON looks over at the open window.

MUSIC OUT L2 2M9 10:26:16 KOLCHAK slams the door on her.

10:26:17 INT. LIVING ROOM, SAFE HOUSE - DAY

BOOTHE joins WILSON.

BOOTHE
Where is he?

WILSON
Erm, on the toilet.

BOOTHE sighs and sits down, KOLCHAK enters and quietly sits, he thinks for a bit then speaks nervously.

KOLCHAK

I wish to amend my statement. How do I make that happen as soon as possible?

WILSON
Oh shit. Bastards.

WILSON runs over to the window and looks out.

10:26:55

EXT. STREET - DAY

MARK and LUTHER drive off up the street. When they

GRAY sits glaring at RONALD BRYSON sitting opposite her.

SCHENK enters and sits next to GRAY.

SCHENK
Ronald Bryson. You sold forged documents to this man...

10:28:28 INT. SSU, BULLPEN – DAY

Seen on the monitor.

SCHENK (CONT)
...Cameron Pell.

He shows a mugshot of CAMERON.

10:28:31 INT. SSU, INTERVIEW ROOM – DAY

SCHENK (CONT)
Your full bespoke service: Driving licence, birth certificate, passport. Education and employment records, fake referees. Everything he needed to start life with a new identity.

10:28:49 INT. SSU, BULLPEN - DAY

BENNY is watching the interview on his monitor, LUTHER enters and walks over.

LUTHER
How we doing?

BENNY
The Boss has got his game face on. Look at him. He’s got a face on him like Wayne Rooney's smacked

BRYSON
My share.

SCHENK
Because I think I should tell you, your poker face needs some work. There's a tell, there. Corner of your mouth. Oops, there it goes again! Did you see that, DS Gray?

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

SCHENK

CAMERON
Okay!

No a bomb's loud, it’s about sound it’s about fury. Cameron is the opposite of a bomb.

RIPLEY limps down the street and sees a MAN ahead of him.

RIPLEY
Excuse me.

10:36:52 INT. SSU, BULLPEN - DAY

LUTHER turns to his team.

LUTHER
I need every policeman, every armed response, every helicopter, PCSO in that area. Looking for that van. Get on it.

The team set to work. LUTHER's phone rings. He checks it out then answers.

LUTHER (CONT)
Hello?

RIPLEY (V.O.)
Boss?

LUTHER
Justin?!

He looks over at SCHENK in his office who immediately runs out and over to him.

RIPLEY (V.O.)
I'm on the corner of Wise Avenue. Near Chaffer's Dock.

10:37:05 EXT. STREET NEAR THE HIDEOUT - DAY

RIPLEY on the phone.

RIPLEY (CONT)
Cameron's car is still here.

10:37:06 INT. SSU, BULLPEN - DAY

GRAY and BENNY grin.

LUTHER
I'm on my way! I'm on my way.

He hangs up and turns to GRAY and BENNY.

LUTHER (CONT)
Told you. I told you h -0.024 Tc[(V.O.))]TJETLUTHER

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The moment broken by LUTHER's phone ringing.

He answers.

LUTHERLUTHER

EXT. CAMERON'S CAR, NEAR THE HIDEOUT - DAY

RIPLEY has his laptop resting on the bonnet and has it hooked up to CAMERON's Sat-Nav and is copying over the "maps" folder.

RIPLEY
Tracking the sat-nav will give us a record of his movements.

LUTHER
He's The Bogeyman isn't he? He's, he's a monster. So he does what monsters do and that's spirit children away in the middle of broad daylight. But how do you make a bus full of kids just disappear?

RIPLEY
Body disposal's not easy is it? One body's hard enough. But ten or twelve? He needs to have a lot of space. Privacy, come and go at will.

They look at the monitor on the lap top.

R

10:40:13 INT. LUTHER'S CAR - DAY

LUTHER at the wheel, lots of traffic on the roads.

LUTHER
Come on, come on! Move!

10:40:19 EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

CAMERON drives through the vast expanse of land towards the buildings.

10:40:31 INT. CAMERON'S VAN - DAY

CAMERON drives on.

10:40:32 EXT. GREEN VALLEY INDUSTRIAL PARK - DAY

CAMERON drives on.

10:40:35 INT. CAMERON'S VAN - DAY

CAMERON drives on.

He pulls up inside the vast, decrepit space and pauses before getting out of the van.

10:40:59 EXT. GREEN VALLEY INDUSTRIAL PARK / VAN - DAY

MUSIC OUT L2 2M14 10:41:05 CAMERON gets out and slams the driver's door shut.

MUSIC IN L2 2M15 10:41:06 He pauses briefly before walking around the back of the van.

The CHILDREN whimper inside the van.

Wearing rubber gardening gloves, he attaches a length of hosepipe to the exhaust, then pulls a vent off the back, he sticks the other end of the hose pipe into the open space.

CHILD
Tim, don't go out there.

Inside the CHILDREN all watch in silence as TIM tries to open the door.

CAMERON pauses and looks up at the van.

CAMERON walks around the other side of the van. Meanwhile TIM manages to open the passenger door and quietly steps out.

On the other side of the van CAMERON has put up his hood and is putting his Mr Punch mask on.

TIM crouches down on his side of the van, while CAMERON seems to be preparing himself, then takes a deep breath and climbs back in on the driver's side then starts the engine up.

TIM quickly runs off and hides behind a pillar, he peers around it, keeping an eye on the van.

10:42:24 EXT. CAMERON'S VAN – DAY

Through the window the CHILDREN can be seen coughing and spluttering as it fills with exhaust fumes.

CHILDREN
Hellllp.

CAMERON stands and waits.

10:42:30 INT. LUTHER'S CAR – DAY

LUTHER and RIPLEY speed along the road.

10:42:33 INT. CAMERON'S VAN – DAY

The CHILDREN start hitting the wall/doors of the van as they cry out for help.

10:42:37 EXT. CAMERON'S VAN – DAY

TIM peers around the pillar, CAMERON looks up and TIM ducks back, but CAMERON stares over in his direction – still wearing the Mr Punch mask.

10:42:44 INT. LUTHER'S CAR – DAY

LUTHER and RIPLEY speed along the road.

LUTHER
Come on!

L U T H E R

10:42:46 EXT. LUTHER'S CAR – DAY
LUTHER
They drive through a tunnel.

10:42:48 INT. CAMERON'S VAN –DDAY A Y D A Y

They drive through a tunnel.

CAMERON
What?

LUTHER

SCHENK
For what? Saving school children? I hardly think so. If I had my way, you'd be given a medal. You did outstanding work.

LUTHER
So did you. I liked the thing about the micro-expression. Corner of the mouth. Was that a lie?

SCHENK
Same lie I've been telling since nineteen eighty-six. Never fails.

They both giggle.

SCHENK (CONT)
Er, Green Valley is Registered at Company House, but it's a shell. Pell leased it from a contact of Bryson's ...

GRAY (O.S.)
Um, boss?

GRAY is up by the van, she looks around nervously.

SCHENK and LUTHER walk over to her.

They look up at the containers all strapped to large pallets.

LUTHER
One body per drum. Four drums per pallet.

SCHENK
All to be shipped to India for disposal. The paperwork's already done. Those children would've been wiped off the face of the earth.

They stand there in stunned silence, then SCHENK walks off.

LUTHER walks away, as does GRAY.

10:47:02 <u>EXT. CAROLINE'S HOUSE - NIGHT</u>

LUTHER and JENNY pull up in his car, CAROLINE is waiting for them.

JENNY and LUTHER climb out of the car and walk over to CAROLINE.

CAROLINE
Have you got stuff?

JENNY
What? Like belongings?

CAROLINE
Yes, like belongings. Clothes and things.

JENNY

Not much. Just this.

She holds up a plastic carrier bag.

LUTHER
Er have you got a minute?

CAROLINE
Yes, of course. Come in.

She leads them in.

JENNY (V.O.)
I can't...

10:47:47 INT. CAROLINE'S HOUSE, LIVING ROOM - NIGHT

LUTHER, CAROLINE and JENNY. Facing each other.

JENNY (CONT)

CAROLINE
You're my daughter. You wouldn't have been where you were if it wasn't for .

LUTHER
You don't understand.

CAROLINE
I understand I got my daughter back.

JENNY
I'm not staying here. Not after what you did.

CAROLINE
You'll do what you're told.

JENNY

CAROLINE
No? And where you gonna go? Back where you came from? You've got no money. No friends. No life. So if not here, where? The gutter?

LUTHER
Caroline. Listen. Are you listening? Because I ne88.50.
JENNY

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

LUTHER
Listen to your daughter. Alright? Because you put her in this situation after you sold 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
But do the right thing - give Jenny some money, set her up in a new city.

CAROLINE
She stays here, with me. You won't let them hurt her. You'll do whatever they tell you to do. You made that quite plain.

LUTHER
No.

CAROLINE
What?

LUTHER
Caroline, I'm not on their hook. I'm not gonna be a copper anymore. I'm leaving. And when these people find out, they're gonna come back and they're gonna hurt you both. Do you understand that?

CAROLINE
You can stop them. Arrest them.

LUTHER
No, I can't. I'm over a barrel, they sent me this.

He plays CAROLINE a message on his phone.

It's a film of LUTHER in CAROLINE's house:

TOBY (ON RECORDING)
Andrei Kolchak. One of our licensees ...

LUTHER
See that?

LUTHER (ON RECORDING)
This sort of thing, I can't do it over night. It needs time.

CAROLINE stares at it.

Like you wouldn't believe. You?

ALICE
You know what it's like. Always on the go.

LUTHER
So I see you escaped.

ALICE
Like a princess from her tower. What's this?

She holds the gun up.

LUTHER
It's my dad's gun.

ALICE
You don't like guns.

LUTHER
No I don't.

ALICE
And there's only one bullet? What have you been playing at?

She puts the gun to her head and smiles wide and bright.

LUTHER
Put it down. That's just not funny.

She puts the gun down.

LUTHER (CONT)
Alice. You shouldn't have come here, they'll find you.

ALICE
Well they can try. But they're Wile E Coyote. And I'm the Roadrunner. Meep, meep.

LUTHER
Where will you go?

ALICE
I thought I'd start with Mexico. Then there's Marrakech. Monte Carlo oh and that's just some of the "Ms". There's an entire alphabet to work through. Come with me.

He smiles.

LUTHER
I can't.

ALICE
Why not?

LUTHER
Because I am who I am and you are who you are.

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

LUTHER
That's what I'm scared of.

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

ALICE
Doesn't it, just - and didn't it always.

She smiles, touches his lips and gently kisses his cheek - then whispers something in his ear. Then she turns and leaves.

LUTHER stands alone staring into space. He takes a deep breath.

10:54:53 INT. CAROLINE'S HOUSE - NIGHT

JENNY stands at the window looking sad, staring out over the city.

10:55:01 EXT. CAROLINE'S HOUSE – NIGHT

LUTHER pulls up and climbs out of his car.

He walks towards the house, looking up at JENNY looking down at him from the window above.

LUTHER
Come on.

10:55:20 INT. CAROLINE'S HOUSE - NIGHT

JENNY stares down at him.

LUTHER (CONT)
Well come on.

10:55:25 EXT. CAROLINE'S HOUSE - NIGHT

MUSIC OUT L2 2M18 10:55:29 LUTHER looks up at the house and takes a deep breath.

LUTHER (CONT)
John?

10:55:35 INT. LUTHER'S FLAT - NIGHT

LUTHER and JENNY enter. She looks around.

LUTHER
Alright then, erm, living room. Kitchen. Bathroom. My room. Your room. Erm tomorrow I'll get you a bed
MUSIC IN "FLASH" 10:55:54 but tonight, you're on the sofa.

He yawns.

LUTHER (CONT)
Erm, just make yourself at home you know. You can er, put the kettle on.

JENNY
You want one?

LUTHER
Tea.

She goes into the kitchen.

JENNY
This kettle's minging. It's got miningitus. D'you get it from a market? You get righteous kettles these days -

Luther 2 – Ep.2

Luther 2 – Ep.2