

LUTHER III

Epi sode 4

Draft Three

December 14th, 2012

Wri tten by

Nei l Cross

1

EXT. DESERTED VICTORIAN TRADING ESTATE - NIGHT 2

1

JOHN LUTHER looks down at

BMT. KKITCHEN - NIMCHE g/C\$CS 02 002 07m/TT11s37. KITC 1 - NI PREGNANT

STARK

Erin?

Gray tries to speak. But she can't.

STARK (cont'd) (CONT'D)

Mary, excuse me, okay? Just one moment. Stay right there.

Stark climbs out, joins Gray. They huddle in the flashing blue, the deep shadows.

STARK (CONT'D)

What's wrong?

GRAY

You haven't heard?

STARK

Heard what?

GRAY

Man down.

Stark waits.

GRAY (CONT'D)

Justin Ripley.

Stark turns to Mary. Holds her astonished gaze. He is gentle and sad.

STARK

So what is it? With John Luther and the people he loves?

CUT TO:

17 EXT. LUTHER'S HOUSE/ INT. SCHENK'S CAR - NIGHT 2 17

Luther in the passenger seat. Dazed. Until they pull up outside his house.

18 EXT. LUTHER'S PLACE - NIGHT 2 18

Schenk and Luther get out of the car - and stand there. Taking it all in.

SCHENK

John. I don't know what to say.

Luther shrugs. Beyond words.

Then MOVEMENT IN THE CORNER OF HIS EYE causes him to turn. He sees:

LUTHER
Before he got away.

GRAY
And you're trying to tell me there
was no ?

LUTHER
What kind of quid pro quo?

GRAY
You let Marwood run free to kill
his paedos and his scumbags. No
skin off your nose, right? No
humans involved.

STARK
And in exchange, he does you a
favor. Gets rid of the two people
who've suddenly become incredibly
inconvenient for you.

Luther holds Gray's gaze.

LUTHER
I loved him, Erin.

She glares at him. And he's the first to look away.

CUT TO:

20

INT. SSU - OBSERVATION ROOM - NIGHT 2

20

Gray and Stark consider Luther through a one-way mirror.

STARK
He's got too many friends. I don't
trust them.

GRAY
So what do we do?

STARK
Move him.

21

INT. SSU - CORRIDORS AND STAIRWELLS - NIGHT 2

21

Stark and Gray lead a CUFFED LUTHER through a GAUNTLET OF
SILENTLY HATEFUL POLICE OFFICERS.

22 EXT. POLICE STATION, CAR PARK - NIGHT 2 22

Stark and Gray bundle Luther into the back of the car. Drive him away.

CUT TO:

23 EXT. STREETS/ INT. STARK'S CAR - NIGHT 2 23

CITY LIGHTS pulse overhead. Luther sits cuffed in the back. Gray and Stark silent and grim up front. A metal grille between them.

STARK'S EYES

flit to the rear-view mirror: A V.W GOLF seems to be following them.

His tension dissipates when THE GOLF FINALLY ACCELERATES ... AND TURNS LEFT. !

TIME CUT TO:

STARK drives. Tyres hiss. Hypnotic. Until -

24 EXT. STREETS/ INT. STARK'S CAR - NIGHT 2 24

The car drives over THREE LENGTHS OF PVC ELECTRICAL PIPING WITH 4-INCH NAILS PUSHED THROUGH - ripping the tyres to shreds.

STARK SLAMS ON THE BRAKES -- AND SKIDS TO A HALT.

THE GOLF

Pulls out of a sidestreet, parks laterally across the road ahead, effectively blocking it.

Gray and Stark exchange a scared glance.

STARK
What is this, John?

LUTHER
I don't know.

Fear in Luther's eyes as Stark throws the car into REVERSE.

But he's reversing on rims: useless.

Stark curses. Stops. There's a MOMENT OF SILENCE. Then -

GRAY
Guv -

A HOODIE stands in the road. Backlit by streetlamps. He wears a GAS-MASK. Light reflecting eerily in the lenses.

As Stark reaches for the door - the hoodie THROWS a FLASH GRENADE -

There's a BLINDING FLASH AND A LOUD BANG: Stark, Gray and Luther shield their eyes, blinded.

LUTHER KICKS BLINDLY AT THE DOOR - but it's designed to prevent prisoner escape. He can't get out!

THE HOODIE walks quickly to the car -- smashes the driver's side window with an ASP BATON -- opens the driver's door -- SPRAYS STARK WITH MACE.

STARK CRIES OUT, BLINDED AND HELPLESS.

Luther kicks at the door, the windows.

Gray stumbles into the street, coughing and blinded, ready to fight.

The Hoodie walks round the car, extends the baton with a flick --!takes Gray's legs from under her.

Gray lands heavily. The hoodie jabs her contemptuously in the solar plexus with the baton. Then kneels and maces her from inches away.

Stark and Gray are out of commission.

The hoodie stands there, contemplating Luther -- who's still kicking at the glass -- !

Then the hoodie REMOVES THE GAS-MASK. And PULLS DOWN THE HOOD. Revealing

ALICE MORGAN!

ALICE

Wotcher.

On LUTHER'S EXPRESSION we SMASH TO

TITLES:

25

EXT. STREETS/ INT. STARK'S CAR - NIGHT 2

25

Stark scrambles over to Gray, checks she's okay, then grabs his Airwave and calls it in.

STARK

Urgent assistance required -

26

EXT. STREETS AND ALLEYS - NIGHT 2

26

Stumbling, cuffed, Luther follows Alice - running from the SOUND OF SIRENS - turning left, right, left...

27

EXT. ALLEY - NIGHT 2

27

- until finally, Alice turns. Stops Luther with a hand splayed on his chest. Their eyes meet. They're breathing heavily, exerted.

She pushes him back, eye bright, until he's standing against a wall.

Then... she gets to her knees.

Luther watches the sky, following the sound of a HELICOPTER while Alice -

- straightens a paperclip and PICKS THE LOCK OF HIS HANDCUFFS.

LUTHER

Alice, what are you even doing here?

ALICE

I saw the news.

She grins - and the CUFFS ARE OPEN.

LUTHER

Where were you?

ALICE

Berlin.

As SIRENS COME CLOSER, Alice unzips her hoodie. Shimmies out of it.

POLICE CARS SHOOT PAST the end of the alley.

Alice dumps the hoodie. Frees hair from a pony tail.

LUTHER

I don't believe you.

ALICE

Oh, you should.

LUTHER

How'd you get to London on time?

ALICE

It takes an hour and forty-five minutes.

LUTHER
I still don't believe you.

ALICE
Oh, listen to you. Mr Ungrateful.

And off his skeptical look, they hurry down the alley: away from the sirens, the helicopters, the night.

CUT TO:

28 EXT. LONDON - SUNRISE 3 28

The surrealism of the empty city as the new day dawns.

29 EXT. STREET/ INT. MARWOOD'S VAN - MORNING 3 29

Nobody's at the wheel. But the radio is playing.

In the BACK OF THE VAN, Marwood is violently hog-tying a man we'll come to know as RYAN CLARK.

CUT TO:

30 INT. SSU, BATHROOM - MORNING 3 30

Benny splashes cold water on his face. Confronts his rage and sorrow in the mirror.

Then retreats to a cubicle. Lights a joint. Sits there, smoking.

31 INT. PRISON HOSPITAL - MORNING 3 31

MILAN HADZIC, the man who killed Caitlin Marwood, is rushed into the prison hospital with a knife wound to the throat.

He's tended by the Prison Doctor, RUSSELL GREENE.

32 EXT. STREETS BY STARK'S CAR - MORNING 3 32

It's a crime scene. Schenk and Stark stand together, considering it. Great tension between them.

SCHENK

Well, you say "escape", George. To me, this looks more like the scene of a violent abduction.

STARK

By Marwood?

SCHENK

Presumably.

STARK

So why not pop him right here? The way he did Ripley?

SCHENK

Well, we won't know that until we ask him, will we? Meanwhile - we have a police officer out there, in the hands of a known police killer.

Eye contact. Neither man giving an inch.

STARK

Well, either way Martin... we both want DCI Luther returned to us at the earliest opportunity, don't we?

SCHENK

A search is underway.

STARK

So let's widen it.

SCHENK

The William Marwood operation is mine to command, George. God help you if you try to interfere or question my allocation of resources.

Long beat.

STARK

He's got loyal friends, DCI Luther.

SCHENK

He does.

STARK

Then let's all thank God hypocrisy's not a crime, eh?

And he walks away. Leaves Schenk seething.

CUT TO:

33 INT. GREENE RESIDENCE, KITCHEN - MORNING 3 33

RACHEL GREEN (32, HEAVILY PREGNANT) is making breakfast in a pleasant, everyday kitchen - half-watching the news on a silent TV

ON SCREEN:

A reporter called KAMELIA JACKSON huddles in the rain as she hands back to THE NEWSREADER, who's sitting before a MUGSHOT OF MILAN HADZIC.

BACK TO SCENE

Rachel spreads lo-fat cream cheese on a bagel. Stirs creamer into coffee. An air of total normality until -

WILLIAM MARWOOD KICKS DOWN THE KITCHEN! DOOR AND MARCHES IN, SHOUTING, WAVING A SAWN-OFF SHOTGUN --

MARWOOD
Don't move! Do not move!

But Rachel screams and runs. And MARWOOD CHASES.

CUT TO:

34 INT. SSU, BULLPEN - DAY 3 34

Schenk enters, strides with purpose across the bullpen.

SCHENK
Benny? If you would.

Benny stands, follows Schenk to his office -

35 INT. SSU, SCHENK'S OFFICE - DAY 3 CONT. 35

- shuts the door.

SCHENK
Do you believe for one moment that William Marwood abducted DCI Luther this morning?

Pause.

BENNY
No. No, I don't believe that, sir.

SCHENK
Good. Then do you know what's actually happening?

BENNY

Sir, I can in all sincerity tell you that I haven't got a Scooby.

SCHENK

Has DCI Luther made contact with you?

BENNY

No.

Another pause. Longer.

SCHENK

Benny, you should be aware that your phone, work and personal computers are now being monitored. If DCI Luther were to call you, or email you, you'd be obliged to report it. Because the Judas Brigade is listening to you. And to me. Do you understand what I'm saying?

Benny reads Schenk's expression. And eventually nods.

SCHENK (cont'd) (CONT'D)

So let's play this carefully. And wait for John to reach out if he needs us. Agreed?

CUT TO:

EXT. ALICE'S LAIR - DAY 3

He follows her upstairs -

38

INT. ALICE'S LAIR, BEDROOM - DAY 3

38

It's kitted out like a hotel suite, complete with Alice's open suitcases.

Luther stands at the window, watchful and pensive.

Alice takes something from a suitcase. Then approaches, presses it into Luther's hand.

It's A PASSPORT. He flicks through. Comes to his photo.

LUTHER
"Richard Feynman"?
(off her grin)
Alice, how long have you had this?

ALICE
A while. I assumed you'd need it,
eventually.

He presses it back into her hand.

LUTHER
I can't. Not yet.

ALICE
There's a thin line between
charming and moronic. You should be
careful not to cross it.

A long beat. Luther looking through the window.

LUTHER
Just Marwood. Just him. Then I'm
done.

ALICE
Why? Because he ki uT BT -0.01670000 Tc 12 0 0 12 252 581 Tu

That's standard operating procedure, is it? Straight out of the Bumper Boys' Book of Police Rules? Or was he emulating his friend and mentor?

LUTHER

Is this why you came here? To rub my nose in it?

ALICE

No. I came to help the people you love.

LUTHER

I'm sorry?

ALICE

You assert this fabulous moral conscience, John: this adherence to unwritten law... Time and again, it devastates people you claim to hold dear, but you don't stop. Now is that integrity? Or conceit? Either way, it seems to me that your conscience has killed more people than I have.

A long, long beat.

ALICE (cont'd) (CONT'D)

I need a bath.

She heads to the .

Luther at the window, staring at the mess behind his eyes.

CUT TO:

39

INT. MARWOOD'S LAIR - DAY 3

39

William Marwood ties Rachel to a chair in the middle of this terrible room. Puts a hood over her head.

Rachel SCREAMS. She SCREAMS AND SCREAMS.

GRAY
He, um - DCI Luther's a very resourceful man. A very clever man.

MARY
But you don't honestly think he'd ever hurt me? Because he wouldn't.

GRAY
I can't say for certain. But I do know that he loved Justin Ripley. If he loved anyone, it was him.

MARY
So what are you saying we should do?

GRAY
Take you somewhere safe. Just to be sure.

MARY
Where?

A beat.

GRAY
Mary, I'm not going to say. Not here.

MARY
Why not?

GRAY
DCI Luther. He's got a lot of friends. We don't want any of them to know where you are. Just in case.

MARY
I can't believe this is happening. I thought he was -

GRAY
Yeah. A lot of people think that.

41 INT. POLICE STATION #2, ANTE-ROOM - DAY 3

41

Stark unlocks a STRONG BOX. Inside, nestled in foam, are two GLOCK 9 MM PISTOLS. POLICE ISSUE.

Gray enters. Looks at him. At the guns. Awed and frightened.

CUT TO:

Luther sits on the floor, back to the wall, toying with a RECEIPT he spots under the bed. Alice is in the .

LUTHER
So where did you go?

ALICE (O. S.)
Oh, here and there.

She emerges in a white towelling robe. Wet hair.

ALICE (cont'd) (CONT'D)
I saw a few things. Got married.

LUTHER
You got what?

ALICE

Why would I? Some little girls grow up wanting ponies. I always wanted to be a widow.

(then)

I'd wear a little black dress that belonged to my mother. A pillbox hat, lace for a veil. I'd pick flowers from the garden and just...! parade up and down, being . What about you? Have you found someone?

LUTHER

Kind of. Yeah.

ALICE

And is she interesting?

LUTHER

To whom?

ALICE

Me!

LUTHER

I don't know, Alice. I hope not.

ALICE

I'd imagine she wasn't, terribly.

(off his expression)

Well, she wouldn't be some kind of Zoe surrogate. You've got enough self-knowledge to avoid that kind of trap. She's not a police officer

-

LUTHER

No? Why not?

ALICE

Darling, the . So she's a pixie.

LUTHER

A what?

ALICE

A pixie! A sprite. A daydream of the life you imagine you want to live. I feel a bit sorry for her.

LUTHER

You don't feel sorry for anyone.

ALICE

Well, quite. But as a matter of principal, I pity her.

(MORE)

ALICE (CONT'D)
She's not what you want. She's what
you want to want.

LUTHER
And what do I actually want?

You?

ALICE
We're not talking about that. We're
talking about Pixie.

LUTHER
Her name's Mary.

ALICE
I know.

A beat. Then she gives him a grin, lies on the bed and flicks
on the TV.

43 INT. MARWOOD'S LAIR - DAY 3 43

Alone and abandoned, Rachel Greene screams for help. She
screams and screams. And nobody comes.

44 INT. ALICE'S LAIR, BEDROOM - DAY 3 44

Alice watches the news

ON SCREEN: A mugshot of Milan Hadzic. And KAMELIA JACKSON
outside a PRISON.

Milan Hadzic

Alice flicks the remote.

ANOTHER CHANNEL: WILLIAM MARWOOD'S EP 3 SPEECH

Alice hits MUTE.

ALICE
This him?

LUTHER
 (glares at TV)
 This is him.

ALICE
 Goodness me. What a needy little
 fishy.

LUTHER
 Hero complex. He needs public
 approval to justify his own actions
 to himself.

Secretly, Alice's expression softens.

ALICE
 So what's the plan, Stan?

LUTHER
 I take everything he wants.

ALICE
 And what does he want?

LUTHER
 To avenge his wife. To be admired.
 To die a martyr. All to make her
 death something.

ALICE
 And you'd honestly take that from
 him?

LUTHER
 Yeah.

ALICE
 That's cruel.

LUTHER
 The cruellest thing I can think of.

ALICE
 But any police who aren't out there
 looking for him are out there
 looking for you. So how do we even
 begin?

He shoots her a look: ?

She smiles.

LUTHER
 Okay. First step: you're William
 Marwood: you want to kill the man
 who killed your wife. But Milan
 Hadzic is in prison.
 (MORE)

LUTHER (CONT'D)

(pause)

How would do it?

ALICE

With leverage. Give me a lever long enough and a fulcrum on which to place it, and I can move the world.

CUT TO:

45 EXT. GREENE RESIDENCE - DAY 3 45

RUSSELL GREENE, the prison doctor, walks home... passing an ANONYMOUS WHITE VAN that's parked the kerb.

46 EXT. GREENE RESIDENCE/ INT. MARWOOD'S VAN - DAY 3 46

William Marwood is at the wheel. He watches as -

47 EXT. GREENE RESIDENCE - DAY 3 47

- Russell unlocks the front door and steps into -

48 INT. GREENE RESIDENCE - DAY 3 48

- disorder and chaos. Blood splattered on the walls.

RUSSELL

Rachel?

He takes a single, shocked, stumbling step...

49 EXT. GREENE RESIDENCE/ INT. MARWOOD'S VAN - DAY 3 49

Marwood pulls away from the kerb, dialing a cell-phone.

50 INT. GREENE RESIDENCE - DAY 3 50

AN UNFAMILIAR PHONE RINGS. Russell looks around, baffled: then searches, eventually finds A DISTINCTIVE, RUGGEDIZED CELL-PHONE on the floor, near an overturned table.

Confused, he picks it up.

RUSSELL

Hello?

And all he hears is a

RUSSELL (cont'd) (CONT'D)
 Rache? Rachel, is that you?
 RACHEL! ? RACHEL?!

CUT TO:

51 EXT. AFFLUENT STREET - DAY 3

51

Alice and Luther walk a quiet, affluent street. It's lined with A VARIETY OF CARS. Luther's wearing sunglasses, a hat.

He stops at an ELDERLY TOYOTA COROLLA, checks left and right -
 - then kneels at the driver's door.

ALICE
 What are you doing?

LUTHER
 Nicking a car.

ALICE
 This one?

LUTHER
 What's wrong with this one?

ALICE
 Have you actually it?

LUTHER
 It's a car. It's got an engine. It
 blends in.

ALICE
 "Blends in"?
 (gives him a meaningful
 look. All six foot four
 of him)
 If that's what you want, you should
 probably lose the coat.

LUTHER
 It's my lucky coat.

ALICE
 "Lucky?" Have you ever stopped to
 consider that it might be broken?
 (moves on)
 We're not taking that one.

Finally, she stops adjacent to A VERY NICE CLASSIC CAR... and
 gives Luther a wide, beaming, happy grin.

52 EXT. PARAGON TOWER - DAY 3 52

Stark parks. He, Mary and Gray get out. They consider the looming tower.

Stark removes several supermarket carrier bags from the trunk.

Gray settles a backpack on her shoulders.

STARK

This way.

Gray and Mary follow him to a REINFORCED STEEL SIDE DOOR -- it's secured with a heavy padlock on a steel hasp.

Which Stark unlocks. Then he opens the SCREECHING DOOR.

STARK (cont'd) (CONT'D)

(to Mary)

After you.

53 INT. PARAGON TOWER - DAY 3 53

They walk through GHOSTLY EMPTINESS -

54 INT. PARAGON TOWER, STAIRWELL - DAY 3 54

- up endless stairwells - until they arrive at FLOOR 22.

55 INT. PARAGON TOWER, CORRIDOR OUTSIDE SAFE ROOM - DAY 3 55

They walk a long corridor. Then Stark stops at another door.

STARK

Home again, home again. Jiggedy jig.

He unlocks the door and they step into -

56 INT. PARAGON TOWER, SAFE ROOM - DAY 3 56

THE SAFE ROOM. A large room kitted out with ratty sofas, a decent TV: a kitchen island with sink, kettle and microwave.

Stark unpacks milk, tea, bread, microwave meals. Gray sets up TWO LAPTOPS on low tables.

Mary goes to the floor to ceiling windows. Wordlessly considers the GLORIOUS PANORAMA OF LONDON. Then turns to them.

MARY

What is this place?

STARK

It's what we call a safe house.
Owned by some Yardie drug-lord's
dummy corporation, seized under the
Proceeds of Crime act.

GRAY

Nobody knows we're here, Mary. Not
John, and none of his friends. As
long as we stay here, we're safe.

Out on Mary. Homesick and lost.

57

EXT. SIDE STREET/ INT. STOLEN CAR - DAY 3

57

Luther parks the stolen car - not with enough care for Alice.
She winces, sucks in her breath.

ALICE

Careful.

LUTHER

Alice, it's a .

ALICE

And cars have souls. Unlike people.
(off his look)
What?

LUTHER

Nothing. Listen... are you sure
about doing this?

ALICE

Is there quicker way to do what
needs to be done, without you
getting yourself arrested?

LUTHER

Not that I can think of.

ALICE

Then I'm fine.

She puts on a pair of Jackie O sunglasses, opens the door.

ALICE (cont'd) (CONT'D)

Do look after the car. I might want
to keep it.

She slams the door. And Luther watches her walk away.

58

EXT. STREETS NEAR SSU - DAY 3

58

We follow Alice until she arrives at -

59 EXT. SSU - DAY 3 59

The police station!

She hesitates at the door. Just for half a beat. Is she actually a tiny bit SCARED?

Then she steps inside -

60 INT. SSU, RECEPTION - DAY 3 CONT. 60

- and approaches the Desk Sergeant.

ALICE
Good afternoon. I'd like to speak to Detective Chief Superintendent Martin Schenk, if I may.

DESK SERGEANT
Can I give him a name?

She grins, relishing the moment.

ALICE
Tell him Alice Morgan's here to see him.

61 INT. SSU, SCHENK'S OFFICE - DAY 3 61

Schenk's DESK-PHONE RINGS; he answers.

SCHENK
Schenk.

He listens. There's a moment of stunned incredulity.

SCHENK (cont'd) (CONT'D)
Well, then - I suppose you'd better show her up.

He replaces the handset. Sits back. Thinks: Holy .

CUT TO:

62 INT. PARAGON TOWER, SAFE ROOM - DAY 3 62

An air of nervous tension. Mary contemplates SNAPSHOTS OF JOHN LUTHER ON HER PHONE. Gray and Stark sip tea. Half-watch rolling news: RIPLEY'S FACE.

Gray notices Mary's phone. She stands, approaches.

GRAY

Mary, I'm sorry. You should probably turn off the phone and give it to me.

MARY

(flustered)

Oh, sorry. Of course.

STARK

ALICE

I've got an issue with impulse control, Martin. It's in the genes, apparently - although that always feels like such a flimsy mitigation, don't you think? Are you a Catholic?

SCHENK

I am.

ALICE

Don't you find it galling? That what used to be thought of as sin is now considered to be... well, an ?

SCHENK

Yes. You do understand - delightful as I might find this conversation, I'm a police officer and you're a fugitive from justice -

ALICE

Well, from a secure hospital. The genes, you see.

SCHENK

- and by walking in here you have, by default, surrendered your liberty?

ALICE

Well, you're absolutely within your rights to send me back. I wouldn't take it personally. Besides, I'd only escape.

SCHENK

I have no doubt.

ALICE

But meanwhile, John Luther will be in prison. Or dead at the hands of William Marwood.

Schenk exchanges a guarded glance with Benny. They wait.

ALICE (cont'd) (CONT'D)

Now, me: I'm as guilty as sin. Name it, I've done it. But John's as innocent as I am culpable. So I suppose the question I'm here to ask is: which matters more? Punishing my guilt? Or proving John's innocence?

Pause.

SCHENK

For someone who claims to have no conscience, Miss Morgan, all this - coming here, putting your liberty at peril in order to help an innocent man. That strikes me as an act... not devoid of moral courage.

ALICE

Well, Martin. There's no need to be ill-mannered.

(smiles)

John asked me to tell you that William Marwood won't allow himself to be arrested. He intends to commit suicide by cop, to die a martyr to his own cause. John knows how to bring him in alive... to

67 INT. SSU, SCHENK'S OFFICE - DAY 3

67

Schenk and Benny sit there. Stunned.

BENNY

I can see what he sees in her.

SCHENK

She killed her parents, Benny. Her own mother and father. She killed Henry Madsen. She killed .

BENNY

I'm not saying she's perfect.

68 EXT SIDE STREET/ INT. STOLEN CAR- DAY 3

68

Alice gets in. Luther drives away.

CUT TO:

69 INT. NEWSROOM (LOCATION TBC) - DAY 3

69

Khamelia and her editor, JEFF AUBREY (50s).

AUBREY

You're satisfied it was Marwood?

KHAMELIA

He had information. It was him.

AUBREY

What does he want?

KHAMELIA

To, quote, "set the record straight". He says the police and the media are misrepresenting him.

(re: notes)

"...nothing sells like an insane, unpredictable, glory killer on the loose who has caused a great deal of pain and anguish to the friends

AUBREY
Khamelia, I can't say "yes" to this-

KHAMELIA
Jeff, come .

AUBREY
- because if I did, and something
were to go wrong -

KHAMELIA
But what if you did, and it didn't?

AUBREY

MARY
"Unknown number".

Stark and Gray exchange a glance.

STARK
Go ahead. Answer.

GRAY
What if it's Luther?

STARK
What if it is?

MARY
What do I do? What do I say?

Stark sits at the laptop, slips on headphones; hits a key.

STARK
We'll be listening. If it's him,
it's important we know what he
says. But what's most important...
don't tell him where you are. Can
you do that?
(waits for her to nod
agreement)
Then go ahead.

Stark hits another key, sits back. Listens.

MARY
Hello?

72 EXT. WASTELAND/ INT. STOLEN CAR - DAY 3

72

Luther paces, keenly aware that Alice is watching, even as she searches through the personnel file -- scanning pages, discarding them.

LUTHER
Mary! Where are you?

73 INT. PARAGON TOWER, SAFE ROOM/ EXT. WASTELAND - DAY 3

73

Mary's gaze flits to Stark. Who shakes his head, once:

ON SCREEN: he's running a SEARCH ON LUTHER'S LOCATION.

MARY
I can't tell you that, John. They
won't let me tell you.

INTERCUT LUTHER/MARY

LUTHER

Okay. No. No, of course not. All right. Listen, Mary. I'm not going to be long. But I had to say this... and I need you to hear it. I know it might be hard to believe right now -- but I didn't do the things they're saying.

No answer. But Mary's eyes well.

She looks to Gray and Stark: benevolent but austere: captors and protectors. Watching. Listening.

ON STARK

As he points to the screen: LUTHER'S POSITION REPRESENTED BY A PULSING BLIP ON THE MAP.

Gray nods, makes a hushed, urgent call.

GRAY

We've got a trace on DCI Luther.
He's at -

BACK TO LUTHER AND MARY

LUTHER

Are you okay?

MARY

Yeah. I think so. Yes. Tired. A bit... freaked out.

LUTHER

Don't be scared, all right? George Stark's a dick, but he means well:

MARY

But are you... safe? Are you okay?

LUTHER

Don't worry about me. I'm fine.

MARY

Can't you just - give yourself up?

A pause. Luther turns, catches Alice's eye. Then looks away, vaguely ashamed.

LUTHER

I'll think about it.

MARY

Promise?

LUTHER

Promise. Meanwhile, sit tight, okay? And honestly. Don't worry. I know what I'm doing.

He hangs up -- immediately disassembles the phone, throws away the pieces.

GRAY
Guv, can I have a word?

STARK
Of course. Mary, excuse us for one moment.

Stark and Gray step out into -

75 INT. PARAGON TOWER, CORRIDOR - DAY 3

75

- the corridor.

GRAY
What the hell was all that about?
Letting her use the phone? Letting
her to him? What if he traces
the call?

Stark says nothing: Lets her work it out.

GRAY (cont'd) (CONT'D)
Oh my God. You're trying to
him here! Are you mad?

STARK
Erin, the man's lost his entire
reason to be alive. And we took
that from him. Are you really
comfortable having him out there,
On the loose? On his own terms?
(lets this sink in)
Either we do this, and nail him. Or
we spend the rest of our lives
sleeping with one eye open.
Personally, I'm not sure I want to
live like that.

Out on Gray: scared. And just as conflicted as Mary.

CUT TO:

76 INT. SSU, BULLPEN - DAY 3

76

Benny TRACES LUTHER'S CALL TO MARY.

ANGLE ON HIS MAP as... he ZEROES IN ON THE PARAGON TOWER.

He picks up the phone Alice left him and texts:

77 EXT. WASTELAND/ INT. STOLEN CAR - DAY 3

77

Luther gets in, starts the engine.

ALICE
How is she?

He receives Benny's text. Reads it. Texts a reply.

LUTHER
Safe. You find anyone?

ALICE
(passes shortlist)
It'll be one of these.

Luther studies each personnel file carefully, while Alice drums her fingers. Then -

ALICE (CONT'D)
Oh, I'm so bored of this.
(plucks RUSSELL GREENE'S
PERSONNEL FILE from the
sheaf)
It's him. Russell Greene. Prison
doctor. His wife's pregnant with
their first child. That's who I'd
go for. If I wanted leverage.

Luther gives her a long look: half admiration. Half fear.

ALICE (CONT'D)
What?

They both pull on BLINDFOLDS. And stand there, waiting - until MARWOOD'S VAN PULLS UP BEHIND THEM.

Marwood gets out. Approaches. Stops behind them. They can't see it, but he's carrying the SAWN-OFF SHOTGUN.

MARWOOD
Did you tell anyone you were coming? I'll know if you're lying.

KHAMELIA
No. Nobody knows we're here.

MARWOOD
Your editor?

KHAMELIA
No.

MARWOOD
Why not?

KHAMELIA
He said no. Too dangerous.

MARWOOD
But he'll run the interview?

KHAMELIA
Mr Marwood, this interview will make his career and mine. So yes, he'll run the interview. And so will everyone else.

A long beat. Then Marwood hides the gun inside his coat.

MARWOOD
Come with me.

CUT TO:

80 EXT. GREENE RESIDENCE, GARDEN - DAY 3 80

Luther sneaks across the garden - finds the back door smashed at the lock.

81 INT. GREENE RESIDENCE, VARIOUS - DAY 3 81

He steps inside, sees the state of the place.

Finds Russell Greene sitting head-in-hands at the living room table -- ruggedized mobile phone and a half-empty whiskey bottle on the table before him.

Russell hears movement - leaps to his feet, horrified.

RUSSELL
Who are you?

LUTHER
Police.

Russell COMES FOR HIM WITH THE WHISKY BOTTLE -- Luther sidesteps, easily takes him down. Pins him to the floor.

Luther searches for cuffs.

No cuffs. Shit.

Beneath him, Russell struggles.

RUSSELL
HE SAID NO POLICE! NO POLICE! NO
POLICE!

Luther pins him down, digs out his phone. Calls Alice.

LUTHER
We're too late! Marwood's been and
gone.

CUT TO:

82 INT. MARWOOD'S LAIR - DAY 3

82

Rachel has wrecked her voice with screaming. She cries out in a hoarse, broken croak -

But it hurts too much. So her petitions fade away.

CUT TO:

83 INT. GREENE RESIDENCE, KITCHEN - DAY 3

83

Luther has strapped Russell to the kitchen chair with Duct Tape. He's interviewing him across the table.

LUTHER
What did he say? Exactly?

RUSSELL
That I should report for work
tomorrow and kill Milan Hadzic with
a lethal injection.

LUTHER
And if you don't?

RUSSELL
He'll make sure that what Hadzic
did to his wife was done to mine.

LUTHER
(wincing)
Anything else?

RUSSELL
Yes. That he was sorry.

A moment. Then Luther looks away.

RUSSELL (cont'd) (CONT'D)
He said no police. He said if I
called the police, he'd --

LUTHER
I'm not police, Russell. I was. But
I'm not any more.

RUSSELL
Then who the hell are you?

Luther looks at him: caught out and defenceless.

Who the hell is he?

LUTHER
I'm the man who's going to bring
Rachel home to you. I'm Detective
Chief Inspector John Luther.

He stands. Picks up the RUGGEDIZED MOBILE PHONE.

RUSSELL
Where are you going? You can't
leave me here!

LUTHER
Ben, small change of plan. I need a
trace on the last phone to call
this number.

BENNY (O. S.)
On it.

85 INT. SSU, BULLPEN - DAY 3

85

Benny traces the number.

BENNY
That phone is currently headed east
on Curlew Avenue, East Four.

LUTHER (O. S.)
Do me a favor, Ben. Follow it.

CUT TO:

86 EXT STREET/ INT. STOLEN CAR - DAY 3

86

Luther drives. Alice rides shotgun, charting Marwood's
progress on a cell-phone screen.

A long silence, until:

LUTHER
Why did you come back?

ALICE
I beg your pardon?

He gives her a look:

ALICE (cont'd) (CONT'D)
I told you. I saw the news.

LUTHER
Come on. No more Berlin bullshit.
You've been in London for weeks.

ALICE
What makes you think that?

LUTHER
I found a receipt for those shoes.

ALICE
Ah.

LUTHER
So why?

She watches London go past.

ALICE
Because I wanted something.

LUTHER
What?

ALICE
You.

He drives.

LUTHER
Alice, me and Mary --

ALICE
Oh, do be serious. You'll be bored
out of your mind by Christmas.

LUTHER
Even if that was true - you and me -

ALICE
What?

LUTHER
You know.

She watches London go past. A flare of hurt in her eyes.

ALICE
Why did the chicken cross the
Möbius strip?

LUTHER

Khamelia and Terrence stand there, stunned.

KHAMELIA
Oh... my... life.

Terrence makes to leave. Khamelia reaches out, grabs his arm, flings him a severe look: —

She turns to Marwood.

KHAMELIA (CONT'D)
Is this man actually - ?

Marwood positions himself in front of the chair.

MARWOOD
I'm ready when you are.

CUT TO:

88 EXT. DESERTED SHOPPING CENTRE/ INT. STOLEN CAR - DAY 3 88

Luther parks. He and Alice get out - and briefly consider it: this crumbling temple to the lost 20th century.

ALICE
"I'd sum up my fear about the future in one word: boring. And that's my one fear: that everything has happened; nothing exciting or new or interesting is ever going to happen again... the future is just going to be a vast, conforming suburb of the soul"

She turns to him.

ALICE (cont'd) (CONT'D)
Shall we go?

89 EXT. DESERTED SHOPPING CENTRE - DAY 3 89

Alice and Luther scout the perimeter until they find AN INCONSPICUOUS ENTRANCE: the kind of access point, covered by corrugated-iron sheeting, that's favoured by teenagers and meths drinkers.

They sneak inside.

90 INT. DESERTED SHOPPING CENTRE, SERVICE CORRIDORS - DAY 3 90

- and follow the service corridors - until LUTHER STOPS

He gestures dead ahead: he can hear A VOICE. MUFFLED AND DISTANT.

They edge towards it: pass through an empty shop onto -

91 INT. DESERTED SHOPPING CENTRE, MEZZANINE - DAY 3 91

- the mezzanine floor. And sneak along until they can see:
MARWOOD, ADDRESSING KAMELIA.

ALICE

My. He really does want to be
loved.

92 INT. DESERTED SHOPPING CENTRE, ATRIUM - DAY 3 92

Terrence films as Khamelia prepares to interview Marwood.

MARWOOD

There's no need to be nervous. You
can ask me anything. Nothing's out
of bounds.

Khamelia exchanges a glance with Terrence - who's out of
his depth here, glancing every few seconds towards the exit.

KAMELIA

William Marwood. Tell us about the
man in the chair.

MARWOOD

Absolutely. This is Ryan Clark.
Convicted of a hundred and seventy-
seven car-related offences. The
worst punishment he was received
was an ASBO, the terms of which he
flagrantly violated many, many
times. He was over the limit,
banned from driving and at the
wheel of a stolen car when he ran
over and killed a twelve year-old
boy called Owen Howard. Mr Clark
then fled the scene. He was in
prison for less than six years.
Since being released, he's been
implicated in a number of driving
offences.

KAMELIA

So - you took it upon yourself to
kill him?

MARWOOD

Execute him. Mr Clark didn't feel
any pain. Unlike Owen Howard, or
his loved ones.

KHAMELIA

Just fear, one presumes.

MARWOOD

I think that's a fair point, yes.

KHAMELIA

He didn't want to die?

MARWOOD

No.

KHAMELIA

And what makes you think you have the right to commit an act that many would consider to be utterly monstrous?

MARWOOD

It's not about rights - it's about responsibilities. It's about doing for ourselves what the state refuses to do for us.

KHAMELIA

You've taken life. Would you describe yourself as a murderer?

MARWOOD

Technically, perhaps. Morally, no. Absolutely not.

KHAMELIA

Do feel regret? Remorse?

MARWOOD

Time and again, people like me have tried being reasonable -- and nobody listened. So Owen Howard is dead. And my wife is dead.

KHAMELIA

So when does it stop? does it stop?

MARWOOD

I've got a list of people like Mr Clark. I'll continue to execute them at the rate of one a day, every day -- until the Prime Minister agrees to hold a referendum on the death penalty. That's all I'm asking: for the people he serves to be given a choice.

KHAMELIA

And what if you made a mistake?
What if you killed an innocent
person?

LUTHER (O. S.)

Well, that's already happened,
hasn't it, Will?

Marwood looks up, shocked, to see

LUTHER ON THE BALCONY!

Terrence turns to Luther frames him.

Luther waves at the camera. Smiles.

LUTHER (CONT'D)

Ask him about Justin Ripley. Go on.

Marwood stands there, working out what the hell to do -

As LUTHER DESCENDS THE STAIRS TOWARDS HIM. Hands in pockets.

From inside his coat, Marwood produces the sawn-off.

MARWOOD

How did you find me?

LUTHER

Magical.

MARWOOD

Stop. No closer.

LUTHER

Seriously, though. I have to
admit, you had my sympathy for a
bit. But you killed Justin. And he
wasn't just an _____ man. He was
a _____ man. You blew his chest
open. Why was that, again?

MARWOOD

That man's death is on your head.

LUTHER

Well, I don't see how that can be
right. It's not like I asked you to
shoot him, is it?

MARWOOD

I warned you to stay away. You
can't hold me accountable if you
choose not to listen.

LUTHER

Hold you accountable? For executing
an unarmed police officer? All
right, I'm not much of a legal
expert - but I think you'll find I
can.

He walks on. Inexorable.

MARWOOD

Stop! Do not MOVE!

Khamelia and Terrence scuttling away behind her...

Marwood puts the sawn-off to Luther's head. Right between the eyes.

MARWOOD
Give me that camera!

Alice backs away. Still filming.

MARWOOD (cont'd) (CONT'D)
I shoot him!

ALICE
No you won't, William. Not on camera. You care too much about what people think of you. Which is a significant shortcoming, in a multiple murderer.

MARWOOD
I'll kill him!

LUTHER
Like you killed D.S. Ripley?
Because I'm in the way? Because I'm trying to stop you?

MARWOOD
JUST GIVE ME THE CAMERA!

He glances towards the camera - to see that ALICE HAS GONE!

93 INT. DESERTED SHOPPING CENTRE, CORRIDORS - DAY 3 93

Alice runs, carrying the camera.

94 INT. DESERTED SHOPPING CENTRE, ATRIUM - DAY 3 94

MARWOOD
Bring her back!

LUTHER
She's not coming back.

MARWOOD
BRING! HER! BACK!

95 INT. DESERTED SHOPPING CENTRE, CORRIDORS - DAY 3 95

Alice finds a quiet corner - lays the camera down.

Removes THE SD CARD. Pockets it, then hurries towards the exit.

Marwood presses the gun to Luther's head, marches him backwards. Almost weeping with panic and rage.

LUTHER

See, the problem now is... well.
The entire world's going to see
that tape. And when they do,
they'll know... you're not a hero.
You're just a man who'd kidnap and
kill an innocent woman. A pregnant
woman at that. Nasty nasty.

Luther with his back to the wall now. Marwood with finger on trigger. Hatred in his eyes.

LUTHER (cont'd) (CONT'D)

Of course, the only problem is -- I
can't show it to anyone.

Marwood glowers: stressed, confused.

MARWOOD

Why not? What are you saying? Tell
me what you're saying!

LUTHER

If I do, what's to stop you killing
Rachel? Nothing, right?
(beat)
So -- I've got what you want. And
you've got what I want. What a
pickle, eh?

Alice gets in the car - accelerates away.

Luther and Marwood. A standoff.

MARWOOD

So what do we do?

LUTHER

Take me to Rachel. Let her go.

MARWOOD

And then what? You give me back
that tape?

Their eyes lock.

MARWOOD (cont'd) (CONT'D)
 I need it back. What I'm doing -
 it's important. I can't let you
 wreck it.

LUTHER
 But it's lies, Will. It's all lies.

Marwood glares at him with hate-filled, tear-filled eyes.

Then reaches behind his back with a free hand, draws the 9MM
 PISTOL... and nonchalantly SHOTS LUTHER IN THE THIGH.

Luther cries out -- goes down like a side of beef.

Marwood kicks him in the leg. Luther howls in pain -- tries
 to get up -- Marwood PUMMELS HIM with the stock of shotgun.

Then kicks him almost unconscious.

And kneels. Searches Luther's pockets. Finds HIS PHONE.

Luther barely conscious as Marwood scrolls through his
 messages.

MARWOOD
 I stole your phone, remember? I
 heard all those sweet messages
 from... what's her name? Mary?

Luther clutches at Marwood's ankle -

Marwood shakes himself free. Kicks Luther in the ribs. Stamps
 on the leg-wound.

Luther's eyes roll in their sockets as he struggles to hold
 on to consciousness.

Marwood reads Luther's messages until he finds THE MESSAGE
 FROM BENNY:

MARWOOD (cont'd) (CONT'D)
 You get me that tape. When I get it
 back, you get your Mary.

Another kick. And Luther is unconscious.

Marwood strides away.

CUT TO:

Alice drives.

LUTHER
 You know the Paragon Tower?
 Vauxhall?

The driver nods.

LUTHER (cont'd) (CONT'D)
 Then drive. And give me your phone.

The driver passes Luther his mobile. Luther dials Alice.

LUTHER (cont'd) (CONT'D)
 Come on, Alice. Come on

108 INT. PARAGON TOWER, STAIRWELL - DAY 3 108

Alice enters the stairwell: the door makes a SOFT NOISE that ECHOES IN THE EMPTINESS.

She thinks for a moment, then TURNS OFF HER PHONE and sneaks upstairs.

109 EXT. STREETS/ INT. STRANGER'S CAR - DAY 3 109

Luther's call connects.

Seriously? Holy shit. He thinks, hard. Dials Mary's number.

LUTHER
 Come on. Come on. Pick up.

110 INT. PARAGON TOWER, SAFE ROOM - DAY 3 110

Mary's phone rings: . At Stark's nod of approval, she answers.

MARY
 Hello?

INTERCUT LUTHER/MARY

LUTHER
 Mary, put us on speaker.

A pause.

LUTHER (cont'd) (CONT'D)
 JUST DO IT! DO IT NOW!

MARY
 Okay. You're on speaker.

LUTHER
George, Erin. You have to get Mary
out of there.

STARK
Out of where?

LUTHER
Just get her out! NOW!

Stark snatches up Mary's phone. Turns it off.

STARK
Enough of that, I think.

MARY
What are you doing?

STARK
He's trying to lure us out.

MARY
Why?

In response, Stark and Gray exchange a look.

111 EXT. STREETS/ INT. STRANGER'S CAR - DAY 3 111

Luther practically smashes the phone in frustration. Dials Schenk.

LUTHER
Boss, you've got to get C019 to
Paragon Tower -

112 INT. PARAGON TOWER, CORRIDORS OUTSIDE SAFE ROOM - DAY 3 112

Alice sneaks along the corridor.

She finds a VANTAGE POINT from which to peer into the safe room.

She sees Gray and Stark. Their guns.

She sees Mary Day.

ALICE
(Low, to herself)
Hello, Tinkerbell.

113 EXT. PARAGON TOWER - DAY 3 113

Marwood pulls up. Gets out. Heads inside. Produces the sawn-off shotgun.

MARY
What's that?

ALICE
Proof you shouldn't need of the
kind of man John Luther actually
is.

120

INT. PARAGON TOWER, STAIRWELL - DAY 3

120

Stark edges down the stairwell, step by careful step.

INT. PARAGON TOWER, SAFE ROOM - DAY 3

MARWOOD
What's your name?

GRAY
What?

MARWOOD
What's your NAME!?

She searches his feverish gaze.

MARWOOD (cont'd) (CONT'D)
Is your name Mary?

Shit. What's the right answer?

MARWOOD (cont'd) (CONT'D)
ARE YOU MARY?

123 INT. PARAGON TOWER, SAFE ROOM - DAY 3

123

Alice is at the door, listening hard.

She turns, considers a terrified Mary. Then hurries to the
ADJOINING DOOR.

It's locked, of course.

MARY
What are you doing?

ALICE
If I let that man kill you, John
will never let me hear the last of
it.

124 INT. PARAGON TOWER, STAIRWELL - DAY 3

124

Marwood's volcanic eyes. The shotgun to Gray's head.

GRAY
Yes. Yeah, I'm Mary.

Marwood reads her. Is she lying?

GRAY (cont'd) (CONT'D)
Did John send you to do this?

MARWOOD
To do what? What are you talking
about?

GRAY
John Luther.

He looks at her as if she's mad. And then Gray realizes the depth of her error.

GRAY (cont'd) (CONT'D)
Why are you here?

MARWOOD
I heard Mary's voice. You don't sound like her.

GRAY
I do. I must. I'm Mary.

MARWOOD
Show me your wallet.
(finger on trigger)
NOW!

GRAY
Okay! Okay, okay!

She reaches a trembling hand into her pocket.

125

INT. PARAGON TOWER, SAFE ROOM - DAY 3

125

Alice searches the kitchen - considers an OLD BUTTER KNIFE. Makes a stabbing motion. Rolls her eyes - what is she
?

Then she searches the things Gray and Stark brought along: laptop bags, coats, wine bottles - until she comes across A GLOCK 9MM AMMUNITION CLIP.

ALICE
So. I've got bullets. But no gun.
That's quite zen.
(thinks)
Find me a nail.

MARY
What kind of nail?

ALICE
A nail nail. As in "hammer and".

Mary hurriedly searches the walls, the skirting boards.

Alice grabs the butter knife and returns to the adjoining door.

She starts disassembling the heavy handle and lock, using the butter knife as both lever and screwdriver.

126

INT. PARAGON TOWER, STAIRWELL - DAY 3

126

Gray reaches into her pocket, retrieves her wallet -- then DELIBERATELY FUMBLES and DROPS IT.

But Marwood STAMPS ON IT before it can fall through the balustrade.

A moment between them.

127

INT. PARAGON TOWER, SAFE ROOM - DAY 3

MARY

Yeah?

ALICE

Is the door locked?

Shit! Mary runs for the main door -

132 INT. PARAGON TOWER, CORRIDOR OUTSIDE SAFE ROOM - DAY 3 132

As Marwood strides towards the safe room.

133 INT. PARAGON TOWER, SAFE ROOM - DAY 3 133

Mary reaches the door - locks it -

134 INT. PARAGON TOWER, CORRIDOR OUTSIDE SAFE ROOM - DAY 3 134

- just as Marwood tries the handle.

MARWOOD

Mary?

He FIRES at the lock - but the SHOTGUN'S EMPTY! He curses, reloads from the bag slung over his shoulder.

135 INT. PARAGON TOWER, SAFE ROOM - DAY 3 135

Mary runs back to the wall - finally LEVERS OUT THE NAIL -

- just as Alice finishes taking the lock to pieces. She pauses for a moment to considers the weight of the HANDLE, testing it like a club. Decides to keep it.

Mary and Alice slip through the adjoining door -

- just as Marwood BLASTS HIS WAY IN -

136 INT. PARAGON TOWER, MAZE OF OFFICES AND CORRIDORS - DAY 3 136

Alice and Mary race through a TWISTING, CONFUSING MAZE of empty offices and adjoining doors -- Marwood in pursuit, stopping at times to draw a bead -- Alice and Mary always a split second too fast - fleeting forms, just out of reach.

137 INT. PARAGON TOWER, CORRIDOR OUTSIDE LAST ROOM - DAY 3 137

Alice and Mary dash down a long corridor - through a door at the far end.

- 138 INT. PARAGON TOWER, LAST ROOM - DAY 3 138
- They enter THE LAST ROOM. Nowhere to run. Nowhere to hide.
And Marwood is coming.
- ALICE
Ready?
- Mary nods: . She OPENS THE DOOR: just a crack -
Giving Alice just enough space to slip a BULLET between the
door and the jam.
- Then Mary LEANS HER WEIGHT INTO THE DOOR. Clamping the bullet
in place.
- She passes Alice THE NAIL.
- Alice places the sharp end of the nail against the BULLET
PRIMER. Then raises up the HEAVY BRASS DOOR HANDLE.
- And waits.
- Peering through the gap between door and jam.
- 139 INT. PARAGON TOWER, CORRIDOR OUTSIDE LAST ROOM - DAY 3 139
- Marwood steps into the corridor. Moving slowly. Knowing he's
close.
- 140 INT. PARAGON TOWER, LAST ROOM - DAY 3 140
- Mary and Alice hold their breath. Wait.
- 141 INT. PARAGON TOWER, CORRIDOR OUTSIDE LAST ROOM - DAY 3 141
- Marwood advances. Then STOPS.
- Did he see MOVEMENT through the OPAQUE GLASS PANEL set high
in the door? He advances, raising the shot-gun.
- 142 INT. PARAGON TOWER, LAST ROOM - DAY 3 142
- Alice waits... until SHE SEES MARWOOD. Then uses the door
handle to HAMMER THE NAIL into the BULLET! PRIMER and -
- Nothing happens!
- 143 INT. PARAGON TOWER, CORRIDOR OUTSIDE LAST ROOM - DAY 3 143
- Marwood hears the noise and turns to it, aiming -

144 INT. PARAGON TOWER, LAST ROOM - DAY 3 144

Mary LEANS HARD INTO THE DOOR - Alice HAMMERS DOWN ON THE PRIMER again - and the bullet FIRES!

145 INT. PARAGON TOWER, CORRIDOR OUTSIDE LAST ROOM - DAY 3 145

Striking Marwood ACROSS THE EAR; he spins and falls -

Alice and Mary burst out of the last room and RUN

- but Marwood GRABS THE SHOT-GUN, scrambles blindly to his feet. And stops them.

Holds them at gunpoint. Bleeding heavily from the ear

CLOSE ON ALICE AND MARY. Mary reaches out and GENTLY TAKES ALICE'S HAND.

Alice glances down. Baffled. But not displeased.

Then HER GAZE flicks over Marwood's shoulder. Her EYES LIGHT UP. And she SMILES TO SEE

JOHN LUTHER

come limping and dishevelled down the corridor.

LUTHER

All right, Will. Time to stop.

Marwood looks over his shoulder, sees Luther.

MARWOOD

Both of you. Move.

He backs Mary and Alice through the door.

Luther limps in pursuit, slams through the door --

146 INT. PARAGON TOWER, LAST ROOM - DAY 3 146

- into the last room. To confront Alice and Mary, side by side.

Marwood behind them. The shotgun inches from their heads.

A beat, as Luther takes it all in.

ALICE

You see what I mean? Seriously, who'd be your girlfriend?

MARWOOD

Shut up.

Luther keeps his eyes calm and level, and on Mary.

LUTHER

Mary, don't be scared. It's going to be okay.

(to Marwood)

Where is she, Will? Where's Rachel Greene?

OUTSIDE: SOUND OF SIRENS.

MARWOOD

Well, I'll be dead soon. So I suppose you'll have to live with the never knowing.

LUTHER

Don't punish me by hurting Rachel. She's done nothing to hurt you.

MARWOOD

Who do you think you are? To walk in here, after what you've done to me -- and dictate what I can and can't do?

He PUTS THE GUN TO ALICE'S HEAD. She closes her eyes.

LUTHER

Will, don't.

MARWOOD

Say "please".

LUTHER

Please.

MARWOOD

Beg me.

LUTHER

I'm begging you.

Marwood moves the shotgun. Puts it to the back of Mary's skull instead.

She a1 Tf (Beg me.) Tj 0 Tc ET BTack of Mary's s 0 Tnd on , 0 de- 0 ts

LUTHER

Why?

MARWOOD

So you know what it feels like.

A long, terrible beat.

THE SIRENS OUTSIDE GROW LOUDER. C019 arriving at the scene.

MARWOOD (cont'd) (CONT'D)

Time's running out.

LUTHER

Come on. Don't do this. Don't.

MARWOOD

Last chance. Pick one.

LUTHER

I can't. You know I can't do that.

MARWOOD

Then you'll walk out of here alone.

LUTHER

Please, Will. Please.

Mary weeps, quietly mutters . Alice is silent. Self-possessed.

MARWOOD

It's ugly, isn't it? Being impotent. Being degraded by a violent man you'll never be able to punish. Now pick.

LUTHER

No.

MARWOOD

Fine.

He puts the gun to Mary's head.

LUTHER

STOP! Please! Stop. Please.

MARWOOD

Choose.

LUTHER

I can't. I can't do it.

MARWOOD

At least you've got a choice. A man came into my house and raped my wife. Then he killed her.

(MORE)

MARWOOD (CONT' D)
 He pressed his hand across her
 mouth and suffocated her. What
 choice did I have?
 (then)
 Five.

Luther's eyes! flit from Mary to Alice. Back again.

MARWOOD (cont' d) (CONT' D)
 Four.

Alice transmits a SILENT MESSAGE with her eyes.

MARWOOD (cont' d) (CONT' D)
 Three.

Luther looks down. Sees the NAIL secreted in Alice's hand.

MARWOOD (cont' d) (CONT' D)
 Two.

LUTHER
 All right! All right!

MARWOOD
 Have you chosen?

LUTHER
 Yes.

MARWOOD
 Then say it. Say her name. I want
 her to hear you saying it.

But Luther can't speak. He can't say the words.

His eyes go from Mary's to Alice's. Back again.

MARWOOD (cont' d) (CONT' D)
 SAY! IT! NOW!

Mary's terror. Alice's sad, knowing smile.

An unbearable pause. Then -

LUTHER
 Alice.

MARWOOD
 Louder.

LUTHER
 I said:

A SPLIT SECOND. Marwood grins, revelling in victory.

Then MOVES - puts the barrel to THE BACK OF ALICE'S SKULL.

And MARY SPINS, STRIKING THE GUN WITH HER FOREARM: i t

MARWOOD

Please.

LUTHER

Where is she? Where's Rachel?

MARWOOD

Cathal Street. Wine Importers.
Basement.

LUTHER

How do I know you're not lying?

MARWOOD

It's true. Please.

Luther reads his eyes. Sees the truth in them.

MARWOOD (cont'd) (CONT'D)

Just - let go.

LUTHER

So - you're ready?

MARWOOD

Please. Please do it.

A beat. And LUTHER GRINS WITH ABSOLUTE MALICE.

LUTHER

Not on your nelly, mate.

(wider grin, then)

MEDIC! MEDIC! CAN I GET A MEDIC IN
HERE?! MEDIC!

OUT ON MARWOOD'S HORROR as C019 burst in.

FADE TO:

151 EXT. PARAGON TOWER - DAY 3

151

Grievously wounded but clinging to life, Erin Gray is rushed to a waiting ambulance.

FADE TO:

152 INT. MARWOOD'S LAIR - DAY 3

152

Schenk and a number of UNIFORMED OFFICERS enter, follow the DANCING BEAMS of their torches.

Schenk finds Rachel. Slumped and hooded.

SCHENK

Rachel?

She's silent and still.

SCHENK (cont'd) (CONT'D)
We're the police. You're safe now.

No response. Tenderly, Schenk approaches. Removes the hood... and Rachel is staring at him, wide-eyed with relief

Out on Schenk's relief.

FADE TO:

153 INT. PARAGON TOWER, STAIRWELL - DAY 3 153

Luther limps down the stairs, squeezes past C019.

154 EXT. PARAGON TOWER - DAY 3 154

- and steps outside, to a CHAOS OF AMBULANCES, ASSORTED POLICE VEHICLES AND PERSONNEL.

And BENNY DEADHEAD.

LUTHER
How's it going, Ben?

Benny's grim expression tells Luther all he needs to know.

BENNY
You did good, Boss.

LUTHER
Yeah. I don't know about that. So what's happening?

BENNY
Well, they arrested Alice Morgan.

LUTHER
Yeah? Where is she?

Benny nods at a POLICE VAN.

LUTHER (cont'd) (CONT'D)
What about Mary?

BENNY
Mary left a message for you.

Benny passes a folded piece of paper. Luther reads it, kneads his brow.

LUTHER
She give you this?

BENNY
She put it into my hand herself.

LUTHER
Thanks, Ben. Appreciate it.

A moment. Friendship in it. Then Luther limps away.

BENNY
Boss? Where you going?
(points)
She's that way.

LUTHER
I know. I just -- I have to say
sorry. To Alice.

And Benny nods: .

Luther walks to the police van. Nods to the officer attending it, who opens the rear doors for him.

EXT. PARAGON TOWER/ INT. POLICE VAN - DAY 3

And there's nothing more to say. Luther holds her gaze. She nods. Tears in her eyes.

Then he steps out of the van. Gently shuts the door.

156 EXT. PARAGON TOWER - DAY 3 156

And stands there, taking a moment to consider the chaos.

Then turns his back on it and limps away.

FADE TO:

157 EXT. LONDON STREETS - DAY 3 157

UNDER CREDITS: He walks the streets of his city. London, in all her infinite variety. He draws strength from it. This city; the battery that feeds him.

CREDITS END as he steps onto

158 EXT. HUNGERFORD BRIDGE - DAY 3 158

And finds her waiting for him. Alice Morgan, the wind in her hair.

He approaches. Hands in pockets.

ALICE

It was clever. The choice you made.

He shrugs. Accepts the compliment.

ALICE (cont'd) (CONT'D)

Marwood?

LUTHER

Alive. Suffering.

ALICE

Good.

She gets in close. Close enough to kiss.

ALICE (cont'd) (CONT'D)

You really do need to lose the coat.

Luther smiles. Then SHRUGS OFF THE COAT... and drops it over the edge of the bridge.

It balloons. Seems for a moment to hang in the air. Then lands in the cold, brown Thames. And drifts away.

Leaving Alice and Luther. Alone on the bridge.

Their eyes locked.

ALICE (cont'd) (CONT'D)
So. Now what?

And off John Luther's smile, we pull back. And back.

And watch Luther and Alice walk away. Together.

END OF EPISODE