

LUTHER SERIES IV
EP.2 UK TX
POST PRODUCTION SCRIPT

Luther IV – Ep.2

MUSIC IN Ep 2 Prev 10:00:00

RECAP IN

CAPTION OVER: last time

LUTHER faces BLOOM and EMMA.

BLOOM

Luther IV – Ep.2

10:00:14 BLOOM and EMMA look over at ALISTAIR MORLEY's naked body lying in the dentist chair. Blood splatter everywhere.

BLOOM (V.O.)
What did he do with the heart?

CUT TO:

10:00:15 EMMA and BLOOM look over JULIAN LEWIS' naked body.

SCHENK (V.O.)
He ate it.

CUT TO:

10:00:17

MEGAN CANTOR walks over to him.

LUTHER
I'm sorry, who are you?

MEGAN
Look I'm just here to help.

LUTHER
And how do you know Alice?

MEGAN
I don't.

LUTHER
So what she just appears to you?

MEGAN
Yes.

LUTHER
And did she say anything else?

MEGAN
Not really.

LUTHER looks at the newspaper clipping: "*Fears grow for missing Jonathan, 10*".

MEGAN (CONT)
There was one thing.

LUTHER looks at her.

MEGAN (CONT)
Something I don't really understand. I'm sorry.

LUTHER
Something like what?

MEGAN
"Meep meep."

LUTHER glares at her then marches her over to the police cars.

LUTHER
Put this woman in the car and cuff her. Down there, thank you.

MEGAN is taken away, LUTHER turns to SCHENK.

SCHENK
What's all this?

LUTHER
Er, don't ask. What's going on?

SCHENK
We've got another one.

LUTHER sighs.

10:02:44

INT. LUTHER'S LONDON PLACE - NIGHT

GEORGE CORNELIUS is lying on the floor, asleep.

He wakes up, still tethered to the radiator.

He stands and using all his weight, pulls at the cuffs trying to free himself.

He heaves at the radiator with all his might. He grits his teeth. Pulls and pulls. And when it seems he can't pull any more, he pulls harder.

With one foot up against the wall for leverage, he pulls and pulls until finally the radiator gives way.

GEORGE laughs with relief and triumph.

10:03:19

INT. ROBERTA'S OFFICE BLOCK- LOBBY - NIGHT

LUTHER enters, EMMA is with him.

10:03:25

INT. ROBERTA'S OFFICE BLOCK- LIFT - NIGHT

LUTHER and EMMA ascend in the lift.

10:03:27
NIGHT

INT. ROBERTA'S OFFICE – CORRIDOR / ROBERTA'S OFFICE-

LUTHER and EMMA head over to where SCHENK is waiting for them at the ominously open door of a cleaning cupboard.

LUTHER and EMMA look down at ROBERTA's bloody body.

LUTHER
How much of the brain did he eat?

SCHENK has no answer.

LUTHER turns and walks over to ROBERTA's office where the SOCO team are hard at work.

EMMA

Roberta Wise. She's a Professor of economics, University of London.

She hands LUTHER a photograph.

EMMA (CONT)

A *government* adviser and -

LUTHER

And then this. Look at her life. Look at what he took from her. This wasn't murder, this was theft.

EMMA

Come again?

LUTHER enters and takes a melancholy look at Roberta's desk.

LUTHER

I think he's this clever, little lonely man, slowly falling apart. Spending his days watching the lives of others - and you know what that's like: other peoples' lives seem so much better than ours: More interesting, more attractive, more *alive*. The way he sees it, they got something that he needs. So he's just

JUNE

Then let's call the police. They'll deal with it.

JIMMY

What if it was Declan?

JUNE falls silent. Guilt ridden and scared.

10:05:07

EXT/INT. JIMMY'S CAR - LONDON STREETS - NIGHT

STEVEN stumbles towards the car.

**AND
PATRICK MALAHIDE**

**SERIES CREATED & WRITTEN BY
NEIL CROSS**

PRODUCED BY MARCUS WILSON

DIRECTED BY SAM MILLER

TITLE CARD: LUTHER

10:06:09

EXT. POLICE STATION - NIGHT

A car pulls up outside the station and LUTHER and EMMA climb out.

MUSIC OUT 'PARADISE CIRCUS'

10:06:16

LUTHER's phone rings, he looks at the caller ID and indicates for EMMA to go inside, then he takes the call.

LUTHER
DCI Luther.

CORNELIUS (V.O.)
Back on the beat, Pete?

LUTHER
Well, needs must innit.

10:06:26

INT. JAG - LONDON STREETS - NIGHT

GEORGE CORNELIUS is in the back of a Jag. Bandages on his wrists, smoking an e cigarette whilst talking to LUTHER on hands-free.

GEORGE
Thanks for the hospitality.

LUTHER (V.O.)
No George ...

10:06:29

EXT. POLICE STATION - NIGHT

LUTHER (CONT)
... I just had to figure out who killed Alice Morgan. Alright? I'm sorry it ended up the way it did but ...

10:06:35

INT. JAG - LONDON STREETS – NIGHT

LUTHER (CONT – V.O.)

... I'll put it right.

GEORGE

To tell you the truth, I am tempted to let it lie. I mean you are obviously a decent chap. But you did what you did in front of my son.

10:06:43

EXT. POLICE STATION - NIGHT

GEORGE (CONT – V.O.)

If I start showing weakness to him - well, it's nature's way isn't it?

10:06:46

INT. JAG - LONDON STREETS – NIGHT

GEORGE (CONT)

Lion King. Hakuna Matata.

10:06:49

EXT. POLICE STATION - NIGHT

LUTHER

Er, I think you're thinking about

MUSIC OUT 2M2 10:08:20

She looks up at him, then indicates the CCTV footage she's studying.

EMMA

We've got Steven Rose leaving the building at 21.32p.m. We follow him down here, down here and then ... well, he's gone. Off camera.

LUTHER

Yeah. How many bodies we got looking for him?

EMMA

All of them, I think.

BENNY is sat at his desk nearby going through all the technical data taken from STEVEN's computer and house.

EMMA (CONT)

Aerial units. Ground units. Dog units.

LUTHER

Good. They won't find him. But er, keep looking.

EMMA

"Cut the chatter, Red 2. Accelerate to attack speed."

LUTHER shoots her a baffled look.

LUTHER

What? What was that?

EMMA

Sorry. Erm, Theo and me. DCI Bloom. He quite liked the odd Star Wars reference. "Not this ship, sister."

LUTHER is at a loss for something to say.

LUTHER

Do you know any David Bowie?

EMMA

Erm yeah, I liked him in, in that film. The one in the maze. With the baby? And the puppets ...

LUTHER is now going through all the STEVEN ROSE selfies taken from the house.

LUTHER

We are the dead.

SCHENK is now stood by his desk.

SCHENK
I'm sorry?

LUTHER
Well there's this thing. Cotard's Syndrome. Ok, it's er, delusional
mental illness and the patient thinks that he's dead and
decomposing.

SCHENK
And the cannibalism - that's

MEGAN is sat at the table.

10:10:51
NIGHT

INT. SERIOUS & SERIAL - OUTSIDE INTERROGATION ROOM -

SCHENK and LUTHER look through the two-way mirror at MEGAN.

LUTHER shows SCHENK the dusty case file.

LUTHER

Jonathan Black. March 1999 is lured into a park, suffocated. Alright SIO had the killer down as Brian Elder. Local sex offender. Next day, Brian Elder drowns himself in a canal. Jonathan Black's underpants in his pocket. Slam dunk.

SCHENK stares at the silent woman on the other side of the glass.

SCHENK

Is she in the file?

LUTHER

No, she's not. But I am. See I didn't think Brian Elder killed himself,

Luther

MEGAN
I don't know.

LUTHER
What owl are we talking about?

MEGAN
I'm not sure.

LUTHER
Thing is, it does actually make sense.

LUTHER opens the file and removes a photograph.

LUTHER (CONT)
Jonathan Black had a, a favourite toy and er, disappeared when he disappeared.

He shows her the photograph of all the children.

LUTHER (CONT)
Of course all of that was kept from the press. I mean no one actually, no one knew that. So how did you know it?

Then Megan's luminous gaze flits over LUTHER's shoulder. Back to LUTHER.

MEGAN
She's here. She's standing behind you.

LUTHER fights the urge to look.

LUTHER
Who?

MEGAN
Her mouth is moving. But I can't hear her words. I can make out what she's saying, though.

LUTHER
Yeah. What's she saying?

MEGAN
"Tell John, Hell is real".

A long moment of intense, unbroken eye-contact.

10:15:57

INT. SERIOUS AND SERIAL - BULLPEN - DAY

BENNY hurries over to his computer, checking the forensic work station.

EMMA strides over.

EMMA
You getting anywhere?

BENNY
Somewhere.

EMMA glares at the screen: the progress bar is at six per cent.

BENNY (CONT)
You all right, there?

EMMA
He killed Theo, Benny. I want to find him. I want to rip *his* heart out and eat it. So hurry up.

She strides off.

LUTHER strides from his desk, vectors in on EMMA.

LUTHER
D.S. Lane?

EMMA
Boss?

LUTHER
I need you to go to Steven Rose's place of work. I want you to
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You alright?

DECLAN

Yeah ... actually I, I dunno, it's a bit weird, it's me mum. Do you mind if I nip off for a bit?

MOHAN

Nah, you go on mate.

DECLAN

Cheers Mohan.

He picks up his bag and hurries out.

MUSIC OUT 2M4 10:18:45

EXT. TOWER BLOCK – DAY

MUSIC IN 2M5 10:18:54

LUTHER pulls up in his car.

He stops and thinks then pulls out a crumpled head shot of ALICE and stares at it.

He slips the picture back into his pocket and gets out, striding towards a looming local authority tower block.

10:19:31

INT. TOWER BLOCK - OUTSIDE TARA BLAnd rJ7 1 335.11 409.39 Tm[(-)]

TARA
George Owly.

LUTHER
Yeah but, have you been talking to someone about that?

TARA
Not that I can think of.

LUTHER
Not any pushy journalist, or anyone saying that they're a psychic?

TARA
No?

LUTHER
No?

TARA
Why?

LUTHER
No it's just erm ...

Something catches his eye across the room.

LUTHER
Sorry, can I just look at that?

He approaches a framed primary school class photo and takes a close look at it. He considers the faces then points to one of the pupils.

LUTHER (CONT)
Do you remember this girl here?

TARA
Sadly, Yeah. Stacey Bell. Everyone's favourite worst nightmare. She made Jonathan's life hell. Wicked little cow.

LUTHER picks up the photograph and takes a closer look.

TARA (CONT)
Is this about Stacey?

LUTHER
Erm, why d'you say that?

TARA
Cause you know they moved her back here, yeah?

LUTHER

What – back here, on the estate?

TARA

I saw her down the shop. She asked me how I was doing. I said it was fine. She said it was a shame about my brother. And then she laughed.

TARA starts crying, LUTHER tries to put a comforting arm around her, but she pulls away.

TARA

No ...

LUTHER

Are you okay. It's okay, it's okay ...

10:22:09

EXT. TOWER BLOCK - WALKWAY - DAY

STACEY BELL walks along the walkway.

10:22:12

EXT. TOWER BLOCK - WALKWAY - DAY

STACEY comes down the steps to find LUTHER waiting for her.

LUTHER

Stacey is it?

STACEY

It's not, no.

LUTHER

You sure? Because you don't half remind me of someone I knew.

STACEY

Who? Your mum?

LUTHER

Nah. No this little girl I knew a long way back. I often wonder what happened to her.

STACEY

Apparently not.

STACEY holds his gaze, then walks off.

LUTHER watches her, then strides off up the steps.

10:22:56

EXT. TOWER BLOCK - WALKWAY - DAY

LUTHER walks along the walkway.

10:23:02

EXT. STACEY BELL'S PLACE - DAY

He picks the lock of flat number 42.

10:23:07

INT. STACEY BELL'S PLACE - DAY

LUTHER lets himself in. Finp13(s)-4(o)13(f)-4(f)-4()]TJETBT1 (f)-t o

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MUSIC IN 2M7 10:25:22

EXT. JIMMY & JUNES' STREET – DAY

Establishing shot.

MUSIC OUT 2M6 10:25:25

INT. JIMMY AND JUNE'S HOUSE - LIVING ROOM/KITCHEN - DAY

STEVEN is working on his laptop, his hands smeared with dry blood. He hears the phone ringing in the back ground and pauses to listen as the answer machine kicks in.

JUNE (V.O.)

I'm sorry we can't get to the phone right now, so please leave a message after the beep.

The machine beeps.

STEVEN is in the kitchen, he has the cutlery drawer out and is rifling through it.

He can hear the message being left on the answer machine.

on his way through another part of the estate and out towards another road.

Before stepping out onto the road he hears the motorbike screech to a halt, then start up again.

LUTHER picks up a large metal dustbin stood by the rubbish bins and steps out onto the street holding it out in front of him, just as the motorcycle starts speeding down the road towards him.

As the bike gets closer, the PASSENGER fires off a shot, but it hits the dustbin, then LUTHER rams the passenger with the bin and both riders fall off the bike.

The PASSENGER scrambles for the fallen gun - LUTHER kicks it away - the DRIVER tries to get up but LUTHER slams him with the dustbin knocking him over again.

LUTHER turns to the PASSENGER and quickly grabs the gun before he gets to his feet, as the DRIVER manages to get away.

The PASSENGER stares back at LUTHER then scarpers after the DRIVER.

LUTHER watches them go, keeping the gun aimed in their direction.

He then pockets the gun and marches off to his car.

10:27:43

INT. CORNELIUS HOUSE - KITCHEN - DAY

GEORGE is just about to prepare some food when his phone rings.

He answers.

GEORGE
Wotcher.

LUTHER (V.O.)
George.

GEORGE
All right, John. You still with us, then?

He puts the phone on speaker and continues with preparing his breakfast.

LUTHER
Er just about.

10:27:55

EXT. HOUSING ESTATE – DAY

LUTHER is walking back to his car whilst on the phone.

LUTHER (CONT)

One of your boys just had a pop at me.

GEORGE (V.O.)

Well, obviously I don't know *what* you're talking about, officer.

... I think this dead kid is

GEORGE (V.O.)
Well, I hated my mother, John.

10:29:05

INT. CORNELIUS HOUSE - KITCHEN – DAY

GEORGE (CONT)
And greenlit is greenlit, I'm afraid. It's out of my hands. I'll see you on the other side of the veil.

GEORGE smiles and hangs up.

10:29:15

EXT. HOUSING ESTATE / INT. LUTHER'S CAR – DAY

LUTHER climbs into his car and takes a deep breath, looking frustrated.

He takes the pistol out of the pocket, notices the yellow taping around its

10:30:43

INT. JIMMY AND JUNE'S HOUSE – STAIRS / LANDING- DAY

DECLAN cautiously climbs the stairs.

DECLAN (CONT)
Mum?

He stands outside the bedroom staring in through the open doorway.

The room is empty.

DECLAN takes a few steps inside unaware of STEVEN stepping out from the room behind him, wearing JUNE's dress and some

MUSIC IN 2M10 10:32:47

LUTHER (CONT)

It's Jonathan you know, isn't it? Jonathan Black and Stacey Bell.

He produces the class photograph he found at TARA's.

LUTHER (CONT)

You know them because you were in their class. Now which one's you? Which one is Sarah Roberts?

MEGAN

So you do remember.

LUTHER

To be fair - you've changed a lot.

MEGAN

Do you remember the promise you made me? She said that she would kill me if I told anyone. And I did tell someone. Because you said that I could trust you.

LUTHER

I know.

MEGAN

You promised.

LUTHER is silent.

MEGAN (CONT)

You did *nothing*.

LUTHER

That's not true.

MEGAN

I was ten years old! Too petrified to sleep. Do you know what happens to someone, when they don't sleep? To their mind?

LUTHER

Yeah.

MEGAN

You do?

LUTHER

Yeah.

MEGAN

Good. Because it was *your* fault. You lied.

LUTHER

So that's it? All this woo-woo bullshit; that's it? That's it, this is *your* way of putting *all* of that right because you're petrified, still petrified of Stacey Bell.

MEGAN

Do you know what it's like to be haunted?

LUTHER

Megan, that is just your guilt talking, ok. The dead are *gone*.

MEGAN

No. The dead aren't even dead, John.

LUTHER

I'm arresting you. I'm arresting you on suspicion of perverting the course of justice.

MEGAN

No you're not.

LUTHER

Sorry?

MEGAN

You can't arrest me for *anything*.

LUTHER

No? And why's that then?

MEGAN

Because I know what you were planning. You and Alice Morgan.

LUTHER

What's that supposed to mean?

MEGAN

Conspiring to sell uncut diamonds; running away with a wanted killer? What would happen to you, I wonder, if I were to tell?

LUTHER

Megan, did you break into my house? Did you take something from me?

MEGAN

Like what?

LUTHER

A phone.

BENNY presses a key and the screen is filled with a single piece of footage, then another and another:

A COUPLE lying on their bed chatting.

Two PEOPLE sat on the sofa having an argument.

A WOMAN getting out of bed.

A MAN shaving.

A WOMAN looking in the mirror.

10:36:31

INT. SERIOUS AND SERIAL – BULLPEN – DAY

LUTHER enters, approaches SCHENK and BENNY.

LUTHER

Right, what we got?

He joins SCHENK, BENNY and EMMA at the computer.

MUSIC OUT 2M10 10:36:36

SCHENK

Steven Rose has been keeping tabs on over two hundred people. We've been in contact with as many as possible and advised them accordingly.

LUTHER

Anything we can use to get ahead of him?

SCHENK

No contingency plans as such - but there is a data list of bolt-holes; places all over London he could hide out in: abandoned homes, schools, swimming pools. The problem is; that there are hundreds of them, spread over six hundred square miles of Greater London.

LUTHER

D.S. Lane. What did you get?

EMMA

He lives alone, has done for about seven or eight years. A few girlfriends,tl 0 Of-c

Police are also appealing for anybody who might have any information...

SEAN calls through the window from the back garden.

SEAN (O.S.)
Hannah, get the doorbell please?

HANNAH doesn't look up from her phone.

HANNAH
Owen, get the door.

OWEN
Sorry? Who died and made you God?

HANNAH
Sorry, I can't. I'm too busy having a life.

SEAN walks into the room.

SEAN
Can

KATIE
Steven?

NEWSREADER (V.O.)

LUTHER

The Woodward's are gone, he's got 'em. Benny I need you to go through that list ...

10:39:35

INT. SERIOUS AND SERIAL - BULLPEN - EVENING

SCHENK stands by BENNY's desk pinching the bridge of his nose.

BENNY sits at his computer, stunned whilst LUTHER talks to them

over the sp3()0 1 28.32 404p()]TJETBTT1 0(t)-4(he)3()-8BTT(t)o.54 m[d]

EMMA
Renov

Sat on chairs in the middle of the large derelict room are KATIE, HANNAH and OWEN WOODWARD. Pillow-cases over their heads, hands tied behind their backs and ankles taped.

One of them is sobbing from under her blood stained pillow case.

KATIE
Please, please.

SFX: scraping sound continues from another room.

Across the corridor and in the opposite room STEVEN stands in the corner with his back to the door sharpening something, slowly and methodically.

10:42:47

EXT. CITY OF LONDON STREET – DAY

Establishing shot of the busy street.

10:42:51

INT/EXT. LUTHER'S CAR - LONDON STREETS - EVENING

LUTHER drives, he turns and looks out of the rear window and sees a black car in the traffic behind them.

LUTHER drives on, as does the black car.

LUTHER glances in the rear-view mirror again, EMMA looks at him with concern.

LUTHER turns right.

The black car follows.

10:43:15

INT. DERELICT HOSPITAL - EVENING

STEVEN continues to slowly and methodically sharpen a long knife.

He closes his eyes as if to think.

STEVEN frantically rifles through belongings taken from the house.

He removes a lipstick from KATIE's handbag. Opens it. Draws it across his lips. A grotesque red slash.

10:43:34

INT. DERELICT HOSPITAL - ROOM - EVENING

STEVEN enters pushing a trolley laden with all the tools he has been sharpening.

He stops just ahead of his three captives.

STEVEN pulls the pillow case off to reveal KATIE.

She cries out in fear.

He looks down at her, tears rolling down his cheeks, her red lipstick

Luther IV

10:45:50

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

STEVEN has OWEN pinned to the ground, he is about to hit him with the roofing hammer when he hears the noise and stops.

He stands to look around, now distracted.

OWEN takes the opportunity to run in the opposite direction.

STEVEN turns and sees OWEN running away.

10:46:03

INT. DERELICT HOSPITAL - STAIRCASE - EVENING

EMMA nervously makes her way along the corridor, sees the staircase up ahead.

Suddenly she hears a noise up ahead and steps back, pressing herself up against the wall and out of sight.

She doesn't see OWEN quietly hurry down the stairs.

He makes his way along the corridor and EMMA jumps out, brandishing the iron bar at him.

He cowers against the wall and at the last moment EMMA realises that it is not STEVEN and holds back.

EMMA
Shit.

OWEN is shaking with fear.

EMMA (CONT)
Are you Owen Woodward?

He nods.

EMMA (CONT)
Are you hurt?

He shakes his head.

EMMA (CONT)
Where is he?

OWEN points upstairs.

EMMA (CONT)
Who else is he with?

OWEN

My family.

EMMA

Ok. Ok. You need to get out. Ok. It's going to be ok.

OWEN stands.

EMMA (CONT)

Quietly. It's going to be ok.

OWEN carefully heads out.

EMMA steadies herself, iron bar in hand.

10:46:43

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

LUTHER quietly makes his way through the debris.

10:46:51

INT. DERELICT HOSPITAL - STAIRS - EVENING

EMMA quietly hurries up the stairs and out onto the landing, she pulls back and hides as she sees STEVEN up ahead marching along, looking for OWEN.

She waits, trying not to breathe too loudly until STEVEN marches past her and up along the corridor.

Peering around the corner she sees him heading away.

10:47:23

INT. DERELICT HOSPITAL - CORRIDORS - EVENING

LUTHER continues along the corridor. He passes by a big puddle of blood on the floor and heads towards the staircase.

He looks around then runs up the stairs.

10:47:41

INT. DERELICT HOSPITAL – CORRIDOR / ROOM - EVENING

LUTHER edges along.

He hears noises.

Through the window he sees STEVEN preparing his tools while KATIE and HANNAH sit tied to the chairs.

HANNAH still has the pillow case over her head.

The door is open and LUTHER runs in.

EMMA standing with the gun in hand, shaking.

LUTHER
Emma ...

EMMA stares ahead at STEVEN's dead body, she is still poised to fire.

LUTHER (CONT)
Emma! Put it down. Put it down.

EMMA, still shaking, gently places the gun on the side and stands still, shocked.

10:49:..uhDC BDC313(!)JTJET6@04T6@

10:52:19

EXT. SOUTHWARK BRIDGE - DAY

GEORGE CORNELIUS waits, looking out at the Thames.

LUTHER joins him.

They lean over the bridge, stare at the water.

LUTHER
Nice hat.

MUSIC OUT 2M13 10:52:25

GEORGE
Nice coat. Very sensible.

LUTHER
We find ourselves in a pickle.

GEORGE
We are. We're in a pickle.

LUTHER
What if I found a way to fix it? For you to save some face and make some money. Quite a bit of money.

GEORGE
Well as it happens, I often find that money has 3,e,3226.85 36ETETd B-4(

LUTHER reaches into his pocket. Pukes the diamonds.

LUTHER

LUTHER hands over the diamonds.

GEORGE pockets them.

GEORGE

And where did you come across this information?

LUTHER

A tip.

SCHENK

From?

LUTHER

A source.

SCHENK

A "source".

SCHENK holds his gaze.

SCHENK (CONT)

And this puts it to bed? For good?

LUTHER

Yeah.

SCHENK

Will there be anything else?

LUTHER

No boss. Thank you.

LUTHER softly exits.

SCHENK watches him walk away. Then he picks up his telephone.

10:55:27

EXT. STACEY BELL'S PLACE - DAY

Standard JVC tape 101-223,7828108. Luther watches as UNIFORMED COPPERS march a reluctant STACEY

Do you feel better putting it right?

He stares out the window.

LUTHER
Did you hurt her?

MEGAN
Who?

LUTHER
Alice. Did you?

MEGAN
Why would I?

LUTHER
Because you wanted me to keep my promise. You had to stop me from leaving.

MEGAN
Hmm. It could be that. Or perhaps it could be that Alice Morgan, was your blind spot. You didn't love her, not really. She frightened you and she excited you and you mistook that for love. But you would have killed her, eventually. If she didn't kill you first. Perhaps that's why I did it.

She turns and grins at him.

MEGAN (CONT)
But I didn't.

LUTHER
Megan. Are you scared of me?

MEGAN
Clearly not.

He turns and looks her in the eyes.

LUTHER
Well you should be. Because I'm coming for you.

Her smile drops.

LUTHER breaks eye contact. Gathers himself. Then opens the door and gets out.

MUSIC IN 'A FEW HOURS AFTER
THIS' 10:57:44
MUSIC OUT 2M15 10:57:45

MEGAN watches him go and smiles to herself.

EXT. LONDON STREETS - DAY

LUTHER buries his hands in his pockets. Walks away.

From his pocket he takes out the photo of ALICE.

He stares at her, then pockets it again and walks on.

10:58:25

TO BLACK

10:58:26

END CREDITS

CARD 1

in order of appearance

DCI John Luther		IDRIS ELBA
Megan Cantor		LAURA HADDOCK
DSU Martin Schenk		DERMOT CROWLEY
George Cornelius		PATRICK MALAHIDE
DS Emma Lane		ROSE LESLIE
Jimmy Segar		MARK CAREY
June Segar		LORRAINE HILTON
Steven Rose		JOHN HEFFERNAN
Benny Silver		MICHAEL SMILEY
Declan Segar		TOMMY FRENCH
Mohan Rai		ASH RIZI
Tara Black		ANNABEL BATES

CARD 2

Stacey Bell		SELINE HIZLI
Katie Woodward		HANNAH BOURNE
Hannah Woodward		EMMA FISCHER
Owen Woodward		

CARD 3		
Second Assistant Director		TOM ALIBONE
Third Assistant Director		SALOUM NJIE
Floor Runner		ROSALIND HOWES
Assistant Location Manager		DUNCAN LAING
Unit Manager		NIALL O'SHEA
Script Supervisor		PAT TOOKEY-DICKSON
Assistant Script Editor		MATTHEW MOSLEY
Production Co-ordinator		EMILY SHAPLAND
Assistant Production Co-ordinator		ELLIE BLAKE
Production Runner		ESTHER COLLAS
Assistant Production Accountant		NATASHA SPRAGGS
Cashier		

Luther IV – Ep.2



MUSIC OUT 'A FEW HOURS AFTER THIS' 10:58:57