

A ci tyscape. Antwer

M. AWARITEFE
What are you doing?! Get
back! Get back! Go away!

M. AWARITEFE
Qu'est-ce que tu fais? Casse- *
toi! Casse-toi! Dégage.

M. AWARITEFE tries to run - but Green CLUBS HIM with the butt
of a pistol. M. Awaritefe goes down.

GREEN AND EMIL GRAB ALICE - shove her at gun-point into the
back seat of the car.

Which speeds off.

A beat.

Then M. AWARITEFE gets to his feet. Dusts himself down.
Places

I

ALL MOVEMENT - ALI C

He minimises the spreadsheet as the door opens and ALICE
MORGAN enters

- and there's ALICE.

Or I'll take Alistair's head to the
zoo and feed it to the monkeys.

AT WHICH - CORNELIUS pulls the pistol from inside his long
coat. Takes aim.

ALICE (CONT'D)
Come on. You're not going to do
that here.

THE GUN ROARS LIKE A CANNON.

ALICE throws herself from its path. Stumbles.

CORNELIUS shoots. The gun ROARS.

ALICE gets up. Scrambles to dig out A SUB-COMPACT PISTOL.

CORNELIUS fires. Misses.

But A WHIRLING FRAGMENT OF SHRAPNEL slices into Alice, just
below the ribs. She cries out. Falls to one knee.

CORNELIUS walks. Reloading.

ALICE scrambles to her feet (f) ET BT 12 0 0 12 290 461Tm /TT3 1 Tf (-

She points the gun at his face.

ALICE (CONT'D)

Don't pretend you're not pleased to see me.

LUTHER

I'm not pleased. I'm not even surprised.

ALICE

Well, I didn't come looking for joy unconfined. Just a place to hide. Maybe a cup of tea and a chocolate digestive.

*

A l o

Which has been completed. Mostly.
Her eyes soften.

FLASHBACK TO:

ALICE
Do you know what they call the
telescope?

L

ALICE
Right. Now a bit spooky.

LUTHER
Not really. George and I had a
chat.

He takes a sterile wipe from the kit. Cleanses the wound.

She opens the file, starts

35

35

Softly, Alice enters the second bedroom. Sneaks to the window.

HER POV: Men with guns sneak into the back garden. Skulk in the shadows. Waiting.

36

36

Schenk, Luther and Halliday. The file.

HALLIDAY

So what if you're right? She really did step over the line. Vivien Lake and Oscar Hauser: the full-on psychosexual jamboree. One big bag of wrong.

*

Schenk carefully watching Luther.

SCHENK

On which note. Do you mind if I - ?

He geTT3 1 Tf (o) Tj ET BT Tm /TT3 1 Tf (?) Tj E8 12 0 0 12 143 4612

Why? HALLI DAY

The hap LUTHER

Alice is about to say something when -
THEY HEAR THE BACK DOOR SNIICKING OPEN. SOFT AND SINISTER.
Alice raises the gun. Edges to the bedroom door.
Luther pushes her into the wall. Wrestles the gun from

69

69

In the smoking stillness, Hitmen use POWERFUL TORCH BEAMS TO search the dark corners of Luther's attic.

They find nothing but debris.

70

70

CUT TO:

What's th
VI VI EN

ALICE
That's interesting.

LUTHER
What is?

ALICE
The impersonal use of her surname.
Are you trying to de-sex her in my
mind's eye?

LUTHER
No.

ALICE
Because honestly. Why on earth
would you do that?

LUTH

LUTHER

Fine.

ALICE

In exchange for which, she agreed to implicate herself in my death. Job done. Boom shakalaka.

LUTHER

I saw the murder book. The body on the slab.

ALICE

Oh, don't be . There's not much you can't buy from a retiring police officer with crappy pension and a chip on his shoulder.

She drives on.

ALICE (CONT'D)

All I wanted was to die, disappear and leave you in peace. Sell my half of the diamonds and run off into the sunset. George Cornelius put paid to that. Which is why I'm back to rap his knuckles.

LUTHER

And that's all you're back for, is it?

ALICE

What else is there?

A moment on Luther. ~~Checking out the first glimmers of dawn in the London sky.~~

LUTHER

And you couldn't just. .

THE KILLER enters. Immaculately dressed and poised

Off Vivien, co

CELIA (CONT' D)

There's a deep, obliquely placed, incised neck injury on the front side of the neck, starting below the ear at the upper third of the neck and ultimately severing the carotid artery. There were no other injuries. No hesitation cuts or defence injuries. The pattern of the

CELIA

did. The oldest of the needles
has been in situ for some time.
Years, possibly.

A beat.

HALLIDAY

Actually, I might need that bucket.

Off Halliday:

CUT TO

- an office. He bids a cheery "good morning" to MIRIAM, his fearsome gatekeeper of a secretary.

She hands him a call list. He thanks her with fond, half-formal familiarity. Then he steps into his office, closing the door behind him.

Revealing a plaque on the office door:

CUT TO:

What words, in what precise tone of voice. The look in their eyes when they say it. But reality can never measure up.

She takes her hand from the chair. Considers the dust on her fingertips.

ALICE (CONT'D)

It was such an anti-climax, I almost wished I hadn't done it.

She turns to meet his eye.

ALICE (CONT'D)

That's why meeting you was such fun. You made it meaningful. You made me glad I did it.

LUTHER

I'm sorry to hear that.

ALICE

Oh, don't be! They were dead any

ALICE
Funny. I was never allowed to have
boys in here.

She smiles. Opens the door. Revealing

ALISTAIR CORNELIUS. Cuffed, blindfolded and unconscious on
the bed.

CUT TO:

The valve in your heart isn't closing properly, so blood is leaking back.

LUTHER

Of course he does. George Cornelius
is a decent bloke.

ALICE

If one ignorj ET BT 12 0 0 12 229 7 /TT3 1 Tf (H) Tj ET9 B

They belt him in. Luther cuffs him to the hand-hold. Slams the door.

Alice grins and wave

LUTHE

LUTHER

I know. But she pulled me into this mess, so now I'm in it. All I'm doing is looking after myself.

CORNELIUS

Cornel i us consi d

And now we're done. And you can go home. Back to wherever you came from.

STAY WITH ALICE

As she hangs up. A dangerous look in her eye.

CUT TO:

101

101

MASSEY AND HAYES help Alistair into a spare bedroom. Where a G.P. is waiting. CORNELIUS looks on as the doctor attends to his boy.

CUT TO:

102

102

VIVIEN is pacing the floor, scrolling through the texts she's sent to Jeremy. Dozens of them. Not one of them answered.

She sends ONE MORE TEXT: JEREMY PLE

HALLI DAY

So you were unaware of the, uh, the intense nature of their relationship.

JEREMY

"Intense?"

HALLI DAY

I think that's probably the right word.

JEREMY

Is it?

Jeremy meets Luther's eye. Sizing him up.

JEREMY (CONT'D)

Vivien and I don't discuss patients.

LUTHER

Any reason for that?

JEREMY

Absolutely. Acute lack of interest. They're like battery hens shitting out identical neuroses. Each of them feeling different in exactly the same way.

HALLI DAY

Is that lonely for Vivien?

JEREMY

On the contrary: She's got a large professional life.

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I'm sor HALLI DAY

JEREMY STARES AT ELEAN

JEREMY

No. Just the usual unusual
cravings.

He

An anonymou

CORNELIUS
Somethi ng' s been ni ggl i ng at me
si nce we spoke.

I

LUTHE

LUTHER
JUST! STOP!

CORNELIUS hesitates for a sadistic moment. Then signals to Hayes. Who kills the power.

CORNELIUS
No messin g. No prevari cati ng. No

123

123

Jeremy checks the reply. Heads for the flats. Texting out a message.

124

124

Penny struggles to manoeuvre a MINI-FRIDGE to the front door.
A TEXT ARRIVES:

Penny takes a sip of beer. Texts a reply.

125

125

JEREMY walks into the lobby, trundling the suitcase. He summons the lift.

126

126

He rides the elevator. Head tilted to avoid the cameras.

127

127

THE BELL RINGS. And Penny opens the door on Jeremy, standing there behind the suitcase.

JEREMY

Hi! Penny, is it? I'm Alan.
Vickie's dad.

PENNY

Oh, right! Hello!

She looks dubiously from suitcase to mini-fridge.

PENNY (CONT'D)

Is it going to fit?

Jeremy looks from suitcase to Penny. And back.

JEREMY

I don't know! Have I misjudged it,
do you think?

They share a moment. Laugh.

JEREMY (CONT'D)

Anyway. She's double parked outside
so I'd better crack on. Ninety-five
was it?

PENNY

It was.

JEREMY

Call it a h

JEREMY wal ks away. Trundl i ng the sui tcase. I n no hurry.

FADE TO

DONNIE MACKENZIE is playing patience on the

All of them looking at her. None of them her.

141

141

She follows Donnie up the stairs and down a long, long