

SCREENPLAY FORMAT FOR TV SHOWS

"Episode Title"

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1 **EXT. CARRODUS HOUSE - DAY 14 - 07.47** 1

A BELGRAVIA MANSION. At the kerb - a LARGE VAN marked COOPERVILLE INTERNATIONAL FINE ART MOVERS.

TWO REMOVAL MEN in COOPERVILLE POLO-SHIRTS are nailing a PAINTING into a CRATE.

Job done, they hoist it and carry it to the van.

The owner of this house, JAMES CARRODUS watches the last painting leave from his balcony. Satisfied. Job done.

He turns and enters the house.

2/3 **OMITTED: SCENES 2 & 3 INC.** 2/3

4 **INT. CARRODUS HOUSE - DAY 14 - CONTINUOUS** 4

..in to a PALATIAL, CAVERNOUSLY EMPTY ROOM. Carrodus shuts the door. It's very empty in here.

CARRODUS
(calls)
How you doing in there?

5 **INT. CARRODUS HOUSE, BATHROOM - DAY 14 - 07.47** 5

JESSICA CARRODUS is clutching her stomach, looking queasy.

She eats a number of anti-diarrhea tablets, washes them down with copious amounts of water. Yeuch.

JESSICA
I'll be fine. Did they go?

6 **INT. CARRODUS HOUSE, HALLWAY - DAY 14 - 07.47** 6

CARRODUS
All gone.

Jessica exits the bathroom and meets him. A moment between them. This is a big day. Excitement in the air.

7 **INT. CARRODUS HOUSE, LIVING ROOM - DAY 14 - 07.49** 7

Jessica and Carrodus. Their LUGGAGE. An echoing room.

CARRODUS
You sure you've got the passports?

JESSICA
(pats pocket)
I've got the passports.

CARRODUS
Show me the passports.

Rolls her eyes - shows him the passports. He relaxes. She smiles. Kisses him. It starts fondly - becomes passionate.

JESSICA

One last time? Say goodbye to the house?

He grins through the kiss. Meaning yes. Undoes her top button.

8 **EXT. CARRODUS HOUSE - DAY 14 - 07.49** 8

A smaller MOVING VAN pulls up, same livery as the COOPERVILLE van. THREE REMOVAL STAFF ALSO in COOPERVILLE POLO-SHIRTS, sunglasses and baseball hats. Two men, one woman.

They're not removal men. It's DANIEL SUGARMAN, EVANGELINE NIXON and TOM MEYER...and they're very bad people.

9 **INT. CARRODUS HOUSE, LIVING ROOM - DAY 14 - 07.49** 9

Carrodus disengages from Jessica, goes to the window. Sees the THREE "REMOVAL MEN" walking towards the house.

Meyer gives him a JAUNTY WAVE. Carrodus waves back, turns to Jessica, laughing ruefully -

CARRODUS

I don't believe it.

The doorbell rings.

JESSICA

Did you give them a tip? Maybe they just want a tip.

CARRODUS

I gave them a tip. This is a different lot.

Jessica re-buttons, giggling as Carrodus walks to the door.

10 **INT. CARRODUS HOUSE, HALLWAY - DAY 14 - 07.50** 10

Carrodus opens the door. Meyer smiles a greeting.

- THEN PRODUCES A COSH AND BURSTS IN, SHOUTING.

MEYER

On the FLOOR! ON THE FLOOR NOW!

Carrodus is no coward. He fights back - but the attack comes from an unexpected direction - Evangeline hits him with the BUTT OF A GUN -

Then calmly walks into the living room and pulls the GUN on the terrified Jessica.

Meyer shoves Carrodus into the living room, dishevelled, a line of blood running down his temple.

Finally, Sugarman enters.

What little of his face that can be seen under his hat and sunglasses is COVERED WITH A BRUTAL, ELABORATE TATTOO: a Polynesian style *moku*. It makes him terrifying, monstrous.

SUGARMAN

James Carrodus. Dealer in fine art. Quite the reputation - but not above the odd privately brokered deal, selling fakes to Russian billionaires who don't know better. This cash was liquefied in the form of eighteen cut diamonds of outstanding quality. Because that's the best way to carry serious wealth.

Carrodus swallows. Nods.

SUGARMAN (cont'd)

You're off to start a new life in Rio with Jessica, here. Your lovely new wife. The limo arrives in, what? Fifteen minutes?

CARRODUS

Ten.

SUGARMAN

You can both be in that limo. All you need to do is give me those eighteen diamonds.

Jessica gives Carrodus an ABSOLUTELY TERRIFIED GLANCE. He swallows. Can hardly bear to say the words.

CARRODUS

I don't have them.

10A INT. CARRODUS HOUSE, LIVING ROOM - DAY 14

10A

Montage of suitcases being cut apart.

11 SCENE 11 OMITTED

11

12 INT. CARRODUS HOUSE, LIVING ROOM - DAY 14 - 08.10

12

CARRODUS AND JESSICA are handcuffed with cable ties. Meyer looks up from the final, eviscerated suitcase. Shakes his head.

MEYER

Nothing.

CARRODUS

I sent them ahead. Courier.

SUGARMAN

Now, see. I don't believe that. But you know what? I don't care. So here's what we do. You've got two hours. You go get them. Wherever they are.

CARRODUS

That can't be done. It just can't. I'm sorry. I sent them via a secure route.

SUGARMAN

You go get me that money, or I'm going to start slicing bits off your wife.

Reaches into his pocket. Produces pliers.

CARRODUS

All right! All right! I'll try!

SUGARMAN

Hmmm. Try not. Do, or do not. There is no try.

MEYER

You want me to go with?

SUGARMAN

And let everyone see your face? What an excellent idea. Maybe wear a name-tag, too?

(to Carrodus)

In two hours, let's call it 10:15, I've got eighteen diamonds in my hands. Or we start cutting lovely Jessica. At this point, you'll be asking - is he bluffing? So you'll appreciate, it's in my interest to prove that I'm not.

(opens the PLIERS)

Apologies in advance, Jessica.

On Carrodus's face - and Meyer's face - appalled - as Evangeline GRABS JESSICA - Jessica struggles - and SUGARMAN STEPS FORWARD -

13 **INT. SHORT LET APARTMENT, LIVING ROOM - DAY 14 - 08.16**

13

Bill Winingham, in pyjamas, sitting on a pull-out bed, picks up the phone. Sees the name JAMES CARRODUS. A moment of alarm, then he answers.

WININGHAM

James? What's wrong?

14 **EXT. CARRODUS HOUSE - DAY 14 - 08.16**

14

Carrodus in a panic as he hurries away.

CARRODUS

Bill, where the hell are you? You're not at the office, you're not -

INTERCUT WININGHAM and CARRODUS

WININGHAM

What's the matter?

CARRODUS

You know policemen -

Winingham pauses.

CARRODUS (cont'd)

For God's sake Bill, I need the name of a copper I can trust, and I need it NOW -

15 **INT. SCU, LUTHER AND REED'S OFFICE - DAY 14 - 08.33**

15

Luther roots around in his bottom drawer. Until he finds A FRAMED PHOTOGRAPH OF ZOE. He smiles, sets it down on the desk, picks it up again, blows dust from it. Sets it down. Then turns to some paperwork on GRAHAM SHAND.

15A **INT. MARK'S HOUSE, LIVING ROOM - DAY 14 - 08.34 (FORMERLY SC. 11)A**

Zoe and Mark. He's dressed, she's not. There's evidence that someone slept on the sofa the previous night. He's got an OVERNIGHT BAG at his feet. He's holding her hands.

MARK

I do understand. He's your husband.

ZOE

No. No, he's not.

MARK

Just let me say it - let me get it out, then it's said and done. Because I'm not going to have this conversation again. So I need to say it.

(she nods)

So that's why I'm going away for a day or two. To give you room to think.

ZOE

There's nothing to think about.

MARK

Yes there is. If you've decided to stay with me - there'll be no recriminations. No blame, no tantrums. We pick up where we left off, and we carry on.

ZOE

But -?

MARK

But you never see him again. I mean not ever. No phone calls. No emails. Nothing.

ZOE

That's pitiless.

MARK

It's necessary - for me. Because I can't have you doing this to me again. I can't.

Zoe can't meet his eyes. Mark picks up his bag and exits.

15B INT. SCU, LUTHER AND REED'S OFFICE - DAY 14 - 08.34

15B

Luther is still at the paperwork. He looks up - at a COMMOTION ON THE BULLPEN. He stands -

16 INT. SCU, BULLPEN - DAY 14 - 08.34

16

He joins Ripley, who's standing, too. As JAMES CARRODUS walks on to the unit, accompanied by a uniformed officer. Dishevelled, shocked.

Ripley and Luther approach.

LUTHER

Sir?

Carrodus blinks, back to reality.

CARRODUS

Ian Reed? I need to see Ian Reed.

LUTHER

I'm afraid DCI Reed is elsewhere.
(off Carrodus's bewildered hesitation)

I'm DCI John Luther, I share an office with Reed, this is DS Justin Ripley. How can we help?

Carrodus gives Ripley a SMALL COTTON PACKAGE - a handkerchief. Once white. Now stained red. Ripley takes it. Opens it. Something red inside.

CARRODUS

It's her tongue.

Out on Ripley's horror - as, instinctively, he nearly drops the bloody rag.

17 INT. FARMILOES, FIRST FLOOR OFFICE - DAY 14 - 08.55

17

Sugarman, Meyer and Evangeline enter the SAFEHOUSE, shoving Jessica. She has a PILLOWCASE over her head. Blood-stained round the mouth. She can't speak. She huddles in the corner. Hugs her knees. Terrified. Hands cabled-tied.

On the table, Sugarman dumps a LARGE FORMAT MAP OF LONDON (opened to show WESTFIELD, SHEPHERD'S BUSH).

MEYER

You sure you want to play it this way, Dan? It's pretty hard-core. The police get involved. I mean, kidnap, it's -

Meyer shuts up under Sugarman's STILL, ICY GAZE.

SUGARMAN

Did you just use my name in front of the victim...Tom?

ON MEYER: suspecting he's just condemned Jessica to death.

Then Sugarman as he rolls his eyes. Produces a pack of BABY WIPES - and begins to clean the FAKE TATTOO from his face.

18 INT. SCU, INTERVIEW ROOM - DAY 14 - 09.01

18

Luther and Carrodus - who's a wreck.

LUTHER

James, the fact of it is - most kidnappings never come to our attention. When loved ones are at risk, people tend to pay up pretty fast.

CARRODUS

You think I don't want to do that? You think I don't want to just give them what they asked for and get my wife back? Do you think that?

LUTHER

I just need to understand what's happening.

CARRODUS

I came to you because I haven't got what they want - and I've got no way of getting it.

Luther is careful not to react. Waits for the rest of it.

CARRODUS (cont'd)

Diamonds are portable. No serial numbers, no provenance. But they do show up on baggage X-rays.

LUTHER

What are you saying?

CARRODUS

Jessica swallowed them. The diamonds are inside her. Right now. If I'd've told them that, they'd have cut her open on the spot.

19 INT. SCU, BULLPEN / EVIDENCE ROOM - DAY 14 - 09.08

19

Luther and Teller are gathered. Reed enters, flustered, still wearing his coat.

REED

Sorry.

Luther hands a MUG-SHOT to him. It shows -

REED (cont'd)

Yeah, that's Bill Winingham.

TELLER

He sent Carrodus directly to you.

REED

Yeah?

TELLER

How well do you know him?

REED

Pretty well. He's a money launderer, basically. Bit of a gent, as it happens. Never mixed up in any bloodshed, not to my knowledge.

LUTHER

Thing is, though - it was Winingham who procured the diamonds for Carrodus in the first place. And he's the only third party who knows they exist. If anyone set this thing up, he's our man.

REED

But that can't be right. If he's implicated, why send the victim in this direction?

TELLER

Well - if it's not Winingham, it's got to be someone he mouthed off to.

REED

I don't see it. It doesn't work.

TELLER

Either way, we need to speak to him.

LUTHER

Ripley's out there now. Turns out,
nobody's seen Winingham for days.

Beat.

TELLER

So we can't find the sole lead?

LUTHER

Not in time. The kidnappers want the
ransom in just over an hour.

TELLER

And you think they'll make good on
their threat?

LUTHER

Absolutely.

Reed winces. Luther gives him a look - *you okay?* Reed nods -
yeah, I'm fine.

REED

Look, Bill knows me - so do his
friends and family. You want me to go
out, see if I can round him up, see
what the hell's going on?

TELLER

Yeah, see if you can do that.

Reed exits.

TELLER (cont'd)

So. They won't give us what we want.
We can't give them what they want.

LUTHER

Not give it, no. But we could lend it
to them.

TELLER

Meaning?

He coaxes her towards the evidence room as they speak.

LUTHER

We visit the evidence safe.

TELLER

Don't want to hear it.

LUTHER

These are special circumstances.
Normal rules don't apply.

TELLER

Chain of evidence is like the Ten Commandments; it applies unto time and all eternity. Anything in the evidence safe is sacrosanct. We tamper, we risk voiding active cases.

LUTHER

Only if we get found out.

TELLER

Am I actually having this conversation? Are you actually saying this to me?

LUTHER

Boss, unless we've got some security to work with, Jessica's going to die.

TELLER

If I start stealing evidence -

LUTHER

Borrowing -

TELLER

- if I start borrowing evidence to use for my own purposes -

LUTHER

It won't be out of sight. Not for a second.

(passes a photo of Jessica)

One hour.

Out on Teller at the door of the evidence room. Oh, holy shit..

20 **INT. SCU, EVIDENCE ROOM - DAY 14 - 09.30**

20

Teller opens THE SAFE. Roots around inside. Takes out an EVIDENCE BAG. Hesitates. *Am I really doing this?*

She is. She closes the door, sneaks out.

21 **INT. MARK'S HOUSE, KITCHEN - DAY 14 - 09.31**

21

Zoe at the window. Looking out at the indifferent world. She dials.

ZOE

John?

22 INT. SCU, BULLPEN - DAY 14 - 09.31

22

Luther answers, *en route* to the interview room.

LUTHER

Babe?

INTERCUT ZOE and LUTHER

ZOE

Can I see you?

LUTHER

Yeah, absolutely. Of course. I just need to sort a few things out. Stuff going on here.

ZOE

Okay. But I really need to see you. It needs to be today.

LUTHER

Me, too. I'll call you the second I can. Promise.

He hangs up. A moment of happiness. He walks on. Leaving Zoe staring out the window.

23 INT. SCU, INTERVIEW ROOM - DAY 14 - 09.33

23

Luther enters, sets a plastic BAG on the table. It contains a number of DIAMONDS.

CARRODUS

Look, I appreciate the effort - but these people want something very specific, eighteen diamonds of a particular size, quality and value.

LUTHER

Yeah, well. This is the best we can do.

CARRODUS

It's not what they want -

LUTHER

James, you need to understand, unless we find a way to open channels of communication with the kidnappers, they're going to kill Jessica. Not tomorrow, or the next day.

Grabs Carrodus's wrist, points to the hour hand on his watch.

LUTHER (cont'd)

But before this hand gets...here.

He lets go the hand.

LUTHER (cont'd)
You deliver these diamonds. But you'll include a note. It says, "give me Jessica, you get the rest".

CARRODUS
They won't go for that.

LUTHER
No, they won't. But we'll have given them a good reason to keep Jessica alive a bit longer - and we'll have made our first contact. Once we've achieved that, we can work on the next step.

Carrodus considers the diamonds.

CARRODUS
How much are these worth?

LUTHER
Dunno. Three and a half million?

Carrodus winces. Looks at his watch: the hour hand, advancing.

24 **EXT. SHORT LET APARTMENTS - DAY 14 - 09.40** 24

ESTABLISHING a MODERN BUILDING. A sign advertises SHORT LET - EXECUTIVE APARTMENTS. Reed walks in to the building.

25 **INT. SHORT LET APARTMENTS, CORRIDOR - DAY 14 - 09.40** 25

Reed walks down the corridor, knocks on the door. A beat, and it opens -

On BILL WININGHAM!

Now dressed, sees Reed's furious face - oh, *shit* - and tries to slam the door. Reed kicks it open. Barges his way inside.

26 **INT. SHORT LET APARTMENT, LIVING ROOM - DAY 14 - 09.41** 26

Reed advances on Winingham.

WININGHAM
It's not my fault!

A beat, then Reed's rage subsides - but the panic and the sense of helplessness doesn't.

REED
Bill, how did this happen?

WININGHAM
I don't know!

REED

Look, we all know the rules! You rob a thief of stolen money, he thinks of it as cost of business! He's not going to the police, nobody's hurt, no innocents are involved! That's the way these things have worked since I was a woodentop. But this is KIDNAPPING! They took his wife! They cut out her tongue!

WININGHAM

(beat)
Sweet Mary.

REED

So what happened?

WININGHAM

I don't know. All I know is, they were supposed to call with the all-clear. I've heard nothing.

REED

Who organised the job?

WININGHAM

Tom.

REED

Tom who?

WININGHAM

Meyer. My nephew. He's a good kid.

REED

So where are they now?

WININGHAM

I don't know.

REED

That's not good enough.

(off Winingham's hesitancy)
Okay, look. You need to forget about the money. The money's gone. The money doesn't matter. You need to tell me what you know. Who did your nephew recruit for the job?

WININGHAM

Some American he hooked up with over there. He was at school. He's a clever boy. He's a smart boy - he wouldn't -

REED

"Some American." That's it?

WININGHAM

I DON'T KNOW WHERE THEY ARE! The American said NO PHONES! NO COMMUNICATION OF ANY KIND!

(Beat)

He said to maintain radio silence. It was his idea that I hide out here for the duration.

Reed pinches his nose. Takes a breath.

REED

They're going to kill her, Bill. And I can't be responsible for her death, not because the chance to make a few easy quid went wrong. I have to make sure she gets through this, all right? Do you understand me? Whatever it takes, I have to get her through this.

WININGHAM

(dismayed pause)

Agreed.

REED

So I wait here until Tom makes contact. Let's hope it's soon.

27 **INT. SCU, BULLPEN - DAY 14 - 09.15**

27

Luther and Carrodus. Waiting. Great tension. Benny and Ripley sit in front of screens, waiting to trace the call.

Carrodus's PHONE RINGS - and so does the CLONED MOBILE PHONE Luther has before him.

A beat. Luther catches Carrodus's eye - silently counts down from three to one. They pick up together.

SUGARMAN (O.S.)

Do you have it?

CARRODUS

Yes.

SUGARMAN (O.S.)

Westfield Shopping Centre. Central Hall. Twenty minutes.

CARRODUS

Twenty minutes? I can't make that - I need -

Sugarman hangs up. Carrodus looks at Luther. This is it.

28 INT. WESTFIELD, CENTRAL HALL - DAY 14 - 10.35 28

Lost in all the CROWDS is RIPLEY, TWO plain clothed CID and Luther who paces as he makes a call.

LUTHER
(on phone)
You all right, mum? You left a message. You need something?

29 INT. SCU, BULLPEN - DAY 14 - 10.35 29

Benny monitors the crowds. Teller hovers anxiously at his shoulder, phone at her ear.

TELLER
(on phone)
Well, I need you to stop calling me mum, for a start.

30 INT. WESTFIELD, CENTRAL HALL - DAY 14 - 10.35 30

Luther grins. Seems completely unaware of -

JAMES CARRODUS arriving in the middle of the hall. Sweaty, anxious. Checking his watch. Is he in time?

LUTHER
You there, mum? You're breaking up a little bit.

INTERCUT WESTFIELD with TELLER and BENNY AT THE SCU

TELLER
Still here. We've got him.

LUTHER continues to pace.

LUTHER
Okay. So what exactly do you want - the ones for smelly feet? Or the ones that make you look a bit taller?

BENNY leans in to his screen

BENNY
Okay. Right. Here we go, people. What's this - ?

What Benny's seeing is -

A HOODIE SWAGGERING through the crowds - he SHOULDER-BARGES Carrodus - and in the MOMENT OF CONFUSION THAT FOLLOWS he shoves a PIECE OF PAPER into Carrodus's hand. Then he strides on, not looking back.

Carrodus is startled. He follows the hoodie with his eyes -

- as the hoodie walks away. Passing within a few feet of LUTHER, who continues his phone conversation.

LUTHER

You there, mum? You're breaking up a little bit.

He watches through the corner of his eye as -

RIPLEY peels from his position, following the hoodie.

RIPLEY

I'm there.

CARRODUS passes Luther without a glance - walks towards a FOOD SHOP. Buys a PASTRY. Moves on.

Only then does Luther follow. Moving through the crowds. Keeping 50 metres between them, maybe more.

RIPLEY follows the HOODIE round the corner. Where he joins A BUNCH OF TEENAGERS. Who begin to laugh, shove each other, execute complex TEENAGE HANDSHAKES, joke around - in ITALIAN.

They're tourists.

RIPLEY (cont'd)

You on this bloke, Benny?

BENNY glances at a SECOND MONITOR

BENNY

Like a wasp on a waste bin.

RIPLEY turns away, maintaining cover.

RIPLEY

Have uniform pick him up. He's no kidnapper. Just some poor sap paid twenty quid to give Carrodus that note.

BENNY taps in that request.

BENNY

Wilco.

He turns his attention back to the screen which shows -

30A **INT. WESTFIELD, DROP POINT - DAY 14 - 10.37**

30A

CARRODUS stopping near a certain REFUSE BIN. He reaches into his pocket. Withdraws the PLASTIC BAG containing the diamonds. Stands there.

Calculating. Sweat on his upper lip.

LUTHER turns his back to avoid staring.

LUTHER
Mum, you watching this?

TELLER (O.S.)
I'm watching.

LUTHER
What's he doing?

TELLER leans closer to the screen.

TELLER
Benny, what's he doing?

BENNY
I don't know. But we don't like it.

CARRODUS is making his mysterious calculation. Muttering to himself under his breath.

LUTHER turns, casually, watches through the corner of his eye.

ELSEWHERE IN THE CROWD

Stand Meyer and Evangeline. They're watching Carrodus too.

SOMEWHERE ELSE IN THE CROWD

Stands Ripley and elsewhere the CID officers. They're watching, too.

Everyone's watching -

As Carrodus AGONISES. Then BUNDLES UP THE PLASTIC BAG AND THE PASTRY and stuffs it into the bin.

He walks quickly away, spine erect.

BENNY (O.S.) (cont'd)
Okay, he's made the drop.

LUTHER Waits. Phone at his ear.

RIPLEY watches the drop point.

MEYER AND EVANGELINE break away from the crowd, head for the bin.

RIPLEY
(on phone)
Okay, I've got eyeball on two live ones. One male, one female (*describes Meyer and Evangeline on the day*)

LUTHER
Yeah, got them.

MEYER and EVANGELINE approach the bin. Meyer watches Evangeline's back as, keeping an eye out, she crushes an EMPTY JUICE CARTON - drops it in the bin - then pats her pockets - searches in her bag to show she's lost something - then casually reaches into the bin.

Withdraws the package Carrodus left there - nods at Meyer: *got it.*

They walk on. Evangeline checks left and right. Then checks out the bag. And sees -

A PASTRY. Nothing else.

EVANGELINE
Son. Of. A. Bitch.

ANGLE ON RIPLEY

RIPLEY
She's not happy. Something's wrong.

EVANGELINE drops the pastry - hurries back to the bin - rummages - oblivious of curious onlookers.

MEYER
What's wrong?

EVANGELINE
No diamonds.

MEYER
What do you mean, no diamonds?

EVANGELINE
I mean, run the bastard down. Go! Go!

A beat, then a panicked Meyer sprints after Carrodus.

Evangeline steels herself. Produces her phone.

LUTHER races after Meyer, still on the phone.

LUTHER
Justin, if she makes that call,
Jessica's dead!

RIPLEY sprints through the crowd - Evangeline sees him coming, turns and runs. Ripley gives chase, he catches her, bringing her down amidst a coffee area. He twists her wrist between her shoulder blades, wrestles her phone from her hand - shoves her face-first into the floor. Reaches into her bag, removes a HANDGUN.

RIPLEY
You're under arrest for possession of
an illegal firearm.

RIPLEY (cont'd)

You do not have to say anything, but
it may harm your defence if you do not
mention when questioned...

LUTHER races after Meyer - powering through the crowds.

But there are TOO MANY EXITS, too many PEOPLE - too many ways
he could have gone - and after making ONE FRUITLESS TURN AFTER
ANOTHER, he realises it's hopeless.

LUTHER

Boss! Benny!

BENNY leans close to the mic.

BENNY

I've lost him, John. I'm sorry.

LUTHER Stops, breathless.

31 **INT. FARMILDES, FIRST FLOOR OFFICE - DAY 14 - 10.39** 31

Jessica. Helpless. Chained to an ancient metal grill. Hood on.

32 **EXT. BINNEY STREET - DAY 14 - 10.39** 32

Sugarman checks his watch. Dials a number from memory on his
unique looking Pay-As-You-Go mobile.

33 **EXT. BARRETT STREET, RIPLEY'S CAR - DAY 14 - 10.39** 33

Luther approaches, still a bit breathless. Ripley is shoving
Evangeline into the back of the car.

Her phone rings. Ripley grabs it, tosses it to Luther. Who
catches it, answers.

LUTHER

(rapidly)

I don't know who you are. I don't know
where you are. You're still in control
here. So don't hang up.

34 **EXT. BINNEY STREET - DAY 14 - 10.40** 34

SUGARMAN

"Prolong the situation. Ensure the
safety of the hostages. Keep things
calm. Foster relationships between
negotiator and hostage-taker."

INTERCUT LUTHER AND SUGARMAN

LUTHER

I know you're no amateur. I'm not
playing you, here. Yeah, we'll trace
this call, of course we will.

LUTHER (cont'd)

But it'll take a few minutes to set that in motion. By the time we've done it, you'll be long gone.

SUGARMAN

You've got one minute.

LUTHER

Carrodus kept the ransom.

SUGARMAN

What?

LUTHER

Last minute calculation. The way he saw it, Jessica was going to die - even if he gave you the money. So why give you the money?

SUGARMAN

So why involve you?

LUTHER

He wanted all the angles. He knew we'd know how to prolong the game.

SUGARMAN

What did you advise him?

LUTHER

To give you half the ransom up front, keep the other half as collateral against Jessica's release. He seemed to go for it.

SUGARMAN

So we both lost him.

LUTHER

I don't care about him. So listen. We want Jessica. That's all we want.

SUGARMAN

No it's not. You want to arrest me and send me to prison.

LUTHER

Of course I want that. But it's not an outcome I can expect, not from this set of circumstances. So I'm playing for Option B. I want Jessica back alive.

SUGARMAN

What's your name?

LUTHER

John.

SUGARMAN
Rank?

LUTHER
DCI.

SUGARMAN
If you'd've lied to me, John, I'd've known it. And I'd have cut her throat and buried her and you'd never know where.

LUTHER
I don't doubt it. And you shouldn't doubt that I'll get you what you want. Give me three hours.

SUGARMAN
Ha!

LUTHER
I need time. I'm not a magician.

SUGARMAN
Give me a number. I'll call you on it. In one hour.

LUTHER
I'll need proof of life.

SUGARMAN
You won't get it. This is a game of trust. Can you manage that?

Beat.

LUTHER
Okay, take this number.

WE CUT TO SUGARMAN, who finishes writing the number. Ends the call, removes the sim card and tosses it.

35 **INT. ST CHRISTOPHER'S PLACE - DAY 14 - 10.42** 35

Meyer hurrying along, in a panic. Selects a number on his phone: BILL. He dials.

36 **INT. SHORT LET APARTMENT, LIVING ROOM - DAY 14 - 10.42** 36

Bill Winingham's phone rings. He and Reed look up, sharply.

WININGHAM
Tom?

INTERCUT WININGHAM and MEYER

MEYER
Uncle Bill, it's gone bad.

A long, nauseated look between Reed and Winingham.

WININGHAM

What do you mean?

MEYER

No ransom. Hot and cold running police.

REED

Shit.

MEYER

They nicked Evie. Daniel's lost it. He cut out that woman's tongue with a pair of pliers! If I go back to him empty-handed, no diamonds, no Evie -

Reed gestures, aggressively - *I need to talk to him now.*

WININGHAM

Tom, I've got someone here needs to talk to you, okay? Don't panic. He's a friend.

MEYER

A "friend"? God, Bill! Who's there?

REED

(snatches the phone)
Okay, Tom. You need to listen to me now. Are you listening?

MEYER

Who are you?

REED

ARE. YOU. LISTENING?

Beat.

MEYER

Yeah, yeah! I'm listening.

REED

Where are they keeping her?

MEYER

I'm not telling you that. Who are you?

Reed thinks hard and fast. Reasons it through.

REED

Tom, you can still get out of this with the money. Do you understand?

MEYER

No, no I don't get it.

REED

The woman. Jessica Carrodus. She has the diamonds. Just get her away from wherever she's being kept. Get her away safely and you can have it all.

MEYER

But Daniel's psychotic. He's off his head.

REED

Every penny of it, Tom. Five, six, eight million quid? Just get her away before Daniel hurts her.

MEYER

I can't do it.

REED

IF YOU DON'T DO IT, HAND TO GOD I'LL KILL YOU MYSELF.

37 INT. SCU, LUTHER AND REED'S OFFICE - DAY 14 - 11.12

37

Luther and Ripley are contemplating the monitors. They show Evangeline in the INTERVIEW ROOM.

Teller enters.

TELLER

Anything?

RIPLEY

Not a word. No prints on record. No nothing.

Teller kneads her forehead. Luther stares very intently at the PHOTOGRAPH OF JESSICA. Then at Evangeline.

LUTHER

Well, she may not have been our problem up till now - but she's been somebody's. You don't start with kidnap, you work up to it. Get her details to Detective Munch in New York. He's at the Special Victims Unit.

Ripley nods, exits. Teller takes the moment. Approaches Luther.

TELLER

(low and furious)

"The evidence won't leave our sight for a moment?"

LUTHER

We'll get it back.

TELLER

We'd better, because right this second
I'm peddling thin air like Wile E
Coyote.

LUTHER

I'm sorry.

She's about to say something - when they notice ZOE, lingering
in the doorway. Embarrassed.

LUTHER (cont'd)

Boss, can you give us five minutes?

TELLER

You can have two.
(passing Zoe)
How are you, good, nice to see you,
bye-bye then.

And she's gone. Zoe enters, tentative, shuts the door.

LUTHER

Hey, there! I can't remember the last
time you came in here -

ZOE

It was a long time back. I need a
moment with you.

LUTHER

Well, it's a bit mad round here today.
Can we meet somewhere, a bit later?

ZOE

Not really.

And - with a sick, sudden lurch, it dawns on him. He looks at
her, aghast.

LUTHER

Oh, right. I see. You're safe here.
Lots of people around. So I can't make
a scene. Are you really going to do
this to me - here? Now?

No answer. What can she say?

LUTHER (cont'd)

What do you want me to do? Beg? I've
done that.

ZOE

I don't want that.

LUTHER

You want me to ask why?

ZOE

You already know why.

LUTHER

See, you say that. But I don't seem to. I'm thinking really, really hard - but it's just not there.

ZOE

Me and you, the last few days. It's just been a way of saying goodbye properly. I think we both knew that, really. Deep down. I think we knew it, didn't we?

Luther stares at her - outraged - as if seeing her for the first time.

LUTHER

Do you have any idea what's happening today? In here - to these people?

Shows her a picture of Jessica.

LUTHER (cont'd)

Do you know who this is? Or where she is, or what's happening to her? Would you like to see her tongue? I've got it wrapped up in a hankie, over here somewhere.

Beat.

LUTHER (cont'd)

Just get out.

ZOE

John -

LUTHER

GET! OUT!

He grabs a LAPTOP from his desk and throws it THROUGH THE WINDOW which shatters.

And suddenly, the SCU is frozen.

Luther looms over Zoe.

Who gathers her dignity and exits.

Luther gets himself together. Then bellows to the SCU through the broken window.

LUTHER (cont'd)

Clock's ticking. Back to work.

They do.

37A EXT. STREET - DAY 14 - 11.15

37A

Zoe walks, keeps herself composed. Until she finds a LOW WALL. She sits, digs out her leather tobacco pouch. Tries to roll one of the cigarettes with shaking hands. Before she can manage that, her face crumples. She begins to sob.

37B INT. SCU, BULLPEN - DAY 14 - 11.15 (FORMERLY SC. 41)

37B

Reed steps on to the SCU. He's a masterclass in CONTROLLED ANXIETY. He pauses to take it all in. Nobody pays him any attention. Which is good. It means he's not under suspicion.

He enters the locker room -

37C INT. SCU, LOCKER ROOM - DAY 14 - 11.15 (FORMERLY SC. 42)

37C

And dials.

REED (ON PHONE)

Tom? Listen, there's not much time.
Get her out of there.

37D I/E. MEYER'S CAR, FARMILLOES - DAY 14 - 11.15 (FORMERLY SC. 43) 37D

Meyer is parking outside. On the phone.

MEYER

You're not helping. Just shut up and
let me do this.

He hangs up. Gets out the car.

Stands there a second, surveying the ROADS. No sign of Sugarman. He swears to himself. Pockets his phone. Enters.

38 INT. SCU, LUTHER AND REED'S OFFICE - DAY 14 - 11.36

38

Luther is tidying some papers on his desk. A REPAIRMAN is finishing taping plastic to the window. Ripley approaches - hangs back, uncertain.

LUTHER

You speak to Munch?

RIPLEY

(hands him a file)
Evangeline Nixon. Long history of
violence, extortion, suspected kidnap.
Married to this man,
(photo)
Daniel Sugarman, 36. Even longer
history. Armed robbery, extortion,
kidnap. More than one murder.

LUTHER

That's him.

RIPLEY
No facial tattoo.

LUTHER
It's fake. You look at him, it's all
you're going to remember.

RIPLEY
When's he due to call?

LUTHER
(checks watch)
Four minutes.

Reed enters, looking grim.

LUTHER (cont'd)
Bill Winingham?

REED
No sign of him.

39 **INT. SCU, BULLPEN - DAY 14 - 11.40**

39

Luther, Ripley, and Benny - who has his laptop. All watching
the clock TICK DOWN - until -

Luther's PHONE RINGS.

He nods at Benny - who hits a key.

ANGLE ON THE LAPTOP: AUDIO RECORDING BEGINS.

LUTHER (ON PHONE)
I'm here.

40 **EXT. PHONE BOX - DAY 14 - 11.40**

40

Sugarman enters the phone box.

SUGARMAN
Do you have it?

INTERCUT LUTHER AND SUGARMAN

LUTHER
Most of it.

SUGARMAN
Most of it isn't what we agreed, John.
Deal's off.

LUTHER
Wait! Wait! What about Jessica?

SUGARMAN
You have to get this in your head. I
don't care about her.

SUGARMAN (cont'd)

If I no longer believe her to be of sufficient value to you, then her value to me diminishes sharply. Right now, it seems to me she's verging on worthless.

LUTHER

But we've got Evangeline. What's her value?

SUGARMAN

To you, Evie's an asset of very limited benefit. I know she's safe. I know you can't hurt her. I know she's strong and won't say a damn word about me. So keep her. She's not in play, here. She's just a captured piece.

LUTHER

So what do we do?

SUGARMAN

Bring me the money. Last chance.

LUTHER

Okay - I can raise three, maybe four million. But it's going to take time.

SUGARMAN

You have one more hour. Final offer. Plus, here's a revised deal, you give me one hundred per cent of what I want, you get back one hundred per cent of Jessica. Give me eighty percent of what I want, you get eighty per cent of Jessica. And so on. Take more than an hour, you never get to find out how she died or where I dumped her.

Sugarman hangs up.

Luther looks to Benny and Ripley.

LUTHER

How long?

They are already EDITING the SOUND FILE.

RIPLEY

Two, three minutes.

LUTHER

Make it two.

Ripley nods - don't distract me.

SCENES 41 - 43 OMITTED

44 INT. FARMILLOES, FIRST FLOOR OFFICES - DAY 14 - 11.43

44

Meyer sneaks in. And there in the corner is Jessica. Handcuffed to an old table, her feet chained to the radiator. A pillow-case over her head.

He squats, removes the pillow-case. Jessica tries to scream but there's a bundle of bloody rag in her mouth and tape over it.

MEYER

Shhh! Shhh! Shhh! Please, please
Jessica! I'm trying to get you out of
here. I'm trying to get you home!

She believes him. Then she doesn't. She screams, squirms.

MEYER (cont'd)

Please! I KNOW THEY'RE INSIDE YOU!

She stops. Eyes wide and eloquent.

MEYER (cont'd)

If I don't get you out of here, he's
going to cut them out. So please.
Please. Please. Help me, here. Help
me.

She nods, ardently. Meyer swears to himself and then starts looking round for something that will break the chain.

45 INT. SCU, INTERVIEW ROOM - DAY 14 - 11.44

45

Evangeline looks up as Luther enters. Plonks down a TAPE RECORDER. Looks her in the eye.

LUTHER

We offered Daniel a straight swap.
Jessica for you. You want to know what
he said?

Hits PLAY.

LUTHER (ON TAPE) (cont'd)

Wait! Wait! What about Evangeline?

SUGARMAN (ON TAPE)

Evie? You have to get this in your
head. I no longer believe her to be of
sufficient value. Right now she's
verging on worthless. Keep her. Bring
me the money.

Luther hits STOP. Then looks into Evangeline's eyes.

LUTHER

It happens, Evangeline. People betray
each other all the time.

LUTHER (cont'd)

Now, I don't have the time or the patience to be sorry, so this is a one-time offer. You tell me where Daniel's staying, I'll make sure you're looked after. You've got ten seconds. After that, I turn around and walk out and you never see me again.

He glances at his watch. His eyes lock with Evangeline's as -
Ten. Nine. Eight. Seven. Six. Five.

EVANGELINE

I want to serve my time in the States.

LUTHER

I can arrange that.

46 **INT. SUGARMAN'S CAR (TRAVELLING) - DAY 14 - 11.45** 46

Sugarman at the wheel. His gun on the seat next to him. He presses send on a THREE DIGIT TEXT MESSAGE - 111.

47 **INT. FARMILOES, FIRST FLOOR OFFICE - DAY 14 - 11.45** 47

Meyer has found a piece of machinery. He is hammering the chain that binds Jessica. Jessica's eyes are frantic as he hammers. Fails. Tries again. Almost screaming with exertion.

He gets a TEXT MESSAGE. Curses to himself. Checks the message.

Jessica grunts a question.

MEYER

It's the burn code.

Another grunted question.

MEYER (cont'd)

It means he's coming.

48 **INT. SCU, BULLPEN - DAY 14 - 11.46** 48

Luther strides from the interview room.

RIPLEY

It worked?

LUTHER

It worked.

RIPLEY

So what now?

LUTHER

Jessica's being left alone, at worst she's being guarded by the third kidnapper, Tom Meyer.

They rush out the door - with Teller following close behind.

49 **INT. SUGARMAN'S CAR (TRAVELLING) - DAY 14 - 11.47** 49

Sugarman at the wheel. His gun on the seat next to him.

50 **INT. FARMIOES, FIRST FLOOR OFFICE - DAY 14 - 11.47** 50

Meyer is hammering at the chain. Pretty frantic now - he and Jessica cast FRIGHTENED GLANCES at the door, expecting Sugarman to arrive at any moment.

INTERCUT SUGARMAN'S APPROACH WITH MEYER'S GROWING DESPERATION

Finally, the chain buckles. Meyer can't quite believe it. One more heave - and it breaks. Jessica is free!

Jessica and Meyer cry out in triumph. He hugs her. She hugs him back. He helps her to her feet. They hobble for the door.

MEYER

Come on, Jessica. Come on, you can do this. You can do it. That's it. That's it -

50A **INT. FARMIOES, BASEMENT - DAY 14 - 11.49** 50A

MEYER and JESSICA make their way through the basement...

51 **EXT. FARMIOES - DAY 14 - CONTINUOUS** 51

... and out into the sunlight - limp to Meyer's car. His PHONE IS RINGING. He ignores it, supporting Jessica.

They reach the car! His hands fumble with the keys. He nearly DROPS them. Opens the door. Helps Jessica into the BACK SEAT, urges her to lie down. Then gets in.

52 **I/E. MEYER'S CAR, FARMIOES - DAY 14 - 11.50** 52

Meyer starts the engine - stalls it. Curses. Gets it started again. Pulls away. Heading for the exit and beyond it - the road - and safety!

MEYER

Almost there. Almost there. Almost there.

He comes closer. Closer. Closer...

Too late!

SUGARMAN'S CAR TURNS IN.

Both cars STOP. Face each other. Meyer's eyes meet Sugarman's. He sees the dead light in them. Knows there's no talking his way out of this one.

Meyer throws the car into reverse - backs it up - towards the SAFEHOUSE -

53 INT. DIAMOND MERCHANT - DAY 14 - 12.02 53

James Carrodus enters. Approaches the desk.

CARRODUS

I have some diamonds. I wonder if I
might - have them valued?

54 I/E. RIPLEY'S CAR, FARMILOES - DAY 14 - 12.10 54

Ripley's car pulls up. Ripley, Luther and Teller inside. Reed's car pulls up behind him.

STAY CLOSE ON LUTHER

As he gets out. His face falling.

As he walks forward in a daze, pull back to reveal -

MEYER'S CAR.

All four doors are open. Two tyres are flat, making it look dead and broken. On the bonnet is a HUMAN EAR (MEYER'S).

OUT ON LUTHER'S DISMAY - AND SLOWLY

FADE TO:

55 INT. FARMILOES, BASEMENT - DAY 14 - 12.11 55

LUTHER and RIPLEY squat over JESSICA'S BODY. We don't see much of her. Just a bloody hand, a broken watch, blood-splattered. A shoeless foot. We focus instead on Luther's compassion - as he cups his mouth with one hand.

RIPLEY

You okay?

LUTHER

No. You?

RIPLEY

No.

ON THE OTHER SIDE OF THE BASEMENT.

REED is with MEYER'S BODY. Meyer lies face-down. Reed slips on his latex gloves.

Looks all around. His POV: Luther and Ripley are talking. Teller is barking into a phone.

Reed reaches into MEYER'S POCKET. Withdraws his MOBILE PHONE - the phone that proves Meyer and Reed were communicating with each other. Makes sure it's TURNED OFF. He looks around again.

Then POKETS THE PHONE - and stands, squinting. Listening to the ONCOMING SIRENS of the MAJOR INCIDENT UNIT ARRIVING.

56 INT. FARMILLOES, BASEMENT - DAY 14 - 12.20

56

Police and SOCO are in evidence. Ripley has wandered away. He's standing there, hands in pockets.

Teller, Reed and Luther are leaning against the wall - tired, weary, sorrowful.

TELLER

What a God Almighty mess this is.

LUTHER

She tried to run. Didn't get far. He cut her open. Took what he wanted.

(Jesus)

It's funny, really. They're just bits of carbon. Diamonds. They make them in factories, these days.

TELLER

So have we put it together?

REED

Best guess? Jessica sees Meyer as a nice guy - her best way out of here. Standard Stockholm response. She lets him know about the diamonds, he decides to rescue her, maybe keep the money for himself.

His voice cracks with emotion, then breaks. Worried eyes on him as he struggles to get himself together.

REED (cont'd)

They're leaving, Sugarman comes back to check on them. He turns on Meyer. Tortures him until he gives up what's happening.

He glances at Luther, who's watching him intensely.

TELLER

The only definite link to all this is the money launderer - Bill whassname.

REED

Winingham.

TELLER

So track him down, throw accessory to multiple murder, kidnap, extortion. In the face of that, he'll give it up in five minutes.

She walks away. Luther turns to Reed.

LUTHER

You okay?

REED

Yeah - it's just. What a mess, eh? You want me to track down Winingham?

LUTHER

Yeah. I'll go after Sugarman.

REED

He'll vanish, John. He'll be gone.

LUTHER

Not yet. He knows we'll be watching the airport and ports. He'll go to ground somewhere, lay low. You sure you're okay?

Reed doesn't look okay. He's edgy, scared, angry. Sickened. Luther misreads it.

REED

I'm fine.

LUTHER

You don't look it.

REED

No. Bad day. Bad, bad day.

Reed shrugs - then nods, see you later. Heads to the exit.

Ripley is on the phone.

RIPLEY

No, James Carrodus. C-A-R-R-O...that's it. I'm looking for any credit card activity...any calls to family or friends...

Luther watches Reed for a moment. Then he takes out his phone and taps in a number.

56A **EXT. THE BARBICAN - DAY 14 - 12.21**

56A

Alice is walking along. Her phone rings. She checks the caller ID and her face clouds. She answers the call. Listens and then a hint of a smile.

ALICE

Ok.

She ends the call and walks on.

57 **SCENE 57 OMITTED**

57

58 INT. SHORT LET APARTMENTS, CORRIDOR - DAY 14 - 13.45 58

Winingham opens the door. To a tortured Ian Reed. For several beats, they just stand there. Staring at one another. Then Winingham steps aside, allowing Reed to enter.

59 INT. SHORT LET APARTMENT, LIVING ROOM - DAY 14 - 13.45 59

Reed enters. Sits. Physically and morally worn out.

REED

Your nephew's dead.

(off Winingham's reaction)

Sugarman cut off his fingers and his ear. Then he gutted Jessica and took what was inside her.

Winingham runs to the sink - retches.

REED (cont'd)

Do you understand what I'm saying?

Winingham splashes his face with cold water. Reed approaches. Turns him round. Holds his shoulders. Face to face.

REED (cont'd)

Tom only did what he did because I told him to. If I'd said nothing, my friends would have been there in time. They'd have got to Jessica. Tom would be alive. I made a bad mistake, Bill. I made a really, really bad mistake.

WININGHAM

(weeping)

That's all right, Ian. You didn't mean to. I know you didn't mean to.

REED

Now, I need you to concentrate. Because I have to start clearing up this mess.

Winingham sniffs and nods. Meaning "Yes".

REED (cont'd)

Does Daniel Sugarman know about me?

Long beat.

REED (cont'd)

Bill? I'm not going to be angry. But if I'm going to help us, I need to know.

WININGHAM

He said, "Does anyone else know?" I told him "no". But he knew I was lying. I'm sorry. I'm really sorry.

REED

That's okay. It's okay. I know you had no choice. It's okay. What did you tell him?

WININGHAM

That I know a copper who's going to smooth things over for us if we need it. As long as nobody gets hurt. I told him it was a deal-breaker. No bloodshed, no violence.

REED

Did you give him my name?

WININGHAM

No. No, I didn't do that.

REED

Do you know where he is? Sugarman?

WININGHAM

No.

REED

Is there anything he asked you to do, anything that might help me find him before my friends do?

WININGHAM

I don't know. Not really. He did ask about passports. I put him on to Patrick Holguin.

REED

That's good. That's really good. That could help.

WININGHAM

Will you be okay?

REED

It's not about me, Bill. I'm nothing.

Long eye contact. Something sorrowful passing between them.

REED (cont'd)

Jessica Carrodus is dead. And I've got to live with that, somehow. But you have to understand, this has grown. If I go to prison for this, then every case I ever convicted will be questioned.

REED (cont'd)

All those murderers, those rapists - all those predators might get out, be back on the street. Whatever they do after that, whoever they hurt, it'll be my fault. I can't live with that. I can't.

WININGHAM

I'm sorry, Ian. Do you want a drink.

Reed nods. Winingham goes to the sideboard to pour. With terrible sorrow - Reed gathers the wire lead of a nearby lamp. Then moves with lightning speed - slips the lead round Winingham's throat - and pulls tight.

Winingham struggles - claws at the wire, kicks at Reed - but it's no good -

REED

(weeps)

Me, too. I'm sorry, Bill. I'm sorry. I'm so sorry. I'm so sorry. I'm so sorry...

60 **EXT. ST GILES-WITHOUT-CRIPPLEGATE - DAY 14 - 13.48**

60

In the shadow of the HYPER-MODERNIST BARBICAN, ALICE approaches an ANCIENT CHURCH. She is looking forward to seeing Luther but hesitates in the church's force field. Then enters.

61 **INT. ST GILES-WITHOUT-CRIPPLEGATE - DAY 14 - 13.48**

61

Sitting in a pew in the otherwise empty church is John Luther. He's toying with his wedding ring. Turning it round and round, round and round.

Alice's footsteps echo as she approaches. Stops. Then joins him.

LUTHER

Thanks for coming.

ALICE

How could I not? You sounded -

She can't say it. She doesn't know how.

LUTHER

Interesting place. John Milton's buried here. You know Paradise Lost?

ALICE

Very well. He wrote it to "Justify the ways of God to men." But even he couldn't do it. God emerges as a tyrant. Satan as a hero. Where is this leading?

LUTHER

All those things you said. About Zoe.
About me. About us - all of us.
There's no love. Not really. At heart,
we're deceitful and cruel. We're just
matter. I saw a lot of matter today.
All over the place. A lot of matter.

He faces her. Utterly defeated.

LUTHER (cont'd)

You were right. There's nothing.
There's absolutely nothing.

The scale of loss in his eyes disquiets Alice. Frightens her,
even. She doesn't know what to say. In the end, she reaches
out. Takes his hand.

ALICE

You do know you hurt me very badly.

LUTHER

Don't do this to me now. No games.
Please.

ALICE

No games. Listen. I did what I did to
Henry Madsen because I wanted to help
you. I put my liberty at risk because
I couldn't bear to see you hurt. So
what I did, I did for -

A long, long beat. Eye contact.

ALICE (cont'd)

- wholly unselfish reasons.

LUTHER

I don't -

ALICE

Yes you do.
(looks to the bust of Milton)
"The mind is its own place, and in
itself can make a heaven of hell, a
hell of heaven." The universe isn't
evil, John. It's just indifferent.
That hasn't changed. It can't. But
what I did for you proved something to
me. Something I hadn't believed until
that moment.

LUTHER

What?

A long, long moment. They move closer. Eyes locked. Closer.

Until their lips are almost brushing -

ALICE

It's you who was right. There is love
in the world.

He's looking for something to say. But it won't come. And Alice
waits there, terrified, trembling.

LUTHER

Alice -

He embraces her. Wraps his arms around her.

Her eyes close.

Then he lets go, stands. Sniffs.

LUTHER (cont'd)

Thank you. Thank you.

He strides the length of the nave. Hesitates before stepping
outside.

He leaves his WEDDING RING in the DONATIONS TIN. And then is
gone.

62 INT. SCU, BULLPEN - DAY 14 - 14.19

62

Luther enters, energised.

LUTHER

Progress on Carrodus?

RIPLEY

No activity on credit cards, mobile...

LUTHER

You'll get him. Right now, I need to
see Evangeline's stuff.

63 INT. SCU, EVIDENCE ROOM - DAY 14 - 14.21

63

Ripley and Luther go through EVANGELINE'S STUFF - what she had
on her when arrested. He examines it all, piece by piece - a
London map, a half-empty pack of cigarettes, a purse.

A PASSPORT. He flicks through it. Hmmmmm.

LUTHER

Fake. How quickly can we find who made
it?

RIPLEY

Batches of forged passports tend to
have defects specific to the forger.
So Benny can identify the maker pretty
quickly, assuming it's the work of a
known forger. You want me to come
with?

LUTHER

Not yet. Stay on Carrodus - get those diamonds back to evidence, save the Duchess's sanity. If I get a lead on Sugarman, I'll call you.

He exits, holding the passport.

64 **EXT. MULTI-STOREY CARPARK - DAY 14 - 14.45**

64

PATRICK HOLGUIN, PASSPORT FORGER is waiting in his car, nervously. John Luther rounds the corner and comes up to the driver's window. He taps on the glass, the window goes down.

LUTHER

Patrick, yeah?

Holguin nods.

LUTHER (cont'd)

You can do me a passport? A decent one?

HOLGUIN

Best you'll get.

LUTHER

What countries?

HOLGUIN

Depends what you want, really. New Zealand's always good.

LUTHER

Good, good. I quite fancy that. It'll be summer over there, won't it? All lovely and green?

HOLGUIN

Whatever, yeah. Most probably.

Suddenly, Luther grabs him and drags him out of the car window then pushes him up against the car.

Shows him EVANGELINE'S PASSPORT - and a MUGSHOT OF SUGARMAN.

HOLGUIN (cont'd)

Oh, not again.

LUTHER

Too right, again. Now I don't have much time so I'm not going to drag this out. How many fingers do I have to break before - ?

HOLGUIN

He's staying at The Renaissance. Big hotel.

LUTHER
How'd you know that?

HOLGUIN
He wanted a total of nine passports
for three people.

LUTHER
So?

HOLGUIN
So nobody buys in volume like that
except -

LUTHER
Who?

HOLGUIN
Terrorists and whatever. You get a lot
of aircrews at the Renaissance and I
thought...well, I don't want anything
to do with any of that, thank you very
much.

LUTHER
So what?

HOLGUIN
So I followed him.

LUTHER
You were going to let him pay you for
the passports, then grass him up?

HOLGUIN
Too right. I've got to live in this
city, too. I've got family.

Luther laughs, releases him. Presses a FIFTY POUND NOTE into
his fist.

LUTHER
Not even forgers are honest any more.

He walks away. Hesitates. Wait a minute.

Turns.

LUTHER (cont'd)
What did you mean, "Not again"?

HOLGUIN
A mate of yours was round my place,
twenty minutes ago. Looking for the
same bloke.
(shows him the £50)
He gave me three of these.

Beat.

LUTHER

What mate?

65 EXT. MULTI-STOREY CAR PARK, LUTHER'S CAR - DAY 14 - 14.46 65

Luther walks to his car, dialling.

66 EXT. WASTELAND, GREENWICH - DAY 14 - 14.46 66

Reed is standing on waste land. His phone rings. As he answers, we pull back to see his CAR - the OPEN BOOT - and WININGHAM'S BODY, blanket-wrapped.

REED

What's up, John?

INTERCUT REED AND LUTHER

LUTHER

Don't do it.

REED

(startled)

Don't do what?

LUTHER

I know what you're about to do.

REED

(glancing at the body)

And what am I about to do?

LUTHER

I saw your face at the crime scene. I know it did something to you. I know how that feels. But if you hurt Sugarman, you'll go down for it. It'll finish you.

REED

Who says I'm going to hurt Sugarman?

LUTHER

I spoke to the passport forger. I know you're looking for him.

Okay. Okay okay okay. Reed collects his thoughts. Staring at the body in his boot.

REED

So?

LUTHER

So, you want two minutes alone with him, fine. Break his legs. But let me be there to tell you when to stop.

Reed, looking at Winingham's body. Weighing up his options.

REED

All right. Let's meet. The fountain.

LUTHER

I can be there at three o'clock.

REED

Just you. No Ripley, no Teller. Just me and you.

LUTHER

No Ripley, no Teller. Just me and you.
Three o'clock.

STILL INTERCUTTING -

As Reed hangs up, walks to his car. Sits behind the wheel. Thinking.

And Luther gets in to his car. Sits behind the wheel. Thinking.

Reed pulls a 9MM PISTOL from his pocket. Checks the breach. Exhales. Reaches a decision. Starts the engine. Pulls away.

Luther too starts the engine.

LUTHER (cont'd)

Fountain my arse.

Pulls away.

67 **EXT. THE RENAISSANCE - DAY 14 - 15.09**

67

Establishing shot of the Renaissance Hotel in to which Luther's car pulls up. He gets out and goes into the hotel.

68 **INT. THE RENAISSANCE, RECEPTION - DAY 14 - 15.09**

68

THE CLOCK ON THE WALL READS: 3:09. Luther enters. Pushes past a queue of three FLIGHT ATTENDANTS and two TRAVELLERS to approaches the Concierge. Slaps down Sugarman's photo...and his badge.

LUTHER

No time, so no bullshit. Is this man here?

69 **EXT. THE RENAISSANCE HOTEL - DAY 14 - 15.11**

69

Reed's car pulls up. Reed gets out. Takes a big coat from the boot of his car: different clothes, different look. He recognises Luther's car.

REED

Oh, you lying bastard, John. You lying bastard.

He stands there for a moment, undecided. Grimacing, massaging the back of his head. Then COMMITS.

69A INT. THE RENAISSANCE, CORRIDOR - DAY 14 - 15.12 69A

Luther steps into the corridor. Heads for room 343.

70 INT. THE RENAISSANCE, RECEPTION - DAY 14 - 15.12 70

Reed enters. Shows the concierge his badge.

REED

Which room?

CONCIERGE

343.

Reed exits.

70A INT. THE RENAISSANCE, CORRIDOR - DAY 14 - 15.12 70A

Luther stops outside room 343. Thinks.

71 INT. THE RENAISSANCE, SUGARMAN'S ROOM - DAY 14 - 15.12 71

Sugarman is asleep. He SITS UP at a TINY NOISE outside - grabs for his gun -

Pads to the door. Listening intently.

72 INT. THE RENAISSANCE, CORRIDOR - DAY 14 - 15.13 72

All we see is - the door to THE ADJOINING ROOM softly closing -

73 INT. THE RENAISSANCE, ROOM ADJOINING SUGARMAN'S - DAY 14 - 15.13 73

Luther enters - pauses to pick up a GIDEON'S BIBLE FROM A BEDSIDE TABLE - then makes for the door which LINKS THIS ROOM TO SUGARMAN'S - using the keycard to OPEN IT -

- EVERRRRRRRRRR SO SLOWLY

- he steps into -

74 INT. THE RENAISSANCE, SUGARMAN'S ROOM - DAY 14 - CONTINUOUS 74

Sugarman's room! Sugarman turns - astonished to see Luther - Luther throws the bible at him - Sugarman ducks, on instinct - Luther advances, grabs Sugarman's gun arm - rams Sugarman into the door - winding him -

Tackles him to the floor, wrestles him into a half nelson.

LUTHER

(struggling with Sugarman)

Listen to me...listen...LISTEN!

(gets him in a choke hold)

Someone's coming here for you.

LUTHER (cont'd)
He'll be here soon, if he's not here already. Personally, I'd be happy to let him do what he wants. But he's my friend and I don't want to see him in prison. So if you want to live, Daniel, you need to come with me.

74A INT. THE RENAISSANCE, CORRIDOR - DAY 14 - 15.13

74A

Ian Reed steps into the corridor. He produces his gun.

74B INT. THE RENAISSANCE, SUGARMAN'S ROOM - DAY 14 - 15.13

74B

Sugarman is struggling, reaching for his fallen gun -

Luther gives up arguing. Lifts Sugarman to his feet, throws him into the wall - furniture falls - Luther prepares to throw him through the OPEN DOOR to the adjoining room -

Which is when the MAIN DOOR SLAMS open.

And IAN REED ENTERS. Gun in hand.

Checks out the scene. Luther behind Sugarman, an elbow round his throat.

A moment of stillness. As Reed holds them at gunpoint.

LUTHER
You kill this man, that's the end of it for you.

REED
And what are you going to do, John? Arrest me?

LUTHER
That's not what I'm talking about. You know that.

REED
I've known you too long, mate. I know how your mind works.

LUTHER
This isn't a play. It's not a tactic.

REED
Do you have any idea of the lies I've told for you, over the years? For all those things you did.

LUTHER
I never killed anybody.

REED
Not for lack of trying.

LUTHER

And it was you that stopped me. So here I am - returning the favour. Don't do this. No matter how much he's earned it.

Beat. Luther and Reed. Sugarman grinning. Reed sees the grin, hates it.

His eyes flick to Luther's.

REED

What did this turd say to you? What did he say about me?

LUTHER

What do you mean?

REED

WHAT DID HE SAY?

Sugarman, bleeding, looks from one to the other. And the light goes on in his eyes as he understands who Reed must be - the bent copper he heard about.

SUGARMAN

Oh. Right. I see.
(to Reed)
So you must be -

REED

Shut up.

Sugarman grins.

SUGARMAN

Shit. Whatever.

Reed shoots him in the head through the cheek. Advances. Puts one more into his arm and one more in his heart.

Luther scrabbles for Sugarman's fallen gun - grabs it - barrel first. Smears it with blood. Stands. Gun in hand.

A face-off between Luther and Reed.

REED

What did he say?

LUTHER

What do you mean?

REED

What did he say?!

LUTHER

I don't know what you mean! Throw me a bone - I'm lost, here! You've lost me!

Reed needs to believe this. But he can't.

LUTHER (cont'd)
Ian, whatever this is - we can make it
go away.

REED
You think?

LUTHER
I was here to make an arrest. Sugarman
was armed. You believed my life to be
in imminent danger. You took
appropriate action.

Hearing the CALM, ABSOLUTE FORGIVENESS in Luther's voice, Reed
struggles not to weep.

REED
Don't say that.

LUTHER
Why not?

REED
You don't know what I've done!

LUTHER
I'm looking at it and I don't give a
toss. He's nothing.

REED
Not that! Not him!

LUTHER
I don't care what you've done.

REED
That's not true.

LUTHER
It doesn't matter what it is. We'll
get you through it.

REED
(emotional)
Don't!

LUTHER
I don't understand.

REED
I knew about the robbery, all right!?

A stunned beat.

LUTHER
What?

REED

I let it go ahead. For a percentage.
That's why I'm here. Not for revenge.
To shut his mouth. All right? Now do
you want to help?! Now do you want to
make it go away?

Long, tense beat. They do their calculations.

LUTHER

Did you know about the kidnap?

REED

No.

LUTHER

Then I don't care about the rest of
it. We can still make this work.

REED

I don't believe you. Too many people
are dead.

LUTHER

Well, we can't stand here like this
all day.

REED

I didn't want any of this. I need you
to believe that. I tried to make it
right. I wanted it to be right.

LUTHER

I know. I know that.

Terrible uncertainty on Reed's face. Wanting to believe
Luther...longing to believe him...

REED

How can I believe you? You know how
much I want to, so how can I?

LUTHER

Because you know when I'm lying. And
right now, I'm not lying.

Long beat. Then Luther holds the gun out to Reed. Barrel first.
Leaves BLOODY FINGERPRINTS on the barrel. Warily, Reed takes it

- but keeps his own gun on Luther.

REED

This. All this. It's not about me. If
I go to prison -

LUTHER

Half the dirt you sent down gets a free pass. I know the calculation. I've done it myself.

REED

So if you're lying to me - if you're planning to send me down - it'll be on your head. All those predators out on the streets. It'll be on your head.

LUTHER

I don't care what you did. You're not going to prison.

A long moment. Reed's face begins to soften. It's going to be okay.

UNTIL -

THE DOOR OPENS IN THE ADJOINING ROOM!

Instinctively, Reed FIRES - ONCE, TWICE, THREE TIMES at the door.

REED

You lying bastard! I can't believe you set me up!

Luther dives into the connecting room, takes cover.

LUTHER

Ian, I didn't!

Reed moves, sights Luther, turns the gun on him.

REED

LIAR!

And Luther sees -

LUTHER

It's just the maid! It's just THE MAID!

Luther grabs the cowering, terrified woman, drags her to cover.

Reed lowers the gun. Draws a bead.

Knows he's fully committed now.

He ducks down. Searches Sugarman's body. Finds the DIAMONDS in a pouch round his neck. Takes them.

Sees Luther's head. Fires once. Then turns and runs.

75 INT. THE RENAISSANCE, ROOM ADJOINING SUGARMAN'S - DAY 14 - 15.18 75

Luther shows the maid his badge.

LUTHER

Did you see him? Did you see what he looked like?

MAID

No! No! I didn't see him!

Good.

LUTHER

Wait here. Don't go into that room, you'll be disturbing a crime scene. Do you understand me?

She nods.

LUTHER (cont'd)

Wait here.

75A INT. THE RENAISSANCE, SUGARMAN'S ROOM - DAY 14 - CONTINUOUS 75A

Luther enters. Quickly searches Sugarman's body for the diamonds. Not there. Finds his PHONE. Grabs that. Then runs in pursuit of Reed.

75B INT. THE RENAISSANCE, CORRIDOR - DAY 14 - 15.19 75B

INTERCUT LUTHER AND REED as they run down the twisting and turning corridors -

76 INT. THE RENAISSANCE, CORRIDOR 2 - DAY 14 - 15.20 76

- so many turns, so many similar looking corridors... Till Luther stops, knows that Reed is gone. He dials on SUGARMAN'S PHONE.

LUTHER

Ian. I need you to pick up. We need to start talking, or this is going to take us both down. Ian?

Nothing. Luther hangs up. Curses to himself.

He stops. Thinks. Thinks some more. Takes a breath. Takes out his own phone. And dials Zoe.

77 INT. MARK'S HOUSE, LIVING ROOM - DAY 14 - 15.25 77

Zoe sits nursing a bottle of wine. Her mobile phone rings. She picks it up, sees it's Luther. Doesn't need it. Not now. Sets the phone down.

78 INT. THE RENAISSANCE, CORRIDOR 2 - DAY 14 - 15.25

78

Luther paces, on the phone.

LUTHER

Listen. No excuses. I know how I behaved today. But it's been a bad day, a really bad day. And I just want to - I want to leave things on a better note, okay? You don't need to meet me, or see me. Just call me. When you get a moment.

(hears approaching sirens)
Whenever you can.

He hangs up as TELLER, followed by MARTIN SCHENK walk down the corridor towards him.

Luther sees Schenk, tries to cover his dismay. Shakes his hand.

LUTHER (cont'd)

No offence, Martin, but what brings you here?

SCHENK

According to the concierge, the suspect showed a police I.D.

LUTHER

He flashed a fake badge - so what?

SCHENK

Any suggestion of officer involvement, Detective Chief Inspector, I'm afraid that falls within my purview.

Schenk walks on. Teller and Luther exchange a glance - can this day get any worse?

79 INT. THE RENAISSANCE, SUGARMAN'S ROOM - DAY 14 - 17.30

79

Teller and Schenk look over the scene. Sugarman's body, the gunshot wounds. Luther hangs back.

SCHENK

And you didn't recognise the gunman?

LUTHER

No.

A beat. Schenk and Teller look at him. Knowing something is amiss here. Not able to put their finger on it.

Schenk shows Luther a PHOTOFIT ON A LAPTOP. A face behind it that might be Ian Reed - and might be a million other people, too.

SCHENK

Concierge says this is the shooter.

LUTHER

That's about right. He was - heavier round the face, maybe. But yeah. This is good.

TELLER

Okay. Enough. Go and get yourself checked out. Eat. Get some rest.

80 **EXT. THE RENAISSANCE - NIGHT 14 - 17.35** 80

Luther walks away. Heads to his car. Dialling.

81 **EXT. PARK - NIGHT 14 - 17.35** 81

Reed sits on a park bench. He drains the last of a half pint of vodka. Runs his fingers through his hair.

His phone is ringing. He ignores it.

He sits back. Takes out the gun. Puts it into his mouth.

Looks at the sky. Finger on the trigger. Closes his eyes.

Can't do it.

He takes the gun away.

REED

I'm sorry. I'm sorry. I'm sorry. I'm sorry. I'm sorry...

His phones rings off. Then rings again.

82 **E/I. THE RENAISSANCE, LUTHER'S CAR - NIGHT 14 - 17.35** 82

Luther in the car.

LUTHER

PICK UP THE PHONE! PICK UP THE PHONE!

No answer. He hangs up. Slams the steering wheel with the heel of his hand. His frustrated, helpless rage.

83 **INT. DIAMOND MERCHANT - NIGHT 14 - 18.16** 83

Carrodus enters again. The SAME ATTENDANT looks up.

CARRODUS

You were valuing some diamonds for me?
You said to be back -
(checks watch)
About now-ish.

Ah, yes. The Merchant nods. Steps into back of shop.

A beat. And Ripley ENTERS from back of shop. Carrying the diamonds.

Carrodus doesn't even try to run. He looks almost relieved.

Ripley steps forward, cuffs him.

RIPLEY

They're fakes, James. They're good fakes, but they're fakes.

(turns him round, faces him)

Evidence in a fraud trial. Best we could do at short notice.

CARRODUS

Why didn't you tell me?

RIPLEY

They'd have seen it in your eyes.

Long beat. Carrodus seeing the bitter irony.

CARRODUS

Jessica?

Out on Ripley's cold contempt. Unable to answer. He practically throws Carrodus through the door.

84 **INT. MARK'S HOUSE, LIVING ROOM - NIGHT 14 - 18.39**

84

Zoe is in the living room, listening to the HOUSE ANSWERPHONE.

MARK (ON ANSWERPHONE)

Zoe, listen...it's me. I'm at Heather and Allan's but -- look, this is silly. I'm coming home. I'm getting in the car now and I'm coming home. It won't take long. I'll see you soon.

The doorbell rings! She smiles -- it's Mark!

She goes to the front door. Opens it. And her smile falls, because it's not Mark.

It's Ian Reed.

Zoe smiles. Then her face falls. Because it's abundantly clear that all is far from right. Reed is a mess.

ZOE

Ian?

REED

Can I -?

ZOE

Yeah, yeah of course.

He steps over the threshold. She frowns, worried. Then shuts the door and follows him down the hall.

85 INT. MARK'S HOUSE, KITCHEN - NIGHT 14 - 18.39

85

To the kitchen.

ZOE

Tea?

REED

(distracted)

Tea? Yeah, tea would be great.

ZOE

(filling kettle)

So what's wrong?

REED

Bad day.

ZOE

For everyone, apparently.

REED

What can you do?

ZOE

(puts the kettle on to boil,
turns to him.)

I don't know, Ian? What can I do?

REED

I need you to phone John. Ask him over.

Beat.

ZOE

Why?

REED

I just need you to do it. Please. You can't tell him I'm here.

ZOE

Why not?

REED

It's complicated.

ZOE

And it's my house. So what's going on?

REED

You ever had a day, you just wish it would end and it never does?

ZOE

More than my share.

REED

Well, that's today. And if you do this, it's going to help end it. So please, please call John.

ZOE

I can't.

REED

Why not?

ZOE

Because actually, you're scaring me.

REED

I don't mean to. You know John and me are friends.

ZOE

So - call him yourself.

REED

I can't. I really can't. Things have got complicated and - y'know, the funny thing is, I think I should've trusted him. I really think I should've listened to what he said. He'd have found some way to make it right.

Baffled, scared, all Zoe can do is nod, slowly. Reassuringly.

REED (cont'd)

But he makes it difficult to trust him. He tricks people. I've seen it. I see it every day. So I just need you to call him. Tell him you need to talk.

ZOE

And if I do that, what happens? What will you do?

REED

Talk to him. But on my terms. I've got to look into his eyes and know, absolutely know, that I can trust him.

ZOE

You can trust him. He loves you.

REED

He loves you, too. You trust him?

ZOE

I don't always like him. But I never stopped trusting him. Never will.

He laughs at that, bitterly, knowing she's telling the truth.

ZOE (cont'd)

Ian. I can see things aren't right. I can see you're in trouble. All I can do is this; tell you to trust him, because he's your friend and that means a great deal to him. Because I'm not going to call him and lie to him and pretend you're not here. I'm not going to do that.

REED

You have to.

ZOE

No I don't.

Reed produces the gun. It's the one Luther gave him - bloody fingerprints on the barrel.

REED

DO IT!

A shocked beat. Zoe backs away. Really frightened now.

REED (cont'd)

Get your phone.

(beat)

GET. YOUR. PHONE!

She reaches for her bag. Hands trembling. Fumbles for her phone. The stuff in her bag spills all over the floor - leather pouch, lighter, tampons.

A moment of embarrassed intimacy between them. Almost normal enough to make them laugh and pretend this isn't happening.

REED (cont'd)

I don't want to hurt you. I really don't. It's not why I'm here. All I want is for you to call John. Tell him you need to see him, ask him over.

ZOE

And when he comes, will you be pointing that thing at him?

REED

I might have to. Just for a bit. Just so he'll sit down and hear what I've got to say. All I want is to trust him.

ZOE
And if I won't?

REED
Don't make me answer that. Please,
just look at me, hear what I'm saying.
Don't make me answer that question.

ZOE
Please, Ian.

REED
Just do it.

She takes a quaking breath. Looks at the phone. At Reed. At the phone again.

ZOE
God help me.

She dials.

86 INT/EXT. CAFE - NIGHT 14 - 18.43

86

Luther is drinking a coffee in an empty cafe. In despair. A moment of hope when his phone rings and he sees that it's -

LUTHER
Zoe?

87 INT. MARK'S HOUSE, KITCHEN - NIGHT 14 - 18.43

87

Zoe meets Reed's eye, meaning - *satisfied?* Reed nods, minutely.

ZOE
John? John, can you hear me?

88 INT/EXT. CAFE - NIGHT 14 - 18.43

88

Luther can hear something in her voice.

LUTHER
Yeah. Yeah, I can hear you. What's up?

INTERCUT LUTHER with ZOE AND REED

ZOE
Ian Reed is here. He's got a gun -

And PANDEMONIUM ERUPTS. Reed sprints forward, grabs the phone.

REED
NO!!

CUT TO:

Luther hears the SUDDEN CHAOS.

LUTHER
Zoe? Zoe are you there?

CUT TO:

Reed wrenches the phone from Zoe's wrist. She cries out, falls.

CUT TO:

Luther hears her scream.

LUTHER (cont'd)
Zoe?!

And he's out the door, running. Battling the shoppers on Oxford Street as he tries to push through -

CUT TO:

Zoe spins away from Reed. Reaches for the KITCHEN DRAWER.

REED
Zoe! Don't! Don't do that!

CUT TO:

LUTHER
Ian, what are you doing? Leave her ALONE! LEAVE HER ALONE!

CUT TO:

Zoe's mobile lies on the kitchen floor. Luther's voice is tiny, lost in the midst of this chaos.

Zoe backs away from Reed, holding a kitchen knife. Reed advances with the gun.

REED
Put it down. Put it down.

ZOE
HELP!

CUT TO:

LUTHER
Ian, please. Stop! Leave her alone! I'm begging you. I'm begging you. Please!

CUT TO:

ZOE
Call the police! Someone call the police!

REED
SHUT UP! SHUT UP!

ZOE
FOR GOD'S SAKE, Ian! JUST GO AWAY!
JUST GET OUT OF MY HOUSE!

In the moment of shocked silence that follows -

Reed hear's LUTHER'S VOICE on Zoe's dropped mobile phone.

CUT TO:

LUTHER
Ian, this isn't you. This is NOT YOU.
Take a STEP BACK. This is NOT YOU!

CUT TO:

Reed is distracted. Just for a moment. Zoe sees her chance.

Makes a move -

Shocked, Reed sees Zoe LURCH FORWARD with a knife in her hand.
Making for the door? Attacking?

He backs away, yelling - pulls the TRIGGER.

And we SLOW.

AND FADE TO SILENCE:

As ZOE FALLS.

And REED BELLOWS HIS DESPAIR.

And LUTHER CUPS HIS HANDS TO HIS MOUTH IN HELPLESS HORROR.

AND FADE TO:

A long moment of PURE WHITE SILENCE. THEN -

SMASH CUT TO:

PANDEMONIUM. Luther running for his car, yelling into the phone.

LUTHER (cont'd)
Babe? Babe, are you there? Zoe, are you there? Hold on! Hold on! Oh, God, hold on.

CUT TO:

Reed lifts the phone.

REED
This is YOUR FAULT, JOHN!

CUT TO:

LUTHER
Oh, Ian. What did you do? WHAT DID YOU DO?

CUT TO:

REED
This is YOUR DOING!

CUT TO:

LUTHER
I'm going to kill you. I'm going to rip your heart out. If you've hurt her...

He stops running. His legs just give way. He makes it to the car. Just.

Leans against it, close to passing out.

LUTHER (cont'd)
Oh, God. Oh God. Oh God. I'm going to kill you. Oh please don't hurt her. Please don't.

CUT TO:

Reed stands there. Hangs up.

CUT TO:

Hearing the call terminate, Luther drops the phone and, robbed of all his strength, seems about to finally collapse.

Instead, he leaps behind the wheel of the car.

89 **INT. LUTHER'S CAR (TRAVELLING) - NIGHT 14 - 19.05**

89

Speeding towards Mark's house, on the phone, the rain coming down.

LUTHER
Boss! Rose! Rose! It's John! It's John, please answer! Be there! be there!

90 **INT. TELLER'S CAR (TRAVELLING) - NIGHT 14 - 19.05**

90

Teller is driving in the rain, on the speaker-phone.

TELLER
I'm here. What's wrong?

INTERCUT TELLER and LUTHER

Hearing her voice, he almost loses it.

LUTHER
It's Ian! I think he's hurt her, I
think he's really hurt her -

TELLER
Hurt who, John? Hurt who?

LUTHER
ZOE! He's hurt Zoe! Send medics,
please hurry, please, please hurry -

TELLER
We'll be right there.

STAY ON TELLER as she hangs up - and pulls over. She opens the door.

AND IAN REED GETS IN! Cold and wet, shivering. But not with cold. Not really.

Teller looks mournfully into his eyes.

TELLER (cont'd)
You were right.

REED
Poor bastard.

TELLER
Poor bastard, my arse. Poor Zoe.

And with that, she's dialling.

91 I/E. LUTHER'S CAR, MARK'S HOUSE - NIGHT 14 - 19.10 91

Luther pulls up, sprints to the door, it's ajar, he runs in -

92 INT. MARK'S HOUSE, CORRIDOR / KITCHEN - NIGHT 14 - 19.10 92

- runs headfirst through the house.

LUTHER
Zoe! Zoe, babe! ZOE!!

Finally bursts into the KITCHEN. And sees her there.

A beat.

LUTHER (cont'd)
Oh, no. Oh no oh no oh no.

His legs weaken and go.

LUTHER (cont'd)

Oh no.

He goes to her. Dead. He kneels. Weeps. In agony. Doesn't know what do to. There must be something! There's always something. Always.

Not this time. There's nothing. Absolutely nothing.

He howls in unendurable pain. Cradles her. Brushes the hair from her brow. Kisses her.

LUTHER (cont'd)

Please no. Please, please, please.

Please don't be true. Don't be true.

Oh God, oh God, oh God, don't be true.

OUTSIDE - the EMERGENCY SERVICES ARRIVE, TWO SCREAMING POLICE CARS WITH BLUES AND TWOS.

Only then, eviscerated by grief, does Luther notice the room.

Things have been smashed. It's not random. It's very specific. Paintings, photographs (the kitchen knife cleaned and returned to the drawer).

And Luther SEES IT.

He stands.

OUTSIDE, POLICE OFFICERS RUSH TO THE HOUSE.

Luther abides for a heartbroken moment.

Fight? Or give in?

Give in.

No. Fight.

He makes for the back door.

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And runs. And runs. And runs.

END OF EPISODE