

SCREENPLAY FORMAT FOR TV SHOWS

"Episode Title"

Written by

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JENNY

When?

LUTHER

Doesn't matter. Right now, only two things matter: One, this was self defence. Two - I will never, ever let anybody hurt you. Do you trust me?

She nods.

LUTHER (cont'd)

Good.

He strides to the bedroom.

3 INT. LUTHER'S FLAT, LUTHER'S BEDROOM - NIGHT 2 (20.54) 3

Jenny enters, finds Luther kneeling under the bed, digging out TWO LARGE SUITCASES. As he and Jenny talk, he opens the suitcases, checking to see if they're ... y' know. Big enough.

LUTHER

Our biggest problem right now isn't the police. It's Toby's grandmother. So I need you to listen to me.

He waits. She nods.

LUTHER (cont'd)

Can you drive?

She begins to blubber. Nods, wipes her nose.

Luther discards the suitcases. Not big enough. Returns to -

4 INT. LUTHER'S FLAT, LIVING ROOM - NIGHT 2 CONT. 4

- the living room.

ON JENNY'S FACE as he searches Toby's body.

He finds TOBY'S CAR KEYS, chucks them to Jenny, underarm. She catches them - but their touch makes her skin crawl. She drops them. Yeuch! Cleans her hands on her thighs.

Luther struggles for a moment. Then picks up the keys and "washes" them under the tap. Hands them to Jenny.

LUTHER

Better?

Just about.

LUTHER (cont'd)

I have to go. But Toby's car can't stay here. Which means you have to move it.







7 CONTINUED: (2)

7. 7

RIPLEY (cont' d)  
No! I D. Just cash and a key-

(CONTINUED)









FRANK  
Each to his own.

LUTHER  
So, what happened to your pet polecat?

FRANK  
How'd you mean?

LUTHER  
(shows file)  
Where's Toby?

FRANK  
He didn't show?

Luther gives him a look. It means:

F

(MORE)

(CONTINUED)

9 CONTINUED: (2)

FRANK (cont'd)

There might not be any love there in  
the beginning. You might feel trapped.  
But give it enough time, the love  
grows.

Luther laughs at that - not without admiration.

Frank holds the folder aloft, saying .

Luther's phone rings. He walks off, answering it.

10 EXT. DSS HOTEL - DAY 3 (10.53) 10

Luther and Ripley enter.

11 INT. DSS HOTEL, CORRIDOR - DAY 3 (10.54) 11

A C019 ASSAULT UNIT moves down the corridor - Ripley bringing  
up the rear as he and Luther pull on bullet-proof vests.

C019 reach the door to room 1515, hammer it open, pile in.

12 EXT. GRAFFITI STREET - DAY 3 (10.55) 12

Jenny parks Toby's car. Leaves the keys in the ignition and the  
door unlocked, wipes her prints. Th 0 12 212 461 Tm /TT2 461Tm /TT2 1 Tf









They watch the practice.

BABA (cont'd)  
How hard did you kick?

FRANK  
I'm tempted not to dignify that with  
an answer.

BABA  
I need you to find the boy, Frank. Or  
find out wh





27 CONTINUED:

19.  
27

Frank takes the BUCKET AND SPONGE from under the sink. He sniffs the sponge. A weird admixture of animal and intellect.

He stands, runs the tap, holds the sponge under it. Squeezes the sponge. The water runs a VERY FAINT PINK.

He turns off the tap, replaces the sponge and the bucket under the sink. One last look around. And Frank is sure.

He leaves the flat -

28 INT. LUTHER'S FLAT, LIFT LOBBY - DAY 3 (11.08)

28

Luther enters. Calls the lift. Waits.

EXT. LUTHER'S FLAT, ROOF - DAY 3 (11.12Tm/TT3 1 Tf(1) Tj E 212 605 Tm/TT2

33 EXT. LUTHER'S FLAT, REAR ASPECT - DAY 3 (12.01))

33

Luther shuts the Volvo's boot. Job done. He grabs his keys, hurries to the driver's side door. Opens it. Then STOPS.

Thinks: -

- and VERY SLOWLY TURNS -

- to see FRANK. Standing there, watching him.

FRANK

Wotcher.

LUTHER

(slams door)

Frank! What are you doing here?

Shit. Shitshitshit. So close. So, so close.

FRANK

Waiting for you. What are you doing here?

LUTHER

I came to get my car.

Beat.

FRANK

What's in the boot, John?

LUTHER

What are you, my dad? It's none of your business what's in the boot.

A moment. Frank produces the gun. Doesn't point it. Just lets it hang there, the way some men might hold a cigarette.

FRANK

Do me a favour. Open it.

LUTHER

No.

And! now Frank does point the gun.

FRANK

Open it.

LUTHER

So what are we saying? I open the boot or you shoot me?

FRANK

Don't make me answer that.

(CONTINUED)

LUTHER

And what do you think you'll find?

FRANK

Don't think I won't do this.

LUTHER

Frank, mate - you do what you've got to do.

Frank's finger tightens on the trigger. He aims for LUTHER'S KNEE.

And then - HIS MOBILE BEEPS. (.) ET BT 12 0 0 12 289 605 Tm /TT2 1 Tf (











LUTHER  
The killer?

GRAY  
In the wind.  
(re: map)  
Ran onto the Lyntall Street. Moves  
roughly North-South. Could have  
brought him out - well, anywhere.

LUTHER  
How we doing on the rest of it?

Benny picks up a file from the desk, hands it to him.

BENNY  
Still warm from the printer.

Luther takes the folder, flicks through it.

LUTHER  
Anyone got a carrier bag?

INT. SSU, HARD INTERVIEW ROOM - D

RIPLEY  
Exactly. Up to and including the acid-filled water pistol.

Luther sits back, grins at Robert.

LUTHER  
You know, in all the years I've been doing this job, there's a lot of things I never got to say: "'ello, ello ello", obviously. "You're nicked, my son". Never said that. Another one is: "I know your game". But the thing is, I do. I actually do know your game.

From the bag, he produces THE LAPTOP.

LUTHER (cont'd)  
Your password was pretty secure.

t Produces the GIDEON BIBLE.

LUTHER (cont'd)  
But

(MORE)

(CONTINUED)



41 CONTINUED: (3)

LUTHER (cont'd)

Because in the end - you're one of  
two, not half of one. You're a man in  
your own right.

A glimmer at the back of Robert's eyes. How many times in his  
life has he heard th

(CONTINUED)

t



41B I/E. CAROLINE'S HOUSE, HALLWAY - NIGHT 3 (16.33)

41B

- open it to Jenny. At the sight of her mum, Jenny bursts into tears. Hugs Caroline. Hugs her and hugs her and hugs her.

At first, Caroline is stiff-necked with awkwardness and guilt. Then she hugs her daughter.

41C INT. CAROLINE'S HOUSE, KITCHEN - NIGHT 3 (17.11)

41C

Jenny sits, snivelling. Caroline brings her a cup of tea.

JENNY

Sorry.

CAROLINE

(sits, hands her the cup)  
Don't be. This is your home. You're welcome here any time.

Jenny nods, stares into the mug.

CAROLINE (cont'd)

Do you want to tell me what's wrong?

Jenny shakes her head. No.

CAROLINE (cont'd)

Are you on drugs? Is it drugs again?

Jenny shakes her head. Stares into her drink.

CAROLINE (cont'd)



42 AND 43 OMITTED

42

INT. SSU, BULLPEN - NIGHT 3 (17.49













52 CONTINUED:

He gives Caroline a look of absolute contempt. Then begins searching the house.

53 EXT. CAROLINE'S HOUSE - DAY 4 (07.19) 53

But Jenny's not in the house - she's OUTSIDE! Hiding behind a parked car, watching the house.

All fingers and thumbs, she disassembles her phone, removes the SIM card. Replaces it with a new SIM card. Dials Luther's number from memory - closing her eyes and muttering the numbers under her breath as she thumbs it out.

JENNY

He's in there. Do I do it now?

54 INT. BRICK LANE/EXT. CAROLINE'S HOUSE/INT. CAROLINE'S HOUSE - DAY 4 (07.20)

Luther walks onto Brick Lane. On the phone.

LUTHER

Do it now. Then walk away.

INTERCUT LUTHER/JENNY

JENNY

I'm worried for my mum.

LUTHER

Your mum will be okay.

JENNY

Promise?

LUTHER

You want to help your mum, you need to keep it together and do what we agreed. Okay?

JENNY

Okay.

LUTHER

And don't go back there. Because Frank might not hurt your mum - but he will hurt you.

JENNY

Ok



54 CONTINUED:

INTERCUT JENNY'S 999 CALL/FR

57 EXT. BRICK

Luther  
They e  
di scu



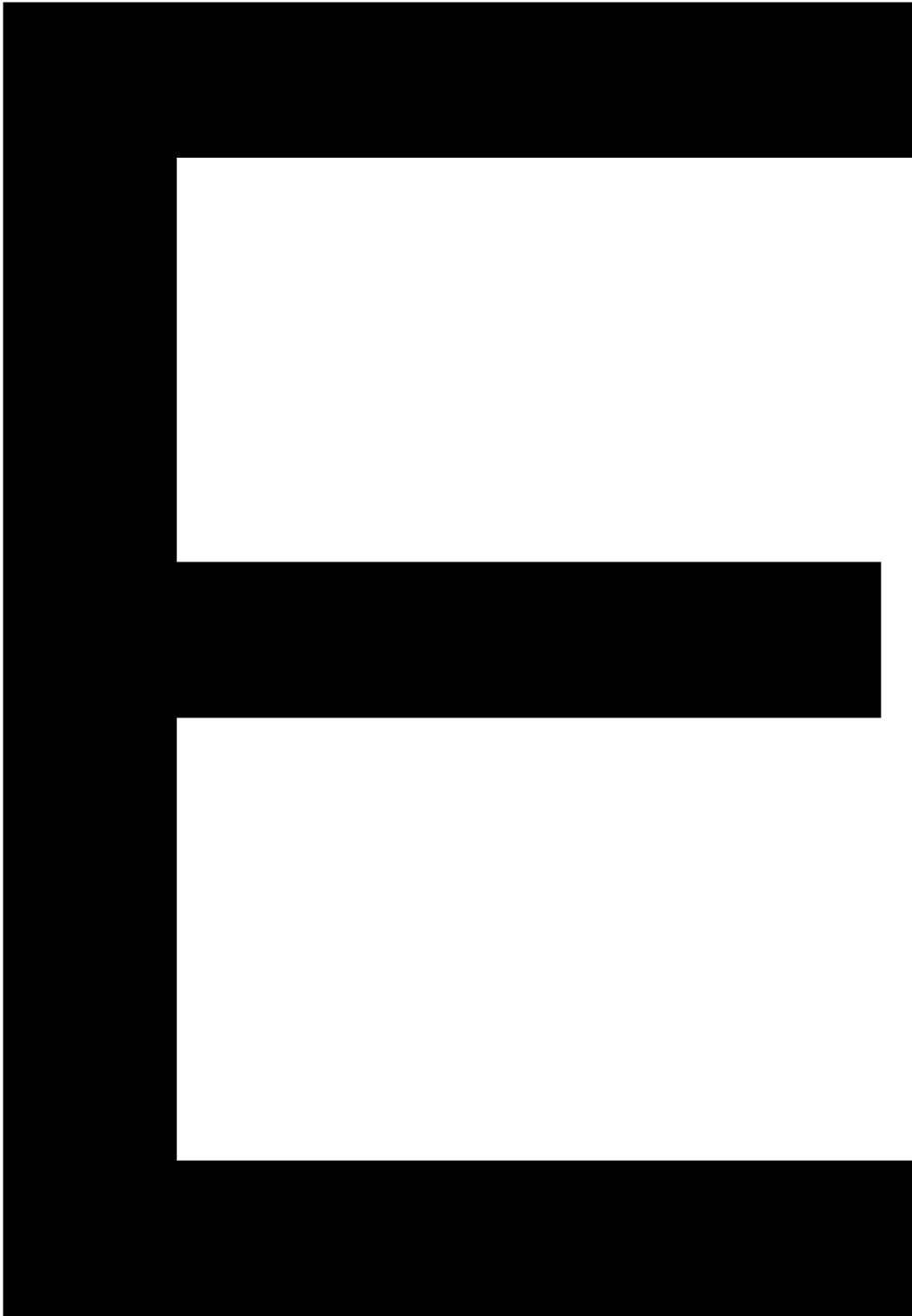


64 CONTINUED:

Tries not to weep. Baba does not weep.

EXT. MULTI-STOREY CA

LUTHE



DS G [REDACTED]  
Luther used yesterday's fire as  
a pretext to gain access to Det.  
Superintendent Schenk's personal  
computer.

GRAY

I did, Ma'am. Yes.

Carroway reaches [REDACTED] folder.

CARROWAY

I had [REDACTED] run a report on Schenk's  
computer.

(slams folder on desk)

It shows no activity during the fire  
alarm. None

LUTHER  
Erin, I honestly don't know what  
you're talking about.

GRAY  
(rounds on Benny)  
Was it you? Did you do it for him?

BENNY  
What he said, Erin. You lost me at  
hello.

A furious moment. She's seething. Crushed. She beams a long,  
distressed stare at Ripley -

- who meets her blazing gaze. But with difficulty.

GRAY  
"The creatures outside looked from pig  
to man, and from man to pig, and from  
pig to man again; but already it was  
impossible to say which was which."

Then she spins on her heel and storms out.

Leaving Luther and Benny baffled. And Ripley looking helplessly  
in her wake.

69 EXT. SSU - DAY 4 (10.16)

69

Gray walks along trying to find a way out. 12 9356 401 Tm /TT2 1 Tf (a) Tj 32T BT 12 0 0





BENNY

Not yet. He's probably on his way to  
access a wireless hotspot.

CARROWAY

How many of those in London?

RIPLEY

More than you'd want to shake a stick  
at

RIPLEY  
Hacked the database. Cleared the  
history on Schenk's computer. So when  
Carroway went digging, there was  
nothing to find.

On Luther: Oh. Fuck. I see.

Ripley is disgusted with himself. And furious at Luther.

RIPLEY (cont'd)  
She was only trying to do the right  
thing. She doesn't deserve to be  
punished for that. It's wrong.

LUTHER  
Yeah. Yeah, it's wrong.

Silence. Then Ripley speaks.

RIPLEY  
I need to make it right.

LUTHER  
We will.

R



LUTHER  
What's that mean?

RIPLEY

"Slaying everyone and laughing."

LUTHER

Nice.

RIPLEY

All right. I'm asking him to specify. . . . He says: "Grinding MOBS."

LUTHER

You need to explain that.

RIPLEY

MOB means "Mobile Object" - that's any enemy you encounter during gameplay. "Grinding" means to kill as many MOBS as possible in order to advance to the next level. He's talking about a massacre.

Luther steps on it.

INT. CAFE - DA

CONTINUED:

Luther looks at Shepherd, at Nicholas, at the suicide vest,  
with real horror. \*\*\*  
\*\*\*

SHEPHERD \*\*\*  
All right. Stand down! Hold fire! Hold \*\*\*  
your fire! \*\*\*

The assembled police can only watch as Nicholas steps out from \*\*\*  
the cafe. He stands in the street, facing them. In his left \*\*\*  
hand, he holds a THUMB DETONATOR. \*\*\*

He's nervous . . . and excited. \*\*\*

NICHOLAS \*\*\*  
This is a dead man's switch. You shoot \*\*\*  
me, my thumb loosens on this button, \*\*\*  
detonating this vest. The explosion \*\*\*  
will kill every living thing in a \*\*\*  
hundred foot radius. \*\*\*  
(lets it sink in) \*\*\*  
What

(CONTINUED)

79 CONTI NUED:

56. 79

79A OMI TTED

79A

79B OMI TTED

79B

79C OMI TTED

79C

80 OMI TTED

80

81 OMI TTED

81 \*\*\*

(CONTI NUED)



81 CONTINUED:

57. 81

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81A OMITTED

81A \*\*\*

81A OMITTED

81A \*\*\*

EXT. POLICE CORDON (OR NEARBY) - DAY

\*\*\*

Luther, Schenk and Shepherd huddle round a paper map. Ripley somewhat helpless on the periphery.

\*\*\*

\*\*\*

In the background throughout is RADIO CHATTER -- business-like, but testifying to confu

\*\*\*

(CONTINUED)



CONTI NUED:

57A.

LUTHER

Yeah. But you shoot hi m, the bomb  
detonates -

\*\*\*  
\*\*\*  
\*\*\*

SHEPHERD

We' re clearing the streets best we

\*\*\*

(CONTI NUED)

Then Luther recognizes Shepherd's impossible position. He  
apologizes with a gesture, turns away. Re-joins a brooding  
Schenk.

\*\*\*  
\*\*\*  
\*\*\*

Boss - LUTHER

\*\*\*  
\*\*\*

SCHENK  
I can't intervene, John. It's not my  
call. Than

\*\*\*  
\*\*\*

81D CONTINUED:

T. LONDON 4 - DAY 4 (11.15)

Police set up a road block - wave away the gathering crowd.

EXT. LONDON 5 - D

(CONTINUED)



CONTINUED:

T. POLICE CORDON (OR NEARBY) - DAY 4 (11.24)

\*\*\*

Schenk and Shepherd watch this play out on screen. Ripley steps up. Watches over their shoulder.

\*\*\*

87 INT. SSU, BULLPEN - DAY 4 (11.25)

87

Gray enters. Sees the bullpen deserted. Almost. Benny is there, alone, at his desk. He gives her a benevolent look. Summons her over.

Not without gratitude, she joins him. Sees the POLICE HELICOPTER POV of LUTHER AND NICHOLAS.

Gray's face falls. She looks at Benny as if to say - may I?

He nods. She sits. They watch.

\*\*\*

Barely noticing that a VERY SHAKEN LOOKING CARROWAY is walking over

\*\*\*

(CONTINUED)

LUTHER  
Well, see. I've been reading the  
rules. Yo  
(MORE)

CONTI NUED: (2)





-

89 CONTINUED: (2)

until Luther THROWS OPEN THE DOUBLE DOORS at the back of the  
t

(CONTINUED)

90 CONTI NUED:

63A. 90

Ni chol as nods.

LU

(CONTI NUED)

90 CONTINUED: (2)

THER (cont'd)

You might want to stay that end of the truck though. Close to the door. Because if I lose -

NICHOLAS

You're going to lose.

LUTHER

This much petrol. A lot of flame. You'll need to keep a bit of distance get out as soon as you can.

NICHOLAS

Are you really going to do this?

LUTHER

Y'know, I used to have this thing called Russian roulette.

NICHOLAS

Yeah? Why was that?

LUTHER

I don't really know. I think it was because I was scared. I had to live over my own actions... but do the consequences of my actions make sense? But over the weeks I've come to realize that of us do, do we? Actions and reactions lead to reactions in a big, chaotic system. You and Robert got it much more simple. Make it into a game.

EXT. POLICE CORDON

(CONTINUED)

CONTI NUED:

(CONTI NUED)

CONTI NUED: (2)

65.

HENK  
Shut up, Justin. Jack?

\*\*\*

Beat.

SCHENK (cont' d)  
Jack I need you to give the order.

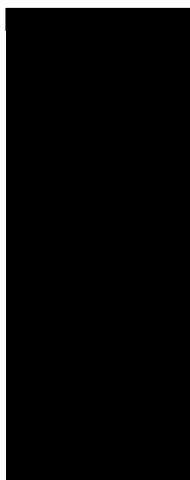
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For a long, long second Shepherd is deep

| |



| | |



(CONTI NUED)





NI



LU



94A CONTI NUED:

68A. 94A

(CONTI NUED)

94A CONTINUED: (2)

ey stand there. Side by side on the edge. Looking down.

INT. SEEDY HOUSE, OFFICE - DAY 4 (16.17).

(CONTINUED)

Sh

95 CONTINUED: (2)

Tf Tj ET BT 12 0 0 12 107 761

e hold eye contact 0 0 2 128 41 Tm / TT2 3 Tf (T) Tj ET BT 12 0 0 2 12

LUTHER (cont) 2 0 0 12 114 761 Tm / TT2 300 5 T

(CONTINUED)



