SCHENK
- R K Q , G R Q ¶ W N Q R Z Z K D W W R V D \

TO BLACK:

10:00:20 A hoodie wears a gas-

MUSIC IN 1M2 10:04:25 INT. MORLEY HOME. BEDROOM- NIGHT

keys and lets himself inside.

10:06:11 INT. MORLEY HOME - DOWNSTAIRS HALLWAY - NIGHT

ALASTAIR steps inside, noticing the silence.

10:06:18 EXT. MORLEY HOME - NIGHT

ROSE LESLIE

LAURA HADDOCK

AND
PATRICK MALAHIDE

LUTHER
Alice? Since when?

EMMA
Well since you last saw her - on Southwark Bridge, was it?

LUTHER
No.

EMMA
No emails, no phone calls?

LUTHER
No.

BLOOM

4(t)'tEMC /P 4MCID 11>BDC BT1 0 0 1 219.89 672.46 Tm[4)]95HER

He points to the picture.

BLOOM (CONT)
Akram el

BLOOM
Prints, too. I'm sorry, John. It's her.

He deflates slowly, as if punched and gathers the pictures together.

LUTHER
Just give me a second ...

He steps out into the morning room and sits in the chair, then rubs his head.

LUTHER (CONT)
How?

BLOOM and EMMA join him.

BLOOM
Erm, she drowned.

LUTHER
Alice?

LUTHER laughs.

BLOOM
Toxicology's clean. No signs of trauma. Water on the lungs.

10:11:47 , 1 7 / 8 7 + (5 ¶ 6 +±2MORNING ROOM - DAY

BLOOM (CONT)
T

LUTHER sits there. Not moving. Staring at the photos.

EMMA
May I?

She reaches for the photos but LUTHER puts his hands on them and stops her.

EMMA looks back at him apologetically, he removes his hand then EMMA sits down and picks up the file of paperwork.

10:12:37 INT. LUTHER HOME ±KITCHEN ±DAY

They sit in silence.

10:12:41 INT. LUTHER HOME - BATHROOM - DAY

MUSIC IN 1M4a 10:12:42 BLOOM steps into the bathroom and starts looking through the mirrored cabinet.

10:12:51 INT. LUTHER HOME ±MORNING ROOM - DAY

EMMA
MUSIC OUT 1M4a 10:12:54 Can I get you that cup of tea?

LUTHER
Yeah.

EMMA
Yeah? Tea ...

She gets up and heads into the kitchen.

LUTHER looks at her, as from a great distance.

10:12:59 INT. LUTHER HOME ±KITCHEN - DAY

MUSIC IN 1M4a 10:13:02 EMMA looks relieved as she fills the kettle.

B/10:13:05 INT. LUTHER HOME - BEDROOM

Luther IV

LUTHER infinitely sad.

LUTHER
No. 1 R Q Perm, fie Ofi e. * L Y H µ H P D O O P \ O R Y H

BLOOM
Hey. Are you okay? Really?

LUTHER
< H D K H Y H U \ W K L Q J Totally Wsc. N H W \ E R R

BLOOM pats LUTHER on the back and leaves.

10:15:34 EXT. LUTHER HOME ±DAY

BLOOM exits and closes the door behind him, then walks off.

10:15:42 INT. LUTHER

18461 f*EMC N/P (AVC3) Ds 48 62 C 16 T 18 0 62 5 [355 23 654 99 827 1 Tm 0 0 668 761 m 0 0 15 DAY)-4(42)]TJETBT1 025.351.36 499.27 Tm[ )]TJE

They head over to SCHENK.

SCHENK
You've been with Luther?

BLOOM
We have, yes.

SCHENK
And did he know? About Alice Morgan?

BLOOM
It's difficult to be certain -

SCHENK
And *that's* what we ¶ tell the Lokale Politie Antwerpen, is it? "It's difficult to be certain?"

BLOOM
He didn't know, Boss. He was erm, crushed.

SCHENK scowls, waves it away. Passes BLOOM

And her husband did this?

SCHENK
Apparently so. God help us.

BLOOM
What did he do with the heart?

SCHENK
He ate it. Forensics found what was left of it.

BLOOM thinks of something, turns from the body and walks out into the hallway. Frowning, troubled.

EMMA
Guv?

BLOOM
One sec.

10:18:43 INT. MORLEY HOME - HALLWAY (CRIME SCENE) - DAY

BLOOM

EMMA and

LUTHER paces, on the phone to BENNY.

LUTHER
Benny, what's going on with this Alice Morgan thing?

BENNY (V.O.)
Hang on a minute.

10:20:29 INT. SERIOUS & SERIAL - BULLPEN - DAY

BENNY (CONT)
, ¶ O O J L Y H \ R X W K H E R Q H V R I L W

He pockets the phone and leaves the bullpen.

On the way out, he passes SCHENK catching his eye and tries not to look guilty.

BENNY (CONT)
Morning Sir.

10:20:42 INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY enters, holding the phone to his ear and nervously waits for the MAN AT THE SINK to leave.

Then he returns to his call.

BENNY (CONT)
Okay, so, truth is, we don't know much.

10:20:59 INT. LUTHER HOME - MORNING ROOM - DAY

LUTHER on the phone to Benny. Pacing.

BENNY (CONT ±V.O.)
The Belgians are looking after it - and you know what they're like with sharing stuff.

LUTHER
Do they like anyone for it?

BENNY (V.O.)
+ R Q H V W O \ , G R Q ¶ W N Q R Z

10:21:06 INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY (CONT)
I don't know if they're even looking for anybody because, as far as I'm aware, W K H \ ¶ U H W Landcomed Q J L W D V

10:21:11 INT. LUTHER HOME ±MORNING ROOM - DAY

LUTHER
Yeah. Well it wasn't an accident. Did Theo Bloom take something from my house today?

10:21:18 INT. SERIOUS & SERIAL - BATHROOM - DAY

BENNY
Something like what?

LUTHER (V.O.)
Like a phone.

10:21:21

MUSIC IN 1M7 10:22:06

LUTHER stares hard at that image.

10:22:07

, 1 7 / 8 7 + (5 ¶ 6 & ¥ 5. LUTHER HOME - DAY

LUTHER hauls a tarp covering his old Volvo.

He reaches in and turns the engine over, then satisfied he climbs into the car and drives off.

10:22:31

EXT. KILLER'S PLACE - DAY

MUSIC OUT 1M7 10:22:38

Armed police! Armed police! Search! Searching! Bathroom clear! Clear!

EMMA and BLOOM stand outside in the corridor, waiting.

10:23:56 INT. LEWIS RESIDENCE - DAY

BLOOM and EMMA look around.

EMMA stands staring at JULIAN LEWIS ¶naked body sat in a chair in the middle of the room.

BLOOM walks over to her.

EMMA
Medic says he ate the tongue. Boss, what do we do with something like this?

BLOOM
We keep going. Trace it back to a point of origin.

+ H V W X G L H V W K H E R G \ / (: , [illegible] E of him.

BLOOM (CONT)
First cause. And there we will find our man.

EMMA walks over to a neatly folded pile of men's clothing, prominently displayed on a nearby chair.

She opens the wallet. Extracts another driver's licence.

EMMA
MUSIC IN 1M7 10:24:40 Belongs to a Bruno Dresller.

6 K H K R O G V X S W K H G U L Y H U ¶ V O L F H Q V H

10:24:45 INT. LUTHER'S CAR - DAY

LUTHER is driving.

10:24:49 EXT. ROADS - DAY

0 R Q W D J H R I V K R W V R I / 8 7 + (5 ¶ V F D U G U L Y L Q J

10:25:00 INT. SERIOUS & SERIAL - SCHENK'S OFFICE - DAY

SCHENK sat at his desk on the phone.

SCHENK
How are you?

10:25:03 (; 7 / 8 7 + (5 ¶ 6 &RI$5Y

LUTHER is parked up in his car, on the phone.

LUTHER
Well to be honest, Boss - I don't know how I am.

10:25:06

Luther IV ±

LUTHER
Nope.

RENI walks over and puts a gun to LUTHER's forehead.

LUTHER doesn't flinch. Keeps his gaze fixed on ERROL.

LUTHER (CONT)
Errol. Is he having a laugh?

ERROL stares back.

LUTHER turns to RENI.

LUTHER (CONT)
Are you having a laugh?

He glares at RENI.

RENI withers under LUTHER's implacable contempt and lowers the gun.

ERROL
Let's have a talk in my *office* then, shall we?

0 8 6 , & , 1 µ 0 2 9 (, 7 ¶
MUSIC IN µ , & (+ $ 1 16:27:28

LUTHER
Yeah.

LUTHER follows him.

The music and dancing starts up again.

10:27:39

INT. SEEDY CLUB - LAVATORY - DAY

They face each other. LUTHER digs out a snapshot of ALICE.

LUTHER
Recognise her?

ERROL
Nope, I wouldn't mind though. Chung, innit?

LUTHER
Chung? That's very funny, cause I think one of your boys just killed her.

He holds out the stolen photograph of a man leaving the crashed car.

LUTHER (CONT)
Callum Green. He's one of your Mash men D L Q ¶ W K H

ERROL takes a deep breath.

LUTHER gets in his face, speaks low and close.

LUTHER (CONT)
I wonder how many of those boys out there know that you've been a snitch since before Cool Britannia was all the thing? I mean we know what they'd think about that though, G R Q ¶?W They'll end your days on Earth, Errol. / H W ¶ V K D Y H D Z R U G

He heads for the door.

ERROL panics.

ERROL
Hey, hey, hey. This woman. I don't know who she was.

LUTHER
So w K D W Dd¶ Vm Green doing with her in Antwerp?

ERROL
All I know is that he was contracted out.

LUTHER
Oh yeah, by who?

ERROL falters.

ERROL
Oh come on!

LUTHER
' R Q ¶ W P D W W H U

He heads for the door.

ERROL
Hey, hey, hey!

LUTHER stops and turns to him.

ERROL (CONT)
George Cornelius.

LUTHER sniggers.

LUTHER
Come on man. The old school geezer from Islington?

ERROL
That's him, yeah.

LUTHER
You are a snitch.

LUTHER
Come with me, please.

GEORGE
Sorry, mate. Who are you, again?

LUTHER
Police.

GEORGE
Which police?

LUTHER
The police.

TERRY CORNELIUS stands back in the hallway listening in.

GEORGE
I don't care if you're *fucking* Sting. You lot do not come round here. Not for any reason. This is my house. You all know that -

LUTHER
Yeah well sorry about that. But I'm here now. So we might as well crack on.

GEORGE
1R VWUDLJKW XS QRZ ZKDW¶V JRLQJ RQ" :K

7(55< ZDONV RYHU DQG SODFHV D KDQG RQ *

TERRY
,¶YH JRW WKLV 'DG

He steps out holding a golf club and fronts up to LUTHER.

LUTHER considers the golf club and sighs.

LUTHER
Look.

MUSIC IN 1M10 10:30:42

He punches GEORGE in the face - knocks him off balance - uses the moment to head-butt TERRY then yanks GEORGE's suit jacket over his head.

LUTHER (CONT)
<RX¶UH FRPLQJ DtheRvJ gZLWK PH

He hurriedly walks GEORGE to the car.

LUTHER (CONT)
'RZQ WKH VWHSV OHW¶V JR

TERRY sits on the steps completely dazed with blood pouring from his nose.

10:30:49 EXT. LUTHER'S CAR - OUTSIDE CORNELIUS HOUSE - DAY

LUTHER kicks open the trunk and throws GEORGE inside. Then walks round the car and gets behind the wheel.

LUTHER turns over the engine and starts to speed off just as TERRY comes for him with the golf club.

But LUTHER speeds past, knocking TERRY to the ground.

10:31:09 , 1 7 / 8 7 + (5 ¶ 6 ±

LUTHER drives off at speed.

10:31:13 INT. LUTHER'S LONDON PLACE -

GEORGE
Oh yeah? How'd I do that?

LUTHER

GEORGE

BENNY
Bruno Dresller. Thirty-five. Owns and runs Body By Dresller ...

10:34:32 INT (0 0 $ ¶ (³X (à 7 0 3p

10:35:07 INT. DRESLLER ¶ 6 $ 3 $ 5 7 0 (±1D7AY

Establishing shot.

10:35:11 INT. DRESLLER'S APARTMENT - BATHROOM - DAY

BLOOM and EMMA stand over a bath tub.

The bath is full of greasy brown liquid. In it floats white knobs of human bone.

BLOOM makes a call and walks out of the room.

MUSIC OUT 1M11 10:35:22 BLOOM
: H ¶ Y H J R W D E R G \ LsQvedWiKLyeEpDaWKtly.' L V

SCHENK (V.O.)
Very old school.

EMMA walks out.

10:35:27 INT. DRESLLER'S APARTMENT - LIVING ROOM - D3AY ries

BLOOM looks around whilst on the phone.

BLOOM
Could be Dresller. Hard to tell. The head and hands are missing.

SCHENK (V.O.)
Ok with you in five.

BLOOM hangs up and looks thoughtful, then makes another call.

EMMA considers a bookshelf: a number of hardback Histories Of Cannibalism. Also many illustrated body-building books.

She picks up one of the books.

10:35:49 INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

LUTHER and GEORGE ar5489 210.89 Tm0 g[(LE)15(210t[ar5489 210.890 0

Bg,m r-r- ost m

H€ bAR J6(n)-8f-5(r)-31>> DC BT 1)10(r)-

Never cut corners. Never. Not even if you know no one else will know. No one else will find out. That it is exactly the right thing to do - because it never, ever is. *Ever*. You do this the *right* way. Alright, straight down the line. You do it that way or I get you kicked off for being unfit for duty.

MUSIC IN 1M13 10:43:40

EMMA nods.

LUTHER puts a reassuring hand on her shoulder.

10:43:52

INT. KILLER'S PLACE - COMPUTER ROOM - DAY

He was asking for you at the end. But when he couldn't fight any more. "Mum. Mum." He was so scared of dying.

$ / $ 6 7 $, 5 ¶ 6 0 2 7 + (5 9 2
Why would you *do* this?

The KILLER hangs up.

10:45:49 INT. LUTHER'S LONDON PLACE - LIVING ROOM - DAY

GEORGE CORNELIUS is still tied to the radiator. Every tendon and fibre of muscle wrenching as he tries to get himself free.

MUSIC OUT 1M14 10:45:56 He grits his teeth against the pain but he carries on.

10:46:06 INT. SERIOUS & SERIAL - LUTHER'S DESK / BULLPEN - DAY

MUSIC IN 1M15 10:46:13 LUTHER is at his desk, silently looking through the photographs from the ALICE MORGAN case file.

He looks up to see BENNY hovering.

LUTHER quickly puts the case file away and turns to BENNY.

MUSIC OUT 1M15 10:46:39

LUTHER
What you got?

BENNY
Well you were right. We found spyware deep in Dresller's lap top.

SCHENK (O.S.)
How closely was he being watched?

SCHENK, BENNY, EMMA and LUTHER are gathered round DRESLLER's laptop.

EMMA
Close enough to know everything there *is* to know. , W ¶ V just Q R W words and bank account log-ins. Whoever's been watching him knows every sentence he ¶ V composed, every website he ¶ V visited. He knows his *thoughts*.

SCHENK
It used to be that we could never know the truth about each other. Not really.

LUTHER
Those days are gone.

SCHENK

More's the pity. And how confident can we be that the killer and the fellow who loaded the spyware is the same guy

BENNY
A Steven Rose.

LUTHER
7 K D W ¶ V K L P

SCHENK
Have we got an address?

10:48:40 EXT. . , / / (5 ¶ 6 3 / $ ± & NIGHT

Establishing shot of the train line going past.

10:48:42 INT. . , / / (5 ¶ 6 3 / $ - & C OMPUTER ROOM - NIGHT

STEVEN is at his computers, now dressed casually. He is watching the webcam footage whilst tapping into his keypad.

From outside he hears the sound of police sirens and looks up.

10:48:59 EXT. . , / / (5 ¶ 6 3 / $ & N IGHT

The Police and SO19 have gathered in the pouring rain.

LUTHER, SCHENK, BENNY and EMMA are with them.

LUTHER paces.

LUTHER
What are we waiting for?

SCHENK
Bomb squad.

LUTHER stares over at the house.

10:49:16 INT. . , / / (5 ¶ 6 3 / $ - & C OMPUTER ROOM - NIGHT

STEVEN looks out of the window and sees the police waiting. He then calmly picks up a bag and puts his lap top in it.

He then sits down, picks up a key board and turns to the central computer and executes a complex key sequence.

10:49:42 EXT. . , / / (5 ¶ 6 3 / $ ± & N IGHT

LUTHER addresses everyone.

LUTHER
$ O U L J K W \ R X ¶ YÀ 5€ ` K X 0€ 4 O Ut 0 ƒ P P L ‹ P • U V s K

He steps into the living room, following the glow of computers and sees the wall of selfies. Infinitely creepy in the darkness.

LUTHER turns to the monitors, with lists of data appearing and disappearing.

The TV monitors showing fuzzy and pixilated web cam footage. One of the screens read µ 3 8 5 * , 1 * ¶

LUTHER
Benny!

He runs back over to the stairs.

LUTHER (CONT)
Benny!!!

0 8 6 , & 2 8 7 µ + 8 6 ¼ (/ %7$7 % < ¶ EXT. KILLER'S PLACE - NIGHT
10:51:06

LUTHER runs out of the house.

LUTHER (CONT)
Ben!! Ben come on!

BENNY, SCHENK and EMMA stare back at LUTHER.

BENNY looks over at SCHENK who nods at him and BENNY runs over to LUTHER and into the house.

10:51:14 INT. KILLER'S PLACE - COMPUTER ROOM - NIGHT

LUTHER hurries over to the computer as BEN joins him.

0 8 6 , & , 1 µ + 8 6 + (/ %7$7 % < ¶ LUTHER
10:51:15 Come in. Benny, can you er, stop this? Whatever? Turn it off? Whatever?

BENNY
I'll give it a go.

BENNY hurries to the desk, hurriedly checks it for tripwires.

LUTHER watches for a moment, then starts to look around the room, shining his torch.

He rounds the corner, then stops and stares.

Up ahead of him is an aged fridge.

He reaches it, then looks around behind it.

0 8 6 , & 2 8 7 µ + /8,67 / (% $ % < ¶
MUSIC IN 1M17 10:52:25 He suddenly grabs the fridge and knocks it over on its side.

BENNY is working at the computer, he hears the sound of the fridge being knocked over and glances up.

BENNY
Are you ok? Boss?

LUTHER
Yeah, L W ¶ V ..D O U L J K W

LUTHER takes a close look at a large vent in the wall behind where the fridge was standing.

He pulls the vent out quite easily and climbs through the hole into the series of ducts going through the building.

10:52:42 INT. VIADUCTS ±NIGHT

LUTHER makes his way through the viaducts, following the sound of someone up ahead.

10:53:16 EXT. COACH STATION - NIGHT

A vent in the wall drops to the ground and LUTHER climbs out.

He looks around at the numerous coaches parked up and empty.

MUSIC OUT 1M17 10:53:28 Walking between them and loowsilys nd71 Tnd7[LU)6(T)-8(H)5(E)4(ne)scoac

Luther IV ±Ep.1

ROBERTA walks over to the coat stand by her desk and picks up her jacket.

10:56:08 INT. ROBERTA'S OFFICE - STAIRS - NIGHT

She walks down the stairs.

10:56:10 INT. ROBERTA'S OFFICE - CORRIDOR - NIGHT

She walks along the deserted corridor and calls the lift.

She waits ... and waits ...

MUSIC OUT 1M19 10:56:33 Now starting to look a bit nervous, she looks around, no one is there.

MUSIC IN 1M19 10:56:42 Suddenly the lift arrives and STEVEN grabs hold of her, pulling her into the lift. One of her shoes is left in the corridor.

10:56:47 (; 7 6 7 (9 (1 ¶ 6 3 /-$1 1 6 (7 1 (5 1

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10:57:49 GEORGE sits in the back of his chauffeur driven car as it drives along the street.

CUT TO:

10:57:50 LUTHER on the phone.

CUT TO:

10:57:51 LUTHER points the yellow taped gun at the head of a motor cyclist still wearing his helmet.

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