

LUTHER

Series 5

EPISODE ONE

© BBC Studios

The sending of this script does not constitute an offer of a contract for any part herein.

1 EXT. LONDON - PANORAMA - LATE NIGHT

1

Lo





And SINISTER, HOODED STREET KIDS LURKING in dark corners and  
walkways.

She walks o

All around her, the house is very, very dark. Hissing with late-night silence. She heads inside. Is erased by the

18

INT. SHUBIK HOME - HALLWAY - NIGHT

18

Petrified, Daria approaches the POUNDING DOOR. Puts an eye to the peep hole.

HER POV: A FRANTIC LEE.

LEE

Miss! Let me in!

DARIA

Leet Go h ( ) E3 BT 12 0 0 12 250 629Tm /TT3 1 Tf (m) Tj

c            hie    i

i ht n ( ) ET BT 12 0 0 122236 065 Tm /TT3 1 Tf wm

A

LUTHER



Naked on which, feet planted on the floor and face planted in his hands, sits

THE KILLER

His bloody clothes pooled at his feet. His shoulders heaving.

Slowly, he looks up. He's still wearing the mask. Blood on it. And we un



CORNELIUS  
Where is he?

AG

CORNELIUS (CONT' D)  
John! WHERE IS HE? HURRY UP!

LUTHER  
I. DON' T. KNOW.

CORNELI U



CORNELIUS

I'm not a twelve year-o



INT. LUTHE

LUTHER  
DCI Luther.  
(listens)  
We're on our way.

Luther hangs up. Takes a last, hurried sip of tea.

LUTHER (CONT'D)  
Sorry, boss. We've got a customer.

CUT TO:

EXT. CHILDREN'S PLAYGROUND - CRIME



Halliday passes Luther a series of BLURRY, EERIE BLACK AND WHITE CCTV IMAGES:

THE KILLER CHASING LEE. INSTEAD OF A HEAD, THE KILLER HAS A DIFFUSE HALO OF WHITE LIGHT.

Luther looks at that for a minute.

LUTHER

All right.

HALLIDAY

So I have to ask. Is that normal?

No answer. They leave the park, heading to Ballarat Street.

EXT. BALLARAT STREET -

HI S POV: The strange movement i

Benny and Luther walk from the Volvo towards the p

36

INT. POLICE STATION - BULLPEN - CRIME WALL - DAY

36

Luther enters, finds Schenk and Halliday at THE CRIME WALL



37

INT. BENNY'S VAN - NEAR CORNELIUS HOUSE - DAY

37

BE

B

Seri ousl y? BENNY

No MI NTY





LUTHER

-! I just need to know what's going on.

MINTY

But I don't even know anything. He wants me there for a bit of extra va-va-voom, that's all. I'm mate. I'm muscl

CORNELIUS  
Everyone keep your wig on and shut  
it.

INT. BENNY'S VAN - REAR - DAY

Benny, reacting to the hunger in Luther's eyes.

46

INT. CORNELIUS HOUSE - DINING ROOM - DAY

46

On his way to the door, Cornelius passes Minty. Then comes to  
A DEAD HALT.

And turns. Scowling.

He walks up to Minty. Frowns at THE SWEAT ON MINTY'S BROW.

CORNELIUS

What's wrong, Errol? Feeling peaky?

CORNELIUS

All right. Take him down the back  
of the garden and stab him in the  
nutsack.

MINTY

All right! All right! Stop! Bloody  
hell!

CORNELIUS

Behind him, RONALD MASSEY and D

HALLI DAY

Well, these three were released from prison custody in the last eighteen months. The two on the right have been released from psychiatric care.

SCHENK

And how much do we like them for it?

HALLI DAY

It's difficult to say. Two were delusionally psychotic at the time of their offending. The others -- it's not like I'd want to get in a lift with any of them. But, well -- they targeted women.

OFF SCHENK:

57 OMITTED

58 OMITTED

58

59 EXT. DERELICT HOTEL - CAR-PARK - DAY

59

MASSEY skidding into a muddy, pot-holed CAR-PARK ABUTTING A SEMI-DERELICT HOTEL. Massey and Hayes drag Minty out -- bundle his jacket over his head

MINTY (CONT'D)

Wait. What is this thing? What is  
it?

MASSEY throws THE PADLOCK KEY into a far, detritus-strewn  
corner. Then places a DIGITAL TIMER on the floor. In Minty's  
eye-line.

MINTY (CONT'D)

Ten minute

MINTY  
I'm don't know where I am! I don't know!

MINTY  
I don't know.

LUTHER  
YES YOU DO!

Minty locks onto the timer. Focusses.

MINTY  
We turned on Brandon Street, I think. Then Churchill drive. Went past that gastropub. Used to be the King's Arms. We passed that little market. I'm in some sort of derelict school or hotel or

6187

Off Minty looking at the timer.

HURRY! <sup>T</sup> MINTY  
UP!

CUT TO:

INT



MAREY'S CHRONOGRAMS, in which time is visible an

Dr Vivien Lake? She's worried about one of her patients, quote, "escalating".

LUTHER

We like him?

HALLIDAY

I don't know. It sounds interesting.

LUTHER

Okay. Bring he

Luther

LUTHER

That I can't pick it.

MINTY

Of course you can pick it. 0

LUTHER

Ben! Get out of here!

MINTY

What are you saying, you dick?!  
Don't do that! Find the key! FIND  
THE KEY!

For a moment, Benny is undecided. Then, fuck it. He redoubles his efforts. Scrabbling frantically...

... and

67	OMI TTED	67
68	OMI TTED	68
69	OMI TTED	69
70	OMI TTED	70
71	OMI TTED	71
72	OMI TTED	72
73	OMI TTED	73
74	OMI TTED	74
75	OMI TTED	75
76	OMI TTED	76
77	OMI TTED	77
78	OMI TTED	78
79	EXT. LONDON FIELDS - LI DO - EVENING GEORGE CORNELIUS en	79 *

A beat. (t) ET BT 12 0 0 12 640 761Tm /TT3 1 Tf T.

LUTHER

Dr Lake? I'm DCI Luther. Thanks for coming in. Have we offered you a cup of tea? Coffee?

VIVIEN

You have. But water's fine, thanks.

Luther tak











BECAUSE THE KILLER IS CRAWLING DOWN THE AISLE LIKE A SPIDER.

INT. SECOND



SCHENK  
Wi thi n parameters.

Schenk consi ders for a moment. Then:

SCHENK (CONT' D)  
Okay. Round her up and press her  
buttons. Let' s see what pops up.

INT. LUTHER' S CAR - OUTSIDE LAKE HOME - NIGHT

HALLIDAY

No. But you do have a  
responsibility to him.

VIVIEN

Which I believe I exercised by  
coming forward.

HALLIDAY

And your responsibility to his  
victims?

VIVIEN

I'd imagine it w<sup>f</sup> ( ) Tj ET BT 12 0 0 12 2 0 0 12 257 653T





VIVIEN  
Do feel free.

Luther gently takes Halliday's arm. Hands Vivien his card.

LUTHER  
Call me if you change your mind.

Vivien takes the card. Luther and Halliday get back into the Volvo. The uniformed officers head to their cars.

VIVIEN'S PHONE RINGS AGAIN. She steps into the house.

99 INT. LUTHER'S CAR - NIGHT 99

Halliday gets behind the wheel.

ANGLE ON HALLIDAY as she starts the engine. AND REVERSES INTO \*  
THE CAR BEHIND.

A beat. Luther winces. Halliday looks dead ahead.

HALLIDAY  
So it turns out I'm not fine.

100 INT. POLICE STATION - BULLPEN - NIGHT 100

Benny at his desk, monitoring VIVIEN'S PHONE NUMBER --  
turning to a second screen showing OSCAR HAUSER'S NUMBER AS A  
BLIP ON A MAP OF LONDON.

BENNY  
Boss!  
(as! Schenk approaches)  
Oscar Hauser's phone has been  
powered up. He's somewhere in  
Highgate Wood.

SCHENK  
(into police radio)  
This is DSchenk. Get SC019 to  
Highgate Wood and have them BT 12 0 0 12 306 245Tm /TTm /TT3

LUTHER  
(on radio)  
All right. She's not going to help  
voluntarily. But she's good and  
spooked on his behalf. You  
listening in?

104 INT. POLICE STATION - BULLPEN - NIGHT 104

BENNY  
(on radio)  
I am. And you were bang on the  
money. He's calling her right now.

105 INT. LUTHER'S CAR - NIGHT 105

LUTHER  
(on radio)  
From where?

106 INT. POLICE STATION - BULLPEN - NIGHT 106

SCHENK  
(on radio)  
Highgate Wood. Seventy acres of  
urban woodland. Multiple points of  
ingress and egress. If he gives us  
the slip from there, w

HALLI DAY  
You want him dead?

LUTHER  
I





125 EXT. FOREST - NIGHT

125

Vivien presses on until at last

SHE SEES:

A SILHOUETTE IN THE MOONLIGHT. WAITING.

She stops.

SHE SEES:

HIS TERRIBLE MASK.

And suddenly, she is mortally afraid.

126 INT. POLICE STATION - BULLPEN - NIGHT

126

Schenk and Benny hearing VIVIEN'S PANICKED BREATHING.

127 EXT. FOREST - NIGHT

127

LUTHER AND HALLIDAY stop. Press themselves into the shadows.

THEIR POV: VIVIEN APPROACHES THE UNCANNILY STILL SILHOUETTE.  
HIS PLASTER FACE WHITE IN THE DARKNESS.

Luther and Halliday exchange a glance. Luther nods:

HALLIDAY

(whispers into phone)

We've got eyes on. Get ready

VIVIEN (CONT'D)  
You can hurt me if you like. I'd  
like it. I'd like you to cut me.

THE KILLER'S EYES shine fervid in the moonlight.

Then he shifts focus. Glancing

PAST VIVIEN

Into the darkness beyond.

VIVIEN looks shar



133 INT. DEEP FOREST - NIGHT

133

Luther in hot pursuit of the killer -- who leaps A LOW WALL AT THE EDGE OF A CLEARING -- stumbles -- injuring his knee, tearing his trousers -- running on -- Luther following -- vaulting into

134 EXT. CONCRETE CUTTING - NIGHT

134

- A CONCRETE DRAINAGE DITCH, ankle deep with shitty water. He scrambles to his feet, races along -- dodging bicycle skeletons, shopping trollies, dead foliage.

The killer scrambles towards A GATED CULVERT and SLIPS THROUGH THE IRON GATE.

Seconds behind him, Luther COLLIDES with the gate. Recovers. Tries to slip through -- but he can't. He wrenches at the bars, then hunts round the shitty water until he finds a piece of REBAR.

HALLIDAY ARRIVES -- finds Luther using the rebar as a lever to wrench and twist the iron gate from its hinges.

Luther steps into the tunnel, still carrying the a i

falliday at his shoulder s

COMING

They st  
Faint s

The fear

They edg

FAR BEHI

Resolvi ng

WOMAN' S B  
place. Stu

Comi ng clos

And cl oseri

AT THE LAST S

behind him --  
arm and twisti

A FROZEN MOMENT.

FROM UNDER THE MAS

... and then to GUS

M3-1 T(E) 12-0 KME 18.3.17 Tol/Taps 12/15

LUTHER

He cut his thro

Hauser coll apses slowly to the  
blood. Drowni ng.

LUTHER removes the mask... eyes shini

BLACKENED WITH BLOOD... the BLACK SLASH

Like a terri ble smi le. o

Oscar tryi ng

U

138

EXT. HIGHGATE WOOD - CAR PARK - NIGHT

138

Luthe

Halliday is alone on the bullpen. Staring at the crime wall.  
The preliminary autopsy reports. A file on Oscar Hauser.

She frowns, uncertain. Then flick

HALLI DAY

Yeah. No. Okay. Absolutely.

SCHENK

Is everything all right?

HALLI

VIVIEN (CONT'D)  
Are you listening?! Look what you  
did to my ARM!

She sto

He steps cautiously into the hallway.

152 INT. LUTHER'S PLACE - HALLWAY - NIGHT

152

He moves to the console table. Removes THE GUN he took from Cornelius. Checks the barrel. One bullet.

ANOTHER KNOCK AT THE DOOR.

LUTHER

All right! I'm coming.

Carrying the gun, he sneaks to the door.

MORE K