



REBUS

Episode Three

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Based on Ian Rankin's *Rebus*

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A1

INT. A&E WAITING ROOM, HOSPITAL, FIFE - DAY

A1

JOHN REBUS, tired and dishevelled, sits on an uncomfortable plastic chair - he has been there all night.

CUT TO:

1

INT. CORRIDOR, HOSPITAL, FIFE - DAY

1

Rebus at a vending machine, waits for a coffee cup to fill.
He takes it from the tray and walks along the corridor.

CUT TO:

2

INT. HOSPITAL WARD, FIFE - DAY

2

Rebus sips the COFFEE, sitting next to a hospital bed in which lies KAI, hand now expertly bandaged -

REBUS

The local uniforms had been round knocking... Why didn't you answer?

Silence from Kai, sullen.

REBUS (CONT'D)

It was lucky I heard you shouting for help.

Kai turns to him, frowning -

KAI

I didn't shout for help...

REBUS

Aye, you did. I heard you... You don't remember, you'd lost a lot of blood.

On Kai, looking like he's doubting himself now.

REBUS (CONT'D)

I got your finger out the fridge.

(finishes the coffee)

They might be able to reattach it.

Kai can't help but look at his now expertly bandaged hand.

REBUS (CONT'D)

You going to tell me what happened?

Silence. Rebus nods his head, recognising his intransigence -

REBUS (CONT'D)

Okay, I'll tell you, shall I... But
first tell me you're no a grass...

KAI

I'm no a grass...

REBUS

Good, man, you're no a grass, and
neither's your pal, Jack, but
you're in here, and he's going to
jail for life...

(beat)

So, here's what I think happened,
you were sent over here dealing,
and something went wrong... You
lost a finger; Jack had to go and
commit a murder... What happened?
Did you try and steal some money?
Or some of the gear? Did you get
robbed?

Kai reactively shakes his head - telling Rebus that's what
happened -

REBUS (CONT'D)

You know it's usually the people
who you got the gear off that send
someone to rob you?

Kai knows this, doesn't respond.

REBUS (CONT'D)

And you think they're your friends?

KAI

You're no going to help me either.

REBUS

I've already helped you. I brought
you in here...

(beat)

And the doctors and nurses in here
have helped you. You could have
bled to death, got gangrene... Not
going to happen now.

(beat)

(MORE)

REBUS (CONT'D)

And that's the thing, isn't it, people like me, people like the staff in here, we're the only people that are going to help you, Kai... You think the state's your enemy, but it's really your friend.
(beat)

You need to understand that.

Another long silence from Kai.

REBUS (CONT'D)

Who sent you over here? Who were you dealing for? Was it Darryl Christie? Shaun Strang?

Rebus clocks a tiny reaction from Kai when he mentions Shaun.

REBUS (CONT'D)

I know you and Shaun are from the same scheme... He thinks he's a gangster, but he's not.

KAI

There's no gangsters in Edinburgh.

REBUS

That's right.

KAI

Just people who think they are.

On Rebus for a beat as he stares at Kai -

REBUS

You trying to be smart with me?

KAI

That's what the boy that robbed us said. There's no gangsters in Edinburgh, only people who think they are...

On Rebus for a moment - this is something he says - and, he remembers, this is also something he said to Michael.

A beat as Rebus considers the coincidence -

REBUS

So, what else did this robber say?

KAI

I don't know...

REBUS
You don't know?

KAI
I can't remember...

On Rebus, staring at Kai, unconvinced. Kai pleads -

KAI (CONT'D)
I can't... I can't remember.

CUT TO:

TITLES: REBUS

3

EXT. MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

3

Rebus pulls his car up outside Michael's house and gets out. He walks up to the front door.

A beat as he considers what he's doing - then he knocks -

The door is answered by CHRISSIE REBUS - miffed and wary when she sees who it is.

REBUS
Where's Michael? At his work?

CHRISSIE
I don't know, he went out early...
He took that lad, Andy, with him.

On Rebus, looking confused. Chrissie fills him in -

CHRISSIE (CONT'D)
The homeless boy. The one you
phoned him about. He went and got
him from Edinburgh... He's staying
here with us. He wants to help him.
Get him back on his feet.

Rebus digests this, realising any suspicion about Michael is misplaced. His phone rings. He digs it out, answers -

REBUS
Shiv...

Rebus listens to the call, Chrissie stares at him, irritated.

REBUS (CONT'D)
Aye, okay, I'll pick you up on the
way in.

Rebus ends the call and looks at Chrissie -

REBUS (CONT'D)
It's good Michael's doing this.

On Chrissie, relieved Rebus seems satisfied -

CHRISSIE
I know. He's a good man.

Chrissie shuts the door. Rebus stands on the doorstep for a moment, then turns and heads back to his car.

CUT TO:

4 **EXT. BACKSTREET BOXING GYM, LEITH - DAY**

4

Michael's car, parked along the road from the gym.

CUT TO:

5 **INT. MICHAEL'S CAR - DAY**

5

MICHAEL REBUS in the driver's seat, ANDY ROLLAND his passenger. Both watch the entrance of the gym.

ANDY
Darryl owns the gym. They do boxing, mixed martial arts...

MICHAEL
There's no combination of martial arts that can stop a nine-millimetre bullet, that's my theory.

Michael continues to watch the gym - a thought occurs -

MICHAEL (CONT'D)
Listen, I don't want you to do anything that puts you back in the jail, so... I can do this myself.

On Andy as he thinks about this - he shrugs -

ANDY
I'm fine... I'm happy to help. You helped me.

On Michael, appreciative, watches until -

MICHAEL

How was the jail, by the way?

ANDY

It was a'right...

(beat)

You get a telly in your cell now.

On Michael, looking impressed by this development.

MICHAEL'S POV: The door to the gym opens and DARRYL CHRISTIE and SHAUN STRANG exit and stand talking -

ANDY (O.S.) (CONT'D)

That's Darryl there.

On Michael, watching them, indicates Strang -

MICHAEL

The other lad... That's who took the young boy away from the flat across the road from me...

(shakes his head)

They were barely older than my boys...

Darryl and Strang finish their conversation - Strang goes back into the gym - Darryl walks to his car.

On Michael as he makes his decision -

MICHAEL (CONT'D)

Let's see where he's going.

Darryl pulls away - Michael starts his engine and follows.

CUT TO:

6

EXT. MEWS, STOCKBRIDGE - DAY

6

Rebus stands outside the door to Siobhan's flat, staring at the bicycle.

The door opens, KIRSTEN, in her pyjamas, massively hung over.

REBUS

I'm here for Shiv.

Before Kirsten can reply, Rebus indicates the bike -

REBUS (CONT'D)
Is that your bike?

KIRSTEN
It's the house's bike. Why?

REBUS
Nothing... It's a nice bike.

SIOBHAN CLARKE, now obviously feeling the effects of the previous night, exits the house into the mews -

SIOBHAN
Morning.

REBUS
(laughs)
Good night, was it?

Siobhan ignores the question and heads off - Rebus looks at Kirsten, who nods, queasy -

KIRSTEN
I had to phone in sick.

Rebus laughs in sympathy and puts his hand out -

REBUS
Well, nice to meet you...

KIRSTEN
(takes his hand)
Kirsten.

REBUS
I'm John...

A beat between them as they shake hands, then Rebus follows Siobhan down the stairs.

CUT TO:

INT. REBUS'S CAR, EDINBURGH - DAY

Rebus driving. The slumped figure of Siobhan beside him, window lowered, gulping down fresh air flowing into the car.

REBUS
I take it the adrenaline got the better of you last night?

SIOBHAN

I couldn't get drunk, I tried.

REBUS

I know it's not fashionable
anymore, but I think drinking
heavily is the best way of dealing
with life...

On Siobhan as she looks at him -

SIOBHAN

You look pretty fresh?

REBUS

I didn't drink last night... I have
to be careful these days. If I have
more than a couple, I end up
spending a week in the dark...

SIOBHAN

Well, thanks for coming to get me,
I couldn't have driven.

REBUS

You could have cycled in. On your
bike. Like they do in Denmark.

On Siobhan as she gives Rebus the finger - he laughs -

SIOBHAN

It's not just mine.

REBUS

Yeah, you share it, don't you?

SIOBHAN

Sharing's the future.

On Rebus as he grimaces at this.

REBUS

What does Kirsten do?

On Siobhan as she looks at him, doubly nauseated -

SIOBHAN

She's the same age as me?

REBUS

No, I don't mean that... I mean how
can she afford to live there?

SIOBHAN

Her mum and dad bought it when she
came to uni... I think.

(beat)

She works in PR... But, she writes
plays...

On Rebus as he grimaces at this fresh horror -

REBUS

Plays?

SIOBHAN

Plays. For the theatre... She wants
to be a writer. What's wrong with
that? Do you not like theatre?

A long beat as Siobhan stares at him, waiting for an answer.

CUT TO:

8

EXT. POLICE STATION, EDINBURGH - DAY

8

Rebus and Siobhan get out of their parked car, still having
the same conversation -

SIOBHAN

You must like music?

REBUS

Of course I like music, everybody
likes music... I just mean I don't
pay any attention to it, or buy
records, or anything like that, not
anymore...

SIOBHAN

What about films then. What's the last
film you went to see?

REBUS

In a cinema? Oh, Christ...

Rebus looks at Siobhan and shrugs.

SIOBHAN

Television? You must like the telly?

On Rebus as he shrugs indifferently.

SIOBHAN (CONT'D)
So you don't like anything? You have
no culture?

Rebus stops and looks at her -

REBUS
I have the culture of not liking
things... That's my culture.

Rebus sees Gill Templer walking into the police station.

REBUS (CONT'D)
I do like a cup of tea, though.
Milk and two. You go get me one and
we'll call it quits for the lift.

Rebus heads for the entrance of the police station, leaving
Siobhan trailing behind him.

CUT TO:

9

INT. CORRIDOR, POLICE STATION - DAY

9

Rebus catches up with Gill Templer -

REBUS
Gill, can I have a word?

Gill stops beside a vending machine -

REBUS (CONT'D)
Listen, I just wanted to let you
know that I was over in Fife last
night and I checked out that
address that Jack gave us.

Gill looks at him -

GILL TEMPLER
The Fife officers were supposed to
be doing that, not you...

REBUS
I was over at my brother's...

GILL TEMPLER
How convenient...

REBUS

It was right across the road, so I just thought I would go and have a look. There was a kid there, he was distressed... His finger was cut off. I took him to hospital... He told me that him and Jack were robbed by someone a couple of nights ago.

GILL TEMPLER

Robbed by whom?

REBUS

I don't know... And they're not saying, but they've obviously been dealing... The lad I found has had his finger cut off because they got robbed, and then Jack's been told if you don't want the same, you have to kill Jimmy McJagger...

On Gill as she thinks about what Rebus is telling her.

REBUS (CONT'D)

I think Shaun Strang was one of the people who stabbed McJagger. The witness, the homeless guy, Andrew Rolland, he said one of the attackers had a tattoo on his neck... Strang's got his kid's handprint tattooed on his neck... And he was with Christie yesterday.

GILL TEMPLER

Did you question him?

REBUS

Never got the chance, I'm going to follow it up today.

GILL TEMPLER

Make sure you do.

Rebus heads for the door.

GILL TEMPLER (CONT'D)

And make sure we don't lose that witness, the homeless guy.

REBUS

Don't worry. I know where he is.

CUT TO:

10

EXT. LOCK-UP, BACKSTREET, EDINBURGH - DAY

10

A street of garages and lock-ups. At one with a HEAVY STEEL DOOR, Darryl Christie, with a set of keys, undoing the locks.

He pulls the door open and enters.

CUT TO:

11

INT. LOCK-UP, EDINBURGH - CONTINUOUS

11

Darryl crosses to a switch, flicks the lights on - the room is filled with crates and boxes, a workbench against a wall.

He goes to A METAL CAGE and unlocks it, retrieving A STRONGBOX from inside.

As he turns back to carry the strongbox to the bench -

He freezes - Michael stands in front of him, gun raised -

MICHAEL

A'right, Darryl...

Behind them, Andy enters the lock-up and closes the door.

MICHAEL (CONT'D)

I'm the person who robbed the flat
and stole the money from the two
young lads...

Michael places the gun against Darryl's head -

MICHAEL (CONT'D)

You're going to have to pay for
what you did to them.

CUT TO:

12

INT. MAIN OFFICE, POLICE STATION - DAY

12

In the office, Siobhan at a desk, on the phone -

SIOBHAN

That's great... And when was that purchased?

(listens)

Cash... Okay...

(listens)

And you have that footage?

(beat)

Great. Well I'd like to get a look at that, if that's okay?

Siobhan looks up to see Rebus hovering - holds up her hand -

SIOBHAN (CONT'D)

(into phone)

Great. Thank you. Bye.

Siobhan ends the call -

SIOBHAN (CONT'D)

I heard back from the running shop. There was a customer who bought a few pieces of that same design two days before the attack. They used cash, but there's CCTV we can get a look at...

REBUS

That's great, you do that. I'm going out... Ring me when you find out more.

Siobhan indicates another cup of tea -

SIOBHAN

I made you a cup of tea...

Rebus picks up the cup and drinks it in a oner.

REBUS

Thank you.

He heads for the door.

CUT TO:

Andy, Michael's gun in his hand, watches Darryl Christie, kneeling on the floor of the lock-up, hands behind his head.

Darryl's phone buzzes in his pocket. Andy crosses to him and takes it out of his pocket - Darryl looks at Andy, whispers -

DARRYL CHRISTIE
Do you work for Ger Cafferty?

ANDY
Don't look at me. Face the wall.

Andy turns Darryl's head back to the wall - then, still watching him, puts the phone on the bench, where Michael, Darryl's keys in hand, searches for the key to the strongbox -

DARRYL CHRISTIE
That attack on Jimmy McJagger, that was nothing to do with me... I had nothing to do with hurting those two young lads, either...

Michael finds the key for the box, opens it - after a beat, he turns it to Andy so he can see -

Inside the box - A REVOLVER and A SHOTGUN.

Andy and Michael exchange a glance. Michael takes the revolver out of the box and opens the cylinder - lets the bullets fall out into his hand -

DARRYL CHRISTIE (CONT'D)
If it's money you want, I can give you money...

Michael puts all the bullets bar one into the strongbox - then crosses to Darryl -

Michael puts the single bullet back into the gun, closes the cylinder and spins it. The cylinder stops, Michael puts the barrel of the gun against Darryl's head -

DARRYL CHRISTIE (CONT'D)
No, no, no, no, no... Don't do that... Please, come on... I can help you... I can help you...
(beat)
I know where you can lay your hands on a serious amount of gear...

Michael pulls the trigger - CLICK - Darryl gasps in terror and relief and looks at Michael - who smiles.

CUT TO:

14

INT. BACKSTREET BOXING GYM, LEITH - DAY

14

Shaun Strang, holding pads, in the ring with A YOUNG BOXER, throwing the punches that Strang calls -

SHAUN STRANG

Big right... Big left... Left,
right... Uppercut... Straight right...
Good boy!

Rebus enters and takes up a position at the side of the ring, watching. Strang glances at him, a picture of hostility -

SHAUN STRANG (CONT'D)

What do you want?

REBUS

Don't be like that, Shaun. We need to have a word.

Shaun nods to the Young Boxer to give him five -

SHAUN STRANG

I've no got anything to say to you.

REBUS

I need to know where you were on Sunday afternoon?

SHAUN STRANG

I was here all day.

REBUS

What about yesterday?

SHAUN STRANG

I was here.

REBUS

All day?

SHAUN STRANG

Aye... And there's plenty people in here who'll tell you that.

REBUS

I'm sure there are, Shaun... But I have a witness who says one of the men who stabbed Jimmy McJagger in Waterloo Place, had a tattoo on the side of his neck...

(indicates Strang's neck)

Just like that one there.

On Strang, looking irritated.

REBUS (CONT'D)

It's quite a size of a mitt for a bairn. You need to get him in here and training.

SHAUN STRANG

She's a lassie!

REBUS

Have you been in Fife in the last couple of days?

On Strang as he thinks what to say.

REBUS (CONT'D)

Keir Hardie Gardens? Number sixty-eight? Does that sound familiar?

Rebus steps in close to Strang -

REBUS (CONT'D)

Who did you send to rob those two young lads that were selling your gear? Or did you do it yourself?

SHAUN STRANG

If there's some drug dealer in Fife been robbed, you'd be better looking over there for who robbed them...

On Rebus as this hits home.

SHAUN STRANG (CONT'D)

And if you want to ask me anything else, I'll come to the station with my brief.

REBUS

Okay, then... Let's do that now then shall we.

SHAUN STRANG

Now? I can't do it the now.

REBUS

How no? What are you doing? Are you meeting Darryl?

SHAUN STRANG

No...

REBUS
Not seen him today?

SHAUN STRANG
I saw him this morning. He came in
for a workout.

REBUS
Just the two of you? In here?
Alone? Grappling?
(beat)
Cosy.

SHAUN STRANG
Well, listen, anytime you want, you
can get in the ring with me...

REBUS
Oh, no... Fighting's a young man's
game, Shaun. Something you should
keep in mind.

Rebus looks at the Young Boxer -

REBUS (CONT'D)
How many fingers have you got, hen?

The Young Boxer frowns, perplexed -

YOUNG BOXER
Ten.

REBUS
You hang on to them.
(looks back at Strang)
If your brief's not been in touch
to arrange an interview by the end
of today, I'll be coming back to
lift you.

On Strang watching Rebus head for the door - he takes out his phone - looks at the Young Boxer -

SHAUN STRANG
I'll be back in a minute.

CUT TO:

15

EXT. BACKSTREET BOXING GYM, LEITH - DAY

15

Rebus exits the gym and walks to where his car is parked. He gets in.

CUT TO:

15A

INT. REBUS'S CAR - DAY

15A

Rebus sits for a moment, looks at the gym - he takes out his phone and dials - he listens as the call rings out -

ANSWERPHONE (O.S.)

The person you have dialled is not available, please leave a message after the tone...

BEEP!

REBUS

Michael... It's me... John...
Listen, give me a phone, I need to speak to you... I... It's probably nothing important, but phone me.

Rebus pauses, not knowing what else to say,

REBUS (CONT'D)

Aye... Cheers.

Rebus ends the call and looks at his phone like he regrets doing it. He discards it and is about to start his car -

REBUS'S POV: Strang hurries from the gym, gets into his car and drives off.

REBUS (CONT'D)

Interesting...

Rebus starts his engine and pulls out.

CUT TO:

16

OMITTED

16

17

EXT. INDUSTRIAL ESTATE, ROSYTH, FIFE - DAY

17

An industrial estate hugging the shoreline of the Forth, the three bridges looming large in the background. Small garages and storage units, empty units plastered in 'To Let' signs.

Michael's car pulls up outside what looks like a deserted unit, no sign outside, garage doors closed -

They open to reveal NEIL MACKENZIE and another veteran **GARY 'CAMMY' CAMPBELL** - early 40s, limp, prosthetic leg.

Michael drives his car into the unit. The doors close.

CUT TO:

18

INT. INDUSTRIAL UNIT - CONTINUOUS

18

Michael jumps from his car with a grin -

NEIL MACKENZIE

You found us alright then?

MICHAEL

Aye. It's a good spot this. Tucked away...

Michael turns to Cammy and embraces him -

MICHAEL (CONT'D)

How are you, pal?

CAMMY

Fine, mate...

MICHAEL

How's the leg?

Cammy pulls up the leg of his trouser to show A METAL PROSTHETIC LEG.

CAMMY

Fine, mate...

MICHAEL

This is Andy.

Michael indicates Andy, also out of the car now - Cammy extends a hand -

CAMMY

Hey, man. You good?

On Andy, shaking hands with Cammy, confused by his accent.

ANDY

Aye... Good, good...

MICHAEL

Cammy's from Canada, but he was in
the Royal Marines...

CAMMY

Till I stepped on an IED in Afghan.

Michael looks around at the unit, several cars parked inside -

PROPERTY OF ELEVENTH HOUR FILMS

MICHAEL

This is your place, Cammy? What do you do now?

CAMMY

You know me, Mick, a bit of buying and selling, a bit of this and that... I keep busy.

(picks up a rucksack)

I brought a few things along that I thought we might need...

Cammy pulls a hood, several flexi-cuffs and a pair of noise cancelling headphones from the rucksack.

Michael nods approvingly, Neil shakes his head at Cammy -

NEIL MACKENZIE

I worry about you.

Michael crosses to the car boot, opens it - Darryl is inside.

CUT TO:

19

EXT. NEW TOWN TENEMENT, EDINBURGH - DAY

19

Shaun Strang, at the doorway of the tenement, presses the buzzer repeatedly - failing to get a response.

Behind him, across the road, Rebus sits in his car, watching.

On Strang, frustrated, heads back to his car and drives away.

After a few moments, Rebus, again, follows.

CUT TO:

20

INT. INDUSTRIAL UNIT - DAY

20

Darryl, hood over his head, hands zip-tied, sits on a chair. Michael, Andy, Neil and Cammy around him -

MICHAEL

Right, Darryl, tell these boys what you told me earlier.

A pause as Darryl gathers his thoughts -

DARRYL CHRISTIE

I know where there's a stash house. A place which Ger Cafferty uses...

(MORE)

DARRYL CHRISTIE (CONT'D)

He gets a delivery there every week. From his partners in Northern Ireland. Coke and heroin, kilos of each. You can go there and rob it.

Neil and Cammy both look at Michael, they're interested.

CAMMY

And how do you know about this?

DARRYL CHRISTIE

Everybody knows, but people are too scared to rob it.

ANDY

He's telling the truth... Cafferty is the main guy in Edinburgh, if there is such a thing as a main guy... And he's a drug dealer.

NEIL MACKENZIE

And what are we going to do with a load of drugs?

MICHAEL

Aye, what are we going to do with a load of drugs, Darryl?

DARRYL CHRISTIE

I'll buy them off you.

Neil and Cammy look at Michael again, this might work.

NEIL MACKENZIE

How much for?

DARRYL CHRISTIE

Ten percent of the price.

CAMMY

Fuck off. Ten per cent? You should be wearing a fucking mask...

NEIL MACKENZIE

(indicates the hood)

He is wearing a mask.

CAMMY

Fifty per cent!

DARRYL CHRISTIE

Fifty? You're joking. I have to punt them...

NEIL MACKENZIE

That's what you do.

DARRYL CHRISTIE

No, it isn't, I'm a businessman,
I'm legit... Twenty percent.

CAMMY

Twenty-five.

DARRYL CHRISTIE

No chance... Come on... Cafferty's
going to think I stole them. All
the risk's on me, no-one knows who
you boys are.

On Michael, Andy, Neil and Cammy as they think about it.

CUT TO:

20A EXT. LOCK-UP, EDINBURGH - DAY

20A

A car drives up and parks outside the lock-up. Shaun Strang gets out.

CUT TO:

21 INT. LOCK-UP, EDINBURGH - DAY

21

Shaun Strang warily pushes the door of the lock-up open and steps inside. He looks around the gloomy interior -

SHAUN'S POV: The lock-up is empty, but Darryl's phone lies on the bench.

Strang crosses to it and picks it up.

CUT TO:

21A EXT. LOCK-UP, EDINBURGH - DAY

21A

On Strang as he locks the door of the lock-up. As he turns to head for his car he sees Rebus behind him -

SHAUN STRANG

Fuck's sake.

REBUS

Who are you looking for Shaun? You
looking for Darryl? Has he bugged
out and left you in the lurch?

SHAUN STRANG

Fuck off.

Strang hurries to his car, gets in and drives away.

On Rebus, watching him go - then he turns and tries the door
of the lock-up - it's shut fast.

He stands for a moment and thinks.

CUT TO:

22 OMITTED

22

23 INT. INDUSTRIAL UNIT - DAY

23

Darryl, hooded, headphones on, squats in a stress position.

Behind him, Michael, Andy, Neil and Cammy sit, sipping from
mugs of tea as they contemplate his crouched form -

NEIL MACKENZIE

He'd kneecap his granny for two
bob...

On Cammy as he nods -

CAMMY

Arseholes like him are running
about making a fortune...
(indicates the strongbox)
When they don't know one end of a
gun from the other...

The others nod their agreement - silence, until -

MICHAEL

Remember the Central Bank in Basra?

NEIL MACKENZIE

Every day...
(beat)
I sometimes dream about it.

CAMMY

(to Andy)

I've heard this story so many
times, I sometimes dream of it.

PROPERTY OF ELEVENTH HOUR FILMS

NEIL MACKENZIE

(to Andy)

This was Telic One. In Iraq. After the invasion, the spams come along and put five hundred million dollars in the vault of this bank in Basra.

MICHAEL

All in cash.

NEIL MACKENZIE

Big fucking pallets of it. For reconstruction.

MICHAEL

For bribes...

NEIL MACKENZIE

We had to guard it. Just sit and look at it... Every day looking at all that cash... It was torture.

ANDY

Did youse not take any?

NEIL MCKENZIE

The occasional hundred dollars doon the baws and in a bluey.

MICHAEL

We should have stole all of it. We were fucking mugs.

Michael and Neil lost in the truth of this, until -

MICHAEL (CONT'D)

(indicates Darryl)

I don't trust him either... But, if we do this, it's for us.

(beat)

And we charge him the price we want.

Michael looks at Neil, who nods and looks at Cammy -

NEIL MACKENZIE
Fifty per cent.

CAMMY
A hundred per cent. Fuck him.

Cammy and Neil grin at each other - Michael drains his tea -

MICHAEL
Right... The opsec starts here. All the phones get left. And we'll use one of your motors, Cammy.

Behind them, Darryl lets out a moan and falls over, no longer able to stay in position - Cammy jumps up and heads for him -

CAMMY
Back on your feet!

Michael looks at Neil and smiles -

MICHAEL
I've missed him.

CUT TO:

24

EXT. MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

24

On RHONA MONCRIEFFE, on the doorstep of the house, looking around at the street. The door is opened by Chrissie -

RHONA
Hi, Chrissie...

After a beat of surprise, Chrissie recovers - they hug -

CHRISSIE
Rhona, oh my goodness... Come in.

CUT TO:

25

INT. LIVING ROOM, MICHAEL'S HOUSE - DAY

25

Chrissie and Rhona in the living room - tense between them.

RHONA
Sammy told me what happened with him and Michael... I'm so sorry.

CHRISSIE

No... You don't have to apologise
for him anymore.

RHONA

I know, but, whatever differences
they've had, I don't know why he
would do something like that...

CHRISSIE

Because he's an arsehole?

RHONA

(laughs)

There is that...

A silence for a few moments -

RHONA (CONT'D)

He didn't tell you about me?

CHRISSIE

No?

RHONA

I'm pregnant...

(beat)

With Lockie, obviously...

CHRISSIE

Congratulations.

Rhona nods her thanks -

RHONA

I was planning on going back to
work, but I'll have to put that on
hold now. No point in going back
and then going on maternity leave.

CHRISSIE

I didn't think you would have
needed to go back to work now?

RHONA

Well, no, I don't need to, really.
I'm lucky...

CHRISSIE

Then don't. I wouldn't.

Another silence. This one is more awkward for Rhona -

RHONA

How is your work?

CHRISSIE

Oh, you don't want to hear about that...

RHONA

No, I do... I'm interested...

On Chrissie, frowning, shrugs -

CHRISSIE

It's a nightmare. Just... We don't have enough time with the clients, there's no enough staff... I'm covering twice the amount of people I should be... They've no food in their houses, no electric... You know how things are now. The country's falling apart.

On Rhona, nodding -

RHONA

It's awful... I hate what's happening now. Things are tough for everyone...

Rhona pauses, unsure how to continue, to say what she wants -

RHONA (CONT'D)

And... Oh, god, Chrissie... You know...

CHRISSIE

What is it?

RHONA

I wanted you to know that if you ever needed any help with anything...

CHRISSIE

No, we don't need anybody's help.

RHONA

Not help... Just, you know, if you were ever stuck and needed a hand.

CHRISSIE

Did John tell you to come here?

RHONA

No, it was nothing to do with John.

CHRISSIE

Sammy?

RHONA

No... I just want to help. You would do the same for me. You have done the same for me in the past... And I don't want us to lose touch. We've known each other a long time.

On Chrissie for a long beat, she stands -

CHRISSIE

I think you should leave.

RHONA

Chrissie, please... What about Sammy? And the boys?

CHRISSIE

They've nothing in common. Sammy's living in a mansion, she's at a private school...

RHONA

They're cousins.

CHRISSIE

Different world.

(indicates the house)

No my world... And you're not coming here and offering me charity. Me and Michael can look after ourselves.

CUT TO:

26

OMITTED

26

27

INT. CUSTODY SUITE/CELL, POLICE STATION - DAY

27

Rebus, A CAN OF COLA and A CHOCOLATE BAR in his hand, walks between the cells to where a UNIFORMED CONSTABLE sits outside an open cell door.

Rebus taps the Uniform on the shoulder -

REBUS
Give me two minutes, please?

The Uniformed Constable stands and exits.

Rebus enters the cell and puts the juice and the chocolate on the floor next to where JACK lies on his mattress. He then returns to the chair and sits down.

Jack looks at him - Rebus smiles.

CUT TO:

Jack, sits on his mattress, eats the chocolate bar, the can of cola beside him, Rebus looms over him -

REBUS (CONT'D)
I know you were dealing; I don't care about that, I just want to know about the boy that robbed you... What did he look like?

JACK
He had a scarf over his face.

REBUS
How tall was he?

On Jack as he looks at Rebus -

JACK
(shrugs)
Average...

REBUS
Was he nervous, or angry, or...

JACK
No, man, he was calm. He knew exactly what he was doing...

Another couple of beats of thinking -

JACK (CONT'D)
He held the gun in both hands.

Jack stretches his hands out to show Rebus, pointing at him -

JACK (CONT'D)
He had his finger like that...
Along the side of the gun, it
wasn't even on the trigger.

On Rebus, a mounting sense of dread -

REBUS

Kai says he said there was no
gangsters in Edinburgh...

Jack looks disgusted -

JACK

Grass...

REBUS

He's no a grass... And neither are
you. Just tell me what he said?

A long beat as Jack stares at him -

JACK

He said there's no gangsters...
Only people who think they are.

REBUS

Those were his exact words?

JACK

(nods)

He said a polisman in Edinburgh
told him.

On Rebus as this hits him like a hammer blow - Michael.

JACK (CONT'D)

He said something else... About
having a stag on?

On Rebus, he knows what that means - he clears his throat -

REBUS

Did you no have a stag on?

JACK

I don't know. I don't know what it
means.

REBUS

It means someone who's a lookout,
who's on guard...

JACK

Well why not just say that? Who the
fuck says stag on?

On Rebus as he stares at Jack - he knows who says that -

REBUS
People in the army.

Before Rebus can ask anything else -

GILL TEMPLER (O.S.)
What do you think you're doing?

Rebus turns to see Gill Templer staring at him.

CUT TO:

28

EXT. COUNTRYSIDE - DAY

28

Michael on the bank of a stream, looking into the water.

MICHAEL'S POV: The eddies of the water as it flows.

Then he changes his POV to -

A road leading through an avenue of trees towards a gate in a fence. A warehouse behind it.

On Michael as he studies it. He's not communing with nature, he's casing the warehouse.

Michael considers the road for a moment before turning around and walking away.

CUT TO:

29

INT. VAN, COUNTRYSIDE - DAY

29

Michael with Neil in the front of the van.

MICHAEL
I thought it would be more secure?

Darryl, between Cammy and Andy in the back, leans forward.

DARRYL CHRISTIE
They don't want to attract
attention. They've got alarms, but
they're not connected to the
police, obviously.

MICHAEL
And where are the drugs kept?

DARRYL CHRISTIE

I told you about that... That's why
I have to come along.

On Michael as he looks at Neil - who gives him a nod - turns
and looks at Cammy - another nod - he looks back to Darryl -

MICHAEL

And we're no some young kids that
you bully to deal for you... If you
lead us into anything surprising,
Cammy's going to kill you...

Darryl looks at Cammy -

CAMMY

Slowly.

Neil turns to face Darryl -

NEIL MACKENZIE

He was his battalion's psychopath.
(beat)
He's done some terrible things.

On Cammy as he nods, staring at Darryl -

CAMMY

I should be in the fucking Hague.

CUT TO:

30

INT. GILL'S OFFICE, POLICE STATION - DAY

30

Rebus standing in the office of an unhappy Gill Templer.

REBUS

I didn't ask him anything about the
murder. I only asked him about who
robbed him that was all...

GILL TEMPLER

His brief should have been there,
you know that. You always have to
push it, don't you... Even with the
people who try to help you.

REBUS

I'll write it up.

GILL TEMPLER

You better.

(beat)

Did he tell you anything useful?

A beat before Rebus answers -

REBUS

No really.

GILL TEMPLER

You spoke to Strang?

REBUS

I did. It spooked him. He went to Darryl's house. Didn't get an answer. He went to a lock-up... He was looking for him, I think.

CUT TO:

30A

INT. CORRIDOR, POLICE STATION - DAY

30A

Rebus stands in the corridor, phone to his ear - on answerphone again - BEEP!

He is about to speak, but pauses as MALCOLM FOX walks down the corridor and past him -

On Rebus as he watches him entering the office - then remembers to leave his message -

REBUS

Michael. You really need to phone me...

(beat)

I know what you did... I know.

CUT TO:

31

INT. MAIN OFFICE, POLICE STATION - DAY

31

Siobhan, at her desk, ploughing through a thick file - looks up to see Malcolm Fox -

MALCOLM FOX (O.S.)

Here you are...

Siobhan closes the file -

SIOBHAN

What are you doing here?

MALCOLM FOX

I just wanted to see if you were alright?

SIOBHAN

I'm fine...

MALCOLM FOX

I phoned you this morning, but you didn't get back to me...

SIOBHAN

No... I was late... Hungover.

MALCOLM FOX

Hungover?

SIOBHAN

Yeah... I ended up going out with Kirsten last night.

MALCOLM FOX

(looks aggrieved)

When I spoke to you, you said you were tired...

SIOBHAN

I was... But I couldn't get to sleep, and Kirsten was going out, so I tagged along... I think it might have been what I needed.

(beat)

And you're not a big drinker are you, so...

Malcolm looks a bit hurt, but swallows his pride.

MALCOLM FOX

Do you want to go for something to eat later? Come on, my treat.

Wherever you want to go?

On Siobhan, on the spot, before she can answer, Rebus enters.

Malcolm looks at Siobhan -

SIOBHAN

Sure, yeah, fine...

MALCOLM FOX

Great. Give me a shout when you're finished, and I'll pick you up. You can tell me all about how you saved Sergeant Rebus here.

(looks at Rebus)

Makes a change from the rest of us having to save him from himself...

A beat and then Malcolm exits. Siobhan looks at Rebus -

REBUS

What did he want?

SIOBHAN

Just... Asking if I wanted to go for something to eat...

REBUS

I didn't know you knew him?

SIOBHAN

Is it a problem?

On Rebus as he considers her -

REBUS

You should have said.

Rebus and Siobhan are interrupted by Gill Templer approaching with an old fashioned file -

GILL TEMPLER

I got that file on Christie's dad. Derek Christie.

Rebus takes the file from Gill and scans it -

GILL TEMPLER (CONT'D)

He did kill himself. It was investigated as a suspicious death...

REBUS'S POV: On the report - Investigating Officer - GEORGE BLANTYRE.

On Rebus as he looks at Gill - an unspoken realisation between them.

CUT TO:

33

INT. LIVING ROOM, BLANTYRE HOUSE - DAY

33

On GEORGE BLANTYRE, already drunk, a half-empty whisky bottle next to him, watching a video on his television.

ON SCREEN: George, happy, laughing, dances with his wife, Maggie, at a party.

The POV on screen turns to show it is Rebus who is filming.

George switches off the video with a remote control as MAGGIE BLANTYRE shows Rebus into the room.

GEORGE BLANTYRE

Come in, John... Come in... We'll get the party started now.

Rebus enters. Maggie doesn't follow, closes the door.

REBUS

I'm not here for a drink, George...

GEORGE BLANTYRE

Aye, you are, you're having a fucking drink...

George stops himself as a thought occurs - he glances at the door, seeing if Maggie is there, then leans towards Rebus -

Rebus looks back at George - staring at him sullenly -

GEORGE BLANTYRE (CONT'D)

Have you done what I asked...
Maggie... You found out?

Rebus sits down beside him -

REBUS

There's nothing going on with Maggie.

GEORGE BLANTYRE

How do you know?

REBUS

I just know.

GEORGE BLANTYRE

Have you followed her?

REBUS

No... And I'm not following her.

GEORGE BLANTYRE

You need to follow her, and find
out where she goes...

REBUS

I'm not doing it.

GEORGE BLANTYRE

Some friend you...

George picks up the bottle and pours himself another drink.
As he is about to drink, Rebus takes the glass from him -

GEORGE BLANTYRE (CONT'D)

What are you doing? Give me that
fucking drink!

Rebus holds the glass out of George's reach -

REBUS

Look at the state of you, Dod.

GEORGE BLANTYRE

The state of me? Fuck you. Look at
the fucking state of you...

MAGGIE BLANTYRE (O.S.)

Everything okay?

Rebus turns to see Maggie in the door - they share a look -
before she turns away.

George uses Rebus being distracted to snatch his glass back.

CUT TO:

34

INT. RESTAURANT, EDINBURGH - EVENING

34

Siobhan watches a happy Malcolm pour her a glass of wine, as
they sit at a table together -

MALCOLM FOX

I probably shouldn't have mentioned
that you saved him.

SIOBHAN

No, you shouldn't.

MALCOLM FOX

(smiles)

He's never going to live it down.

SIOBHAN

Well as long as you all get a good
laugh about it.

PROPERTY OF ELEVENTH HOUR FILMS

On Siobhan as she takes a drink of her wine - not happy that she's providing amusement to anyone.

MALCOLM FOX

I'm just saying that for a policeman like him, with his reputation... It's funny.

SIOBHAN

There was nothing funny about what happened yesterday.

A beat as Malcolm checks himself -

MALCOLM FOX

No, you're right.

On Malcolm, looking at Siobhan -

MALCOLM FOX (CONT'D)

Are you worried about him knowing about us?

SIOBHAN

What does he know, we're out for something to eat...

MALCOLM FOX

Yeah, but I know you don't want anything to get in the way of you being a part of the team.

On Siobhan, she doesn't. She looks at Malcolm -

SIOBHAN

I don't want him to think he knows what I am. Judging me... Assuming that anyone on the accelerated leadership pathway is only interested in clawing their way to the top...

MALCOLM FOX

And that isn't what you want?

SIOBHAN

I don't think so...

MALCOLM FOX

Professional Standards is a good career move. It's a positive for advancement...

SIOBHAN

I don't know if it would be for me.

MALCOLM FOX

Don't rule it out.

SIOBHAN

No... I came into the job because I'm interested in people... People and systems. The investigative part of the job, that's what fascinates me. Putting the pieces of the puzzle together... Seeing how things work... What all the connections are.

(beat)

That murder yesterday, that young lad, he isn't the one who wanted McJagger dead.

MALCOLM FOX

And do you have an idea who it might be?

SIOBHAN

It might be connected to Darryl Christie...

(unthinking)

Rebus got his name from Cafferty.

Malcolm on alert -

MALCOLM FOX
He met Cafferty? That's
interesting.

SIOBHAN
I don't know if he met him... He
said he spoke to him.

MALCOLM FOX
In relation to this murder?

SIOBHAN
I don't know... No...
(beat)
Look, Malcolm, forget it, okay... I
shouldn't have told you that.

MALCOLM FOX
No... I'm glad you did.

Malcolm smiles and takes a sip of his water.

On Siobhan, realising she might have made a mistake.

CUT TO:

35

INT. KITCHEN/LIVING ROOM, BLANTYRE HOUSE - EVENING

35

Maggie turns as Rebus enters - he indicates the other room -

REBUS
Is he like this every night?

Maggie nods -

MAGGIE BLANTYRE
I can't even leave him now... I
can't run away. Everyone'll just
think I'm abandoning him.
(beat)
And they'd be right.

On Rebus as he stares at her - despite her unhappiness, he
has to tell her -

REBUS
Cafferty knows.

MAGGIE BLANTYRE
He knows what?

REBUS

About us.

On Maggie, disbelief, or deflection -

MAGGIE BLANTYRE

How can he know?

REBUS

I don't know... He must have people watching me, or you... Have you noticed anything?

MAGGIE BLANTYRE

No.

REBUS

Has he been in touch with George?

MAGGIE BLANTYRE

No... I don't think so...

REBUS

(nods)

You need to be careful. Keep an eye out for any cars following you, people outside the house... Anything like that.

On Maggie, fear replacing disbelief - Rebus takes her hand -

REBUS (CONT'D)

I'm going to take care of it.

On Maggie as she stares at him - she steps towards him, but is stopped by -

REBUS (CONT'D)

Rhona's pregnant...

(beat)

Her and her new guy... Lockie...

On Maggie for a long beat, she eventually nods -

MAGGIE BLANTYRE

Give her my congratulations.

A beat as Rebus stares at her, then exits.

CUT TO:

Rebus enters the living room to see George crashed out asleep in his chair. He takes the drink from George's hand, puts it on the table.

MAGGIE BLANTYRE (CONT'D)
I usually just leave him.

REBUS
We can't do that.

As Rebus picks George up -

MAGGIE BLANTYRE
Careful of his stoma.

CUT TO:

36

EXT. DALRIADA HAULAGE YARD, COUNTRYSIDE - EVENING

36

A VAN CRASHES THROUGH THE GATE OF THE YARD - Michael and Cammy, in gloves, masks and boiler suits, in the front.

The van screeches to a halt at the gatehouse - Andy and Neil, also masked and suited up, jump out the back and smash their way inside - dragging the NIGHT WATCHMAN out.

They march him towards the warehouse as Cammy closes the gates of the yard.

CUT TO:

37

EXT. WAREHOUSE, HAULAGE YARD - EVENING

37

Neil holds DARRYL'S SHOTGUN at the Night Watchman's head, watches as he shakily presses a code into a KEYPAD -

The door to the warehouse starts to open - Neil and Andy drag the Night Watchman inside.

CUT TO:

38

INT. WAREHOUSE, HAULAGE YARD - EVENING

38

The Night Watchman prone on the floor, Andy watching him.

Michael drives the van into the warehouse and stops. He and Cammy get out -

MICHAEL'S POV: An OFFICE in the corner. The rest of the warehouse filled with seemingly identical boxes and pallets - no indication of any contraband.

DARRYL CHRISTIE (O.S.)

Come on girl...

Michael turns to see Darryl, dressed identically to them, lead A FRISKY SPANIEL from the back of the van on a lead.

They watch as he undoes the dog's collar and releases her -

We follow the dog as it runs around the warehouse a few times before stopping and barking in front of SEVERAL CRATES.

DARRYL CHRISTIE (CONT'D)

Good girl, Buffy!

A look between Michael and Neil at the dog's name - then they follow Darryl to the crate the dog has indicated -

As they reach the boxes, Darryl gives the dog a treat -

DARRYL CHRISTIE (CONT'D)

Those Customs men retired you too
soon... Yes they did...

As Michael and Neil move to pick up one of the boxes -

THE OFFICE DOOR CRASHES OPEN - JAMES COCHRANE, 20s -

A GUN IN HIS HAND, AIMED AT NEIL - BANG!

Cochrane pitches forward onto the floor and doesn't move.

Neil turns to see Michael, DARRYL'S REVOLVER in hand - a beat as Neil looks at him in shock - then Michael grabs him -

MICHAEL

Move! Get this open!

They splinter the crate open with a crowbar and rummage through it to reveal - SIX KILO-PACKAGES OF COCAINE.

CUT TO:

39

INT. BEDROOM, BLANTYRE HOUSE - EVENING

39

Rebus awkwardly dumps George on the bed, making sure his colostomy bag stays intact.

He stands for a moment, looking down at him - George opens his eyes - Rebus sits down beside him -

REBUS

Do you remember Darryl Christie's dad... Derek Christie... Do you remember him, Dod?

On George for a long beat, memory and the booze competing -

GEORGE BLANTYRE

Aye, I do... He took a flyer out a window in the West End...

REBUS

It was a suicide?

GEORGE BLANTYRE

That's right... Assisted suicide.

(laughs)

We were doing it way before them fucking Swiss cunts...

REBUS

What do you mean?

On George as he tries to close his eyes again - but Rebus won't let him -

REBUS (CONT'D)

Dod... What do you mean?

CUT TO:

40 OMITTED

40

41 OMITTED

41

42 INT. INDUSTRIAL UNIT - EVENING

42

The van parked up. The coke packages on a worktop. Darryl admiring them, looks at Michael -

DARRYL CHRISTIE

Told you...

MICHAEL

Now you need to go and get us our money.

Darryl nods - Cammy claps his hands, looks round the others -

CAMMY

Right. Get those suits off. Masks, gloves, everything gets burnt.

MICHAEL

And keep your phones off till you get home.

Michael takes the gun from his suit, hands it to Cammy -

MICHAEL (CONT'D)

Get rid of that... And the shotgun.

CAMMY

Sure you don't want us to hang onto
them in case there's any comeback?

On Michael as he thinks about it, nods and starts to take off
his boiler suit - sees Neil staring at him -

NEIL MACKENZIE

Thanks, Mick.

MICHAEL

Anytime, pal. It was you or him. No
choice.

NEIL MACKENZIE

(nods)

He was P-Four.

On Michael as he shrugs, nonchalant -

MICHAEL

I'm a good shot.

Darryl, less nonchalant, looks at them -

DARRYL CHRISTIE

You know Cochrane is from Belfast?

MICHAEL

I don't give a fuck where he's
from... You point a gun at me or my
mates, you're getting fucking shot.

DARRYL CHRISTIE

He used to be a paramilitary... The
UDA.

A long beat as Michael thinks about this -

MICHAEL

(shrugs)

Fuck the UDA.

CUT TO:

Rebus taps George's cheek until he focuses on him -

REBUS

Come on, Dod... Tell me about
Christie's dad...

On George, staring at Rebus, glassy eyed -

GEORGE BLANTYRE

He was an accountant. He worked for Cafferty... Hiding his money. I questioned him a couple of times when we were investigating Cafferty... He was quite useful, cagey, but he'd give you the odd wee bite... We got on alright...
(beat)

Then he phones me up one day and says he wants to talk to me. Just the two of us... He told me about a flat where Cafferty was putting money. Cash. Hidden in the walls... No as easy to launder money then.

On Rebus; he knows where this is going -

REBUS

You robbed it?

GEORGE BLANTYRE

(smiles)

Broke in. Helped myself. Easiest money I've ever made. Gave Christie a few bob...

(laughs)

No as much as he thought he was getting.

George's amusement fades -

GEORGE BLANTYRE (CONT'D)

I told him no to start spending it. Gambler ay. Never oot the Maybury. Cafferty found out...

(beat)

Found out it was me. That it was Christie's dad who told me where it was... That's why Christie got...

George draws his finger across his throat, stops, laughs -

GEORGE BLANTYRE (CONT'D)

Or in this case...

George makes a diving motion - laughs again.

REBUS

Who did it? Who killed him?
Cafferty?

GEORGE BLANTYRE

It was Jimmy McJagger.

REBUS

Fuck's sake, George...

On Rebus, it all makes sense now -

REBUS (CONT'D)

That's why Darryl wanted him killed...

On George as he sighs with regret -

GEORGE BLANTYRE

That's when I fucked myself, John. Cafferty had me after that. He threatened me. Threatened Maggie... I had to do what he wanted.

REBUS

So, you said Christie's dad committed suicide.

GEORGE BLANTYRE

(shrugs)

I had to... And who cares if some bent accountant takes a flier out a window...

REBUS

Darryl cares.

GEORGE BLANTYRE

Fuck Darryl. Who the fuck is he?

REBUS

Someone who bears a grudge...

George waves his hand dismissively -

REBUS (CONT'D)

And that's why Cafferty crashed the motor into us, George. He bears a grudge. You robbed him and he waited all those years... Waited till you retired, till you were no use to him...

Rebus stands and looks down at George.

GEORGE BLANTYRE

Fuck him... I'd do it again.

George pushes himself up as Rebus exits the room -

GEORGE BLANTYRE (CONT'D)
Why shouldn't we get something, ay?
Why does it have to be cunts like
Cafferty that get it all?

CUT TO:

PROPERTY OF ELEVENTH HOUR FILMS

Rebus passes Maggie, waiting outside the room -

MAGGIE BLANTYRE

Stay...

REBUS

I can't...

MAGGIE BLANTYRE

Please... I can't do this much
longer.

On Rebus for a long moment as he stares at her -

REBUS

I can't, Maggie, I'm sorry...

Rebus goes down the stairs and exits the house.

On Maggie for a few moments after she hears the front door
slam. Then she enters the bedroom and she sits down on the
bed next to George.

CUT TO:

44

INT. KITCHEN, MICHAEL'S HOUSE - NIGHT

44

On MICHAEL JR, playing a PlayStation game on the television.

He hears the front door open - Michael opens the door -

MICHAEL

Get up to your bed...

MICHAEL JR

I've just got to complete this, or
I'll lose my progress...

Michael switches the PlayStation off -

MICHAEL

Scram.

Michael Jr sighs and huffily exits.

Michael takes out his phone and looks at it - 'Missed Call'. He dials the answerphone and lifts the phone to his ear -

REBUS (ON ANSWERPHONE)

Michael... You really need to phone
me... I know what you did. I know.

A beat, then Michael ends the call.

ANDY

Everything okay?

MICHAEL

Aye. Fine... You get a doss. It's
been a long day.

Andy nods - Michael exits.

CUT TO:

45

INT. BEDROOM, MICHAEL'S HOUSE - NIGHT

45

Michael quietly opens the door to the bedroom, looks in at the sleeping form of Chrissie in the bed.

He enters, closing the door gently behind him. He takes off his clothes - and slides into the bed -

He lies, staring up at the ceiling -

CHRISSIE (O.S.)

Whatever it is you're doing... I'll
help you.

On Michael, turns to her, but she still has her back to him.

CHRISSIE (CONT'D)
As long as you're honest, as long
as you tell me everything...

On Michael for a long moment -

MICHAEL
Okay... I will.

He cuddles into her and closes his eyes -

MICHAEL (CONT'D)
In the morning.

CUT TO:

46

EXT. APARTMENT BLOCK, EDINBURGH - NIGHT

46

A row of modern residential towers. Rebus walks towards the doors of one of the blocks, Rebus squints at the entry panel, pressing the CALL BUTTON, the intercom ringing -

A click as it is answered. Rebus looks, deliberately, into the camera that is built into the panel -

REBUS
Cafferty... I want to talk.

Silence from the other end - Rebus continues -

REBUS (CONT'D)
I know about Derek Christie. You
had him murdered because he told
George about the money he stole.
That's why McJagger got killed.
Darryl's taking revenge.

Silence.

REBUS (CONT'D)
I'll take care of Darryl and his
mob, but remember, I don't owe you
anything... And leave Maggie and
George alone.

Another long silence, before -

CAFFERTY (O.S.)
You're too late, Rebus... You had
your chance.

The intercom clicks off - Rebus frowns and presses the call button again -

REBUS
Cafferty...

No answer - he presses the call button again -

REBUS (CONT'D)
Cafferty!

Again no answer. Rebus stops pressing the button and steps back - looks up at the penthouse, high above him, lights on.

Then he turns and walks away.

END OF EPISODE THREE