



# REBUS

## Episode Four

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**Based on Ian Rankin's *Rebus***

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1

INT. BEDROOM, MICHAEL'S HOUSE - DAY

1

MICHAEL REBUS comes awake with a start in bed. He sits up, stares around - soaked in sweat, breathing heavily, unsure where he is for a moment -

MICHAEL'S POV: Chrissie, lying next to him, still asleep.

On the bedside table - HIS MOBILE PHONE.

He slides from the bed, careful not to wake Chrissie, picks up his mobile phone and silently exits the room.

CUT TO:

2

INT. BATHROOM/KITCHEN, MICHAEL'S HOUSE - DAY

2

Michael stares at himself in the bathroom mirror as he listens to his mobile phone -

REBUS (ON ANSWERPHONE)

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

MICHAEL'S POV: He looks at his hand - clenches and unclenches it - mimes pulling a trigger - the movement of it smooth -

He stares back at his reflection - no guilt, no remorse, just drills - muscle memory -

MICHAEL

Him or you, Mick... Him or you...

Looking straight into his own eyes in the mirror -

MICHAEL (CONT'D)

Me.

Michael frowns for a moment, noticing something - he touches under his chin - there might be less fat there -

On Michael as he acknowledges this unexpected bonus.

CUT TO:

Michael exits the bathroom, heads downstairs to the kitchen. He looks out the window at the flat opposite - and sees -

MICHAEL'S POV: Rebus's car rolls to a stop outside.

CUT TO:

3

EXT/INT. MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

3

JOHN REBUS gets out of the car and looks up at the house.

He approaches the door - it opens before he reaches it -

Rebus and Michael stand and stare at each other for a moment.

REBUS

You need to talk to me.

MICHAEL

(nods)

No here... I'll get you at the park. Give me two minutes...

On Rebus as he thinks for a moment and then nods.

On Michael as he watches Rebus return to his car and get in.

JUMP CUT:

4

EXT. BACK GARDEN, MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

4

Michael, dressed now, removes his gun, wrapped in plastic, from the box in the shed and looks at it.

He almost puts it in the pocket of his jacket - then replaces it in the box and closes the shed door.

CUT TO:

**TITLES: REBUS**

5

EXT. PARK, MINING VILLAGE, FIFE - DAY

5

Rebus's car parked at the entrance. He waits inside the gate, next to A WAR MONUMENT and A MEMORIAL FOR A PIT DISASTER.

REBUS POV: The surnames of the dead on each memorial repeated on the other. ANDERSON. DEMPSTER. FERNIE. LISTER. MCKAY. The same families, killed at work, or at war, at home and abroad.

Rebus turns to see Michael's car pull up beside his. Michael gets out, walks slowly to join him.

A long moment as they stare at each other -

REBUS

I know what you did.

Michael nods, he knows -

MICHAEL

Have they sent you to arrest me?

REBUS

No... No-one else knows. Just me.

(beat)

If I'd known you were struggling this badly, I could have helped.

MICHAEL

Oh, you're going to help me, are you? You're going to look after my family? You're going to put me on my feet? Fuck that. I help myself.

REBUS

Those two young lads are getting exploited, too. All you've done is made their lives ten times worse...

On Michael realising it's the flat robbery Rebus is talking about - this might not be as bad as it seems -

MICHAEL

How did you find out?

REBUS

The lad in the flat told me you said they should have had a stag on... Who says that?

Michael nods, glances round at the war memorial for a moment -

MICHAEL

What are you going to do?

REBUS

I don't know... I really don't know... I need to think...

MICHAEL

If there's anything I can do...

REBUS

You've done enough! And you better not do anything else, because if I hear about anything, I'll lift you. I don't care if you're my brother or not.

On Michael as he accepts this, crosses his heart -

MICHAEL

There's nothing else. Promise.

After a few moments, Rebus accepts this -

REBUS

Does Andy know anything about what happened at that flat?

On Michael as he thinks about whether to lie. He does -

MICHAEL

No.

REBUS

I need a statement from him about that stabbing the other day...

MICHAEL

He doesn't want to get involved.

REBUS

Well he is involved. And he's making a statement... And if he says he's not, you're making him do it. Okay? You want to make up for what you did to those lads, this is how you start...

On Michael for a long moment, before he nods -

MICHAEL

You can come back to the house and speak to him there.

REBUS

No, he's coming over to Edinburgh to do it.

MICHAEL

You'll look after him?

REBUS

Of course.

JUMP CUT:

Rebus pulls his car away from the pavement outside Michael's house, ANDY ROLLAND in the passenger seat.

Michael watches the car drive away - then turns to see CRISSIE REBUS at the window, watching what is going on.

CUT TO:

7

INT. MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

7

Michael with a worried looking Chrissie -

MICHAEL

He knows about me robbing the flat.  
He doesn't know about last night.

CHRISSIE

And what if he finds out?

MICHAEL

He won't. The people that own it...

Michael stops, he's not mentioning the UDA to Chrissie -

MICHAEL (CONT'D)

The man whose drugs we stole,  
Cafferty's his name... He can't go  
to the police. He's a criminal.  
What's he going to say? Someone's  
stolen my drugs?

CHRISSIE

They'll come after you.

MICHAEL

They don't know who we are.

CHRISSIE

What if Andy lets something slip?

MICHAEL

He won't. He's switched on.

CHRISSIE

They're questioning him...

MICHAEL

About the stabbing he saw. Nothing  
to do with us, with me, or the  
people who we robbed... It would be  
more suspicious if he didn't go and  
give a statement.

On Chrissie, not looking convinced.

MICHAEL (CONT'D)

I'm not having it, Chrissie. I'm  
not having us not able to afford to  
eat. Working our arses off and  
can't afford anything. No holidays.  
A shitty ten-year-old car. Our kids  
shoplifting... Fuck that.

On Chrissie for a long moment -

CHRISSIE  
Don't trust anyone.

MICHAEL  
I don't.

CHRISSIE  
And it's just to get us out of  
here... To get us back on our feet.

MICHAEL  
(nods)  
We're going to sell the drugs, get  
the money, then we're out of  
here... I promise.

On Chrissie as she nods her approval.

CUT TO:

8 OMITTED

8

8A EXT. RENTAL AGENCY, NEW TOWN, EDINBURGH - DAY

8A

Establishing shots of New Town and one of Cafferty's property  
businesses.

CUT TO:

9 INT. BACK OFFICE, RENTAL AGENCY, EDINBURGH - DAY

9

On GER CAFFERTY as he stares at a LAPTOP SCREEN showing CCTV  
footage of the raid on the yard.

ON SCREEN: A masked Andy and Neil with the Night Watchman -  
the van entering the warehouse - Darryl and the sniffer dog -

James Cochrane appears at the door of the office - and is  
shot by Michael, also masked.

MATHIESON (O.S.)  
James was in there having a kip.  
He'd just brought a wagon over from  
Belfast.

On Cafferty as he absorbs this uncomfortable scene and turns  
to look at the two other men in the room -

**DAVEY MATHIESON and ALAN FOWLER - 30/40s, unyielding countenances exhibiting the classic 'tight in the eyes', presbyterian mien.**

FOWLER

He's Billy's nephew.

On Cafferty as he nods, he knows exactly who he is -

CAFFERTY

That's not good.

MATHIESON

No, it's not good...

Cafferty indicates the screen, now showing the body lying in the empty warehouse -

CAFFERTY

What did you do with the remains?

MATHIESON

He went back over the water in one of the lorries.

FOWLER

No body, no crime, Ger.

Cafferty nods his approval - Fowler and Mathieson stare at him, waiting for an explanation -

CAFFERTY

There's a younger man, here in the town, he's been having a go at some of my associates...

MATHIESON

And does he not know who the fuck he's dealing with here?

On Cafferty, knowing this is also aimed at him -

CAFFERTY

He's well aware of who you are and my connection to you.

(beat)

I'll deal with him.

FOWLER

We're here to deal with him.

MATHIESON

What's his name?

Cafferty looks at Mathieson, mistrust evident in his stare -

CAFFERTY  
Christie... Darryl Christie.

CUT TO:

10

EXT. COWGATE, EDINBURGH - DAY

10

THE JAMES CONNOLLY MEMORIAL PLAQUE as we descend into the subterranean street, once home to the Irish poor, now devoted to the night-time economy.

SHAUN STRANG walks along the street and into a close where lies the entrance to one of those bars and nightclubs.

CUT TO:

11

INT. BAR, NIGHTCLUB, COWGATE - DAY

11

DARRYL CHRISTIE, crouched, puts cash from a safe hidden behind a panel in the bar into a bag.

DARRYL'S POV: In the safe, beside the cash, a CS GAS SPRAY and SEVERAL BOXES WITH CHEAP, DISPOSABLE PHONES.

Shaun Strang watches him. He is miffed -

SHAUN STRANG  
I thought we were going to rob  
Cochrane's... Together?

DARRYL CHRISTIE  
We were...

SHAUN STRANG  
We always talked about it... We  
planned it.

DARRYL CHRISTIE  
I know... I know we did... It was  
just... It all happened so fast,  
ay. It was... Well, you know what  
it's like... Sometimes you just...  
Something just feels right. You  
can't explain it.

Darryl, bag filled, grimaces as he stands, his knee sore.

SHAUN STRANG  
And it was the cunts that robbed  
the young team?

DARRYL CHRISTIE

That's what they said... Is there any money in the safe at the gym?

SHAUN STRANG

About a grand...

Darryl shakes his head, that's no use.

SHAUN STRANG (CONT'D)

The tools are gone from the lock-up as well.

DARRYL CHRISTIE

I know... They took them.

(beat)

Listen, I'm going to meet them at the place where you meet the Scousers, get the gear...

SHAUN STRANG

You want me to come with you?

DARRYL CHRISTIE

No... They'll freak out if they think anyone else knows... Just go to the gym. And act fucking normal... I'll see you in a bit.

On Shaun, not happy about any of this, but he nods and exits.

Once he's gone, Darryl looks at the money in the bag - after a quick, mental debate, he digs out his mobile and dials -

When it is answered, he clears his throat and adapts -

DARRYL CHRISTIE (CONT'D)

Hi, how are you... Can I speak to Mister Moncrieffe, please?

CUT TO:

12

INT. INTERVIEW ROOM, POLICE STATION - DAY

12

Rebus sits at the table with SIOBHAN CLARKE and Andy. Siobhan types Andy's statement up as he talks.

ANDY

I just thought it was a fight ay... I saw the two men in the road. They were punching each other... I thought they were punching each other...

(MORE)

ANDY (CONT'D)

Then I saw they had something shiny  
in their hands, so...

REBUS

What was the shiny thing?

ANDY

Eh... Aye... It was knives. I saw  
they had knives in their hands, so  
I steamed in...

Siobhan stops typing, looks at Andy -

SIOBHAN

You intervened?

A beat as Rebus looks at her with a frown - his interview.  
Too late, Andy picks up the baton -

ANDY

Aye... I intervened...

Rebus gives her another look - Siobhan avoids it by typing -

ANDY (CONT'D)

I intervened... And one of them,  
the one in the black, he came at me  
with his knife, and I dodged him  
and gave him a slap... Then the  
other one... The one with the  
tattoo on his neck... He came at me  
and I disarmed him.

REBUS

What side of the neck was the  
tattoo on?

ANDY

Right.

REBUS

Your right, or his right?

Andy lifts a hand to his neck -

ANDY  
My right, his left...  
(looks at Rebus)  
That right?

REBUS  
It's your statement.

On Andy as he thinks, summoning up a mental image -

ANDY  
The left-hand side...

Rebus slides a piece of paper with MUGSHOTS of Strang and eleven others of similar appearance across the table to Andy -

REBUS  
And can you identify the man you saw here?

On Andy as he scans the sheet of paper - points to Strang -

ANDY  
That's him there.

CUT TO:

12A EXT. BACKSTREET BOXING GYM, LEITH - DAY

12A

Shaun Strang enters the gym.

CUT TO:

13 INT. BACKSTREET BOXING GYM, LEITH - CONTINUOUS

13

Strang puts on the lights, closes the door and walks through the room.

It takes him a moment to register the presence of Cafferty and Fowler, waiting next to the ring.

Behind Shaun, Mathieson covers the door as Cafferty approaches him -

CAFFERTY  
A'right, Shaun.

CUT TO:

14

INT. GILL'S OFFICE, POLICE STATION - DAY

14

On Detective Inspector GILL TEMPLER as she looks at stills of footage from a shop on her DESK COMPUTER.

REBUS (O.S.)

That's Strang two days before the stabbing, in a sports shop at Newcraighall.

GILL TEMPLER

We haven't recovered any of the clothes?

REBUS

No. But we have a statement now from Andrew Rolland, positively identifying him, and saying he had a tattoo on the left side of his neck...

(points to the screen)

Which you can also see here...

On Gill as she makes a decision -

GILL TEMPLER

Arrest him and bring him in... I'll speak to the P.F.

On Rebus as he nods his thanks - turns to go, pauses -

REBUS

By the way, just a heads up... Shiv... I think she's seeing Malcolm Fox...

GILL TEMPLER

What's that got to do with anything?

REBUS

We'll need to watch ourselves, won't we.

On Gill as Rebus exits into the main office.

CUT TO:

15

INT. MAIN OFFICE, POLICE STATION - CONTINUOUS

15

Rebus crosses to where Siobhan sits.

REBUS

I'm going to go and pick up Strang.

SIOBHAN

Okay...

Siobhan starts to get up -

REBUS

I'll go with a couple of uniforms.

On Siobhan, realising that he doesn't trust her anymore, sits back down.

REBUS (CONT'D)

You could do me a favour though.

Rebus digs in his pocket and takes out a twenty.

REBUS (CONT'D)

Take our witness for a sandwich and a cup of tea...

Siobhan looks at the money - feels demeaned, but takes it.

Rebus's phone rings - he takes it from his pocket -

REBUS (CONT'D)

(to Siobhan)

Tell him I'll take him back over to my brother's when I get back.

Rebus answers the phone as he exits the office -

REBUS (CONT'D)

Hello.

CUT TO:

16

INT. KITCHEN, DETACHED VILLA, THE GRANGE - CONTINUOUS

16

RHONA MONCRIEFFE, bathed in sunshine, sips a coffee -

RHONA

John... It's me... I was just wondering if you've heard from Michael today?

CUT TO:

17

**INT. STAIRWELL, POLICE STATION/KITCHEN, VILLA - CONTINUOUS 17**

On Rebus, suspicious that this sounds ominous -

REBUS

No, I haven't... How? Have you?

CUT TO:

Rhona squirms -

RHONA

No, I saw Chrissie yesterday... I went over to see her... I know you told me I shouldn't, but I did... And I think I might have made things worse.

CUT TO:

On Rebus as he sighs -

REBUS

I'm going to have to go over there later, I'll see how they are...

RHONA (O.S.)

Thank you.

REBUS

I will...

(beat)

How's Sammy? I'm looking forward to seeing her later.

There is a silence from the other end -

RHONA (O.S.)

You know you don't have to if you're busy?

REBUS

No, I want to...

CUT TO:

On Rhona, trying not to overstep the mark -

RHONA

I know you want to... But I thought that with everything that happened at the hospital, you probably don't need Sammy there with you...

(MORE)

RHONA (CONT'D)

Why not just come round and have supper?

CUT TO:

On Rebus looking appalled at the prospect -

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

It would be good for you to spend some time with Lockie... You're both in Sammy's life now.

CUT TO:

18

EXT. MELVILLE STREET, WEST END, EDINBURGH - DAY

18

A broad street of Georgian, neo-classical townhouses, home to consulates and the offices of wealth managers.

Next to the front door of one on A BRASS PLAQUE - MONCRIEFFE ASSET MANAGEMENT.

CUT TO:

19

INT. OFFICE, MONCRIEFFE ASSET MANAGEMENT - DAY

19

LOCKIE MONCRIEFFE, in casual, fund manager workwear, pushes a bag containing several large bundles of cash across his desk.

Darryl Christie, now changed into his own approximation of the look, picks up the money and puts it in the holdall beside his chair -

DARRYL CHRISTIE

Sorry, I had to contact you at such short notice.

LOCKIE

Not at all, Darryl. You're a client. You need some cash...

(smiles)

That's why I always keep a bit of liquidity about the place.

DARRYL CHRISTIE

Too good an opportunity to miss, this. Double your money in a couple of days...

Lockie holds his hand up -

LOCKIE

Say no more... Your credit's always good here.

(smiles)

And our compliance officer is on annual leave today.

On Darryl as he laughs too hard - he wishes he was Lockie.

DARRYL'S POV: A photo of Rhona on the desk.

On Lockie as he watches Darryl look at the photo - he's not so comfortable with him being here; not for this.

And maybe he's staring too much at the photo -

LOCKIE (CONT'D)

We should get a drink soon.

DARRYL CHRISTIE

Aye...

LOCKIE

Spot of lunch?

DARRYL CHRISTIE

Make a day of it.

LOCKIE

A proper catch up...

Lockie smiles noncommittally until Darryl realises he's overstaying his welcome - he stands -

DARRYL CHRISTIE

I should get off. Irons, fires...

Lockie stands, too. They shake hands.

CUT TO:

20

INT. BACKSTREET BOXING GYM, LEITH - DAY

20

Strang on A WEIGHT BENCH, boxing tape wrapped round his mouth, his head being held by Fowler.

Mathieson watches with Cafferty, who holds A KITCHEN TORCH.

CAFFERTY

We're looking for Darryl, Shaun? Do you know where he is?

On Strang as he shakes his head.

CAFFERTY (CONT'D)

No?

Cafferty moves in on Strang with the KITCHEN TORCH FLAME.

CUT TO:

21

INT. CAFE, EDINBURGH - DAY

21

Siobhan and Andy sit at a table in a cafe across the road from the police station.

ANDY

I'd thought you'd have had a canteen in the station.

SIOBHAN

There hasn't been canteens for years... Vending machines, that's all we have now.

A call comes through on Siobhan's phone - 'MALCOLM' - a beat before she diverts it - and looks up to Andy staring at her -

ANDY

You don't look like a polis woman.

SIOBHAN

(weary)

Everybody says that.

ANDY

You don't seem the type.

SIOBHAN

There's a type?

ANDY

(nods)

Isn't there?

SIOBHAN

I don't think so... Is there a type that become soldiers?

ANDY

Aye. Definitely... Idiots like me.

Siobhan doesn't laugh at his joke - he tries again -

ANDY (CONT'D)

Is there polis in your family or something like that?

SIOBHAN

No. My mum and dad are both college lecturers. They're both quite left-wing. Love a protest... They think the police are an instrument of oppression.

ANDY

Right... So are you like rebelling against them?

SIOBHAN

It's either that or I'm massively right wing...

Andy doesn't get her joke. Siobhan pushes past the awkward -

SIOBHAN (CONT'D)

How has it been seeing Sergeant Rebus's brother?

ANDY

It's been good, aye...

SIOBHAN

What have you been up to?

A beat on Andy as he hesitates, unsure what to say -

ANDY

Nothing much, ay. Just, you know...

SIOBHAN

Catching up...

ANDY

Aye, catching up... Michael's still pals with another guy from the regiment, Neil MacKenzie... And they've got another mate, Cammy, Gary Campbell... Cammy was in four-five commando... The Royal Marines.

(beat)

He got his leg blown off by an IED in Afghan.

SIOBHAN

Oh... That's terrible...

ANDY

(nods)

Aye... He seems a'right about it.

SIOBHAN

And what does he do now?

ANDY

Eh... I don't know... I think he has a place over the bridge... Does up motors and that... I think...

SIOBHAN

I could do with a cheap car... Gary Campbell?

ANDY

Aye...

Siobhan makes a mental note of the name. Andy wonders if he's said too much. An awkward silence, until -

SIOBHAN

How long has it been since you last saw him?

ANDY

Michael? Four or five years...  
Maybe longer.

(beat)

Doesn't matter with them though,  
you just pick up like it was  
yesterday...

SIOBHAN

That's how it is with real friends.

ANDY

(nods)

They're my family... I didn't have anyone who looked after me, really. My gran, maybe... My dad wasn't interested, my mum couldn't do it. When I joined up... They were the first people I ever met who looked after me... Made me feel like I was part of something...

(beat)

They're good guys.

On Siobhan, a little moved, wants to reassure him -

SIOBHAN

And you did good today. Giving a statement. It's really helped us.

ANDY

I didn't want to...

SIOBHAN

It's best that you did. You're a witness, and you could still be forced to go to court even if you didn't give a statement...

On Andy, thinking -

ANDY

Do you have to give a statement if you see something? Like, a crime?

SIOBHAN

Technically no.... But you should. It's the right thing to do.

ANDY

But, you don't have to?

On Siobhan, why is he asking her this?

SIOBHAN

No, you don't.

(beat)

Not unless you're a police officer.

ANDY

Nay luck for youse then ay.

SIOBHAN

(shrugs)

That's the job...

On Siobhan, as she looks at Andy - and is there maybe something suspicious here?

SIOBHAN (CONT'D)

Any other questions about the law?

On Andy as he thinks -

ANDY

You got a boyfriend?

CUT TO:

21A

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

21A

A POLICE CAR parked up. Rebus walks down the alleyway to the gym with TWO UNIFORMED POLICE OFFICERS.

JUMP CUT:

22

**INT. BACKSTREET BOXING GYM, LEITH - DAY**

22

On Rebus, staring at the weights bench in the deserted gym - and beside it, the kitchen torch - he picks it up.

He sniffs the air and turns to the TWO UNIFORMED POLICE OFFICERS who are with him. **They** sniff the air, too -

FEMALE UNIFORMED OFFICER  
Someone been cooking meat in here?

On Rebus, he knows what meat he's smelling -

## REBUS

Go to his home address. If he's not there, back here, if he's not here, back there... On the hour, every hour, until you find him. Got it?

The Uniformed Officers nod. Rebus turns and exits the gym.

CUT TO:

23

**INT. MAIN OFFICE, POLICE STATION - DAY**

23

On Siobhan sitting at a desk with a computer, typing in a search on the police database -

ON SCREEN: G - A - R - Y - C - A - M - P - B - E - L - L

Then types in - VEHICLE EXCISE AND REGISTRATION - hits the return button - a number of files appear.

She clicks on one with the most recent date -

ON SCREEN: A mug shot of someone who is not Cammy.

Siobhan reads it, but it's not what she was looking for - goes back, clicks the next link -

ON SCREEN: A mug shot of Cammy, half smiling.

But before she can read the file, she sees a frustrated looking Rebus enter the office.

She obscures the screen as he approaches her -

REBRIIS

REBOS

STORHAN

SIOBHAN  
No? Do you think he's done a runner?

REBUS

I don't know... I didn't really get that vibe from him.

SIOBHAN

Did you try Darryl?

REBUS

Not yet...

SIOBHAN

So, you're thinking Cafferty?

On Rebus, looking at her, unsure whether to trust her -

REBUS

I'm keeping an open mind...  
(looks at his watch)  
Where's our have-a-go-hero? I should take him back to my brother's.

SIOBHAN

He's in reception.

REBUS

Did you get him his lunch?

Siobhan nods.

REBUS (CONT'D)

And how was he?

SIOBHAN

He was fine, I think...

Rebus notices the hesitation in her voice -

REBUS

What?

SIOBHAN

I don't know, it's probably nothing... He just asked me a question about whether you have to report a crime... It didn't seem like anything when we were talking, but, I keep thinking he might not have meant the stabbing...

On Rebus, wary about how this might relate to Michael -

REBUS

I only told you to buy him a sandwich.

On Siobhan as she absorbs his rebuke, then turns away.

Rebus immediately feels bad about his hostility -

REBUS (CONT'D)

Listen, how about you try and track down Darryl while I take Andy back... See if he knows anything about Strang?

SIOBHAN

Okay. No problem...

Rebus nods and exits. After a beat, Siobhan turns back the screen, brings the page with Cammy's file back up -

And starts to read.

CUT TO:

24

EXT. CAR PARK, MOTORWAY SERVICE STATION - DAY

24

Darryl's car pulls into the car park of the service station.

Darryl gets out of the car, heads inside, carrying a holdall.

JUMP CUT:

25

INT. CAFE, MOTORWAY SERVICE STATION - DAY

25

Darryl at a table with Michael and NEIL MACKENZIE.

Neil looks into Darryl's holdall at the money - he looks at Michael and nods.

Michael puts the bag he has on the seat next to Darryl - who looks inside and nods in satisfaction -

DARRYL CHRISTIE

You know, this could just be the start... We could do great things together.

On Michael and Neil, sharing a glance of amusement -

MICHAEL

We're fine, Darryl.

DARRYL CHRISTIE

No, I know that... I know.... Just, you know, if you ever fancied doing anything more... You boys are pros. You're good. Your skills, my skills...

(lowers his voice)

I mean, if we got rid of Ger Cafferty for instance...

Darryl makes an expansive gesture -

DARRYL CHRISTIE (CONT'D)

We could take over... And make a lot of money together.

MICHAEL

I think you should take over.

DARRYL CHRISTIE

But I'm not a pro, am I... You're the pros...

MICHAEL

We're fine.

(indicates the holdall)

That's all we wanted.

Michael and Neil stand -

MICHAEL (CONT'D)

Best of luck with everything.

On Darryl as he watches them exit the cafe.

When they have gone, Darryl is about to pick up the holdall, when another figure slides into the seat opposite -

CAFFERTY, accompanied by a couple of N/S HEAVIES, who trap Darryl in his seat -

CAFFERTY

Oh, dear, Darryl, you've really gone and fucked yourself now...

On Darryl as he stares at Cafferty across the table.

CUT TO:

Michael and Neil walk towards their car, oblivious -

NEIL MACKENZIE  
If I ever see him again, I'm  
slotting him.

Michael and Neil get in their car and drive away. After a few moments, another car pulls out of a parking space, and follows them. Inside it, Alan Fowler and Davey Mathieson.

CUT TO:

27

EXT/INT. REBUS'S CAR - DAY

27

Rebus driving, Andy in the passenger seat.

REBUS  
We think the stabbing's connected  
to a feud between two drugs gangs.

ANDY  
Anything to do with Ger Cafferty?

On Rebus as he looks at Andy -

REBUS  
Do you know Cafferty?

ANDY  
I was in the jail remember. I know  
who's who and what's what. There's  
nothing else to talk about inside.  
(beat)  
Jimmy McJagger worked for Cafferty,  
didn't he? He was muscle. An  
enforcer...

Rebus nods.

ANDY (CONT'D)  
He probably had that coming then.

REBUS  
I don't think anyone deserves to be  
murdered.

On Andy watching Rebus - he tries another question -

ANDY  
Who's the other gang?

On Rebus, looking at Andy - why does he want to know?

REBUS  
Does it matter?

ANDY

Just making conversation...

REBUS

Let's try a different one then...

(beat)

What have you and Michael been up to the last few days?

On Andy, cautious, Siobhan asked him the same thing -

ANDY

Nothing much...

REBUS

He hasn't tried to get you a job where he's working. The parcel deliveries...

ANDY

Don't know if I would fancy that.

REBUS

Me neither...

ANDY

I suppose he's just trying to look after his family.

REBUS

I suppose...

(beat)

Any idea what you fancy doing in future?

ANDY

I don't know... I never really think about the future...

Rebus doesn't doubt that -

REBUS

You know you don't have to go back to Michael's. If you don't want to?

ANDY

I want to.

Rebus accepts what Andy is saying -

REBUS

Well, don't let him persuade you to do anything you don't want to.

CUT TO:

28

**EXT. BACK GARDEN, MICHAEL'S HOUSE - DAY**

28

Andy, Chrissie, MICHAEL JR and LIAM, Neil, his WIFE and DAUGHTER, preparing. Garden chairs and a table out, cutlery and plates, booze, a barbecue being wiped down.

Rebus with Michael as he wipes down the barbecue.

REBUS

Got something to celebrate?

MICHAEL

It's been planned for a while. Just a couple of the lads and their families...

REBUS

Do you think it's the right time?

MICHAEL

Well, aye... I might no be around much longer if you lift me for what happened over the road...

Rebus looks at his brother - Michael returns his stare -

REBUS

I'm not going to lift you, Michael, I told you... But someone ended up murdered because of what you did... And someone might say something. Or someone will have seen something...

MICHAEL

You're the only one that knows.

On Rebus as he stares at Michael - a shift in his brother, a hardness in his stare - then Michael smiles -

MICHAEL (CONT'D)

You wanting a beer?

REBUS

No, I can't... I've got to go round to Rhona's later, for su...

(MORE)

REBUS (CONT'D)  
(stops himself)  
Something to eat.

PROPERTY OF ELEVENTH HOUR FILMS

MICHAEL

Rhona was here yesterday...

REBUS

I know... Sorry about that.

MICHAEL

I suppose she thinks she's doing  
the right thing.

REBUS

All you can do is the right thing.

On Michael, getting the dig -

MICHAEL

Is the shepherd going to be there  
tonight?

A beat before Rebus gets who Michael means -

REBUS

Lockie? Aye... He's no on a  
shepherd's wage, that's for sure...  
He's an investment manager. He owns  
a company. Minted...

MICHAEL

Maybe I should rob him?

REBUS

He'd be a better choice than those  
kids across the road were.

Rebus and Michael turn as CAMMY arrives, box of beer under  
each arm. He grins at Michael -

CAMMY

What a day!

MICHAEL

(grins)

Aye... We'll pay for it!

On Rebus as he watches Cammy being greeted by Neil and Andy -  
can see their bond, and might be envious -

MICHAEL (CONT'D)

You sure you don't want to stay?

REBUS

(grimaces)

And listen to you lot spinning dits  
all night?

MICHAEL

You can spin a few yourself.

REBUS

I'm fine... I should go.

Rebus turns and walks out of the garden.

On Michael as he considers his brother.

CUT TO:

29

EXT. MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

29

Rebus exits the garden, doesn't notice Mathieson loitering nearby as he walks back to his car.

On Mathieson as he watches Rebus get into his car and drive away. He turns and looks at Michael's back garden again -

Then walks the short distance along the street to where Fowler waits in their car.

CUT TO:

30

INT. FOWLER'S CAR, COUNCIL SCHEME - DAY

30

Mathieson gets into the car beside Fowler -

MATHIESON

They're mob handed. Having a barbecue... There's women and children.

FOWLER

They drinking?

MATHIESON

Heavily.

FOWLER

We'll wait till they're steaming.

Mathieson and Fowler settle down to wait.

CUT TO:

31

EXT. THE SHORE, LEITH - DAY

31

Siobhan outside the block of flats where Darryl lives, ringing the buzzer. No answer.

She thinks for a couple of seconds - heads back to her car.

CUT TO:

32

**EXT. BACK GARDEN, MICHAEL'S HOUSE - DAY**

32

Michael, Neil and Cammy with Andy, all having a beer -

MICHAEL

He only asked you about the  
stabbing? Nothing else?

ANDY

Nothing...

(thinks)

He mentioned Cafferty. Said there's  
a feud between him and Christie.

Michael, Neil and Cammy ponder this for a beat.

MICHAEL

If we're going to get any problem  
about this, it's probably going to  
come from Darryl... He's the only  
one that knows anything about us.

Neil and Cammy nod.

CAMMY

I think we should have taken  
Christie's money and kept the gear?  
Sold it to someone else...

Neil and Andy look at Michael like Cammy might have a point.

MICHAEL

Let's just stick with what we've  
got for now. No need for greed.

ANDY

Did everything go okay when you met  
Christie?

Michael nods and takes AN ENVELOPE from his pocket -

MICHAEL

That's your first installment.

Andy holds the envelope in his hand and marvels at it.

NEIL MACKENZIE  
You'll soon be on your feet.  
(to Cammy)  
No offence.

Cammy gives Neil the finger. Andy looks up from the money -

ANDY  
Did you hear anything about the lad  
that got the lead sleeping tablet?

Michael shakes his head.

NEIL MACKENZIE  
My money's on him still being dead.

Michael Jr enters, addresses Michael -

MICHAEL JR  
Mum says you need to get the  
barbecue lit...

NEIL MACKENZIE  
Aye, come on.

As Michael heads off to do as he is told, Andy takes some money from his envelope and stuffs it into Michael Jr's hand -

ANDY  
Here... That's for you and your  
brother. For putting up with me  
staying here.

Michael Jr pockets the money.

ANDY (CONT'D)  
Don't tell your mum.

Too late. In the background, we see Chrissie watching, unhappy about what she is seeing.

CUT TO:

33

EXT. NIGHTCLUB, COWGATE - DAY

33

Siobhan at the door of the deserted nightclub - handing her BUSINESS CARD to A CLEANER.

SIOBHAN  
If you could ask Mr Christie to  
give me a call when you see him, I  
would really appreciate it.

Siobhan smiles at the bemused employee and turns and leaves.

CUT TO:

34

**EXT. HOUSE, COUNCIL SCHEME, SOUTH EDINBURGH - DAY**

34

A street sign on a nondescript estate - GILMERTON GARDENS.

An ordinary house. The curtains drawn on the windows.

CUT TO:

35

**INT. BEDROOM, SAFE HOUSE, SOUTH EDINBURGH - DAY**

35

TWO OF CAFFERTY'S N/S HEAVIES push a heavily beaten Darryl into the darkened room, where Shaun Strang lies on a filthy mattress, immobile from the torture he received.

Darryl slides down the wall into a sitting position as Cafferty steps into the room behind him and indicates Strang -

CAFFERTY

This cunt gave you up in a heartbeat, Darryl... But that's the young now, no fucking baws...

Cafferty puts his foot on Shaun's body and applies pressure -  
Shaun moans in agony.

CAFFERTY (CONT'D)

You hang in there, Shaun, there's a better day coming!

Cafferty exits, the door is closed and locked.

A beat then Darryl struggles to his feet and hirples to the window - he pulls back the curtain - reveals A STEEL SHUTTER on the inside.

He turns back to Strang, crouches down beside him -

DARRYL CHRISTIE

Strangy... Shaun...

Strang moans in pain as Darryl shakes him.

On Darryl as he lifts Strang's top and looks at his injuries - he winces at what he sees.

CUT TO:

36

EXT. BACK GARDEN, MICHAEL'S HOUSE - DAY

36

SAUSAGES SIZZLE ON THE BARBECUE - Michael standing over it - he isn't drinking, he's thinking.

NEIL'S WIFE sits at a table, drinking wine - the boys kick a football into the set of football goals - the little girls on the trampoline.

Michael looks up as CRISSIE REBUS joins him - he smiles -

MICHAEL

There's sausages ready if you want to take them...

CHRISSIE

I don't want the boys seeing what's going on.

On Michael as he looks at her -

MICHAEL

They're not...

Chrissie takes a wad of money from her pocket -

CHRISSIE

Andy gave Michael this... Two hundred pounds.

On Michael as he looks across to the others -

MICHAEL

Well, he shouldn't have.

(to Chrissie)

I'll say something to him.

CHRISSIE

Is there anything in the house that shouldn't be here?

MICHAEL

No...

CHRISSIE

What about that souvenir you've got? In your box?

Michael doesn't reply, he knows she means his gun.

CHRISSIE (CONT'D)

I don't want it here.

Chrissie heads off with the sausages - Michael looks over to where Andy sits with Neil, staring at Cammy's leg -

CAMMY

It's titanium... With a hydraulic knee joint. It's better than a human leg.

ANDY

You're bionic.

Andy runs his hand over the prosthetic's surface -

ANDY (CONT'D)

Do you no miss your real leg?

CAMMY

I miss the tattoo I had on my calf.

NEIL MACKENZIE

That was a good tattoo... But you can get another one with the money you're saving on socks.

CAMMY

I'm making a one hundred percent saving on socks.

NEIL MACKENZIE

You mean fifty percent?

CAMMY

(looks at Neil)

A hundred percent.

NEIL MACKENZIE

It's fifty percent, it's half. One sock's half of two socks...

CAMMY

Which means it's a hundred percent.

On Neil, looking at Cammy, bemused by his own miscalculation -

NEIL MACKENZIE

No, it's fifty percent...

CUT TO:

Sammy leads Rebus up the stairs and into her large, lavishly appointed bedroom.

On Rebus as he takes it all in, impressed.

REBUS  
Wow... What a great room.

On Sammy. She doesn't answer, she's not happy.

REBUS (CONT'D)  
I know you're annoyed with me.

SAMMY  
You're a snitch.

REBUS  
Don't say that...

SAMMY  
You told mum that I said she was pregnant.

REBUS  
I didn't...

SAMMY  
You did! You got me in trouble.

REBUS  
I'm sorry... I didn't mean to get you in trouble.  
(beat)  
And don't use that word, snitch.  
That's not a good word.

SAMMY  
Don't snitch on people then.

REBUS  
Sometimes you should snitch on people... It's just telling the truth, that's all.

SAMMY  
You can't always tell the truth, it's impossible.

REBUS  
I know... But we should tell the truth as much as possible.

On Sammy as she looks at him for a long moment -

SAMMY  
Why did you and mum split up? Tell me the truth.

On Rebus, he walked right into that -

REBUS

You know the truth. We talked about this... It's... People get married, and then they change and they... Things change... People change.

SAMMY

You changed?

REBUS

No, I probably didn't change. That was the problem... We're all a product of where we grew up. How we behave... Like tonight, your mum, she's a sociable person, she does things, she likes people...

SAMMY

You don't?

REBUS

I like you... I love you... But I don't really like many other people. And I find it difficult to pretend to like them...

(beat)

Some people can pretend to be something they're not, they can adapt... I don't know if I can.

SAMMY

Maybe you don't want to.

REBUS

Maybe... And that's why I want you to grow up here. So this all feels normal.

SAMMY

And what if I don't want to?

REBUS

You'll do as you're told.

A beat, then he winks at her - Sammy smiles.

REBUS (CONT'D)

Come on now, let's go and get our cheese and toast?

SAMMY

Cheese and toast?

REBUS

It's supper. It'll be cheese and  
toast and a cup of tea? No?

CUT TO:

38

**INT. KITCHEN, DETACHED VILLA, THE GRANGE - EVENING**

38

Rebus, Sammy and Rhona at the kitchen table, something  
performatively simple on their plates.

Lockie, pouring a glass of expensive wine for the adults -

LOCKIE

I've really been getting back into  
my Riojas recently...

RHONA

Lockie's all one way, then the  
other, aren't you.

LOCKIE

I'm afraid so... I get a taste for  
something and that's me... Then  
after a while I sicken myself of it  
and move onto something else.

REBUS

As long as that doesn't happen to  
you.

A beat, then laughter when they realise Rebus is joking.

LOCKIE

There's no chance of that.

RHONA

You're okay having a drink?

REBUS

Yeah, why not...

LOCKIE

No pressure, if you don't want to.

On Rhona looking at Rebus - he nods reassurance back to her -

REBUS

I'm fine. I quite fancy one... It's  
been one of those days... Weeks...

Lockie sits, raises his glass and toasts them all -

LOCKIE

Cheers.

On Rebus as he takes a drink, relishing it.

LOCKIE (CONT'D)

Terrible, that murder the other day  
at the General...

RHONA

Dreadful, wasn't it...

SAMMY

And in a hospital...

They all look at Sammy -

SAMMY (CONT'D)

It was on TikTok...

REBUS

It was just a young kid that did  
it... Seventeen.

RHONA

What would make him do that?

REBUS

Fear... The fear of what happens if  
he doesn't do it.

Rebus takes another drink - Lockie tops him up -

RHONA

I sometimes wonder where we're  
headed, as a society...

LOCKIE

We're living in an interregnum,  
that's the problem...

RHONA

You and your interregnums. All you  
ever talk about.

LOCKIE

The old is dying and the new cannot  
be born. In this interregnum a  
great variety of morbid symptoms  
appear...

On Lockie as he looks at Rebus -

LOCKIE (CONT'D)  
You familiar with Gramsci, John?

REBUS  
Yeah... A great DJ.

On Rhona as she's the only one who laughs at this.

CUT TO:

38A

INT. GILL'S OFFICE, POLICE STATION - EVENING

38A

Gill Templer warily eyeing up INSPECTOR MALCOLM FOX.

GILL TEMPLER  
I was aware he had spoken to  
Cafferty.

MALCOLM FOX  
As part of the investigation into  
McJagger's stabbing?

GILL TEMPLER  
They are associates. It's routine.

MALCOLM FOX  
And you're comfortable with that?  
You have no concerns, despite what  
might have happened previously  
between them?

GILL TEMPLER  
If I had any concerns I would come  
to you, immediately.

On Malcolm for a few moments as silence fills the room - then  
he nods, and smiles -

MALCOLM FOX  
Great... Thanks.

Malcolm stands, gives her a smile, then exits.

On Gill, perturbed at Malcolm's questions.

CUT TO:

39

INT. MAIN OFFICE, POLICE STATION - EVENING

39

On Siobhan as she watches Malcolm exit Gill's office.

He stops as he passes her -

MALCOLM FOX  
I tried to phone you earlier...

SIOBHAN  
Yeah... I was busy... Sorry.

MALCOLM FOX  
You fancy going for a drink or  
something?

SIOBHAN  
No... I actually have to do  
something... Work.  
(indicates Gill's office)  
What were you in seeing Gill about?

MALCOLM FOX  
That was work...

SIOBHAN  
I hope it wasn't anything I said?

On Malcolm, bang to rights, hesitates a beat too long -

MALCOLM FOX  
Nothing to do with you.

On Siobhan for a beat as she looks at him -

SIOBHAN  
Doesn't it bother you that people  
don't trust you?

MALCOLM FOX  
No. The only people that don't  
trust me are people with something  
to hide.

Siobhan doesn't answer him. On Malcolm as he realises what  
this might be about - he looks around, to see who's watching -

MALCOLM FOX (CONT'D)  
Have things changed with the rest  
of your team? Now they know  
we're...

SIOBHAN  
Maybe Rebus, I don't know...

MALCOLM FOX  
Well that tells you all you need to  
know about him.

SIOBHAN

I don't blame him. I would be the same...

On Malcolm as he absorbs this -

MALCOLM FOX

You know what I think... I think at the moment, the way things are in the world... The politics we have now... The way that businesses operate... Just because everyone else is letting their standards slip, doesn't mean I have to.

SIOBHAN

You're a fundamentalist?

MALCOLM FOX

I don't think it's so bad to be the person that insists we stick to doing what we're supposed to do.

SIOBHAN

It doesn't always work though, does it?

MALCOLM FOX

Is this you talking, or Rebus?

SIOBHAN

Well, what if I said I think he has the right idea?

On Malcolm for a beat -

MALCOLM FOX

Then my advice would be to make sure you cover your arse, because if it goes wrong, he won't care about you.

Malcolm walks off, leaving Siobhan to reflect on this.

CUT TO:

Rebus, Rhona and Sammy, still engaged in debate - Lockie topping up the drinks -

LOCKIE

I think there seems to be a recklessness among people now.

On Rebus as he drinks another long drink -

LOCKIE (CONT'D)

People you wouldn't expect it from, or have no reason to.

REBUS

There's always been that... it's thrill seeking. Like rich people shoplifting a packet of sweets, they want excitement...

Lockie nods in agreement -

LOCKIE

I actually know someone a bit like that. He has no need to sail so close to the wind, but he does... It's mad.

REBUS

Do you want to give me his name?

RHONA

Very Edinburgh though, isn't it. The split personality. Respectable to the public, depraved in private. Jekyll and Hyde, Deacon Brodie... it's what this city is.

REBUS

Speak for yourself.

LOCKIE

I think capitalism's the problem.

RHONA

Says the fund manager...

LOCKIE

I know, I know... I know how lucky I've been, I'm not disputing that, but my goodness, the last few years have been very fortunate for the funds... Very countercyclical, obviously and really contrary to the prevailing mood...

RHONA

That's not your fault.

LOCKIE

No, I know... But, it's  
discomforting when so many other  
people are struggling...

Rebus takes another drink - Rhona notices his discomfort -

RHONA

John grew up over in Fife... In a  
mining village...

(to Rebus)

It was a communist stronghold,  
wasn't it...?

REBUS

(nods)

It was... And I used think all  
those old timers were stuck in the  
past, talking about class war and  
how people didn't understand what  
would happen if they didn't fight  
against the rich... But it's all  
come true... It's all come full  
circle now.

LOCKIE

You think it might be time for the  
pitchforks to come out?

REBUS

It's maybe getting close.

LOCKIE

Thank goodness we've got people  
like you to look after us then.

RHONA

Never mind the pitchforks, I think  
it might be time for dessert.

On Lockie as he looks at Sammy -

LOCKIE

Your time to shine, Sammy.

Sammy jumps up and opens a cupboard and pulls out a very  
expensive kitchen torch. Lockie grins at Rebus -

LOCKIE (CONT'D)

Now, we wanted to surprise you, but  
Sammy's getting to be an absolute  
dab hand with a kitchen torch.

Sammy jumps up, opens a cupboard, takes out the torch -

REBUS

Careful...

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LOCKIE

Don't worry, John, we've been  
practising... Haven't we, Sam-Sam?

SAMMY

Yes... Watch dad...

On Rebus as he watches, Sammy, Lockie's guiding hands on her arm and shoulder, caramelizing the dessert -

We see his sadness overwhelm him.

CUT TO:

41

EXT. BACK GARDEN, MICHAEL'S HOUSE - EVENING

41

Party winding down, tired kids, drunk parents.

On Michael as he padlocks the shed. He has collected the gun, but has it hidden out of sight.

Behind him, Neil and Andy concentrate on the beer bottles Cammy is using as props to break the mathematical impasse -

CAMMY

A pair of socks. They cost a tenner, but you only wear one...

(removes a bottle)

That means you only have to buy half as many socks.

NEIL MACKENZIE

Half as many. Fifty per cent.

CAMMY

No! You spend a tenner... Half as much as you would have... Instead of spending twenty quid, you spend ten... That's a hundred percent less spending.

NEIL MACKENZIE

But you're only wearing one sock. Which costs a fiver. That's half a tenner!

On Cammy - he slumps forward onto the table in frustration, as Michael heads into the house.

JUMP CUT:

42

INT. BEDROOM/HALL, MICHAEL'S HOUSE - EVENING

42

Michael puts his gun in the holdall with the bulk of the money that Darryl Christie paid them.

He exits the bedroom into the hall -

Chrissie standing over Michael Jr as he is sick in the toilet. She looks up, exasperated -

CHRISSIE

Did you tell him he could have a drink?

MICHAEL

I said he could have one beer.

Michael lifts up the holdall -

MICHAEL (CONT'D)

I'm going to get rid of this.

Michael hurries down the stairs.

CUT TO:

43

EXT. BACK GARDEN, MICHAEL'S HOUSE - CONTINUOUS

43

Michael emerges from the house into the garden, crossing to where Andy, Neil and Cammy sit, still arguing -

NEIL MACKENZIE

It's fifty per cent!

CAMMY

It's not!

MICHAEL

Okay, boys... Party's over.

44

INT/EXT. DETACHED VILLA, THE GRANGE - EVENING

44

Rebus hugs Sammy on the doorstep, Rhona behind her -

REBUS

Good night, darling...

He hugs her a little too tight, a little bit drunk, emotions near the surface - she pulls away, a little embarrassed -

SAMMY

Okay, dad...

Sammy disappears inside the house. On Rhona, concerned -

RHONA  
Are you okay?

REBUS  
Fine... Fine...

Rebus starts to make his way down the drive, turns -

REBUS (CONT'D)  
I'm always fine!

Rebus continues on and out into the night.

CUT TO:

44A EXT. OXFORD BAR, EDINBURGH - EVENING

44A

SEVERAL CUSTOMERS exit the bar.

CUT TO:

45 INT. OXFORD BAR, EDINBURGH - EVENING

45

Rebus drains A LARGE WHISKY and puts the glass on the bar - waves a hand at the BARMAN -

REBUS  
Another one.

Rebus pulls some notes from his wallet as he watches the Barman refill the glass.

CUT TO:

46 EXT. NIGHTCLUB, COWGATE, EDINBURGH - NIGHT

46

Siobhan and A N/S DETECTIVE COLLEAGUE walk towards the door of the nightclub - TWO BOUNCERS and QUEUING PATRONS outside.

As they reach the door, one of the BOUNCERS looks at her, clocking who they are -

BOUNCER  
We don't do blue light discos here.

SIOBHAN  
(weighing him up)  
Is your boss in tonight?

BOUNCER

No... No seen him all day.

SIOBHAN

Well, we're going in to take a look.

The Bouncer steps back, ushering them in - he watches them enter, then turns to his colleague -

BOUNCER

I tell you there was something up.

CUT TO:

46A EXT. ARDEN STREET, EDINBURGH - NIGHT

46A

Rebus, drunk, walks towards the entrance to his close.

He reaches the door to his close, concentrates as he slides the key into the lock - hears footsteps and turns -

On Rebus as he contemplates the unseen figure -

REBUS

What do you want?

CUT TO:

46B OMITTED

46B

47 OMITTED

47

48 OMITTED

48

49 OMITTED

49

50 INT. KITCHEN, MICHAEL'S HOUSE - NIGHT

50

Andy at the sink, washing up. Chrissie looks in at him, takes out the money he earlier gave Michael Jr -

CHRISSIE

I know you meant well, but it's yours. Don't give it to my boys.

On Andy as he nods, takes it -

ANDY

Is he okay?

CHRISSIE

He's sleeping.

ANDY

It was Cammy that was giving him  
all the beer...

CHRISSIE

I know...

(beat)

Leave those dishes till tomorrow.

A knock at the front door - Chrissie exits to answer it.

On Andy as he looks out the back window into the garden -  
sees movement - instantly sobers up as adrenaline kicks in -

ANDY

Don't open the door!

Too late - a scream from Chrissie at the front door -

MATHIESON STARTS TO COME IN THE BACK DOOR -

ANDY PULLS THE PLATE HE'S WASHING FROM THE SINK - SMASH!

HE THROWS IT AT HIM AND RUNS FOR THE LIVING ROOM -

CUT TO:

51

INT/EXT. HALL/FRONT GARDEN, MICHAEL'S HOUSE - CONTINUOUS 51

Fowler inside the front door - gun raised at Chrissie -

ANDY CAREERS FROM THE KITCHEN TOWARDS HIM -

Fowler tries to adjust his aim - ANDY CRASHES INTO HIM -

KNOCKING HIM THROUGH THE DOOR AND INTO THE FRONT GARDEN -

Fowler falls onto the path - Andy on top of him, trying to  
rip the gun from his hand - as they struggle -

ANDY BITES FOWLER'S NOSE THROUGH THE MASK -

FOWLER

Aaaaaaaaaahhhhhh!!!!

Andy wrenches the gun from Fowler's grasp and aims -

PFFT! MATHIESON SHOOTS ANDY IN THE BACK -

HE SLUMPS ON TOP OF FOWLER - who squirms from underneath him, holding his bloody nose -

FOWLER (CONT'D)  
He bit me! He fucking bit me!

Mathieson picks him up, and they stagger off to their car.

Behind them, in the doorway, Chrissie stares out at the slumped form of Andy.

CHRISSIE  
Andy!

Chrissie rushes to him, rolling him onto his back - he looks at her for a beat -

ANDY  
I'm alright...

Andy's head lolls back as he goes unconscious - and dies.

CUT TO:

51A

INT. LIVING ROOM, REBUS FLAT, EDINBURGH - NIGHT

51A

Rebus sits on the couch, a tumbler of whisky in his hand.

Maggie sits next to him, drinking a large brandy - she puts the glass down and looks at Rebus -

MAGGIE BLANTYRE  
I told George.

On Rebus, drunk, not quite picking up on what she is saying -

REBUS  
What did you tell him?

MAGGIE BLANTYRE  
I told him about us.

On Rebus, staring at her horrified -

REBUS  
What? No...

MAGGIE BLANTYRE  
I had to do it...

REBUS

No, you didn't...  
(beat)  
And why would you?

MAGGIE BLANTYRE

I did it for you, John...

REBUS

For me? What do you mean you did it  
for me?  
(beat)  
What? You think this means we're  
going to be together?

MAGGIE BLANTYRE

No...

REBUS

I don't want you... I never wanted  
you... I want my family back.

On Maggie, absorbing this - she stands -

MAGGIE BLANTYRE

I did it for you, John... I don't  
want you doing what Cafferty  
wants... I don't want him to have  
that power over you. I saw what  
that did to George.

Maggie turns and leaves.

On Rebus for a beat, then he takes another drink.

CUT TO:

52      OMITTED      52

53      OMITTED      53

54      INT. INDUSTRIAL UNIT, ROSYTH - NIGHT      54

Michael enters the unit carrying the holdall.

He crosses to a crowded shelf and hides the holdall behind  
some of the clutter. He thinks.

He takes the holdall out again, unzips it and takes out the  
gun. Then he hides the holdall on the shelf again.

On Michael as he picks up the gun and looks at it - he puts it in the pocket of his jacket.

As he turns to leave, his phone rings - he takes it out - 'CHRISSIE' - he answers, freezing as he listens for a beat -

MICHAEL

Slow down, Chrissie, slow down...

Michael hurries from the unit.

END OF EPISODE FOUR