



REBUS

Episode Five

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Based on Ian Rankin's *Rebus*

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1

INT. LIVING ROOM, REBUS'S FLAT - EARLY MORNING

1

JOHN REBUS opens his eyes, sitting upright on his sofa, head thrown back, still in his clothes from the night before.

As he surfaces - a brief moment of panic - the familiar blank space of a blackout - then he raises his head, stiff-necked -

REBUS'S POV: AN EMPTY BOTTLE on the table in front of him - TWO GLASSES - ONE EMPTY, ONE FULL.

On Rebus as he thinks for a moment - then pushes himself up.

CUT TO:

In the bedroom, Rebus looks around - everything normal, no sign of anyone being there, no clues to how the night ended.

CUT TO:

In the kitchen, Rebus contemplating the same normality - nothing out of place, the world as it always is -

CUT TO:

Back into the living room - Rebus picks up the empty glass -

REBUS POV: A tiny bit of lipstick smudged on the rim.

On Rebus as he remembers Maggie being there, and what he said to her - a beat of remorse -

REBUS

Shit...

He puts the empty glass down, looks around for his phone - spots it, picks it up, scrolls to - MAGGIE -

As he is about to dial - BANG! BANG! BANG! The front door.

JUMP CUT:

2

INT. LIVING ROOM, REBUS'S FLAT - DAY

2

Rebus follows a grim faced DI GILL TEMPLER into the room.

GILL TEMPLER

Are you okay?

REBUS

Aye... How? What's happened?

On Gill, he doesn't know what has happened - she clocks his creased and flustered appearance - takes in the two glasses on the table - and the phone in Rebus's hand -

GILL TEMPLER

I need to take that...

A beat on Rebus as he looks at her -

GILL TEMPLER (CONT'D)

And your laptop.

On Rebus, knowing what this means -

REBUS

Aye, sure...

Rebus picks up his phone from the table and hands it to Gill. He looks around for his laptop -

REBUS (CONT'D)

What is it I've done?

GILL TEMPLER

It's not you, it's your witness,
Andy Rolland... He was shot at your
brother's house.

CUT TO:

TITLES: REBUS

3

EXT. MICHAEL'S HOUSE, COUNCIL SCHEME - DAY

3

On Rebus, shaken by what has happened, taking in the scene.

REBUS POV: CRIME SCENE TAPE SURROUNDS THE FRONT OF THE HOUSE.
Several police vehicles parked outside.

Gill Templer, a little way off, in conversation with a LOCAL DETECTIVE, breaks away to take a call and joins Rebus.

REBUS

I thought he would have been safe here...

GILL TEMPLER

Do you think Strang or Christie could have found out where he was?

REBUS

I don't see how... The only person that knew I was taking him to give a statement was my brother...

GILL TEMPLER

And when did you last see Michael?

REBUS

Yesterday. Here... When I dropped Andy off.

A beat as Rebus looks at the house - it's his fault.

GILL TEMPLER

Where was the flat that Jack was staying in?

Rebus looks round, points across to the flats.

GILL TEMPLER (CONT'D)

Someone could have been there and spotted Andy?

Rebus nods at this possibility, but -

GILL TEMPLER (CONT'D)

But it doesn't explain why the gunmen had Northern Irish accents...

REBUS

No, it doesn't...

GILL TEMPLER

Was your brother ever in Northern Ireland?

REBUS

Years ago. With the army...

A beat until Gill says what they are both thinking, but Rebus doesn't want to say -

GILL TEMPLER
Cafferty has links to Northern
Ireland.

(MORE)

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GILL TEMPLER (CONT'D)
Through Cochrane and his drug
operation... But I don't see
why a gunman from Northern Ireland
comes over here to get rid of a
witness to an attack on one of
Cafferty's associates... Do you?

A non-committal shake of the head from Rebus as Gill's gaze
stays on him -

GILL TEMPLER (CONT'D)
I hope you're not holding out on me
here, John?

REBUS
And why would I do that?

GILL TEMPLER
You tell me...

Rebus meets Gill's stare, but before he can say anything he
sees CHRISSIE REBUS walking up the street towards them with A
UNIFORMED OFFICER. She reaches Rebus -

CHRISSIE
Michael told you Andy didn't want
to be involved! But you took him
back over there and forced him to
make a statement. They must have
found out where he was...

REBUS
That's rubbish...

SLAP! Chrissie hits Rebus across the face -

CHRISSIE
He died saving me and the boys!

Gill gets between the two of them, pushing Chrissie back -

GILL TEMPLER
Stop that.

Rebus puts a hand out to Gill -

REBUS

It's okay...

(to Chrissie)

Where's Michael?

On Chrissie for a long beat until she shakes her head -

CHRISSIE

I don't know.

CUT TO:

4

EXT. BACKSTREET GYM, LEITH - DAY

4

MICHAEL REBUS at the door of the gym, CAMMY alongside him. They both wear caps, pulled low to obscure their features.

CAMMY

We could break it open?

MICHAEL

No point if there's no-one there.

NEIL MACKENZIE walks from behind the building, joins them -

NEIL MACKENZIE

No way in round there...

(beat)

If Darryl's bugged out, we need to find this Cafferty boy.

MICHAEL

It's Darryl who leads us to him.

NEIL MACKENZIE

And what if he led Cafferty to us?

On Michael, knows this is likely, but what other lead do they have - he looks at his watch -

MICHAEL

We can try his nightclub...

Neil looks sceptical -

NEIL MACKENZIE

Bit early...

MICHAEL

Might be a cleaner there?

Another beat as they exchange a glance, Neil shrugs why not.

They turn and cross to where their VAN is parked.

CAMMY

And we're doing Darryl and
Cafferty... They're both fucking
getting it.

Neil nods his approval and looks at Michael -

NEIL MACKENZIE

All of them.

MICHAEL

We have to find them first.

They all climb inside the van and drive away.

CUT TO:

5 **OMITTED**

5

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

6

A LOUD MOAN OF PAIN COMES FROM OUTSIDE THE ROOM.

On SHAUN STRANG as he listens to it. He looks at DARRYL
CHRISTIE, bruised from a beating, lying beside him.

SHAUN STRANG

Darryl... You awake?

DARRYL CHRISTIE

No...

(beat)

What is it?

SHAUN STRANG

Nothing... I was just checking
you're alive.

DARRYL CHRISTIE

I'm still alive.

Darryl agonisingly rolls into a sitting position, testing
where the pain is worst in his body.

Another loud moan of pain from outside.

SHAUN STRANG

Who do you think that is?

DARRYL CHRISTIE
I don't fucking know.

SHAUN STRANG
I'm sorry, Darryl... I'm sorry
about giving you up...

DARRYL CHRISTIE
I'm sorry, too.

SHAUN STRANG
I always thought I'd be better at
resisting torture...

DARRYL CHRISTIE
Oh, did you... Well, you live and
fucking learn ay...

Another moan of pain from outside.

SHAUN STRANG
Do you think we're going to get out
of here?

DARRYL CHRISTIE
I don't know, Shaun.

SHAUN STRANG
If we do... I'll put my hand up to
stabbing McJagger. I'll put my hand
up to anything, anything at all...

On Darryl as he looks at Strang - but before he can answer
the door opens -

GER CAFFERTY enters with a N/S HEAVY, who pulls Darryl,
painfully, to his feet -

CAFFERTY
Come on you.

Darryl is dragged out and the door closes on Shaun.

CUT TO:

7

INT. LIVING ROOM, SAFE HOUSE, SOUTH EDINBURGH - DAY

7

Darryl sitting on the settee, Cafferty and DAVEY MATHIESON
staring down at him -

MATHIESON
This soldier that shot Jamie? What
age was he?

A loud moan of pain comes from the kitchen of the house.

ALAN FOWLER (O.S.)
Awwwwwwwww.... You bastard!

On Darryl, distracted by this, nods at Mathieson -

DARRYL CHRISTIE
In his forties, I'd say... Maybe.

MATHIESON
(to Cafferty)
That wasn't him then. It said on
the telly this morning that the one
we shot was twenty-seven...

CAFFERTY
It was one of them.

There is another, longer, moan from inside the kitchen - once
again they all look toward the source of the sound - then
Mathieson looks at Cafferty -

MATHIESON
Are you sure this lassie knows what
she's doing?

CAFFERTY
Aye... She's good... She's a...
(beat)
'Cosmetic surgeon'...

Another long wail of excruciating pain.

CAFFERTY (CONT'D)
She did say the anaesthetic she
uses for the derma fillers isn't
going to cut the mustard on a job
like this...
(changes the subject)
You not think you need to get back
over to Belfast until this all
blows over?

MATHIESON
We need to find who killed Jamie.

CAFFERTY
I know, I know... But, the polis
are going to be looking for you...
Looking at all of us. We need to be
careful.

The door to the kitchen opens and A WOMAN in a BEAUTY SALON TUNIC looks into the kitchen.

MATHIESON

He done?

She nods. Before Mathieson follows her into the kitchen, he points at Darryl and addresses Cafferty -

MATHIESON (CONT'D)

He needs to find where they are.

Mathieson exits into the kitchen - Darryl looks at Cafferty -

DARRYL CHRISTIE

What's going on?

CAFFERTY

They got one of the soldiers last night... But it wasn't the one that killed their boy...

FOWLER (O.S.)

Oh for fuck's sake be careful!

CAFFERTY

One of them got hurt... Nearly had his nose bitten off... You need to get in touch with them.

DARRYL CHRISTIE

Me? No... They'll think it was me that set them up...

CAFFERTY

They won't.

DARRYL CHRISTIE

I do the handover and then a few hours later one of them is getting shot...

CAFFERTY

They'll definitely know you set them up if you're no in touch.

Darryl looks at Cafferty, still unconvinced.

CAFFERTY (CONT'D)

I've got the address of the house. It's a rental. So I can probably find out who rented it, but you're going to have to be the boy who sets them up...

Cafferty glances towards the kitchen, lowers his voice -

CAFFERTY (CONT'D)
Otherwise we're going to be stuck
with this pair...

They both turn as ALAN FOWLER enters with Mathieson - a
BANDAGE held in place by a NASAL DRESSING HOLDER, the straps
extending over his ears like a pair of glasses.

On Cafferty as he tries to remain straight faced -

CAFFERTY (CONT'D)
That looks much better...

On Fowler, staring at Cafferty and Darryl, pain and fury in
his eyes.

CAFFERTY (CONT'D)
You two need to keep the nut down
here, we'll find them...

Cafferty indicates to Darryl they should leave -

CAFFERTY (CONT'D)
Come on you...
(to the Beautician)
And we'll drop you off, hen.

Cafferty, Darryl and the Beauty Salon Worker leave the house.

CUT TO:

8

INT. MAIN OFFICE, POLICE STATION - DAY

8

SIOBHAN CLARKE in conversation with several other DETECTIVES.

One of them nods towards DI MALCOLM FOX as he enters.

Siobhan turns to see him approach -

MALCOLM FOX
Can I have a word?

Siobhan follows him away from the others.

MALCOLM FOX (CONT'D)
I take it you've heard about what
happened last night?

On Siobhan as she nods -

SIOBHAN

Yes, of course...

MALCOLM FOX

Did you have much to do with the witness, or was that mostly handled by Sergeant Rebus?

SIOBHAN

No, I... We both went and found him. And I was there when he made his statement... I took him over to the café yesterday afterwards.

Siobhan stops, upset at the thought of Andy's death -

SIOBHAN (CONT'D)

I can't believe he's dead...

MALCOLM FOX

Did you have any dealings with Sergeant Rebus's brother?

SIOBHAN

No.

MALCOLM FOX

Do you think Sergeant Rebus might have known that his brother was involved in anything like this?

Siobhan almost answers, stops herself -

SIOBHAN

Is this an interview? Am I making a statement here?

MALCOLM FOX

Not yet... But we'll get to that.

On Malcolm, staring at Siobhan,

MALCOLM FOX (CONT'D)

And you need to think, whether his brother has anything to do with this or not, how is this going to look when the press get hold of it? A shooting at the house of someone whose brother is a Detective Sergeant?

Siobhan sees Rebus and Gill Templer enter.

On Malcolm as he follows her gaze - then he walks off towards Rebus and Gill.

CUT TO:

9

INT. INTERVIEW ROOM, POLICE STATION - DAY

9

Rebus with Malcolm Fox, taking notes as Rebus talks. Next to Malcolm an N/S PROFESSIONAL STANDARDS OFFICER.

REBUS

Andy was a witness to the stabbing of Jimmy McJagger... The stabbing that happened before McJagger was murdered. When I interviewed him, I found out he was in the same army regiment as my brother and that he was homeless... I told my brother Michael about this... To see if he could help him.

MALCOLM FOX

You told your brother to take him in?

REBUS

No... I didn't tell him to take him in, I just told him that I had met Andy, and these were his circumstances... It was his decision to take him to his house.

Silence as Malcolm types. The other PROFESSIONAL STANDARDS OFFICER staring at Rebus - who stares back, until -

REBUS (CONT'D)

I also felt it might be to our advantage to know where he is, as he would have to testify at any future trial.

MALCOLM FOX

And when did you last have contact with your brother?

REBUS

I haven't seen Michael since yesterday when I dropped off Andrew Rolland at his house.

MALCOLM FOX

You weren't followed there by anyone?

REBUS

No... Not at all... I would have noticed.

MALCOLM FOX

Did you warn your brother that there might be a threat to him as a witness in a case like this?

REBUS

No... it didn't occur to me there would be any threat.

MALCOLM FOX

Were you aware that the murderer of James McJagger lived near your brother?

REBUS

Not until we had him in custody.

MALCOLM FOX

And again, you didn't think this might carry a risk?

REBUS

No...

On Malcolm, looking sceptical -

MALCOLM FOX

But you did also go to the house the following evening?

REBUS

Yes, I did. All reported. And DI Templer is aware.

On Malcolm as he watches Rebus -

MALCOLM FOX

I was told that you were recently in contact with Ger Cafferty? What was the purpose of that meeting?

On Rebus, hiding his shock at Fox knowing this -

REBUS

He got in touch with me.

MALCOLM FOX

Regarding?

REBUS

It was in connection with the
stabbing of Jimmy McJagger...

MALCOLM FOX

Was that meeting logged?

REBUS

I told DI Templer.

MALCOLM FOX

And is Mister Cafferty a registered
informant?

REBUS

You know he is.

On Malcolm, he does.

MALCOLM FOX

Does Cafferty have any connection
to your brother?

REBUS

No...

MALCOLM FOX

But now there's a shooting at your
brother's house? A witness killed?
(looks at Rebus)
That's all coincidental?

On Rebus staring at Malcolm, cold anger -

REBUS

Yes.

On Malcolm as he considers this answer -

MALCOLM FOX

I'll need to access your personal
phone records to see any
communication with your brother...

REBUS

Inspector Templer already secured
my phone and computer.

MALCOLM FOX

(nods)
Needless to say you'll be removed
from the investigation you're
working on at the moment.

REBUS

You're loving this, aren't you?

On Malcolm, deadpan.

MALCOLM FOX

Not at all.

CUT TO:

10 INT. GILL'S OFFICE, POLICE STATION - DAY

10

Rebus, furious, in Gill's office -

GILL TEMPLER

Don't come in here and accuse me.

REBUS

I was honest with you and this is how you repay me?

GILL TEMPLER

Repay you? Are you kidding me, John? After everything I've done...

A beat as Rebus thinks about what he owes her -

REBUS

I wish I had killed him.

GILL TEMPLER

Well, if I hadn't opened the door, you would have... And then where would you be?

A long beat as Rebus thinks about this.

GILL TEMPLER (CONT'D)

I didn't tell Malcolm Fox anything about Cafferty!

REBUS

So, who did?

Gill's not saying anything - Rebus realises there is only one suspect. He moves for the door -

GILL TEMPLER

Don't take it out on her...

Rebus pauses at the door, looks back at Gill -

GILL TEMPLER (CONT'D)
 You should go home, John. With everything that's happened with your brother, it's best if you take a step back.

Rebus exits.

CUT TO:

11 INT. MAIN OFFICE, POLICE STATION - DAY

11

Siobhan sits at a desk in the police station, working -

REBUS (O.S.)
 I know who you are now then.

She turns to see Rebus behind her -

SIOBHAN
 Excuse me?

REBUS
 You might think because you're fast track that you'll only be here a couple of years and then you'll be off to Gartcosh, talking about agency and partners, and stakeholders and all that pish... But just remember, you still need to have people you worked with who trust you and think you're alright if you want to lead...
 (beat)
 You remember that.

SIOBHAN
 I will... But, I don't know what you're talking about.

REBUS
 Aye, you do.

Rebus turns, walks away.

SIOBHAN
 I don't....

The phone on Siobhan's desk starts to ring -

SIOBHAN (CONT'D)
 And it's called the accelerated leadership pathway, not fast track!
 (MORE)

On Darryl, looking sceptical.

CAFFERTY (CONT'D)

They've told me. Several times.
It's their ancestral homeland...

(shakes his head)

Can you imagine that? A million of
those fuckers back over here? With
their fucking bands and their
politics... People don't like
immigration, but it's even worse if
you have to take back all the cunts
you got rid of four hundred years
ago...

DARRYL CHRISTIE

I'm not following your argument
here, Ger.

CAFFERTY

Well, if they all end up over here,
who do you think gets the elbow?

DARRYL CHRISTIE

You.

Cafferty almost smiles at this attempt -

CAFFERTY

Us, Darryl... Us.

(beat)

And the polis can't do anything
about them, they're protected by
the security services. Anyone
interferes with their drug dealing
they just threaten to start the
troubles up again.

DARRYL CHRISTIE

Is that why you deal with them?

CAFFERTY

All I'm saying is, we need to think
strategically...

(beat)

You can think strategically, can't
you? You're no going to let the
past get in the way of us dealing
with this?

On Darryl as he looks at Cafferty -

DARRYL CHRISTIE

The past?

CAFFERTY

I had nothing to do with your dad
getting murdered...

DARRYL CHRISTIE

Bullshit!

CAFFERTY

I didn't... That was between your
dad and Jimmy McJagger... And you
need to forget about that now.

DARRYL CHRISTIE

Forget about it? It ruined my life!

The Heavy, hearing the raised voices, turns to look at them.
Cafferty indicates it is okay, then turns back to Darryl -

CAFFERTY

Or it made you what you are?

DARRYL CHRISTIE

I went from a four-bedroom house in Duddingston to the Inch. I was at Stewart Melville's...

Darryl stops himself, fury threatening to overwhelm him.

On Cafferty, who nods, unfazed -

CAFFERTY

You see that's your problem right there, Darryl... You're not angry at me. You're angry because you feel like you don't fit in. You feel like you're trapped between two worlds, don't you? You had this life, and it vanished, and then you had to fend for yourself... You ended up in the jail, but you didn't fit in there either...

(beat)

Fair play to you for surviving, that takes baws when you've got no pals in there...

DARRYL CHRISTIE

I made pals.

CAFFERTY

But you weren't one of the lads from the schemes... No really.

(beat)

That's maybe why you don't like getting your hands dirty.

DARRYL CHRISTIE

No point in doing time for things you can pay other folk to do.

CAFFERTY

You like to stay above the fray, nothing wrong with that... Smart.

(beat)

But, you being in there means you can't go back to that old life you had before... Can't be part of the old school tie mob...

DARRYL CHRISTIE

You'd be surprised.

CAFFERTY

Aye, sure, you can sell them a bit of gear. They can have a wee bit of a vicarious walk on the wild side with you... But you're no a part of their world.

On Darryl, this is true, but he won't admit it.

CAFFERTY (CONT'D)

You're in this world now, Darryl. My world. You need to accept that.

As they reach the car, Darryl accepts his fate -

DARRYL CHRISTIE

What is it you want from me?

CAFFERTY

I'm thinking that if these soldiers and our friends from Ulster want to find each other, then we should make sure they do... But, we should stay as far away from it as possible.

On Darryl as he gets into Cafferty's car, starting to realise where this is going.

CUT TO:

13

EXT. NIGHTCLUB, COWGATE, EDINBURGH - DAY

13

Michael bangs on the shuttered door of the club, knowing it is pointless. He looks up at a security camera above the door. He stands thinking for a moment, looking out at the street -

He realises there isn't going to be an answer - walks away.

CUT TO:

Michael walks into an alleyway off the Cowgate. Neil and Cammy stand beside their parked van -

As he approaches, Michael shakes his head.

CAMMY

He's bugged out...

NEIL MACKENZIE

Or he's been arrested.

(holds up his phone)

The police have been at my door.

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CAMMY

They'll be looking for all of us.

NEIL MACKENZIE

And it's only a matter of time
before they catch up.

On Michael, he knows this. We see his frustration.

A beat on Neil as he considers Michael -

NEIL MACKENZIE (CONT'D)

There is one person who'll know
where to find Cafferty...

(beat)

Your brother.

On Michael as he considers this fact.

CUT TO:

14

INT. LIVING ROOM, BLANTYRE HOUSE - DAY

14

Rebus and MAGGIE BLANTYRE look down at GEORGE BLANTYRE,
slumped on a chair next to his wheelchair - he is dead.

REBUS

When did you find him?

MAGGIE BLANTYRE

When I phoned you...

On Rebus, shocked, devastated, as he crouches down to get a
better look at the corpse.

MAGGIE BLANTYRE (CONT'D)

I stayed at my sister's last night.

I didn't want to come back here...

(beat)

Then I phoned him this morning.

There was no answer...

On Rebus as he examines the body -

REBUS

What do you think he took?

MAGGIE BLANTYRE

I don't know... There's a lot of
painkillers gone...

After a long beat, Rebus turns and looks at her -

REBUS

You still glad you told him about us?

A beat on Maggie, horrified at his callousness -

MAGGIE BLANTYRE

I didn't want to be free of him this way.

Maggie exits. On Rebus, immediately regretting it, a projection of his own guilt. Turns back to look at George -

REBUS

I'm sorry, pal... I'm sorry.

CUT TO:

14A

INT. KITCHEN, BLANTYRE HOUSE - CONTINUOUS

14A

Rebus enters kitchen. Maggie there -

REBUS

I'm sorry, Maggie... I didn't mean that...

On Maggie for a beat, then -

MAGGIE BLANTYRE

And do you remember what you said to me last night?

On Rebus for a beat before he nods -

MAGGIE BLANTYRE (CONT'D)

Did you mean that?

On Rebus again, but he doesn't want this argument -

REBUS

You should phone an ambulance...

On Maggie, staying where she is -

MAGGIE BLANTYRE

They'll take his phone...

On Rebus, he knows that.

MAGGIE BLANTYRE (CONT'D)

There's nothing you were talking about... Nothing you don't want people to know? About Cafferty?

(MORE)

MAGGIE BLANTYRE (CONT'D)
About what happened between him and
George? And you...

On Rebus as he thinks about that, then crosses to her -

REBUS
None of that matters now.
(beat)
Make the call...

CUT TO:

15 INT. BAR, NIGHTCLUB, COWGATE - DAY

15

Darryl, Cafferty and the N/S Heavy enter the empty club.

Darryl goes to the bar. Behind him, Cafferty looks around -

CAFFERTY
This place breaking even the now?

DARRYL CHRISTIE
I wish.

Darryl sees several letters that have been left in a stack
behind the bar. And, next to them - SIOBHAN'S CARD - which he
pockets as Cafferty approaches -

CAFFERTY
I'm going to do you a favour then.
I'm going to take the place off
your hands...

DARRYL CHRISTIE
Is that right?

CAFFERTY
Aye, that's right. As a favour to
you... Because I feel like I owe
you for what Jimmy McJagger did to
your dad.

DARRYL CHRISTIE
What McJagger did?

CAFFERTY
Aye... And you've had your revenge
for that.

DARRYL CHRISTIE
Have I?

CAFFERTY

Aye, you have... McJagger's dead.
And if you'd stopped then, there
would be no need for any of this...
But no, you had to try and rob me.
(beat)
Nobody fucking robs me. And anyone
that does, pays for it.

Cafferty's phone rings. Still staring at Darryl, he answers -

CAFFERTY (CONT'D)

Hello...

On Cafferty, frowning, as he listens to the person on the
other end of the phone - he moves away from Darryl before -

CAFFERTY (CONT'D)

Michael Rebus? Are you sure?

(listens)

Okay, okay... Thanks for your help,
darling.

On Cafferty as he ends the call - he is delighted by what he
has heard, can't believe his luck - he dials his phone again -

It rings out, frustrating him - he thinks - dials again -

CUT TO:

16

INT. KITCHEN, BLANTYRE HOUSE/NIGHTCLUB, COWGATE - CONTINUOUS

On Maggie, answering her phone -

MAGGIE BLANTYRE

Hello...

CAFFERTY (O.S.)

Maggie... It's Ger Cafferty...

On Maggie as she turns away from Rebus, who notices her
sudden disquiet as she continues to listen -

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

I need you to get a message to your
boyfriend...

On Rebus as, after a long beat, Maggie turns back to him,
phone proffered in her hand -

MAGGIE BLANTYRE

It's Ger Cafferty...

On Rebus as he frowns questioningly, and, eventually, takes the phone -

REBUS
What do you want?

CUT TO:

On Cafferty, grinning, can't believe his luck -

PROPERTY OF ELEVENTH HOUR FILMS

CAFFERTY

I've got a question for you... I
was just wondering if your
brother's called Michael?

CUT TO:

On Rebus, dread, and anger, he keeps his voice calm -

REBUS

No...

CAFFERTY (O.S.)

(laughs)

Very good... I like a man with a
sense of humour... Michael's in
quite a bit of trouble, I think...
We should have a discussion about
his future.

CUT TO:

On Rebus, a thought forming - makes a decision -

REBUS

Okay. I'll meet you at the Oxford
Bar... In an hour. And come alone.

CAFFERTY (O.S.)

I'll see you there.

CUT TO:

On Cafferty as he ends the call - he looks at the Heavy -

CAFFERTY (CONT'D)

Stay here with him. I'll be back
soon.

DARRYL CHRISTIE

Where are you going?

Cafferty ignores Darryl - turns exits the club.

Darryl turns and looks across at the Heavy, who crosses to
the bar and sits down, watching Darryl.

CUT TO:

18 OMITTED

18

19 INT. KITCHEN, BLANTYRE HOUSE - CONTINUOUS

19

Rebus ends the call and hands Maggie her phone back -

MAGGIE BLANTYRE
What did he want?

On Rebus for a moment -

REBUS
He wants to talk to me.

MAGGIE BLANTYRE
About George?

Rebus looks at Maggie -

REBUS
Why would he phone you when he
wants to talk to me?

MAGGIE BLANTYRE
I don't know...

REBUS
Has he phoned you before?

MAGGIE BLANTYRE
No...

REBUS
Was he in touch with George?

MAGGIE BLANTYRE
No...

Rebus steps towards her, suddenly angry -

REBUS
You need to tell me what's going
on... I mean it, Maggie!

On Maggie shocked at his aggression, tearful -

MAGGIE BLANTYRE
Nothing's going on...
(beat)
You said Cafferty knew about us...

On Rebus for a beat as he stares at her - then softens,
pulling her to him, comforting her -

REBUS

It's okay... I'm sorry... I'm
sorry...

On Rebus as he embraces Maggie, calming her until -

REBUS (CONT'D)

You okay?

Maggie nods. Rebus releases her, she looks at him -

MAGGIE

What happens now?

REBUS

A funeral.

Rebus exits, leaves Maggie behind.

CUT TO:

20

EXT. DETACHED VILLA, THE GRANGE, EDINBURGH - DAY

20

A police car pulled up in the drive. Chrissie, Michael Jr and
Liam, on the doorstep, eye up their surroundings -

MICHAEL JR

This is where she lives?

LIAM

For real?

On Chrissie as she nods -

 CHRISSIE
 Don't you pair touch anything,
 okay.

Chrissie turns back as the front door opens - Rhona on the threshold -

 CHRISSIE (CONT'D)
 Thank you for doing this...

On Rhona as she stares at her former sister-in-law for a beat - then steps back to let her and the boys in.

CUT TO:

20A

INT. DETACHED VILLA, THE GRANGE - CONTINUOUS

20A

Lockie leads Michael Jr and Liam up the stairs -

 LOCKIE
 You're in the same room, I hope
 that's okay?

Michael Jr and Liam nod, stupefied by their surroundings.

Behind them, at the bottom of the stairs, Rhona and Chrissie face each other - an awkward moment -

 RHONA
 I can't believe something like this
 could happen... I'm...
 (beat)
 You can't be okay?

On Chrissie for a long beat, before -

 CHRISSIE
 No... I'm not...

A beat before Chrissie crumbles into Rhona's hug, clinging to her until -

 CHRISSIE (CONT'D)
 I'm sorry... I'm sorry for the
 other day... What I said...

 RHONA
 No, no, no, no... Don't worry,
 don't worry about that...

CHRISSIE

I was...

RHONA

No... You don't have to explain...

Another reassuring smile from Rhona, and the hug ends.

On Chrissie, relieved -

CHRISSIE

And I'm sorry about this...

RHONA

No, I'm glad you asked us... It was the least we could do...

(then)

That poor man... The one that got shot. What was he involved in?

CHRISSIE

He was a witness in a stabbing. John was investigating it.

RHONA

Have you spoken to John?

CHRISSIE

This morning...

RHONA

Can't he help?

On Chrissie as she thinks, shakes her head -

CHRISSIE

You know what they're like together.

RHONA

I know... But John would do anything to help Michael.

CUT TO:

21 OMITTED

21

22 OMITTED

22

23

INT. LIVING ROOM/HALL, REBUS'S FLAT, ARDEN STREET - DAY

23

Rebus enters the living room with a pair of gloves in hand.

He thinks for a moment, then takes his WALLET and WARRANT CARD out of his pocket and puts them both on the table -

Which still has the two glasses, one empty, one full, from that morning.

Rebus picks up the full glass and downs it in a oner, grimacing, and relishing the taste.

BANG! BANG! BANG! The front door - again -

Rebus puts the glass down, goes to the door and opens it -

A beat - then Michael steps inside and closes the door.

On Rebus, taken aback -

REBUS

Where have you been?

MICHAEL

You heard what happened?

REBUS

(nods)

I brought Andy to you so you could help him, not put him in danger.

MICHAEL

I know that... And I'm sorry...

(beat)

It's me they were after, not Andy.

On Rebus as he absorbs this -

REBUS

And why would they be after you?

Michael ignores the question -

MICHAEL

I might need your help here, John.
I need to find someone.

REBUS

Who?

MICHAEL

Someone called Ger Cafferty...

On Rebus, taken aback, doesn't let it show -

REBUS

Why do you need to find Cafferty?

MICHAEL

I'm going to kill him.

Rebus looks at his brother for a long beat -

REBUS

You better come through.

Michael follows Rebus into the living room.

They face each other for a moment -

REBUS (CONT'D)

Why would you want to kill Ger Cafferty, Michael?

MICHAEL

When I robbed that flat, one of those young lads mentioned someone called Darryl Christie...

(beat)

You know him?

Rebus nods.

MICHAEL (CONT'D)

They said the money was his. Said he was a gangster...

REBUS

And you said there's no gangsters in Edinburgh.

MICHAEL

That's what you told me... After what happened to them, I decided to go and see Christie.

REBUS

How did you find him?

MICHAEL

Andy knew who he was... Told us about his gym, the nightclub...

(shrugs)

We caught up with him and he told us that he had a plan to rob a warehouse... A warehouse where this Cafferty guy gets his drugs.

REBUS
And you robbed it.

Michael nods - he's not telling Rebus any more than that.

MICHAEL
Belongs to someone called Cochrane.

REBUS
(nods)
Billy Cochrane. Used to be a UDA
paramilitary...

MICHAEL
Aye, the UDA was mentioned...

On Rebus realising the scale of the problem -

REBUS
Michael...

MICHAEL
No, don't fucking start, okay. I
know what you're going to say...
You know this Cafferty. You know
where he stays, you know where he
goes... You just have to tell me
where to find him, and I'll take
care of the rest.

REBUS
And what happens to Chrissie and
the boys when you take care of it?

MICHAEL
They'll be alright. You'll keep an
eye on them.

REBUS
And what if you get hurt? Or
killed?

MICHAEL
(shrugs)
I've got life insurance.

Rebus almost smiles - a beat of connection between them.

MICHAEL (CONT'D)
If you help me, I'll pay you back.
Return the favour... Just tell me
what you want?

A long beat as Rebus looks at him -

REBUS

You can't give me what I want.

MICHAEL

How do you know? Tell me what it is?

REBUS

It's impossible...

(beat)

I want my family back.

On Michael for a beat as thinks about this -

MICHAEL

That's a tough one right enough. No sure how I do that...

REBUS

I don't want anything from you, Michael.

MICHAEL

Why not?

REBUS

Because maybe I want to get Cafferty, too.

On Michael, he didn't expect that.

CUT TO:

24

INT. BAR, NIGHTCLUB, COWGATE - DAY

24

On Darryl behind the bar, pointing at the compartment where the safe is, Cafferty's Heavy watching him.

DARRYL CHRISTIE

I need to get some cash out the safe for the wages. The staff need paid tonight... I have got a business to run, you know...

On the Heavy for a long beat, then he nods -

Darryl crouches down and opens the panel in the wall that hides the safe -

DARRYL CHRISTIE (CONT'D)

You know all my secrets now...

Darryl enters the combination and opens the door of the safe, reaches in and pulls out the CS GAS SPRAY -

As he stands, the Heavy reacts, grabbing him - they struggle, falling onto the desk, before -

Darryl manages to spray the gas into the Heavy's eyes -

He flails blindly for him and then falls - BANG!

Darryl hits him with a couple of blows - knocking him out from behind the bar - the Heavy falls to the ground.

As he lies groaning, Darryl reaches back into the safe - and takes out one of the disposable mobile phones.

He comes out from behind the bar, kicks the Heavy one more time for luck - and exits.

CUT TO:

25 **EXT. ALLEYWAY/STREET, COWGATE, EDINBURGH - DAY**

25

Darryl exits the fire exit of the club and hurries away.

As he walks, he pulls SIOBHAN'S CARD from his pocket and dials her number.

CUT TO:

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

26

On Siobhan, still at her desk, working at a computer - she pauses and stretches, looks around -

SIOBHAN'S POV: TWO DETECTIVES looking over at her as they have a discussion under their breath - look away.

Siobhan turns back to her computer - this is obviously related to what Rebus was talking about.

On the desk, her phone vibrates - she doesn't recognise the number and briefly hesitates before she answers -

SIOBHAN
Siobhan Clarke...

CUT TO:

27 **EXT. STREET, EDINBURGH - DAY**

27

Darryl, head on the swivel, hurries along the street.

DARRYL CHRISTIE
Siobhan Clarke... It's Darryl
Christie... I want to meet with
Rebus.

CUT TO:

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

28

On Siobhan as she looks around the office -

SIOBHAN
I'm afraid he's not available at
the moment... But you can tell me
anything you want to say.
(listens)
Okay... See you there.

Siobhan ends the call and picks up her jacket from her chair.

As she exits the office - Malcolm Fox is entering -

MALCOLM FOX
I still need to take a statement
from you...

SIOBHAN
Later, Malcolm...

MALCOLM FOX
Siobhan...

But she has gone.

CUT TO:

29 **EXT. NEW TOWN STREET, EDINBURGH - DAY**

29

Cafferty walks towards the Oxford Bar. He pays no attention
to A VAN parked at the pavement ahead of him.

As he reaches the van, one of the back doors is opened,
blocking his way - Cafferty stops, moves to go round it -

Michael, cap pulled down, steps out from behind the door -

MICHAEL
Sorry, pal...

Michael is now blocking his way -

CAFFERTY
(irritated)
You will be if you don't get out my
fucking way...

MICHAEL
Don't be like that, Ger.

A beat as Cafferty stares at Michael - then realises who he is - but before he can make a move -

THUMP! HE IS CLUBBED ON THE BACK OF A HEAD WITH A COSH.

As Cafferty staggers forward, Michael catches him -

Then he and Neil grab an arm each and walk him to the back of the van, heaving him inside -

Neil climbs in as Michael slams the doors shut behind them.

On Michael for a beat as he stands at the back doors, looking around the empty street.

CUT TO:

30

INT/EXT. VAN - DAY

30

A stunned Cafferty lies in the back of the van - his hands flexi-cuffed together by Cammy.

A GAG stuffed into his mouth by Neil - and a hood pulled over his head.

Neil then rifles through his pockets, comes up with a phone.

Neil climbs out of the back of the van and into the driver's seat of the van.

Michael opens the door to get in the passenger side - Neil hands him the phone.

On Michael as he has another glance up and down the street -

MICHAEL'S POV: Still nobody about.

Michael flicks the mute button at the side of Cafferty's phone on - then throws it under a car that is parked in front of the van.

He climbs inside the van, and it drives away.

CUT TO:

31 EXT. NATIONAL LIBRARY, EDINBURGH - DAY

31

Siobhan enters the library's building on George IV Bridge.

CUT TO:

32 INT. CAFE, NATIONAL LIBRARY, EDINBURGH - DAY

32

Siobhan walks up the stairs into the library's cafe.

SIOBHAN'S POV: At a table in the corner of the room, Darryl Christie sits.

Siobhan slides into the seat opposite him -

SIOBHAN
Didn't have you down as a
bibliophile...

DARRYL CHRISTIE
I know I'm not going to bump into
anyone from the gym in here.

SIOBHAN
Like Shaun?

On Darryl as he shrugs -

DARRYL CHRISTIE
That why you were looking for me?

SIOBHAN
Why else?

DARRYL CHRISTIE
I thought you and me maybe
connected that day in my gym?

Off Siobhan's look -

DARRYL CHRISTIE (CONT'D)
No?

SIOBHAN
I need to find Strang. Do you know
where he is?

DARRYL CHRISTIE
And if I do, and I tell you?

SIOBHAN
You'll be doing your civic duty.

Darryl looks disgusted by this -

DARRYL CHRISTIE
That's probably no going to be
enough for me... I'll need
something more.

SIOBHAN
There's no more... We know you're
connected to McJagger's murder.
Shaun Strang made Jack Anderson do
it, but he wouldn't have done it
without your say... We just need to
prove it.

On Darryl, rueing Strang's initiative again -

DARRYL CHRISTIE
And what if you can't?

A beat as Siobhan looks at him -

SIOBHAN
If you're here, you're probably
thinking we can.

Silence. Darryl doesn't like this -

DARRYL CHRISTIE
You know what I don't get? Why
someone like you would join the
police in Scotland?

SIOBHAN
Lots of people say that to me.

DARRYL CHRISTIE
Well, why would you? They won't
accept you, you know that?

SIOBHAN
I've been here long enough to know
what Scotland is, Darryl.
(beat)
Now why don't you shut up and give
me something that makes a
difference. Even if it's just to
yourself.

A long beat on Darryl - then he passes her a piece of paper.

PROPERTY OF ELEVENTH HOUR FILMS

DARRYL CHRISTIE
Strang's here. He needs a
hospital... And there might be some
other people you're looking for.

SIOBHAN
Who else am I looking for?

DARRYL CHRISTIE
That shooting in Fife last night...

Darryl stands as Siobhan takes the piece of paper -

DARRYL CHRISTIE (CONT'D)
I wouldn't go on your own... Take
the heavy mob with you... And tell
Rebus that I helped you out... He
knows how to look after people.

Darryl walks out of the cafe and disappears. Siobhan opens
the piece of paper -

SIOBHAN'S POV: 55 GILMERTON GARDENS.

CUT TO:

33 **OMITTED** 33

34 **EXT. NATIONAL LIBRARY, EDINBURGH - DAY** 34

Siobhan exits the library on her phone -

SIOBHAN
I think I know where Strang is?

CUT TO:

35 **EXT. INDUSTRIAL UNIT, ROSYTH - DAY** 35

The van pulls up outside the industrial unit on the shoreline
of the Forth, the Bridges looming large in the background.

Michael jumps out and opens the door to the unit - then
stands back to let the van drive inside.

CUT TO:

36 INT. INDUSTRIAL UNIT, ROSYTH - CONTINUOUS

36

The van pulls to a stop inside the unit and Michael and Neil jump out of the front.

The open the doors at the back - Cammy helps them slide Cafferty out - where he falls to the floor, still dazed.

They stand looking down at him.

MICHAEL

Get a brew on then.

CUT TO:

37 EXT. PRIVATE SCHOOL, EDINBURGH - DAY

37

Rebus across from the TURRETED, ROMANESQUE SCHOOL, scans the exiting PUPILS and waiting PARENTS.

REBUS POV: SAMMY walks across the playground to where RHONA waits.

They start to walk away.

Rebus hesitates, then walks after them.

JUMP CUT:

38 EXT. PRIVATE SCHOOL GROUNDS, EDINBURGH - DAY

38

Rebus, caught up with Rhona and Sammy around the side of the school building.

REBUS

They're staying with you?

RHONA

Chrissie phoned me. They couldn't stay in the house... I didn't want them in some hotel. All alone... They should be with their family.

On Rhona as she looks at Rebus -

RHONA (CONT'D)

Should I not have done it? I tried to phone you about it.

REBUS

It's fine... It's better they're with you.

On Rebus as he looks at Sammy -

REBUS (CONT'D)
You be nice to your cousins.

SAMMY
I am nice to them.

Rebus looks at Rhona -

REBUS
How are the boys?

RHONA
They're worried about their dad...
(shakes her head)
Their lives have been turned upside
down again.

On Rebus, not enjoying hearing this. Rhona has more to say -

RHONA (CONT'D)
Sammy, go and wait by the car. I
want to talk to your dad.

On Sammy, not happy -

SAMMY
I am part of this family.

Sammy goes nowhere. Rhona exchanges a glance with Rebus, then
drops her voice -

RHONA
Do you know what's going on?

Rebus ignores the question -

REBUS
Did Chrissie tell you anything?

RHONA
Nothing much... She's in shock, I
think... The guy was shot right in
front of her...

This hits home with Rebus again, making him uncomfortable -

REBUS
I didn't know that...

They walk on some more, Rhona watching Rebus - she can tell
something isn't right with him -

RHONA

Do you know where Michael is?

On Rebus, not meeting her eye -

REBUS

No, I don't...

RHONA

And you haven't heard from him?

REBUS

No.

RHONA

You don't know anything about it?

REBUS

Of course not...

Rebus looks at his watch - Rhona clocks him doing it -

RHONA

Somewhere you're meant to be?

REBUS

No. No...

On Rhona as she looks at him - can sense something's up -

RHONA

Why did you come to meet us?

REBUS

I wanted to apologise for last night.

RHONA

There's no need for an apology.

REBUS

No... I felt like there maybe was?

Rhona shakes her head, looks at Rebus - this isn't like him -

RHONA

When do you ever worry about doing something wrong?

A beat on Rebus, before he answers -

REBUS

All the time.

On Rhona, still suspects something is up, unsure what it is -

RHONA

Do you want to come and see
Chrissie?

REBUS

I can't... I can't interfere. It's
a criminal investigation now... I
can't get involved.

On Rhona as she looks at him -

RHONA

You know something don't you?

REBUS

I don't know anything.

On Rhona, she knows now that he does -

RHONA

You've got to help him, John.
You've got to make sure he's okay.

REBUS

I will.

RHONA

Whatever else has happened between
you, he's still your brother.

REBUS

I am going to help him, okay...
(beat)
That's why I'm here.

Rebus stops walking - he pulls Sammy to him and hugs her -

REBUS (CONT'D)

I love you, darling...

On Sammy for a beat, looking like she's going to object -

SAMMY

I love you...

As they hug, she looks at Rhona, what is going on here?

Rebus releases Sammy and turns to Rhona -

RHONA

What's wrong, John?

REBUS

And I love you, too... You know
that, don't you.

Rebus steps forward and kisses Rhona -

REBUS (CONT'D)

I love you both...

Rebus turns and walks away.

RHONA

John...

Rebus ignores her and keeps walking.

On Rhona and Sammy as they look at each other, bewildered.

CUT TO:

38A **EXT. INDUSTRIAL UNIT, ROSYTH - DAY**

38A

The industrial unit - all quiet outside.

CUT TO:

39 **INT. INDUSTRIAL UNIT, ROSYTH - DAY**

39

THREE MUGS OF TEA. Neil adding milk and sugar.

Behind him, Michael and Cammy watch Cafferty pull himself up
to a sitting position on the floor -

Cafferty looks at them as Neil crosses to them with the teas -

CAFFERTY

Do I get one before you top me?

Neil, Michael and Cammy consider this - eventually -

NEIL MACKENZIE

No.

Cafferty watches as they drink -

CAFFERTY

Just get fucking on with it then.

Michael relishes his brew, he understands -

MICHAEL
We'll no be long.

CUT TO:

40

EXT. STREET, COUNCIL SCHEME, SOUTH EDINBURGH - DAY

40

SEVERAL POLICE VEHICLES pulled up along the road from where the safe house is.

Siobhan and Gill Templer stand watching the house -

SIOBHAN
Christie wanted to speak to Rebus,
but I told him he wasn't available.

GILL TEMPLER
You know Rebus thinks you were the
one who put Professional Standards
onto him.

SIOBHAN
What?

GILL TEMPLER
Malcolm Fox had information that he
met with Cafferty... Did you tell
him that?

On Siobhan. She did, but never meant this to happen -

SIOBHAN
I'll kill him.

GILL TEMPLER
You can't do that... I don't want
to lose you off the team...

On Siobhan, not looking like this is sufficient threat.

GILL TEMPLER (CONT'D)
Don't worry, it's not Rebus you
need to impress, it's me...
(beat)
And you do.

On Siobhan, this means a lot to her.

Gill turns away and watches as an ARMED RESPONSE TEAM
approach the house - curtains drawn across the lower windows.

Two Armed Officers approach the front door and two others head round the back.

CUT TO:

41 **INT. SAFE HOUSE, COUNCIL SCHEME, SOUTH EDINBURGH - DAY** 41

On Fowler, staring at himself in a mirror, gingerly touching the bandage on his nose.

MATHIESON (O.S.)
Leave that alone.

Fowler turns and looks at Mathieson, phone to his ear -

MATHIESON (CONT'D)
He's not answering...

On Fowler as he grimaces, not just in pain -

FOWLER
There's something not right here,
Davey.

Mathieson nods, he knows it, too -

FOWLER (CONT'D)
I never trusted him... I never
understood why we did business with
him. Cafferty... That name alone
should have told us everything we
need to know...

BANG! BANG! BANG! On the front door -

ARMED OFFICERS (O.S.)
ARMED POLICE!

A beat as Fowler and Mathieson look at each other -

Then they run through the house and into the kitchen where one of Cafferty's Heavies is sitting, frozen, eating -

Mathieson pulls open the back door, Fowler right behind him -

And freezes - TWO MORE ARMED OFFICERS, GUNS RAISED -

ARMED OFFICERS (CONT'D)
ARMED POLICE! HANDS UP!

Mathieson raises his hands - one hits Fowler on the nose -

FOWLER

Aaaah!

Fowler, Mathieson and Cafferty's Heavy are pushed to the floor as POLICE OFFICERS POUR INTO THE HOUSE.

CUT TO:

42 **INT. HALL, SAFE HOUSE, SOUTH EDINBURGH - CONTINUOUS** 42

Siobhan and Gill Templer enter the house.

Gill steps into the living room - Fowler and Mathieson sit on the couch, watched over by TWO UNIFORMED POLICEMEN.

ARMED OFFICER

One up the stairs, too.

Siobhan heads up the stairs.

CUT TO:

43 **INT. UPSTAIRS HALL, SAFE HOUSE, SOUTH EDINBURGH - DAY** 43

Siobhan looks into one room -

SIOBHAN'S POV: The chair. The ropes on the floor beside it.

She turns from the room and look at the next door.

CUT TO:

44 **INT. BEDROOM, SAFE HOUSE, SOUTH EDINBURGH - DAY** 44

SIOBHAN'S POV: Shaun Strang stares up at her from the mattress.

SIOBHAN

Shaun... We've been looking for you...

A beat, and then she smiles.

CUT TO:

44A **INT. KITCHEN, DETACHED VILLA, THE GRANGE, EDINBURGH - DAY** 44A

On the worried faces of Michael Jr and Liam, quizzing Chrissie -

LIAM
Where is dad?

CHRISSIE
I don't know...

LIAM
Has he been arrested?

CHRISSIE
No, he hasn't been arrested... He
hasn't done anything wrong.

MICHAEL JR
Who were the people that came to
the house? That shot Andy?

CHRISSIE
That was nothing to do with us.

LIAM
Are they looking for dad?

CHRISSIE
No...

A long stare from Michael Jr -

MICHAEL JR
Is he dead?

CHRISSIE
No! Of course he's not dead.

On Rhona as she enters -

RHONA
Sammy... Boys... Can you give me
and your mum a minute?

On Michael Jr and Liam as they look at Chrissie - who
eventually nods - the boys get up and exit.

On Rhona, looking at Chrissie, who doesn't meet her eye -

RHONA (CONT'D)
I just saw John...

CHRISSIE
What did he want?

RHONA
I don't know... It was odd.
(thinks)
Felt like he was saying goodbye.

On Chrissie as she looks at Rhona, concern in her eyes.

RHONA (CONT'D)
I think you need to tell me what's
going on, Chrissie?

On Chrissie as she makes a decision.

45 **OMITTED**

45

46 **INT. INDUSTRIAL UNIT, ROSYTH - DAY**

46

Cafferty looks at Michael, Neil and Cammy, teas now finished -

CAFFERTY
You're Michael?
(beat)
Michael Rebus?

On Michael, taken aback -

MICHAEL
I am.

Cafferty focusses on him -

CAFFERTY
I know your brother. The polis man.

THREE KNOCKS ON THE DOOR - A POLICE KNOCK.

On Michael as he looks at Cafferty - then at the others.

Michael, Neil and Cammy look at the door -

Michael takes out his gun, indicates Neil to get the door.

Neil crosses to it, and cautiously opens it - after a beat he steps back.

Rebus steps inside - a beat as he takes in the scene -

REBUS'S POV: Cafferty on the ground. Michael standing over him, gun in hand.

On Rebus as he and Michael stare at each other - a nod from Michael - then he looks at Cafferty -

MICHAEL

Here he is now.

On Rebus for a beat, and then he enters, closing the door.

END OF EPISODE FIVE

PROPERTY OF ELEVENTH HOUR FILMS