



REBUS

Episode Six

**Written by
Gregory Burke**

Based on Ian Rankin's *Rebus*

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1

INT. INDUSTRIAL UNIT, ROSYTH - DAY

1

On JOHN REBUS as he looks at his brother, MICHAEL REBUS, gun in hand, standing over GER CAFFERTY.

Then he looks at GARY 'CAMMY' CAMPBELL and NEIL MACKENZIE - both weighing him up, both wary -

REBUS

A'right boys.

Cammy and Neil nod at him. Michael, suspicious -

MICHAEL

What kept you?

REBUS

I had to make sure I wasn't followed.

(smiles at Cammy and Neil)

Don't worry, I wasn't.

On Michael, not reassured as John crosses to him - looks at a hostile Cafferty -

REBUS (CONT'D)

How you doing, Ger?

CAFFERTY

Fuck you!

REBUS

(to Michael)

He's a charmer, ay...

CAFFERTY

You set me up.

REBUS

Aye, I did... And I was surprised you fell for it so easy.

On Michael, eyes still on Rebus -

MICHAEL

And why did you set him up, John?

Rebus turns to Michael -

REBUS

Because he tried to kill you.

CAFFERTY

I didn't try to kill him!

REBUS

Well, who did?

Cafferty ignores Rebus and appeals to Michael -

CAFFERTY

I had nothing to do with the lad
getting shot at your house...

(indicates Rebus)

And I didn't know he was your
brother when those UDA guys went
there... If I'd known, I would have
stopped that shooting.

(to Rebus)

I would have come to you... We'd
have sorted it out.

Cafferty looks at Michael and the others -

CAFFERTY (CONT'D)

We can still sort this out. Tell me
what you want, boys... Money. I've
got plenty money.

(indicates Rebus)

Ask him. He'll tell you.

Michael, Neil and Cammy look at Rebus -

REBUS

He does have plenty money. He's
done well for himself over the
years. Murdering and robbing
people... Exploiting them...

MICHAEL

It'll be a pleasure to put a bullet
in his head then.

On Rebus as he nods, looks at Cafferty, then to Michael -

REBUS

I want to be the one that does it.

CUT TO:

TITLES: REBUS

1A

INT. INDUSTRIAL UNIT, ROSYTH - DAY

1A

On Michael looking at Rebus -

MICHAEL

Why do you want to be the one that
kills him?

Rebus pauses before he answers, gives Cafferty an opening -

CAFFERTY

Your brother blames me for a
polisman that got hurt...

REBUS

A friend of mine. George Blantyre.

CAFFERTY

A bent copper...

REBUS

A good man. Who you tried to kill.
Rammed his car, put him in a
wheelchair...

CAFFERTY

George stole from me! You knew
about that!

REBUS

Aye, well now he's dead... And
you're going to pay.

On Cafferty, not understanding -

CAFFERTY

George is dead?

Rebus crosses to him -

REBUS

He killed himself last night. And
you're responsible.

CAFFERTY

(shakes his head)
It's you that's responsible for
that... We both know that.

Rebus pulls Cafferty up, hits him - knocks him to the floor -

REBUS

It was you!

On Rebus as he looks at the gun in Michael's hand -

REBUS (CONT'D)
That's why I want to be the one
that does it.

CUT TO:

2

EXT. GARDEN, DETACHED VILLA, THE GRANGE - DAY

2

RHONA MONCRIEFFE watches CHRISSIE REBUS as they sit together,
uncomfortable under her gaze, as she tries to explain -

CHRISSIE
We had no money... Literally
nothing... There was drug dealers
in a flat across the road from the
house...
(beat)
Michael robbed them.

RHONA
I offered you help.

CHRISSIE
It was two days before you came
over... You were too late.

On Rhona as she digests this, then -

RHONA
Does John know what Michael did?

On Chrissie as she nods.

RHONA (CONT'D)
Is that who did the shooting at
your house? The drug dealers?

CHRISSIE
No...

RHONA
So, who did that?

A long pause as she thinks about what else to say -

CHRISSIE
I don't know... Michael knows.

RHONA
What's he going to do?

CHRISSIE

What do you think he's going to do?

(beat)

He's not going to let someone do that to us... To Andy... He protected us, he fought... He stopped anything happening to me, or the boys...

On Rhona, realising what Chrissie means, and thinking about how Rebus spoke to her when he met her and Sammy in the park -

RHONA

Is John with him?

CHRISSIE

I don't think so...

RHONA

And what if he is? What if they're doing it together? When I spoke to John earlier, it was strange... He seemed... I know when something's up with him...

No response from Chrissie, but Rhona's not letting her off with this -

RHONA (CONT'D)

We have to do something... We have to stop them doing something stupid.

CHRISSIE

What do you care?

RHONA

(incredulous)

What do you mean what do I care?

CHRISSIE

What do you care? Here... With all this... What has my life got to do with you anymore?

RHONA

It's got everything to do with me. We're family...

CHRISSIE

Are we?

Chrissie indicates their surroundings -

CHRISSIE (CONT'D)
You still feel like one of my
family? Here? Among all this?

RHONA
Of course...

CHRISSIE
Or is it guilt you're feeling? Is
that why you want to help?

On Rhona, on the spot, her disquiet being articulated, can
only be defensive -

RHONA
This isn't about me.

CHRISSIE
No?

RHONA
No... This is about John... And
Sammy. And Michael and the boys...
It's about all of us...

CHRISSIE
(shakes her head)
You're not one of us anymore.

On Rhona, this is too much, she loses her temper -

RHONA
Not one of you? I'm here! With you!
(beat)
You know what's happening... I know
you do... Michael tells you
everything. He's not like John...

On Chrissie, looking at Rhona, this is true - she relents -

CHRISSIE
He said something about someone
called Cafferty...

Rhona knows that name, she stands.

CHRISSIE (CONT'D)
Don't think being here keeps you
safe, Rhona...
(beat)
None of us are safe anymore.

CUT TO:

3

INT. INDUSTRIAL UNIT, ROSYTH - DAY

3

On Neil and Cammy as they consider Cafferty and Rebus -

CAMMY
I'm surprised you guys don't do
this more... You know... Kill the
criminals.

NEIL MACKENZIE
It would be a lot less work.

Cafferty and Rebus exchange a glance -

REBUS
It's frowned upon as a rule...

Neil and Cammy shake their heads, the game's gone.

REBUS (CONT'D)
What's your plans on what to do
with his body?

Michael, Cammy and Neil share a glance, before -

MICHAEL

We've no really thought about that.

NEIL MACKENZIE

Dump him somewhere?

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REBUS

Tricky moving him though. Better
keep him here.

CAMMY

(indicates outside)
The sea?

On Cafferty looking like he doesn't fancy that.

REBUS

Might get washed up.

NEIL MACKENZIE

(looks down)
Stick him under the floor?

REBUS

(indicates the van)
You brought him here in that, aye?
Only a matter of time before it
gets traced... Then they'll search
this place, and dig up the floor...
(beat)
You know the clear up rate for
murders in Scotland is about a
hundred percent?

Neil looks at Cammy -

NEIL MACKENZIE

Your favourite number, neebur.

Rebus addresses Michael -

REBUS

If someone's going to get caught
for this... The less of us here,
the better.
(looks at Michael)
It might be better if you and me
did this ourselves.

Neil looks at Rebus, suspicious of his intention -

NEIL MACKENZIE

We're in this together.

REBUS

I know that... But, there's no
point in you all going to jail.

Michael thinks about this, looks at Neil and Cammy -

MICHAEL

I should do this myself.

CAMMY

Fuck that. We were all there. We all robbed that warehouse.

MICHAEL

Aye... But you heard what he said.
If something goes wrong, there's no point in all of us going to jail...
(to Neil)
You need to think about your daughter, pal.

Neil shakes his head - doesn't want reminded of his daughter.

CAMMY

He's right, Neil. You should go.

NEIL MACKENZIE

(weakening)

No...

MICHAEL

You, too, Cammy.

CAMMY

Fuck no...

Michael crosses to where he hid the money on the shelf and removes the HOLDALL. He crosses back to them, holds it out -

MICHAEL

Listen, you both have helped me every step of the way. Everything I've asked you to do... But, if you really want to help me now, you have to go.

On Neil and Cammy as they look at each other.

MICHAEL (CONT'D)

Please, guys... Take it. I can deal with this. Whatever happens.

On Neil and Cammy as they look at Michael.

CUT TO:

ALAN FOWLER and DAVEY MATHIESON sit on the couch, watched over by TWO UNIFORMED POLICEMEN.

GILL TEMPLER
I'm Detective Inspector Templer...

Mathieson and Fowler both ignore her.

GILL TEMPLER (CONT'D)
Is this your house?

Fowler looks at Mathieson, rolls his eyes.

GILL TEMPLER (CONT'D)
Do you know whose house this is?

No response again.

GILL TEMPLER (CONT'D)
No? Okay... And I take it you
didn't know there was a seriously
injured person in the room
upstairs?

Fowler and Mathieson look bored now. Gill looks at Siobhan and indicates AN EVIDENCE BAG CONTAINING A GUN -

GILL TEMPLER (CONT'D)
What's that?

Siobhan picks up the evidence bag and looks at it -

SIOBHAN
It's a gun, ma'am.

GILL TEMPLER
You won't know whose gun this is
either, will you...?
(beat)
That's not a problem... We'll find
out everything about it.

Gill replaces the evidence bag and looks at Fowler -

GILL TEMPLER (CONT'D)
What happened to your nose?

Fowler turns his head away from Gill to Siobhan, who smiles -

SIOBHAN
It looks like someone bit you.

On Gill as she nods -

GILL TEMPLER
Doesn't it just...

Gill's phone rings - she answers -

GILL TEMPLER (CONT'D)
Hello...

CUT TO:

5 INT. HALLWAY, DETACHED VILLA, THE GRANGE - CONTINUOUS

5

Rhona, on her phone,

RHONA
Hi, Gill... It's Rhona... John
Rebus's ex...

GILL TEMPLER (O.S.)
Rhona, of course. It's been a
while... But this isn't a great
time, can I call you back?

RHONA
Well, no... This might be
important... Have you seen John?
Have you spoken to him? Do you know
where he is?

CUT TO:

6 INT. SAFE HOUSE, COUNCIL SCHEME, SOUTH EDINBURGH - CONTINUOUS

On Gill as she shakes her head -

GILL TEMPLER
No, I haven't seen him since this
morning... What's happened?

On Gill as she listens to Rhona's concerns.

JUMP CUT:

6A EXT. SAFE HOUSE, COUNCIL SCHEME, SOUTH EDINBURGH - DAY

6A

Mathieson and Fowler are taken from the house and put into a
police van.

Siobhan and Gill exit, behind them and head for a car -

MICHAEL

Aye...

CAMMY

You trust him?

MICHAEL

He's my brother... He's not going to do anything to me.

NEIL MACKENZIE

We're your brothers, too.

MICHAEL

I know that...

Just as emotion is about to kick in -

MICHAEL (CONT'D)

Go on, fuck off the pair of you...

On Michael as he watches Neil and Cammy climb into the van and drive out of the unit.

Behind him, Rebus and Cafferty share another look as Michael closes the door and rejoins them.

REBUS

What was in the bag? Money?

MICHAEL

(nods)

That's what this has all been about...

Rebus nods and indicates the gun in Michael's hand -

REBUS

Give me the gun then and we can get this done...

Rebus puts his hand out - Michael weighs him up - he doesn't want to give him the gun yet, not fully trusting his brother.

REBUS (CONT'D)

Come on, I'll do it...

On Michael, for a moment -

MICHAEL

No, I'm going to do it.

Rebus crosses to stand between Michael and Cafferty -

REBUS
You're not doing it, Michael.
(beat)
I won't let you.

On Michael and Rebus as they stare at each other -
Michael raises the gun at his brother -

MICHAEL
Step aside, John.

REBUS
No... I won't...

MICHAEL
Why are you protecting him?

REBUS
Because I'm not letting you ruin
your life.

MICHAEL
A minute ago you wanted to kill him
yourself?

REBUS
I wanted to get the gun off you.
(beat)
Where did you get it anyway?

MICHAEL
Souvenir... From Afghan.
(looks at it)
When we were over there training
their army. One of their officers
gave it to me. He was a good lad...
(beat)
The Taliban will have probably
killed him now.

On Michael as he looks at the gun, then at Rebus -

MICHAEL (CONT'D)
That day you punched me...

REBUS
I said sorry about that.

MICHAEL
No. No... I'm glad you did it. It
brought me to my senses... It woke
me up.
(beat)

(MORE)

MICHAEL (CONT'D)
When I robbed those kids, the
dealers in the flat... I felt...
(thinks)
I felt alive again.

On Cafferty, listening, too, watching the brothers.

MICHAEL (CONT'D)
Do you miss it?

REBUS
Do I miss what? The army?

MICHAEL
No, not the army... Being deployed.

REBUS
I only did one tour, Michael.

MICHAEL
I was never happier than when I was
deployed. I did two tours in Iraq,
and two in Helmand. And I enjoyed
it... That's what you're really not
allowed to say. That you enjoyed a
war. You have to come back and be
traumatised... Fuck that. I loved
it. Getting up every day and
knowing that all you had to do was
stay alive. No bills. No nagging...
(beat)
Someone points a gun at you, you
shoot them. They kill one of us, we
kill ten of them...

Michael looks at Rebus -

MICHAEL (CONT'D)
All your life you get told that if
you kill someone you go to jail...
(indicates Rebus)
You spend your life locking up
people that kill... All that
actually happens when you shoot
someone is they fall over on the
ground. And everyone round you says
great shot.
(looks at Rebus)
You know what I mean. You were only
deployed once, but you've done it
too. You told me...

On Rebus, he has done it, but he doesn't miss it -

REBUS

I never enjoyed it.

MICHAEL

You did it though... You understand?

A beat on Rebus, whatever he feels he's not going to agree with Michael.

REBUS

It's the past, Michael.

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MICHAEL

The past's never the past... I understood what I was when I was there. I understood what I was for... What life is...

(shakes his head)

All this back here... Cars and fucking houses and jobs, it's all bullshit. All of this stuff. It's not real. There was real...

(beat)

This is all an illusion.

CAFFERTY

He's right.

Rebus turns and looks at him -

REBUS

You keep your mouth shut.

CAFFERTY

He's right. It's all bullshit.

(to Michael)

You're the same as me.

MICHAEL

I'm no the same as you.

CAFFERTY

Aye, you are... We see what this society is. It's rigged. Against people like us... People who try and take something for themselves.

REBUS

Shut the fuck up, you!

CAFFERTY

It's the rich you need to kill.

MICHAEL

(to Cafferty)

I don't know anybody rich.

Rebus turns back to Michael -

REBUS

This isn't the answer, Michael.

MICHAEL

So, what is?

REBUS

You give me the gun, and we walk out of here... We all walk out of here and forget this ever happened.

(beat)

He isn't going to go to the police, are you Ger?

CAFFERTY

I hate the fucking polis.

REBUS

It's not too late... We can just stop this now. And everything's fine.

MICHAEL

You protect him? You let him hide behind the law?

REBUS

I have to.

MICHAEL

And what about Andy? What happens to the people that killed him?

REBUS

We'll get them, we'll put them in jail...

MICHAEL

They came to my house. They could have killed my boys... Chrissie...

REBUS

They'll get life for it... But, you've got to think of Chrissie and the boys now... Think of what you're going to do to them.

On Michael again, torn -

REBUS (CONT'D)

You're going to hand yourself in, Michael... We'll sort it out...

(beat)

Everything will go back to normal...

On Michael, mind made up -

MICHAEL

It can't go back to normal...

Michael raises the gun and points it at Cafferty -

But Rebus pushes his hand away as he fires - BANG!

The bullet narrowly misses Cafferty, who pitches over and lies on the ground -

Rebus wrenches the gun from Michael's hand.

REBUS

Enough!

On Rebus as he looks at Michael - he shakes his head.

REBUS (CONT'D)

I won't let you do it to yourself.

Rebus removes the magazine from the gun and puts it down on the bench. He glances at Cafferty, still on the floor -

REBUS (CONT'D)

Get up, Ger... It missed you by a mile.

Rebus picks up a cloth from the bench - lying next to a STANLEY KNIFE - and wipes the gun with it.

Michael stands up and looks at Cafferty. Rebus turns back and follows his gaze -

REBUS (CONT'D)

Cafferty!

A beat as Rebus looks at Cafferty on the floor, realises something is wrong - he puts the gun down and crosses to him.

Rebus kneels down and rolls Cafferty onto his back - he is pale, lips blue - he's suffered a heart attack.

He turns and looks at Michael, who stays where he is -

MICHAEL

Let him die.

On Rebus as he looks back at Cafferty.

MICHAEL (CONT'D)

You tried to help me, John. I won't forget. I'll pay you back.

Michael turns and heads for the door.

REBUS

Michael!

But Michael's gone.

Rebus turns and looks down at Cafferty's unconscious figure -

REBUS (CONT'D)

Ger?

No response from Cafferty. On Rebus as he thinks.

He looks around - the deserted space - the closed door.

Rebus gets up and goes back to the bench, picks up the Stanley knife, turns back to Cafferty.

CUT TO:

10 **OMITTED** 10

11 **OMITTED** 11

12 **EXT. INDUSTRIAL UNIT, ROSYTH - DAY** 12

GILL'S CAR pulls up outside. Gill and Siobhan get out and approach the door.

GILL, TEMPLER

Is this it?

Siobhan knocks -

REBUS (O.S.)

Here!

They look at each other, then open the door -

CUT TO:

13 **INT. INDUSTRIAL UNIT, ROSYTH - CONTINUOUS** 13

Siobhan and Gill enter the unit and see -

Cafferty, lying on his back, the ties that bound his hands cut by the Stanley knife which lies discarded on the floor -

And, Rebus on his knees, bent over him compressing his chest.

Rebus looks up at them -

REBUS
Get an ambulance!

On Rebus as he turns back to Cafferty, who looks lifeless -

REBUS (CONT'D)
Come on you, you fucking asshole.

Rebus does more chest compressions -

REBUS (CONT'D)
Breathe...

Siobhan joins Rebus, taking over the chest compressions.

Rebus gives Cafferty the kiss of life -

All looks lost until suddenly - Cafferty's chest convulses -

And he coughs himself back to life.

CUT TO:

14

EXT. GARDEN, DETACHED VILLA, THE GRANGE, EDINBURGH - DAY

14

Rhona sitting in the Garden, deep in thought. LOCKIE
MONCRIEFFE approaches. She looks up at him -

LOCKIE
Everything okay?

RHONA
I really don't know... I think
John's brother has got himself into
something bad.

LOCKIE
In what way?

RHONA
I think he robbed some drug dealer,
gangster type guy...

LOCKIE
Really?

RHONA
They had no money... I offered to
help them... I tried.

On Lockie as he comforts her, then casually -

LOCKIE

What gangster did he rob?

RHONA

A guy that I've heard John talk about actually... Someone called Cafferty.

LOCKIE

Ger Cafferty?

On Rhona, surprised that he knows the name -

RHONA

You don't know him?

LOCKIE

No, no, I don't... I've heard his name mentioned... He owns a lot of properties all over the city...

(beat)

I think he might have even tried to invest some money with us a while back... We gave him short shrift.

RHONA

Quite right. You don't want to get involved with someone like that, do you.

LOCKIE

They're predators these guys... You have to keep them at arm's length.

RHONA

(nods)

I phoned one of John's colleagues, Gill... She's his boss now, and I passed on what Chrissie told me...

LOCKIE

You've done the right thing.

On Rhona as she nods, she did - but Lockie can tell something is still bothering her -

LOCKIE (CONT'D)

What?

On Rhona, uncomfortable -

RHONA

I don't know. I just don't know...

LOCKIE

What?

On Rhona for a long moment, about to say something, worried she'll hate herself if she says it out loud -

RHONA

I don't think I want them here.

On Rhona - she said it, she hates herself - and is relieved.

CUT TO:

15

EXT. INDUSTRIAL UNIT, ROSYTH - DAY

15

Cafferty, breathing through an oxygen mask, is lifted into the back of an ambulance by the Paramedics.

Rebus stands with a grim-faced Gill a short distance away -

REBUS

I came here. I found Cafferty... He was here on his own.

GILL TEMPLER

And who told you he was here?

REBUS

I had a hunch...

Rebus looks at Gill - she doesn't believe a word -

GILL TEMPLER

Where's your brother? Where's Michael?

REBUS

I don't know.

GILL TEMPLER

He was looking for Cafferty.

REBUS

Was he?

GILL TEMPLER

Yes. I know that. And this place belongs to one of your brother's friends. Gary Campbell. He's going to be arrested.... And your brother's going to be arrested...

(beat)

(MORE)

GILL TEMPLER (CONT'D)
And if any of them mention your
name...

Gill's anger forces her to stop and take a breath.

REBUS
I just saved Cafferty's life...

GILL TEMPLER
From your brother? And then what?
You let him walk away?

REBUS
I didn't let anyone walk away from
anything. I...

GILL TEMPLER
I was a mug to trust you.
(beat)
I'm not helping you here, John...
Not anymore.

On Rebus as he watches Gill walk away - looks at Siobhan -

REBUS
How did you find the people who
killed Andy?

On Siobhan, on the spot -

SIOBHAN
It was Darryl Christie... He gave
me the address of a house. Shaun
Strang was there too.
(beat)
I'm heading back there now.

REBUS
You'll be flavour of the month...
Good for you.

SIOBHAN
Darryl wanted me to tell you that
he helped... He said you would
appreciate it.

On Rebus as he looks at her -

REBUS
Darryl? What is he after?

SIOBHAN
He knows we're onto him.

REBUS

Well be careful, he'll think you
owe him something.

JUMP CUT:

16 **EXT. SAFE HOUSE, COUNCIL SCHEME, SOUTH EDINBURGH - DAY** 16

A police van still parked outside the taped-off house.

Siobhan stands outside in conversation with a SOCO OFFICER.

Further up the street, a car is parked.

CUT TO:

17 **INT. CAR, COUNCIL SCHEME, SOUTH EDINBURGH - CONTINUOUS** 17

DARRYL CHRISTIE, baseball cap pulled down, sitting low in the
driver's seat, stares over at the house.

DARRYL'S POV: Siobhan and the SOCO OFFICER laughing.

DARRYL CHRISTIE

Aye, you've had a right result...

Darryl's phone buzzes on the seat next to him - he picks it
up and looks at the caller -

He answers it on the phone, not the car speaker -

DARRYL CHRISTIE (CONT'D)

What's happening?

18 **INT. STUDY, DETACHED VILLA/CAR, COUNCIL SCHEME - CONTINUOUS** 18

LOCKIE MONCRIEFFE in his office, phone to his ear.

LOCKIE

I was hearing something about your
friend Ger Cafferty today, Darryl.

CUT TO:

Darryl is surprised, but stays deadpan -

DARRYL CHRISTIE

Aye... What did you hear?

LOCKIE (O.S.)
I hear he might have got himself in
a spot of bother?

DARRYL CHRISTIE
Right... Interesting. I'll see if I
hear anything myself.

CUT TO:

On Lockie, maybe a little bit annoyed at Darryl's coyness -

LOCKIE
Come on, you must know what I'm
talking about...

DARRYL CHRISTIE (O.S.)
No. I don't.

And taken aback by the blunt edge to the reply -

LOCKIE
I just wondered if this was
connected to our potential little
windfall.

CUT TO:

On Darryl for a beat, something about Lockie's familiarity is
grating on him -

DARRYL CHRISTIE
Yeah... There might have been a wee
bit of a problem there.

A silence before Lockie clears his throat -

LOCKIE (O.S.)
What sort of a problem?

DARRYL CHRISTIE
The seed funding's gone.

CUT TO:

On Lockie, keeping it light, but not amused -

LOCKIE
So, it was a big problem?
(beat)
I hate when that happens.

DARRYL CHRISTIE (O.S.)
You win some, you lose some, don't
you.

LOCKIE
I don't, no...

CUT TO:

On Darryl, this is unexpected, and he doesn't like it -

DARRYL CHRISTIE
This is pocket change to you, pal.
You can take the hit.

LOCKIE (O.S.)
Maybe I don't want to.

Darryl's turn to be taken aback by the bluntness -

DARRYL CHRISTIE
You don't want to fall out either,
do you?

CUT TO:

Lockie, calm and measured -

LOCKIE
No, I don't want to fall out...
(beat)
But just remember who knows where
all your money is, Darryl.

Lockie ends the call.

CUT TO:

On Darryl as he loses it -

DARRYL CHRISTIE
Don't you fucking threaten me...

Darryl realises that Lockie is gone -

DARRYL CHRISTIE (CONT'D)
Hello?

On Darryl as he looks at his phone and considers this
development - after a beat, he glances back at the house -

Then he starts the car and drives away.

CUT TO:

19 **INT. LIVING ROOM, REBUS'S FLAT, EDINBURGH - NIGHT**

19

On Rebus, slumped on his couch, drinking a beer, A DISPOSABLE MOBILE PHONE IN HAND -

REBUS
It doesn't do FaceTime.

CUT TO:

20 **INT. SAMMY'S BEDROOM, DETACHED VILLA, THE GRANGE - CONTINUOUS**

On SAMMY, SMARTPHONE in hand, sitting on her bed, uncomprehending at this news -

SAMMY
No FaceTime?

REBUS (O.S.)
No FaceTime, but I'll get my proper phone back tomorrow, and then we can FaceTime our faces off...

SAMMY
(smiles)
When am I coming to stay with you next?

REBUS (O.S.)
I don't know, ask your mum...

Sammy looks up to see Rhona enter -

SAMMY
When am I next staying with dad?

Rhona motions her to take the phone - Sammy nods -

SAMMY (CONT'D)
Mum wants to speak to you... Love you, dad.

CUT TO:

21 **INT. LIVING ROOM/SAMMY'S BEDROOM - NIGHT**

21

Rebus smiles to himself -

REBUS
I love you, too...

RHONA (O.S.)
How are you, John?

REBUS
I'm fine... You take this number,
too, in case you need to get in
touch.

RHONA (O.S.)
I will...

REBUS
Sammy was saying Chrissie and the
boys have gone?

CUT TO:

Rhona sitting on the bed beside Sammy, still not comfortable
with this -

RHONA
I just thought it was best.

REBUS (O.S.)
It is for the best. Where are they
now?

RHONA
Lockie put them in the Caley.

CUT TO:

On Rebus, flash cunt -

REBUS
Alright for some ay...

RHONA (O.S.)
What do you think is going to
happen?

REBUS
Michael's going to get arrested,
and then we'll see...

RHONA (O.S.)
Is he going to jail.

REBUS
Aye. I think so... I can't help
him. He's on his own now.

CUT TO:

22

EXT. CALTON HILL, EDINBURGH - NIGHT

22

Michael and Chrissie sit at the top of the hill, the city spread out below them -

CHRISSIE

I was glad to get out of there.

MICHAEL

She asked you to go?

CHRISSIE

It was Lockie...

On Michael, surprised -

MICHAEL

The shepherd's got baws...

CHRISSIE

It's a nice hotel he's put us in...

Silence. On Chrissie as she looks at Michael -

CHRISSIE (CONT'D)

What's going to happen?

MICHAEL

I'm going to hand myself in.

CHRISSIE

No, you're not...

MICHAEL

I have to...

CHRISSIE

Who told you that? John? Don't listen to him... He's just thinking about himself... You think he would do the same for you?

MICHAEL

Aye, he would. He helped me... He could have landed me right in it... But, he didn't. He made things worse for himself...

(beat)

I owe him... I owe him something.

Silence as Michael thinks what that might be.

CHRISSIE

I don't want you to go to prison.

(beat)

The boys don't want you to either.

MICHAEL

It'll be fine. You can all still come and visit me.

CHRISSIE

Is it for what happened at the warehouse?

MICHAEL

No... No-one knows about that... They know about the robbery, not the... The shooting.

CHRISSIE

And what if they find out?

On Michael, what if they do - Michael thinking about practicalities -

MICHAEL

I'm not letting any of the lads go to jail. I'm going to take responsibility for everything...

CHRISSIE

No!

MICHAEL

You'll be okay... Neil's got the money. He'll make sure they don't find it... He'll get it to you when the time's right.

CHRISSIE

You should take the money. Use it to get away somewhere... Remember you told me, when you were working on the circuit... You said there were guys that just spent their whole time away, travelling from place to place. You could do that?

MICHAEL

No...

CHRISSIE

We'd come and see you... Once things quietened down.

(beat)

(MORE)

CHRISSIE (CONT'D)
There's nothing to stay in this
country for, is there? It's a mess.

On Michael as he thinks for a moment -

MICHAEL
What about the boys?

CHRISSIE
They'll understand.

On Chrissie as she watches Michael waver. He looks at her,
puts his arm round her, pulls her close -

MICHAEL
I'm sorry... I've fucked
everything...

CHRISSIE
No, you haven't...

MICHAEL
I have...

CHRISSIE
No... No... I... You just tried to
change things for us.

MICHAEL
And I've made it all worse...

CHRISSIE
But, you tried, Michael, at least
you tried, you didn't just accept
things... That's the problem with
people now, they just accept all
the shit that's thrown at them...

On Chrissie as she looks at him -

CHRISSIE (CONT'D)
I love you, Michael.

MICHAEL
I love you...

CUT TO:

23

EXT. NHS MENTAL HEALTH UNIT, EDINBURGH - DAY

23

On Rebus as he enters the building - a new day.

CUT TO:

24

INT. OFFICE, NHS MENTAL HEALTH UNIT - DAY

24

ANDREA THOMSON sits listening to Rebus unburden himself -

REBUS

I think I might have done something
daft... Again.

ANDREA THOMSON

What did you do this time?

REBUS

I saved someone's life... And I
don't think I should have.

On Andrea, patiently waiting for Rebus to explain.

REBUS (CONT'D)

This is a man I hate, though...
Genuinely hate. And for a long time
I thought natural justice would
have caught up with him. I might
have gone along to a murder one
day, and it would be him... And I'd
have thought, good, it was about
time someone murdered him. Things
he's done, he deserved it.

(beat)

But, no... I could have watched him
die, but I saved him. And I'm
already regretting it...

Another silence, until -

ANDREA THOMSON

And what made you save him?

REBUS

I thought I had to do it, to save
someone else... But... I don't
know... I might have done it
anyway.

Another long pause from Rebus -

REBUS (CONT'D)

I think I used to think there's
rules and there's laws...

(MORE)

PROPERTY OF ELEVENTH HOUR FILMS

REBUS (CONT'D)

The law is what society says it is at any given point... But, the rules are the rules. They're older, and there's always been these rules...

(beat)

Blood's thicker than water. Don't grass on your friends... An eye for an eye...

ANDREA THOMSON

All things that are based on emotion.

REBUS

Yes... And things which the law is there to protect us from.

ANDREA THOMSON

That you're there to protect us from.

REBUS

(nods)

Criminals follow the rules...

(beat)

And I used to think that sometimes they need a reminder that the police know the rules, too... We needed to have that. That they needed to be scared of us... I'm not so sure now.

ANDREA THOMSON

What do you think now?

REBUS

I think I should be a bit more strict with myself.

ANDREA THOMSON

A fundamentalist? Like John Knox?

REBUS

(nods)

Aye... John Knox... But like a fun version of him.

ANDREA THOMSON

A fun John Knox?

REBUS

Fundamentalist presbyterian, but
knows how to party... Likes a drink
and a laugh.

On Andrea as she smiles -

ANDREA THOMSON

How is the drinking?

REBUS

Fine, aye... I'm drunk now...
(laughs)
That's a joke, obviously.

Rebus frown as Andrea makes a note on her pad -

ANDREA THOMSON

And how are your family? Your
daughter and her mum?

REBUS

Good. Really good. Sammy's got a
trust fund now...

ANDREA THOMSON

She's really safe.

REBUS

Aye. That's right.

CUT TO:

24A

INT. HOSPITAL WARD. EDINBURGH GENERAL HOSPITAL - DAY

24A

A POLICE OFFICER and A NURSE flirt at the Nurse's station.
Neither of them notice Darryl Christie enter the ward and
slip into one of the rooms.

CUT TO:

25

INT. HOSPITAL ROOM, EDINBURGH GENERAL HOSPITAL - DAY

25

Darryl sits close to Shaun's bed, one eye on the door.
Strang, happier with his wounds dressed, speaks sotto voce -

SHAUN STRANG

I owe you Darryl, you saved me.

DARRYL CHRISTIE

You don't owe me nothing, pal.

SHAUN STRANG

You sure?

DARRYL CHRISTIE

No...

(beat)

I mean, you're going to put your hand up for McJagger? That's what you said to me, wasn't it? When we were in the house...

SHAUN STRANG

It might be an attempted murder though, that's what my brief said.

DARRYL CHRISTIE

You're putting your fucking hand up for it. Okay?

On Shaun as he nods, reluctantly -

SHAUN STRANG

And there'll be no comeback for what I did to Jimmy from Cafferty?

DARRYL CHRISTIE

I'll speak to him about that... I'm sure it'll be fine as long as you keep your mouth shut.

On Shaun as he looks at Darryl -

SHAUN STRANG

Are you working with him now?

DARRYL CHRISTIE

No, I'll never work for him...

(leans close)

But, we've got to be smart here. We're not in the position to do anything about Cafferty at the moment. Going to have to bide our time there.

On Shaun for a beat -

SHAUN STRANG

I didn't think you would have gone to the polis to get me out?

DARRYL CHRISTIE
Needs must... And that Detective
that works with Rebus. Siobhan... I
think she might be alright. Someone
we can deal with.

On Darryl as he looks at Shaun, hoping he's got the message -

DARRYL CHRISTIE (CONT'D)
I won't forget this, Shaun. I'll
make it worth your while...

SHAUN STRANG
I want twenty-five grand a year.

DARRYL CHRISTIE
Fuck off, I'm no paying you that.

SHAUN STRANG
It's the minimum wage.

DARRYL CHRISTIE
Ten for every year you get. I'll
invest it for you...
(stands)
Talking of which, I've got
something I need to take care of.

Darryl opens the door to check that the Police Officer is
still distracted - and exits the room.

CUT TO:

26

INT. CORRIDOR, EDINBURGH GENERAL HOSPITAL - DAY

26

As Siobhan walks towards the ward, she sees Darryl slip out
and walk in the opposite direction -

SIOBHAN
Darryl!

Darryl turns a corner, disappears from sight. Siobhan hurries
after him, walking past the ward and to the corner -

She turns it - but he's gone.

A beat of frustration, then she turns back to the ward.

CUT TO:

26A **INT. ROOM, EDINBURGH GENERAL HOSPITAL - DAY**

26A

Siobhan enters the room and looks at Shaun.

SIOBHAN

Was Darryl Christie just here?

On Strang as he looks at her -

SHAUN STRANG

Who?

CUT TO:

27 **EXT. PRIVATE HOSPITAL, MURRAYFIELD, EDINBURGH - DAY**

27

Rebus gets out of his car and walks through the manicured grounds and into the building.

CUT TO:

28 **INT. WARD, PRIVATE HOSPITAL - DAY**

28

Rebus walks down the ward towards a private room.

A N/S HEAVY sits on a chair outside the room. He stands as Rebus approaches.

REBUS

Sit down, you clown.

Rebus opens the door without knocking.

CUT TO:

29 **INT. ROOM, PRIVATE HOSPITAL - DAY**

29

Cafferty lies in the hospital bed, hooked to a life support machine, looking pale but on the mend -

CAFFERTY

Look who it is...

And sitting next to his bed - MAGGIE BLANTYRE. Her presence stops Rebus in his tracks.

REBUS

Maggie...

(frowns in shock)

What are you doing here?

On Maggie, looking embarrassed at Rebus's presence - stands -

MAGGIE BLANTYRE

I was just leaving.

PROPERTY OF ELEVENTH HOUR FILMS

Maggie moves for the door - but Rebus grabs her arm, hard -

REBUS
I said, what are you doing here?

CAFFERTY
Hey!

Rebus looks at Cafferty - then back at Maggie -

REBUS
What the fuck's going on?

MAGGIE BLANTYRE
Let me go!

Maggie wrenches her arm free from Rebus -

MAGGIE BLANTYRE (CONT'D)
It's your family you want, not me.

Maggie exits the room, leaving Rebus stunned - he turns and looks at Cafferty, who grins at him -

CAFFERTY
She's some girl, ay...

On Rebus looms threateningly over Cafferty in the bed -

REBUS
What are you up to?

The Heavy enters the room to pull Rebus back - but Cafferty stops him with a raised hand -

CAFFERTY
It's okay... It's okay...
(to Rebus)
I just wanted to offer my
condolences for George... Poor
woman... On her own now.

REBUS
You stay away from her.

CAFFERTY
You stay away from her. It's you
that's hurt her.

On Rebus as he remembers George's words - don't let anyone hurt her - he struggles to process this.

Cafferty watches Rebus for a beat - then signals to the Heavy to leave. He does and closes the door.

Silence.

Cafferty indicates his heart -

CAFFERTY (CONT'D)
It was a coronary artery spasm...

REBUS
That's your body telling you you're
getting too old for this game
now...

Rebus looks at him, anger still boiling -

CAFFERTY
See, I'm no so sure... I'm thinking
I've maybe got a bit lazy the last
wee while, taking a step back. It's
no really me... It's no who I am.

Cafferty touches his chest -

CAFFERTY (CONT'D)
I feel like I'm alive again...
(beat)
Like your brother.

Cafferty watches Rebus for his reaction -

CAFFERTY (CONT'D)
Where is he? Did you lift him?

On Rebus, aware of the game Cafferty's playing -

REBUS
I saved your life. That's us quits.

CAFFERTY
It's no me you've got to worry
about... Your brother killed one of
the Cochranes.

On Rebus, unable to stop his shock showing - Cafferty grins -

CAFFERTY (CONT'D)
Oh... Did he no tell you that?

On Rebus, it's obvious he didn't -

CAFFERTY (CONT'D)
Billy Cochrane's nephew was in the
warehouse when your brother's team
robbed it...
(beat)
And Michael shot him.

On Rebus for a long beat as he looks at Cafferty -

REBUS
You're lying...

CAFFERTY
I've seen the security tape.

REBUS
Where's the body?

CAFFERTY
His body got taken back over to
Belfast so you lot wouldn't get
involved... But they're no going to
let that lie, are they... They'll
find him, wherever he ends up.
(beat)
And if they don't find him, they'll
find his family.

On Rebus as he absorbs the implications.

CAFFERTY (CONT'D)
I mean I could have a word with
them if you want... Try and sort
something out...

Rebus looks at Cafferty, sees where this is going -

CAFFERTY (CONT'D)
But, that would depend on you doing
what I say.

On Rebus, as he realises he's trapped.

CUT TO:

30 **EXT. WARD, PRIVATE HOSPITAL - DAY**

30

Rebus exits the room and fumbles for his phone. He listens as it rings - clicks to answer machine - BEEP! -

REBUS

Michael... If you get this message.

Phone me.

(beat)

Don't hand yourself in till you speak to me.

Rebus ends the call and hurries away.

CUT TO:

31 **INT. INTERVIEW ROOM, POLICE STATION - DAY**

31

Gill, Siobhan and A DUTY LAWYER present, all focussed on -

Shaun Strang, heavily bandaged, eyes focussed on a spot on the ceiling, barely listening to the question just asked -

SHAUN STRANG

No comment.

GILL TEMPLER

And where were you that morning?

SHAUN STRANG

No comment.

GILL TEMPLER

Were you at the gym where you work?

SHAUN STRANG

No comment.

Gill looks at Siobhan -

SIOBHAN

Shaun, we have a still that was taken from a security camera of you buying clothes from a sports shop at Newcraighall... Those clothes are the same as the clothes that were worn by the men who stabbed Mister McJagger...

On Strang as he looks at the image -

SIOBHAN (CONT'D)

Is that you, Shaun?

Strang looks up at Siobhan, who smiles - He is bang to rights.

SIOBHAN (CONT'D)
This photo has been identified by
an eyewitness.

Strang looks at his lawyer - then shrugs -

SHAUN STRANG
Aye, it's me.

CUT TO:

32

INT. MAIN OFFICE, POLICE STATION - DAY

32

MALCOLM FOX enters and approaches Siobhan at her desk -

MALCOLM FOX
Siobhan...

SIOBHAN
Malcolm.

MALCOLM FOX
You're not forgetting I still need
to take your statement about your
sergeant.

SIOBHAN
Yes, I know... I'll be around.

MALCOLM FOX
Right. Got it...

On Malcolm, decides to push his luck -

MALCOLM FOX (CONT'D)
How about dinner tonight?

SIOBHAN
I'm busy.

MALCOLM FOX
I promise not to discuss the job.

SIOBHAN
The team are going for a drink. I'm
going with them.

MALCOLM FOX
Celebration is it?

SIOBHAN

Small victories... You get that?

On Malcolm, he does. And before he asks -

SIOBHAN (CONT'D)

It's just the team.

MALCOLM FOX

Your tribe?

On Siobhan, she's made her choice -

SIOBHAN

My tribe.

On Malcolm, not going to let any disappointment show -

MALCOLM FOX

Have fun.

A beat, then he looks around the office -

MALCOLM FOX (CONT'D)

I've got a meeting with Rebus...

(beat)

Have you seen him around?

SIOBHAN

No.

CUT TO:

33 **OMITTED**

33

33A **EXT. STREET, EDINBURGH - DAY**

33A

Rebus marches through the city, listening to another of his calls ringing -

REBUS

Answer the fucking phone!

It's answered -

CHRISSIE (O.S.)

Hello...

REBUS

Chrissie. Where is he? Where's Michael?

CHRISSIE (O.S.)
I don't know...

REBUS
What do you mean you don't know?

A beat as Chrissie pauses -

CHRISSIE (O.S.)
He's gone.

REBUS
Gone?

Another pause before she answers -

CHRISSIE (O.S.)
He said that if I saw you, I should
tell you he'll pay you back for
everything you've done.

On Rebus - what can this mean? - as the call ends -

REBUS
Chrissie? Chrissie?

CUT TO:

34

INT. LIVING ROOM, DETACHED VILLA, THE GRANGE - DAY

34

Lockie is showing Rhona some figures on the computer screen.

LOCKIE
All done, signed and sealed... It
will be in the trust until she's
twenty-one.

RHONA
Twenty-one?

LOCKIE
Standard.

RHONA
Should you not maybe make it twenty-
five?

LOCKIE
Twenty-five?

RHONA
I was quite mental in my early
twenties.

LOCKIE
Now you tell me.

RHONA
Weren't you?

LOCKIE
I thought you knew I was a very boring man... All the way up until I met you.

RHONA
I just don't want her to get it too young and spend it all on drugs.

LOCKIE
As long as she doesn't waste it, I don't see what the problem is.

On Rhona as she smiles at him -

RHONA
You are sure about this.

LOCKIE
I've never been surer of anything in my life.

Rhona kisses him -

RHONA
I can't believe you would do this.
(beat)
You are a wonderful man.

The front doorbell rings -

LOCKIE
You expecting anyone?

RHONA
No...

LOCKIE
I'll go.

Lockie exits the room. Rhona turns back, looks at the screen.

RHONA
You are a lucky girl.

CUT TO:

35 **INT. HALL, DETACHED VILLA, THE GRANGE - DAY**

35

Lockie walks through the hall and opens the front door -

A MASKED MAN ON THE DOORSTEP.

A beat as they both look at each other - the man raises his gloved hand - A HANDGUN - BARREL POINTED AT LOCKIE.

BANG! BANG! Two shots to the chest.

Lockie drops, like washing, to the floor.

The Masked Figure looks down at him - picks up the bullet cases the gun ejected - turns and walks away.

CUT TO:

36 **OMITTED**

36

36A **EXT. STREET, EDINBURGH - DAY**

36A

Rebus reaches his parked car. As he is about to get in, his phone rings - 'RHONA' - he answers -

REBUS

Rhona...

CUT TO:

37 **INT. DETACHED VILLA/STREET, EDINBURGH - CONTINUOUS**

37

On Rhona, staring down at Lockie's body, phone to her ear -

RHONA

John...

(beat)

He's dead... Lockie's dead...

CUT TO:

Rebus, dumbfounded -

REBUS

Rhona?

(beat)

What are you talking about?

CUT TO:

Malcolm Fox turns and looks at Rebus.

REBUS (CONT'D)
Rhona... Slow down.

CUT TO:

38

EXT. DETACHED VILLA, THE GRANGE, EDINBURGH - DAY

38

On Rebus as he walks cautiously towards the house.

REBUS'S POV: Prosperous normality, whatever has happened, hasn't attracted any attention.

The front door ahead of him, ajar -

He slows as he reaches the door - a figure lying in the hall.

Rhona bent over the figure, turns and looks at him -

REBUS
What...

On Rebus as he looks around at the street outside - and steps into the house.

CUT TO:

39

INT. DETACHED VILLA, THE GRANGE, EDINBURGH - DAY

39

LOCKIE LIES DEAD ON THE FLOOR.

On Rebus as he stares from the body to Rhona -

REBUS
What happened?

On Rhona, in shock, almost catatonic -

RHONA
I don't know... I... I don't know.

Rebus kneels beside Rhona -

RHONA (CONT'D)
Someone came to the door...

She looks at Lockie's body -

RHONA (CONT'D)
They shot him.

Rebus pulls out his phone and dials 999 - when it connects -

REBUS
Police, please...

As he turns and looks at Rhona, he sees her put her hand to her stomach as she feels pain.

REBUS (CONT'D)
Rhona!

CUT TO:

40

EXT. DETACHED VILLA, THE GRANGE, EDINBURGH - DAY

40

THE FRONT OF THE HOUSE CORDONED OFF.

TWO POLICE CARS and a SOCO VAN outside. SOCO OFFICERS conducting a search.

A shellshocked Rebus with Gill Templer surveying the scene -

REBUS
She's had some bleeding...

On Gill, knows this could mean a miscarriage -

GILL TEMPLER
You need to get it checked.

Rebus nods.

GILL TEMPLER (CONT'D)
Sammy didn't see?

REBUS
She was at a friend's.

Gill nods, thankful Sammy was spared this trauma -

GILL TEMPLER
They won't be able to stay here tonight.

Rebus nods, he knows -

REBUS
They can stay with me.

GILL TEMPLER
Of course... They're your family.

Rebus stands for a moment looking at her - he realises this means he has his family back, everything he ever wanted -

But not like this.

Gill looks across at the door - Lockie's body visible -

GILL TEMPLER (CONT'D)

Did he have any enemies you were aware of? Anyone with a motive for killing him?

On Rebus as it occurs to him that he told Michael he wanted his family back. He stares at Gill, blank with the horror of that possibility.

GILL TEMPLER (CONT'D)

John?

Rebus comes back to the here and now -

REBUS

What?

GILL TEMPLER

Anything you were aware of?

REBUS

Eh... No... No...

(beat)

He seemed alright.

On Gill for a long beat, looking at Rebus -

GILL TEMPLER

And why were you the first person here?

REBUS

Rhona phoned me...

A beat as Rebus looks at Gill - is she suspicious of him -

REBUS (CONT'D)

What?

Gill doesn't say what she's thinking - instead Rebus says what he's thinking, holding Gill's gaze -

REBUS (CONT'D)

I think this might have been my brother, Gill...

(beat)

You need to find him.

Before Gill can ask him any more questions, Rebus turns and walks away, out onto the street to where his car is parked.

Inside, Rhona, lost in pain and shock, clings to Sammy who sits beside her.

As Rebus approaches the car, Sammy jumps out and runs into his arms.

He hugs Sammy to him for a long moment - then he leads her back to the car, where she gets back in beside her mum.

Rhona looks up at Rebus - he sees the anguish on her face -

REBUS (CONT'D)

I'm so sorry...

A beat as Rhona stares at him -

RHONA

Why? What did you do?

REBUS

Nothing.

Rhona stares at him for another beat, then she looks away.

On Rebus as he closes the door, gets into the car, and drives Rhona and Sammy away from the house.

END OF SEASON ONE