

CHIEF AND OFFENSIVE BEHAVIOUR ACT

(CHIEF CONSTABLE CAMERON MIEKELSON)

The Chief explains that the Offensive Behaviour Act is causing the Force a bit of heat. It's a minefield. What is offensive and what isn't? You should see the things people say about him? A quick google, click on a few forums - Big Chief Pudding Face - Bameron Dickelson - Chief Commissioner Cunto - Am I offended? Yes. Do I say I'm offended? Do I bleat to my MSP? No, I grow a pair.

Now, I'm not saying everyone who takes offense at something can turn the other cheek and forget it - many of them can't - they are too sensitive - they are so offended that they reach the point of no return - maximum offense.

Everyone's point of no return is different. You might say to me - "you baldy big pig bastard" and it's water off a duck's back. Or you might say to me - "you hopeless big failure of a man, you ruined your marriage and now you're ruining the country" and (STIFLES A TEAR) that's pretty close to my point of no return, but I shrug it off and we get on with it.

The Offensive Behaviour Act is there to protect those people so sensitive they have a very low tolerance for offence.

What offends people? Well that's the \$64,000 question. The nature of offense changes all the time, once upon a time you could call football fans who support Bleep a bunch of bleeps now you can't so we stop and we move on.

"Gypsies"- now gypsies are interesting. We used to band the term around willy-nilly back in the old days. Today we live in more sensitive times and I can personally guarantee the Scottish Police Force neither uses the term Gypsy willy nor nilly but only on the appropriate occasion when that word Gypsy might be used, which might very well soon be no occasion at all.

The offence boys are on it, and they keep me right. To be on the safe side, when we offer hospitality during meetings, we don't offer Gypsy Creams any more, a wee plate of Nice biscuits will suffice until the French inform us that's offensive to the Nicoise.

KEN AND THE COMMUNITY COUNCIL INT. COMMUNITY HALL

(ken beattie, various sas)

Ken Beattie is quite excited. Tonight is an important night. Tonight, for the first time ever he has to report to a community council meeting.

Parkhill Community Council is in a suburban part of the city. As part of restructuring, volunteer special constables periodically report to these meetings as part of their duties. Ken is nervous at first.

He introduces himself to everyone including the janitor. Ken is delighted to see tea, biscuits and home baking.

Then it comes to the formal part of the meeting. The chairs are all arranged in a crescent in the room. Ken is invited to speak and is introduced as being there representing the entire Scottish Police Force - Ken tries to say that actually, he's just a volunteer and is there to say show his face but he isn't given a chance as immediately the residents are taking him to task on a whole host of national policing problems that he knows nothing about. Stop and Search, immigration, emergency response times, football violence, crooked bankers and offshore dodgy dealings - Ken has to field questions on all of it.

Ken frantically takes lots of notes while apologising and reminding everyone he's not a real police officer.

The meeting concludes with 3 action points - 1. Ken will take this list of concerns to the justice secretary at his earliest convenience and as soon as he finds out who that is. 2. Ken will also do what he can to increase the management of police resources to cope with immigration and an increased Scottish birth rate, and 3. Ken will also put the chairs away and tidy up the litter in the hall.

They applaud warmly and offer him poly bags for cleaning purposes.

BOBBY KNIFE FIGHT

(sergeant karen anne miller, BOBBY MUIR)

Bobby comes into the station in a panic, he asks officer Karen for police protection. When he's finally calm, he shows her a big bag of knives that he said he stole from some madman in the street - he'd put the bag down and was starting to pace about like he was going to do some damage, so Bobby grabbed the bag and ran off.

Karen finds this all a bit weird but Bobby seems genuinely scared and the bag is indeed full of big scary looking knives so she says she'll keep him safe while she checks this out.

Bobby asks if he can come into the back but Karen says no, so he asks if he can hide in the toilet - she says this is okay.

Karen comes back to say she's checked it out and the big scary man was actually a street performer that Bobby interrupted just before a performance. The man throws knives in the air and catches them for entertainment. Bobby asks why anyone would do that and Officer Karen has to explain that some people like to see dangerous things.

Finally, Bobby comes out the toilet. He asks if he can have the knives as he thinks he'd be quite good at it. Officer Karen tells him that he should never, ever do this.

Bobby says he can prove that he can juggle and he picks up a pen, his phone and half packet of rolos from his pocket and starts to juggle them - they all drop to the ground.

Bobby promises never to juggle with knives.

CHIEF AND IAN RANKIN - INT, DINING HALL AND CHIEF'S OFFICE

(chief commissioner cameron miekelson, ian rankin)

The Chief is inundated with official dinner invites most of which he says no to. He works long into the night as it is. It is debatable whether the best use of his time is getting trapped all night sitting next to some dreary individual at some dull dinner. ("What do you do? Really?") The Chief is in the process of saying no to various invites when one catches his ear. The Lothian Benevolent Fundraiser? Jean shows him the guest list. Ian Rankin is going? The Chief feels the Lothian Benevolent Fund do a lot of sterling work. He explains that it is important to show face at these things. He is very interested in who is organising the dinner and the seating plan.

We see the Chief at a corner of the dinner. He checks the nameplates. He sits down next to Ian Rankin the crime author. The Chief introduces himself. They make polite small talk. Then the Chief asks Rankin if he got his manuscript? The crime novel, all about a Maverick Chief, a tough guy with a heart of gold who plays by his own rules? Rankin can't really remember. Not to worry, the Chief has brought the draft with him. It won't take long to give him the gist. The Chief starts reading out bits.

Ian Rankin politely tells him what's wrong with it. Why some bits don't really work from a literary point of view and that's what makes it a non-starter. The Chief is surprised. He points out some holes in some of Rankin's novels from a police point of view. Rankin tells the Chief the best thing he could do would be to start again. The mood gets frosty. Rankin has to get up and host the auction (which we don't need to see).

Back at his desk we could see the Chief has purchased something from the auction he maybe regrets.

We also hear the Chief has re-evaluated his manuscript in light of Ian Rankin's opinion. Everyone can be wrong. Anyone can get the wrong end of the stick. So the Chief is going to send a copy to Denise Mina for a second opinion

TROLLEY DAFT - EXT. STREET - BBQ REWRITE

(pc hugh mckirdy, pc surjit singh, 3 or 4 sas)

Hugh and Surjit tell us that a lot of crimes they deal with aren't the result of criminal intent, just laziness.

They are driving about when they spot a car with smoke coming out of the boot. They are amazed the driver didn't notice and so flagged him down to inform him of the issue.

Hugh asks the man how he didn't notice what was happening to his own car. The smoke isn't news to the driver though and when he opens up the boot he proudly shows them he has a lit barbeque, complete with sausages and burgers cooking away. Turns out he and his friends were enjoying a day at the beach when the rain came down and he didn't want to stop the cooking - "they take so long to get going". Surjit is going through a list of safety concerns and explaining how stupid this is when the man offers them a sausage. Hugh is tempted by the amazing smell and asks if he's got mustard. The man has mustard. Hugh gratefully accepts and eventually, so too does Surjit.

In the end Surjit simply warns of the danger of driving with a lit barbeque in the boot of your car, "yes, it's tasty and convenient, but it's also a fire hazard and you run the risk of becoming barbequed meat yourself, basically, it's just really stupid". Hugh ends with "I'm not sure if he's really stupid or we're the stupid ones." Surjit has no such doubts.

MAGGIE AND THE POLICE MUSEUM

(maggie le beau)

Maggie has volunteered for shifts at the police museum. She stands by the exhibits and tells the public a little more about them.

Some of the exhibits that catch her eye include...

The signatures of the first police committee in Glasgow - all men.

The early wooden police truncheons - look like they'd sting a bit

Standard issue police pipe - smoking was the thing back then

Phones with chords attached to them - remember them!

Top hats - who knew the early police were hipsters?

Police pagers - retro techno cool!

She says they get lots of retired police visiting. Some of them tell Maggie stories they maybe shouldn't. Lots of people make the joke about the police museum being broken into, it's a good joke which helps Maggie laugh when she hears it regularly. And you do get Americans asking where the guns are? No guns yet - but watch this space!

HAMSTER BALL - EXT. STREET

(pc sarah fletcher, pc jack mclaren, criminal)

Jack and Sarah have to chase and arrest a probationer who has violated their probation. He claims that the giant hamster ball is now his house, so he's not technically leaving his house. They tell him that's not how the law works and go to arrest him, but he rolls away, leading to a chase. When they eventually catch him they can't decide the best way to get him out of the ball. Sarah has to climb in with him.

MAGGIE DARK SECRETS

(maggie le beau)

Maggie talks about how some people phone because they feel guilty or have a dark secret. Her dark secret is that she shoplifted a Cliff Richard calendar when she was 14.

JANE, CHARLIE AND THE BOOT CARGO - EXT. QUIET ROAD - NIGHT

(PC CHARLIE MCINTOSH, PC JANE MACKAY, Katherine Hills, SA)

Visibility is of vital importance in the countryside. Jane and Charlie have to police the land beyond the lamp-posts. Lights are crucial out here. Without illumination, the cops literally can't see what they're doing. Or what the public are doing or not doing. And sometimes they need to see that.

At night in the countryside, Jane and Charlie spot a car with a brake light not working. They follow it and flag it down.

They go over to the driver, Katherine- she is very well-dressed and polite. She apologises profusely. But she is also a bit twitchy.

The cops get a bit suspicious. They ask where she is going. She says she is going home and gives her address on the outskirts of the city. She explains she has been on a night drive. The cops tell Katherine they are going to inspect the vehicle. They ask Katherine to pop open the boot.

In the boot there is a man tied up with tape over his face.

Charlie and Jane react with surprise. Jane swiftly goes back to Katherine in the driving seat to check she doesn't try to escape.

Charlie pulls the tape off the man's face. Is it a kidnapping? An abduction? Is he in fear of his life? The man won't speak to him, but looks to Katherine for guidance on what to do. Charlie isn't sure what's going on and tells him he's safe now. The man says he will back up whatever Katherine says.

Katherine politely explains to Jane that she and the man met online and he asked her to do this to him. Some people do cosplay, some people go hiking together, he likes to call consenting ladies "Mistress" and for them to tie him up and drive around the country.

Katherine likes the feeling of being in control, and the idea that they might get pulled over at any minute, although now it's happened it's a little disappointing.

Jane asks the man to back up Katherine's version of events. He backs Katherine up but only answers questions when Katherine has given him permission to answer, which makes Charlie uneasy about whether he's in danger or not. Eventually though, the cops are assured both adults consent to the situation. The only thing that's against the law is the brake-light.

Katherine stresses to the police that the man will drive the car to the garage to get it fixed first thing in the morning. Yes mistress says the man. Katherine makes him apologise to the officers and dominates him a wee bit in front of the cops, both of them clearly enjoying this all a bit too much. Jane and Charlie explain that they don't necessarily need an apology or to see any of this, just a pledge to get the light fixed.

Jane and Charlie explain how some crime situations can alter over time. You stop someone for one thing. You end up dealing with something else altogether. There is no doubt the public get up to some strange activities behind closed doors or closed boots, but so long as it doesn't break the law, they are at liberty to do as they please, whatever floats their boat or pops their boot.

TRAFFIC RED LIGHT CHALLENGE - EXT. TRAFFIC LIGHTS/STREET

(pc hgh mckirdy, pc surjit singh, wee boy - sa)

The traffic officers pull up at some traffic lights. After a moment, an eight year old boy on a bike pulls up alongside them. Having caught Singh's eye he motions that he wants to race them when the light turns green. Singh is confused but McKirdy knows what the wee boy is doing and laughs with Singh about how the boy thinks he can beat a police car at the lights. Singh doesn't see the point. Why would people do this? It is dangerous and irresponsible.

McKirdy says they should do it, just to give the wee guy a thrill. Maybe do it with the sirens blaring. Singh disagrees. McKirdy starts to goad Singh that he is scared to race a wee boy on a bike. Singh says that he isn't interested in beating a wee boy on a bike. McKirdy ridicules Singh's attitude and he boasts that he is going to roast this little boy when the lights change. McKirdy gives the wee boy the thumbs up and they all wait for the lights to change.

Eventually the lights turn green and McKirdy stalls the car badly. The wee boy is in hysterics, giving the officers the finger before casually cycling away.

CONCUSSION BOBBY

(sergeant karen anne miller, BOBBY MUIR)

Bobby comes running into the station and before he can finish the first few words, he trips and falls headlong against the front counter. He knocks himself out. Karen rushes round to help.

Eventually he wakes up and is incredibly woozy with blood running down his forehead. As she patches him up, Karen asks him some key questions to check for concussion. "Who are you?" "Bobby". "Who am I?" "You're Officer Karen, Officer Karen". "What were you coming in to tell me?" "I seen a goat driving a bus and I don't know why". She thinks maybe she's going to have to take him to hospital.

Bobby doesn't want to go to hospital but Karen is insistent, and makes sure someone is there to cover her and she takes him herself.

Later, Bobby comes in with a massive bandage on his head. He's remembered what he wanted to tell her the other day now - he wanted to say thanks for taking him to hospital. Karen points out that he hadn't been to hospital when he came in that day. Bobby realises this can't have been it, but he still doesn't know what it was. Officer Karen says it doesn't matter. Bobby's worried it was important, but she says not to worry. It probably wasn't.

CHIEF - TERROR TARGET

(CHIEF CONSTABLE CAMERON MIEKELSON)

Now as reported in the Daily Record my name was recently found on a list of terrorist targets, well below Alex Salmond but a good few places above Muriel Gray. It's an odd feeling when you find out you're on one of these lists, obviously you don't want to be so high on the list that you can't pop out to Lidl of an evening, but I'd be lying if I told you I didn't feel a certain frisson of satisfaction to find out that I am a bigger prize than Big Gerry Butler, the Scottish hunk and action hero. Although, my delight was tempered by my discovery that I'm a less important target than the Falkirk Wheel. I mean God help us if the barge traffic of this great nation were ever to grind to a halt.

We are currently at Code Purple which is the highest level of terrorist threat short of an actual attack. We currently don't have a code name for an actual attack. Some favour Code Purpler, I myself prefer Code More Purple. Time will tell.

CAPITAL OF BLOOD

A crime thriller set in Edinburgh.

Michael Cameronson is a Chief of Police. Women love him and other cops want to be him. He plays by his own rules but always delivers results. Away from crime he has a passion for single malt whisky. His love life is complicated. He is currently seeing at least 3 women at once – Julia who owns a distillery on Islay, Freja a Danish detective on an exchange with a penchant for woolly sweaters and Christine an American gallery owner based in Hanover Street. His ex-wife Moira also shows up, desperate to take him back.

Capital of Blood is the first of a quadrology of crime books featuring the Chief. A body is found beneath the George Fourth bridge. Everyone thinks its suicide. Only the Chief suspects homicide. He just has a nose for these things. He is proved correct. Unlike the stupid, bumbling head of investigation called Kevin. It turns out the city has been hit by a serial killer. One victim had their head smashed repeatedly off the Greyfriars Bobby statue, another was impaled on the one o'clock gun, a third is smothered in a private lapdance room off Lothian Road, a fourth is strangled up the Scott Monument. The city is gripped. Where will the killer strike next? Kevin is baffled, as usual.

It's left to The Chief to work it out. He'll work all night if he has to. He pulls a bottle of single malt out his desk drawer and puts all the pieces together. He tracks the killer to Leith. But gets trapped on the Royal Yacht Britannia. The Chief escapes through a porthole, catches up with the serial killer, chases him through Princess Street Gardens and arrests him. When he takes off his balaclava he turns out to be gorgeous female Russian psychopath called Svetlina. The Chief hands her in. Only for the bumbling Kevin to lose her in custody.

The last chapter sees the Chief tail Svetlina to New York for what is also the first chapter of the subsequent follow-up novel Big Apple of Blood.