

## SCOT SQUAD S03 EP02

00:00:30	<p>A POLICE CAR DRIVES DOWN A STREET, SIRENS ON. WE SEE SOMEONE IN A GIANT PLASTIC BALL.</p> <p>VOICEOVER Coming up... it's a rollover.</p> <p>OFFICERS FLETCHER AND MCLAREN ARE TRYING TO STOP THE PERSON IN THE BALL. WE SEE FLETCHER CLIMBING INTO IT.</p> <p>FLETCHER Get out.</p> <p>MAN I'm not going out!</p> <p>FLETCHER You're getting out.</p> <p>SHOTS OF POLICE SIGNS, VEHICLES.</p> <p>VOICEOVER It's a knockout...</p> <p>WE SEE MILLAR IN THE STATION. BOBBY APPEARS TO BE UNCONSCIOUS ON THE FLOOR.</p> <p>MILLAR Bobby? Bobby?</p> <p>SHOTS OF POLICE VEHICLES, OFFICERS. WE SEE SINGH AND MCKIRDY DRIVING IN THEIR POLICE CAR.</p> <p>VOICEOVER It's a blaze.</p> <p>SMOKE POURS FROM A VEHICLE AHEAD OF SINGH AND MCKIRDY, THEY CONTINUE TO FOLLOW THEM.</p> <p>MCKIRDY Is that a barbecue?</p> <p>SHOTS OF VARIOUS OFFICERS, LEBEAU, BEATTIE. WE SEE OFFICERS MACKAY AND MCINTOSH ARRESTING SOMEONE.</p> <p>MCINTOSH You're under arrest!</p> <p>MCKIRDY AND SINGH IN THEIR POLICE CAR. MCKIRDY IS VERY CLOSE TO THE CAMERA. HE SNIFFS UP. FLETCHER FINDS SOMEONE HIDING IN A WHEELIE BIN. MIEKELSON</p>
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00:01:03	<p>SITS AT HIS DESK AND PRETENDS TO CHOKE HIMSELF.</p> <p>VOICEOVER Sniffing out hoods, crooks, and unacceptable activity.</p> <p>MCLAREN IS ON STAGE WITH A BUNCH OF PERFORMERS.</p> <p>MCLAREN Stop it, please. Stop that.</p> <p>SHOT OF VARIOUS CHARACTERS ALL AT ONCE.</p> <p>VOICEOVER This is... Scot Squad.</p> <p>A CHEQUERED MAP OF SCOTLAND IS SHOWN, TRAFFIC CONES AND TAPE ARE ON IT.</p> <p><b>CAPTION: SCOT SQUAD</b></p> <p>SHOTS OF TRAFFIC, POLICE OFFICERS AND VEHICLES. SHOTS OF PEDESTRIANS. WE SEE A GROUP OF DRUNK MEN, A GROUP OF OTHER MEN. A BIG BALD MAN GRABS OFFICER MCLAREN.</p> <p>VOICEOVER Scotland, home to over 5 million people, many of them prone to going radge, nuts, or loco.</p> <p>MAN Find my dog!</p> <p>MCLAREN Alright, I will!</p> <p>MCINTOSH AND MACKAY RUN ALONG A MUDDY PATH IN THE COUNTRYSIDE. MILLAR HURRIES TO HER CAR. MCLAREN IS CONFRONTED BY SOME YOUTHS, AND BEATTIE TAKES DOWN A LARGER MAN WITH A JUDO THROW.</p> <p>VOICEOVER Calming the chaos when it all kicks off are the men and women of the Scottish Police Force.</p> <p>VARIOUS INTERIOR SHOTS OF MIEKELSON'S OFFICE. WE SEE HIM SAT AT HIS DESK, DOING WORK. WE SEE HIM PLAYING XBOX ON A LARGE TV, HE HAS A HEADSET ON. WE SEE HIM TALKING TO TWO YOUNG PEOPLE.</p> <p>VOICEOVER Coolest cucumber in the country is the ice-man himself, Chief Commissioner Cameron Miekelson.</p>
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00:01:45	<p>MIEKELSON Tell Two-pack to stop filming.</p> <p>VOICEOVER All clued up on what's most offensive.</p> <p>MIEKELSON SITS IN HIS OFFICE IN FULL UNIFORM AS HE TALKS TO CAMERA.</p>
00:01:54	<p>MIEKELSON The offensive behaviour act does cause us a lot of problems. It's very time-consuming because it's the shifting sands of what is offensive and what is not.</p> <p><b>CAPTION: CHIEF COMMISSIONER MIEKELSON</b></p> <p>MIEKELSON And who can you offend and who shouldn't you offend and is it okay to offend anybody? I mean, I'm offended all the time. I mean, you just Google my name. Right now, on the internet, there you go. You've got Cameron Dickelson, Cameron Miek-el-son-of-a-bitch, Chief Commissioner BLEEP. You know? Am I offended? No, I just grow a pair. I can take it. You can call me a baldy-headed pig BLEEP all day. You know? But the offensive behaviour act is not designed to protect me, it's designed to protect those who do take offense, and, that, unfortunately, can be anybody. And times change. I mean, gypsy, for instance. That's a very interesting one. We used to use the word gypsy willy-nilly, now, I can guarantee we will not use gypsy willy nor nilly. We even - I've stopped having gypsy creams. If someone's in for a meeting, they won't get a gypsy cream from me in case offence is taken, and that - there's the perfect example; biscuits. There's a whole range you can no longer have. A ginger nut - you'd think 'No, that's offensive to many Scottish people'. Chocolate finger. You try giving the chocolate finger to the Women's Institute, see how far you get. That's all I'm saying. So, if you're having afternoon tea in my office, you'll get served a custard cream.</p>
00:03:11	<p>SHOTS OF HIGH FLATS, TRAFFIC, PEDESTRIANS. WE SEE BEATTIE OUT ON THE STREET. VARIOUS OTHER SHOTS OF BEATTIE SHOW US HIM GOING ABOUT HIS WORK.</p> <p>VOICEOVER The cream of Scottish volunteer policing is Ken Beattie, an unsung hero with a heart of gold, eager to be the public face that faces the public.</p> <p>BEATTIE WALKS DOWN A HIGH STREET. HE PEERS INTO A PHONE BOX.</p>

00:03:30

BEATTIE

Oh, God. Somebody's taken a shit in the phone box again.

BEATTIE STANDS ON THE STREET AND TALKS TO THE CAMERA.

**CAPTION: VOLUNTEER OFFICER KEN BEATTIE**

BEATTIE

Last night, I was very excited because I got invited to the Parkhill Community Council Committee meeting.

BEATTIE MAKES HIS WAY UP A LARGE STAIRCASE.

BEATTIE

I was there to represent the police. Which was a great honour for me.

A WOMAN GREETES BEATTIE.

HELEN

I'm Helen, I'm the Chairman.

BEATTIE

Helen?

HELEN

Uh huh. Of the Parkhill Community Council.

BEATTIE MEETS MORE PEOPLE. THEY ARE ALL OLD. HE SHAKES THEIR HANDS.

BEATTIE

Betty?

BETTY

Yes.

BEATTIE

I'm Ken Beattie.

BEATTIE GREETES A MAN.

BEATTIE

Donald?

DONALD

Yes.

BEATTIE

Ken Beattie.

	<p>DONALD</p> <p>How are you doing?</p> <p>BEATTIE</p> <p>Pleasure to meet you, Donald.</p> <p>BEATTIE STANDS ON THE STREET AND TALKS TO CAMERA.</p> <p>BEATTIE</p> <p>There was also cake and coffee, which I was not expecting.</p> <p>BEATTIE IS AT THE MEETING. HE STANDS IN FRONT OF THE FREE FOOD AND DRINK.</p> <p>BEATTIE</p> <p>Look at this, it's like a tuck shop. How much for the...?</p> <p>HELEN</p> <p>No, no, you help yourself. We take good care of our guests here.</p> <p>BEATTIE STANDS ON THE STREET AS HE TALKS TO CAMERA.</p> <p>BEATTIE</p> <p>My God. That was a very good bonus. A less good bonus was the things they were asking me about.</p> <p>KEN SITS UP THE FRONT OF THE MEETING WITH HELEN. THEY ARE BEHIND A SMALL TABLE.</p> <p>HELEN</p> <p>Floor's all yours, Ken.</p> <p>THE ATTENDEES CLAP. KEN STANDS UP. SOMEONE RAISES THEIR HAND.</p> <p>MAN</p> <p>Can I ask you a question?</p> <p>BEATTIE</p> <p>Oh, right away oh.</p> <p>MAN</p> <p>Immigration - when are you going to stop all those immigrants coming into this country?</p> <p>BEATTIE LOOKS TAKEN ABACK BY THE QUESTION. HE LOOKS AROUND AT HELEN.</p> <p>MAN</p> <p>There's no control. When are you going to control it?</p>
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BEATTIE  
Me, personally?

MAN  
Yes.

BEATTIE  
Well, unless they litter... I could do something about  
that. Okay, is that all the...?

SOMEONE ELSE RAISES THEIR HAND.

BEATTIE  
Oh.

MAN TWO  
Stop and search.

BEATTIE  
Stop and search?

MAN TWO  
Stop and search. The kids that I take the football  
with, they, every day, they're coming up to me,  
"Stevie, Stevie, these coppers are always pulling us  
over, they're always searching us..."

BEATTIE LOOKS CONCERNED.

BEATTIE  
You don't want stop and searches?

MAN TWO  
Aye. Ban them. Completely.

BEATTIE WRITES ON HIS LITTLE NOTEPAD.

BEATTIE  
Ban them. Ban stop and searches. Okay. I don't think  
that'll go down well, but I can see what I can do.

MAN TWO  
Right, okay.

A WOMAN RAISES HER HAND.

WOMAN  
Can I just say, instead of stopping folk like that,  
you should be up in those fields there where the 14  
and 15 year olds are lying drunk.

BEATTIE  
So, more stop and searching at the fields, and less

00:05:27

stop and searching down at the parks. Okay. We're getting somewhere now.

SHOTS OF POLICE SIGNS, VEHICLES. WE SEE MILLAR GOING ABOUT HER WORK VIA SEVERAL SHOTS.

VOICEOVER

As Ken takes notes, Desk Sergeant Karen Ann Millar is tasked with recording whatever the public feel is important. And that means the paperwork never stops at her station.

BOBBY ENTERS THE STATION. HE CLOSSES THE DOOR BEHIND HIM THEN PEERS THROUGH THE WINDOWS TO OUTSIDE.

BOBBY

Alright, Officer Karen, how you doing?

MILLAR

Alright, Bobby. What can I do for you? You alright?

BOBBY

Officer Karen, I've just found a bag of shanks in the middle of the road, right? In the middle of the road. I was wondering if you could help me. Look.

HE PLACES A LARGE BAG ONTO THE DESK IN FRONT OF MILLAR. SHE TAKES A LOOK INSIDE.

MILLAR

I'm looking. I'm looking, Bobby, I just don't want to touch anything and get fingerprints on it. Where did this happen?

BOBBY

It happened in the middle of the road up at the city centre.

MILLAR LOOKS THROUGH THE BAG.

MILLAR

Right. Mm, right. Okay. Give me a couple of minutes, I just need to check a couple of things, okay?

MILLAR HEADS OUT BACK. BOBBY REMAINS AT THE DESK.

BOBBY

Just see when you're there, is it alright if I hide in the toilet just in case he comes in?

MILLAR

If you really want to then go for your life.

BOBBY PICKS UP A KNIFE FROM THE BAG. HE DECIDES

AGAINST IT AND PUTS IT BACK. HE HEADS INTO THE  
DISABLED TOILET. HE PEEKS OUT.

BOBBY  
You alright, Officer Karen?

MILLAR  
Bobby? Where exactly were you when you saw this guy?

BOBBY  
It was in the city centre, in the middle of the  
road.

MILLAR  
Right...

MILLAR REMOVES ONE OF THE KNIVES FROM THE BAG.

MILLAR  
Were you up by the shops?

BOBBY  
Yeah.

MILLAR  
Right. What did the guy look like that you took  
these off of?

BOBBY HAS HIS HEAD STICKING AROUND THE DISABLED  
TOILET DOOR AS HE TALKS TO MILLAR.

BOBBY  
Well, he had long hair, he looked like Tarzan, he  
had his top off, and he was wearing, like, Aladdin  
shoes.

MILLAR  
Right... Was he holding them like this at all?

MILLAR HOLDS THE KNIVES THE WAY A JUGGLER WOULD.

BOBBY  
Yeah.

MILLAR  
Yeah...

BOBBY  
I think he was a maniac.

MILLAR  
I think what you've done there, I'll be honest, is I  
think you've slightly mugged a juggler.



BOBBY LOOKS CONFUSED.

BOBBY  
Really?

MILLAR  
Wee bit, aye.

BOBBY LOOKS SAD.

BOBBY  
But why is he juggling knives? That's bad,  
therefore, I've done the right thing.

MILLAR SEEMS FRUSTRATED THAT SHE'S NOT GETTING  
THROUGH TO BOBBY.

MILLAR  
Yes and no... I think what you've inadvertently done  
is take that man's livelihood off him and bring it  
into the police station. So, what I'm going to do is  
I'm going to try and get in touch with the juggler  
and give him back his juggling knives.

BOBBY  
Okay. Because I was thinking you know how you get  
four-and-a-half years for carrying an offensive  
weapon?

MILLAR  
Yeah...

BOBBY  
Well, there's about seven there, isn't there? So,  
what's that? 37 and a half year the guy's going to  
get.

BOBBY LOOKS VERY CONFUSED.

MILLAR  
Well...

BOBBY MUMBLES AS HE TRIES TO DO THE CORRECT MATHS.

MILLAR  
Probably not, on the basis that they're blunt and  
for juggling. And legal. But... I appreciate you were  
trying to do the right thing. What I suggest is  
maybe if you just want to go home.

BOBBY COMES OUT OF THE DISABLED BATHROOM.

BOBBY  
Right, no worries, Officer Karen. Thank you very

much.

MILLAR  
That's the phone again.

BOBBY  
You better get that phone, Officer Karen. Sorry.

MILLAR  
I know, I'll need to get it.

BOBBY IS LEAVING THE STATION. HE TALKS TO MILLAR AS HE GOES OUT THE DOOR.

BOBBY  
I'll talk to you later, right?

MILLAR  
I'll speak to you later.

BOBBY  
Bye, Officer Karen.

MILLAR  
See you later, Bobby.

MIEKELSON IS SITTING IN HIS OFFICE. HE TALKS TO CAMERA.

MIEKELSON  
As you can imagine, I get invited to any number of charity events, fundraises, and, you know, to be honest, I tend to try not to go unless I have to, you know? But, this one, I'm quite intrigued to go. It's the Lothian Benevolent Fundraiser, and special guest, Ian Rankin. And, as you know, I do a little bit of writing myself in the crime genre.

WE SEE MIEKELSON AT A FUNDRAISER. HE IS SWITCHING AROUND PLACEHOLDERS TO TRY TO GET TO SIT NEXT TO IAN RANKIN. MIEKELSON SITS IN HIS OFFICE.

MIEKELSON  
I thought it might be nice to bump into Ian and see if I can maybe get a little bit of advice from him.  
Or give him some.

MIEKELSON SITS AT THE FUNDRAISER. HE SEEMS FRUSTRATED AS HE LOOKS AROUND THE ROOM.

MIEKELSON  
Anyone drinking yet? Not yet. Ah.

A MAN APPROACHES THE TABLE MIEKELSON IS SEATED AT.

IAN  
Evening. Hi.

MIEKELSON  
Ah.

IAN  
I was wondering...

MIEKELSON  
Yes, that's you. Cameron Miekelson.

MIEKELSON SHAKES IAN'S HAND. IAN SITS DOWN.

IAN  
Hi. Ian Rankin.

MIEKELSON  
Of course, Ian Rankin. I know. I - when I saw the name, I thought it has to be. I'm a big fan.

IAN  
Oh, thank you.

MIEKELSON  
I am a very, very big fan.

MIEKELSON AND IAN TRY SOME WINE.

MIEKELSON  
Mm. Nice wine, this, isn't it?

IAN  
Yeah. It's lovely.

MIEKELSON  
Yeah. Erm... look, I can't wait any longer. Capital of Blood - mean anything to you?

IAN LOOKS CONFUSED.

IAN  
Capital of Blood?

MIEKELSON  
Capital of Blood. I knew you were going to be here. I know you've got it anyway because I sent it to you, but just in case, I want you to take one away as well. Yeah?

MIEKELSON HANDS IAN WHAT APPEARS TO BE A COPY OF A BOOK MIEKELSON HAS WRITTEN.

	<p>MIEKELSON</p> <p>So, the main character, Michael Cameronson, you know?</p> <p>IAN</p> <p>Michael Cameronson...</p> <p>MIEKELSON</p> <p>Bit of a loner, other cops hate him. Women love him, though. Drinks a bit.</p> <p>IAN</p> <p>Yeah... that's kind of been done.</p> <p>MIEKELSON</p> <p>Well, I don't think it's been done very well. You know? Between you and me. And I think, you know, I think that kind of maverick cop - there's always a place for a maverick cop.</p> <p>IAN</p> <p>In today's modern police force?</p> <p>MIEKELSON</p> <p>In today's modern police force, yes. But what there's never been is someone at the very top, a Chief Commissioner who's solving all the crimes. Because basically everybody else is incompetent. I mean, you'll remember the plot. It's the impaler killer, yeah? The first murder, remember? Scott Monument, he's thrown up in the air and impaled on the Scott Monument. He's impaled on the second murder. Impaled on the One o'clock Gun.</p> <p>IAN</p> <p>I've... I just can't visualise how you can impale someone on the One o'clock Gun. It's a cannon.</p> <p>MIEKELSON SEEMS TAKEN ABACK.</p> <p>MIEKELSON</p> <p>Okay. Okay. This is valuable stuff, Ian. Let me just get some of this down. So, you're saying that you can't be impaled on a cannon?</p> <p>MIEKELSON TAKES A PEN FROM HIS BAG AND PREPARES TO MAKE NOTES AND AMENDMENTS TO HIS BOOK.</p> <p>IAN</p> <p>I wouldn't have thought so.</p> <p>MIEKELSON</p> <p>Okay. When Michael Cameronson chases the impaler killer-</p>
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IAN  
That name - ... about that name.

MIEKELSON  
You think so? Michael Cameronson? What's wrong with Michael Cameronson?

IAN  
What's your name, again?

MIEKELSON  
Well, Cameron Miekelson.

IAN  
Yeah...

MIEKELSON  
I mean, you've got to have little broad hints about this. You know? It's not autobiographical but I've seen a lot of this kind of stuff.

IAN  
It's more than broad.

MIEKELSON  
You got to the end, didn't you? Because he chases the killer down to Leith. (Ian: yeah). On the boat down there, he escapes through the porthole, chases him to the Forth Road Bridge, where there's a festival, pulls the balaclava off the killer... It's Svetlana, the gorgeous Russian double agent.

IAN SEEMS UNIMPRESSED BUT MIEKELSON LOOKS VERY HAPPY WITH HIS TWIST.

IAN  
Yeah... he escapes through a porthole?

MIEKELSON  
Yes.

IAN  
What is he, Hen Broon?

MIEKELSON  
No... he's... he's a...

MIEKELSON LOOKS FLUSTERED BY IAN'S LINE OF QUESTIONING.

IAN  
A porthole's not a very big space.

	<p>MIEKELSON He's a thin. He's a thin...</p> <p>IAN It's a thin man.</p> <p>MIEKELSON He's a very thin, good looking cop. So, Svet - of course, they have a bit of sex - but then she escapes to New York.</p> <p>IAN Uh huh...</p> <p>MIEKELSON You see where we're going with this, now? Sequels. Sequels. The Big Apple of Blood.</p> <p>IAN LOOKS GENUINELY SURPRISED BY MIEKELSON'S IDEAS.</p> <p>VOICEOVER The crime writer learns from the crime fighter.</p>
00:11:35	<p>VARIOUS SHOTS OF TRAFFIC, CARS, MCKIRDY AND SINGH COMFORT AN OLD WOMAN. THEY ARE IN A SCRAP YARD, A HUGE PNEUMATIC ARM CRUSHES THE WOMAN'S CAR. SINGH OPENS A CAR DOOR. MCKIRDY AND SINGH DRIVE ALONG TOGETHER.</p> <p>VOICEOVER Meanwhile, not all cars are fit for the road. Traffic Officers, Singh and McKirdy, are purposed with checking for vehicles not fit for purpose.</p> <p>MCKIRDY AND SINGH STAND IN FRONT OF THEIR POLICE CAR AND TALK TO THE CAMERA.</p>
00:11:50	<p><b>CAPTION: PC HUGH MCKIRDY</b> <b>CAPTION: PC SURJIT SINGH</b></p> <p>MCKIRDY You would be surprised at how many cars you see that are unroadworthy. You'll see bumpers hanging off the side of cars, you've got doors hanging off the side of cars, smoke that comes out of cars.</p> <p>SINGH AND MCKIRDY ARE DRIVING BEHIND A CAR POURING SMOKE.</p> <p>SINGH Pull him over, man. Pull him over. Hit the lights.</p> <p>MCKIRDY AND SINGH LEAVE THEIR VEHICLE AND APPROACH THE STOPPED CAR. SMOKE POURS FROM THE BOOT. MEN EXIT</p>

THE CAR.

SINGH

Alright, lads, just head over to the pavement for me, please.

MCKIRDY

Some smell coming from it, right enough.

SINGH

Thank you.

SINGH

What have you got here?

MAN

Wee barbecue.

SINGH

Barbecue.

MCKIRDY

Yeah.

SINGH

With an open boot. How can you see out the windshield of that?

MCKIRDY

Where were you boys?

MAN

We were at the park there.

MCKIRDY AND SINGH STAND AND TALK TO THE CAMERA.

MCKIRDY

Apparently, a bunch of wee bams come down and started to noise them up and they decided, well, instead of throwing the barbecue out, they decided to put the barbecue in the boot and try and get it back up the road.

MCKIRDY AND SINGH TALK TO THE MEN, THE BARBECUE CONTINUES TO POUR SMOKE OUT THE BACK OF THE CAR.

MCKIRDY

Can you open that for me?

MAN

Aye.

SINGH

Aye, let's see what you've got in there. Just mind

the road. Mind the road. Mind the road.

MCKIRDY

Right.

THE MAN OPENS UP THE BARBECUE.

MCKIRDY

Oh, what you got there? What have you got?

MCKIRDY AND SINGH STAND AND TALK TO THE CAMERA.

MCKIRDY

I actually complimented them on it because the links were actually good. I tried a wee link.

MCKIRDY EATS ONE THE SAUSAGES AND LOOKS PLEASED WITH IT.

MCKIRDY

Oh, aye, not too bad. Aye, that's one I like. Burgers, too. Have you not got any rolls, no?

MCKIRDY AND SINGH STAND AND TALK TO CAMERA.

MCKIRDY

And I just, kind of, got tore in. I had a wee burger, I had a wee drink of juice.

MCKIRDY AND SINGH TALK TO THE MEN.

MCKIRDY

So, obviously, we advise against this kind of behaviour. This is not safe, you know what I mean?

SINGH

So, for proper reasons, you understand that, yeah?

SINGH AND MCKIRDY TALK TO THE CAMERA.

MCKIRDY

Folk could be driving by, they smell that lovely crackling smell of sausages barbecuing away. You know, it's going to hoot your beak and what's that? You turn round, you see smoke, and you ended up going into a lamppost or a cat.

MCKIRDY AND SINGH CONTINUE TO TELL THE MEN OFF FOR THEIR BEHAVIOUR.

MCKIRDY

Might seem like a bright idea at the time but we can't have this, so, we're going to have to take the barbecue out. If you're not eat the rest of those



	<p>burgers, I'll take them.</p> <p>MCKIRDY TAKES MORE BURGERS FROM THE BARBECUE.</p> <p>MCKIRDY</p> <p>This is what the bodybuilders do, right? Are you watching? They don't have buns, so they, kind of, put their fillings in and they use it like that, see?</p> <p>MAN</p> <p>Pretty smart.</p> <p>MCKIRDY</p> <p>No carbs.</p> <p>MCKIRDY AND SINGH TALK TO CAMERA.</p> <p>SINGH</p> <p>The barbecue was still hot, so, we advised them to leave the barbecue at the side of the road, wait until it cooled down, and then come back and pick it up a little bit later on.</p> <p>THE BARBECUE IS REMOVED FROM THE BOOT AND PLACED ON THE SIDE OF THE PAVEMENT.</p> <p>MCKIRDY</p> <p>But we didn't let it cool down because we had a big bottle of orange juice.</p> <p>MCKIRDY POURS THE ORANGE JUICE ONTO THE HOT BARBECUE.</p> <p>SINGH</p> <p>We don't want the smoke coming in the street, you know?</p> <p>MCKIRDY DRINKS SOME JUICE.</p> <p>SINGH</p> <p>Good thinking there. Good thinking.</p> <p>THE MEN SHUT UP THE CAR BOOT.</p> <p>MCKIRDY</p> <p>See you later, boys.</p> <p>THE MEN WAVE GOODBYE.</p> <p>MCKIRDY</p> <p>Bye.</p> <p>VOICEOVER</p>
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00:14:13	<p>The burger boys are let off with a grilling, justice is served well done, and this barbie's road trip is over.</p> <p>THEY DRIVE AWAY FROM THE SCENE, LEAVING THE BARBECUE BEHIND. MCKIRDY AND SINGH TALK TO THE CAMERA.</p> <p>MCKIRDY</p> <p>I had the taste of those burgers in my mouth all day. Especially with the mustard, because I'm used to eating mustard. It must have been American mustard, I'm used to eating French mustard.</p> <p>KEN BEATTIE IS IN A MEETING HALL. HE STANDS BEHIND A TABLE, JOTTING NOTES ON A NOTEPAD.</p> <p>VOICEOVER</p> <p>Back at the council meet, Ken's keen to keep a tally of complaints as the locals let off steam.</p> <p>BEATTIE</p> <p>So... We've got stop and search, we've got drunk people at the park, and...</p> <p>MAN</p> <p>Immigrants.</p> <p>KEN TRIES NOT TO REACT.</p> <p>BEATTIE</p> <p>Of course. How could I forget?</p> <p>HELEN</p> <p>And, Ken, I'd like to know what you're going to do about this global warning.</p> <p>BEATTIE</p> <p>Do you mean warning or warming?</p> <p>HELEN</p> <p>Aye, well, warming. You know what I'm talking about.</p> <p>BEATTIE</p> <p>Oh, I wasn't sure there. I didn't know if that was two separate...</p> <p>HELEN</p> <p>Aye. Aye. No, no, no. I mean, you don't know whether to book a holiday in Spain for a month or whether to book a holiday in Saltcoats.</p> <p>BEATTIE</p> <p>Okay.</p>
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	<p>HELEN</p> <p>And it's all to do with this global warming.</p> <p>BETTY</p> <p>Ken, I'd just like to ask about the price of petrol.</p> <p>BEATTIE</p> <p>Yes, Betty.</p> <p>BETTY</p> <p>I mean, it's going up and up and up. Diesel, petrol, up. Way over a pound now.</p> <p>BEATTIE</p> <p>Okay.</p> <p>BETTY</p> <p>Can you tell me why that is?</p> <p>KEN POINTS AT HELEN.</p> <p>BEATTIE</p> <p>Global warming.</p> <p>HELEN</p> <p>No, that's got nothing to do with the price of oil.</p> <p>BETTY</p> <p>It's the price of petrol.</p> <p>HELEN</p> <p>Anything else?</p> <p>A MAN RAISES HIS HAND.</p> <p>MAN</p> <p>Seagulls.</p> <p>KEN STANDS IN SILENCE, HE'S NOT SURE WHAT THE MAN MEANS. KEN IS SLUMPED BACK IN HIS SEAT, HE LOOKS EXHAUSTED. HE SITS UP, SLAPS THE TABLE.</p> <p>BEATTIE</p> <p>Okay. So, to be clear, there's three points of action. Number one, I shall take your list of complaints to the Justice Secretary, when I find out who the Justice Secretary is. Number two, I shall increase management of resources to cope with immigration and increase Scottish birth-rate. And number three, I shall put away the chairs and tidy the hall after the meeting this evening. Is that everything?</p> <p>PEOPLE CLAP KEN.</p>
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00:15:53	<p>WE SEE A SIGN THAT SAYS "SCOTTISH POLICE FORCE WELCOME" ON IT. SHOTS OF PEOPLE WORKING IN AN OFFICE ENVIRONMENT, CALL CENTRE EMPLOYEES, MAGGIE LEBEAU.</p> <p>VOICEOVER</p> <p>The Scottish Police Force is always ready and willing to respond to the public's needs. Maggie LeBeau engages effectively and efficiently.</p> <p>MAGGIE SITS AT HER COMPUTER. SHE IS ON A CALL. SHE TAKES CALLS.</p> <p>LEBEAU</p> <p>The person driving under the influence is you? So, how exactly did you carpet burn your face? No, I don't think a helicopter will be able to spot your stripy flip-flops, but I'll put the details out.</p> <p>VOICEOVER</p> <p>Today, she's engaged... elsewhere</p> <p>LEBEAU STANDS IN FRONT OF A DISPLAY CASE OF UNIFORMS AS SHE TALKS TO THE CAMERA.</p>
00:16:24	<p><b>CAPTION: MAGGIE LEBEAU</b></p> <p>LEBEAU</p> <p>I am not in the office, as you can see, I'm in the police museum. That's because I've started volunteering here, doing some shifts, showing the public around, teaching them about the history of the police.</p> <p>LEBEAU STANDS IN THE MUSEUM. SHE SHOWS US VARIOUS ITEMS OF INTEREST. CLOSE UPS OF THINGS ARE SHOWN TO US AS LEBEAU TALKS ABOUT THEM.</p> <p>LEBEAU</p> <p>To start off with, we've got lots of uniforms. Some older uniforms here. You may notice that we have swords. Now, nowadays, the police don't have swords, unless they've taken them off somebody. But, then, they got a sword. So, people were more scared of the police, and with good reason. The medal we have here is a Suffragette Medal. Wasn't actually given to a suffragette, it was given to the police officer who arrested the most suffragettes. In this room we have all the uniforms, not just from the UK, but around the world. So, very exciting stuff. We've got the Russian ones. The only thing I would say is I'm not sure if they've noticed, but the slogan there, if you look at in a mirror, it could be an issue.</p>

00:17:33	<p>THE SLOGAN IN QUESTION SAYS "OMOH". MAGGIE SHOWS US MORE THINGS AS SHE TALKS TO CAMERA.</p> <p>LEBEAUE</p> <p>All in all, you can see that there's some great uniforms around the world, but, personally, I do think we have the best one. We're the only one who gets to wear a high-vis vest and who doesn't love wearing a high-vis vest?</p> <p>MIEKELSON SITS WITH IAN RANKIN AND CONTINUES TO TALK MORE AT HIM THAN TO HIM.</p> <p>VOICEOVER</p> <p>Back at the auction, great minds talk crime.</p> <p>MIEKELSON</p> <p>You've had a bit of success, son, okay? There's no need to get on your high... They're not that great. Between you and me. Okay, Rebus is alright. But it's riddled with procedural errors.</p> <p>IAN</p> <p>Like what?</p> <p>MIEKELSON</p> <p>Oh, dress, people wearing the wrong hat, the wrong shoes...</p> <p>IAN</p> <p>You've got a killer running around Edinburgh impaling people on cannons.</p> <p>MIEKELSON</p> <p>Yeah, alright, I'll change that! He can stuff him inside! You know?</p> <p>IAN AND MIEKELSON ARE BOTH LEANT BACK FROM EACH OTHER, CLEARLY WRAPPED UP IN THE ARGUMENT.</p> <p>IAN</p> <p>You can't stuff him inside!</p> <p>MIEKELSON</p> <p>Yes, you can! You can stuff him in!</p> <p>IAN</p> <p>The aperture's about that size!</p> <p>MIEKELSON</p> <p>He's a thin guy. The guy he kills has got anorexia. God, you find problems in everything. You know?</p>
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MIEKELSON ANGRILY JOTS THAT DOWN ON HIS BOOK.

IAN

And your main character...

MIEKELSON

You know, in Exit Music, by the way, Exit Music, page 75, the number 26 bus, okay, doesn't go down St. John's Street after 11 o'clock on an evening, so, don't come "Oh, I've done my research."

IAN

It's fiction.

MIEKELSON

God's sake, son. I mean, it's a charity gig, you could be a bit more charitable. What about encouraging new writers, eh? Oh, no, jobs for the boys, let's keep all... We only want our books being sold at the airport. Just you and Val McDermid and all the rest of them, you know? You won't let other people into the game.

IAN

Well, we do when the quality's there...

MIEKELSON

Oh, listen, enough.

MAN ON STAGE

Ladies and gentlemen, we now come to tonight's auction. Would you please put your hands together and welcome our host, Mr Ian Rankin.

MIEKELSON TRIES TO APOLOGISE FOR HIS OUTBURST AND MAKE IAN TAKE HIS COPY OF HIS BOOK. IAN DOES TAKE IT FROM MIEKELSON.

MIEKELSON

Rebus is my favourite.

IAN THROWS THE SCRIPT DOWN ONTO THE TABLE.

MIEKELSON

And the other one whose name I forget. Really.

MIEKELSON PLACES HIS PRINT OUT BACK INTO HIS BAG.  
MIEKELSON SITS IN HIS OFFICE AND TALKS TO CAMERA.

MIEKELSON

Look, drink was taken, put it that way. And I did have a little bit of a spat with Ian Rankin and certain things were said that I regret in retrospect. And then the blood was pumping because

00:19:05

00:19:43	<p>of that and I may have overbid for this item here.</p> <p>THE CAMERA PANS AND WE SEE A SIGNED SHIRT IN A FRAME BEHIND MIEKELSON.</p> <p>MIEKELSON</p> <p>That's... a signed Andy Murray shirt. But signed by Jaime Murray. I didn't know that at the time of bidding, so, maybe £5,000 was maybe overstepping the mark, but, look, it's for charity. Besides, it's not my money.</p> <p>SHOTS OF HIGH FLATS, HOUSES, PEDESTRIANS, CITY CENTRE. WE SEE FLETCHER AND MCLAREN WALKING DOWN A STREET TOGETHER. MCLAREN HOPS A WALL. FLETCHER APPREHENDS A HOODED YOUTH.</p> <p>VOICEOVER</p> <p>Experienced urban cops, Jack McLaren and Sarah Fletcher, have withstood most things the streets have to throw at them.</p> <p>MCLAREN AND FLETCHER ARE IN SOMEONE'S LIVING ROOM. THEY STAND ON A WHITE SHAGPILE RUG LEAVING MUDDY PRINTS. MCLAREN RAISES HIS BOOT UP.</p> <p>FLETCHER</p> <p>Oh, you idiot! That's disgusting.</p> <p>MCLAREN HEAVES.</p> <p>FLETCHER</p> <p>Oh, don't be sick.</p> <p>MCLAREN AND FLETCHER ARE IN A VAN WITH RIOT POLICE.</p> <p>VOICEOVER</p> <p>But they've learnt to expect...</p> <p>SOMETHING HITS THE WINDOW THE VAN. FLETCHER JUMPS.</p> <p>VOICEOVER</p> <p>...the unexpected.</p> <p>FLETCHER HOLDS HER CHEST. SHE IS SHOCKED.</p> <p>MCLAREN</p> <p>Sarah could have died!</p> <p>FLETCHER</p> <p>I nearly spilled my tea.</p> <p>MCLAREN</p> <p>Exactly.</p>
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00:20:04

MCLAREN AND FLETCHER STAND IN A PARK AND TALK TO THE CAMERA.

**CAPTION: PC JACK MCLAREN**

**CAPTION: PC SARAH FLETCHER**

FLETCHER

Yeah, sometimes you turn up to an incident and you don't get all the information, all the facts, and you're confronted with something that's quite, you know, surprising. We turned up to the park the other day for a young man who'd breached his bail conditions. He'd a tag on, he shouldn't have been outside, we had the location, we went to find him, and he was there. We were confronted with something... you know, rather creative.

MCLAREN AND FLETCHER STROLL THROUGH THE PARK ALONG A PAVED PATH.

MCLAREN

Is that him there?

FLETCHER

No, it can't be.

THERE IS A MAN IN A GIANT CLEAR PLASTIC BUBBLE IN THE MIDDLE OF THE PARK.

MCLAREN

It's hard to tell but I think it is, you know.

MCLAREN AND FLETCHER STAND AND TALK TO THE CAMERA.

MCLAREN

And we got in the park and we realised that he was in a zorb, which is like the big hamster ball things.

FLETCHER AND MCLAREN HEAD TOWARDS THE ZORB.

FLETCHER

It's not fast. I mean, let's just...

MCLAREN

Hey! Hey!

FLETCHER

Stop!

THE MAN TRIES TO GET AWAY IN THE ZORB.

MCLAREN



	<p>Hey!</p> <p>MCLAREN AND FLETCHER CATCH UP TO THE ZORB.</p> <p>MCLAREN Woah. Woah. Woah. Woah.</p> <p>FLETCHER Yep. That's it. Woah.</p> <p>FLETCHER AND MCLAREN GO TO TALK TO THE MAN IN THE ZORB.</p> <p>MCLAREN What you doing? What you playing at? Eh?</p> <p>MAN What's the problem?</p> <p>MCLAREN The problem is that you've broke your bail conditions. Have you got your tag on?</p> <p>MAN I haven't broke my bail conditions.</p> <p>MCLAREN Let me see your tag.</p> <p>THE MAN ROLLS UP HIS TROUSER LEG AND SHOWS HIS TAG.</p> <p>MCLAREN Uh huh.</p> <p>FLETCHER Yeah, he does...</p> <p>MCLAREN Well, it's beeped, hasn't it? You shouldn't be out at this time.</p> <p>MAN I'm not out.</p> <p>FLETCHER Well, you are out. This is...</p> <p>MAN This is my house.</p> <p>FLETCHER Yeah, but you're out... Technically, you're outside.</p> <p>MAN</p>
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No, but this is part of my house. I blew it up in my garden.

MCLAREN AND FLETCHER STAND AND TALK TO CAMERA.

MCLAREN

He said that was his house. Which... technically, if that's correct, then he's not breached his bail conditions, but, then, of course, it's not his house because that'd be a stupid place to live.

THE MAN IS MOVING AROUND INSIDE THE ZORB.

MCLAREN

Just stand still. Out.

MAN

I'm not coming out.

FLETCHER ATTEMPTS TO CLIMB INTO THE ZORB.

MCLAREN

Somebody's going to come in and get you.

MAN

You can't come into my house.

FLETCHER

Do we need a warrant to...?

FLETCHER AND MCLAREN TALK TO CAMERA.

MCLAREN

The question was asked about would you need a warrant? But, then, of course, you don't need a warrant because it's not a house. Like, you could climb up a tree and say you need a warrant to climb up the tree, so, you quickly, you know, you use your policing skills.

FLETCHER STANDS AT THE ENTRANCE OF THE ZORB.

FLETCHER

Right, I'm coming in to get you.

FLETCHER ATTEMPTS TO CLIMB INTO THE ZORB. SHE GRUNTS. SHE GETS INSIDE.

MCLAREN

Have you got him?

MCLAREN AND FLETCHER TALK TO CAMERA.

FLETCHER

And, I mean, it's quite warm in there. You wouldn't need, you know, an electric heater or anything like that.

MCLAREN  
Because it'd melt.

FLETCHER  
It would melt. Aye.

FLETCHER IS IN THE ZORB WITH THE MAN. THEY STRUGGLE.

FLETCHER  
Get out!

MAN  
I'm not going out!

FLETCHER  
You're getting out.

FLETCHER TRIES TO APPREHEND THE MAN. HIS FEET STICK OUT OF THE ZORB AND MCLAREN GRABS HOLD OF THEM.

MCLAREN  
Come here, you. Out.

MCLAREN PULLS THE MAN OUT OF THE ZORB. FLETCHER IS LEFT INSIDE. SHE STUMBLES ABOUT.

MCLAREN  
Enough of your nonsense, right?

THE MAN BEGINS TO RUN AWAY. FLETCHER IS STILL TRAPPED IN THE ZORB. MCLAREN CHASES HIM.

FLETCHER  
Oh, he's on the run! Get-

THE MAN RUNS FOR IT. WE SEE FLETCHER AND MCLAREN TALKING TO CAMERA.

MCLAREN  
And then he made a run for it, which was daft. Wouldn't have been daft if I'd went in and you'd - because he'd have got away from you, but I caught him, like, no bother.

FLETCHER  
Probably would have caught him.

FLETCHER IS STILL IN THE ZORB, SHE ROLLS THROUGH THE PARK.

	<p>FLETCHER Erm, can we have, er, backup here? Well, I'm tailing them.</p> <p>MCLAREN AND FLETCHER TALK TO CAMERA.</p> <p>MCLAREN So, then that was it. Apprehended.</p> <p>FLETCHER IS STILL IN THE ZORB.</p> <p>FLETCHER Good job.</p> <p>MCLAREN AND FLETCHER TALK TO THE CAMERA.</p> <p>FLETCHER Yeah, I mean, he won't try that again.</p> <p>MCLAREN Because we've burst his ball.</p> <p>VOICEOVER You can roll, but you can't hide.</p> <p>00:22:34 SHOTS OF TRAFFIC, SHOTS OF CALL CENTRE. WE SEE MAGGIE LEBEAU.</p> <p>VOICEOVER Sooner or later, the Scot Squad catch up with everyone.</p> <p>LEBEAUE SITS IN THE CALL CENTRE AND TALKS TO CAMERA.</p> <p>LEBEAU We definitely get people who phone just because they feel a bit guilty or they've got a dark secret that they want to share, and I understand. I mean, we all have dark secrets. We do. You know, mine would probably be when I was 14, I did shoplift a Cliff Richard calendar. And I've regretted that ever since.</p> <p>00:23:02 SHOTS OF SCOTTISH COUNTRYSIDE, WE SEE MCINTOSH AND MACKAY TOGETHER. WE SEE THEM APPROACHING A STOPPED CAR.</p> <p>VOICEOVER Scotland's back roads. For McIntosh and Mackay, when it comes to a routine stop, in this patch there's no such word as "routine".</p> <p>MCINTOSH LEANS TOWARD THE DRIVER WINDOW AND SPEAKS TO THE DRIVER.</p>
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MCINTOSH  
Do you know why we've stopped you?

WOMAN  
No, I wasn't speeding, was I?

MCINTOSH  
You weren't speeding at all, your speed was perfect.

WOMAN  
Okay.

MCINTOSH  
You've actually got a tail-light out.

WOMAN  
Have I?

MCINTOSH  
Yes. If you just come here.

THE WOMAN, MCINTOSH, AND MACKAY ALL STAND AT THE  
REAR OF HER CAR.

MACKAY  
Catherine, I'm just writing you a little note to say  
that you've got 28 days to take the car into the  
garage to get it fixed.

A KNOCK COMES FROM THE BOOT OF THE CAR.

MCINTOSH  
What's that? Sorry, was that from your...? Have you  
got something in the boot? I heard something.

CATHERINE  
No. Well, I didn't hear anything. Ach, it's probably  
just the engine. It's probably just cooling down.

MACKAY  
There you go.

CATHERINE  
That's great. Okay. Thank you very much.

BANGING COMES FROM THE BOOT OF THE CAR. MACKAY AND  
MCINTOSH BOTH HEAR IT.

MCINTOSH  
There's someone in here, isn't there?

MACKAY  
Yeah.

CATHERINE

Er... no.

MCINTOSH

You don't have an animal or a...?

CATHERINE

Nope. I've got no animals, no.

MACKAY

That's definitely not the sound of the car cooling down. I think maybe we should just have a look inside.

MCINTOSH

Can we have a look inside your boot, please?

CATHERINE

Is that really necessary?

MCINTOSH

Well, it's a...

CATHERINE

I mean, I'm in a rush.

MCINTOSH

It's a suspicious sound and we'd like to check it out.

THE WOMAN OPENS UP THE BOOT SLOWLY. THERE IS A MAN BOUND AND GAGGED IN THE BOOT.

MACKAY

Oh, hang on. Er, can you just step back there a second? Charlie.

MCINTOSH

Oh, jeez Louise. Oh, we've got... Hello, are you okay? Are you okay?

THE WOMAN LOOKS UNCONCERNED. MACKAY STANDS WITH HER AS MCINTOSH HELPS THE MAN.

CATHERINE

He's fine. No, he's absolutely fine.

MCINTOSH

Can you hear me?

CATHERINE

He's having a nice time.

	<p>MACKAY Can you please explain what's going on?</p> <p>CATHERINE Right, listen. Do you want the truth?</p> <p>MCINTOSH Yes.</p> <p>CATHERINE Right. We met online, we have organised this, it's two consenting adults, and this is what he likes women to do to him. He calls me Mistress.</p> <p>MCINTOSH You're trying to tell me this is a date right now?</p> <p>CATHERINE Well, it's not strictly a date, but I can guarantee he's absolutely 100% fine.</p> <p>MCINTOSH We kind of need confirmation from him.</p> <p>MACKAY Could you please just step out the car?</p> <p>MCINTOSH Can you please come out?</p> <p>THE MAN CONTINUES TO LIE IN THE BOOT.</p> <p>MCINTOSH Why are you looking at...?</p> <p>CATHERINE I'm just giving him an instruction. Just wait a minute.</p> <p>MACKAY Look, if you like to be dominated, I'll dominate you. Get out the car right now!</p> <p>CATHERINE NODS HER HEAD AT THE MAN. THE MAN GETS OUT.</p> <p>MCINTOSH Now, we need to know that you're okay.</p> <p>CATHERINE NODS AT THE MAN AGAIN.</p> <p>MCINTOSH Y-Yeah... you're okay?</p>
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00:25:32	<p>MACKAY Could we have the gag off him just to confirm in his own voice that he is okay?</p> <p>CATHERINE Okay. You can take the gag off. Yes.</p> <p>MCINTOSH I can, I'll take the gag off.</p> <p>CATHERINE Well, I give you permission to do it.</p> <p>MCINTOSH REMOVES THE GAG FROM THE MAN'S MOUTH.</p> <p>MCINTOSH Are you okay?</p> <p>MAN Oh, I'm good. I'm fine.</p> <p>MACKAY Okay, Catherine, I think it's best for you if you just get in the vehicle now. For yourself as well, please. Get in the front.</p> <p>CATHERINE PUTS THE MAN INTO THE FRONT OF THE CAR AND SLAMS THE DOOR.</p> <p>CATHERINE Sorry. I will get the tail-light fixed.</p> <p>MCINTOSH Yes, please. Drive safe.</p> <p>CATHERINE GETS INTO HER CAR.</p> <p>MACKAY Come on, Charlie. I'll explain it in the car.</p> <p>MCINTOSH LOOKS BEWILDERED AT WHAT JUST HAPPENED.</p> <p>VOICEOVER From one S&amp;M to another S&amp;M. Singh and McKirdy.</p> <p>WE SEE SINGH AND MCKIRDY IN THEIR CAR. MCKIRDY IS DRIVING FOR ONCE.</p> <p>MCKIRDY Where is it you get your fruit and veg?</p> <p>SINGH My fruit and veg?</p>
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MCKIRDY

Aye.

SINGH

Mum usually gets it.

MCKIRDY

Oh, right.

THEY PULL UP AT A RED LIGHT.

MCKIRDY

Like I say, I used to go... but...

A YOUNG MAN KNOCKS ON THE WINDOW OF THE POLICE CAR.

MCKIRDY

What?

SINGH

What?

THE YOUNG MAN SHOUTS THROUGH THE WINDOW TO THEM.

MAN

Here, give us a race.

SINGH

No, no race.

MCKIRDY

You want a race, mate?

MAN

Aye, a race. Go on.

SINGH

On your bike.

MCKIRDY

You really want to race me?

MAN

You think you're so fast, go on. Race us.

MCKIRDY

You want to race me, wee man?

MAN

Go on, then.

MCKIRDY

Eh? Eh? You ready for it? I'll race you. I'll race you.

<p>00:26:23</p>	<p>SINGH Listen, we're not racing.</p> <p>MCKIRDY Aye, we'll race. Aye, race him. Give him a wee thrill, go on. It engaging with the young folk of the community.</p> <p>SINGH He's a wee boy.</p> <p>MAN Just get...</p> <p>MCKIRDY Hey, you ready? Get set, by the way.</p> <p>MAN I'm ready.</p> <p>MCKIRDY Hey. Bite my dust, wee man. Soon as it goes to green, right?</p> <p>MCKIRDY REVS THE ENGINE LOUDLY.</p> <p>MCKIRDY Right?</p> <p>HE STALLS THE CAR. THE MAN TAKES OFF AHEAD.</p> <p>MAN Ah, you fannies! Get it round you!</p> <p>MCKIRDY Oh, no!</p> <p>MAN Wooooo!</p> <p>MCKIRDY That's a red neck, man.</p> <p>SINGH Build relations with the community like that?</p> <p>SHOTS OF PEDESTRIANS, POLICE STATION.</p> <p>VOICEOVER Today's cop, always engaging, always approachable.</p> <p>MILLAR IS AT HER DESK, BOBBY BURSTS IN.</p>
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	<p>BOBBY Officer Karen, how are you doing?</p> <p>BOBBY FALLS TO THE FLOOR WITH A LOUD BANG. MILLAR JUMPS UP AND RUSHES AROUND TO HIM. BOBBY IS LAID OUT ON THE FLOOR.</p> <p>MILLAR Bobby? Bobby? Bobby? Can you hear me? Bobby?</p> <p>BOBBY Argh.</p> <p>MILLAR You alright?</p> <p>BOBBY Alright.</p> <p>BOBBY BEGINS MOVING, MILLAR HELPS HIM.</p> <p>MILLAR Mind your neck. Mind your neck. You okay?</p> <p>BOBBY Are you my guardian angel, Officer Karen?</p> <p>MILLAR Er... No, but I might potentially be your first-aider.</p> <p>BOBBY Have you got a first-aid certificate as well?</p> <p>MILLAR Yeah.</p> <p>BOBBY Oh, that's brilliant.</p> <p>MILLAR Are you sure you're okay?</p> <p>BOBBY GETS TO HIS FEET.</p> <p>BOBBY Aye. I'm brilliant.</p> <p>MILLAR Right. You kind of banged your head a wee bit there.</p> <p>BOBBY I'm good to go.</p> <p>MILLAR</p>
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	<p>Oh, mind your—</p> <p>BOBBY HITS HIS HEAD OFF THE DESK AS HE GETS UP.</p> <p>MILLAR Mind!</p> <p>BOBBY Oh.</p> <p>MILLAR Mind your head, there.</p> <p>BOBBY What's that? How are you doing, Officer Karen? It's weird to see you the other side of the desk. That's brilliant.</p> <p>MILLAR Are you sure you're feeling okay?</p> <p>BOBBY I feel fresh. I feel positive.</p> <p>MILLAR HOLDS UP TWO FINGERS.</p> <p>MILLAR How many fingers?</p> <p>BOBBY Two.</p> <p>MILLAR Who's the Prime Minister?</p> <p>BOBBY I don't know anything about politics, Officer Karen. Come on.</p> <p>MILLAR Okay. What's your... What's your uncle's first name?</p> <p>BOBBY Uncle.</p> <p>MILLAR Are you sure you're feeling okay?</p> <p>BOBBY Aye, I feel brilliant, Officer Karen. I feel—</p> <p>MILLAR You don't have any pain in your neck?</p>
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00:27:58	<p>BOBBY No neck pain.</p> <p>MILLAR Everything looks kind of normal?</p> <p>SHE WAVES HER HAND IN FRONT OF HIS FACE. HE MOVES HIS ENTIRE HEAD ALONG WITH IT.</p> <p>MILLAR Yeah?</p> <p>BOBBY Everything's normal. Right, good to go, Officer Karen. I don't want to hang about all day and be annoying and all that.</p> <p>HE SLAPS HER ON THE SHOULDER.</p> <p>BOBBY But look, I'm going to go up the road, right?</p> <p>BOBBY OPENS THE DOORS AND BEGINS TO LEAVE.</p> <p>MILLAR Oh, Bobby, you haven't actually told me what it was you rushing in for in the first place.</p> <p>BOBBY Er... I think it was to tell you that I've got no sense of smell since I've been five.</p> <p>MILLAR Right...</p> <p>BOBBY Alright, Officer Karen, look, I better go.</p> <p>MILLAR I'll see you later, Bobby.</p> <p>BOBBY See you later.</p> <p>BOBBY LEAVES. MILLAR LOOKS CONCERNED.</p> <p>MIEKELSON SITS IN A ROOM AT A LARGE CONFERENCE TABLE AS HE TALKS TO CAMERA.</p> <p>MIEKELSON Well, yes, I have to face facts. I am a national public figure and, consequently, my head is, you know, slightly further above the parapet than on occasion I'd like it to be. Probably recently read</p>
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00:28:54	<p>that my name was discovered on a list of terrorist targets. It's odd when you discover that your name's on one of those, because, of course, you don't want your life to be upset to the extent you can't pop down to Lidl of an evening, but I would be lying if, you know, to say that it wasn't a frisson of satisfaction to discover that I'm a bigger prize than big Gerry Butler, the all-round Scottish hunk, and action hero. My delight in that discovery was tempered slightly by the fact that I discovered that I am lower than the Falkirk Wheel. I mean, you know? God forbid that the barge traffic of this great nation ever were to grind to a halt.</p> <p>HE CHUCKLES.</p> <p><b><u>CLOSING CREDITS</u></b></p> <p>Chief Commissioner Miekelson JACK DOCHERTY</p> <p>V.O. Ken Beattie JAMES ALLENBY-KIRK</p> <p>Sgt. Karen Ann Millar KAREN BARTKE</p> <p>Bobby Muir DARREN CONNELL</p> <p>PC Surjit Singh MANJOT SUMAL</p> <p>PC Hugh McKirdy GRADO</p> <p>Maggie LeBeau ML STONE</p> <p>PC Jack McLaren JORDAN YOUNG</p> <p>PC Sarah Fletcher SALLY REID</p> <p>PC Jane Mackay ASHLEY SMITH</p> <p>PC Charlie McIntosh CHRIS FORBES</p>
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	<p>Himself IAN RANKIN</p> <p>Katherine Hills VICTORIA LIDDELLE</p> <p>Riot Chief PATRICIA PANTHER</p> <p>Murray Paul JAMES McCREADIE</p> <p>Narrator JOE HULLAIT</p> <p>1<sup>st</sup> Assistant Director CAROL-ANNE HENDERSON</p> <p>2<sup>nd</sup> Assistant Director GREIG LIDDELL</p> <p>3<sup>rd</sup> Assistant Director ROSS MORRISON</p> <p>Floor Runner ALICE McKAY</p> <p>Location Manager CHRIS CAMERON</p> <p>Unit Manager ROZ TRAYNOR</p> <p>Production Coordinator CHRISTOPHER OSBORNE</p> <p>Production Team AMY SHAW MEGAN WALKER SARAH BRAKE</p> <p>Production Accountants TRACY McPHERSON JILL HARRIS</p> <p>Graphics Art Directors MARK DI MEO KENNY McGUIRE</p>
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