	MIEKELSON Tell Two-pack to stop filming. VOICEOVER All clued up on whatôs most offensive.
00:01:45	MIEKELSON SITS IN HIS OFFICE IN FULL UNIFORM AS HE TALKS TO CAMERA. MIEKELSON The offensive behaviour act does cause us a lot of problems. Itôs very time-consuming because itôs the shifting sands of what is offensive and what is not.
00:01:54	MIEKELSON And who can you offend and who shouldnôt you offend and is it okay to offend anybody? I mean, Iôm offended all the time. I mean, you just Google my name. Right now, on the internet, there you go. Youôve got Cameron Dickelson, Cameron Miekel-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, itôs designed to protect those who do take offense, and, that, unfortunately, can be anybody. And times change. I mean, gypsy, for instance. Thatôs 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 ï Iôve stopped having gypsy creams. If someoneôs in for a meeting, they wonôt get a gypsy cream from me in case offence is taken, and that ï thereôs the perfect example; biscuits. Thereôs a whole range you can no longer have. A ginger nut ï youôd think óNo, thatôs offensive to many Scottish peopleô. Chocolate finger. You try giving the chocolate finger to the Womenôs Institute, see how far you get. Thatôs all Iôm saying. So, if youôre having afternoon tea in my office, youôll get served a custard cream.
00:03:11	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. 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. BEATTIE WALKS DOWN A HIGH STREET. HE PEERS INTO A PHONE BOX.

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

BEATTIE
Me, personally?

MAN
Yes.

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

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, theyôre coming up to me, ñStevie, Stevie, these coppers are always pulling us over, theyôre always searching uséò

BEATTIE LOOKS CONCERNED.

BEATTIE
You donôt 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 donôt think thatôll 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

stop and searching down at the parks. Okay. Weôre getting somewhere now.

00:05:27

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 with8 rtCKrdng swhatevTQ EMC P ⌘CID 29>BDC

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
Righté

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
Righté Was he holding them like this at all?

MILLAR HOLDS THE KNIVES THE WAY A JUGGLER WOULD.

BOBBY
Yeah.

MILLAR
Yeahé

BOBBY
I think he was a maniac.

MILLAR
I think what youôve done there, Iôll be honest, is I think youôve slightly mugged a juggler.

BOBBY LOOKS CONFUSED.

BOBBY
Really?

MILLAR
Wee bit, aye.

BOBBY LOOKS SAD.

BOBBY
But why is he juggling knives? Thatôs bad, therefore, Iôve done the right thing.

MILLAR SEEMS FRUSTRATED THAT SHEôS NOT GETTING THROUGH TO BOBBY.

MILLAR
Yes and noé I think what youôve inadvertently done is take that manôs livelihood off him and bring it into the police station. So, what Iôm going to do is Iôm 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
Yeahé

BOBBY
Well, thereôs about seven there, isnôt there? So, whatôs that? 37 and a half year the guyôs going to get.

BOBBY LOOKS VERY CONFUSED.

MILLAR
Wellé

BOBBY MUMBLES AS HE TRIES TO DO THE CORRECT MATHS.

MILLAR
Probably not, on the basis that theyôre blunt and for juggling. And legal. Buté 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
Thatôs the phone again.

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

MILLAR
I know, Iôll need to get it.

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

BOBBY
Iôll talk to you later, right?

MILLAR
Iôll 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, Iôm quite intrigued to go. Itôs 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 wonderingé

MIEKELSON
Yes, thatôs you. Cameron Miekelson.

MIEKELSON SHAKES IANôS HAND. IAN SITS DOWN.

IAN
Hi. Ian Rankin.

MIEKELSON
Of course, Ian Rankin. I know. I ï when I saw the name, I thought it has to be. Iôm 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, isnôt it?

IAN
Yeah. Itôs lovely.

MIEKELSON
Yeah. Ermé look, I canôt wait any longer. Capital of Blood ï mean anything to you?

IAN LOOKS CONFUSED.

IAN
CapT58i7h5T58i7h5C00570022}TJETQq185

MIEKELSON
So, the main character, Michael Cameronson, you know?

IAN
Michael Cameronsoné

MIEKELSON
Bit of a loner, other cops hate him. Women love him, though. Drinks a bit.

IAN
That name ï é about that name.

MIEKELSON
You think so? Michael Cameronson? Whatôs wrong with Michael Cameronson?

IAN
Whatôs your name, again?

MIEKELSON
Well, Cameron Miekelson.

IAN
Yeahé

MIEKELSON
I mean, youôve got to have little broad hints about this. You know? Itôs not autobiographical but Iôve seen a lot of this kind of stuff.

IAN
Itôs more than broad.

MIEKELSON
You got to the end, didnôt 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 thereôs a festival, pulls the balaclava off the killeré Itôs Svetlena, the gorgeous Russian double agent.

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

IAN
Yeahé he escapes through a porthole?

MIEKELSON
Yes.

IAN
What is he, Hen Broon?

MIEKELSON
Noé heôsé heôs aé

MIEKELSON LOOKS FLUSTERED BY IANôS LINE OF QUESTIONING.

IAN
A portholeôs not a very big space.

MIEKELSON
Heôs a thin. Heôs a thiné

IAN
Itôs a thin man.

MIEKELSON
Heôs a very thin, good looking cop. So, Svet ï of course, they have a bit of sex ï but then she escapes to New York.

IAN
Uh huhé

MIEKELSON
You see where weôre going with this, now? Sequels. Sequels. The Big Apple of Blood.

IAN LOOKS GENUINELY SURPRISED BY MIEKELSONôS IDEAS.

VOICEOVER
The crime writer learns from the crime fighter.

00:11:35

VARIOUS SHOTS OF TRAFFIC, CARS, MCKIRDY AND SINGH COMFORT AN OLD WOMAN. THEY ARE IN A SCRAP YARD, A HUGE PNEUMATIC ARM CRUSHES THE WOMANôS CAR. SINGH OPENS A CAR DOOR. MCKIRDY AND SINGH DRIVE ALONG TOGETHER.

VOICEOVER
Meanwhile, not all cars are fit for the road.

00:11:50

	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, letôs see what youôve 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, thatôs 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

burgers, Iôll take them.

2]8<8058005300110061112310003003600200260028003100260028000F0

HELEN
And itôs all to do with this global warning.

BETTY
Ken, Iôd just like to ask about the price of petrol.

BEATTIE
Yes, Betty.

BETTY
I mean, itôs going up and up and up. Diesel, petrol, up. Way over a pound now.

BEATTIE
Okay.

BETTY
Can you tell me why that is?

KEN POINTS AT HELEN.

BEATTIE
Global warming.

HELEN
No, thatôs got nothing to do with the price of oil.

BETTY
Itôs the price of petrol.

HELEN
Anything else?

A MAN RAISES HIS HAND.

MAN
Seagulls.

KEN STANDS IN SILENCE, HEôS NOT SURE WHAT THE MAN MEANS. KEN IS SLUMPED BACK IN HIS SEAT, HE LOOKS EXHAUSTED. HE SITS UP, SLAPS THE TABLE.

00:15:53

WE SEE A SIGN THAT SAYS ñSCOTTISH POLICE FORCE WELCOMEò ON IT. SHOTS OF PEOPLE WORKING IN AN OFFICE ENVIRONMENT, CALL CENTRE EMPLOYEES, MAGGIE LEBEAU.

VOICEOVER
The Scottish Police Force is always ready and willing to respond to the publicôs needs. Maggie LeBeau engages effectively and efficiently.

MAGGIE SITS AT HER COMPUTER. SHE IS ON A CALL. SHE TAKES CALLS.

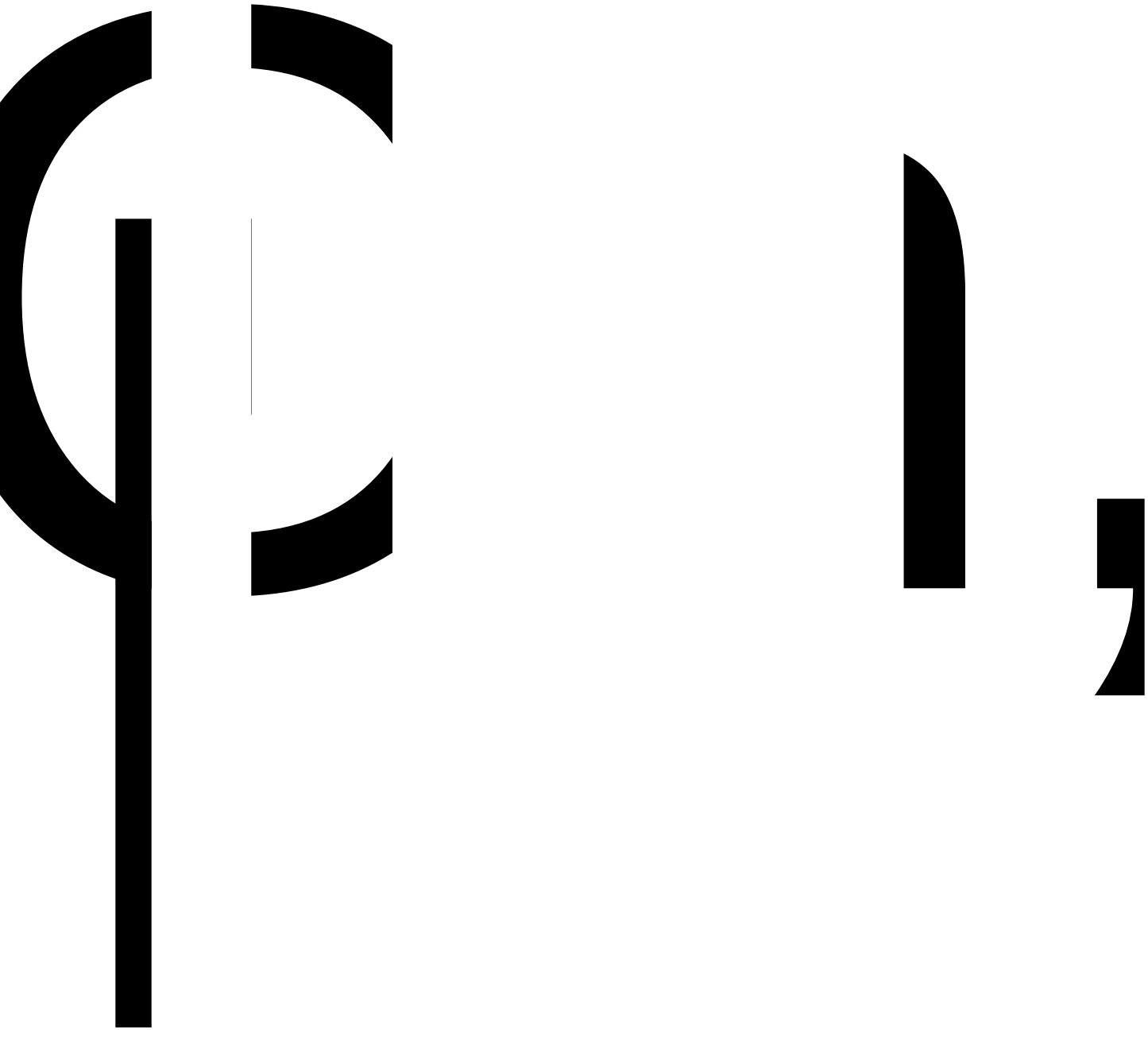
LEBEAU
The person driving under the influence is you? So, how exactly did you carpet burn your face? No, I donôt think a helicopter will be able to spot your stripy flip-flops, but Iôll put the details out.

VOICEOVER
Today, sheôs engagedé elsm

00:16:24

THE SLOGAN IN QUESTION SAYS ñOMOHò. MAGGIE SHOWS US MORE THINGS AS SHE TALKS TO CAM

00:17:33



MIEKELSON ANGRILY JOTS THAT DOWN ON HIS BOOK.

IAN
And your main characteré

MIEKELSON
You know, in Exit Music, by the way, Exit Music, page 75, the number 26 bus, okay, doesnôt go down St. Johnôs Street after 11 oôclock on an evening, so, donôt come ñOh, Iôve done my research.ò

IAN
Itôs fiction.

MIEKELSON
Godôs sake, son. I mean, itôs a charity gig, you could be a bit more charitable. What about encouraging new writers, eh? Oh, no, jobs for the boys, letôs keep allé We only want our books being sold at the airport. Just you and Val McDermid and all the rest of them, you know? You wonôt let other people into the game.

IAN
Well, we do when the qualityôs thereé.

MIEKELSON
Oh, listen, enough.

MAN ON STAGE
Ladies and gentlemen, we now come to tonightôs auction. Would you please put your hands together and welcome our host, Mr Ian Rankin.

of that and I may have overbid for this item here.

THE CAMERA PANS AND WE SEE A SIGNED SHIRT IN A FRAME BEHIND MIEKELSON.

MIEKELSON
Thatôsé a signed Andy Murray shirt. But signed by Jaime Murray. I didnôt know that at the time of bidding, so, maybe £5,000 was maybe overstepping the mark, but, look, itôs for charity. Besides, itôs not my money.

00:19:43 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.

VOICEOVER
Experienced urban cops, Jack McLaren and Sarah Fletcher, have withstood most things the streets have to throw at them.

MCLAREN AND FLETCHER ARE IN SOMEONEôS LIVING ROOM. THEY STAND ON A WHITE SHAGPILE RUG LEAVING MUDDY PRINTS. MCLAREN RAISES HIS BOOT UP.

FLETCHER
Oh, you idiot! Thatôs disgusting.

MCLAREN HEAVES.

FLETCHER
Oh, donôt be sick.

MCLAREN AND FLETCHER ARE IN A VAN WITH RIOT POLICE.

VOICEOVER
But theyôve learnt to expecté

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

00:20:04

FLETCHER
Yeah, sometimes you turn up to an incident and you donôt get all the information, all the facts, and youôre confronted with something thatôs quite, you know, surprising. We turned up to the park the other day for a young man whoôd breached his bail conditions. Heôd a tag on, he shouldnôt have been outside, we had the location, we went to find him, and he was there. We were confronted with somethingé you know, rather creative.

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

MCLAREN
Is that him there?

FLETCHER
No, it canôt be.

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

MCLAREN
Itôs hard to tell but I think it is, you know.

MCLAREN AND FLETCHER STAND AND TALK TO THE CAMERA.

MCLAREN

	And, I mean, itôs quite warm in there. You wouldnôt need, you know, an electric heater or anything like that. MCLAREN Because itôd melt. FLETCHER It would melt. Aye. FLETCHER IS IN THE ZORB WITH THE MAN. THEY STRUGGLE. FLETCHER Get out! MAN Iôm not going out! FLETCHER Youôre 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, heôs on the run! Getð 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. Wouldnôt have been daft if Iôd went in and youôd ï because heôd 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.

FLETCHER
Erm, can we have, er, backup here? Well, Iôm tailing them.

00:22:34

00:23:02

CATHERINE
Eré no.

MCINTOSH
You donôt have an animal or aé?

CATHERINE
Nope. Iôve got no animals, no.

MACKAY
Thatôs 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, itôs aé

CATHERINE
I mean, Iôm in a rush.

MCINTOSH
Itôs a suspicious sound and weôd 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, weôve goté Hello, are you okay? Are you okay?

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

CATHERINE

MACKAY
Can you please explain whatôs going on?

CATHERINE
Right, listen. Do you want the truth?

MCINTOSH
Yes.

CATHERINE
Right. We met online, we have organised this, itôs two consenting adults, and this is what he likes women to do to him. He calls me Mistress.

MCINTOSH
Youôre trying to tell me this is a date right now?

CATHERINE
Well, itôs not strictly a date, but I can guarantee heôs absolutely 100% fine.

MCINTOSH
We kind of need confirmation from him.

MACKAY
Could you please just step out the car?

MCINTOSH
Can you please come out?

THE MAN CONTINUES TO LIE IN THE BOOT.

MCINTOSH
Why are you looking até?

CATHERINE
Iôm just giving him an instruction. Just wait a minute.

MACKAY
Look, if you like to be dominated, Iôll dominate you. Get out the car right now!

CATHERINE NODS HER HEAD AT THE MAN. THE MAN GETS OUT.

MCINTOSH
Now, we need to know that youôre okay.

CATHERINE NODS AT THE MAN AGAIN.

MCINTOSH
Y-Yeahé youôre okay?

MACKAY
Could we have the gag off him just to confirm in his own voice that he is okay?

CATHERINE
Okay. You can take the gag off. Yes.

MCINTOSH
I can, Iôll take the gag off.

CATHERINE
Well, I give you permission to do it.

MCINTOSH REMOVES THE GAG FROM THE MANôS MOUTH.

MCINTOSH
Are you okay?

MAN
Oh, Iôm good. Iôm fine.

MACKAY
Okay, Catherine, I think itôs best for you if you just get in the vehicle now. For yourself as well, please. Get in the front.

CATHERINE PUTS THE MAN INTO THE FRONT OF THE CAR AND SLAMS THE DOOR.

CATHERINE
Sorry. I will get the tail-light fixed.

MCINTOSH
Yes, please. Drive safe.

CATHERINE GETS INTO HER CAR.

MACKAY
Come on, Charlie. Iôll explain it in the car.

MCINTOSH LOOKS BEWILDERED AT WHAT JUST HAPPENED.

00:25:32

	SINGH Listen, weôre not racing. MCKIRDY Aye, weôll race. Aye, race him. Give him a wee thrill, go on. It engaging with the young folk of the community. SINGH Heôs a wee boy. MAN Just geté MCKIRDY Hey, you ready? Get set, by the way. MAN Iôm ready. MCKIRDY Hey. Bite my dust, wee man. Soon as it goes to green, right? MCKIRDY REVS THE ENGINE LOUDLY. MCKIRDY Right? HE STALLS THE CAR. THE MAN TAKES OFF AHEAD. MAN Ah, you fannies! Get it round you! MCKIRDY Oh, no! MAN Wooooo! MCKIRDY Thatôs a red neck, man. SINGH Build relations with the community like that?
00:26:23	SHOTS OF PEDESTRIANS, POLICE STATION. VOICEOVER Todayôs cop, always engaging, always approachable. MILLAR IS AT HER DESK, BOBBY BURSTS IN.

BOBBY
Officer Karen, how are you doing?

BOBBY FALLS TO THE FLOOR WITH A LOUD BANG. MILLAR JUMPS UP AND RUSHES AROUND TO HIM. BOBBY IS LAID OUT ON THE FLOOR.

MILLAR
Bobby? Bobby? Bobby? Can you hear me? Bobby?

BOBBY
Argh.

MILLAR
You alright?

BOBBY
Alright.

BOBBY BEGINS MOVING, MILLAR HELPS HIM.

MILLAR
Mind your neck. Mind your neck. You okay?

BOBBY
Are you my guardian angel, Officer Karen?

MILLAR
Eré No, but I might potentially be your first-aider.

BOBBY
Have you got a first-aid certificate as well?

MILLAR
Yeah.

BOBBY
Oh, thatôs brilliant.

MILLAR
Are you sure youôre okay?

BOBBY GETS TO HIS FEET.

BOBBY
Aye. Iôm brilliant.

MILLAR
Right. You kind of banged your head a wee bit there.

BOBBY
Iôm good to go.

MILLAR

BOBBY
No neck pain.

MILLAR
Everything looks kind of normal?

SHE WAVES HER HAND IN FRONT OF HIS FACE. HE MOVES HIS ENTIRE HEAD ALONG WITH IT.

MILLAR
Yeah?

BOBBY
Everythingôs normal. Right, good to go, Officer Karen. I donôt want to hang about all day and be annoying and all that.

HE SLAPS HER ON THE SHOULDER.

BOBBY
But look, Iôm going to go up the road, right?

BOBBY OPENS THE DOORS AND BEGINS TO LEAVE.

MILLAR
Oh, Bobby, you havenôt actually told me what it was you rushing in for in the first place055004C00

00:27:58

00:28:54

Himself
IAN RANKIN

Katherine Hills
VICTORIA LIDDELLE

Riot Chief
PATRICIA PANTHER

Murray Paul
JAMES McCREADIE

Narrator
JOE HULLAIT

1st Assistant Director
CAROL-ANNE HENDERSON

2nd Assistant Director
GREIG LIDDELL

3rd Assistant Director
ROSS MORRISON

Floor Runner
ALICE McKAY

Location Manager
CHRIS CAMERON

Unit Manager
ROZ TRAYNOR

Production Coordinator
CHRISTOPHER OSBORNE

Production Team
AMY SHAW
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SARAH BRAKE

Production Accountants
TRACY McPHERSON
JILL HARRIS

Graphics Art Directors

	Sound Recordists GRAHAM McCORMICK CALUM DEAS Make-up Designer NICOLE TULLOCH Costume Designer APRIL MacTAVISH Production Manager SUZI CASSIDY Production Designer ANDY DRUMMOND Head of Production SUSAN HAYNES Offline Editor SIMON HAMILTON Director of Photography CRAIG McKIRDY Executive Producer For BBC Scotland EWAN ANGUS Executive Producer For Comedy Unit RAB CHRISTIE Produced and Directed by IAIN DAVIDSON The Comedy Unit We are Banijay for BBC © The Comedy Unit MMXVI END OF RECORDING