

SCOTT & BAILEY

Written by Sally Wainwright

PRODUCTION NOTES

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INTRODUCTION

Suranne Jones and **Lesley Sharp** resume their partnership in eight new compelling episodes of the northern-based crime drama **Scott & Bailey**.

Acclaimed writer and co-creator **Sally Wainwright** has written the second series after once again joining forces with Consultancy Producer **Diane Taylor**, a retired Detective from Greater Manchester Police. Their unique partnership allows viewers and authentic look at the realities and responsibilities of working within a murder squad like Syndicate 9, a Major Incident Team within the Manchester Met Police.

Blending the gritty fast pace murder investigations with the warmth and chaos of their individual private lives, D.C. Rachel Bailey (**Suranne Jones**) and D.C. Janet Scott (**Lesley Sharp**) have a robust and engaging friendship which enables them to draw upon each other's strengths and investigate the untimely and unnatural end to someone's life.

Rachel Bailey is intuitive, bright, bold, and funny. She's passionate about her job. Her one big flaw is her impulsiveness, which occasionally leads her boss, Detective Chief Inspector Gill Murray (**Amelia Bullmore**), to view her as a liability. Rachel persistently burns the candle at both ends, but her moments of intuitive brilliance make her a terrific copper and give her the potential to make a great D.C.I. one day. If only she can keep her chaotic personal life from impacting on her job.

Janet Scott is subtle, deep, reliable, a diplomat and a thinker. She has two teenage daughters and is in a marriage that over the years has become little more than a convenient arrangement for both her and husband Adrian (**Tony Pitts**). Janet's a very private person, but when her marriage hits the rocks and Adrian walks out, her affair with Andy Roper (**Nicholas Gleaves**) becomes more public than she would ever have wanted.

Detective Chief Inspector Gill Murray leads a team of over thirty detectives, including Rachel, Janet and D.S. Andy Roper. A divorced single parent, Gill is a hugely capable woman, whose speedy thought processes require everyone around her to raise their game to keep up with her. Charismatic, funny, clever, fair-minded, occasionally scary, a paradigm of professionalism, Gill is an inspiring detective and leader, always at the centre of the office scene.

Many of the original cast return to the series including; **Ben Batt** as D.C. Kevin Lumb, **David Prosho** as D.C. Ian Mitchell, **Tony Mooney** as D.C. Pete Readyough and **Delroy Brown** as D.C. Lee Broadhurst, **Sally Lindsay** as Rachel's sister Alison, **Vincent Regan** as D.C.S. Dave Murray and **Tony Pitts** as Janet's husband Adrian.

Actors joining the second series include; **Sean Maguire**, **Liam Boyle**, **Judith Barker**, **Pippa Haywood**, **Lisa Riley**, **Oliver Milburn**, **James Sutton**, **Jake Roche** and **Naomi Radcliffe**.

Scott & Bailey was re-commissioned by Director of Drama Commissioning **Laura Mackie** and **Sally Haynes**, Controller of Drama Commissioning and is based on an original idea by Suranne Jones and Sally Lindsay.

The series is executive produced for ITV by **Nicola Shindler**, Director of Red Production Company (*Exile*, *Unforgiven*, *Mark of Cain*) and produced by **Tom Sherry** (*New Tricks*, *Murphy's Law*, *Fat Friends*). **Sally Wainwright** has written episodes 1, 2, 3, 5, 6 and 8, and together with **Nicole Taylor** episode 4. **Amelia Bullmore** has written episode 7. The directors are **China Moo-Young**, **Paul Walker** and **Morag Fullarton**.

REGULAR CHARACTERS

Estranged brother **Dominic Bailey** (Liam Boyle) appears on Rachel's doorstep at the start of series 2. An ex-con, hapless, ill-equipped Dom isn't a welcome visitor, but his pitiful appearance breaks Rachel's heart, and she agrees to take him in. On the condition that he gets himself a job, and gets his life back on track. But it isn't easy for Dom to shake off habits he's grown accustomed to in prison, and his presence continues to compromise Rachel, even when he believes he's acting in her best interests.

Sexy, charismatic traffic cop **Sean McCartney** (Sean Maguire) comes to the rescue when murder suspect Nadia Hicks (Lisa Riley) nearly strangles Rachel. Childhood sweetheart and on-off boyfriend, Sean hasn't seen Rachel for 10 years, but their mutual attraction hasn't diminished and they embark on a sexy, robust relationship that sees Rachel batting off marriage proposals and loving every second of it.

Detective Sergeant **Andy Roper** (Nicholas Gleaves) has a quiet authority. Andy's job is to line manage the Detective Constables, including Janet and Rachel. He allocates the jobs once Gill has decided on a strategy. Andy had a fling with Janet when they were training together at Bruche in Warrington. Twenty years later, he still has very deep feelings for her. Last Christmas Andy and Janet slept together again. A symptom of Janet's stagnant marriage to Adrian (Tony Pitts), the affair continues in this series, and Janet finds herself throwing Adrian out of the family home. Andy sees this as his chance to start a life with Janet and her girls, but she's keen not to swap one relationship for another. She wants time and space to work out exactly what she does want, but Andy isn't taking no for an answer.

Formidable, funny **D.C.I. Julie Dodson** (Pippa Heywood) from Syndicate 3 finds herself working closely with best friend Gill Murray on a couple of cases this series. Once, on a double-murder enquiry, and once on a case that's much closer to home for Gill that has her questioning members of her own team.

Besides D.C.Scott, D.C.Bailey and D.S. Andy Roper, other members of D.C.I. Gill Murray's Major Incident Team Syndicate 9 include:

Detective Constable **Kevin Lumb** (Ben Batt), hobbies include winding Rachel up, not making notes, and not listening. Kevin has come a long way since being on a 'developmental action plan' for his communication skills, and is now studying for his Sergeant's Exam, along with Rachel. But his old boss, Julie Dodson is never far away, reminding him just where he came from.

Detective Constable **Ian Mitchell** (David Prosho), ex- Army and ex- police firearms officer. His hobbies include opening doors with his head. Mitch is a gentle giant; reliable, tough, thoughtful, meticulous. A Tier 3 interviewer like Janet, with a range of skills accumulated through a decade of service as a Major Incident Team detective. He is on his second marriage, but because of the job he now has "small children I haven't seen for three weeks".

Detective Constable **Pete Readyough** (Tony Mooney), hobbies include eating pies. Another comedian along with Kevin, Pete has his heart solidly in the right place. He's divorced with two grown-up children, who he sees regularly.

Detective Constable **Lee Broadhurst** (Delroy Brown) joined the police 10 years ago. He is one of the most popular members of the team. Dedicated, hard working, ambitious, personable, Lee's going places within the Manchester Metropolitan Police.

INTERVIEW WITH WRITER AND CO-CREATOR SALLY WAINWRIGHT

Launching a new TV drama is always a nervous affair. So Sally Wainwright was delighted that **Scott & Bailey** was a hit with viewers from the very first episode.

"I was up in Bridlington with my family visiting my mum," she recalls. "We were driving into Scarborough and Nicola Shindler from Red Production Company rang to tell me the ratings. I couldn't believe it. Absolutely blown away. It was just huge."

Scott & Bailey earned the accolade of becoming the highest rated new British television drama of 2011 with 9.4 million viewers.

"You always work hard and hope for that kind of recognition but you don't always get it," admits Sally. "There was also a lot of positive feedback from police officers who felt that for the first time they were being portrayed accurately, rather than perpetuating the same old TV myths about how cops do business."

A second series extended to eight episodes brought fresh challenges for the Huddersfield-born writer. "ITV wanted more, they wanted it sooner and they wanted to transmit it earlier. Which is great. It spurs you on. And a second series fills you with such confidence and joy that you're just dying to do it anyway."

"Everybody feels that bit more confident about what they're doing. You feel comfortable with both the characters and that you're telling the right kind of stories. You just hope that people will enjoy it the second time as much as they did the first."

"The ambition for this series was to tell some really cracking stories again and make it a bit bigger. We've kicked off with a two-parter, which I think is probably one of the darkest stories we've ever told."

"We also carry on with the story of killer Geoff Hastings (Kevin Doyle). I wanted to show Detective Constable Janet Scott (Lesley Sharp) interviewing him after he stabbed her in the first series."

"I spoke to a clinical psychologist who works with some high profile serial killers. He talked about how Geoff would seem when he was being interviewed. I didn't want to just re-hash clichés about what people who are psychopathic serial killers are like. So it was really interesting chatting to this guy. He gave me a real insight into how Geoff would behave."

Sally again worked closely with co-creator Diane Taylor, a now retired former Detective Inspector with Greater Manchester Police's Major Incident Team, who helps ensure the scripts are authentic and accurate.

"We talk a lot and we come up with ideas together. It's been a very productive and successful partnership. Diane's just massively experienced, both as a Senior Investigating Officer at Greater Manchester and working at the National Crime Faculty, helping to solve murders all over the country."

"But it's not just that she's so experienced at what she does. She's very good at understanding how stories work as well. One of Diane's many great skills is that she absolutely understands storytelling and is brilliant to work with from that point of view. I also often quote Diane or use her turn of phrase because, again, it adds to the reality of it."

"They're all invented stories although, obviously, I'm influenced by stuff I read. And I do read as much as I can to know as much as I can about the world I'm working in." Sally says one example of where Diane's input has helped is in the scenes of police interviews with suspects. "Interview techniques are so specialised and the people involved are highly trained to conduct them. It is a matter of getting people to trust

you, being quite calm and slowly reeling it out of them. It's not cops banging tables and saying, 'Admit it, damn you!'

"I spent quite a bit of time with one guy who is a Tier 5 interviewer and he goes all over the world advising on interview techniques. He said, 'A successful interview is really like a conversation.' It's not them prizing information out of people by leaning on them. It's empathising with them and getting their trust, so that they will tell the truth and talk about what you want to talk about."

Sally has written seven of the new episodes with one episode by Amelia Bullmore, who plays D.C.I. Gill Murray. "I'm a big fan of Amelia's writing. I think she's really clever and, of course, she knows the show backwards."

Gill is Scott & Bailey's boss. "Her character has gone from strength to strength and Amelia is just amazing. Everybody is bowled over by her. She's so believable and it's a joy to watch. All three actresses are so compelling and yet all three are extremely different."

Detective Constable Rachel Bailey's (Suranne Jones) ex-lover Nick Savage - accused of plotting her murder - is also still lurking in the background during this series. While Rachel meets up with an old flame - traffic cop Sean McCartney (Sean Maguire).

"Sean was introduced as a breath of fresh air. He and Rachel wind each other up endlessly but it's all good clean fun. It's a different kind of relationship to the one she's had before."

Meanwhile married Janet Scott continues to be pursued by colleague Detective Sergeant Andy Roper (Nicholas Gleaves). "Janet's behaviour is quite complex. She has encouraged him and then blown hot and cold. It's about her not really knowing what she wants."

"I wanted to get to know Rachel's family a bit more, so we've introduced her brother Dominic. And Janet's family, so we've introduced her mother Dorothy. That's given us that nice balance of the private lives, as well as dealing with the demanding jobs they've got."

Without You and *The Brittas Empire* actress Pippa Haywood arrives in the second series as D.C.I. Julie Dodson, an old friend of Gill Murray's.

"There's so much humour in the police which, again, is one of the things Diane says isn't reflected in a lot of cop shows. So we wanted to introduce a comic relationship but one that was really truthful. When I've met police officers with Diane they do just wind each other up and are genuinely witty. That's what I wanted to reflect with Julie and Gill. It's gallows' humour but hopefully people will like it. They absolutely loved filming it."

Not that it diverts them from the main tasks at hand. "The people who work in a Major Incident Team are so dedicated to what they do that, even though it's grim, for them it is a passion. It's like anybody who is passionate about their job. It's something that can be a bit of a compulsion."

"I think this series had got quite a lot darker, which I hope is balanced out by the comedy. My mother often reads the scripts - I send them to her because she's always interested in what I'm doing - and worries about me writing this. I don't know if it affects me in a way I'm not aware of. But I try to make it as funny as it is dark."

Sally's previous credits include *Unforgiven*, *Jane Hall* and *At Home With The Braithwaites*. Another current project is *Antony and Cleopatra*, a romantic comedy drama series for BBC1. Like **Scott & Bailey**, it is made by Manchester-based Red Production Company, headed by Nicola Shindler.

“Nicola is just a genius. She makes you raise your game. So if you’re good, she’ll make you better. And she gives me a lot of responsibility. I’m executive producer on **Scott & Bailey** along with her. I feel very creative and appreciated there. It’s a nice place to be.”

INTERVIEW WITH CO-CREATOR DIANE TAYLOR

Life as a murder squad detective taught Diane Taylor some valuable lessons.

"I've worked for years with people who thought they had the rest of their lives in front of them. They would always put things off until tomorrow. Simple thing like going on holiday, telling people that they love them, showing people that they care about and value them. Then the next day they've not got the chance to do all those things they were going to do because their life has been snuffed out so unexpectedly.

"It makes you realise that a lot of times you don't get a second chance. You don't get another chance to say, 'Thank you. I appreciate you. I love you.' You don't get the chance to do all the things that you dream about. So do them now while you can."

Former Detective Inspector Diane retired from the force in 2010 having completed 30 years' service. After joining Greater Manchester Police at the age of 18, she later moved into CID. "I walked in the office and from my first day I thought, 'This is me.' I knew I was in the right place. It was like I'd come home."

In 1997 she transferred to the National Crime Faculty, then at Bramshill in Hampshire, and became North West Regional Liaison Officer based in Manchester - an experience echoed in D.C.I. Gill Murray's (Amelia Bullmore) own career history in *Scott & Bailey*.

"It's now called the National Policing Improvement Agency. In the Faculty we didn't go anywhere we weren't invited and we only did what people asked us to. We were set up for what was described as low volume, difficult to detect crime such as sexually-motivated murder, serial sexual assaults, child abduction and child murder.

"But our work started to diversify. In the space of 18 months we were also dealing with suspicious missing from homes, serial sex attacks and armed robberies. A massive variety of work. So you got a lot of experience.

"Even if you were in a busy force like Manchester, you might work at that time on maybe 10 murders a year. I was supporting two or three in a week. You'd go to a force like Lancashire who I worked with a lot, and they would find a really clever way to answer a question in their murder enquiry that we may have never seen before. And you think, 'That's really lateral thinking.' Then the next week I could be going to a job in Cumbria and they'd have the same problem which you could then help with by using what you'd learnt from your colleagues in Lancashire."

Eight years later Diane returned to GMP and the Major Incident Team, where she stayed until her retirement.

"For me, the police force is the best job in the world and to be a murder detective on the police force is therefore the best role in the best job in the world. You're doing something that I truly believe is important. And I could talk all day about that job to anybody who wants to listen."

Many have been happy to do just that, with Diane previously working as a police consultant on dramas like *Cold Blood*, *Love Lies Bleeding*, *Mobile* and *Blue Murder*.

Meeting up with writer Sally Wainwright led to the first series of **Scott & Bailey**. The original idea had come from Suranne Jones, who stars in the series as D.C.I Rachel Bailey, and Sally Lindsay, who guest stars as her screen sister Alison.

How does the collaboration between writer and former police detective work?

"We'd have a meeting and have a basic idea for the crime story and how that reflected the characters' personal lives, or conflicted with them. And then Sally would start writing. We'd also be speaking on the phone - I think the most calls we had in one day was 13. So if Sally gets something procedurally a bit 'off' with regard to a suspect's motivation or how the police would operate, we can correct it there and then and ultimately end up saving loads of time in re-writes."

Over three decades in the force Diane discovered that reality is often stranger than fiction. "I could tell you stories that if you put on the screen people would never believe them."

Former police colleagues contacted her after watching the first series. "Right from young PCs who worked on their first murder inquiry with me to high profile detectives, saying they'd really enjoyed it. Detectives are of a type and at the same time they're individuals. It's a real contradiction. But they could see things in all the characters that reflected people *they* had known over their careers."

"I know there are awards which I know are valuable and really matter to people who have made their career in this industry. But, for me, to have the people that I had phoning up and saying they'd enjoyed *Scott and Bailey*, 'wouldn't miss it' it and they didn't watch it for 10 minutes and turn off, shouting, 'Rubbish,' meant so much more to me. That was my professional accolade, to have people who I really respect and worked with say that they enjoyed it."

She continues: "Police officers are human but crime drama often shows them as haunted, driven or robots. We don't show them as people doing a job. And that's what they are. It's almost like people think that they plug us in at the end of a shift and charge us up overnight. And what they don't really show is the humour. A lot of police officers could be stand-up comedians."

Does she think the female brain is more attuned for detective work?

"Well, I believe that men and women are equal. That said I think we are wired totally differently. You can't generalise but I genuinely think, in my experience (and here I go generalising!!) women are more intuitive. You can't think of a more emotional crime than murder and if the emotion doesn't feel right then women do get to it quite quickly. Some of our best 'detectives' were our female civilian indexers and typists who read and worked on people's written statements taken by detectives. Quite often they'd come to see me and say something just didn't feel right and most of the time they were right."

Scott & Bailey reflects a modern police "syndicate" led by Gill Murray which includes two key female detectives. "I can identify with Gill a great deal," says Diane.

Gill's old friend D.C.I. Julie Dodson (Pippa Haywood) is introduced in the second series, also matching Diane's experience.

"I'd never watched the TV series *Life On Mars* until my brother sent it to me as a DVD box set about 18 months ago. It was like a training video for when I joined the force in 1980. That was the police force in so much as they treated policewomen."

"When I went into CID they had one policewoman in the office. And for me, wanting to get into a CID office, you had to wait for this person to move, to leave or to retire. It sounds like nonsense to talk about it now. But that's the background that Gill and Julie come from. So when you found somebody who was the same as you, you'd naturally either become very close or be hot rivals."

One scene in the new series sees Rachel returning home exhausted after a long day at work to consume a late night supper of a bowl of cereal with a glass of wine - which again comes directly from Diane.

"At the start of a new job you might work 16 hours a day and it goes in the blink of an eye. It's not until you get home that you realise how tired you are and that you've had nothing to eat. But you know you have to have something or you won't sleep."

D.C.I. Gill Murray's Major Incident Team Syndicate 9 are no strangers to both overtime and intense pressure as they strive to bring killers to justice.

Diane reflects on her own career doing the same thing for real, having been aged just five or six when she informed her family that she was going to be a police officer when she grew up.

“You realise that you’re doing a job that is a privilege to do. It’s also crucial to the families of the people that are left behind. And the public put so much faith in you that you owe it to them to do it absolutely right.”



SURANNE JONES IS D.C. RACHEL BAILEY

Suranne Jones is nursing a few bruises as she sits in a make-up chair being made ready for her next scene in front of the cameras.

"I don't remember Rachel being this physical last year," she laughs. "It's a real rollercoaster filming **Scott & Bailey**. But my hands and face are alright, which is what they shoot mainly. So I'm glad of that."

The previous night Suranne had filmed part of the script where an off duty and drunk D.C. Bailey punches a lamp-post. "In another part of the series I have to wrestle a murderer to the floor and arrest him. So there are quite a few bruises."

The award-winning actress also got physical when she was reunited with former *Emmerdale* star Lisa Riley, who plays suspect Nadia Hicks in the opening two-part story.

They last acted together as teenagers at the Oldham Theatre Workshop and find themselves on opposite sides of the law as **Scott & Bailey** returns. "I've known Lisa since I was about 13. She was later Silly Billy to my Snow White, so we've got a lot of history."

At one point Rachel has to chase Nadia. "Lisa Riley can run faster than me. To be fair, that morning I'd done a bit more running in previous takes. But when it came to chasing her, I could hardly catch her. I'm the worst policewoman ever."

Suranne and Lisa also filmed a scene where Nadia attacks Rachel. "She punches me in the face and then tries to throttle me. We filmed that for about a day and a half with lots of 'corpsing'. There were a couple of moments when I looked at Lisa and saw 'sweet and sour' tattooed on her breasts - for the character - and things went a bit awry.

"There were some real police raids going on in the streets of that area of north Manchester at the same time which made you think, 'This is entertainment but we're actually in the areas where these things happen.'

"You could see real police vans around but the crew just ushered us to get on with filming as we had our own job to do."

Chadderton-raised Suranne's performance as Rachel earned her a Best Performance accolade at the Royal Television Society North West Awards. She was also nominated in the Female Drama Performance category at the 2012 National Television Awards.

Suranne is the first to say that awards should be shared with co-star Lesley Sharp, who plays Manchester Metropolitan Police's Major Incident Team partner in crime-fighting D.C. Janet Scott. "It's **Scott & Bailey** and as much as it's lovely to be the one who's up there, it's still about a show that is myself and Lesley and all the people that work on it."

That TV team were taken aback by the reaction to the first series. "People on the street have been brilliant. They really like the show. We thought it might appeal mainly to women but lots of men have also said nice things about **Scott & Bailey**. I've had lots of positive comments.

"To be honest, I act with as much passion as possible. But I have been known to purposely go on holiday when a drama has been screened because I don't want to be sat there waiting for the phone to ring. But obviously you do find out about the ratings because people call you up.

"So it was fantastic that we got such brilliant ratings. But as long as I know we've tried to make a good programme and I've tried my best, then you've just got to work to improve. That's what we've done this year. We've said, 'Right, well let's not rest on our laurels. Let's make it even better.'"

Rachel is shocked in the opening moments of the second series by the return of her estranged brother Dominic (Liam Boyle), the black sheep of the family who has served time in prison for armed robbery.

"He's actually very similar to Rachel. He can't help himself and makes mistakes. But he got in with the wrong crowd. She's got the same genes as Dom, only she's in a better place and has been honed by the police.

"Their mum left when Dom was eight and Rachel around 12. Then he got in with a bad bunch of kids - drinking, a bit of drugs, and ended up on this armed robbery. She was really heartbroken because they were very close when they were younger and she looked after him. So he is always on the verge of breaking her heart."

Rachel also meets up again with her childhood sweetheart and former boyfriend Sean McCartney (Sean Maguire), a traffic cop returned to Manchester from London.

"They know each other really well. Men are definitely not on the agenda for Rachel at the start of the series but then she bumps into Sean, who is very happy-go-lucky and easy going. And things develop from there."

Janet put her own career on the line to save Rachel from disciplinary proceedings threatened by their Syndicate 9 boss D.C.I. Gill Murray (Amelia Bullmore) at the end of the last series.

"Rachel is very positive at the start of the second series in that she's lucky to have a job and is going for her sergeant's exam. This is a woman who really wants to move on with her life and career. She still has a strong relationship with Janet but it's not so much Janet looking after her, as last year."

Scott & Bailey was originally devised by Suranne and Sally Lindsay, who guest stars again as Rachel's sister Alison. "When Sally and I were talking about the characters before the series was green lit, we saw that Rachel is a flawed and complicated woman. She's got amazing potential, passion and natural talent but also massive insecurities."

Regular viewers will know that Rachel likes to listen to Radio One in her car while Janet is a Radio Four fan. Suranne smiles: "I'm a Radio Two listener so what does that say about me?"

"Rachel's a switcher-offer. Whereas Janet has a family to deal with, Rachel would rather go home, put some music on and open a bottle of wine. She's single with no commitments away from the job. Janet is more controlled and elegant whereas Rachel is just like a Tasmanian Devil, with a lot of energy and intelligence."

Episode three finds Rachel and Gill out on the road, with Rachel interviewing a serial killer serving life behind bars for murders and rapes some 13 years ago.

The production team were given rare permission to film those scenes inside HMP Risley in Cheshire. "They closed certain parts for us. We met some of the staff there and talked about the lifers and their relationship with the staff. It's very interesting to actually go into these places and find out what goes on."

Suranne had previously visited Askham Grange open prison near York and met two female lifers while researching her role as Ruth Slater in *Unforgiven*, the ITV1 drama by Sally Wainwright who is also the writer of **Scott & Bailey**.

"It's a step up from the first series, which is as it should be. The crimes are darker and superior and you get to know the characters more. The locations are also brilliant. They all look beautiful, dark and gritty and very dramatic and bleak, which is fantastic to go with our murders."

Scott & Bailey are often out in those locations getting their hands dirty, sometimes dressed at murder scenes in less than flattering blue forensic suits.

"It's not the sexiest or the warmest when it's freezing cold and you're wandering around in one of those big blue suits. But the locations really add to the programme because you get to see where you are, rather than just being in the police station."

"The series is also very clever in that we deal with disturbing crimes but you never see anything really graphic. We have a few dead bodies and the make-up team do an amazing job. We had one wonderful supporting artist this series who was laying on the floor all morning in the cold with bits of 'brain' hanging out of his head. You see just enough to make your imagination go, 'That's horrific.'"

Suranne has gone on to a wide variety of roles since leaving *Coronation Street's* fiery Karen McDonald behind on Boxing Day 2004. Her subsequent screen credits have included: *Vincent*; *Strictly Confidential*; *Five Days*; *Single Father*; *Doctor Who*.

After filming the last series she went on to star on stage in *Top Girls* at Chichester, a production which later transferred to London's West End.

Her theatre stint in the capital meant six weeks of long days from 4:30am to late at night as Suranne also filmed one-off Sky1 comedy *A Touch of Cloth* during the day, playing D.C. Anne Oldman alongside John Hannah as D.C.I. Jack Cloth.

"It's basically a satire on all cop shows. I've done a couple of police dramas now and I'm happy to take the mickey out of myself. And then a week after that I started again on **Scott & Bailey**.

"I'm really lucky to have had the diversity in my career that I have. I'm 33, which I see as relatively young. I think, 'Well, it's worked so far to pick and choose and try and better myself.'

"So I don't see any point in rushing to do the next thing unless it's going to challenge me."



LESLEY SHARP IS D.C. JANET SCOTT

"I have the greatest respect for the bravery of the men and women who find themselves in those situations," explains Lesley Sharp.

"They go out to work every day not knowing whether or not they're going to face somebody with a knife, someone who is crazy and who doesn't care whether they end up stabbing them and killing them."

One minute D.C. Janet Scott was making a cup of tea in her kitchen. The next she was fighting for life after being stabbed by family friend Geoff Hastings (Kevin Doyle). The shocking moment in series one came as he was revealed to be the killer Janet had dedicated herself to tracking down.

"The stabbing was a life and death situation for Janet," adds Lesley, whose character was later seen returning to work after three months of recovery.

"I had a conversation with the writer Sally Wainwright when she was preparing to write the second series and said, 'It might be worth investigating what being on the brink of death because of your job actually does to your family dynamic.'

"Because potentially what you've got here is two young children being left without their mother. And as much as Janet loves her work and has dedicated herself to it. I think that would affect anybody. You would constantly be weighing up the situations that you put yourself in and how that would impact on your family."

Janet comes face-to-face with Geoff, for the first time since he almost killed her, in episode five of the new series. Now behind bars in Manchester's Strangeways prison, he is brought to Syndicate 9's HQ insisting he will talk to no-one else but her about the full extent of his crimes.

"It's a real psychological game of cat and mouse and for a while it looks as if Geoff has got the upper hand. There's a lot at stake in those scenes because he almost took her life away. I love working with Kevin Doyle. He's an amazing actor and was fantastic as Geoff in the first series. And you find out just how strange and complicated Geoff is in this series."

The revelation that quiet Geoff was the killer came as a surprise to the **Scott & Bailey** audience. He was the brother of Janet's school friend Veronica who was murdered when they were still at primary school. Geoff had asked Janet to re-open the case and she then discovered it was linked to a series of other murders.

"A couple of my friends guessed the twist but the majority didn't and they were really shocked, like a lot of people, by the stabbing because it did come out of the blue. They weren't expecting it at all.

"The thing about Geoff is that he's a killer who has managed to avoid arrest for years because he's so clever and very able at manipulating people. And you get a really good glimpse into just how clever he is because he has spotted things very quickly about Janet that other people haven't deduced at all."

Manchester-born Lesley is acknowledged as one of the leading actresses of her generation. Her previous TV credits include: *Clocking Off*; *The Second Coming*; *Bob & Rose*; *Afterlife* and *The Shadow Line*.

"We were all absolutely delighted by the success of the first series of **Scott & Bailey**. It was really satisfying that the majority of people who watched it got what we were trying to do and there seemed to be this appetite for these strong female characters, which is brilliant.

"We attempted to show the police in as real a light as we possibly could. That's largely down to the advice of Diane Taylor, a retired detective inspector. We all pay meticulous attention to the detail in police procedure, which I think was one of the reasons why maybe people found it so compelling. The way police go about interviewing criminals, for example.

"I have a lot of friends who have nothing to do with the acting profession and they really liked seeing a woman of their age being represented on TV in what they felt to be a very realistic manner. Someone who was trying to do their job really well and juggle having a family and a relationship. It chimed with them."

There are further complications ahead in Janet's personal life. Her mother Dorothy (Judith Barker) has moved in for a few months as she recovers from an operation and is soon clashing with Janet's husband Adrian (Tony Pitts). Meanwhile D.S. Andy Roper (Nicholas Gleaves) still has hopes of a life together with Janet and her children.

At work Janet is calm, clever, measured, methodical, subtle and diplomatic. She can turn from office banter to thorough professional like a light switch. But away from her job things can be very different.

"You get to see a lot of different sides to Janet in this series. Her life at home outside of the way she operates as a policewoman doesn't run smooth. She makes a complete mess of it, really. But that's real life, isn't it? Often the people who seem to be the ones who hold themselves together very well in the workplace are not as successful at home. But they don't give very much away.

"I like that Sally allows the audience to glimpse Janet at her less than perfect best. As an actress that's a terrific three dimensional character to play and I get some very juicy things to do."

Is there any future for Andy and Janet? "Both of them want it to work for different reasons. Andy believes it when he says to Janet that he thinks they were meant to be. And Janet wants to believe that."

Janet can usually read her colleague D.C. Rachel Bailey (Suranne Jones) like a book but didn't know about her "secret" brother Dominic. "Rachel has moved on in this series. Janet has real respect for her and her abilities as a policewoman. She sees in Rachel all kinds of things that maybe she wishes she had - a willingness to stick her neck out and take a chance."

While Rachel is studying for her sergeant's exam, Janet appears happy to stay as a detective constable. "You get members of the force who decide to stay at D.C. level because it means they're out and about on the streets day to day, hands on and solving crimes. If you're a sergeant you're much more involved in admin and organising a team of officers."

Janet's long-term friendship with their boss D.C.I. Gill Murray (Amelia Bullmore) is also tested from time to time. "The reasons for Janet remaining as a constable are very clear. It means that she's out in the front line and doing the police work she loves so much. Gill has gone for a much more administrative role in the force. It's a very tricky situation to be in when you're actually friends with someone but they're also your boss."

Episode four sees **Scott & Bailey** investigating the disappearance of a young child. Gill reminds her team that the eyes of the media are always on them and they should not let themselves be photographed smiling, laughing or doing anything that could be misconstrued.

"I find it incredibly moving that they have that much respect for people who are in a terrible degree of distress. They go about their job in an incredibly respectful and rigorous manner.

"It's very reassuring for an audience to see these policemen and women working in an efficient and elegant way and nailing these people. It's not just, 'There are these horrible people out there, they do horrible things and nobody can catch them.' Actually they're really good at what they do.

"Gill has a great line where she says, 'I love doing this job because I'm the person that gets to nail this guy's testicles to the wall.' Diane Taylor said that she got the chance to make things as right as they can possibly be for someone who has lost their life. She solved it. She can't bring someone back to life but at least she can find out what happened to them."

Adds Lesley: "The locations for **Scott & Bailey** are also very evocative. It's not the sanitised version of Manchester. It's north Manchester; it's Oldham, Whitefield and Chadderton. They don't run around in glass buildings these cops. They're out and about in back alleys, in windswept avenues and unfortunate people's houses. That's their life. It really adds to the show."

Lesley has also been busy filming a new comedy drama series for Sky1 called *Starlings*, co-starring with Downton Abbey's Brendan Coyle as husband and wife Terry and Jan.



AMELIA BULLMORE IS D.C.I. GILL MURRAY

You would think twice about going anywhere near Gill Murray when she is about to experience one of her “Godzilla” moments.

“People enjoy her because she’s so bold,” says Amelia Bullmore. “She is Scott & Bailey’s boss and a bit like one of those teachers who you know is good but you never quite know what you’re going to get. She can be bad tempered and she can be calm and reasonable.

“You suspect that maybe she is in control of that and is keeping her team on their toes. So I would say she’s a very good boss and she doesn’t care about not being liked. She puts pressure on our heroines and can mess with their fortunes.”

D.C.I. Murray is under intense pressure in the opening two part-story as she makes an appeal on the TV news after the discovery of a badly burned body.

“They’ve got a body turned up in a horrible state which has been dumped probably three months before. And then another body turns up and they find themselves investigating a pretty dark and grisly crime.

“The writer Sally Wainwright goes into more detail about where the characters are in their heads than I think I’ve ever seen in a script. She is also painstaking about place. She’ll describe the house of a suspect, the way a street makes you feel.”

Such detail also includes the way Gill would deliver her appeal for information, so that journalists note down and grasp every detail she wants to convey. You would think, ‘That’s not even going to be visible to viewers on screen.’ But it packs a punch knowing that. It is in some way going to refine what you’re doing.”

Gill’s role in the first series increased as Sally saw how Amelia was embracing the character alongside D.C. Janet Scott (Lesley Sharp) and D.C. Rachel Bailey (Suranne Jones).

“All I know is that every time I got a script I rubbed my hands even harder in glee. I just felt luckier and luckier as the scripts came through the letterbox because I was given such interesting stuff to do. I feel so lucky to be a part of it. The scripts are great, the people are great and it’s a terrific part to have a crack at.”

Gill is smart, skilled and surprising. Despite those beady, bossy outbursts, she can also be very funny. Including moments of black humour when she links up in this series with formidable best friend and colleague D.C.I. Julie Dodson (Pippa Haywood), who heads another syndicate within Manchester Metropolitan Police.

"It's a wonderful relationship. We had a laugh matching bath caps, essentially, in the mortuary. Outbidding each other for glamour. Sally is really keen that **Scott & Bailey** should hang on to the humour, which is a key ingredient. It's also clever because it's written that D.C. Kevin Lumb (Ben Batt) used to be under D.C.I. Dodson and he's terrified of her. So she's Kevin's Nemesis and Godzilla's best friend!"

It's no secret that the character of Gill contains echoes of retired Greater Manchester Police Detective Inspector Diane Taylor, who is co-creator of **Scott & Bailey** and ensures the scripts are as accurate as they can be. Gill even wears the same type of nail varnish as Diane.

"I have heard from Di that what former police colleagues and contacts of hers really appreciate is the detail in the series. You see that they do have to do things by the book. Also I think people do know that Gill is broadly Di. She just is. So they like to see the bits of Di that Sally has buried in Gill."

Amelia was also thrilled by the public's reaction. "All kinds of people told me how much they liked the series. Also recalling particular scenes, because they just got into the characters so much. I didn't know if people would go for it but they did. I think it had a slow burn satisfaction for the audience.

"You make the series and everybody backs it because they liked the scripts but you don't know how it's going to go down. And these second series scripts are even better. I think Sally has shown that she's got masses more for these people to do."

An incandescent Gill had the power at the end of the first series to end Scott & Bailey's careers with the Major Incident Team after she discovered Rachel had broken police rules and Janet was with her when it happened. Later granting them a reprieve, Gill warned the two detectives that she would kill them if they ever did it again. Adding: "And I will get away with it because I know how."

Amelia explains: "That took her to her limit because she really does do things by the rules. But what she prizes is that her syndicate is a really good and hard won team that works well together. Gill has gone to great pains to assemble and groom it and she's not going to blow it apart lightly."

Gill spent time serving at the National Crime Faculty and has regrets about how she eventually sacrificed the job there that she loved in a failed attempt to make her marriage work. Series two again sees her having to encounter ex-husband D.C.S. Dave Murray (Vincent Regan), father of their 18-year-old son Sammy (Jake Roche).

"Dirty Dave comes back and causes all sorts of trouble. The brilliant thing in this series is that Scott, Bailey and Murray have all got house guests. Rachel has her brother Dominic, Janet's got her mum Dorothy and Gill discovers that Dave wants to move back in, causing complications.

"She was crazy about him for years. So he really hurt her. And she did something stupid, which was to put up with somebody who was treating her badly. In a way, he is the aberration in all her incredibly black and white, a spade is a spade, suffer no fools philosophy. She did make a huge exception for this feckless man because she adored him. Now I think he's blown it."

Episode three finds Gill and Rachel interviewing Jeremy Leach (Oliver Millburn), a serial killer Gill helped put behind bars 13 years before when she was working for the National Crime Faculty. But did she get the right man?

"The crimes in **Scott & Bailey** are very real crimes with real consequences for everyone involved. We have a missing child story which is very disturbing. Even when we read it at the script read through there was a bit of a pause in the room. But that's the brilliance of Sally's writing."

Chelsea-raised Amelia studied drama at the University of Manchester. Her first TV role was as lawyer Steph Barnes in *Coronation Street*, going on to star in *Cracker*, *State of Play*, alongside Steve Coogan in *I'm Alan Partridge*, *Ashes To Ashes* and recently as Dr Stapleton in *Sherlock: The Hounds of Baskerville*.

She also reprises her role as Head of Sustainability Kay Hope in the return of BBC4's Olympic comedy *Twenty Twelve*. "We filmed four new episodes last summer with three more to make when they're really right up against it and more incompetent than ever."

Amelia's TV writing credits include contributions to *This Life*, *Attachments* and *Black Cab*, plus award winning stage play *Mammals* and recent Hampstead Theatre sold out hit *Di And Viv And Rose*, which starred Tamzin Outhwaite, Nicola Walker and Claudie Blakley.

And she can now add **Scott & Bailey** to her writing CV, being responsible for episode seven of the second series, which features a story about gangland culture.

Amelia's scripts for radio include returning Radio 4 police drama series *Craven*, made by the Red Production Company, who make **Scott & Bailey**. It stars Maxine Peake as D.C.I. Sue Craven. "So I think they were satisfied I could write police stories.

"Two other things I've written have looked at gangs. But the heart of this story is the girls affiliated with this gang and what their world is. That was Sally's starting point. So I did a lot of research into that."

Also, of course, writing lines for Gill Murray? "I am. Quite a lot," she laughs. "But I keep checking to ensure that Scott & Bailey say the most. And it would be absolutely scandalous if I didn't give Gill a hard time..."



NICHOLAS GLEAVES IS D.S. ANDY ROPER

Being a man in the female-centric world of **Scott & Bailey** was never an issue for Nicholas Gleaves.

“It was its unique selling point, to be honest. I’ve done quite a few cop shows and as much as I enjoy testosterone, shouting at villains and all that, I really fell in love with this. As soon as I read it I saw something new and original. That was one of the reasons why I wanted to be involved because it was so different and very believable.

“The crimes and the way they are dealt with are also very real. They face the really nitty-gritty, unpleasant, ghastly side of policing that unfortunately can become quite mundane to them because they’re dealing with this stuff all the time.

“You can open a newspaper any day of the week - and I do - and see something truly horrible. And that’s related to the stories and crimes we’re investigating in the series. It constantly reflects what is going on in real life.

“That’s why I’ve got so much time for these characters because they’re at the sharp end of something that the vast majority of the public don’t even want to know about. I don’t think I could cope with the genuine horrors they have to tidy up for us.”

D.S. Andy Roper also has something else on his mind. “He’s calm, quiet, determined and deeply in love with Janet,” explains Nicholas.

Andy and Janet had a fling when they were training. Over 20 years on they slept together again. Now Andy hopes D.C. Janet Scott (Lesley Sharp) will leave her husband so he can start a new life with both her and her children.

“The fact that he’s in love with her is a massive part of his life. He’s a single guy, he’s 40, he has no other dependents, girlfriends or anything. He works, works, works. But he has this unbelievable love for her. And as noble as that can be, it does cause problems.

“Janet has so many other things in her life with the family, her relationship, her job, her children and with her best friend Rachel (Suranne Jones). She finds it very difficult to find room for him. And therefore complications arise.”

At one stage in the first series Andy handed in his resignation but Janet persuaded him to stay. “He found the idea of being so close and not being able to be a proper part of her life unbearable.”

The fact that Andy stayed meant he was on hand to rush Janet to hospital after she was stabbed by serial killer Geoff Hastings (Kevin Doyle) and left bleeding to death in her hallway.

There are more twists and turns ahead for Andy and Janet’s relationship. “I don’t think Andy expected to end up in the situation that he is with Janet. He is a very sure, straight, honest, decent guy who has an Achilles’ heel.

"His failing is to not listen properly. He doesn't understand the complications and ramifications of his behaviour. And he doesn't understand why Janet can't see what is in front of her. He's blind to the complications of her life and that does cause a problem between them.

"Private life does start to infringe on their work life in a way that I don't think either of those characters ever expected it to. That, hopefully, is something that will be really engaging to watch. He really does begin to imagine that his reputation is on the line. That he's exposed in a way that he never has been before. His judgment is affected by it.

"But this is not a storyline about bullying in the workplace or some kind of stalker-esque thing. Sally Wainwright is too good a writer for that. What we've got is a really complicated negotiation of how this relationship is going to go. It's just not particularly easy.

"That's what is really exciting about going into work because you're exploring something new. It's good when you get a character that is going through something they've never been through before. It's really juicy to play."

What did Nicholas learn when he spoke to real life police officers when researching the role?

"You're not alone. You're in a team, a gang that is dedicated, professional and brilliant at what they do. A great big gang that you can call on at any moment - and that's very important.

"No-one's perfect but when you meet the CID you can't help but be impressed by their outlook. They're very open, personable people who look you in the eye, shake your hand very well and want to know what's going on. There's something about them that is quite commanding and interesting.

"And I think we've got that in our gang. Not just with Suranne, Lesley, Amelia and myself but with Ben Batt (Kevin), Tony Mooney (Pete), Delroy Brown (Lee) and people like that in the team. They're all really good and we all get on really well.

"I also like that there's not one element of sexism within Andy. He takes orders from Gill and he gives them to Janet and all the rest of them. He is not remotely bothered that his boss is a woman. And there's no serious issue with the fact that he's in a place that is run by women. The modern police these days don't care about stuff like that. It's about catching the criminal. They've come a long way very quickly. It's very inspiring."

All of the cast were affected by one story in the second series featuring a missing child. "You do take a deep breath when you go into that type of storyline. It's everybody's worst nightmare. And then you go, 'Right. It's about making this as real and as honest as possible.'"

Fans of the show have included a member of staff on a train heading from London to Manchester. "Lesley, Amelia and I were on our way up to Manchester to film for the second series. He saw our scripts and couldn't quite believe he had the three of us in front of him and he was serving us tea. He was over the moon and very happy to say how much he was looking forward to the new series.

"I was really surprised by the reaction to the show and I'm not entirely sure why now I look back. When you start something new, with a new spin, it's a risk. You never know which way it's going to go.

"I think the power of Lesley and Suranne's profiles was very important because they're very popular actors and people like to watch them. They will turn on if they're on. But they won't stick with you if they don't like what you're doing.

“And what was really heartening is that people watched it and they loved it. They’re very loyal to the series and stuck with it all the way through. It’s been a long time since I’ve come across people in the street and they’ve been so enthusiastic about a show.”

Bolton-born Nicholas’s previous credits include: *Public Enemies*; *Conviction*; *Survivors*; *The Chase*; *Playing The Field*.



SEAN MAGUIRE IS P.C. SEAN MCCARTNEY

Mum was definitely the word when Sean Maguire was approached about starring in **Scott & Bailey**.

The British-born actor, based in Los Angeles for the last 13 years, was at his parents' home in Essex when he took the call.

"I was asked about going to a meeting for the role and I said, 'Oh, I don't know if I could commit.' Because I have a production company in the States and we're busy with stuff there.

"My mum Kathleen overheard the conversation and said, '**Scott & Bailey**? You have to go. It's my favourite show.' I said, 'Oh mum, I can't. It's a 12,000 mile round trip.' To which she replied, 'Sean, it's the best show on television. I've never interfered with your career but you must go!'

"And it wasn't just my mum. My sister and my girlfriend Tanya also said, 'It's really good. You have to go.' So I thought I'd better at least go to the meeting as they all wanted me to do it so much."

Which is how Sean ended up playing charismatic namesake traffic cop Sean McCartney, on hand to rescue D.C. Rachel Bailey (Suranne Jones) after she almost gets strangled by a murder suspect.

Sean and Rachel are old friends with a romantic history. He has just transferred back to Manchester from London and is keen to re-ignite the flames of their relationship.

As it happens, Sean the actor also has a police officer partner. "Tanya was a detective constable with the Metropolitan Police but is on sabbatical now as she's just moved to Los Angeles so we can be together.

"She was a fan of the series and it was really important what she thought of it, obviously being a female detective herself. Apart from the fact that she felt it was correct in most elements, she said it was just a really brilliantly watchable TV show.

"So I thought, 'My whole family love it and one of the people closest to me is with the police force and thinks it's both accurate and really gripping drama.' It was pretty difficult to ignore that.

"I also liked the sound of the character. Sean is a really affable, likeable, charming guy. And obviously there's a coincidence with the name. But I never presume anything. I know it's a hot TV show, people like it and it gets great ratings. So obviously they have their choice of a great many talented actors.

"I had the meeting and then kind of forgot about it and went home to LA. I was in the middle of a TV show there and my agent called to say they wanted me to do it.

Obviously it's not the same as me living in the UK and I can just get the train up to Manchester when they need me. It means flying back. But we worked it out. It's been a lot of travelling but it's such a lovely show and the scripts and actors are fantastic.

"It's really flattering that they've asked me to be a part of something that is already very popular and successful. It's also nice to play a character that, hopefully, the audience would want to see Rachel with.

"We've got so many talented actresses out there and there are so few really good dramas or comedies written for them. Like many things in life, it can be a very male dominated world and it's really nice when you see a vehicle like this that showcases two women as the leads."

Sean the police officer is someone who makes no apologies for his open, northern approach to life. This meant Sean, the actor, had to master the Manchester accent. "I play him as a Manc traffic cop. I really enjoy doing accents. I also find they help make that separation between me and the role. And I love northern accents. I find them really warm and appealing.

"I think I've got an OK ear for an accent but every now and again you'll get a couple of words or a sentence where it doesn't sound quite right. Often I'll then get on the phone with some friends who are northern. And when I'm on set I'll tend to try and stay in the accent as much as possible.

"I felt very odd dressed up for the first time on location in the full uniform because people look at you and ask if they've done anything wrong. And I'm like, 'No, no, no, I'm an actor. Carry on doing what you're doing. Don't worry about me.' It's fun. Half the joy of acting is being a bit of a kid, dressing up and playing make believe.

"We were filming in a fairly tough part of town and there were quite a lot of young guys standing on the street watching. Sometimes when we're filming we have real police there just for safety and security. I think they assumed I was a real policeman and were giving me some disdainful looks. And I was going, 'I'm an actor!'"

At the age of five Sean appeared with Laurence Olivier in *A Voyage Around My Father* and was a regular in *Grange Hill*. He has gone on to star in a range of roles on both sides of the Atlantic, including: *EastEnders*; *Dangerfield*; *Meet The Spartans*; *The Class*; *Krod Mandoon and the Flaming Sword of Fire*; *Death In Paradise*.

"I feel very blessed that people are still employing me. I'm aware that the odds on having a child actor career and making it through that stage into an adult actor are very difficult. So I'm always delighted and surprised that I've managed to keep pushing on through."

Last summer Sean filmed a movie in Ireland, where his family has roots. It's called *Songs for Amy* and is set to be unveiled at various festivals this spring. "It's a love story about an Irish musician who loses his girl because of stupidity and then has to make an album to try and win her back.

"Ironically my character in that is called Sean O'Malley. It's funny. I've never played a Sean in my career and now I'm playing one twice, back to back.

"It's something I'm really proud of and quite personal to me. It's my first movie in Ireland, which is a big deal, playing a musician and playing Irish. A sort of embodiment of lots of different parts of my life and career all rolled up into one."

That includes singing, following a pop career which featured several hit singles and three albums. "That was a little bit scary because I haven't sung since I made records back in the Nineties.

"It's not something that I was particularly keen to get back into. Although I love music, I don't think my heart and soul was in it back then. I was just an actor playing a pop star for a while. But the film was very different because the music is a lot more me."

There will be a soundtrack available but Sean adds: "I have no plans to record anything further. I'm sure a lot of members of the public will sigh with relief. But it was nice to sing something that had a bit more meaning, heart and resonance than the bubblegum pop stuff that I did back in the Nineties."

Sean's LA-based production company is currently developing several projects including a film called *The Imposters* and a proposed TV series with the title of *Domestic Disorder*.

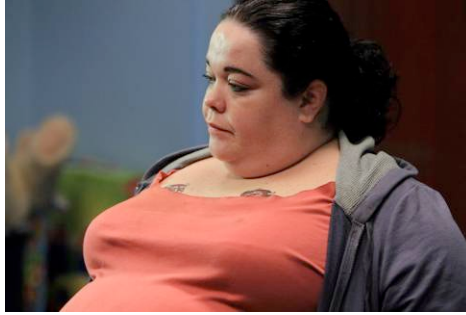
He is set to play one of the main characters in the TV show but is happy to stay behind the camera to produce the feature film, which he has also co-written with production company partner Alex Hardcastle.

"Being behind the camera is something I've been moving closer towards for the last couple of years and I'm looking forward to producing and maybe directing at some point soon.

"So I'll probably be working in LA when the second series of **Scott & Bailey** is screened but I'll certainly be asking them to send me the DVDs.

"And I'm sure my mum will also record it for me. She's delighted. It's nice to be in something that your mum loves. Sometimes I'll make something and she'll say, 'Why don't you do something that I like?'

"So at last I've made her happy."



LISA RILEY IS NADIA HICKS (Episodes 1 & 2)

Lisa Riley guest stars in the first two episodes of **Scott & Bailey** as Syndicate 9 investigate a series of grisly and brutal murders.

Nadia Hicks has several convictions for supplying drugs, assault and prostitution. But is she also a killer?

Currently on probation, Nadia is described as “like a wall with a perm”. There was no room for vanity when *Emmerdale* and *Waterloo Road* star Lisa went for the role.

“My agent said to me, ‘Go with no make-up and barely wash your hair.’ So I went looking completely like Nadia. The director, China Moo-Young, said to me later, ‘I knew you could do that part. But as soon as you walked through the door you looked perfect.’ That’s the thing about me. I’m not vain. I’ve never been a vain actress.

“Nadia has tattoos, doesn’t wear make-up, her hair is disgustingly greasy and she looks grim. Really scruffy. I look horrific. But you have to do the look properly to portray the character. It has to be done right. I’m really passionate about that.

“When I watch dramas and see actresses wake up in bed with a full face of make-up on it drives me to distraction.”

The first body to be discovered has been set on fire and dumped. Then the police team discover that Nadia was in a pub with the victim some months before and could have been the last person to see him alive.

When a second victim is found it is established that both men may have been held and tortured for up to a week before their murders.

“Nadia’s a misunderstood girl. The epitome of wrong place, wrong people, wrong time. Searching for love that wasn’t there. She’s not the brightest and when someone is vulnerable they can be whisked into these worlds.”

Former Greater Manchester Police Detective Inspector Diane Taylor is co-creator of **Scott & Bailey** and a consultant producer. She has nothing but praise for Lisa’s portrayal of Nadia.

Said Diane: “I went up to Lisa after a couple of the scenes and said, ‘I’ve got to say, that was absolutely brilliant.’ And heartbreaking a lot of it. To feel sympathy for Nadia is a compliment to Sally Wainwright’s writing and a massive compliment to Lisa’s acting.”

Bury-based Lisa trained at Oldham Theatre Workshop alongside Suranne Jones, who plays D.C. Rachel Bailey. “Me and Suranne go back years. We never stopped nattering between takes and reminiscing about all our old friends.

"Last time we worked together was at Oldham. We did the *Worzel Gummidge* Musical and also a pantomime together where I was Princess Whatawhopper. It was a slight contrast to **Scott & Bailey**," laughs Lisa.

Having that past history helped in scenes where Rachel has to chase and arrest Nadia. At one stage Nadia is trying to strangle Rachel before she is restrained and grappled to the floor. "I ran a bath as soon as I got home that night because I knew I was going to be bruised.

"We filmed it on an estate at Shaw in Oldham with lots of people watching. They loved it but they didn't realise how long it takes to film these scenes and how many times we have to do it again.

"We also had to run up a ramp. I think we did that 16 times. We had to run and run being followed by a camera on a motorbike. Well, I'm a big girl. But I said, 'I'm going to come out of this job looking like Kate Moss.'"

Fight scenes are nothing new for Lisa. "The stunt arranger said to me, 'You've done this before haven't you?' I apparently did 93 punches during my years as Mandy in *Emmerdale*. Somebody had counted them."

The *Fat Friends* and *Young Dracula* actress recently starred as evil Queen Malevola in *Snow White* at Torquay and is currently reprising her role as Ruth in what is billed as the "final ever" national stage tour of *Calendar Girls*.

"Pantomimes are family time. It gets the kids away from their computer games and for many of them it's the first time they've actually been in a theatre. I remember it when I was young, my mum taking me to the Opera House in Manchester to see Les Dawson.

"Last year I played Sadie in *The Rise and Fall of Little Voice* at Hull Truck Theatre. I've wanted that part all of my life and it was a dream come true.

"I've been doing theatre now for five years solid because the scripts I was being sent for TV were not the sort of things I wanted to be doing. I didn't want to be the busty barmaid. So when this part came along it was like, 'This is what I've been waiting for.'

"I did telly for 12 years straight and it was my decision to get back to my roots in the theatre to test and challenge myself. And I've learned so much. But now I feel I've done that and I really have the telly bug back massively.

"People say, 'Well why don't you go and be Mandy in *Emmerdale* again?' But it was my choice to leave. I want to play different roles. You make that decision because you're an actor. You've got to be brave and go, 'I want to do other roles.' That's why I'm doing a job I love."

Adds Lisa: "Sally Wainwright's writing for **Scott & Bailey** is just phenomenal. There's real truth behind it. It's so easy to say Sally's words. Plus you've got Diane Taylor's input which also adds to the reality of it. We need more of this kind of drama on TV."



KEVIN DOYLE IS GEOFF HASTINGS (Episode 5)

He serves up period drama as *Downton Abbey*'s Molseley, introduced as Matthew Crawley's butler and valet but also increasingly seen helping out at the big house.

But **Scott & Bailey** viewers know Kevin Doyle as a very different character. A man whose terrible secret was revealed in the first series, with more revelations to come.

Unassuming Geoff Hastings was an old friend of D.C. Janet Scott (Lesley Sharp), a school friend of his younger sister Veronica, murdered when he was 15. Geoff turned up in the opening episode to ask Janet if she could get the unsolved case reopened.

Janet worked on old file papers in her spare time and eventually discovered a link between Veronica's death and several other murders around the country where the killer had also never been caught.

Both Janet and the audience were later stunned to discover that quiet Geoff was the serial killer the police had failed to track down. He was in Janet's kitchen when she received the call to alert her.

Janet was then left stabbed and fighting for her life when she tried to arrest a panic-stricken Geoff, who lashed out with a knife as he tried to escape.

Kevin was told his character was the killer when he first got the role but wasn't given any more details. "They wanted it to be a complete surprise to the audience. Which it certainly was.

"I didn't know when it would come out because we were only getting two episodes at a time. Geoff was a shadow from Janet's past who actively asked her to unearth it all again. There were no clues. It was just somebody asking for help.

"I suppose what he was trying to do in asking for the case to be reopened was to get some recognition for all the 'work'. He's done all of this for so many years and got away with it. And nobody appreciates his criminal genius.

"I've played a few of these darker characters now and you're selling the audience short if you show a little twinkle in the eye or do anything slightly suspicious which gives the game away. I had to play him completely straight, as somebody looking for help. You can't suggest anything or it would spoil the twist."

Adds Kevin: "I have a difficult time when people are classified as 'evil', as if it's pre-determined. It's not. It's something which happens early on in their lives and they're moulded that way.

"My job is to find the human being under all of this. People who do things like this are classified as monsters. But nevertheless they're somebody's son, brother, husband. My task is to bring a humanity to it. You don't just paint it black and white. There are lots of grey areas where it's a life lost and there was potential for something else."

Episode five of the second series sees Janet finally coming face-to-face with Geoff again as he's brought from Manchester's Strangeways prison to her police HQ, having vowed to reveal to her the full extent of his crimes.

"I was at drama school with Lesley and we're old friends. She rang me during the screening of the first series and said the producers wanted to get Geoff back. I wasn't expecting it but I'm glad we got a chance to finish the story off.

"Geoff is rather pathetic but has done some extraordinarily violent things. The interview scenes between him and Janet are extraordinary.

"Writer Sally Wainwright told me that she'd been talking to some police profilers and they said that very often with people like Geoff, they've done their crimes now and it's in the past for them. They don't really want to talk about it anymore.

"So he is reluctant to talk about it. Not because it's boring but it's in the past for him now and he wants to get on with the rest of his life, albeit in prison."

Janet has to face her own demons in the same room as the man who almost killed her - and who could also have chosen to end her life when they were youngsters.

"He was aware that he could have done it when he was a 14-year-old kid. It's obviously something which is always in his mind, the opportunity to kill. And he either controls it or he doesn't. More often than not he doesn't. He lets himself off the leash.

"Yet I don't think he ever wanted to kill Janet, even when he stabbed her. That was him lashing out in self defence as he tried to get away."

Kevin adds: "Sally is fantastic at narrative and characters and brilliant at writing women. And what Di has brought is the authenticity of that particular set-up. She can suggest ways of shooting an interview which you don't normally see on TV. Just little things that the police might have to gain an edge, which is really interesting. Not having a table there in the interview, for instance, just to make some closer connection."

Kevin reflects: "I go and talk to drama students sometimes and say, 'It's a hard life in this business. And particularly hard for women.'

"Then I say, 'But I'm involved in this drama series which is written by a woman, co-created by two women, it was the idea of two other women, it's more often than not directed by women and it's got three women leads.'

"So it's fantastically fresh in that way. My female friends are really excited by **Scott & Bailey** because it shows working women being good at their jobs and not relying on men. There are references to their private lives but they don't need men in their lives in order to succeed."

Kevin is about to return to play Joseph Molesley in a third series of *Downton Abbey* and also appears in the forthcoming second series of BBC1's *Accused*.

His previous TV credits include alongside Lesley Sharp in *Afterlife*; *At Home With The Braithwaites* - also written by Sally Wainwright; *The Tudors*; *Blackpool* and *Drop Dead Gorgeous*.