



SCOTT & BAILEY

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RED | Production Company

INTRODUCTION

Returning to their roles as the formidable crime-fighting duo Scott & Bailey, Suranne Jones (The Secret of Crickley Hall, A Touch of Cloth) and Lesley Sharp (Starlings, The Shadow Line) are joined by Tracie Bennett (End of the Rainbow, Hairspray, Coronation Street), Nicola Walker (Heading Out, Last Tango in Halifax, Spooks), Danny Miller (Lightfields, Emmerdale) and George Costigan (Homefront, Rita, Sue and Bob Too).

Having won critical acclaim and an array of awards for her outstanding performance as Judy Garland in Peter Quilter's End of the Rainbow in the West End and on Broadway, Bennett will play Sharon Bailey, the unhinged and carefree mum of Rachel (Suranne Jones), Alison (Sally Lindsay) and Dom (Liam Boyle) bringing a whirlwind of chaos, upset and embarrassment into their lives.

Written and co-created by award winning Sally Wainwright (Last Tango in Halifax, Unforgiven), the new series sees the return of Amelia Bullmore (Twenty Twelve, Ashes to Ashes), Scott & Bailey's no nonsense Detective Chief Inspector Gill Murray who is secretly known by her subordinates as 'Godzilla'. Immersed in the characters, their lives, personalities and backgrounds Amelia has again joined forces with Sally to write two of the eight new episodes, which feature as episodes six and seven in the series.

Now eight months on, 'acting Detective Sergeant' Janet Scott, D.C. Rachel Bailey and the team of Syndicate 9 are called to the home of an elderly couple when a neighbour reports she hasn't seen them for a while and there's a bad smell coming from their letterbox. Whilst Joe Bevan (George Costigan) is ill and bedridden his wife, Eunice, is found decapitated. Only one of their four estranged adult children, Helen Bartlett (Nicola Walker) can be traced, but having given Rachel a false alibi she becomes a key suspect in their murder investigation.

In their personal lives Rachel has been married to charismatic traffic cop Sean (Sean Maguire) for three months but is already starting to feel claustrophobic and it's only a matter of time before cracks begin to show in their marriage.

Living amicably under the same roof as her soon to be ex-husband, Adrian (Tony Pitts), proves to be a struggle for Janet. Despite her long-standing affair with former Detective Sergeant Andy Roper, who has now left Syndicate 9, she's finding it difficult to accept Adrian is able to move on with his life without her.

At work Janet's in two minds about accepting the additional responsibilities that come with being a Detective Sergeant. However in episode 4 the decision is made for her when Gill appoints 25-year-old Rob Waddington (Danny Miller) for the role.

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.

Actresses Pippa Haywood and Judith Barker also return to their characters, the formidable and funny Detective Superintendent Julie Dodson from Syndicate 3 and Dorothy Parsons, Janet's mother.

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 third series is executive produced for ITV by Nicola Shindler, Director of Red Production Company (Last Tango in Halifax, Hit & Miss, Leaving) and co-creator and writer Sally Wainwright. Tom Sherry (New Tricks, Murphy's Law, Fat Friends) returns to his role as producer whilst the directors are Morag Fullarton (Scott & Bailey, At Home with the Braithwaites, This Life) and Juliet May (Miranda, New Tricks, Open Wide).

On November 17 2012 Sally Wainwright won the award for Best Script Writer at the annual Royal Television Society North West Awards for Scott & Bailey.

REGULAR CHARACTERS

Sexy, charismatic traffic cop **Sean McCartney** (Sean Maguire) proves himself to be loyal and steadfast when Rachel needs him the most. All through the nightmare of Dom's arrest and the suspicions that surround Rachel, Sean's belief in her never wavers and he gets her through her darkest hour. And confused by her emotions and her terror, Rachel goes through with their wedding, against her better judgement. While Rachel spends her time and energy trying to stay out of Sean's way, he firmly believes that they can make this marriage work if they give it the shot it deserves.

Formidable, funny **Det. Supt. Julie Dodson** (Pippa Haywood) from Syndicate 3 once again finds herself working closely with best-friend Gill Murray, when the discovery of a headless woman at the bottom of a staircase leads to the unfolding of a horrendous series of murders spanning decades.

Besides D.C. Scott (acting sergeant for the first 3 episodes) and D.C. Bailey other members of D.C.I. Gill Murray's Major Incident Team Syndicate 9 include:

Detective Sergeant **Rob Waddington** (Danny Miller) joins Syndicate 9 to replace Andy Roper and to relieve Janet of her 'acting sergeant' role. At only 25, Rob is on a fast track. Pretty much straight out of university and only in uniform for 5 minutes, Rob is wet behind the ears as far as experience goes. But he sailed through his exams and is headed for ACPO rank within the next 10 years. Loved by everyone, when Rob smiles, it's like the sun coming out.

Detective Constable **Kevin Lumb** (Ben Batt) continues to be the butt of jokes for Rachel and the rest of the team. He didn't pass his sergeant's exam, which hits him hard, but the knowledge that Gill can't get rid of him and needs to nurture him instead, gives rise to bouts of bad behaviour that will eventually be his downfall. Still carrying a torch for Rachel, Kevin is quick to see everything she says or does as foreplay.

Detective Constable **Ian Mitchell** (David Prosho), ex- Army and ex-police firearms officer. 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". After the sacking of Andy Roper, Mitch acquired the moniker 'Mitch the Snitch'. Even though it was said as a joke, Mitch is nonetheless at great pains to let Janet know that he is not the mole that is currently passing highly sensitive information to the press.

Detective Constable **Pete Readyough** (Tony Mooney) Another comedian along with Kevin, Pete has his heart solidly in the right place. But a little bit worse for wear at Rachel and Sean's wedding, Pete finds himself in a situation that could destroy his marriage and everything he holds dear in an instant.

Detective Constable **Lee Broadhurst** (Delroy Brown) joined the police 12 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.

SURANNE JONES IS D.C. RACHEL BAILEY

Filming in the depths of a British winter provides an extra challenge for the cast of Scott & Bailey.

“We were shooting a scene on location in a freezing disused hospital with a character who was meant to be on his last legs,” recalls Suranne Jones. “I put my hand on his hand and I looked more dead than he did. That’s how cold it’s been,” she laughs. “But we’ve managed because of our brilliant costume team who give us hand warmers and hot water bottles. All of the crew are amazing.”

Troubled D.C. Rachel Bailey has a lot more than plunging temperatures to worry about in the third series.

“Nicola Shindler, Head of Red Productions who make the series, texted me the other day and said, ‘Rachel is one of my favourite TV characters because she’s so many layers. She’s angry, warm, immature, intelligent, feisty, lost, funny and brilliant.’

“To have all those different strands to play is quite amazing. I hope that, because she’s got those different facets to her personality, people will understand that she is lost and her moral judgment is a bit out.”

Viewers discover in episode one that Rachel is newly married to charismatic traffic cop Sean McCartney (Sean Maguire) but feels she has made a big mistake.

“She knows on the morning of the wedding that she shouldn’t go through with it,” explains Suranne. “The one constant in Rachel’s life is her work. But at the end of the last series work was letting her down and she was very disillusioned with the system.

“So she hooked on to Sean and made the mistake of marrying her friend. She knew it wasn’t right but it was too late. She’s quite impulsive and thought that maybe it would work out to be fine. I think the audience will go, ‘Why can you not see that he’s a good man and get on with life?’ But that’s not her.

“She has an addictive personality. She’s addicted to work and danger. Rachel is also clearly damaged by her background, as are her mother and brother.”

Brother Dom (Liam Boyle) is soon to face a long prison term for the murder of Rachel’s former lover, barrister Nick Savage, which also left Rachel under investigation.

“Rachel is very intelligent and ambitious. She’s forging ahead and reaching for something but she feels like she’s being dragged back to her roots, which she doesn’t want.”

That includes Rachel’s mother, who we finally meet on screen. “People on the street have been saying all sorts of stuff to me, like, ‘Is it Gill Murray?’ Which is hysterical.”

Actress Tracie Bennett plays Sharon, the mother who left her young children Rachel, Dom and Alison (Sally Lindsay) behind.

“We meet the brilliant Tracie Bennett who has just been playing Judy Garland on stage in *End of the Rainbow*, so she knows a thing or two about playing a damaged woman.

“Rachel had an alcoholic father, who she loved. Then her mother left her at a very early age and left Alison to bring her and Dom up. It wasn’t a great upbringing. Rachel has grown up with something missing. Sometimes she can be immature and it’s almost like she’s been unable to develop past her teenage years. She is clearly messed up and in some kind of personal trauma. Some viewers will not understand Rachel and morally some will have issues with her.”

Adds Suranne: “Sharon is Rachel’s mother and she can’t change that. Rachel understands damage and why her mother is like she is. But she should not have let her back into her life.

“Tracie is brilliant. She’s a very giving actress and so you’re never going to be in a scene with her when she’s doing her own thing. She makes sure she gives you eye contact and even when the camera is on me, Tracie will give 100 per cent. I love that about her.”

Nicola Walker also joins the cast as Helen Bartlett.

“I’ve been a fan of Nicola for a while so it was exciting to hear she was joining the series. I’d met her at the BAFTAs last year and she’s a fantastic actress. You can sit back in scenes and just watch her be brilliant, which is always a thrill for another actor to experience.”

Scott & Bailey has never been afraid to tackle dark subject matter and series three contains one of the most disturbing crime storylines to date, involving a serial killer.

“It gets really dark in episodes beautifully written by Sally Wainwright. Crime is fascinating. You only have to look at the television news, every week there’s something being reported. It’s human behaviour and it’s a fascination.”

Rachel’s increasingly chaotic personal life leads to a major fall out with her Syndicate 9 colleague D.C. Janet Scott (Lesley Sharp).

“Janet is going through a divorce and then Rachel goes to live with her for a while. They are good friends but end up being really vicious with each other. Some of the things we say to each other are outrageous.

“Also, me and Lesley are just so much closer. After three years she’s like my big sister. To see those big blue eyes every morning makes me smile because she’s just brilliant and I love her.”

Explains Suranne: “Some people may assume Janet and Rachel have known each other for a long time. But I think it’s really interesting that the audience has known us as long as we’ve known each other – just a few years. The audience has kept up with them and been through what they’ve been through together.”

D.C.I. Gill Murray (Amelia Bullmore) puts her own reputation on the line for Rachel.

“When Rachel messes up again, Gill tells her to go and do something brilliant. And, of course, Rachel does and Gill is happy.”

Episode four sees the arrival of “fast-tracked” Detective Sergeant Rob Waddington, played by Danny Miller.

“It puts the cat among the pigeons because you’ve got two very strong female officers that now have to bow down to a really young man who has very little beat experience. Now suddenly he’s telling them what to do and calling the shots.”

Suranne’s role as D.C. Rachel Bailey earned her consecutive National Television Awards nominations for Best Female Dramatic Performance in 2012 and 2013. She was also in demand in between filming the second and third series of *Scott & Bailey*, making *The Secret of Crickley Hall* for BBC1. And will be seen later this year in the already filmed Sky series two and three of *A Touch of Cloth* plus the Playhouse Presents film *Stage Door Johnnies* for Sky Arts 1.

Suranne is also set to star as mum Sandra in a stage revival of *Beautiful Thing*. It opens at London’s Arts Theatre on April 13 and then tours from May 28 in Liverpool, Leeds and Brighton.

“I’m in a very fortunate position being able to do work that is interesting,” reflects Suranne. “I don’t have a family that I need to be at home for right now. When that happens my priorities will change. But, for now, it’s amazing to have left something like *Coronation Street* and be able to do comedy on Sky, a wonderful script on the BBC, *Scott & Bailey* again, which is like going home, and then *Beautiful Thing*.”

“I think I’m very blessed to be an actress that is able to jump around and try different things. I’m just slightly shocked that I’ve got a 15-year-old son in Beautiful Thing because I’ve not even started a family yet. So to suddenly have a grown son going, ‘Alright mum? – I was like, ‘Oh my God!’ But never mind. I am exactly the right age for the part.”

What would Suranne crack down on if she held a police warrant card for real? “I’d use it to fight negativity. Negative people do my head in.”

Fortunately millions are very positive about the hit ITV crime drama. “There’s a lot of love for this programme. It’s called Scott & Bailey but there are three female leads, including Amelia as Gill Murray. And that fascinates people. Add in the professional life plus home life and it is a really heady mix that people love.”

LESLEY SHARP IS D.C. JANET SCOTT

Having a pint of lager thrown in your face is all part of an actor's life for Lesley Sharp.

Fortunately just one take was needed for the moment when D.C. Janet Scott is soaked while talking to a suspect in a pub.

"It was actually non-alcoholic lager thrown straight into my face and a lot of it also landed in the bottom of my handbag," explains Lesley.

"Luckily we only had to do it once. When you think of the assaults real police face on a day to day basis, I think I came off pretty lightly."

As the third series of Scott & Bailey begins, Janet is working as acting Detective Sergeant following the transfer of D.S. Andy Roper (Nicholas Gleaves) to another Syndicate.

"They've all coped very quickly with Andy's absence and moved on. Janet is doing what a lot of modern women do, which is holding down a job and running the home."

Although still living amicably in the same house as estranged husband Adrian (Tony Pitts), their marriage is heading for divorce in the aftermath of Janet's affair with Andy Roper.

"We see Janet emerging as someone completely on her own regarding men. It's about her shedding her connections and starting to look at what she really wants."

As Janet's domestic arrangements change, she says to D.C. Rachel Bailey (Suranne Jones): "I'm 49 years old and I live with my mother. That doesn't sound good, does it?"

Lesley comments: "Life is not supposed to be like this but that's the way it is for an awful lot of people. Life doesn't work out in neat patterns."

"They don't end up with the people they're supposed to be with, their children don't behave in the way they want them to, they don't have the money they thought they would, don't go on the holidays they thought they would have."

"Life is mean and cruel and what you have to do is knuckle down and get on with it. And that is what Janet is brilliant at doing."

Viewers are used to seeing Janet and Rachel working side by side as friends and colleagues. But Scott & Bailey are heading for a major falling out.

“Janet is asking herself some pretty serious questions about her relationship with Rachel and whether she actually likes this woman. It’s about those two characters both being vulnerable and clashing with each other when neither one of them is strong enough to support the other one.

“That’s what we’ve seen up to now. When one of them is feeling vulnerable usually the other one is there to make that better. And unfortunately both of them are at a point in their life where they’re not feeling great.

“It’s a moment that flares up and then things get said that are borne out of frustrations and that could possibly have been sorted over a cup of coffee and a good, frank conversation.

“Before you know it you’ve got two friends and colleagues who combust. Rachel and Janet work very well together but as people they’re very different. Their situations and the way that they deal with their personal lives are very different.

“So it’s no surprise that when their personal lives become as embroiled as they do, that actually that’s going to cause a problem.

“Rachel probably reminds Janet of herself when she was younger and she thinks Rachel is potentially a brilliant cop. So it’s disappointing for her that Rachel seems to make bad judgement calls every now and again.

“But, as is always the way with Janet, there’s a streak of fairness and generosity that runs through her, which allows her to see a bigger picture. It’s nice playing a character like that.”

Adds Lesley: “Both Suranne and I have really enjoyed exploring that situation. It’s very meaty stuff.

“The great thing is that in real life, as colleagues, Suranne and I mirror what there is between Janet and Rachel. In that we’re of different generations and like Janet and Rachel, that’s not an issue. We just get on incredibly well.

“So it’s been fantastic that while we’re playing these two characters who are in crisis with each other, in real life that’s actually brought us closer because as colleagues we’ve really had juicy scenes to do together which we talk about and relish.”

Janet faces the arrival in episode four of young, fast-tracked Sergeant Rob Waddington (Danny Miller), which spells the end of her temporary promotion.

“Being Sergeant means more money and responsibility and she is more than capable of doing the job. But it takes away from the time that she can have with her family. And what she really loves is the hands on work of being a detective constable.

“One of the things you don’t do as a sergeant is interviews – it’s always detective constables. Janet is very gifted and skilled at interviews.

“It’s one of the things as an actress I really like doing, those interview scenes. Janet is brilliant at leaving her judgement at the door of the interview room.

“High flyers like Rob need incredibly experienced people like Janet who know exactly how to do the job.

“So what starts to emerge is this very sweet relationship between the two of them. You suddenly see a different side to Janet, a more light-hearted side.”

A major crime lands virtually on Janet’s doorstep in the opening episode.

“It’s a big investigation for the whole team and a compelling story. As it evolves it becomes very high profile and high stakes.”

George Costigan joins the cast as Joe Bevan, whose wife Eunice is found dead while he is ill and bedridden.

Lesley recalls: “George and I played husband and wife in a 1986 movie called Rita, Sue and Bob Too. I’d not worked with him since we did that so it was very nice to see him again.

“We talked about how special that job was. It was such an amazing portrayal of Britain under Margaret Thatcher at the time and very witty. It’s become a cult classic.”

Nicola Walker plays Joe’s daughter Helen Bartlett. “It’s a wonderful character and Nicola is amazing. A fantastic performance. Her initial appearance belies a whole other story.”

Six of the series three episodes are written by award-winning Sally Wainwright and two by Amelia Bullmore, who plays D.C.I. Gill Murray.

“Scott & Bailey is not your average cop show. There’s an ambition to present stories on British television in a way that isn’t necessarily the formulaic way audiences are used to seeing their drama,” Lesley points out.

“It’s very bold and accounts for part of the success of the series. The way that stories get told and how you investigate the characters is unique and unexpected.

“Hopefully there is even more of that this time. Sally has not rested on her laurels and Amelia has written two fantastic scripts as well.

“Nobody has been lazy just because it’s the third series and it’s done well twice before. Everybody is anxious to keep upping their game.

“That’s all of us on the floor and Sally and Amelia as writers. So I hope the audience will be thrilled with what they get.”

Lesley’s previous credits include: *The Second Coming*; *Bob & Rose*; *Afterlife*; *The Shadow Line*. She recently filmed a second series of Sky1 comedy drama *Starlings*, due on screen later this year.

AMELIA BULLMORE IS D.C.I. GILL MURRAY

The head of Manchester Metropolitan Police's Major Incident Team Syndicate 9 faces one of her biggest challenges in the third series of Scott & Bailey.

"You descend quite gradually into a more and more disturbing event in a story that moves all the way through, right until the final episode," explains Amelia Bullmore.

"If you tried to tell the story in one or two episodes it could be quite sensational. But this is a slow unravelling, an uncovering of exactly what has gone on and what needs to be investigated.

"We also discover that the police in the first place didn't do a very good job. People weren't believed and that adds an extra poignancy. So mixed in with everything else is a sense of failure."

As the scale of events becomes clear, it spells a reunion for D.C.I. Gill Murray with old friend and colleague Det. Supt. Julie Dodson, played by Pippa Haywood, from Syndicate 3.

"It's too big for Gill to handle on her own so her best friend Julie Dodson moves in to share her office. I really enjoyed doing those scenes with Pippa."

Gill is known as 'Godzilla' and likes to be in charge.

"For her it's like still working with her team but sitting next to the teacher. With the best will in the world, it wouldn't be straightforward. Gill is pleased that Dodson has got the job but at the same time she is itching to take over."

Amelia wrote episodes six and seven in the new series. Her first story deals with an unusual number of deaths at a local care home.

Having written an episode about gangland culture for the last series, she says: "I sent the production team a list of things that I thought I would like to look at and they chose from that.

"They liked the care home story, so I looked into that and did my research. You're aware of what's happening in the news and the kind of things that are going wrong.

"So much crime happens because people don't have money and they want things or cash. And a lot of things go wrong when people and resources are stretched to their limit.

“With more and more people needing to be looked after, that was on my mind. It’s a huge growth industry and most people are involved for the right reasons. But some vulnerable people can be exposed to danger.”

Amelia was also involved in writing scenes where D.C. Janet Scott (Lesley Sharp) and D.C. Rachel Bailey (Suranne Jones) have a major falling out.

“There’s a guilty pleasure attached to writing that. They have their ups and downs but they always patch it up. So it was exciting to take them to the brink.

“You have to think about all the things they have thought but never said, how they both tick and what would be a transgression, too much to take. I found it very interesting to do.”

Gill Murray has to deal with the aftermath of the murder of former barrister Nick Savage and the question marks it placed over his former partner Rachel Bailey.

“She has great faith in Rachel as a detective. If she didn’t believe her that would overrule her loyalty to Rachel as a colleague.

“But Rachel’s life continues to unravel and her personal life intrudes on her work. That’s when Gill really feels she’s been taken for a ride. How many chances can you give a person?

“There’s a whole domino effect. Every time Rachel tries to take a short cut or a quick fix, it catches up with her. But we can see where her behaviour comes from.”

Former Emmerdale star Danny Miller arrives in episode four as fast-tracked Detective Sergeant Rob Waddington.

“He’s very bright and going places. Gill is always impressed by star quality. I think she has favourites. Rachel is a favourite because she is a very resourceful, clever detective.

“Gill sees Rob Waddington as someone who has come through university and has the kind of pedigree that she approves of and believes in for the police force.

“He’s going places and will eventually outstrip them all in rank. So she wants them to make a good job of it and rise to the occasion while he passes through their orbit – let’s show him how it can be done.

“Rob really is a baby Sergeant. He is so young. So he has the rank but doesn’t have the experience and is learning on his feet.

“Gill is very impressed by gifted people and makes no bones about it. That’s why she’s so hard on someone like D.C. Kevin Lumb (Ben Batt) because she thinks, in the end, Kevin is lazy. And Gill is very unforgiving about that.”

Both award-winning writer Sally Wainwright and a police advisor ensure that the police procedures in *Scott & Bailey* are as authentic as they can be.

“It’s really the nuts and bolts of what the police do which is invaluable when you’re trying to work out how a particular thing would be done and what they would have to do.

“There is always some detail there that you had no idea about. For instance, when you’re using a tape to record interviews there’s a noise that indicates the end of the tape is near.

“So that’s a point where you might want to give the person you’re questioning a break. Or it might be that you want to give them a few minutes in which to think and worry.

“Janet does that, for example, in one of the episodes to put the pressure on a suspect. She tells them she is going to have a break to liaise with her colleagues.

“When in reality she then goes and eats some wine gums – leaving the suspect to sweat.”

Amelia’s previous acting credits include *Twenty Twelve*, *Sherlock*, *Ashes To Ashes*, *I’m Alan Partridge* and *State of Play*.

Her writing credits include: *This Life*; *Attachments*; *Black Cab*. Plus a recent second sold out run at the Hampstead Theatre in London of stage play *Di And Viv And Rose*, starring Tamzin Outhwaite, Gina McKee and Anna Maxwell Martin.

NICOLA WALKER IS HELEN BARTLETT

Spooks and Last Tango In Halifax actress Nicola Walker aims to keep viewers guessing in her latest role.

She plays Helen Bartlett, a woman who has not seen her parents for over 30 years.

When her mother Eunice is found dead with her father Joe Bevan (George Costigan) ill and bedridden nearby, Helen is the only one of their four estranged adult children who can be immediately traced.

But what exactly does she know about events that come to light during the third series of Scott & Bailey? And was she involved? Helen's story unfolds as the series progresses.

"They didn't explain everything about her at first or where this story was going for Helen. Then they arranged for us to meet a fantastic expert in the field," says Nicola.

"I didn't want to know too much about the whys of what Helen does because I don't think Helen knows. I don't like knowing more than my character knows.

"As someone watching the show, I would be really uncertain about Helen. I hope people are. She adds: "I was a big fan both of the series and Sally Wainwright's writing. I was drawn to watch it initially by the three strong female leads, Suranne, Lesley and Amelia, and the convincing world that Sally has created.

"The series has an unusual feel to it and is not like any other police drama. I like seeing the personal lives being peeled back and the way Sally plays with the comedy and the seriousness.

"Sally writes very real characters in a heightened dramatic situation and is interested in telling a really great story.

"Sometimes with a script you can only hear the writer's voice. But you don't get that with Sally's scripts. You can hear all the different voices on the page. They each have their own way of speaking and are clearly defined characters.

"It's dramatically always interesting because her characters are a mess. They're more true to life. They do heroic things but they're not heroes.

Nicola recalls: "I was sent the script and went to audition a scene where Helen has to break down and talk about her life. It was something like 9:30am in a room off Leicester Square in London where I met the director and producer.

“I finished the audition and was a complete weeping wreck, saying, ‘And now you’re going to throw me out on to the streets?!’ I wandered around Leicester Square thinking, ‘This is a really odd job sometimes.’

“Then you sit and wait for them to decide. It’s got no easier getting jobs. I’m waiting for it to get easier. But you go in and you fight for it. And I really wanted the job.”

Viewers first see Helen when she is working in the make-up and perfume department of a Manchester department store.

“We filmed in a real store before the start of the shopping day, so we had about an hour to get it done in this very ghostly make-up hall.

“It’s not my usual environment. I feel proud of myself if I manage to go out wearing some lipstick. I don’t play characters who have glamorous make-up and never really have,” laughs Nicola.

“So the make-up girl found it hilarious that I was so uncomfortable with this huge make-up look. I really must get my head around it a bit more because I actually did quite enjoy it.

“Once it’s all on there you’re a character. It’s really protective. I can see why people do it – you can be anybody. And I’m wearing a very smart pencil skirt and blazer. I’m one of the amazing girls we’ve all seen working in those departments.”

Nicola had already met co-star Suranne Jones (D.C. Rachel Bailey) at the 2012 BAFTA Television Awards in London, when both *Scott & Bailey* and *Spooks* were nominated in the Drama Series category.

“Funnily enough, it was the only time I’ve ever been offered to have hair and make up done before an awards event. And foolishly I went, ‘Yes, that sounds great!’ Completely forgetting my personality and who I am.

“And then arrived on the day hating every second of it. They’re very lovely, talented people but it really wasn’t my sort of thing.

“Suranne and I met in a corridor. She had to present an award that night which she did brilliantly. But I was like a mad woman. She was very calm and I was just insane, finding the whole thing really peculiar. I don’t think I stopped talking. So I’m very pleased that she didn’t judge me on that BAFTA meeting!”

At one stage Helen is interviewed by D.C. Rachel Bailey.

“You arrive at the location that morning and know that by the time you leave you’re going to have shot nine pages of the script.

“You think, ‘I can’t imagine how we’re going to do that?’ Because normally when you film eight or nine pages it takes hours and hours and hours. And the thought of it just being you and one or two other actors in a room is quite daunting.

“But actually once you get in there and you’re sat in that room it goes very smoothly. Everyone knows what you’re trying to achieve is rather difficult but it’s got to be done.

“I find them easier than scenes where you are running around outside because there’s a real sense of concentration and purpose through the day.”

Nicola had previously worked on a Sally Wainwright script while starring in BBC1’s Last Tango in Halifax and is due to film a second series of that drama later this year.

She also appeared on stage in the original production of Di And Viv And Rose, written by Amelia Bullmore, who plays D.C.I. Gill Murray in Scott & Bailey.

The play was recently revived for a second run at the Hampstead Theatre in London with Gina McKee taking over Nicola’s role as Viv.

“I had my ticket booked to see it and was very excited. Then there was a reshuffle of days on Scott & Bailey, which meant I had to do some scenes with Amelia on the day that I was meant to see Di And Viv And Rose.

“I said to her, ‘I can’t believe that I’m in Manchester working with you and I’m not there.’ And then I couldn’t get a ticket because the rest of the run was completely sold out!”

Nicola recently filmed BBC2 comedy Heading Out with Sue Perkins and a role in the second series of BBC1’s Prisoners’ Wives.

TRACIE BENNETT IS SHARON BAILEY

Tracie Bennett was in New York when she got the call to audition for a role in *Scott & Bailey*.

“I was over 3000 miles away from Manchester so they asked me to put something down on tape at a local studio. When I set off to walk there it was a gorgeous day. Then I got completely lost and this torrential rainstorm came from nowhere. It was like a monsoon.

“I walked and walked and was like a wet Chihuahua when I finally found the place. But the people there were really lovely and it worked out – I got the part.”

The Leigh-born actress was in the Big Apple to appear as Judy Garland in the Broadway production of *End of the Rainbow*, which earned her a Tony Award nomination.

Former *Coronation Street*, *Hairspray* and *La Cage aux Folles* star Tracie explains: “I’ve actually done about 15 years’ worth of theatre and not seen much TV in that time.

“So I had not seen much of *Scott & Bailey* before but was absolutely thrilled to get the role alongside a brilliant cast and crew.”

Tracie plays Sharon, the estranged mother of D.C. Rachel Bailey (Suranne Jones) who left her children when they were young to live with another man.

“Sharon is a larger than life character who drinks a lot. She tells Rachel that she is sorry for all the lost years and has changed. But, of course, she hasn’t. She’s sad and a bit lost, going from bloke to bloke.

“She left her children when she was the same age as Rachel is now. I wouldn’t judge anyone but it’s a very odd thing for a mother to do. Now it’s almost as if Rachel is the mother and resigned to the fact that this is what her mother is.

“Sharon is really drunk in one scene and Rachel is zipping her mother’s coat up. You can see that she wants to look after her mother but wonders why she is like she is.

“It’s almost like nobody has kept Sharon in check. She does inappropriate things, wears the wrong clothes and doesn’t see that everyone is staring at each other behind her back.”

Tracie’s describes Sharon’s look as “a real mess with grey roots and dark hair”.

She adds: “They wanted me to be dark like Suranne. So I had to get my hair dyed dark but they also had to leave some roots in, so it looked a bit rough. It was hard but I knew it had to be done for the character.”

Tracie has won plaudits on both sides of the Atlantic for her award-winning role as Judy Garland but had to rein in her singing skills a little for a scene in Scott & Bailey.

“Sharon sings Don’t Stop Me Now by Queen at a karaoke session after Rachel’s wedding to Sean. Brian May will kill me because I had to murder it.

“There are some very good karaoke singers but I had to perform as Sharon wearing a dress too tight for me, boobs hanging out and too much make-up on. And, of course, she thinks she’s great.

“I know Brian through his wife Anita Dobson. Had I seen him over Christmas I was going to say, ‘Brian, I’m really sorry!’” she laughs.

Sharon follows up her singing performance with a drunken passionate encounter in the car park.

“You just have to be brave and go for these things. It was absolutely freezing. Fabulous!”

Tracie was nevertheless delighted to return to work in the north west. “It’s where I’m from and I love it. I also knew a lot of the crew, which was fabulous.”

She recently received a letter from Leigh MP Andy Burnham, praising the acting achievements of a local girl done good.

“It was really sweet of him. He said how proud everyone was on my West End success and named the shows I’d been in. It was a lovely thing to do. So to come back and work with Suranne Jones and Lesley Sharp with brilliant scripts by Sally Wainwright was fantastic.

“Sally just nails it. You don’t have to change or question anything in her scripts because it’s all there. She’s just got the gift, and what a gift to have. Amelia Bullmore is also a brilliant writer. And she can act as well!”

After finishing filming on Scott & Bailey, Tracie has returned to her Judy Garland role in a Los Angeles production of End of the Rainbow, due to run until April 21.

How did she feel about taking the show to Hollywood? “It is nerve-wracking. They are very protective of their icons and a lot of people, especially the older generation, want to see Dorothy in the Wizard of Oz – even though they know what happens to Judy in her later years.”

Tracie's Broadway performance earned her the Outer Critics Circle Award for Outstanding Actress in a Play, among other accolades.

"It's lovely to get awards but I don't understand how they judge one performance against another. I'll always have my feet on the ground. I don't do it for the awards but I see actors really changing and thinking they're a better actor than somebody else. I don't even think that way. You can't pay attention to it."

The New York Post described Tracie as "the toast of Broadway" but it passed her by.

"I didn't honestly read anything because it can really mess with your head. I don't even know what that means.

"For me it was wonderful to come back to Manchester and appear in something as good as Scott & Bailey."

Tracie was training to be a stuntwoman when she landed the role of Sharon Gaskell, the foster daughter of Rita Sullivan in Coronation Street.

"I was a bit sporty and a dancer as well. So I enjoyed that. But they wouldn't pay the insurance so I had to make a decision and honour my acting contract. Now all those years later I'm back acting in Manchester!"

CAST LIST

Syndicate 9

D.C. Rachel Bailey.....	Suranne Jones
D.C. Janet Scott.....	Lesley Sharp
D.C.I. Gill Murray.....	Amelia Bullmore
D.S. Rob Waddington (eps 4 - 8).....	Danny Miller
D.C. Kevin Lumb.....	Ben Batt
D.C. Ian Mitchell	David Prosho
D.C. Pete Readyough	Tony Mooney
D.C. Lee Broadhurst.....	Delroy Brown

Episode 1

Helen Bartlett	Nicola Walker
Joe Bevan.....	George Costigan
Sharon Bailey	Tracie Bennett
P.C. Sean McCartney.....	Sean Maguire
Adrian Scott.....	Tony Pitts
Dorothy Parsons.....	Judith Barker
Scary Mary Jackson.....	Judy Holt
Ginny	Rayna Campbell
Louise.....	Caroline Harding
Haydn McCartney.....	Harry Simpson
D.I. Brian.....	Marc Parry
Police Officer	Andrew Grose
Doctor.....	Ash Tandon

PRODUCTION CREDITS

Executive Producers	Nicola Shindler
.....	Sally Wainwright
Writer episodes 1, 2, 3, 4, 5, 8	Sally Wainwright
Writer episode 6, 7	Amelia Bullmore
Co-creator	Sally Wainwright
Producer	Tom Sherry
Director Episodes 1, 2, 3, 7, 8	Morag Fullarton
Director Episodes 4, 5, 6	Juliet May
Line Producer	Michaela Eccleston
Director of Photography.....	Toby Moore
Casting Directors	Beverley Keogh
Script Editor	Saskia Abbott
Art Director	Steven Grainger
Costume Designer	Rhona Russell
Make Up Designer	Joyce Dean
Production Designer	John Collins
Editor episodes 1, 2, 3, 7, 8	John Wilson
Editor episodes 4, 5, 6	Dave Cresswell
1 st Assistant Director episodes 1, 2, 3	Richard Harris
1 st Assistant Director episodes 4, 5, 6	Debbie Bowser
1 st Assistant Director episodes 7, 8	Lee Trevor
2 nd Assistant Director	Guy Barker
3 rd Assistant Director	Lucia Albanese
Props Master	Vic Shirovay
Graphic Designer	Jessica Williams
Sound Recordist.....	Dave Ratcliffe
Composer	Ben Foster
Locations Manager.....	James Muirhead
Unit Manager	Nardia Hall
Post Production Coordinator	Emily James
Production Coordinator	Ella Brookes
Production Secretary	Jenni Grant