

**carnival**



# **THE WHISTLEBLOWERS**

**press pack**

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## the whistleblowers

Every company, every institution, every Government department has its secrets. From Deep Throat to Dr David Kelly, 'whistleblowers' have risked their careers, their reputations and even their lives to expose those secrets. And each episode of **The Whistleblowers** begs the question - could you?

Or, more truthfully, would you?

RICHARD COYLE (*Coupling, The Libertine, Gunpowder Treason and Plot*) and INDIRA VARMA (*Torchwood, Rome, Broken News*) star as Ben Graham and Alisha Cole. Having themselves blown the cover on a secret Government policy on suspected terrorists, Ben and Alisha leave behind their jobs as lawyers to aid those brave enough to step forward, whatever the consequences.

**The Whistleblowers** is a six-part series created by the award-winning Tony Marchant (*The Mark Of Cain, Passer By, Holding On, Recovery, Kid In The Corner*), who writes three of the six episodes. One episode is written by real life whistleblower and ex immigration officer Tony Saint, another by ex teacher Steve Thompson and a sixth by Paul Logue (*Sea of Souls*). Carnival's Managing Director Gareth Neame is executive producer and Sanne Wohlenberg (*Funland*) is producer. The first two episodes are directed by John McKay (*Life On Mars*), episodes 3 and 4 by Paul Gay (*Skins*) and episodes 5 and 6 by Richard Clark (*Life on Mars*).

DANIEL RYAN (*The Street, The Government Inspector, Consent*) plays series regular Kenny Reed. Guest stars include DAVID THRELFALL (*Shameless*), ALLAN CORDUNER (*Topsy Turvy, Friends and Crocodiles*), DOUGLAS HODGE (*Mansfield Park, Scenes of a Sexual Nature*), SARAH SMART (*Funland, At Home With The Braithwaites*), ADRIAN DUNBAR (*Murphy's Law, The Crying Game*), IAN PULESTON-DAVIES (*Funland, Vincent*), ROBERT PUGH (*Longford, Prime Suspect: The Final Act*), KERRY FOX (*Fanny & Elvis, Shallow Grave*), MARK BAZELEY (*The Queen*), JOSETTE SIMON (*Lewis, Poirot*) and GEORGE COSTIGAN (*See No Evil: The Moors Murders, The Long Firm*).

Controller of ITV Drama Laura Mackie said: "The combination of Tony Marchant's intelligent, thought-provoking and topical scripts and Carnival's reputation for entertaining, quality popular series promises to

deliver on ITV's commitment to expand our range of original, contemporary drama."

Gareth Neame added: "Little known before Watergate and met with support and derision in sometimes equal measure, the phenomenon of whistleblowing and those who risk their careers, families or even their lives to expose society's wrongs have intrigued me for a while. Having admired movies such as *All The Presidents Men* and *The Insider* I became convinced that this was the premise for a sophisticated, original, challenging and entertaining returning drama series and we are delighted to be making it for ITV."

**The Whistleblowers** is a co-production with BBC America.

Carnival is one of the UK's most successful and long-standing independent production companies and specialises in primetime drama. The company has produced over 350 hours of popular drama for film and television in both the UK and US and has attracted more than 70 national and international awards and nominations including Oscars, Emmys, BAFTAs and Royal Television Society awards. Carnival has been commissioned by all the major UK broadcasters and also US broadcasters such as NBC, HBO, TNT and A&E. Carnival's credits include popular returning series such as *Hotel Babylon*, *As If*, *Poirot*, *Jeeves & Wooster*, *Rosemary & Thyme* and *Bugs*, ground-breaking mini series such as *Traffik*, *The Grid* and *Porterhouse Blue* and feature films such as the multi-award winning *Shadowlands*. In addition to *The Whistleblowers*, Carnival is currently producing the third series of *Hotel Babylon* for BBC ONE and an adaptation of *The Old Curiosity Shop* for ITV1, and is also producing a new series for ITV1 called *Harley Street* (working title). An exciting range of new drama projects is also in the pipeline.

**For further information please contact Natalie Cheary,  
ITV1 Press Office on 020 7737 8676 or  
Natalie.cheary@itv.com**

## **the series...**

Ben Graham and Alisha Cole are personal injury lawyers at the same highly successful London firm. They live together and Alisha has just discovered Ben has a five-year-old daughter. Although she's doubting whether she can trust him again, something is about to happen which will bring them closer together than ever before - something that will take them into a world of few moral certainties. They witness a miscarriage of justice on their own doorstep and, instead of giving in to the temptation to look the other way, they speak out. However, by trying to do the right thing, Ben and Alisha suddenly find themselves on the other side of the law - enemies of the state.

In making the extraordinary journey from average citizens to whistleblowers, Ben and Alisha see the need to support others who are faced with the same moral dilemma. Realising whistleblowers are central to the continuing integrity and freedom of our society, they set up an agency to support those who are brave enough to step forward. Aided by private investigator and friend Kenny Reed, they step into the worlds of the education system, pharmaceuticals, the immigration service, the drinks industry and an environment agency to help potential whistleblowers take on those who will stop at nothing to keep the truth buried.

### **CAST**

<b>Ben Graham</b>	Richard Coyle
<b>Alisha Cole</b>	Indira Varma
<b>Kenny Reed</b>	Daniel Ryan

### **EPISODE ONE**

<b>Daniel Black</b>	Allan Corduner
<b>DI Bell</b>	Douglas Hodge
<b>DS Waite</b>	Rob Dixon
<b>Mohammed Agiza</b>	Dhafer L'Abidine

### **EPISODE TWO**

<b>Professor Lewington</b>	David Threlfall
<b>Saul Bruce</b>	Mark Bazeley
<b>Polly Lewington</b>	Kerry Fox
<b>Hugh Quarrie</b>	Stuart McQuarrie

**EPISODE THREE**

Linda Hillcott  
David Durrell  
Pam Gardiner  
Helen Millard

Josette Simon  
George Costigan  
Sara Powell  
Amelia Bullmore

**EPISODE FOUR**

Sarah Kendrick  
Alan Marshall  
Charles Radford  
Anna Charteris

Sarah Smart  
Philip Jackson  
Richard McCabe  
Eve Polycarpou

**EPISODE FIVE**

Chris Clayson  
Alan Thorpe  
Helen Errol  
Emma Clayson  
Marion Greene

Adrian Dunbar  
Robert Pugh  
Nikki Amuka-Bird  
Bel Powley  
Gillian Bevan

**EPISODE SIX**

Lance Rix  
Helen Rix  
Fred Barrass  
Joseph Cole  
Tim Robey

Ian Puleston-Davies  
Deirdre O'Kane  
Geoffrey Hutchings  
Paul Freeman  
Brian McCardie

## **EPISODE ONE**

### **GHOST BY TONY MARCHANT**

Driving home from work one night, Ben and Alisha narrowly miss hitting a naked, hooded man as he flees, terrified, down the road. The man is bundled violently into a car by two men as the couple look on helplessly.

Ben feels he cannot turn a blind eye when they discover the very same man is being held in a house across the street from them. Yet when he reports it to the police, the officers who visit them, DI Bell and DS Waite, don't take his concerns very seriously.

Ben is then stunned when a client he had recently secured a large compensation pay out for commits suicide. He feels somehow responsible - he had strong-armed Luke Doughty into settling for more cash rather than pursuing justice after he was paralysed in a coach crash caused by negligence. Doughty is estranged from his family and so Ben is asked to identify the body.

On his way home, Ben seizes an opportunity to sneak into the house across the road and confront the prisoner inside. The man tells Ben his name is Mohammed Agiza and begs him to contact his lawyer. He explains that he is a terror suspect but is innocent and being held illegally. Before they can talk further, Ben is bundled out by security minders and taken to DI Bell.

Thrown in a police cell, Ben is warned off by DI Bell, who tells him Agiza's detention is a security matter and none of his business. Alisha begs him to leave it alone - she has been offered a promotion at work and doesn't want anything to mess it up. Arriving back at home, however, they find they have been broken into. Ben vows to find out more about Agiza. His research confirms that Agiza is accused of belonging to a terrorist cell involved in plotting attacks on London. According to the government, Agiza has "escaped". While doing his research, Ben is distracted by an email - Doughty has left him £300,000 in his will.

Ben makes contact with Daniel Black, Agiza's lawyer, who is frustrated by Ben's reluctance to give him more than vague information. Bell has had Ben followed and is infuriated by this further interference - the gloves are now off. The day after, Ben is publicly discredited when questions are raised about whether he had been behind his

suicidal client's decision. He is suspended from work and smeared in the press. When Alisha goes to sign her promotion papers she is faced with an ultimatum - either distance herself from Ben or kiss goodbye to the partnership. She resigns on the spot and vows to help Ben in his crusade.

Taking advantage of their friend Kenny Reed's knowledge of surveillance, they discover their home has been bugged - their most intimate moments are being watched by Bell and Waite. They are now enemies of the state.

Black explains that Agiza was named randomly by an old school friend who was being tortured for information. He introduces Ben and Alisha to this scarred and emotionally broken young man, who admits that Agiza's was the first name to come to mind at a point at which he'd say anything to make the pain stop. He was a victim of 'advanced interrogation techniques' which include freezing, burning and a dog trained to rape. Ben and Alisha are deeply affected by the meeting and their determination to make this miscarriage of justice public becomes stronger than ever.

What they go on to discover is a shocking abuse of security measures. Since the press exposure of the sending of terror suspects to countries where torture is an accepted practise, officers like Bell and Waite have had to find new ways of getting the information they need. They have even flown a much feared Egyptian torturer into the UK to interview terror suspects. His methods include simulating drowning through the use of water and cling film. And Agiza is lined up to be his first victim. Black calls a press conference to make Agiza's plight public. But the gathered journalists are unconvinced. They want proof. And Ben, Alisha and Kenny are the only ones who can get it...

## THE WHISTLEBLOWERS



**Richard Coyle plays Ben Graham**

### **RICHARD COYLE INTERVIEW**

When we meet Ben he is unhappy in many ways with his life and the way things have turned out.

He's unfulfilled. He's volatile and excitable and always has been: that's his nature.

But I think his

personality has clashed with his job as a personal injury lawyer. Being a lawyer requires a cool and collected head. Ben kicks against that, and when he sees Mohammed Agiza it drives him to do the first truly spontaneous thing he has ever done.

Ben's a man who needs to flower, and I think he does that throughout the series. The whistleblowing agency is a way for him to start to live. It's like he suddenly finds a conscience. He finds something inside himself, a curiosity and a sense of belonging - and that's what drives him.

I was attracted to the fact that it was a Tony Marchant script and I love his work. And I hadn't read anything like it. It reminded me of those great 1970s conspiracy movies. Those are my favourite films and that's my favourite period in film-making, so to get a sense of that from the script was terrific. When I met the director and he said that was how he wanted to shoot it too, I was really excited.

I've tried to show the dilemma you would face as a human being in Ben's situation - what would you do if you met a terror suspect? I was interested in examining the prejudices and preconceptions we have. If you read in the media about a terror suspect, do you immediately write them off as a terrorist? I would like to think I'd be open-minded enough to challenge that prejudice myself. Then the question is why do you do something heroic - is it to be good or is it because you get something out of

it? Are you only ever brave if there is a payout or if there is a reward for being brave? Or is truly being brave when you do it with no expectation of reward? I think that's getting to the core of who you really are. Hopefully, I would have done the right thing. But that's what Tony writes so well - he puts you right on the line between what's right and what's wrong.

All of the moral dilemmas in the series are, in one way or another, pretty gut wrenching. For Ben, I think part of his journey is learning how to empathise with the whistleblowers and not to see it just as an exciting game. I think it particularly hits home when one of them tries to commit suicide to escape their situation - it becomes very real all of a sudden. I think you'd have to be so hard-hearted not to be a little bit wrenched by all of the situations. The key has been to understand why Ben and Alisha fight each time, because they are not superhuman. But in each case there is something which triggers them and makes it appeal on some personal level. In the face of impossible odds they pursue these cases because it is personal, whether it's because one of them has been physically attacked or because they can identify with someone's actual situation.

I'm glad that sometimes the outcome is ambiguous. I think it's right that the cases don't always have a happy ending. We don't have all the answers, and we do make mistakes. Some people do get away with it - it's realistic. You can't suddenly bring down the whole education system or an environment agency but you can score a small victory in some way. I think that is part of the message - that it's important to make these small victories. Without sounding too cynical, the good guys don't always win - and sometimes the bad guys do ruin good people's lives.

There are a lot of detectives in television who try to be very wry and knowing and a bit too clever for their own good. I don't want to be po-faced and earnest - it's not real and I don't buy it. We can empathise with Ben and Alisha because they are real. They are clearly very much in love, and they compliment each other. Ben is a bit more gung ho than Alisha but I think that's a good thing for them. Add to Ben and Alisha's relationship the subject matter, and the whole tone of the series is quite different. It would be easy to sideline Ben and Alisha in favour of the whistleblowers each week, but we see that their journey continues and that they are learning from their mistakes throughout the series. I like the fact that they are not superhuman. You can admire Jack Bauer

and look up to him, whereas I think you identify with Ben or Alisha as ordinary people. You can actually put yourself in their situation.



**Indira Varma plays Alisha Cole**

## **INDIRA VARMA INTERVIEW**

Alisha is a personal injury lawyer who is super brilliant at her job. She is thorough and systematic in her approach - not impetuous like Ben. That's why they make such a good team. She learns through him to take

risks, although there is that constant battle between them as to how to approach an investigation.

Richard and I get on really well and have a laugh together - we are both quite mischievous and we've tried to bring that into the characters. I think the danger with this genre is that it can be very formulaic - the characters doing the investigating can tend to be ciphers for the story. We wanted the relationship to come alive and for people to really relate to us. We really do function like a couple - we talk over each other and bicker and laugh at our own in jokes.

The whole point is that Ben and Alisha are amateurs in this. For example, there is a moment in episode three where Alisha just barrels in and approaches a woman whose son has committed suicide because she has a bit between her teeth about a case. If you were to ask "when is the best time to go and see a mourning mother?" neither of them really know the right answer. They are both lawyers so are far more likely to be winning a case for the money rather than moral justice - they can sometimes be a bit cack-handed out of lack of experience of the scale of injustice they are now dealing with.

We're not professionals - we are not cops or detectives. To begin with Alisha does not want to take part - as far as she's concerned, Ben is playing at being a soldier or

a copper, like a little boy wanting to get involved in fisticuffs. And it is really getting in the way of their relationship. Alisha wants to take pride in her job and earn money and she really feels it's none of their business. But there is a moment in the first episode where they meet a victim of torture and she is totally blown away by the injustice of what is going on. It's a moment where she realises that they have the power as people who understand how the law works to bring justice to these people. This victim had named Agiza randomly out of fear - you can imagine how that must happen. Look at the Navy officers who were held in Iran - the Iranians were saying 'write this' and 'say that' and they were doing it because they didn't know what danger they were in: they just wanted to get the hell out of there. We all pretend "oh no, I wouldn't do that in that situation - I'd stick to my values", but we don't know that. We can't.

I'd like to think I could do what Alisha did in that situation, but I don't know if I could. I don't understand law like Alisha does. Like most ordinary people, I'm afraid of it. I think we can get tied into knots with it - there seem to be so many loopholes that the government, the police and the "authorities" can get through. It all comes down to bullying in the end. It's about having the confidence to say "don't do that". In a much more everyday way, it's like intimidation from aggressive kids. Obviously this series is about the much bigger and more complex picture, but little things like bullying in the street, that's the same deal. We know we have to stand up to stop behaviour like that happening, but who really has the confidence to challenge a thug, knowing the risks and the possible consequences?

Every single episode has a jaw dropping moment when you think "bloody hell". With the education episode, I just didn't buy that a teacher could get employed there and then on the spot without having shown any of their qualifications. But the writer (ex-teacher Steve Thompson) assured me that does happen. And with the fact that the school is educating pupils in the whole creationist theory - it's so extreme and outrageous. And that an immigration officer could take a back-hander for turning a blind eye. But these things are the result of research - they are based in facts. How many people are out there trying to make a fast buck because they are underpaid? You sort of understand why people might take a risk like that, hoping not to be found out, because they need the money. It doesn't occur to them that they are putting other people's lives at risk.

What's even more interesting is that the stories don't just tie themselves up neatly - sometimes somebody somewhere will get away with it. One of the messengers will be shot, but actually an MP who endorsed it will get away with it just by shifting themselves into another job. Somebody somewhere will be getting away with it and will probably go on and do it somewhere else. I think that is true to life - it's depressing, but true.

Hopefully viewers will go away wanting to sniff out other injustices. They will question their values. It might be the birth of lots of whistleblowers! Because we get so paranoid that there is nothing we can do - that's why a lot of people don't vote anymore. So few people think that it will make any difference. We have to try and prove that some things can change if you get off your backside and take some responsibility."

## THE PRIVATE INVESTIGATOR



### DANIEL RYAN INTERVIEW

Kenny Reed is a shady character - we don't learn a great deal about him throughout the series. All we really know is that he's always on the end of the phone.

**Daniel Ryan plays Kenny Reed**

Essentially he is a private investigator, which sounds very glamorous and sexy but, in reality, he does the dirty and un-sexy jobs. He is the man who sits in his car all day waiting for when the guy who claims he has injured his back at work goes out playing tennis. He does the carhorse work of undercover policing. Ben and Alisha know him through his insurance work, but he is ex-Army so he knows all the technical angles of surveillance. He's not one of those supreme high-tech gadget men, but he can cobble together a bug or a tracking device.

Kenny doesn't want to get involved with what Ben and Alisha are doing, but he finds himself drawn in a) because he is a good friend of Ben's, and b) because there is something interesting him about what they do. He's got a bit jaded with what he does - I don't think the army treated him very well. He wants an easy life, but there is something attractive about what Ben and Alisha are doing which occasionally gets the better of him. There is no crusade for him - his work is purely factual. He is the man who says "what do you need" and delivers. Simple as that. They don't have the technical expertise - they can make all the deductions they like, but without his talent they won't get anywhere, and they know that. But he's lovely and has a very dry sense of humour - he has a really nice, easy relationship with them both which is very real and natural.

It was Tony Marchant that attracted me to the part. I've been a fan of his since *Take Me Home* - it was one of the first things I saw that I really aspired to. And I know as soon as I read a script whether I can see something I

can identify with. I think Kenny is a little bit like me - I can pretend not to be very ambitious, and live my life out in Brighton and not really be a part of the acting circuit. But occasionally interest gets the better of me! There's something of that in Kenny - he doesn't necessarily want to be involved. As soon as I read it I knew who he was. Although he is quite sketchily drawn, in that there's not a lot of background about who he is, I've sort of created that in my head.

I admire what Ben and Alisha do. It's very easy to walk away. I once saw a man hit a woman in the street and I stormed in and got involved and ended up getting called as a witness in court. I was filming up in Middlesbrough but, to see it through and to make sure someone was brought to justice, I drove down to Brighton the night before and went to court at 10 o'clock the following morning. And she never turned up. It says a lot about society I think. I'm prepared to stand up for other people's rights but I can see why it's easier not to. I am a bit of a 'get involved' kind of person on that level - if I see a little dog crossing the street, I have to pull over and make sure it's ok! But to walk out of a very well-paid job in search of justice for the bigger picture is very admirable and I think we'd all like to be like that.

I think all the storylines are fascinating - even more so considering the writers are not making stuff up here. This is stuff which is happening and they have been party to. I spoke to a man who is very high up in security for the Metropolitan police for research and in the process of a ten minute conversation he gave me a lot of insight. Mainly because of that level of non-committal, the fact that he didn't divulge any more information than he would need to. It was like "blimey - there's the character of Kenny." He really wanted it to be accurate and I think we've delivered that.

The series is more real and a lot dirtier than the world of something like an MI5 drama. The show doesn't operate in a high-tech world - you are never going to find Kenny in a bat cave somewhere with every gadget he will ever need. There are just a lot of wires and bits and bobs in the back of his car! And I don't think there is any excitement for excitement's sake - there isn't any drama just to bump up the thrill of the show. It's a lot more... it's difficult to say real, because I don't know the world of whistleblowers. But that is what's interesting, the fact that there is so much industrial espionage going on. I don't get suckered in that easily, and I am very

cynical, but I sit here feeling severely manipulated by what has been happening in, say, Iraq. The series looks at how that kind of manipulation can happen anywhere, in any industry. Yet at the end of every episode we don't always see justice being done - there is often something darker lying underneath what they have exposed. I think moral dilemmas are always fascinating to watch. And there is always more than one person in every episode having one of those moral dilemmas. It forces you to ask "who is doing the right thing?"

## EPISODE 2

### PANDEMIC BY TONY MARCHANT

Ben and Alisha are caught up in a whirlwind of public hysteria as they struggle to convince a potential whistleblower to expose a giant pharmaceutical company. In order to make millions from a vaccine which nobody needs, the company are exacerbating the panic around a possible pandemic. What they don't want the public knowing is that the virus generated from an accident at one of their labs, an incident they are taking full advantage of. An incident for which three innocent people have already paid with their lives.

Ben and Alisha have now set up shop in offices a far cry from their old upscale law firm. They are beginning to question their bold decision when the office phone rings and a troubled voice at the end of the line tells them he has information which makes him no less than "the grim reaper's assistant". Before they can question him, he hangs up.

At his home, the caller - Professor Lewington - vaccinates his wife Polly and children with a so-called flu jab. Polly isn't convinced - her husband is the world's leading expert on the Corona X virus, a deadly variant of the common cold. He has been deeply disturbed of late and she knows he has something preying on his conscience. She traces his call to the whistleblowers office and goes to see Ben and Alisha herself.

Professor Lewington is indeed struggling with his ethics. Under orders from Grundy Lear, the pharmaceutical company which funds him, he is harbouring Lee Jiyong, the lab worker who brought the Corona X virus into the UK following a lab accident in Singapore. Terrified of losing his reputation and his livelihood, and desperate to stop the virus from spreading, Lewington has agreed to keep the company's actions secret. However, the virus has already claimed its first fatality and now Lewington has the blood of a young man who was infected by Lee Jiyong on his hands.

Ben and Alisha beg Lewington to go public but he refuses to listen. Alisha poses as a journalist and impresses the Machiavellian marketing guru of Grundy Lear, Saul Bruce. She challenges him on the reasons behind the resurfacing of Corona X but he tells her he just wants to help save people with his vaccine. Having hit another brick wall,

Ben and Alisha do some homework and realise that a lab accident must be what Grundy Lear and Lewington are covering up. Lewington is still in fear for his family and is saying nothing.

Following a second death, public panic about the virus rises, despite the World Health Organisation insisting that there is no way the virus could spread on a mass scale. This suits Saul Bruce. Using the public's fears to put pressure on the government to buy Grundy Lear's vaccine has been his game plan all along.

Refusing to be discouraged, Alisha sets up a dinner date with Bruce. But he too has been doing his homework and knows exactly who Alisha really is. Bruce thinks a little sexual assault might discourage her. Thankfully, Alisha escapes when Bruce gets a call informing him that Lewington has attempted suicide.

Ben and Alisha are distressed by Lewington's suicide bid - are the stakes too high for some to blow the whistle? Lewington, meanwhile, has done wrestling with his own demons and feels he now must tell the truth. He explains to Ben and Alisha that they must get to Lee Jiyong before Bruce does, as he is the evidence they need against Grundy Lear.

By the time they find Jiyong, it is too late for him - he is dead. Bruce plans to bury Jiyong secretly, but Ben and Alisha will not allow the truth to be buried with him. They finally get the evidence they need by recording Bruce's order to Lewington to dispose of the body. Bruce very publicly takes the fall for the company - who distance themselves from him and his methods. Although Lewington's conscience is clear, he is yet to pay the ultimate price for speaking up..

## Kerry Fox Interview



**Kerry Fox plays Polly Lewington**

My character's husband, Professor Lewington, is being blackmailed by his employers to disguise various facts and to cover up evidence into a conspiracy which they are part of. The company in this story are trying to spread fear of a pandemic and to hold the government to ransom, and he is, to some extent, complicit in that. So playing Polly, his wife, my role was very much to try to back the character up and help to put across the terrible position he is in. He's lying to her and she understands that something is very wrong but because he doesn't tell her the truth she is willing to sacrifice her marriage over it. Following on from that he then tries to kill himself which is really devastating for her, and makes her doubt her support of him. I think the situations in this story are taking very real situations to a heightened dramatic level, but I don't think his attempted suicide would be particularly out of place or unusual in real life. I really don't think that is a long stretch at all.

The draw for me working on the series was definitely working with David Threlfall. He's such an unusual person and he enjoyed playing that particular character who is very awkward and restrained. He's assured in his own field, but he's hesitant in his interactions with other people. He's really caught by which is the right moral choice and I think Polly sees that, but has to do what is right for her.

I think if someone was lying and they suddenly became a different person to the one you knew and were in love with then I don't know what I would do in that situation. It's very hard to imagine and to put yourself in that situation, that someone could have such a complete personality transformation. I don't know, but I think it is something that does affect a lot of people in some way. People really do suddenly change and start to hide things for all sorts of reasons. I think it definitely

does destroy a relationship when one person is being false.

I've not been in a particularly similar situation myself. But I remember when I was younger watching a man break into a jeweller's shop. It was very bizarre standing in the street and trying to work out "should I do something about this or not?" It was in broad daylight and noone else was doing anything. Being in that situation where noone else is doing anything when something is happening that is morally wrong. It's terrible isn't it? People become very pathetic and apathetic I think when they are faced with a difficult choice.

## **EPISODE 3**

### **NO CHILD LEFT BEHIND BY STEVE THOMPSON**

**The tragic suicide of a teenage boy and his mother's determination to expose the school which failed him draws Ben and Alisha into an investigation within the education system. They uncover unexpected and worrying revelations surrounding the much feted City Academy programme. Can schools which run as businesses really put our children's education first?**

Ben and Alisha are drawn into a school negligence case when Sean Knowles, a teacher from a chaotic comprehensive school called William Allen's, comes to them for help. A teenage boy, Jamie Hillcott, has killed himself and the teacher blames the unchecked bullying and chronic mismanagement at William Allen's.

It seems Jamie's bereft mother Linda is too shell-shocked to take up the fight. Jamie had only been at William Allen's for a short while, having been expelled from his previous school, the recently established City Academy, St Justin's. Linda tells them Jamie had been suffering from medically diagnosed depression. She begged St Justin's to help him but instead they turned him out, insisting he passed all psychological testing. He was merely 'a delinquent'. A friend of Jamie's, Anthony Gardiner, is keen to help expose the truth. Painfully aware that he is under the steely glare of head-teacher Helen Millard, Anthony's mother Pam - a teacher at St Justin's - is anxious that he does not jeopardise her position, despite the fact that she is an old friend of Linda's.

Realising that they have been asked to look into the wrong school, Ben goes undercover as an applicant for a teaching job at St Justin's. He is amazed when he is offered a job, effective immediately, on the strength of a single mock lesson. Alisha, meanwhile, is on the trail of the promised £2 million investment into the school from its sponsor, David Durrell. It appears he's much more interested in a possible knighthood and pushing his creationist ideals onto the next generation than offering a safe environment for children to learn. In fact, as Ben's theft of a school budget proves, more is spent on PR for the school than the pupils themselves.

As Ben embarks on his new job at St Justin's, Alisha has a bombshell of her own to reveal - she is pregnant. Ben's

emotions hover between delighted and apprehensive, and so he throws himself into his undercover work at the school. He quickly discovers a place of performance related pay schemes and extreme creationist teachings. Alisha and Kenny, meanwhile, discover that Sean Knowles was paid by Durrell's PR firm to publicly discredit William Allen's. Durrell has set his sights on taking over the failing comprehensive, the final LEA controlled school in the area.

When Ben finally stumbles across a system of covert selection which expels 'expensive' children - children with special needs or low performers - the race is on to get the evidence Linda requires to get justice for Jamie. Aided and empowered by Ben and Alisha's support, Linda works tirelessly to set up a parents' action group, campaigning to ensure that what happened to her child won't happen to anyone else's.

The three of them are fighting a losing battle, until Pam's conscience gets the better of her. She agrees to provide Linda, Ben and Alisha with the evidence they finally need to expose the reason children like Jamie Hillcott are being driven to desperation by a school which favours impressive league tables over child welfare...

## **THE WHISTLEBLOWER**



**Josette Simon plays Linda Hillcott**

### **JOSETTE SIMON INTERVIEW**

Linda has been flung into the depths of grief because her son has committed suicide. She blames herself because Jamie was very depressed and she had made the decision that he shouldn't be taking anti-depressants at 15.

So when we meet Linda she is really in the depths of despair. When Alisha and Ben first come to see her she is not interested. The only thing she can think about is that her son is dead and that nothing can bring him back.

She's so immersed in her own grief she is hardly able to function.

It eventually transpires that money the academy school which expelled Jamie should be spending on supporting children isn't being spent on them at all. In fact, the school will find a reason for throwing out any child who needs any kind of special support or help because they want to protect their position in the league tables. So she finds out that, in fact, Jamie was thrown out of the school because they didn't want to help him...which is a heartbreaking thing for a mother to hear. She starts off almost catatonic with grief, but as she finds out more with the help of Ben and Alisha she is galvanised into pursuing the school and exposing their underhand practices.

One of the reasons I became an actor is that I strongly believe one should be versatile and turn their hand to any character. I've always fought against typecasting. I also knew it was going to be very difficult and challenging, and I loved that. That's what I think actors are about - rising to the challenge. Anything that scares you a little bit is something you should do. It's very hard to imagine what you would do yourself in Linda's position. I have a daughter and I find it unbearably painful to think what I would do if I were to lose her. Linda's story touched me hugely, as it would anyone.

What I do understand initially about Linda is the fact that she is absolutely floored by grief. She tries to find a reason why her child would do something so terrible and she starts off by blaming herself. I know, as a mother myself, you would do anything to protect your child. If you then found a reason why your child was driven to suicide - because a school had abandoned him - it would galvanise any parent. I don't think you would let it drop until justice had been done. If I had found out there was another party who had not only contributed to the situation, but had driven my child to suicide, I would rise up like a lioness.

The thing that makes this series interesting is the reasons why someone blows the whistle. If it was about people being bloody minded and exposing something for the sake of the glory, then you are not going to believe in them. This is uncomfortable viewing, but for the right reasons. The thing with this episode is that once you see what is happening and you see the way people are being controlled and, more importantly, the way that children aren't being served the way they should be by those who

have a duty of care towards them, you understand why someone would want to blow the whistle. That's the thing that makes the big difference to an audience watching it. You can see that sense of injustice and you can understand why someone would want to expose that.

I think it's important to realise we are not talking about all academy schools. But it is about exposing certain attitudes. It can happen with some schools when they are leaning so heavily on the league tables - they want every single pupil in that school to be excellent and maybe pay less attention to children who need more help. But this story is about a mother wanting justice. Any parent can relate to that."

## EPISODE 4

### *FIT FOR PURPOSE* BY TONY SAINT

Ben and Alisha are contacted by Sarah, an immigration officer new to the service. She has been witnessing the illegal entry of immigrants for cash and, having tried to speak out before, turns to Ben and Alisha in desperation. When a fatal shooting is found to be the result of an immigrant being smuggled into the country, Sarah is willing to put everything on the line to expose the deep rooted and unchecked corruption in the service. The investigation goes much deeper than anyone expects, when the team reveal links to government policies that have enormous implications for the future of a peaceful multicultural society.

Mehmet, a young Turkish illegal immigrant, is smuggled through immigration at a London airport. He's picked up by a notorious Turkish gangster and, within hours, has shot two people on the street. One is clearly a planned hit, but the other is an innocent bystander.

According to young single mother Sarah, who works in immigration at the airport, Mehmet is not the first to slip through the net. Ben and Alisha convince her that she cannot blow the whistle anonymously and prepare her for the worst - like many whistleblowers before her, Sarah could face a tribunal and may lose her job. Willing to take the risk, Sarah sets about getting proof that she alerted her boss, Alan Marshall to the illegal entry. They then move onto Mehmet's lawyer, Anna Charteris.

There's something strange about Charteris, mainly because she does not seem to have her client's best interests at heart. Sarah is struggling to get them the evidence they need - Marshall is under the cosh from Radford, a minister at the Home Office, over the shootings. The last thing he needs is anything which would prove he turned a blind eye to illegal entry to leak out.

Ben goes to London's Turkish community to find out more about Mehmet. He discovers that, not only are corrupt officers allowing illegal immigrants into the country, but they are also working with gangsters from the Turkish community to bring in potential hit men to use in the on-going turf war. When no legal form of entry is available to them, immigrants are forced to carry out hits in return for getting into the UK. Mehmet is a victim in all

of this. Ben is warned off the case by two thugs who assault him.

Undeterred, Ben and Alisha begin to investigate the connection between the immigration service and the gangsters. There they uncover a web of corrupt officers, lawyers and politicians with their own agendas. When Sarah's story goes public, she is suspended immediately from her job. Radford, aware of the case building against the immigration service, leaks a story about Sarah's past mental health problems and she and her little boy Danny are hounded by the press. Then Sarah's employment tribunal is fast tracked, giving Ben and Alisha little time to prepare.

Kenny then discovers Charteris has links to the Turks who assaulted Ben. Following her, he discovers the lawyer is complicit in the immigration scam with a colleague of Sarah's, Paul Bannon.

Alisha is defending Sarah in her tribunal. She pulls out all the stops in what little time she has but, without enough evidence, advises Sarah to settle. Marshall steps into the breach and admits in court that he had been made aware by Sarah of the corruption. When Bannon is arrested, it appears Sarah has been successful in blowing apart the trafficking ring. But Charteris is released without charge, thanks to Radford's intervention.

Ben and Alisha get more than they bargain for when they confront Radford, who confesses the real reason why corruption in the immigration service has an entirely political agenda. One they are a long way from ever proving...

## **THE WHISTLEBLOWER**



**Sarah Smart plays Sarah Kendrick**

### **SARAH SMART INTERVIEW**

Sarah is a single mum in her twenties and works as an airport immigration officer. She's been noticing that several Turkish passengers are getting through immigration unquestioned.

Because she's a young girl, everyone seems to be sceptical of her in the office - they have all been there for a while and are pretty cynical. But she's young and fresh and wants to do the right thing. Her boss isn't interested at all and even worse, she overhears a conversation between him and the Home Office about a passenger on one of the Turkish flights she was worried about. And it turns out that passenger has shot some people.

Having found Ben and Alisha through the internet, she realises that the only way she will be able to deal with this is to go public, and that's where her predicament lies. As a single mum, she's obviously worried about looking after her young son and needs her job in order to do that. But she knows she has to do the right thing. Not only does she have morals and a good heart, but she's thinking about her kid and his safety - if anyone is let into the country willy-nilly and there are no real restrictions, then the public aren't safe. She went into immigration because she wanted to do something good with her life. I think Sarah has ended up in this job at the airport just to earn money, but she wants to make the best of it and she's in a position where she can make a difference - she can ensure people feel safe.

I like the fact that Sarah has this massive predicament and that I get to play the whole scenario of "what would I do in that situation?" I think I would have done what Sarah did because she seems quite sensible.

The series really does show that whistleblowing is very much a grey area - there really aren't any right or wrong answers. Doing the right thing is obviously a good thing but there's this moral dilemma about whether doing the right thing is right for you. It isn't all fairytales and happy endings - it can get you into terrible trouble. Moral dilemmas are great to watch on television because they give you something to think about. And the series will be controversial. I think it's great to have that in a primetime drama slot - something which will be uncovering a few things people read about in the papers but don't really discuss. This may open up new channels of conversation - people may sit there at work and think 'actually, something bad is happening at my work. Maybe I should do something?' It dispels the myth that people have to just sit back and let it all wash over them. We all know that most people do, but it just takes one brave person to say something and it can change lives.

Drama is all about telling stories. I know it's about entertaining people but if you can tell a good story based in fact it's a bonus. I've been doing a few more historical dramas and docu-dramas recently, like the one I just finished about Henry and John Fielding who were magistrates at Westminster and founded the police back in 1700. I love doing things based in fact and history. It makes it all a bit more worthwhile."

## EPISODE 5

### STARTERS BY PAUL LOGUE

**Ben and Alisha get caught up in a political thriller set against the backdrop of the all powerful drinks industry and witness first hand the lengths the alcohol lobby will go to secure one of their most profitable markets, underage drinkers, lovingly and secretly called by those on the inside- starters.**

They discover the truth around the policies governing how alcohol is marketed and the fact that despite the laws the industry is still able to make alcohol incredibly attractive to the young and vulnerable.

The story starts for Ben and Alisha when they are visited by Thorpe, an MP and ex-alcoholic who is chairing a select committee calling for a ban on all alcohol advertising and targeting big drinks companies like Griffin Distillers. He wants their help coaxing out a whistleblower. He has a name of a Griffin employee, James Connolly but wants them to check out if he will be a good witness for the committee.

They decide to meet Connolly and disappointed when he turns out to be a conspiracy theorist who is more interested in telling them how the alcohol industry destroyed the rave scene than giving them any concrete evidence about Griffin's bad marketing practises. He also tells them he has just been sacked. However he does give them another name of someone who had a problem with Griffin's marketing, Helen Errol.

Alisha and Kenny track Errol down and find that Errol now runs an alcohol research centre, with a rehab facility for teenagers. Alisha is challenges her about Griffin but Errol says she doesn't know anything and she has nothing to do with them anymore.

Meanwhile with so much at stake for Griffin they send their top lobbyist, Chris Clayson to neutralise Ben and Alisha. Clayson takes Ben out for lunch and it is clear from his not so veiled threats that Griffin is worried. Hacking into Errol's email Ben, Alisha and Kenny are shocked to discover that Errol and Clayson are going out. Even more intriguingly Kenny tells them that someone else is hacking into Errol's emails; they discuss who would be interested in her data about teenage drinking...and realise Griffin are using it to market alcohol to them more successfully.

Clayson is also putting the pressure on Thorpe, threatening to close a large bottling plant in his constituency if he goes ahead with his select committee. Does he really want to be responsible for mass unemployment in his area? When Thorpe stands up to him it is clear that Clayson is rattled, as he is under an enormous amount of pressure from Griffin. He is also experiencing problems in his personal life as he has discovered that his 13 year daughter is drinking. And things are about to get even worse for him when Ben and Alisha tell Errol about Griffin stealing her data and they all come round to confront him.

Ben and Alisha realise that they need proof that Griffin are passing Errol's data onto their advertising agency and with Kenny's help bug the agency boss's office. With evidence on tape they return to Thorpe and give it to him to use in his select committee. However once they have left, Clayson delivers his final blow and blackmails Thorpe over a hit and run incident in his past. Thorpe backs down and Ben and Alisha feel totally betrayed.

Events are turned on their head when Clayson is called to the hospital and finds Emma having her stomach pumped. When Ben confronts him about what Griffin are doing Clayson tells him that he thinks what happened to Emma is his fault, no one else's but it is clear Ben's attack against Griffin has had an effect

Next day Clayson starts his new job as a manager at Griffin, meeting his boss on the stairs it is clear they are extremely happy for him. Clayson leaves the building to go to lunch and we reveal Ben, Alisha and Kenny are there and Clayson has brought files that will prove that Griffin is marketing to underage drinkers. He is their insider.

## **THE WHISTLEBLOWER**



**Adrian Dunbar plays Chris Clayson**

### **ADRIAN DUNBAR INTERVIEW**

Clayson is a professional lobbyist who has been contracted to a big drinks firm. He is asked to lobby against a piece of government legislation which will impinge on the company's activities in

promoting drink to youngsters.

The fact that drinks companies are actively targeting people under 18 is reflected in Clayson's own life. Just around the time he starts to realise the extent of Griffin's targeting of underage drinkers, he discovers that his own daughter is out binge drinking with her friends. So when the two things come together and the penny drops for him, he decides that maybe he should do the right thing. His daughter is the catalyst for that realisation.

His predicament is compounded by the fact that the drinks company wants to give him a senior position within their company, therefore making him slightly richer than he already is. So it's a stand of principal against payment, which is often an issue in these cases.

I think all of us would like to think that if something happened, especially close to our family, it would focus our minds enough to give us the courage to stand up for the principal at stake. That personal focus reminds us that there is such a thing as society and we have to contribute to it in some way. It's been proven over the years that it is the acts of individuals who get things done. And Clayson is one of those. He realises that he's been in denial and that he's part of a lie and that he has to do something about it.

The scary thing is that the drinks industry is just one big lobby. It's very insidious, and there are many ways they can get round the law. I think it's the same with the car and petrol industries - all these big industries have the money to pay lobbyists to go in and pressurise MPs so that legislation is skewed in their favour. It's the drink industry today and it's something else tomorrow. And until pressure groups have the power the big nationals have, the public are always going to come out on the wrong side of that equation.

People have been blowing the whistle for some time, but we now have more platforms for their views to be aired. That's why we have good factual documentaries like *Panorama* which show us exactly what's happening within certain pockets of society. We are living in a democracy and those things should happen: that's the whole point of democracy. The difference with a drama series is that it shows how you might come to make that kind of decision, and where you'd find the courage to do it. You get to see the moral dilemma played out on the screen. We normally only see what happens after someone blows the whistle -

we don't see what happens leading up to that decision being made.

I think under age drinking is a big problem, a bigger problem than we imagine, especially as parents are trying to keep their kids on the straight and narrow at the most difficult point of their upbringing. If parents were to find out that these multinational drinks companies are out there actively trying to get their kids on to the drug of alcohol, they are understandably going to be angry about it. And we *should* get angry about it. What is interesting about alcopops is that kids don't see them as an addictive drug. It's like people marketing heroin in tiny doses as a relaxant - it's still heroin. Companies dress it up as something that's nice and easy and fun. It's ridiculous when you think about it; the three most addictive drugs in the world are nicotine, alcohol and heroin, and we are marketing one of those drugs actively to children. It would be pretty sick really, as a modern society, for us not to see the horror of that.

## EPISODE 6

### *ENVIRONMENT BY TONY MARCHANT*

A waste incineration plant is getting around the rules, burning waste at a much greater rate and volume than is allowed. Ben and Alisha's investigation escalates when they discover this is not the only case of foul play at the plant, whose owners have big, government backed plans for expansion. Something is causing a huge number of cancer cases in the surrounding area. When their main whistleblower dies and it seems it was no accident, the stakes become unbearably high. Especially when Alisha discovers her father has links with the company they are trying to expose...

Bruck is a large company which commercially incinerates waste - and claim to do so in an environmentally friendly way. The government, desperate to find green solutions to waste problems, have promised them a huge franchise which will mean opening over 40 more plants across the UK. That is until Ben and Alisha receive a tip-off taking them to witness the illegal dumping of dangerous waste from the plant. They soon discover this is merely the tip of the iceberg when the plant manager, Lance Rix, alludes that incineration may not be the environmentally sound solution Bruck have promised.

Lance, however, doesn't want to go public - he needs the company to look after his family after he has died. He has terminal liver cancer. And Bruck are always watching, spying on the conversations Ben and Alisha have with the potential whistleblower.

Meanwhile Joseph Cole, Alisha's father, is in serious trouble. He sits on the board of Bruck and bought shares in the company for Alisha, shortly before the government offered them the tender and the share price rocketed. He is being accused of insider trading - something he denies.

Lance is finally convinced to step forward with the truth, and admits that the incinerator is being used at unsafe levels which can cause cancer. His admission is to Fred Barrass, a campaigner whose wife died of a cancer he believes was caused by the plant. Lance dies shortly after his confession in a car crash, a crash Ben is convinced wasn't an accident. They approach his widow, who refuses to help. At Lance's wake Ben meets Barrass, who informs him the plant is dangerous. There is, however, no proof.

Alisha is approached by a journalist about the allegations against her father. He threatens that if she doesn't stop investigating Bruck, the story about her father will be made public and he will be prosecuted. She and Ben will also be discredited, as they have benefited from her father's 'fraud'. Alisha is torn - even if Joseph steps down now, her continuing pursuit of the case will be a betrayal. Out of loyalty to her father, she tries to discourage Ben from progressing with the investigation, to no avail.

Together, Ben and Barrass approach cancer victims in the area, all of whom have been discredited despite protesting to Bruck. Meanwhile Siobhan, Lance's widow, goes to Alisha struggling with her conscience. She admits all that Lance has told her - and she's willing to help despite the risks to her family's future financial security.

Siobhan reveals that the plant is tipped off every time the Environment Agency are due to inspect the premises. They burn at a legal level on these occasions, but for 363 days a year the plant burns at a level high enough to cause cancer. Ben comes up with a plan. Why not stage an emergency at the plant and call the Environment Agency so they make an unexpected visit, therefore enabling them to take a true reading? The plan is successful, but it comes at a high price for Ben and Alisha...

## **THE WHISTLEBLOWER**



**Ian Puleston-Davies plays Lance Rix**

to play someone who wasn't out-and-out evil! I like the complexity of this guy - he is a bad guy to all intents and purposes because he is ignoring atrocities to keep

Lance Rix is a family man with a conscience. The demons of guilt have got the better of him and, against his better judgement for his family and their future, he feels he can't turn a blind eye any longer.

I've played so many bad guys over the years that I wanted

his job, but he is a bad guy with a conscience. I like that because I've played so many bad guys *without* a conscience. The complexity and the confusion of the good and evil appealed to me.

If I was in Lance's situation when I was younger I would probably have turned a blind eye and just enjoyed the salary. But I think as you get older and have children, your social conscience does tend to kick in. You suddenly become more aware of the environment and politics. I'd like to think that now I'd blow the whistle. It's a very courageous thing Lance does - if he had just kept schtum then there would be no hardship or worry or danger for him or his family. Like so many of the people in this series, he has a lot to lose, and could get away with it quite easily if he chose to.

I have been in a slightly similar situation. I know it's a bit different - you've got radioactive and you've got acting! - but I found a back bone I never knew I had on a job a few years ago. I spoke up on the behalf of a group of actors who weren't being looked after as well as they should have been. I found myself being the spokesman and it was the first time I've done that. And I was really, really proud of myself. It's taken 30-odd years of adult life for me to do that! And it's a great feeling - not just to stand up and be counted but to genuinely be concerned for other people. I've joined demos and rallies but it's different - you feel a lot bolder when you are one of many. I also disarmed a drunk on a train once. He had a knife and the train was about to pull in at the station, where the police were waiting for him. I took the knife out of his back pocket while he wasn't looking. That's not standing up to be counted, but it took a lot of courage and it was something I was really proud of.

I may be being a romantic, but I think when you watch the TV and read the papers, there seems to be an awareness these days that has never previously existed. With events like Live Earth, you'd have to lead a very closed existence not be to be socially and ecologically aware. I'm not sure if I am only speaking for my age group, but I think probably not. There is more care taken in what we say and do and write these days. And so the timing for this series is perfect.

## WHY WHISTLEBLOWERS? WRITTEN BY SERIES CREATOR TONY MARCHANT

About two years ago, Gareth Neame approached me with an idea for a series about whistleblowing. We were both aware of prominent, headline grabbing whistleblowers like Katherine Gunn (GCHQ), Clive Ponting (The Falklands War) and David Kelley (WMD). However, Gareth had come across an organization called PCAW (Public Concern at Work) set up to advise and support people who wanted to expose wrong doing or corruption in their firm, school or government department - anywhere that their conscience had been troubled enough to want to expose bad practice.

We then met up with the man who runs this organisation, Guy Dehn, who talked us through various scenarios - from major whistleblowers like Sherron Watkins at Enron to an assistant in a local pharmacist whose boss was fiddling the NHS! It was exactly the same premise - having the courage to come out and expose the truth regardless of the consequences. But what a difference in scale! PCAW was often instrumental in cases of various magnitudes coming to light.

Gareth and I knew we had the makings of a truly original drama series but it wouldn't be good enough for our 'organisation' to be office bound. Our protagonists needed to investigate and be proactive in busting cases, either in league with a willing whistleblower or by confronting and persuading those reluctant or simply scared. In Gareth's words *"Our protagonist's have to abseil into buildings and not merely work in one!"*

We knew that in real life, a whistleblowing organization is unique - it's not a fundamental institution like the police or the intelligence services. The next challenge was to realise how our organization or partnership could come into being. I hit on the idea of a pair of thirty-something personal injury lawyers who investigate cases of negligence for compensation on behalf of their clients - and their thriving firm. This is where Ben and Alisha come in. They are a couple to boot and both going places in their chosen profession. But Ben is increasingly troubled by the fact that getting compensation for stricken clients is not the same thing as obtaining justice. The guilty parties may hand over money through their insurance companies, but they are not held accountable.

When we first meet them, Alisha has discovered that Ben has a child she didn't know about. Their relationship is in jeopardy over the issue of trust, but ironically it is their joint 'adventure' in whistleblowing which helps them decide whether they want to stay together. Being locked together professionally means they have to be locked together personally. In most TV investigative partnerships of the opposite sex, there's usually an unresolved sexual tension. In *The Whistleblowers*, that tension is not about will they get together, but can they stay together. Ben and Alisha are contrasting personalities - he's impetuous, reckless and opinionated; she's calm, logical and incisive. Ben's a shotgun. Alisha is a rapier sword. They both get results.

One day they witness something that disturbs them - a half naked man being bundled into a car. When they report it, they find themselves thrown into a world of terror suspects and a rogue counter terrorism unit. This young Everyman and Everywoman discover, as their lives are turned upside down, the burning conflict between national security and individual liberty. The machinery of the intelligence service is brought to bear in crushing and discrediting them - they become 'Enemies of the State'. They have a choice - do they walk away from the injustice they've witnessed and say nothing, pretend it's not happening, or do they try and get to the bottom of what they've seen and tell the world? Their careers, their reputations and their lives are at stake. It's not an easy choice to make but naturally they realize they have to choose the latter - or we wouldn't have a series!

Beyond Episode One, the series moves into the world of pharmaceuticals, education, immigration, the drinks industry and the environment - uncovering a scandal and a whistleblower with a secret in each instance. At the heart of each episode is the whistleblower themselves - from a microbiologist with deaths on his conscience to an Immigration Officer aware that the immigration service is 'not fit for purpose' - both trying to summon up the courage to expose corruption and inadequacy. The question each week will be can Ben and Alisha triumph by exposing the truth or will they be frustrated by those with a vested interest in making sure that the truth never comes out? We explore the moral and emotional conflicts of a whistleblower - speaking out may lose them their jobs, their families or their lives. But not speaking out may also cause loss of jobs, the ruin of families and danger to other innocent lives. The format each week is a conspiracy thriller where the stakes couldn't be higher, compounding the responsibility of the whistleblower and

heightening the need for our partnership not to get it wrong. They're joined by a former army veteran, Kenny Reed, an expert in surveillance, gadgetry and the criminal underworld. He used to provide his services to big corporate firms engaged in dirty tricks. Now he's a gamekeeper turned poacher.

Overall, our real inspirations for the series were films like *The Insider* and *All The President's Men* - brilliant evocations of the heart of darkness in the world of political and corporate culture. We wanted to explore important subjects in an exciting, fast moving and visceral context - not something turgid and issue based, naturally!

Richard Coyle brings a natural passion and energy to the role of Ben while Indira Varma is perfectly cast as Alisha - bringing out her feisty independence, her forensic intelligence and her vulnerability. Daniel Ryan as Kenny is the cannier, rougher round the edges 'old pro' who joins forces with our 'amateur investigators', who need to learn fast - and do. As well as being a formidable investigative partnership, Ben and Alisha also make a sexy and passionate couple!

*The Whistleblowers* is shot in and around London, and one of the production priorities and challenges was trying to find locations that served the world we were trying to create. Anonymous spaces, underground rendezvous, no man's lands - anywhere that could give a sense of edgy paranoia and menace. Visually we are trying to emulate films like *The Parallax View* and a fantastic scene in *The Insider* - set in a deserted golf practice range, late at night. It was both eerie and threatening but, at the same time, a normally functioning environment.

*The Whistleblowers* is not just contemporary in the sense of taking us into different worlds each week, which couldn't be more topical - threats of a pandemic, faith schools, the implications for UK immigration of a world on the move - but is also modern in how it reflects the cultural climate of our times. We live in a confessional age with bloggers assailing the internet with the details of their lives, some providing anonymous comment from the 'inside'. Kiss and tell stories abound in the tabloids and graphic memoirs of childhood all top the best seller lists. Information has never been more abundant yet consequently uncomfortable, or inconvenient truths never more fiercely protected. In fact, the biggest story in the world at the moment - the war in Iraq - is a classic case of the truth emerging out of

a well orchestrated campaign of falsity. Beyond those who tell us untruths about weapons of mass destruction or those who reveal their secrets for emotional catharsis or for the sake of instant celebrity, it's worth remembering that there are some people in the world who have the courage and conviction to 'tell all'. For the sake of the greater good and at whatever personal cost. *The Whistleblowers* is about those kinds of people.



## **THE WHISTLEBLOWERS – BEHIND THE SCENES**

Brand new and exclusive to ITV3.

**The Whistleblowers - Behind the Scenes** takes an exclusive look behind the cameras on the set of ITV's new six-part series.

The programme features interviews with cast members Richard Coyle and Indira Varma and the series creator Tony Marchant, and discusses the motivation behind the series and the real-life cases which inspired it.

Further exploring real-world cases of whistleblowing, the programme features a unique interview with Craig Murray, the outspoken ex-British Ambassador to Uzbekistan. Murray helped expose vicious human rights abuses by the US-funded regime of Islam Karimov. He offers his own insights on the process of whistleblowing, and describes his personal experiences of the dramatic fall out.

**The Whistleblowers - Behind The Scenes** also speaks to Public Concern at Work, a charity which specialises in helping individuals and businesses to address concerns about whistleblowing and disclosure. The documentary films as Public Concern at Work hold a workshop for school children and interviews Guy Dehn and Anna Myers, the Directors of the charity.

Other exclusive interviews include Executive Producer Gareth Neame and Producer Sanne Wohlenberg. The directors, costume designers and director of photography are also on camera to offer their insights on the creation of **The Whistleblowers**.

**The Whistleblowers - Behind the Scenes** is produced by Oxford Scientific Films for ITV3.

Press Contact: Luke Morrison - [luke.morrison@itv.com](mailto:luke.morrison@itv.com) 020 7261 3631

# CAST BIOGRAPHIES

## Richard Coyle

### Film

A Good Year, Happy Now, Young Blades, Topsy Turvy, What Rats Won't Do, Jane Eyre, The Libertine, Human Traffic

### Television

The History of Mr Polly, Ultra, The Best Man, Gunpower, Treason and, Othello, Sword of Honour, Hearts and Bones. Daziel and Pascoe, Up Rising, Wives and Daughters, Grenstones, The Life and Crimes of, Hetty Wainthropp Investigates, Lorna Doone, Coupling, Strange, Cracker, Beasts and Monsters

### Theatre

Proof, After Miss Julie, Don Carlos, Look Back In Anger, The York Realist, A View From the Bridge

## Indira Varma

### Film

Risk Addiction, Bride and Prejudice, Jinnah, Sixth Happiness, Clancy's Kitchen Pheonix Kama Sutra

### Television

3lbs Torchwood, Inspector Lynley Mysteries, Waste of Shame, Broken News, Love Soup, Quatermass, Rome, Donovan, Reversals, The Sea Captain's Tale, Attachments I and II, The Whistleblower, Other People's Children, In A Land of Plenty, Ten Crazy Days Psychos

### Theatre

The Skin Of Our Teeth, Five Gold Rings, The Vortex, Ivanov Privates on Parade, Celebration, One For The Road, Remembrance of Things Past, The Country Celebration, Three Sisters, Othello, As You Like It

## Daniel Ryan

### Film

Seafood, Christmas Merry, All Or Nothing, Ashes And Sand, Up On The Roof, Lipstick On Your Collar

### Television

The Grey Man, Confessions of a Diary Secretary, Bon Voyage, Hotel Babylon, Consent, Kingdom, The Street, Walk Away And I Stumble, Secret Smile, As Time Goes By, The Government Inspector, Born And Bred, Steel River Blues, Blue Murder, Inspector Lynley, The Royal, Holby City, Where The Heart Is, Hanging On, Wire In The Blood, 2000 Acres Of Sky, Love Or Money, Bob And Rose, Linda Green, Throw Away The Key, Men Only, Cops, City Central, Trial

And Retribution II, Dangerfield, The Broker's Man, The Grove, Trial And Retribution, The Bill, The Governor, Dalziel And Pascoe, Independent Man, Where The Buffalo Roam

Theatre

Mammals, Fallout, Midsummer Night's Dream, Richard III, Pericles, The Changeling, Coriolanus, All's Well That Ends Well, And This Little Piggy, Life After Life, Herbal Bed, Viva Espana, The Boys From Syracuse, Macbeth, A Midsummer's Nights Dream, Sugar

**David Threlfall**

Film

Chunky Monkey, Master and Commander, Patriot Games, The Summer House, The Russia House, When the Whales Came

Television

Shameless, Liberty, Margaret, In The Beginning, Sex Chips and Rock N Roll, Justice For Gemma, Diana Her True Story, Paradise Postponed

Theatre

Someone Who'll Watch Over Me, Skellig, Blue Orange, Peer Gynt, The Count Of Monte Christo, Nicholas Nickleby

**Josette Simon**

Film

A Child From The South, Cry Freedom, Milk And Honey, Dardanelle, Bitter Harvest, Bridge Of Time, When Love Dies

Television

Nice Town, The Last Detective, Celeb, Poltergeist, Dalziel and Pascoe, Silent Witness, Kavanagh QC, Henry IV Parts I and II

Theatre

The Maids, The Vagina Monologues, A Midsummer Night's Dream, Don Carlos, Measure for Measure, Antony & Cleopatra, Macbeth, Peer Gynt, Much Ado About Nothing, The Tempest, The Devil, After The Fall

**Sarah Smart**

Film

The Yellow House, Casualty 1906, Love Again, Sparkhouse, David Copperfield

Television

Five Days, Funland, Jane Hall, Murder Prevention, At Home With The Braithwaites, Soldier Soldier, A Touch Of Frost, Bliss, Woof

Theatre  
Ghosts

**Adrian Dunbar**

Film

Shooters, How Harry Became A Tree, The General, Richard III, The Near Room, A World Apart, Widow's Peak, The Crying Game, Hear My Song, My Left Foot

Television

Tough Love, Melissa, Woman's Guide To Adultery, Cracker

Theatre

Conversations, On A Homecoming, King Lear, Pentecost, Ghosts, Pope's Wedding, Saved

**Ian Puleston-Davies**

Film

Revolver, Virgin of Liverpool, Room to Rent, The Last Minute, Tube Tales, Plunkett & Macleane

Television

Funland, Ghostboat, Vincent, Conviction, Dalziel and Pascoe, Foyle's War, I'm Still Alan Partridge, Stan the Man, Helen West, My Beautiful Son, Rockface, Liverpool One, The Vice, Dirty Work, Dr. Willoughby, Jack of Hearts, Eastenders

Theatre

Lebenstraum, A Passionate Woman, She Stoops To Conquer, Charley's Aunt, The Mill on the Floss, All's Well That Ends Well, Juno and the Paycock

## PRODUCTION BIOGRAPHIES

### Gareth Neame - Executive Producer

Gareth runs Carnival Film and Television, where he has been Managing Director since January 2005, following four years as Head of Drama Commissioning at the BBC. While at the BBC, Gareth developed and supervised a range of innovative and award-winning drama productions including *Spooks*, *State of Play*, *Bodies*, *Outlaws*, *Hustle*, *Conviction*, *The Rotters Club*, *Tipping the Velvet*, *New Tricks*, *Clocking Off*, *Gunpowder*, *Treason & Plot*, *Cambridge Spies*, *Trust*, *Redcap*, *The Hound of the Baskervilles*, *Family Business*, *Rescue Me*, *Burn It*, *Hearts and Bones*, *Linda Green*, *In Denial of Murder*, *Sparkhouse*, *Servants*, *Murder*, *Fingersmith* and *The Legend of the Tamworth Two*. He was also responsible for two U.S. co-productions, *The Grid* with TNT and Fox and *Rome* with HBO.

He has previously worked as an independent producer in theatrical and TV movies including John Duigan's *Paranoid* for Sky Pictures. His first producing credit was *Truth or Dare* directed by John Madden (BAFTA winner and RTS nominated). Other credits include *All the King's Men*, selected for the opening ceremony of the 2000 Monte Carlo Festival, *The Woman in White* (BAFTA nominated serial 1997), *The Missing Postman* (winner of 1996 British Comedy Award), *Station Jim*, *Getting Hurt*, *The Wyvern Mystery*, *Lorna Doone*, Peter Kosminsky's multi award-winning *Warriors*, *Happy Birthday Shakespeare*, *Take a Girl Like You* and *Twenty Thousand Streets Under the Sky* (nominated for Broadcast and South Bank Show awards 2005). Gareth served on The Council of The British Academy of Film and Television Arts from 2004-06.

Since joining the company Gareth has Executive Produced *Hotel Babylon*, now in its third season, as well as three supernatural dramas for the BBC - *Sea of Souls*, *Life Line* and *Empathy*. As well as Executive Producing *The Whistleblowers* he's currently supervising Carnival's forthcoming projects including *The Old Curiosity Shop* and *Harley Street*.

### Tony Marchant - Executive Producer & Writer (eps 1,2&6)

Tony Marchant won the 1999 Dennis Potter Award at BAFTA for his writing services to television.

Tony's films *The Mark Of Cain* for Red Productions/Ch4, *Recovery* for Tiger Aspect/BBC and BBC drama *Family Man* transmitted recently.

He is currently working on a pilot for a new series for Oxford Film & Television. He has also adapted David Mitchell's book *Black Swan Green* as a film for Ruby Films/Ch4.

Tony is probably best known for his highly acclaimed eight-part television drama  *Holding On*, written for the BBC (RTS Writers Award 1998/RTS Best Drama Serial Award 1998/BAFTA Best Drama Serial Award).

Further credits include two-part drama *Passer By* starring James Nesbitt and directed by David Morrissey (BBC); *The Knight's Tale*, one of *The Canterbury Tales* (BBC); his dramatisation of *Crime and Punishment* (BBC), directed by Julian Jarrold and starring John Simm; *Swallow* (Box TV/Ch4) starring Steven Mackintosh and Christine Tremarco; *Never Never* (nominated Best Serial BAFTA/winner Best Serial Broadcast Awards) for Company Television/Ch4 starring John Simm; three-part serial for Tiger Aspect/Ch 4 *Kid In The Corner* (winner Best Screenplay, Monte Carlo TV Festival); an adaptation of *Great Expectations* for the BBC (nominated for an Emmy Award) and Carlton TV drama *Bad Blood* (Silver Medal for Outstanding Achievement New York Festival).

His early work includes *Take Me Home* for the BBC starring Keith Barron and Maggie O'Neill, *Goodbye Cruel World*, a three-parter for the BBC which won the Prix Europa in Berlin and an RTS Award for the Best Original Serial, and *Into The Fire*, also for the BBC.

Tony has also written one-off plays for television. These include *Raspberry* and *Reservations* produced for the BBC; *The Moneymen* (for LWT); the highly acclaimed *Death of A Son* starring Lyn Redgrave for BBC and *The Attractions*, the latter of which transmitted under the Screenplay slot for the BBC.

His screenplay for *Different For Girls* for X Pictures became a feature film produced by John Chapman and directed by Richard Spence, starring Rupert Graves and Steven Mackintosh.

His first stage plays *Remember Me*, *London Calling* and *Thick As Thieves* were performed at the Theatre Royal Stratford East. He then wrote *The Lucky Ones* in 1982 for which he received Drama Magazine's award as the Most

Promising Playwright of that year. This was followed by *Raspberry* (Edinburgh Festival and Soho Poly in 1982) and *Stiff* (Soho Poly). He was commissioned by Paines Plough to write *Welcome Home*, which toured and then performed at The Royal Court Theatre in 1983. *Lazy Days Ltd* was commissioned by and performed at Stratford East in 1986 and *The Attractions* was performed at the Soho Poly in 1987. He was then commissioned by the RSC to write an original play, *Speculators*, which was performed at The Pit at the Barbican.

### **Sanne Wohlenberg - Producer**

Sanne produced the BAFTA nominated *Funland*, an eleven part drama series created by Simon Ashdown and Jeremy Dyson for the BBC. Other producing credits include; *Messiah - The Promise*, the third instalment of Lizzie Mickery's series of dark two-part psychological thrillers starring Ken Stott; the first series of *Murphy's Law*, created by Colin Bateman for BBC Northern Ireland and Jack Rosenthal's feature length adaptation of Kingsley Amis' *Lucky Jim*.

### **John McKay - Director (Block 1)**

#### Film

Picadilly Jim, Crush (AKA Sad Fuckers Club), Favourite  
Television

Reichenbach Falls, Robin Hood, Waste of Shame, Life on Mars, The Miller's Tale, The Sea-Captain's Tale, Psychos

### **Paul Gay - Director (Block 2)**

#### Film

Look At Me, I'm Beautiful, Catalina View

#### Television

Skins

### **Richard Clark - Director (Block 3)**

#### Film

The Debt, In The Blood, When Doves Cry

#### Television

Dr Who, Life on Mars, Dance

### **Steve Thompson - Writer (ep3)**

#### Television

Damages, Babysham, Class, Fit To Print

#### Theatre

Damages, Whipping It Up

**Tony Saint - Writer (ep4)**

Television

The Long Road To Finchley, Foreign Bodies, Service

**Paul Logue - Writer (ep5)**

Television

Taggart, The Innocence Project, Sea Of Souls, Monarch of  
the Glen

**Casting Director - Rachel Freck**

**Composer - Rob Lane**

**Director of Photography - Lukas Strebel**

**Production Designer - Mark Stevenson**

**Costume Designer - Ralph Holes**

**Hair & Make-up Designer - Sandy Staples**

**Editors - Tim Murrell, Bill Smedley, Luke Dunkley**

**Line Producer - Claudine Sturdy**