

# Stephen



In association with



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## BRAND NEW FACTUAL DRAMA STEPHEN AIRS THIS MONTH

Sharlene Whyte, Steve Coogan and Hugh Quarshie play leading roles in *Stephen*, the three-part sequel to the groundbreaking single drama, *The Murder of Stephen Lawrence*.

Directed by Alrick Riley (*The Cops, NCIS and Hustle*) and produced by Madonna Baptiste (*The Stranger, Black Mirror, Silent Witness*), the sequel was written by Frank Cottrell Boyce (*Hilary and Jackie, Millions, 24-Hour Party People*) and Joe Cottrell Boyce (*Treasure*).

The drama serial was produced by HTM (Hat Trick Mercurio) Television in association with HTI and Baby Cow and executive produced by Mark Redhead (*Bloody Sunday, God on Trial, The Secret*), who produced the original drama in 1999. Paul Greengrass, award winning screenwriter and director, who wrote and directed *The Murder of Stephen Lawrence* served as an Executive Producer. Jimmy Mulville and Jed Mercurio also executive produced.

Commented Executive Producer Mark Redhead:

*"It's a privilege to be working with Doreen and Neville Lawrence to tell this chapter of the story of their campaign for justice for Stephen. It's a story that moves and inspires and is ever more resonant and relevant today."*

Sharlene Whyte (*Small Axe, We Hunt Together*) takes the role of Doreen Lawrence with Hugh Quarshie (*Breeders, Absentia, White Heat, Holby City*) reprising his performance of Neville Lawrence from the original award-winning drama. BAFTA award winning actor Steve Coogan (*Stan & Ollie, Philomena*) takes the role of DCI Clive Driscoll who led the investigation into the murder of the Lawrence's beloved son, Stephen.





The production team are producing this sequel with the full support of the Lawrence family, most notably Baroness Doreen Lawrence and Dr Neville Lawrence, who have given the drama their blessing.

Richie Campbell, Jorden Myrie, Sian Brooke and Adil Ray also take roles in the production.

Commented director Alrick Riley:

*“The case of Stephen Lawrence is a testament to the fortitude, persistence and determination of the Lawrence family. These films will chart the successes, disappointments and the emotional toll they endured. It’s also the story of Clive Driscoll, the lead detective, who managed to forge a friendship with the Lawrences over the years it took to achieve two convictions. It’s an honour to have the opportunity to tell their story.”*

Stephen portrays events from 2006, thirteen years after Stephen’s death on the evening of 22 April 1993 in a racially motivated attack whilst waiting for a bus in Well Hall Road, Eltham. Even though Doreen and Neville Lawrence knew the identity of their son’s killers, the original investigation had failed to convict those responsible, and their extraordinary campaign for justice led to a public inquiry which branded the Metropolitan Police institutionally racist and brought about sweeping changes in the law and police practices and transformed thinking and understanding of racial inequality in the UK.

Yet six years on from the inquiry no progress had been made into the case. The drama tells the story of the ongoing struggle by Doreen and Neville Lawrence to achieve justice and how detective, DCI Clive Driscoll, working closely with the Lawrences, puts together an investigation that finally, more than 18 years after his death, secures the convictions of two of the gang who committed the murder of Stephen.

**Please note the original film *The Murder of Stephen Lawrence* (1999) written and directed by Paul Greengrass is available to view on ITV Hub here: <https://www.itv.com/hub/the-murder-of-stephen-lawrence/1a2788a0001>**

“That responsibility to get this right weighed very heavily on me, because it is Neville and Doreen’s lives.” - Mark Redhead





## EXECUTIVE PRODUCER, MARK REDHEAD

**Q: You produced *The Murder of Stephen Lawrence*, broadcast in 1999. How did this latest drama come to the screen?**

*"The Murder of Stephen Lawrence* in 1999 was very important to me both professionally, because it won a BAFTA, but also personally. It was something I cared about before working on it. Racism and inequality in the UK was, and is, of deep concern to me. Over the years I have remained in touch with Doreen Lawrence and her lawyer Imran Khan and this is not a story that has gone away.

"I went to the Old Bailey trial which resulted from the investigation by DCI Clive Driscoll and his team. I had a chat there with Stephen's brother Stuart and various other members of the family. I met Clive after the trial and later read Clive's book which was published in 2015. The section on Stephen Lawrence is about 100 pages long and I was really upset by it. I felt this was a story that needed to be told.

"I went to ITV to say I would like to return to this story, having

done the previous drama in 1999 and they wanted it to happen. Paul Greengrass, who wrote and directed the previous film, also came on board as an executive producer. I knew he would care about it and was also somebody with wise editorial judgement.

"I approached Frank Cottrell Boyce, who I've known for a long time, to write it. We previously did a drama together called *God On Trial*. Frank brought his son Joe in because Joe is a psychotherapist and works in a forensic unit. This is a story about parents and children so having someone younger was helpful. But the authorship of the piece, like all dramas, is a collective thing. It is a collective endeavour and something really inspiring and, dare I say it, beautiful emerged out of that. From a group of people working together to try and achieve the best possible drama.

"We were also very keen to have as diverse a production team as possible. This is a story about Neville and Doreen Lawrence and a black family. The ownership of the drama is with them and Clive Driscoll was, as it were, their servant. In terms of this production, it is about white people and black people working together for

a positive outcome which is to make a really strong drama. The producer Madonna Baptiste and director Alrick Riley are black as is the director of photography and most of the heads of department, including make-up designer Nora Robertson, who worked on the original drama over 20 years ago. It's a very diverse collection of people which is a real positive. It is something we have tried to reflect very much in the way we have put the production together."

**Q: Is there an extra responsibility when it comes to telling a real life story like this?**

"When you take on these factual dramas they are a big responsibility. That responsibility to get this right weighed very heavily on me, because it is Neville and Doreen's lives. Like Baroness Lawrence does, I want something positive to emerge from the tragedy of Stephen's death.

"I have the most incredible admiration for Doreen and Neville. It is remarkable how they have turned something so negative into a force for good.

"In terms of telling this story, it is really important that we try

and shine light into dark corners and face those things. That's part of the process of making this country a better place. It is something I care about very deeply as I think most people do. Most people share the values that we promulgate in the drama."

**Q: How would you describe DCI Clive Driscoll, who volunteered to take over the Stephen Lawrence case in 2006 with the aim of finally getting some justice for the family?**

"Clive is a good man. As a former ambulance man who joined the police, it feels as though he is there to heal the wounds. In some respects he appears to be something from the past. He says himself that he adopted the values of *Dixon of Dock Green* and followed those. But Clive also had a very modern approach to policing, rooted in old values of service.

"He's both something from the past but also a very modern, progressive, enlightened thinker in terms of what he brought to being a police officer. He has this saying, 'They call it common sense but it ain't that common.' That, in a way, sums him up. He doesn't use any jargon when modern policing is full of jargon. Clive is very straightforward in his approach.



“There is a line in the script where Neville asks him why he volunteered to take the case on. And Clive replies, ‘I think a young lad should be able to catch the bus home without being killed. If we can’t solve a murder like Stephen’s then what’s the point of us?’ It’s a very simple philosophy. I have a lot of admiration for Clive.

“He was a maverick because he actually followed the rules and tried to do things without cutting corners. He’s a good bloke, and good blokes don’t often become the central figures in dramas. He is also genuinely funny and warm and embodies a lot of really great, positive values. Certainly that’s what Steve Coogan felt in taking the role. The opportunity to inhabit a good man was a rare privilege.”

**Q: What does Steve Coogan bring to the role of DCI Clive Driscoll?**

“Steve is fantastically good in this role. He allows Clive to be funny, warm and down to earth. Just very sympathetic and empathetic. When you see him in the scenes with Neville and

Doreen there is a real warmth. You would not expect Doreen and Neville Lawrence to get on with Clive Driscoll. You would think it would be impossible because they come from such, apparently, opposite places and yet they did, they clicked, and Steve does that brilliantly - Clive is just this warm, likeable, decent guy.”

**Q: Did it help that Hugh Quarshie had also played Neville in the 1999 drama?**

“It really did help as Hugh is brilliant. He is such a great actor - he’s outstanding and compelling. Neville does a lot of work in terms of going into schools and talking to young people about violence, knife crime and so on. We wanted to stage a scene in a school but due to Covid that was impossible.

“We explore the impact a murder has on the inner life of somebody, plus the issue of forgiveness. Neville is a religious man and that is a very personal exploration for him. He is interested in how you forgive, how you move forward, how you stop the murderers inhabiting your own soul.

“Whereas by contrast with Doreen, in our drama at least, we explore how she wants to change the world. So there are two

sides. The inner questions a murder raises in terms of Neville and, with Doreen, it's the bigger political, societal issues that she is wrestling with in the drama."

**Q: How does this new three-part TV drama differ in style to the 1999 film?**

"That was the film in which Paul Greengrass found his style. That visceral style emerged out of making that film. It was a function of trying to capture the experience of Neville and Doreen Lawrence. It happened to look like a documentary, because we were following them on their journey.

"We've chosen to approach *Stephen* in a different style. It's a more formal film. The 1999 film emerged out of the volcanic emotions of that particular moment in the immediate aftermath of the murder, along with the anger and everything else that flowed from that. Whereas there is some distance now with this film, coming over 20 years after the first and telling the later story. It requires a different kind of film making."

**Q: What challenges did the pandemic throw up for the production?**

"I was on set in the end for the entire shoot, somebody described it as an ancient striker coming off the bench. It was tough because you never see the faces of some people because everyone has masks on, together with all of the social distancing, it's very strange.

"It also makes filming large groups of people very difficult, like crowd scenes. We have a big scene filmed at the original location of St Martin-in-the Fields. In real life there were several hundred people there to mark the 15th anniversary of Stephen Lawrence's death. So we had to reflect that with social distancing and 20 extras, when normally we would have just filled the church.

"We also filmed at the Stephen Lawrence Centre in south London. But we did not go to Well Hall Road where Stephen was murdered and where his memorial is as it is such a sensitive location. We filmed those scenes in a suburban street in Ealing, largely at night. For the Old Bailey trial we filmed at a court in Kingston, Surrey, with some exteriors outside the Old Bailey and at Kingston. We also filmed in Dagenham, Greenford and all around London."



“With a fictional story you can change the story to fit with the circumstances. But with a real story you just have to find ways of filming it without too many compromises. It makes it difficult, certainly. Also normally you would film domestic interiors in people’s houses, we couldn’t do that so we had to build a lot of sets.”

**Q: What was it like filming the court scenes?**

“It was very moving filming those court scenes of the trial at the Old Bailey. The actors who play Gary Dobson and David Norris were terrific. I took my hat off to them taking on these roles which must have been pretty daunting.

“It was also moving depicting how Clive and his team recreated the attack on Stephen. Acting it out in a Met Police photographic studio. Even though it is just people doing a reconstruction without any weapons in a well lit room, it is really very disturbing. An extraordinary scene and really upsetting.”

**Q: Sadly, this is a story that is still very relevant today.**

“I conceived the idea for this drama four years ago, because that’s how long it takes to get to the screen, and then we had

the pandemic. When I pitched it to ITV it was relevant, but it has sadly become more relevant and timely as time has gone on.

“There is a line that Doreen says in our drama in her speech at St Martin-in-the-Fields with the Prime Minister, the Archbishop of Canterbury and others in attendance. She says she is really grateful they are there, but she really wishes they weren’t and she wishes she wasn’t there. That’s my feeling about this. I wish this drama was not necessary. That we were in such a place that it would not be necessary to keep returning to this story, but it is important.

“I know of some younger people who have never heard of Stephen Lawrence, who don’t know the story at all. You have to keep reminding people of what Stephen Lawrence Day on April 22<sup>nd</sup> is about, what this story is about and why it is ever more relevant. We also reflect the fact that Stephen is not a unique case.

“At its heart, drama is about relationships and at the heart of this drama is the relationship between black people and white people in our country. Finding that beneath the surface they have far more in common than what divides them. It’s a simple but inspiring thing, really beautiful and precious.”

A middle-aged man with grey hair, wearing a dark blue suit jacket, a light blue checkered shirt, and a blue and yellow striped tie. He is looking off-camera to the left with a serious, slightly concerned expression. The background is a blurred office interior with a large window showing a bright, hazy outdoor scene.

“This tragedy affects everyone, it’s not just an issue for the black community.” Madonna Baptiste

# PRODUCER, MADONNA BAPTISTE

## **Q: When did you become involved with the production?**

“I had my first meeting with executive producer Mark Redhead in January 2020. We were meant to shoot in the summer of 2020 but, obviously, the lockdown happened so we were delayed. But what it did allow us to do was reflect on the script and have lots of conversations. Looking back now that time was invaluable to really go into even greater detail.

“We had Zoom calls with Neville Lawrence and Clive Driscoll and what they said was incorporated into the script. Mark also spoke to Doreen Lawrence, Imran Khan and Shaun Keep. It was a brilliant opportunity to really hone the story and the script and make it even more rich and textured and to get to the truth of what happened.”

## **Q: What is your prime job as the producer?**

“My job as a producer begins when a production gets the green light. You are there to realise it, to bring it to screen. That includes working on the scripts and putting a team together. With the director we choose the heads of

department and the producer oversees the whole production from beginning to end.”

## **Q: What were the main challenges you faced?**

“The main issue filming in a pandemic was ensuring not everyone was in the same space. Usually when you have a production office, everyone is there and you will have lots of impromptu meetings. It was challenging to keep sharing information while being unable to gather together.

“The location manager, for example, will normally come back from seeing a location and go straight to the production office where everyone will be so we can talk about it. Due to the pandemic that was more difficult, but we managed to do it via Zoom calls with the main production team.

“The initial script readthrough would usually see everyone in the same room, but we also did that remotely online.



“The restrictions meant we couldn’t film inside homes, so we had to build the domestic interiors in a studio. Everyone was tested twice a week and so on. The logistics of that was quite tricky. Plus we had to make sure all of the crew and cast felt safe. In the end we had no Covid cases and no delays.”

**Q: Where did you film?**

“We were able to film scenes of the 15th anniversary service at St Martin-in-the-Fields where it actually took place. We would usually have something like 200 extras for that. But the director and the director of photography came up with a way of shooting it with a reduced number of extras placed so it didn’t look empty.

“It was very moving to film at the Stephen Lawrence Centre and the Old Bailey scenes which were filmed at a former court in Kingston, Surrey. Obviously some of the lines in the script were taken from the real evidence given in court, so it was very moving. Lots of moments that were actually quite heartbreaking, we all had tears in our eyes.”

**Q: Did it help that executive producers Mark Redhead and Paul Greengrass respectively produced, wrote and directed *The Murder of Stephen Lawrence*, screened in 1999 and that Hugh Quarshie was reprising his role as Neville in this production?**

“Having those links to the 1999 film was absolutely crucial including Mark Redhead’s in-depth knowledge of the story and 20 year research. His relationship with Doreen, Neville and Clive also goes back a long way and that was invaluable. We had the advantage of a strong relationship with them. They trusted that Mark would do justice to their story so we could talk to them to ensure even the smallest details were accurate and it was the same with Clive Driscoll.”

**Q: What does Steve Coogan bring to the role of DCI Clive Driscoll?**

“Steve Coogan brings a huge amount of experience to the role. Clive Driscoll is unique, he’s a very caring person with a deep sense of responsibility plus a fantastic sense of humour. We thought Steve embodied all of that. He is also such a versatile actor. I didn’t see Steve Coogan, I could just hear Clive and his enormous responsibility to do the right thing.

“There’s a line where Neville asks Clive why he volunteered to take on the case. Clive replies, ‘I think a young lad should be able to catch the bus home without being killed. If we can’t solve a murder like Stephen’s then what’s the point of us?’ Steve’s performance is both brilliant and moving.”

**Q: You reconstructed Clive’s own filmed police reconstruction of the attack on Stephen Lawrence. That must have been a hard thing to do?**

“That was difficult for the cast and crew to film. Even watching the rushes was heartbreaking, because you realised you were watching a reconstruction of Stephen’s last moments.”

**Q: Sadly, this story is still very relevant today. Did everyone working on the production know the story before filming began?**

“Even while we were making this drama quite a few of the crew would say, ‘I didn’t realise this had happened.’ I think it’s important to know about this story and understand what happened. This tragedy affects everyone, it’s not just an issue for the black community. It’s important to talk about these

things and not to forget. We have to know where we came from in order for things to progress.

“During lockdown it felt like we all had a moment where the world stopped and we could just reflect on our lives. It seemed like people wanted to right some wrongs and set us on a new path and not to just go back to the old ways.

“Neville and Doreen Lawrence have both used their grief in positive ways, including changing the law, which enabled convictions to be secured. Along with endless campaigning by Doreen and the Stephen Lawrence Centre which she helped found. They do extraordinary work there.”

**Q: How do you reflect back on working on this drama?**

“I’m just proud to have been involved with ‘Stephen’. When Mark Redhead called me it was an instant ‘yes’. It didn’t take much thought. I feel honoured to be involved in helping this story to the screen and to work with phenomenal people like Doreen, Neville, Clive and many others. I think it’s really important that this story is told and brought to the attention of the public.”

Sharlene Whyte is *Doreen Lawrence*





# SHARLENE WHYTE IS DOREEN LAWRENCE

**Q: What do you remember hearing about the murder of Stephen Lawrence?**

“I had just left school in 1993 to go to college when Stephen was murdered. It was a huge story at the time. We were all teenagers at a similar age to Stephen and his friend, Duwayne. I remember hearing about it vividly, that a young man had been murdered at a bus stop. It was just so awful.”

**Q: What were your thoughts when you heard a drama was being produced?**

“I was approached about the role around Christmas 2020 and I was able to read the scripts and watch documentaries about Doreen to prepare for my audition. I had just played a powerful and determined mum fighting for the rights of her child in Steve McQueen’s *Small Axe* film ‘Education’. This felt like I was getting to play another brilliantly strong mum, but it did also feel like a massive responsibility.

“I did a lot of research. I watched a number of Doreen’s interviews and listened to her, just to get her voice and her

intonation. I read her biography, *And Still I Rise*, which had a lot of background information about how she grew up in Jamaica and then her move to the UK. That was really useful. It’s quite a universal story of a West Indian coming over here. Many people have had very similar stories, but to hear it in such great detail was very useful for me.”

**Q: How would you describe the journey Doreen Lawrence has been on?**

“Doreen is a woman of great strength and determination. Someone who fights for justice for her son. It reflects who she was as a child, I guess. You don’t really see the strong inner determination on her face. It doesn’t play out outwardly, it’s all going on inside.

“That this happened to her is shocking and horrendous for any parent. Doreen Lawrence really is a testament to the strength of the human spirit.

“Having lost her son, there were many people and institutions

trying to prevent her from seeking justice. Doreen displayed a single-minded determination. She was greatly disrespected as a woman and as a parent who had her child taken away. I feel she has this inner determination which says, 'I want justice for my son, no matter the cost.'

"Playing Doreen is a gift of a role for an actor because you are able to be lost within her story. It's no longer about you, the actor. It's about telling what happened to her with detail and accuracy. For that reason it was very easy to forget the cameras were there because you were there to fulfil this story."

**Q: How would you describe Clive Driscoll as both a man and a police officer?**

"I have not met Clive, but I've heard a lot about him. He is a real character and was the model police officer who we all base the idea of policemen on. He has respect for his job and respect for the public. I think that was the basis of his approach to policing. It's all about respect and seeking truth and justice. That's how you would expect all police officers to be.

"When Doreen first met Clive she probably thought he wasn't capable of leading a new investigation. Clive is deeply serious with a very strong moral compass, much like Doreen and I think that's why they eventually developed such a strong connection.

"Of course, Doreen didn't trust him at first. She had met quite a few police officers by then who had let her down. So why should she trust him? But there were certain actions and steps that Clive Driscoll took that nobody else had taken. All common sense actions because he respected his job and wanted to do the right thing.

"Eventually over time he gained Doreen's trust. There was a turning point where the walls started to come down and she let his light in. I feel like they have such a warm connection. They are both Londoners and they care about where they have grown up. And they both have an idea of a Britain they want to live in. I loved their relationship."

**Q: What was it like filming at some of the real life locations?**

"We filmed the Old Bailey court scenes at another location. Those scenes were heartbreaking. Imagining what it would have been like for Doreen to see two of the killers of her child in the

dock. She also makes a speech outside the court at the end of the trial. That was very powerful.”

**Q: What does it mean to you to have played the role of Doreen Lawrence?**

“I am very proud to be a part of this production and to be a small part of the legacy of Stephen Lawrence, part of Doreen’s story. A bright, beautiful message that can be projected into the future for future generations of young black men and women. And, hopefully, there will be an end to discrimination and racism against people based on the colour of their skin. So it is a proud moment for me to be a part of this drama.

“There is a younger audience who don’t really know too much about this story. Along with a generation who were around at the time of the murder in 1993 and who now have kids of Stephen’s age.”





“I am very proud to be a part of this production and to be a small part of the legacy of Stephen Lawrence.”

– Sharlene Whyte





Hugh Quarshie is *Neville Lawrence*

# HUGH QUARSHIE IS NEVILLE LAWRENCE

**Q: You also played Neville in ‘*The Murder of Stephen Lawrence*’ screened in 1999. What are your memories of that?**

“It was a career highlight for me. It showed what could be achieved through acting. Previously everything I had done had been scripted with carefully planned shots. But at the end of the first day of filming, the writer and director Paul Greengrass called Marianne Jean-Baptiste, who played Doreen, and me together and asked us if we would be prepared to abandon the script he had written and improvise.

“Marianne had no problem with that because she’d got an Oscar nomination for doing exactly that in Mike Leigh’s *Secrets & Lies*. I had a certain amount of alarm about it because I’m not Jamaican in origin, like Neville, and I was very concerned about not letting anybody down in my portrayal of Neville. I had studied his accent very carefully and learned the lines by rote with his voice on an audio tape loop which I consulted every so often. So when Paul said, ‘Would you

mind improvising?’ I, of course, said ‘Sure, no problem!’ but to myself I thought ‘oh no!’, as it was out of my comfort zone.

“Whether Paul planned it or not I don’t know, but my hesitancy in improvisation had the effect of translating into the diffidence of the character. I think it’s fair to say that Doreen turned out to be the more proactive, dynamic of the two. While I hope it’s not unfair to him to say that Neville has taken comfort and found solace in religion, whereas Doreen hasn’t sought that refuge so much. Although Neville was the main force pushing for a judicial review which then led to a review of the investigation, which DCI Clive Driscoll led.

“This new drama is scripted, but I think we carry the memory of the original into it.”

**Q: What were your thoughts when you were asked about returning to the role?**

“I was really honoured to be asked. But this was going to be a new production of the later story and I wondered whether a new

director would necessarily want to commit to me. The executive producer Mark Redhead approached me at the 25th anniversary memorial service to Stephen and I was thrilled. But you never know whether anything is going to come off until it comes off.

“I had met Clive Driscoll a couple of times and took to him enormously. I’d gone to a charity gala for the Stephen Lawrence Centre and bid for a pair of tickets for the Arsenal v Fulham game, because Clive is a Fulham season ticket holder. And I remember watching the game with my son and Clive and Doreen. My team Arsenal won, of course.

“It was such a pleasure to get to know him a little bit and a real honour to be in his company.

“I was just happy to be associated with this new production which follows on from the first. Paul Greengrass is a hard act to follow but Alrick Riley, the director of *Stephen*, and I had been wanting to work together for years. I’m so glad this was the first occasion we were able to do so. I hope people recognise just what he has achieved on this.

“It’s also pleasing that there now seems to be an understanding that it’s not just in front of the camera where there should be active diversity. Our production crew was really very diverse as well. It’s just becoming an industry standard now and I hope other programmes will take note. I’m hoping productions like *Stephen* will be a beacon for the industry generally.”

**Q: When did you first meet Neville?**

“I met Neville before making the first film and managed to get his voice on tape. I’m very mindful of the fact I look nothing like Neville. He’s about six inches taller than I am. I wanted to impersonate him without imitating or parodying him.”

**Q: How would you describe the journey Neville has been on since the night his son was murdered?**

“I get the sense that, of course, he carries a lot of anguish and pain with him. As does Doreen. First of all, your son is murdered, then the police fail to investigate it properly, they are denied justice in the courts and the suspects get away with it. There is also evidence the Lawrence family was harassed. They had to be re-housed more than once because they were targeted. It’s really a tribute to their stamina and determination to get justice that they carried on.



“The pain any parent would feel at the loss of a child in the way that happened to them, then for the marriage to break up - that’s a heavy burden to live with. I do have a lot of respect and admiration for both Neville and Doreen Lawrence. Not to have sunk into despair under sustained pressure. Or not to have become utterly vindictive and cynical. But to have kept to a sense of hope that justice would prevail in the end. That is remarkable.

“In terms of the issue of forgiveness, I can understand the psychological need to free yourself of that urge towards retribution. You can so easily be consumed by hatred and grief. I do struggle, though, with the idea of forgiving people who have shown no remorse. The men who carried out the unprovoked attack on an innocent boy still deny what they did and only two of them are in prison for the murder of Stephen Lawrence.

“You wonder how they turned out like that and why. Was it learned behaviour? Were they taught this? Or is it somehow genetic? Is it in your DNA to be such narrow-minded, vicious

and, frankly, unintelligent racists? I don’t know. What do you do with people who seem to be unwilling or incapable of reform? To discard views that are pathological. It’s still a disturbing puzzle to me as to what makes people like that tick. We just have to accept there are venomous snakes that will attack without being provoked.”

**Q: Sadly, Stephen is still very relevant today.**

“I’ve got a son who is now Stephen’s age and every day when he goes to college I feel that concern which sometimes spills over into anxiety. With all of the knife crime in London and so on. The pleasure and pride you take in your children and their achievements, just watching them grow, sometimes tiptoeing a few paces behind is that anxiety. Especially if you are a parent of a black or mixed race kid. You know they will be subject to more stresses and tensions growing up than white kids.

“And it’s quite clear there is a hard core racist element, still in the 21st century. We’ve seen it in America and we’ve seen it here. Not just racist but anti-Semite. What has to happen before people embrace the values of the enlightenment? Humanistic values. People do seem to be hard wired towards hatred, I don’t get it.

“You’ve got to give some thought to how you prepare a child. You don’t want to fill them with needless anxieties and stresses and neuroses. But do you teach them that the world is basically good? Or do you tell them the world is potentially harmful and they’ve got to be eternally vigilant?”

“Stephen was an innocent young boy making his way home when he was attacked. But a father like Neville will always ask himself, ‘What should I have done differently? What could I have done better as a parent?’ The same would apply to any parent in that situation. So I am not quite sure what to instil in my son. Whether the world is basically a decent place or whether the world is a place full of menace and potential harm.

“There was a scene in the original 1999 film where a group of militant black men made it clear they were offering to provide the Lawrences with justice, by any means necessary. It never made the final cut. Neville has consistently declined the offer of help like that. It made me think, what would I do in that circumstance? Would I rely on getting justice when you have been denied justice in the courts? Would I embrace some faith

to help me through it? Or would I seek justice by extra-judicial means, so to speak?

“I’m not a man of faith in the way Neville is. My default position is humanism which holds that you learn from experience, you try to adhere to rational principles, that you can believe in the possibility of living a good life without it being ordained by some god or prophet. But, critically, you take responsibility for your actions. That principle would apply to those who killed Stephen. They have to take responsibility for their actions.”

**Q: How would you describe DCI Clive Driscoll’s part in this story?**

“Clive Driscoll’s story is a great story. His book begins with his account of having grown up watching *Dixon of Dock Green* on TV and being imbued with all of those old school values and virtues. He deserves a series all to himself, quite frankly. He has a humanity, a quality of empathy and a view of justice which is old fashioned, old school, but actually needs to be put to the fore again. I’d give him a knighthood if I could.

“I think getting Steve Coogan to play Clive was a piece of enlightened casting. He is very good. There are so many elements in Clive’s own story and career that deserve an entire series in itself. He is a reminder that not everything from the last century was necessarily bad or out of date. Good manners, courtesy and consideration for others is what you hope for, at least, from a policeman.

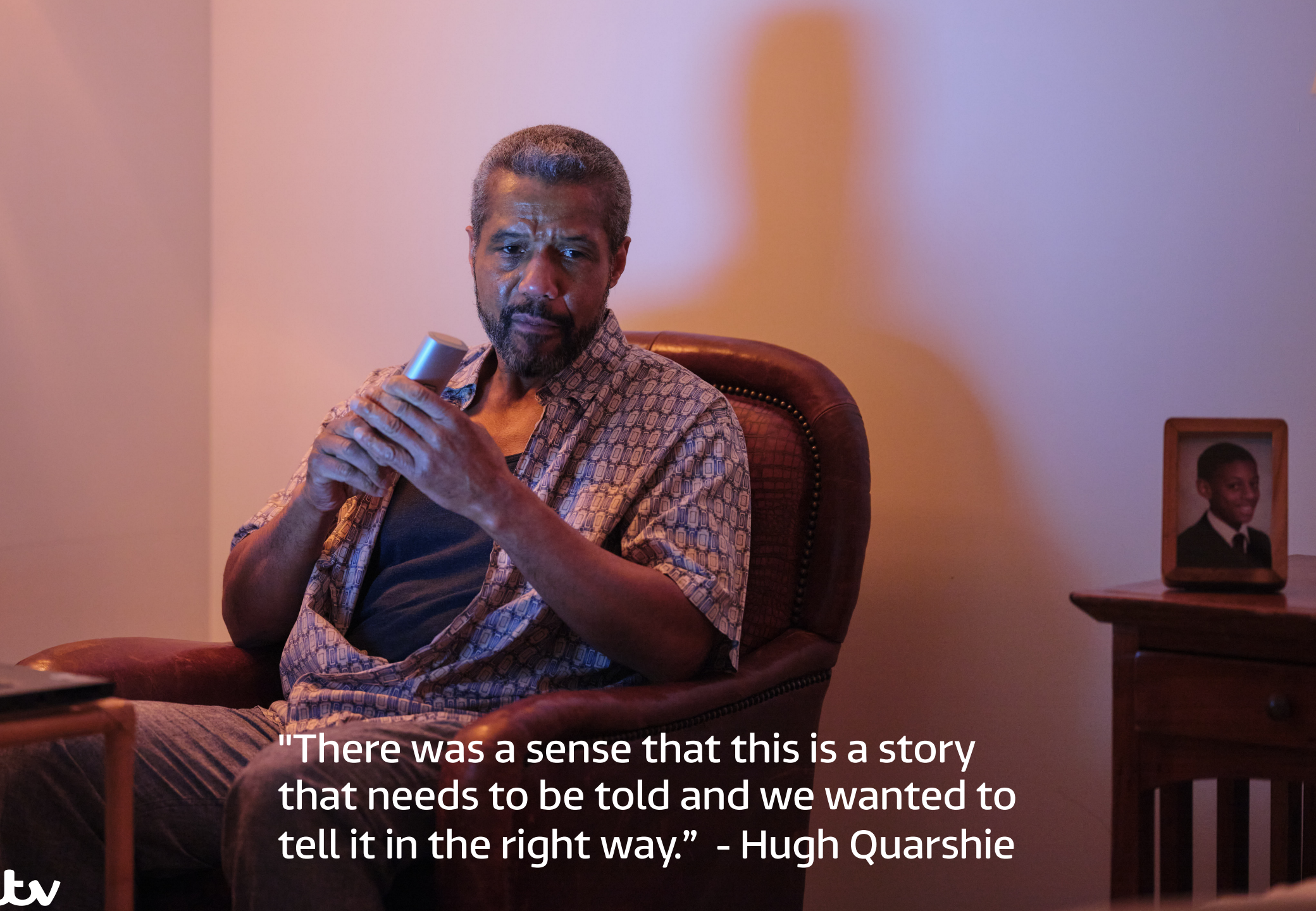
“This is a story that should be told. I know some people will say, ‘Oh come on, it happened so long ago. Can’t we just let it go now?’ The answer to that is no. Obviously you can’t let it go, because injustice is still occurring. You don’t move on until people have learned the lesson. Until you can make sure it doesn’t happen again. Not just because of George Floyd and Black Lives Matter. There are still accounts of the deaths of people which were never entirely resolved. Never fully explained. My fear is that has given comfort to or encouraged people to think they can get away with offensive white supremacist remarks and attacks. We still need to be reminded that this goes on.”

**Q: How do you reflect back on being a part of *Stephen*?**

“There was a moral imperative to tell this story. That also fuelled the original Paul Greengrass drama and that has been carried on into this later story. There was a sense that this is a story that needs to be told and we wanted to tell it in the right way. I think we can be proud of that. It was the right thing to do.

“But it ain’t over until it’s over. They have convicted two of the killers but not others involved. We hope justice will be done one day.”





"There was a sense that this is a story that needs to be told and we wanted to tell it in the right way." - Hugh Quarshie





Steve Coogan is *DCI Clive Driscoll*

# STEVE COOGAN IS DCI CLIVE DRISCOLL

## **Q: How and why did you become involved with the production?**

“Frank Cottrell Boyce, who co-wrote the scripts, is a friend of mine and has been for about 20 years. Frank’s attitude, which comes out in his writing, is something I share, trying to find the good in humanity and not be bleak or nihilistic.

“I had met Doreen Lawrence a couple of times. I was aware of the director Alrick Riley and I had a chat with him and really liked him. There was some trepidation with the sensitivity of the subject and the Lawrences and not wanting to ride on the coattails, as it were, of someone else’s tragedy, that was my concern. But what trumped that, was the acknowledgement of someone like Clive Driscoll.

“Clive Driscoll is a beacon of the honest, decent, hard-working, methodical policeman who has integrity and is often uncelebrated. What I loved about the script and the actuality is that Clive Driscoll obtained convictions for two of Stephen Lawrence’s murderers by following the rules. He was down to earth and had integrity, without being pious or sanctimonious.

“I don’t often play decent people, I normally play people who are dysfunctional. And so, I wanted to play Clive. I wanted to play a decent person.”

## **Q: You had a long video call with Clive as part of your research. Can you tell us about that?**

“I said to him, ‘You are a working class policeman. A lot of people from your background might have thought they weren’t going to get any higher on the ladder and they might as well line their pockets. Why did you not turn out like one of those sort of policemen?’ And he said his mother, a single parent, raised him and he would have been letting her down. I found this really profound.

“Clive is just a working class bloke who is decent and does a good job. It goes all the way back to Clive watching *Dixon of Dock Green* as a young boy who, funnily enough, was a working class role model. I’ve got a bee in my bonnet about the fact that in the 1960s there were working class playwrights and working class actors and they supported each other in a virtuous circle.”

**Q: How did you approach capturing Clive's spirit against the backdrop of such a serious story?**

"Having a sense of humour doesn't mean you are insensitive. Also that sense of common decency was something I was brought up and raised with.

"I felt a personal connection with playing Clive and speaking to him, I liked his approach. Including the Cockney singalongs he performs for people in care homes and so on. I tinkle on the piano a little bit and I play the piano in the series.

"There is a robustness about Clive. A no-nonsense approach that on first appearance might look brusque and maybe rude. But the more time you spend with Clive, the more you realise it's actually part of his charm.

"Together with his relationship with Doreen Lawrence, slowly, as Clive got to know her and she got to know Clive, she started to see that he had integrity."

**Q: Why is this such an important story to tell today?**

"It's worth showing that things can be achieved by a conscientious work ethic. Lots of things are achieved that

way, but they go uncelebrated because they appear to be undramatic and undynamic. It's an acknowledgement of those people.

"We see tragedies and the media has to report these things and you can have this idea that society and humanity is a bleak landscape of impending doom. We have to remind ourselves that there are people like this. It lifts people up and gives them a sense of hope. There are more people who have a sense of decency than those who don't and that's something we forget as a society, stories like this remind us about that."

**Q: Clive volunteered to take on the re-investigation after stumbling across 540 boxes of paperwork related to the murder all but abandoned in a police station he was sent to close down. What does that say about him?**

"What's great about that metaphor is that nothing is insurmountable. You look at something in front of you and it feels beyond your capabilities. All Clive did was go through it one piece of paper at a time, putting one foot in front of the other. It's like climbing a mountain. He calls it 'good honest coppering', I love that attitude."

**Q: Were there any scenes that were difficult to film?**

“There were lots of scenes that were difficult including the reconstruction by Clive and his team in a police photographic studio of how Stephen was attacked. It affects you deeply. In some ways the understatement of it, the mechanical, dispassionate way it’s enacted and recreated, somehow accentuates the horror of it and the inhumanity of the violence because of the clinical way it is displayed.”

**Q: What was it like working with Sharlene Whyte, who plays Doreen Lawrence?**

“I said to Sharlene that she raised my game because she was commanding in her performance. She definitely elevated me. When you’re acting with someone who knows exactly what they’re doing, all you have to do in some ways, is react to that person. It was incredible to have that help.”

**Q: It’s important to remember Stephen Lawrence was an innocent young man on his way home with his whole life ahead of him isn’t it?**

“Any young person who loses their life is a tragedy, doubly tragic because of all of those unfulfilled years in front of them.

“Ignorance and fear of a different colour and different cultures comes from lack of education and lack of integration and lack of familiarity.

“Stephen Lawrence’s death acts as a lightning rod for all of these issues. The tragic irony is that his death led to this reckoning in society with unspoken, systemic racism that permeates society at every level. And that is now a very open discussion, which wasn’t an open discussion before. Certainly the Stephen Lawrence tragedy played a huge part in starting that painful discussion, which is an important one.”

**Q: How do you reflect back on having had the privilege of playing a part in telling this story?**

“You can’t not do it. When someone offers you something like this, you have to do it. It’s both a privilege and a responsibility. It was an honour to play and celebrate common decency and I couldn’t say no. It’s a privilege to have been a part of telling that story. It was something I took very seriously.”





“When someone offers you something like this, you have to do it. It’s both a privilege and a responsibility” - Steve Coogan





Richie Campbell is *Duwayne Brooks*

## FORMER DCI CLIVE DRISCOLL

### **Q: What inspired you to become a police officer?**

“I used to watch *Dixon of Dock Green* on TV with my mum and Police Constable George Dixon was a character I liked. I liked that image of the police. When I joined the Metropolitan Police I was determined to be that police officer. I bought myself a pushbike and I cycled around the streets of Epsom where I was based when I first joined. I can only speak personally, but it worked 100 per cent for me. I got a cape off one of the old boys and I used to wear a cork helmet. So it was totally down to *Dixon of Dock Green* that made me want to be a police officer.”

### **Q: Could your life have taken a very different path?**

“I left school without any qualifications to talk of at all. At the time I genuinely believed I was going to be a professional footballer. I was on the books of Watford as a goalkeeper and I played for the reserves at the age of 16 against Tottenham in a friendly and had a really good game. The manager said some very kind and pleasant things about my prospects for next season, but then I got glandular fever and I ended up playing for some lower league clubs.

“What I really wanted to be was a police officer. When I was 21 I applied and they turned me down. Eventually I joined the London Ambulance Service. I was an ambulance man for six years and worked closely with the police. Then I applied again to join the police force at the age of 29 and was successful. I finished my training at Hendon and from that moment I did become Dixon on the beat in Epsom. I loved being a uniformed PC and eventually became a Detective Chief Inspector.”

### **Q: You weren't involved in the case at the time, but can you recall how you first heard about the murder of Stephen Lawrence in April 1993?**

“I was working at Brixton at the time. From what I heard I genuinely felt it would definitely be solved.

“Stephen Lawrence was out with his friend Duwayne Brooks. They had gone round to Stephen's uncle's house after school where there was a computer they could play games on. It wasn't like today when everything is on your phone. They later left to go home and were waiting for a bus on Well Hall Road in Eltham, south east London. On the other side of the road I believe there

were six people. They always talk about five. But I believe there were six.

“Stephen had headphones on and wouldn’t have known what was happening to him. The gang ran over and attacked Stephen, who was apart from his friend Duwayne. The gang engulfed Stephen and he was stabbed twice. An incredibly cowardly attack. They were both totally innocent young men making their way home.

“When our later investigation began in 2006 I used to go down to Well Hall Road to read statements. I’m dyslexic so I’m not as clever with words as other people are. For it to come alive for me I have to virtually do it.

“Everyone had described it as a brief attack, but we realised it was never a brief attack so the opportunities for forensics were good, actually. That’s what we discovered. I’ve spoken to all of the scientists and that incorrect description of it being a brief attack clouded their minds and led to them saying various things were not worth doing. Our investigation changed that. We said, ‘It’s not a brief attack, please don’t treat it as that. Please allow your minds to be a lot wider.’”

**Q: Why did the original police investigation not secure convictions? What went wrong?**

“There were a lot of massive assumptions made during the early police investigation. There was also a real gap between uniform and CID. They didn’t utilise their opportunities as a team and therefore opportunities within evidence were missed. In a lecture I give I show what the police knew on April 23rd 1993, the day after Stephen Lawrence’s murder. And I ask young police officers now, ‘Would you have arrested?’ And they all say yes. There were missed opportunities.”

**Q: How did you become involved with a new investigation?**

“The Met had sold Deptford police station in 2006 and I was sent there to close it down. It was there I found a room full of papers relating to Operation Fishpool - the Stephen Lawrence murder. I can remember walking around the room thinking, ‘This can’t be right.’ Then coming straight out of there and phoning Cressida Dick, who was the commander then, to say, ‘I’ll take that on.’ So the decision was made and I took it on from the 20th June 2006.

“What I found was a bit like the Marie Celeste. You knew



people had been there but they weren't there any more. We ended up with an initial 540 boxes of papers at Deptford and then more because we kept finding them. Even in 2008 we found loads more stuff. To me it was a new investigation, but the Met described it as a case review."

**Q: The case was viewed by the Met Police as a poisoned chalice. Did some want you to fail?**

"To this day, sadly, there are people who did not want it investigated again. It's people's reputation, isn't it? Isn't that the problem in everybody's job? That people's egos and reputations become more important than what you are paid to do?

"Through this case the police got the extra training and the highlighting of what we were not doing well, including mistakes and incompetence. The Stephen Lawrence case has been immense in making the police better, although, of course, I wish it had never happened, this case changed the police forever. All of the benefits that have come to make investigations better came from the Stephen Lawrence case and the Macpherson Review. And look at what Baroness Lawrence and her family have achieved."

**Q: What were the main challenges you and your team faced?**

"It was dealing with a family that had completely lost confidence in the Metropolitan Police Service. It was dealing with police officers who felt quite badly hurt by Sir William Macpherson's inquiry into the case which in 1999 concluded the Metropolitan Police was institutionally racist. And it was dealing with witnesses who had felt wronged and, indeed, some of them felt we had not listened.

"I must praise with all of my heart the team I had, they were 'can do' people. They were fabulous. I said, 'Let's get out and speak to the witnesses and at least show them we are trying, that they can put their faith in us.'

"Because we were trying, we were not going to hide anything or cover anything up. I wanted to show the witnesses they could have faith in us to do the job we were being paid to do.

"It was also crucial to show the family exactly the same. Why would they trust us after everything that had happened? But we could at least show them we were going to do everything in our power to try and bring the people who killed Stephen to court."

**Q: What was your approach to the case bearing in mind the prime suspects for Stephen's murder had previously been identified and three acquitted after a private prosecution?**

"We started off with 196 suspects, because I wanted to start again. We gradually got that list down and we could prove we hadn't allowed our minds to get polluted. We could prove why we eliminated the people we did, and then we ended up with the people that you would know anyway. But we didn't just assume that. We worked hard to get there."

**Q: What was Duwayne Brooks' attitude to the police by this stage?**

"Duwayne Brooks had sworn he would never, ever speak to the Metropolitan Police Service again. He would have absolutely nothing to do with us. I must praise and thank Lord Paddick, who was my old Chief Inspector at one stage. He knew Duwayne Brooks and eventually persuaded him to come to a meeting. Duwayne was incredibly helpful and to this day I talk to him, his evidence was very valuable."

**Q: What was the breakthrough for this investigation?**

"We re-enacted how Stephen could have been attacked and

took that video to LGC Forensics in Oxfordshire. We asked them not to treat what happened as a brief attack. They then found fibres linking some of the suspects to Stephen. That gave everybody a fresh impetus.

"The real breakthrough came in 2008 when they fired some ultraviolet light on clothing. On one fibre from Gary Dobson's jacket they noticed something. It turned out to be Stephen's blood and it had to be wet when it hit the jacket. Gary Dobson was found not guilty in 1996, under the Criminal Justice Act - or double jeopardy - so it had to be new and compelling evidence. We took our evidence to Keir Starmer, who was the Director of Public Prosecutions at the time, who agreed we had enough new and compelling evidence to take Gary Dobson to court."

**Q: The Old Bailey jury returned guilty verdicts in January 2012. What was it like in court?**

"When the foreman of the jury stood up and delivered the guilty verdicts it was one of those moments. Both Neville Lawrence and Baroness Lawrence, as she is now, were crying. I personally didn't have any doubts the jury would return guilty

verdicts. I thought we had done as good a job as we possibly could. More importantly, Neville, Doreen, Stuart and Georgina Lawrence along with Duwayne Brooks thought we had tried our hardest.”

**Q: The judge commended you on the job you had done?**

“He said some very nice and kind things about me and the team. He gave them a commendation. That was a wonderful moment, I was so pleased for the team. I am incredibly proud of them. I also felt there were good opportunities for further convictions and I would have loved to have had the chance to turn those opportunities into hard evidence. One thing I must stress, I never asked to go, ever, I would still be there today if I thought it would help.”

**Q: Your memoir *In Pursuit of the Truth* was published in 2015. Why did you subsequently agree to become involved in this production?**

“There are several different cases in the book including the Stephen Lawrence case. Mark Redhead, the executive producer of *Stephen* contacted me. I then spoke to Doreen

and Neville Lawrence, because Stephen is their son. I wouldn’t have done any of this without their complete agreement. They were the ones who encouraged me to write a book. They were supportive of this drama and Mr Redhead was very honourable, so I felt very comfortable getting involved. It’s not my story. It’s the Lawrence family and Duwayne Brooks’ story. I’m just part of it. I knew it would be done with dignity and honesty. That was the big thing for me. I feel humbled and privileged just to be a part of this.”

**Q: What did you make of the casting of Steve Coogan as you?**

“For a nano second I had credibility with my own children, because they love Steve Coogan. I spoke to him on Zoom for two and a half hours. He was incredibly lovely and down to earth. We were going to meet up, but that was impossible due to the lockdown. He is a very talented man. I thanked him for actually taking the part, being part of the story and keeping Stephen’s story out there. I still think we can all learn from Stephen’s story and we should cherish his memory.”

# BARONESS DOREEN LAWRENCE

**Q: Had Stephen lived he would have been 47 this year. How best can we remember your son?**

"We can best remember Stephen as the shining light he has been. His name has shined light on so many things. His name has changed laws, which is not something I thought would ever happen. He worked with other young people growing up and did things like raising money for the Great Ormond Street Hospital. He was always looking out for others. A shining light."

**Q: Has the pain of his loss diminished in any way for you?**

"Not really. It does still get very upsetting, how he was taken. If he had been ill or been involved in an accident that could not have been avoided...but when somebody deliberately goes out to take a life and then walks away as if it's nothing. That's always very hard to get over."

**Q: Many people must ask you how you have retained your sanity. What do you tell them?**

"I just put one foot in front of the other. I've got grandchildren now that take up my time. That is what I try and focus on. At

times you do need to look back. But that's why the (Stephen Lawrence Day) Foundation is so important in terms of what we can do to help other young people. That's where my time is."

**Q: What did you think of Detective Chief Inspector Clive Driscoll when you first met him?**

"I thought he was like all of the other police officers we had encountered. I'd never met him before, I didn't know what he was about so I presumed he would probably fall into the same category as officers who had previously been looking into Stephen's case. There had been quite a few over the years. Initially, at the time, I didn't see Clive as being any different."

**Q: How did Clive gain your trust?**

"With Clive it was the feedback. He always wanted to keep me informed as to how the case was progressing which had not been happening before. Whatever conversation we were having, Clive would say, 'You're the mum so you need to know all this.' Before that nobody seemed interested. They give you the spiel that this is really terrible, we will do all we can to help and all of that sort of thing. But the reality is they just fall into the black



hole like everybody else.

“Clive is very straightforward. I’m not saying he tried to make light of anything. But he does have a sense of humour. He is a keen football supporter and Fulham is his team. He would always be talking about Fulham. And as time went on, if I saw any news to do with Fulham, if they had won a match or something had happened, I would always send him an email or a text to let him know I’d noticed it. I’m not really a football person. But over the years, if I read something it’s always in my head that Clive would be interested.”

**Q: Clive was retired by the Met in February 2014. What are your thoughts about that decision?**

“I was upset by it. I thought they would think that over the years this is the first officer who had given them something to celebrate. After nearly 20 years of nothing, along with constant criticism, you would have thought that Clive - having done such a good job and secured two convictions - would be allowed to carry on the investigation.

“I think Clive would have secured more convictions had he been allowed to stay. Over the years, none of his

predecessors had managed to get us to the Old Bailey and to get us a conviction. He had other lines of inquiry he wanted to follow up but he was never given the opportunity. You would have thought the Met Police would have wanted to give Clive Driscoll an award. But they never did.”

**Q: Why did you give your blessing to this latest TV drama?**

“When the executive producer Mark Redhead spoke to me about this drama showing the impact Clive had made on the case, I thought, ‘Well, yes.’ Without Clive we would never have had any convictions.

“One of the scenes that stood out to me was a woman police officer making a comment to Clive about him being my personal detective. It’s that attitude that always puts the Met Police in a bad light. Rather than thinking, ‘OK, great, you are able to do this, Clive, you are helping.’ And he eventually obtained two convictions.

“Another scene shows Clive discovering the files about my son’s case abandoned in a disused police station. It is shocking. When we were doing the private prosecution we had two barristers who had supposedly been given the files to go through. I kept saying at the time, ‘They haven’t given you

everything. We, as a family, had to take it to court as a private prosecution. We only got convictions when Clive later took over the police investigation.

“I can’t understand why the police would have difficulty in solving the crime. Immediately after Stephen’s murder they didn’t collect the evidence which they should have done, part of what your job is. Or talk to witnesses until much later. At every step there were obstacles in the way.”

**Q: Do you hope this TV drama might be a catalyst for the case to be reopened - either for new witnesses to come forward or known ones to change their mind about giving evidence?**

“I don’t know. It depends if anybody comes forward and then who they put in charge of it. I think we will get the same answer, basically. I don’t think the Met Police has any interest in this case. It’s like going back to all of the crimes where a black family has been going through what we went through..

“All of these young people have been murdered. The vast majority of it started in 1999 just after the Macpherson Inquiry came out. And rather than the police investigate a crime, they decided to label it as a ‘black on black crime’, put it

in a group called Trident and didn’t do much with it.

“Since Stephen’s death the knife crime has escalated in a way that nobody ever thought it would have done. The mere fact that in the beginning, when it was beginning to raise its head really high, they seemed to sit back and say, ‘Oh it’s just black on black crime’. The police should have been more proactive when these knife crimes began.

“Now they are not calling it ‘black on black crime’ anymore. But the opportunity, when they could have stopped it and arrested it in the beginning, was lost. Now we’ve got to a stage where so many young people have died.

“I don’t care who is committing the crime, to be honest. A crime is a crime. And that is what you investigate. Not because a black person has committed it or a white person has committed it. A crime is what you investigate. We all try to look back and see if we can do anything differently or better. So the next time we are aware of it and we don’t allow that to happen.

“So no. I don’t believe I will see full justice in my lifetime. Not with the way things are. They talk a good talk but they don’t

deliver. Everybody deserves justice. We all want justice. That's what it comes down to. We expect these organisations to see to it that we get justice. You think to yourself, 'Do they go out of their way to make sure that justice is denied?'"

**Q: What are your thoughts about the recent report by an all-party committee of MPs that found "persistent, deep-rooted and unjustified racial disparities in key areas" some 22 years since the publication of Sir William Macpherson's report?**

"I gave evidence at the beginning and it's taken nearly three years to get to this point. I think the Met Police would like you to believe that things have changed drastically since the Macpherson report came out. But if you listen to people within the force and people outside the force, they still have a long way to go. Racism is still within the Met. It hasn't gone further than where it was back in 1999 when the report came out. I still class that as structural racism."

**Q: Do you have confidence in the UK government's desire to bring about positive change?**

"I think where Boris Johnson and this government is concerned, they are not doing anything to make you have confidence in them when it comes to race and race issues.

"When we looked at what happened around Black Lives Matter, the fact that people were marching during Covid - this is how strongly they felt about racism in this country and how people are treated. You would think that was enough for the government to see and want to make changes."

**Q: What did you think when you saw the offensive social media posts directed at three black England footballers after the Euros Final and about people who boo players taking the knee as an anti-racist gesture?**

"That is disgraceful. If you think about Raheem Sterling - without him England would never have got to where they got to in the Euros. But he buys a house for his mother and he is accused of showing off. Instead of people saying, 'Well done. You are a family man and you are supporting your family.' He had to go through all of those things. And that's your life. They really can't win."

**Q: What is the Stephen Lawrence Day Foundation?**

"The Stephen Lawrence Day Foundation has only been going around 18 months so we're very new. As part of our aims we're looking at the three 'C's - classroom, community and careers.

"For me, education has always been a big part of this. Stephen



Lawrence Day was first celebrated in 2019 and takes place annually on April 22, the date of his death. It aims to celebrate Stephen's life and legacy. This year we had to do everything virtually because of the pandemic but it just shows what we can do as an organisation in reaching out to young people in schools and with schools taking part.

"We also look at the careers side. The government talks about apprenticeships to gain experience with employers who are looking to engage with that. As we move forward that's what I'd like to see. Building on what we've achieved this year. The website was set up by Elvin Oduro, who was Stephen's best friend. He has contributed a lot to the Foundation.

"It's trying to give a positive message to young people. About ambition and the opportunity that exists. What you can achieve. I've always tried to make Stephen's name a positive thing which will resonate with people. That positiveness about him. The fact he would have gone far in his chosen career because that was the person he was. I want young people to look at that and look at themselves to see where they would like to go in life. And use Stephen as a role model for them to achieve that."

# NEVILLE LAWRENCE

**Q: Had Stephen lived he would have been 47 this year. You must think about him every day?**

"I think about Stephen just before I go to sleep and he is the first thing I think about when I get up in the morning. Stephen's grave is an hour and a half from where I live when I'm in Jamaica. I go down and clean the grave and make it look presentable for those who visit it."

**Q: How have you been able to cope with the loss of your son and all that has followed?**

"You have to have faith and trust in the Almighty. We are all sent here for a certain reason. We are all here to do certain things. We think we are going to do what we want to do. But it doesn't happen like that. When I first came to England in 1960 I decided I was going to stay for five years and then go back to Jamaica. And that's what I did. I went back to Jamaica on a ship and I wasn't going to go back to England. I made friends with six other people on the boat and we used to meet up every day after we

arrived back in Jamaica. Eventually somebody said, 'Let's go back to England.' So that's what we did.

"Then I got married and had my first child, Stephen. It wasn't my intention to come back to England after I had left the first time. But it so happened I did. And if I hadn't come back to England maybe I wouldn't have got married and I wouldn't have had Stephen.

"Stephen was my first child and it's very hard to come to terms with his loss. I'm not saying I loved him more than the other two children I had. But one of the things that flashes through my brain all the time is the fact as a young person, a boy growing up in Jamaica, I wanted to be an architect. And when Stephen decided that he wanted to be an architect, the joy I felt at one of my children planning to do something I wanted to do as a child, it was something I was looking forward to. The murder of my son, who only ever tried to help other people, took that away from me."

**Q: How did you feel when you watched this new TV drama?**

“Hugh Quarshie played me in the first film, ‘The Murder of Stephen Lawrence’, in 1999, and also in ‘Stephen’. I sat here watching this new film and it was like me looking at myself. My eyes filled with tears. You’re looking at it thinking, ‘That’s me.’ It’s like you are looking at yourself in a mirror. Hugh Quarshie’s performance is outstanding. I had the pleasure of meeting him after the first film. He is a cool, no-nonsense person and portrays a character as if it’s him. This new drama is brilliant. I give everyone involved my congratulations. They have all done a wonderful job.

“A whole new generation of people need to know about the murder of my son and what followed after that. There are also other families who have gone through the same thing we went through all those years ago and are still going through. We need to remind them so people can try and understand a little bit about the pain that families like us and lots and lots of other families who have lost loved ones in similar situations have suffered and are still suffering. To see that we as a family was able to fight to try and get some kind of justice. I am glad this TV drama will remind people that you don’t give up. You continue to fight, no matter how long it is going to take.

“After the film goes out I’m hoping somebody might come forward to help. Having seen that for all of these years my family has been suffering. And that only two of my son’s killers have been brought to justice and convicted. The others are still walking around free. Maybe someone will see this drama and have some information that might lead to the reopening of the case. I am hopeful.”

**Q: It is now almost a decade since the two guilty verdicts at the Old Bailey. Do you still believe you will see full justice in your lifetime?**

“I don’t give up on things easily. I am thinking and hoping that something might just happen, because I don’t know how long I will be on the face of the Earth. I don’t know how long I have got left. I am now 79 and will be 80 next year. It’s been a long, long struggle and a long journey. But if there was anything that happened now I’d be very, very grateful.

“There may be someone who has been silent for so many years who watches this new drama. Maybe it touches something in them that they think it’s about time they came forward to give information which may be helpful to solve the rest of this case. We have explored ways of getting the police to reopen the case. I’m still hoping.”



**Q: What were your first impressions of Clive Driscoll when he volunteered to reopen the Metropolitan Police's investigation into your son's death?**

"I got a call from Clive saying he had taken over the case and he would like to have a meeting with me. I was down with some of my friends in Greenwich and he suggested we meet at a noodle bar there. He gave me a mobile phone so I could use it when he wanted to talk to me.

"We had experienced atrocious treatment from the police before that. So in the back of my mind I was wondering if Clive was going to be like all of the other ones before him. After meeting Clive two or three times I thought to myself, Clive has a lot of common sense. He was friendly towards us, not throwing his authority at us. Just like a normal person would talk to somebody. So I felt pleased about that."

**Q: Having gained two convictions, Clive was retired by the Met police in 2014. What did you think of that decision?**

"I was really disappointed. I called Clive and we met up for a coffee. It was not his decision. I could not understand it. After years of other people failing to solve the case and then the

one person who managed to do something had to leave. Because he was so serious about continuing on with the case and bringing the others who murdered my son to justice.

"I'm sure if Clive had been able to continue there might have been more convictions. Because of the way he talked to people and was able to get their confidence. He got my confidence after all of the years of feeling nothing was going to be done.

"When I watched the new TV drama I saw the scenes where he was in the disused police station at Deptford which was about to be sold. When Clive found a room full of case files and papers to do with Stephen's case just left in a room like rubbish. I thought they would have made sure to secure the files in case something happened in the future. It made me feel as if they didn't want the case to be solved. But then Clive found the files and volunteered to reopen the investigation and eventually secured convictions of two people for the murder of my son, Stephen Lawrence."

**Q: How best can we remember your son, Stephen Lawrence?**

“There are many ways people can remember Stephen. Including the change in the law so people can be tried again a second time. Also the recommendations made to improve policing. It’s because of his death the inquiry took place. And the way the family tried to make sure we get justice for Stephen. Some good things have come out of a very bad thing.”



Yasmin Mwanza is *Georgina Lawrence*



# EPISODE SYNOPSSES

## EPISODE 1

On 22nd April 1993, 18-year-old black student, Stephen Lawrence was murdered by a gang of racists on a London street. Thirteen years later, in 2006, the murder remains unsolved and Stephen's parents Doreen and Neville continue their fight for justice.

Meanwhile, DCI Clive Driscoll finds Stephen's cold case files and takes on the case. Shocked by historical failures and omissions, Clive tasks an independent team of forensic scientists to conduct a fresh examination of the evidence.

After a forensic breakthrough, Clive reaches out to Doreen and Neville and assures them he is going to bring Stephen's killers to justice. While they are encouraged by the progress Clive's team have made, Doreen remains wary, jaded by past experiences with the police.

## EPISODE 2

Clive tries to win back Doreen's trust after details of the investigation are leaked to the press. Doreen feels that there are people inside the Metropolitan police who do not want him to succeed.

As well as reassuring the family, Clive needs to win back the confidence of key witnesses whose co-operation will be vital if the case goes to trial.

During a service on the 15<sup>th</sup> anniversary of the murder, Clive receives news that Stephen's blood has been found on one of the suspect's clothing. Despite this breakthrough, Clive's team need to prove the integrity of the chain of evidence before they can make arrests; a task complicated by the incompetence of previous investigations.







Jorden Myrie is *Stuart Lawrence*

## CHARACTER CREDITS

Doreen Lawrence

DCI Clive Driscoll

Neville Lawrence

Stuart Lawrence

Georgina Lawrence

Duwayne Brooks

Imran Khan

Cressida Dick

DI Shaun Keep

Angela Gallop

SHARLENE WHYTE

STEVE COOGAN

HUGH QUARSHIE

JORDEN MYRIE

YASMIN MWANZA

RICHIE CAMPBELL

ADIL RAY

SIAN BROOKE

JONJO O'NEILL

NANCY CARROLL





*Adil Ray is Imran Khan*



# PRODUCTION CREDITS

Written by	FRANK COTTRELL BOYCE JOE COTTRELL BOYCE
Director	ALRICK RILEY
Producer	MADONNA BAPTISTE
Executive Producer	MARK REDHEAD PAUL GREENGRASS JIMMY MULVILLE JED MERCURIO FRANK COTTRELL BOYCE JOE COTTRELL BOYCE
Consultant	CLIVE DRISCOLL
Head of Production	JESSICA SHARKEY
Casting Director	JINA JAY
Hair & Make-up Designer	NORA ROBERTSON
Costume Designer	SEKOU TRAORE
Sound Recordist	RONALD BAILEY
Production Designer	JAMIE LAPSLEY
Editor	HELEN CHAPMAN
Music by	SEGUN AKINOLA
Director of Photography	AARON REID
Line Producer	MICHAEL ROBINS



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