

# CRIME SERIES 2

## PRESS PACK

**The full series drops on ITVX and STV, 21st September**  
**Strictly under embargo until 12th September**



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## **1. Series outline**

In the second season of Crime, Ray Lennox is ready to return to the fray at Edinburgh Serious Crimes, keen to prove he is fully recovered from his breakdown induced by bringing Mr Confectioner to justice. But he's surprised to find that it's all change: Bob Toal has lost his mojo, while Amanda Drummond is newly promoted. And there are two new faces on the team in the form of the devious Tommy Stark and failed actor Norrie Erskine.

When one of Lennox's former colleagues is attacked, Lennox and Drummond quickly realise that all is not as it seems as they become embroiled in a case about vengeance, identity and social justice. The attack is linked to a gruesome attempted murder on a high-ranking establishment figure at a posh hotel which has been hushed up from the police. As Lennox investigates via Edinburgh's saunas, crack dens and poshest hotels, he finds doors slammed in his face; there is an Establishment cover up at play.

It's not until the killer targets one of Lennox's own team that the pieces start to fall into place. Tracing the motivation back to an unsavoury incident 30 years ago, Lennox begins to realise that there is more to this case than meets the eye and the killer he has been chasing may not be the driving force behind these murders after all.

## **2. Episode synopsis**

### **Episode 1**

DI Ray Lennox is back at work and determined to put the Confectioner case behind him; when a beloved former colleague is assaulted by a mystery assailant and comes to him for help, Lennox quickly becomes embroiled in a new case as he starts to suspect this is linked to a recent gruesome hotel attack on a high-ranking establishment figure.

### **Episode 2**

With the discovery of another body, Lennox's suspicions that he is dealing with a serial attacker are confirmed when the perpetrator makes contact with him; Lennox finds himself drawn back into emotional turmoil when Confectioner gets in touch with information about the old case; Bob Toal's big announcement gets Drummond and Stark excited.

### **Episode 3**

The chase is on as the killer plays cat and mouse with Lennox and Drummond and claims there will be another victim; Lennox is put to the ultimate moral test as he is forced to protect his nemesis, populist Politician Ritchie Gulliver; Drummond is driven to desperation when a face from her past threatens to derail her bright future.

### **Episode 4**

The case continues to evade Lennox; he has a connection between the victims but can't find a motive; Lennox becomes suspicious of Norrie Erskine, whose odd behaviour suggests he knows more about the case than he is letting on; haunted when someone else loses their life on his watch, Lennox seeks comfort that doesn't come in a bottle.

### **Episode 5**

As Lennox wrestles with the consequences of his actions, the hunt to catch the killer ramps up when one of his own team is targeted; Lennox and Drummond discover all roads lead back to a violent incident on Hogmanay 1992; with the interviews looming, Drummond and Stark pull out all the stops to prevent the other from getting the promotion.

### **Episode 6**

Lennox makes a shocking discovery that turns the case on its head; with his own life in danger, and his family at risk, Lennox will have to confront some difficult truths and make seismic choices about his future if he is to solve this case and survive; Drummond fights dirty in her bid to be Toal's successor.

## **3. Character breakdowns**

### **DI RAY LENNOX**

At the start of series two, we find DI Ray Lennox clean, healthy and determined to prove to everyone that he is fully recovered from his Confectioner-induced breakdown. Lennox is off the booze and throws himself into work and therapy to keep the demons at bay. Lennox wants to separate his emotions from the job and be a normal cop but soon finds himself embroiled in a deadly new case with multiple victims. Despite his best efforts to leave his traumatic last case in the past, Lennox is still haunted by Confectioner's victims and can't let more people die on his watch. As both work and family pressures build for Lennox, he is forced to examine his need to avenge his traumatic past and make seismic decisions about his future.

### **DI AMANDA DRUMMOND**

Newly promoted to Detective Inspector, Drummond has come a long way since series one; yes, she's by-the-book but she's also an instinctive copper. When we meet her in series two, the fiercely ambitious Drummond is trying to navigate misogynistic office politics alongside harbouring insecurities that she rode on Ray Lennox's coat tails on the Confectioner case. She's also in a mutually distrustful relationship with her many cats and is drinking too much on a weeknight. When the opportunity for further promotion arises, Drummond is hungry for it, but there are obstacles in her way: her devious colleague Tommy Stark and her own past mistakes. Drummond is a staunch enforcer of the law, but she may have to break it to get what she wants.

### **DCS BOB TOAL**

World weary, Bob Toal's days of policing Edinburgh are numbered. His beloved plants are dying and, with them, Toal's stomach for the job - or maybe it's the other way around. Perpetually stressed, Toal is counting down the days until he can collect his police pension and spend time on his allotment with his little grandson. But the road to retirement won't be an easy one; this latest case is high profile and will be a political nightmare for Toal to navigate, as he tries to prepare his proteges for life in Serious Crime without him.

### **DI TOMMY STARK**

DI Tommy Stark is your worst nightmare: a narcissistic misogynist with a five-year career plan that involves misfortune befalling most of his colleagues. Stark is recently transferred to Serious Crime from Vice and has the little black book of dodgy contacts to prove it. Far from conventional, Stark's methods of policing frequently involve operating outside of the law and

he gets a kick out of making people uneasy. When Toal announces his retirement, Stark wants the job but is he driven by ambition or a desire to stop his nemesis, Amanda Drummond, getting the role? Stark vehemently believes Drummond's by-the-book approach is a danger to the future of policing, so when he gets some dirt on her, he will stop at nothing to make it stick.

### **DS NORRIE ERSKINE**

A failed actor, DS Erskine is more attracted to the theatrics of policing than the reality of maintaining law and order. His partner, Tommy Stark, may make Erskine look like a choirboy by comparison, but make no mistake, behind the cheesy jokes and mucking about, voyeuristic Erskine has a host of sleazy past-times including visiting stripper bars where he likes to watch people have sex. Glaswegian Erskine is typical of many cops of his generation, unmotivated and waiting it out until he can collect his pension. However, as the case progresses, it becomes clear that Norrie has a past, and it is coming back to haunt him.

### **DS GILLIAN GLOVER**

Salt of the earth Gillian Glover keeps her head down and gets on with the job. That is until her personal and professional lives collide. Usually the no-nonsense, tech-savvy backbone of the Serious Crime department, Glover starts series two on a high, she has a hot new girlfriend, and she is an avid and loyal supporter of Amanda Drummond to take over as Chief Super from the departing Bob Toal. However, Glover finds herself making a series of bad choices which may cost her dearly. Her mistakes come from a good place, but they put both her friendships and her new relationship in jeopardy.

### **FRASER ROSS**

Curious and political, Fraser is a typical student; he questions everything and just wants to have a good time. He is just as likely to be found cheering his team Hearts on from the side-lines as he is to be on the dancefloor of his favourite club in a dress. He is struggling with the slow disintegration of his parents' marriage and is frustrated that his parents won't just call it quits. Middle-class and well-educated, Fraser has never wanted for anything in life and is embarrassed by his privileged upbringing; he'd much rather be tortured and interesting. However, Fraser might be about to discover just how closeted his upbringing has really been and that he still has a lot to learn.

## **4. Irvine Welsh**

### **Writer/Executive Producer**

#### **What can viewers expect from the second series?**

The second series builds on the family dynamics and the terrible incident that Lennox suffered, which really determines how he is and what the driving force for his behaviour is. That's one element and I think the other really interesting thing about this series is that it develops the other characters more fully. Characters who were introduced in the first season now all have their own story arcs and their own personal adventures, and you also see the baggage that they bring to the job. It's this desperate situation where you have these very flawed people, as we all are, who are basically trying to find out who's doing these terrible things. I think it's much stronger than season one because it builds on everything that we achieved the first time round and I'm very excited about it.

**As Lennox returns to the fray, what challenges does he face?**

He's in a dilemma because he believes that there's somebody who's killing, castrating or attempting to kill these men of power who he suspects are abusers in their own right and thus he believes the perpetrator is acting out of vengeance. So he's conflicted right from the start and it puts him on the back foot. He's trying to work out how he feels about it all whilst also trying to do his job, which is bringing the offender or offenders to justice.

**What new characters are introduced?**

You've got Tommy Stark, who's a new copper and who has replaced Dougie Gillam as the bad guy of the station, but he's maybe a bit more complex and a bit more devious than Gillam. He's quite a bizarre character. He's a sex addict and probably a drug addict as well, and he's very into manipulating people and playing games with them. He's quite an interesting character and he and Amanda Drummond become each others' nemesis, with Lennox caught in the middle. Then there are two new cops who are having an ongoing romance in this most inhospitable of places.

**How was it bringing the character of Lauren Fairchild to the screen?**

Lauren was in the book and when I wrote it I had a trans advisor, which was really helpful. Then we had another trans advisor on the show itself. It's very difficult to be definitive about it because it's such a moving picture culturally. It's not as established as it maybe is with the cultural mores and sexualities of other oppressed groups down the years. We're looking at something that is very new in cultural terms so you have to be doubly sensitive. But as I say, you can't see any trans character you write as a definitive trans character because it is such a diverse picture and it's such a moving picture as well. Rebecca Root plays her brilliantly, though. She was featured very briefly in Creation Stories and she was so brilliant in it that I thought it would be great to utilise her in something that showed off her acting range more. The scenes with her and Dougray as Lennox are particularly brilliant. They superbly play the ambivalence of two people who knew each other as old friends and are trying to reconnect in a different way.

**How much does working with the actors influence character development?**

Oh, 100%. The obvious example is Joanna Vanderham. She's just such a brilliant actor and when you get people like that and they're so good you can't just have them passing sheets of photocopied paper to Lennox or making a cup of tea. They've got to have a real character arc themselves. You've got to really wonder 'Who is this person? Why are they here? Why are they doing this?' and all of that stuff. Being able to play to the actors; strengths and to write for them gives you the ballast to take the series somewhere else. It gives you the confidence to move away from the book. Because if you do the book you're also only really in Lennox's head and the rest of the characters are to some extent just ciphers because it's his story. In the TV show our whole ambition is that, whether it's the postman or the girl in the office, they are so interesting in their own right that they could each have their own spin-off series.

**Did you have more freedom to deviate from your original book with the new series?**

I feel like I've always got freedom to deviate from any of my books. I've written them so it's basically up to me how much you put in and how much you take out. The television world is very different to the book world. With books you can do what you like and the reader will just go along with it, or if they get fed up with it they'll put it down for a bit or they'll make a cup of

tea. With TV you're watching it in real time, as we've written it, as the director has directed it, so you have to think more in terms of an audience. It's an interesting discipline. It's very strange going from being a novelist to a TV writer and back again. You have to really think about what you're doing and the disciplines that you're working within.

### **What is your co-writing process with Dean Cavanagh?**

It changes all the time. We'll go away and smash something out and then we just bung it into the mix. Then we'll start doing some planning - putting stuff up on the wall and asking things like 'Is this working out?', 'Can we get rid of this?' and 'Shall we put this in there?' There's a lot of intuition between us and we spend so much time talking about the characters and the storylines before we actually commit anything to paper. We need a really good idea of where we're going with it, then it's just a matter of getting it down and getting the tone of it right.

### **Is the new case based on a real-life crime?**

It's invented. Everything's invented. I'm not a researcher or rather I do the research after I've decided what I'm writing about, looking at things that authenticate bits and pieces of it. But I like it to be a soup in my brain first, rather than specifically drawing on cases from real life.

### **What do you see as the key themes this time round?**

It's about our relationship with vengeance and our relationship with justice, as well as looking at our relationship with the state and asking 'Can we really expect justice in this day and age of the institution of the state?'. When we're into a post-democratic era, we're more about servicing elites and servicing power rather than the citizens and the community. It's about that big disconnect and that thing that people have been saying for years of 'We don't trust politicians, we don't like them, we don't like this and we don't like that at all'. It's symptomatic of a shift in power. We're looking at how it changes our relationships with the state, the agencies of the state, with each other and with our notions of what's viable in terms of the reparations we can expect.

### **How do you balance the violence and drama with comedic elements?**

Well, I think life is funny and stupid and ridiculous and silly in a lot of ways. The good guy lives a life and dies and the bad guy lives a life and dies and we're all searching for a deeper meaning, which in itself is also quite funny. So you have to have that constant loop between the horror of life and the humanity of it.

## **5. Dougray Scott**

### **DI Ray Lennox/Executive Producer**

#### **Where do we find Lennox at the start of the new series?**

He is back after taking an extended break with his fiancée, during which they split up. So, he's come back single and he's fragile but in his mind he's ready to start work again and get back to the police force. That's his sort of oxygen and he needs it in order to survive. It's something that he's been obsessed with for years and years, so he's champing at the bit to get back to work. He feels that he's in a much better place, even though evidently he's still affected by what happened with Britney in the last case. On the surface he's perhaps a little bit more relaxed but everybody is on tenterhooks when he comes back into the office, although he's keen to get back into the swing of things. He soon starts on this new case, where these well-to-do people in society are being murdered and he's trying to find a

connection between all of them, and some of the people he knows already from his dealings with them in the past.

**What did you most enjoying about returning to the character?**

He's got so much depth to him and the second series delves even more into his history, his childhood and his relationship with his family, his mother and sister and what happened to him as a child. He goes deeper into all of that with his therapist Sally and that becomes a very interesting relationship as well. She encourages him to keep talking to her about his experiences, whereas he sort of thinks that he's had enough of it and he doesn't really need it anymore. Well, that's what he says but obviously he's not healed in any way, shape or form.

**How much input do you have into the development of the show as an executive producer?**

I'm heavily involved in it. I got the book myself about 10 or 11 years ago and then when I met Tony Woods, who's now my partner in Buccaneer, we developed it together. So we were involved right from the beginning - through the process of when Irvine started writing the first script, to when we got the green light to do the series and the development of all the scripts from start to finish. With the second series we were heavily involved in the development of the story, the characters, the scripts, the design, the directors, everything. [Laughs] It's certainly not a vanity project. It's a lot of work but it's something that I'm very passionate about and that I love. I feel very fulfilled artistically when I'm working on something like Crime.

**What do you see as the key themes of the show?**

Revenge is a key theme. There's also sort of a recurring theme for Lennox in that he often thinks about in terms of the subterfuge within the police force and who it is designed to protect. So, I guess it's about integrity as well, because he looks upon the police force from his perspective as a body and an entity that is designed to protect everyone and not just a few. But when he looks at it through the eyes of the elite in our society, he knows that that's not the case. It's actually designed to protect and enhance the lives of people who behave in very underhand ways and whose moral compasses are certainly not the same as his own. It allows people who are in positions of power and of privilege to get away with things that they shouldn't really get away with, so it's a very unequal and unbalanced system and he continually butts heads with people within the police force. There are themes of integrity and morality running throughout the show, along with what happened to him as a child, how it continually affects him in his day-to-day job, how that affects his outlook on life and why he does what he does as a policeman. He's also about equality as well and very much into the rights of everyone in society, as opposed to just the rights of a few. The reason that he's a policeman is that he wants to help give a voice to those people in society who are less fortunate than others and who have been silenced or muffled over the years. He's a fighter for those people who don't have the strength to fight for themselves and who would normally be marginalised within society.

**When did you first encounter Irvine Welsh's writing?**

I read Trainspotting and I was completely blown away by it, not just because it was in the vernacular but also because it dealt with subjects that I'd sort of been brought up with. It was my background and I understood and recognised the characters. It was just such a breath of

fresh air to read someone who I could truly understand - not just the narrative but also thematically, the subjects that he tackled and the characters. He doesn't shy away from presenting what would normally be classified as a bad character or evil character and he presents everyone with flaws, whether they're perceived as good or bad. There are many different strings to everyone's bow and he never really judges his characters, which I love about him as well. He also takes risks in his writing and the characters are equally as important as the narrative, He's meticulous about painting characters in all their glory, good and bad.

### **What do you think makes Crime unique amongst crime dramas?**

It's like when you read Scandinavian novels, you're quite often blown away by how in-depth the writer goes into character as well as the story, so it's not just about who killed this person or that person. Likewise, the writing in Crime has a depth to it and a resonance that sticks with you. It deals with themes that we all wrestle with on a daily basis in our own lives. In the first series, for example, it was about who killed these young girls and having a serial killer on the loose with the wrong person behind bars. But really it was a story about the pain of abuse, how men as adults deal with that sexual abuse and how it affects them in their lives and the fallout it causes - not just on a daily basis emotionally for themselves but also for the people around them.

### **What does co-writer Dean Cavanagh bring to the mix?**

Dean's got his own quirky views about life and about characters as well, so he and Irvine work incredibly well together. Dean's a terrific guy and he's not afraid to take risks as well and to throw out some outlandish ideas. I think that's true of all really good writers. They look for something that's not vanilla, as it were, but which is out of left field. Irvine is definitely one of those writers. He's not content with writing just a detective story. The uniqueness in Irvine's writing is that on the surface it's perhaps about a cop finding a serial killer but it's really about a man trying to figure out a way in which to live with a past that comes up again and again and threatens to suffocate him. It's about him navigating those obstacles that he finds in his everyday life, which are kind of emotional reverberations from the past.

### **How was it working with your son Gabriel?**

Wonderful. I adore him as a human being. I'm so fond of him. I love him, obviously, because he's my son. But it's really interesting watching him work and he won that role. He went up against a lot of other actors and he won it. He's at the beginning of his career but he's a sensitive actor with a great sense of vulnerability that he brought to the character of Fraser. There's a lot of confusion within that character about who he is and trying to figure out his identity, which I think a lot of people have been given the chance to in 2023. We also have a transgender character in it played by Rebecca Root, who's brilliant, and you get to see through her eyes what it's like to live in a society that hasn't quite accepted that whole world of transgender identity and what it means. We're all trying to figure it out and sometimes we'll get it wrong. That's not because we're not sensitive to it, it's just because of the lack of education about that world.

### **Have you given Gabriel any advice about the business?**

Well, I've told him how tough it is and how he just has to be really resolute and determined because you'll get rejected so many times in this business. I've told him not to take it



personally, it's just the way it is and we have to just carry on. If you have a passion to do something in life, you have to keep going.

### **How is it filming in your native Scotland?**

I love working in Scotland. I love the topography, I love the cities, I love Glasgow and Edinburgh and I have a connection to both of them. I feel most happy working in Scotland than any other country in the world. I've worked everywhere in the world but I just love being back home.

## **6. Joanna Vanderham DS Amanda Drummond**

### **Where do we find Amanda at the start of the second series?**

Amanda has been promoted to detective inspector after she helped to solve the Mr Confectioner case with Lennox in season one. So she's feeling a lot more confident in herself and she's feeling a lot more confident in her role in the police force. Then when Lennox comes back to work they've got to figure each other out again because she's been running the show while he's been away. In the first couple of moments of them reuniting there's already this dynamic that they have to figure out and I think that that sets them up for a really interesting journey as the series goes on.

### **How does that dynamic develop as the series progresses?**

I think what Drummond feels for Lennox is a huge amount of admiration and she really respects him as a police officer and the lengths that he went to to get the confession from Mr Confectioner. Then what we see is that admiration shift into something more complex, something that is a slightly deeper emotion, and we have to watch her navigate that. She runs the risk of it getting in the way of her professionalism and of her doing her job to the best of her ability. I think some of the best writing that Irvine Welsh does is when the characters are never just all good or all bad. And so by giving her these complex obstacles, it allows us to see that she's struggling and that she doesn't necessarily know exactly how to navigate life. That's what makes her really relatable.

### **What case are they involved in this time round?**

It is an incredibly complex case and reading it was just fascinating. I was really impressed and excited to get it and to start filming. An old partner of Lennox's is involved in a break-in and has the instincts that this is something more detailed and darker because she thinks it's got something to do with her friend that's gone missing. So they begin investigating this missing person and that ends up taking them all the way to the Home Office. Drummond and Lennox are trying to unpick all of the behind-the-scenes, backhanded things that are going on in the tight-knit boys club of the upper classes, who essentially think that they are above the law.

### **From doing two series, are there things you've learned about police work that have surprised or interested you?**

One of the main things is just how much they must rely on instinct and experience and that there's often not a huge amount of evidence. You have to think outside the box and you have to be open to anything being a piece of evidence. You can't put your blinkers on. It's also made me start to question whether in our society there seems to be one police force for the

people and then another bunch of people who think that they're their own personal protection service. What I love about this show is that it raises that question. It'll get people talking and thinking about it.

### **When did you first encounter Irvine Welsh's writing?**

When I was at drama school we studied the opening of Trainspotting - the 'Choose Life' monologue - and that got me absolutely hooked. I thought 'I need to know as much about him as possible' and I started reading his books and Filth especially because Crime is an expansion of that world and to get to carry on that story is really special. I feel like the fact that he grew up in these places gives him carte blanche to have an opinion, which he certainly does. And he doesn't sugarcoat things. He almost writes in a way that exaggerates people's faults in order to prove their humanity. So he makes people grotesque and by pushing the boundaries of what the characters are willing to do and where they're willing to go it actually shines a light on reality and how we live as human beings. Then I think also his sense of humour is incredibly unique. It's gross and it's unashamed. On top of that he's tackling some really big topical themes and he's incredibly political and incredibly intelligent so he does it with nuance, heart and humour.

### **What sets Crime apart from other crime dramas?**

Irvine delves into complex social and political debates by writing wonderfully detailed supporting roles. Everyone feels like a real person, with a whole life going on, not just as plot points for the detective storyline. This season was really fun for me because Drummond behaves quite badly. I love that Irvine writes flawed female characters, who aren't perfect. He explores what it means to be human, not just what it means to be a man. I never expected what was coming next and I don't think audiences will either.

### **What did you most enjoy about returning to the character of Drummond?**

This season was really fun for me because you get an insight into what Drummond does in her downtime when she's off work. We see her in her flat and we find out that she's got these three cats that she actually hates and she resents the fact that she's become this lonely cat woman. And I like that because it shows that she's not just pleasant and personable all the time. We get to see her struggle with the demands of her career and we get to see her struggle with her lack of a personal life. But most exciting for me was that we finally get to explore what on earth is going on with her ex-boyfriend. When we filmed the scene in season one where I'm shouting at him in the street, we didn't know what the backstory was. Irvine hadn't come up with it yet, so we were just winging it. To now get to hear what that story was and what they've been up to was nothing I could have ever imagined. It's out of your wildest dreams. You start to see Drummond lose control. Having played her as quite stiff and uptight and quite in control, to then have that counterbalance from the first season was really fun.

### **How is it filming in your native Scotland again?**

I really enjoy it. My mum doesn't live too far away and I got to bring my dog Judy to the set for a couple of weeks. She would sit in the green room and whenever they were moving the cameras around all the actors would go back there and snuggle my dog, which was just heaven. The luxury of being on a season two of something is that you know all the team and you're more of a family. Scotland itself is incredibly beautiful but Irvine likes to delve into the seediness so it's definitely not like a Lonely Planet visitor's guide to Edinburgh.

## **7. Ken Stott**

### **Chief Superintendent Bob Toal**

#### **Where do we find Toal at the start of the new series?**

He's still where he left off at the end of the first season, still trying to carve out his retirement plans. But things keep getting in the way. In the first series a lot of stuff got in the way and it's very much the same here, except he's more determined. He's a very determined man.

#### **Is he still rattled by Lennox's unconventional policing methods?**

He is, yes, and I think it's even more of an irritation for him now. It's very difficult for him because he's so fond of Lennox. Lennox is his protege, Toal taught him everything he knows and he's probably looking at himself when he sees the unconventional methods that Lennox uses. That makes it even more exasperating because it's as if Toal is looking at himself in the mirror. I've no doubt he was the same as Lennox when he was younger but for him now it's a case of 'Do what I say, don't do as I do or did'.

#### **Is he any better at keeping his temper in check?**

Only slightly. He internalises it a bit more. He's not defeated but he's more tired. He's no longer raging at the situation he finds himself in. But let's face it, he's not calm about things at all. And he stands by his belief that when you're in the police force you do not involve yourself in politics. You are supposed to remain impartial, although I'm not sure how the police can do that in real life. That's a debate which will go on and on, I expect.

#### **What did you most enjoy about returning to the character? And are you anything like him?**

He's such a good character to play and he's important in so far as the fact that he runs the show. Irvine Welsh's writing is so good and Bob Toal is the character who is planted there to show what the police force used to be like. He's a dying breed and the new path is a very difficult one for him to follow. The new methods of policing are a very difficult course to be steered. And am I anything like him? [Laughs] I'm completely different. I'm the total opposite.

#### **Do we get to see much of him away from the workplace this series?**

Briefly, yes. We see how he enjoys working on his allotment. That's his favourite pastime and what he really wants to do in life. I think we've made that clear with his love of the houseplants in his office. This series that is expanded to his love of his allotment, even though he still gets to spend precious little time there.

#### **From doing two series, are there things you've learned about police work that have surprised or interested you?**

I have played many policemen in my time. I've spent a lot of my career doing it and it's a fascinating subject. It's an unenviable task, I would say. It's very difficult and I would think that the pressures to behave in an unconventional way are very great. I remember one time being involved in a road traffic incident. I was told I was doing something wrong, namely going up a one-way street the wrong way. I contested it and I won, but the officer lied to me at the time and he lied to the magistrate. It's extraordinary watching a policeman lie and at the end of it I asked him 'Why did you lie?' and he said 'Why not?'. It was quite shocking.

That of course was such a small matter but it's no small matter when it ends up with somebody going to jail for, say, 18 years for something they did not do.

**What do you feel sets Irvine Welsh apart as a writer? And what sets Crime apart from other police dramas?**

He's fearless. He will not compromise and the best people don't. And Crime itself is brilliantly written. It's like a disaster unravelling in Lennox's mind. The internal strife is examined here and I don't often see that in other police dramas. That's how it's done in the book and he manages to do that in the TV show too.

**Do you have much input into your character's development?**

Well, it's so well-written that it begs to be done as it is in the script, although of course you can interpret it any way you choose. [Laughs] But nobody's told me to stop doing what I'm doing, let's put it that way. Nobody has said 'Don't do that'. But this is a collaborative art form and you've all got to work together and when you do that you always get the best results.

**How is it filming in your native Scotland?**

I love getting back to Scotland. I have a boat on the Isle of Sky so I do a lot of going up and down to Scotland, backwards and forwards. It's always good to be back. I miss Edinburgh very much and I love being back there. People talk to me on the street and everybody's smiling, you know? I like that very much. Sometimes it's a real blessing to be an actor - to be a recognisable face because it makes you feel very warm inside when it happens. Then when it comes to filming in Scotland the crews are very dedicated. When I'm working there there are always a lot of people that I've worked with in the past. My driver Jas Brown always drives me on everything that I do in Scotland. I insist on having Mr. Brown to drive me. It's like a homecoming.

**8. Rebecca Root  
Lauren Fairchild**

**Who is Lauren and what is her role in the story?**

Lauren is a somewhat lapsed friend of Ray Lennox's. She is a former police officer and she now works as a criminology professor. She's drawn into the story kind of by accident really because she's certainly not setting out at the start to get back into policing in an active way. But circumstances rather overtake her and she finds that now that she's a little bit more involved in the thrust of the story, which involves a missing friend of hers. She gets a taste of the old days again and I think she finds it quite exciting.

**What did you most enjoy about playing her?**

She's one of those characters who doesn't suffer falls gladly and doesn't take things lying down. When I am working my way into a character I often use perfumes or music to give me little motifs or to access certain characteristics of the person. For Lauren I found myself listening to a lot of heavy metal, which is a genre I have never, ever listened to in my life before - despite growing up in the 70s and 80s, which was kind of the heavy metal heyday. It wasn't in the script at all, it was just something where I thought 'Maybe Lauren's the kind of person who listens to Metallica and the like'. It was fun getting into that type of person who I don't typically play.

**She talks about having "seized the gift of living twice". How does that inform how she lives her life and does her job?**

I would think with anybody who's trans, that would be a not-unusual feeling of having been given a second chance. Some people when they transition completely change career, location, accent, whatever, as well as any other kind of societal cues. For whatever reason Lauren felt that she couldn't continue as a police officer but the fact is that she remained in an associated field - namely criminology and the gender politics around it. She's been given that second chance and she's really seizing it with both hands.

**She also gets in on the action, doesn't she?**

I don't want to give out any spoilers out but yes, Lauren gets involved in the story in more ways than one. Certainly that then brings her back into a form of policing where if she's not actually being an official police officer at least she's giving some insight into the case. She has a unique perspective on the story because she's trans and the crime appears to relate to a trans identity.

**How would you describe her relationship with Lennox at the start of the series?**

As I say, it's a lapsed friendship. They haven't seen each other for some time, not for several years and not really since Lauren's transition. That is also not unusual in the trans community. You lose touch with people, although of course that happens in any community, let alone the trans community. She and Lennox didn't have a falling out, they simply went their different ways, and so when they are reconnected there's a deep bond and a great affection between the two of them. Ray is very quick to put down and stop any suggested or actual transphobia amongst his colleagues in the office. He's very keen and anxious to if not rebuild his relationship with Lauren then to maybe build a new, different relationship with this person who is effectively someone he's known and worked alongside very closely for several years. That's a really lovely thing. It's a really lovely storyline to be a part of because people think that maybe if you transition you're going to lose all your friends and family - that no-one's going to want to talk to you and you're going to have to start all over again. For some people that is sadly true but actually with Lauren and Ray it's almost like they just pick up where they left off. There's a lovely moment in the back of the police car when they start being silly and going into an old routine that they used to do when they were on duty together. Filming that with Dougray was a delight. I'd never worked with him before but we had a very easy rapport when we met and that made filming those scenes so much easier.

**Why is Lauren at such loggerheads with MSP Richie Gulliver?**

Richie Gulliver stands for every bigoted, transphobic, homophobic, narrow-minded, xenophobic racist who's ever stood on a podium and spouted their drivel to the world. Lauren is someone who dismantles the arguments of a person like Richie through her own intelligence and intellect, rather than through fisticuffs or getting into a slanging match. She uses her brilliance to undermine him and that was another wonderful scene to play. Richie Gulliver is a thoroughly dislikable person but the actor playing him, Derek Riddell, is an absolute joy, as is often the way when the meanest characters are played by the nicest actors.

**How important do you feel the show's exploration of gender issues is, not just through the character of Lauren but also through the character of Fraser?**

Fraser is exploring something in his own identity, which his mum is especially against. This is something that we increasingly see in society now, especially with non-binary and gender diverse, gender non-conforming, gender fluid presentations and identities that are more and more visible. The fact that Fraser feels able to be himself in the face of dismissal from one of his parents is great because that probably reflects quite a lot of young people's stories at the moment. Then you see Lauren as an older trans person who's actually pretty cool. She transitioned ten to 15 years ago, kind of carried on as if nothing had happened and carved herself a fantastic new career in academia.

### **What do you think makes Crime unique amongst crime dramas?**

I think what Irving Welsh has done brilliantly is to bring this damaged character of Ray Lennox to life in a way where he's not just a broken person. He's actually still really good at his job and the way that his inner thoughts and his inner monologues take us through the story is so clever. And of course, Dougray plays the part so sensitively. You might say it's a bit of a paradox but he has a gruff sensitivity and he shows that the man isn't just damaged. He is also a brilliant, diligent cop who is so skilled at solving crimes but he also has his weak spots and he can crumble at any moment.

## **9. Gabriel Scott**

### **Fraser**

#### **Who is Fraser and what is his role in the story?**

Fraser is an extremely political character and therefore very fun to play. He is the nephew of Ray Lennox and he provides a voice for the younger generations that might be watching. I think that's incredibly refreshing to see and it was extremely refreshing to play as well. He is someone who is extremely opinionated and not afraid to explore. That was incredibly attractive for me as an actor. It was very freeing to be able to play someone like that. He doesn't want to be boxed in as a person. I think his main issue with the world is people being labeled, feeling like they have to conform and feeling trapped because of that. That is something that Fraser likes to attack head-on.

#### **He seems like a very angry young man when we first meet him. Where does that anger come from?**

It has a lot to do with his relationship with his parents and a divorce that went on. At home things haven't been the most stable for him, so that's where a lot of his rebelliousness has come from and where he's been able to form his own opinions about the world. He's sort of been left to his own devices a lot and he's had to really find his own individuality. He's got this real edge of campaigning and rebelling and nonconforming, as I said earlier, which might be perceived as anger in the first few episodes but his rebelliousness comes from a household that's not stable.

#### **Do we see Fraser mellow as the series progresses?**

You see his vulnerability as it progresses. You see him discover what it is to be a boy again because he's so quick in wanting to grow up and he's so fast to make some very bold decisions but he's not necessarily focused on the consequences of all of his actions. I think his heart is really in the right place and you see genuine worry come out of him as the series goes on.

**In what ways does he represent the younger generation?**

He's a voice of progression. He's focused on everyone being able to express their individuality and he's very liberal as a person. He doesn't like to conform in terms of what he wears. He likes to dress how he wants and I think that's very telling of this younger generation, in that they should be free to make those choices without feeling judged. As a character Fraser sets an example of how we should be allowed to be free in the way we dress and who we want to be as young people, especially in a university environment where that should be encouraged as well, I think.

**How was it joining an already established cast?**

Oh, it was wonderful. I'd met Irvine Welsh a few times and I just think he's an absolute genius. The way he writes is extremely dark but also extremely comedic. I was in hysterics reading it for the first time, so it was a real honour to come into something that he'd put his heart and soul into. Then here's obviously an incredible cast, which meant I felt an immense amount of responsibility to help carry this story forward as best as I could.

**What sets Irvine apart as a writer?**

The way he writes is unique. It's unlike anything else. As a young actor growing up I watched *Trainspotting* and I was transfixed by it. It just felt revolutionary and darkness is something I look for in stories. I like darker stories, then there's the way he conveys a message without it being too preachy and the way he weaves comedy so effortlessly into his scripts. He creates these situations that I've never seen in any other kind of story before. It's masterful.

**This is your first non-period role. How was the experience?**

It was refreshing. I'd only done stuff from, like, the 1940s and backwards really. There's a lot more technology and it was sort of weird at first acting with a mobile phone for once rather than with a sword or a heavy machine gun. It was a lot less stressful, although I guess there are a lot more words to learn. But a lot of the stuff was easier to grasp because it was so current. In a way it was a lot easier to get stuck into it as an actor and it was easier to understand this character. With period roles they're research-heavy but with Irvine's writing I was given a role which I could explore a lot more freely.

**How was it working with your father Dougray as your on-screen uncle?**

It was a dream. It was really a treat. I never thought it would happen as early as it did and I was really thankful when it did because I've grown up following him from set to set. He's kind of my hero. He's what inspired me to start acting in the first place and also sort of put me off as well because it was like 'How can I fill these boots?' And then I realised that wasn't so important so long as I enjoyed it myself and really I do. It was a dream come true following him throughout this series and being able to act alongside him for a large majority of it meant I learned a lot about working hard. I thought I worked hard as an actor before this but the man never stops. He's a workhorse and he cares about every single detail that he puts into a role.

**Has he given you any advice about the business?**

He's let me find my own way through it quite a lot and I'm thankful for that because if I came to him really eager to learn from his perspective I wouldn't have found the enjoyment I have along the way. I have followed in his footsteps in a lot of ways. I went to the same drama

school as him, at the same age, but I was kind of strict with myself in not asking for too much help. I wanted to discover it all for myself.

**Your family originates from Scotland but had you spent much time there before filming?**

I'd go there for holidays and for summers and Christmases. It's a beautiful part of the world. It's just stunning. But weirdly this was my first time working there and I found it to be the most picturesque, beautiful place to shoot. I'd love to work there as much as I can in the future. The crews are fantastic and I have so many fond memories of the shoot. You can always have a laugh with a Scottish crew.

**10. Approved clips (YT links)**

[Clip 1](#)

[Clip 2](#)