

Press Pack

itv
ENCORE

The best drama line up every evening

Available from June 9th on Sky channel 123



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ITV Encore trailer



<http://itv.co/1g2TJ20>



The triple Bafta award-winning Broadchurch, the most celebrated new drama of 2013, will be the centre piece of ITV Encore's launch week schedule, airing again for the first time since its original transmission in March/April last year.

The eight part drama will air in double bill slots across Monday to Thursday during the opening week of ITV Encore, which launches on 9th June on Sky Channel 123.

The new ITV subscription channel will be dedicated to celebrating the best of contemporary British ITV drama, and will be home to some of ITV's most successful series of recent years.

Other highlights from the opening weeks of the launch schedule include:

The Bafta award-winning Mrs Biggs starring Sheridan Smith in the title role of Charmain Biggs and Danny Mays as Charmain's infamous ex husband Ronnie Biggs. Mrs Biggs chronicles Charmain's life from the fateful moment that, as a teenager on a train, she first met and fell in love with the flirtatious and worldly Biggs.

The Ice Cream Girls is based on the international best-selling novel of the same name, and stars Lorraine Burroughs and Jodhi May in the lead roles of Serena Gorringer and Poppy Carisle.

David Suchet recently celebrated 25 years playing the world famous Belgian detective Hercule Poirot in all the Agatha Christie adaptations for ITV. Poirot will screen on ITV Encore starting with the final four stories that aired on ITV last year.

Lucan is a thrilling two-part drama based on the life of flamboyant aristocrat, Lord Lucan, written by award-winning writer, Jeff Pope. Rory Kinnear, Christopher Eccleston and Catherine McCormack star.

Also airing from the very beginning of their runs are Whitechapel and DCI Banks. Rupert Penry-Jones, Phil Davis and Steve Pemberton lead the cast in the darkly atmospheric thriller Whitechapel whilst Stephen Tompkinson heads up the cast in DCI Banks.

ITV's Director of Television, Peter Fincham said,

"Drama is a genre that we know audiences love, and we have worked with some fantastic talent, both on and off screen, to build a really strong stable of series and serials over the years. ITV Encore will give viewers the opportunity to revisit or indeed to discover, a wealth of ITV drama from recent times."

Notes to Editors:

ITV Encore will be on air from 12 noon daily.

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Interview with Broadchurch Producer - Richard Stokes

Q: Broadchurch is an award-winning TV drama phenomenon and a town millions feel they know. How was that brought to the screen?

Broadchurch creator and lead writer Chris Chibnall and I have known each other since we worked together for the first time on Torchwood series one, which was screened in 2006.

Chris lives near the Jurassic coastline in Dorset and he would take walks along the cliffs for inspiration. When I joined the project I stayed with him so we could walk the locations he had in his mind for the script.

I then had the town, the people in it, where it was, all of those images in my mind that Chris had used as inspiration to write the first script. That was an incredibly useful 48 hours to spend with him and a fairly unusual thing to do with a writer.

That's a whole additional level of research and knowledge for me going into the project about what the tone and feel of it should be. Those intangible things that actually are very difficult to pin down but clearly a writer has in their mind when they're writing the story.

You can't always put those into a line of dialogue or a line of stage direction. But you want the people making the show to be aware of the same sources of inspiration. So to be able to walk the cliffs and the beach, visit the coffee shops, all those places he had in his mind when he was writing that script, was a huge advantage.

Q: Was it always intended that the series would be a fresh take on the TV detective drama?

Chris said from the very start that he wanted to do something different from other detective dramas on television at the time. We were probably all influenced by director David Fincher's movie Seven, plus for years now - and Scandi drama has certainly helped this - gritty detective dramas have been based in urban places and they've been quite dark. If you can get rain that's really good and a lot happens at night.

What Chris wanted to do was say, 'This isn't a traditional detective drama.' He wanted the audience to fall in love with the area as much as he had, to see how beautiful it was and how bright it can feel.

That whole idea that you can have these very powerful, moving, dark stories in bright, beautiful sunshine was something really important to Chris. He wanted that sense of the extraordinary, the tragic and the terrible to happen in a rather beautiful and moving environment.

Q: The beach and cliff scenes were filmed at West Bay in Dorset. Were any other locations considered?

We talked very briefly about whether there was a part of the coast closer to London that we could use, just in terms of the infrastructure of a film and TV unit being pretty large. Very basic things like you don't want to spend a huge amount on petrol because you don't want to take that money off screen.

You don't want to be spending huge amounts of money on hotel rooms in places that don't have enough hotel rooms for a full crew. So you do tend to look to these large conurbations to try and film, simply because it's easier for the infrastructure.

We discussed Hastings, Essex, even Weston-super-

Mare, cliffs closer to Bristol. But the problem is none of them have that unique look of the Jurassic coast on the Dorset coastline and the quality of the light is slightly different. And Chris was really determined to capture that on screen. Once we witnessed it ourselves we thought, 'Well, yes, you're not going to be able to mock that up somewhere else. You need to be there on the location.'

We used Clevedon just outside of Bristol to shoot the main centre of Broadchurch, the domestic houses, the church, the main high street, so we could base ourselves in Bristol and have a larger area to accommodate the big crew. But whenever we wanted to do the big exterior scenes, we would go down to Dorset and shoot on location there.



Q: How do you feel now that the long single shot of Mark Latimer (Andrew Buchan) walking down Broadchurch High Street in episode one is now seen as a part of TV history?

People remember that Steadicam shot as the opening, although it's actually a couple of minutes into the first episode. I think we did around 11 takes. It's a great scene. It really sets the mood and tone of the town, and the community, with the actors in it. When you see it in the rushes and then cut into the episode and you say, 'It absolutely worked.'

Q: Was there a lot of public and press attention during filming?

We did get some. But we moved quite a lot. So by the time people realised we were filming and tried to find us, we'd be on the move to somewhere else. David Tennant was rather wonderfully left very much alone. Of course there were people who wanted autographs, asking him to sign things. But generally we were left alone to carry on and film as we needed to.

There's this huge affection for both David and Olivia Colman from the work they've done and a lot of people wanted to let them know that. But at the same time they were incredibly respectful of the fact we were in a professional environment, even if we were filming in the middle of the beach when they were having a holiday.

Q: Does Olivia Colman make a good cup of tea?

Often Olivia Colman would come into the production office. She'd be making herself a cup of tea and say, 'anyone else want a cup of tea?' And for the first couple of weeks we'd all leap up and go, 'No, no, no Olivia. We should make you a cup of tea.' And then it came to a point about two or three weeks into filming when we went, 'Yes, a cup of tea would

be lovely.' So she'd just make the production team cups of tea and we'd make her a cup of tea. It really genuinely felt like we were all part of the same gang. There was no sense of hierarchy.

In some ways that's what stands out. The fact that going to work with these people was a genuine joy each day because you always got something extraordinary on screen, and you always filmed something rather amazing from them. And they were lovely to organise, to move from one place to another, to talk to you about scripts and stories and character and all the rest of it. They are the nicest cast I have ever worked with and also phenomenally professional and talented people. Every single one of them.

Q: Was Pauline Quirke's screen dog really her own?

Yes. Susan Wright's (Pauline Quirke) dog was originally written as a little terrier. Then Pauline said, 'I do have my own dog.' Because she was going to be away from home she needed her dog Bailey, a lovely chocolate labrador, to come with her. So Pauline sent us photos of Bailey and in one of them the dog had a comedy party hat on. Chris Chibnall saw the photos, laughed and thought, 'That's absolutely perfect.' So Bailey was cast as Vince the dog.

Q: Are there any notable deleted scenes, aside from "Danny's Wake", which was released shortly after the first series was screened on ITV?

There was one deleted scene in the church between the Reverend Paul Coates (Arthur Darvill) and Steve Connelly (Will Mellor) which was rather moving. Steve, who claims he's a psychic, said to the vicar, 'What if this is a gift that is never coming back? What if it is a gift from God and I don't know what to do with it? And what if it's gone for good?'

It was a lovely, soulful scene and Will was brilliant in it. But the problem was the scene didn't fit in the

episode. Chris wrote it, it fitted in the script, we shot it, it was very nicely done and beautifully performed by Will and Arthur. But when it came to putting it in the episode, it felt like we were literally putting a brake on the story. You're following the momentum of the story and then it was almost like this pause to watch this beautiful scene and then it was back into the story.

That's sometimes why scenes get deleted. In the rhythm of the episode it just feels like something has gone slightly askew. It just didn't quite fit the pace of the rest of that episode. It felt like we were taking a big pause in the story to watch this beautiful performance and then carry on with the story. And that never quite works in television. You've got to keep the momentum going.



Q: How did you go about keeping the secret of who killed Danny Latimer?

We had the script for that final episode almost ready to show people around the time we were actually filming episode five. We got the cast and crew together and showed them a trailer of what we had done so far, which everyone loved. Then we were going to tell them who the killer was and what had happened.

But that morning a few people had come up to Chris and said, 'I don't want to know what happens until I've got the actual script. I want to find out as I'm reading it.' So at the very last minute we decided not to tell everybody. They were initially quite surprised and frustrated. But then they thought, 'Actually, that probably is a good thing.'

Chris phoned the person who played the killer 24 hours before the script came out, so they knew what to expect. And then the script went out to everybody else and they all found out as they read it.

Q: Who else knew the secret before the script for the final episode was released?

It was a very small number of people. In the very first script meeting there was me, executive producer Jane Featherstone, Chris and Chris's script executive Sam Hoyle, who helped Chris as a sounding board and editor in terms of plotting through everything. There were the four of us in the room.

Sam and Chris obviously knew the ending and Jane said, 'So who did do it?' And Chris looked at both of us, smiled and told us. And we went, 'Oh my God, that's brilliant. Of course, when you think about it, that's who it must be.' Then we absolutely kept it to a minimum. None of the actors knew. Even when they were being cast, we didn't tell them.

And ITV were brilliant. Laura Mackie (Former ITV Director of Drama) and Sally Haynes (Former ITV Controller of Drama Commissioning), who commissioned it, said 'Don't tell us. We don't want to know.' So they didn't know at that stage who it was and how it ended.

What they then agreed between themselves, which was rather brilliant, was that Laura would read the scripts, so she knew in advance, but Sally would only know what happened when she watched the edit of the episode. So each of them came to it with a fresh set of eyes. Sally could give really good edit notes and Laura could give really good script notes. They were seeing it and reading it as an audience. Which was incredibly useful for us.

But it was also rather nerve-wracking. It did mean that Sally Haynes and, in fact, Peter Fincham (ITV's Director of Television) didn't know the ending of the story until we delivered episode eight to them.

Q: Is it true the cast and crew held a sweepstake?

The cast and crew had all sorts of discussions about who it could be. Quite a few people guessed it but in some ways the fun then was not necessarily whether or not you were right, it was how it was going to be revealed.



Q: Broadchurch has quite a few famous fans...

There was some lovely stuff on Twitter. Ant and Dec seemed to be big fans and Alan Carr was tweeting as well during the show. So that was really nice to get their support. Broadchurch also got a really good response when it played out on BBC America. U.S. Senator John McCain, who went up for the Presidency against Barack Obama in 2008, tweeted that he was a big fan. It also made a Top 10 Dramas of the Year list from American critics. Which in the year of Breaking Bad was fantastic. For something on BBC America to get noticed like that was pretty good news.

Q: What can you tell us about the US re-make called Gracepoint, also starring David Tennant?

I'm not involved but James Strong is directing the opening episodes while also working on preparation for the start of filming on Broadchurch series two. So I get stories from him and also from Chris Chibnall and Jane Featherstone who are executive producers.

Q: How does it feel that Broadchurch captured the imagination of the nation?

It's certainly one of the things I'm most proud of. I have always worked on shows that I want to go home and watch, so for all the shows I've done I've got a huge sense of pride for different reasons. But in terms of every little piece of the jigsaw falling into place it's got to rank up there as one of the best things I've done.

The casting was crucial and went so well. You do lists of actors for each part, see lots of people and hope you get the right person. The fact they all worked wonderfully is one of the many ingredients that really helped the show become such a big success. Because you don't know if it's going to work out that well

when you start... and it did. So that was an absolute delight. Also the way in which it connected with the audience, that was fantastic.

Q: Is there anything you can say about Broadchurch series two?

Of course we understand that because series one was such a success, and because people really liked it and fell in love with those characters, they desperately want to know stuff about series two. The one thing I would say is, 'Try and think back to what was one of the most enjoyable things about series one.' Which was the fact you had no idea what was going to happen next.

What I would say about series two is, 'If you really want to enjoy it, don't ask the question.' Simply because that thrill of seeing something on telly that is a genuine surprise is so rare these days.

So don't ask what happens in series two. You'll enjoy it much more as a result. And in the meantime you can watch series one again on ITV Encore - or discover it for the first time.



Interview with ITV Director of Television - Peter Fincham

Q: What is ITV Encore?

ITV Encore is a new ITV drama channel launching on the Sky platform. The schedule will include some of the very best ITV drama of recent years, giving people a second chance to see that or an opportunity to discover it for the first time.

The channel will also include some original dramas on screen from 2015.

ITV Encore stems from the belief that ITV drama in recent years has been very strong and is much loved by audiences.

So it's further strengthening our drama offering as well as giving viewers the chance to see some of the treasure trove of brilliant drama that's aired on ITV over the years, particularly in recent years, on a dedicated channel.

Q: Why is ITV Drama so special and what do you look for in a single drama, series or serial?

You're absolutely looking for something that engages the audience's hearts and minds. It will often have a very strong emotional thread through it.

You're looking for a drama with characters that people can relate to; that people are drawn in by.

But drama is such a varied thing and it's not a good idea to over-define what you're looking for. Brilliant storytelling and fantastic characters absolutely, in whatever form or period or genre that happens to be. Downton Abbey appeals strongly to ITV audiences, set in a stately home in Edwardian times and soon

after, while Prey, a gritty drama set in present day Manchester, has also really resonated.

Downton Abbey and Prey are very different things. But what you're doing with drama is taking an audience on a journey and looking for pieces that people will say, 'I get this, I want to go with this, I'm excited or moved or absorbed by this and I need to know what happens to these people.' In the jobs we do as commissioners we're looking for drama that has that kind of pull for audiences. We try not to be any more prescriptive than that, as we want to keep our door open to any brilliant script, whatever territory it may explore.

Another way of looking at it is that our channel is a platform for great writers. So where we work with great writers, like Chris Chibnall on Broadchurch, we are not over prescriptive. We say, 'We think you're going to write something remarkable here, go ahead and do it. We trust you and the production company you're working with and we will get right behind it and try to find as big an audience for it as we can.' We commission the drama. We don't make it. They make it. We're there to make decisions, certainly, to back this and not back that and say this one's right. But beyond that we're in the hands of the extremely talented people who bring us great projects. Prey, starring John Simm, was writer Chris Lunt's first drama for television. I'm so proud of that. He's a new writer. You're not backing somebody obvious. I'm a big fan of Prey. A really gripping drama.

If you look at ITV's own output over the last five years, I'm really glad that some of the most successful pieces in the genre are properly original drama, the original creations of brilliant writers – series like Downton and Broadchurch.

It's very important to me that ITV is home to the highest quality drama with the best production values. I don't nowadays have to mount the argument to other sceptical people to say, 'We ought to be

committed to drama. Drama is one of the things that's most important to ITV.' Everybody understands that.

The challenge is to keep raising your game, raising your ambition level. If I look ahead to later this year we have a really interesting line up of drama. It's not quite what you'd expect. It's different, it's new. That's the challenge. It's really exciting, actually. Now is a great era for television drama. And there is some great talent out there. My job is to persuade them to come and work for ITV.

Q: You mention Downton Abbey and Broadchurch... can you give us some insights into commissioning those series?

When you are commissioning something like Broadchurch you will generally have a first script. You may have a second script and outlines for the rest of the series. It's less a case for me of 'who is the killer', and more of whether the ending is dramatically and emotionally satisfying because, as a writer, often in dramas of that sort you can spin a lot of plates. But that's a case of trusting in the talent and backing their vision to deliver that.

Whenever anything works, like Downton Abbey, the thing people most often say to me is, 'You must have known all along.' You never know all along. Downton was one of those moments when you launch something that you are excited about and you absolutely don't want to make anybody's mind up for them but hope they enjoy it. We did believe that Downton Abbey was very good but did we know that it was going to turn into the worldwide phenomenon that it did? No, we didn't. You simply don't know that.

I could tell you the exact moment when I realised that Downton Abbey was something out of the ordinary. It wasn't even after the first transmission. It was the morning after the second transmission when the

overnight ratings came in and it had gone up a million from week to week.

That is a very, very unusual thing to happen. That's when we thought, 'Gosh, we're on to something quite special here.'



Q: How has the TV drama landscape changed since you joined ITV in 2008?

Quite a lot. The global financial crisis, credit crunch and collapse of Lehman Brothers hit very soon after I joined ITV and the world was a very different place.

For a period of time a question mark hung over the viability of television drama - of broadcasters like ITV commissioning television drama with the commitment, and in the volume, that we had before.

It was a tough argument to make for drama. Investment in drama often pays off in the longer term but doesn't wash its face the day it's broadcast. But you have to think about what is unique about ITV and what are ITV's great strengths. We're always going to have competitors but in terms of committing week in, week out to original drama there are only a couple of channels that do that and we are the main commercial one. So we should never lose sight of that.

You needed to hold your nerve during those difficult times to say, 'Drama is not cheap. It's expensive. There's no point in doing cheap drama.' People look to television now for drama to match feature films in terms of production values. There is a lot of feature film talent working in television drama today. So you can't half commit to it. You have got to commit to it in a very full-blooded way. Everybody understands now just how important drama is and it is in the context of that, that we're launching ITV Encore. Downton Abbey was actually commissioned in the depths of that recession. We could see far enough ahead to know the world would change again. But what I think has happened in the last five years is that people have understood that original television drama, done at the very best, top quality end, is loved by audiences. It's one of the absolute core genres they look to television for.

The range, impact and quality of ITV drama has grown in recent years. Because there's so much competition today, so much choice for viewers, the ordinary is no longer going to cut any ice with people. In a previous age of a handful of channels, to a degree people would keep watching a channel with a bit of inertia. 'This is what they give us tonight, we'll watch this.' Now people will choose something positively because they're excited by it. So that lays down a big challenge for us.

Q: Talking of new shows, ITV has several fresh dramas in production, including The Great Fire, written by Tom Bradby.

We're very excited about The Great Fire.

Again, I'd say it's not an obvious choice. People often dramatise the Tudor period or the Victorian period. They don't so often dramatise the second half of the 17th century, and I don't think anybody has attempted a dramatisation of The Great Fire of London. Tom Bradby's script shows you society from

the top end with the King right down to the bottom end. It's a dramatic and exciting story and we have high hopes for it. It's exactly what ITV ought to be doing, raising the bar of ambition.

Q: Other new dramas for ITV this autumn include Chasing Shadows with Reece Shearsmith and Alex Kingston. Is this an illustration of the top quality casts ITV Drama attracts?

Indeed, Reece Shearsmith was fantastic in The Widower. We've also had Cilla filming in Liverpool, written by Jeff Pope who penned Mrs Biggs, also starring Sheridan Smith.

We have Grantchester from Lovely Day, a sister company of Kudos, which has been shooting in Cambridge.

We have a really rich new line-up of drama this autumn. And although I hope they're all identifiably ITV dramas, I don't think any of them are obvious. They are all fresh and different and interesting. One of the good things about drama is you never start with an actor and then say, 'Let's find a drama for him or her.' You start with a script. Find a great writer, backed by a great producer with a great script and you're in business.

Then you come to casting.

Q: What are your ambitions for the future of ITV Drama?

Keep doing lots of it, do it as well as we possibly can and keep working with the best talent.



Drama
Highlights



Broadchurch

Broadchurch is the award-winning drama by Kudos Film and Television that was the most watched new drama of 2013. The star-studded cast includes **David Tennant, Olivia Colman, Andrew Buchan, Jodie Whittaker, Vicky McClure, Pauline Quirke** and **Arthur Darvill**.

Broadchurch is written and created by Chris Chibnall (*United, Law and Order: UK*) and explores what happens to a small community in Dorset when it suddenly becomes the focus of a police investigation, following the tragic and mysterious death of an eleven-year-old boy under the glare of the media spotlight.

Bloodied and dirty, Danny Latimer (*Oskar McNamara*) has been found dead on an idyllic beach surrounded by rocks and a jutting cliff-face from where he may have fallen. While his death remains unresolved, the picturesque seaside town of Broadchurch is at the heart of a major police investigation and a national media frenzy.

Produced for ITV by Kudos Film and Television.

The Ice Cream Girls

The Ice Cream Girls was adapted for ITV by Left Bank Pictures from the international best-selling novel of the same name. **Lorraine Burroughs** (*DCI Banks*, *Lip Service*, *Fast Girls*) and **Jodhi May** (*The Scapegoat*, *The Jury*, *Strike Back*) play the lead roles of Serena Gorrington and Poppy Carlisle.

The story follows two vulnerable teenage girls who, in the summer of 1995, are accused of murdering their schoolteacher. For seventeen years, the two girls go their separate ways, Poppy having been charged with the murder. Now in 2013, they are forced to confront each other and their dark, shared history.

While the drama plays out in the present, the events of that fateful summer unfold in flashback sequences.

Television writer Kate Brooke (*The Making of a Lady*, *Case Sensitive*) adapted Dorothy Koomson's acclaimed novel into a three-part series.

Produced for ITV by Left Bank Pictures.

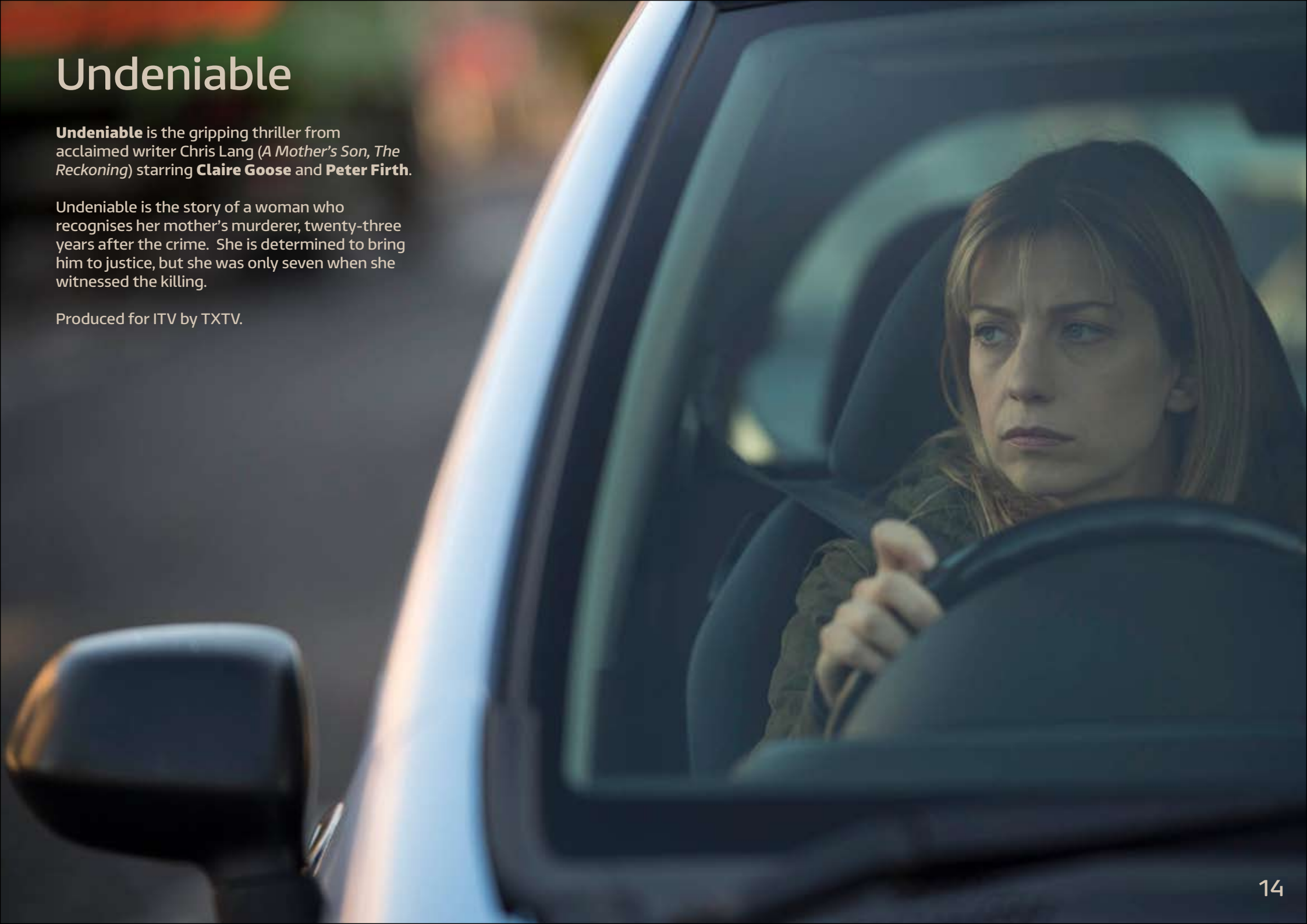


Undeniable

Undeniable is the gripping thriller from acclaimed writer Chris Lang (*A Mother's Son*, *The Reckoning*) starring **Claire Goose** and **Peter Firth**.

Undeniable is the story of a woman who recognises her mother's murderer, twenty-three years after the crime. She is determined to bring him to justice, but she was only seven when she witnessed the killing.

Produced for ITV by TXTV.





Lightfields

Lightfields is a compelling supernatural drama set on a remote farm on the Suffolk coast. The story follows three families who each live in Lightfields farmhouse at different time periods (1944, 1975 and 2012) and who are linked by a spine chilling presence: the ghost of a teenage girl who died in mysterious and tragic circumstances.

The cast includes **Jill Halfpenny, Sam Hazeldine, Danny Miller, Dakota Blue Richards, Lucy Cohu** and **Sophie Thompson**.

Lightfields is an original script from writer Simon Tyrrell (She's Gone, The Vice) following on from the hugely successful drama Marchlands which debuted on ITV in 2011. Like Marchlands, Lightfields has been developed from an original US pilot called 'The Oaks' created by David Schulner for Twentieth Century Fox Television.

Produced for ITV by ITV Studios.

About Twentieth Century Fox:

Twentieth Century Fox is a subsidiary of News Corporation. News Corporation's diversified global operations include the production and distribution of motion pictures and television programming; television, satellite, cable and digital media broadcasting and transmission, the publication of newspapers, magazines and books; the production and distribution of promotional and advertising products and services; the development of conditional access and subscriber management systems.

Making of a Lady

Making Of A Lady is an adaptation of a 'forgotten' classic novel by celebrated playwright and author Frances Hodgson Burnett (*The Secret Garden*, *A Little Princess*) by acclaimed writer Kate Brooke (*Mr Selfridge*, *The Forsythe Saga*, *Wired*).

Joanna Lumley plays the role of matriarch Lady Maria Byrne, she will be joined by **Linus Roache** who assumes the role of her nephew and wealthy widower, Lord James Walderhurst. **James D'Arcy** will play Walderhurst's unscrupulous cousin Captain Alec Osborn.

Produced for ITV by Runaway Fridge TV.



Mrs Biggs

Sheridan Smith stars in the title role of Charmian Biggs in five-part ITV drama *Mrs Biggs* produced by ITV Studios. She is joined by **Danny Mays** who assumes the iconic role of Charmian's infamous ex-husband Ronnie Biggs.

Written by award-winning writer and Executive Producer Jeff Pope (*The Murder of Stephen Lawrence*, *See No Evil: The Moors Murders*), *Mrs Biggs* will chronicle Charmian's life from the fateful moment that, as a teenager on a train, she first met and fell in love with the flirtatious and worldly Biggs.

Sheridan and Danny are joined by **Adrian Scarborough** and **Caroline Goodhall** as Bernard and Muriel Powell, Charmian's parents.

Filmed in London, Surrey, Buckinghamshire, Adelaide and Melbourne, *Mrs Biggs* is a co-production with Melbourne based December Media for Seven Network in Australia.

Produced for ITV by ITV Studios and December Media.



Whitechapel

Rupert Penry-Jones, Phil Davis and Steve Pemberton lead the cast in darkly atmospheric ITV thriller, **Whitechapel**.

Set against the contrasting facades of Whitechapel, London, a series of bloody, tragic and impossible crimes suggest someone is carrying out copycat Jack the Ripper murders 120 years after the killer first struck. A modern police force is fighting an old adversary; an adversary who was never caught. Our heroes have a race against time to prevent further bloodshed.

Produced for ITV by Carnival Film and TV Productions.





The Bletchley Circle

Four ordinary women with an extraordinary flair for code-breaking and razor-sharp intelligence skills are the focus of ITV's murder mystery drama, **The Bletchley Circle**.

Twice BAFTA award-winner, **Anna Maxwell Martin** (*Accused*, *South Riding*, *Bleak House*) stars as Susan, **Rachael Stirling** (*Women in Love*, *Boy Meets Girl*, *Tipping the Velvet*) is Millie, RADA graduate **Sophie Rundle** (*Episodes*, *Garrow's Law*) plays Lucy and **Julie Graham** (*Lapland*, *Survivors*, *William and Mary*) is Jean.

Produced for ITV by World Productions.

Kidnap & Ransom

Kidnap and Ransom stars, **Trevor Eve** (*Waking the Dead*, *Framed*) as international hostage negotiator, Dominic King. The thriller is made by Eve's production company, Projector Pictures, whilst in partnership with talkbackTHAMES.

The series has been written by acclaimed scriptwriter Patrick Harbinson (*24*, *Law and Order*, *ER*), and was filmed on location in South Africa.

Eve stars alongside, **John Hannah** (*Rebus*, *Cold Blood*), **Helen Baxendale** (*Marple*, *Cold Feet*), **Natasha Little** (*Mistresses*, *This Life*), **Emma Fielding** (*Cranford*), **Amara Karan** (*The Darjeeling Limited*), **Patrick Baladi** (*Mistresses*, *Identity*).

When a businesswoman (Emma Fielding) is kidnapped in South Africa, expert hostage negotiator Dominic King (Trevor Eve) believes he's dealing with a straightforward case – pay the money, get her back.

But when the release is botched and they strike again in Britain, the kidnapper, Willard's (John Hannah) motives become far more sinister. With trouble brewing at home with his wife Sophie (Natasha Little) and teenage daughter - and his team, boss Angela (Helen Baxendale) and ambitious assistant Carrie (Amara Karan) pushed to the limit, King must draw on all his reserves to bring the victims home alive.

Produced for ITV by Projector Pictures in association with talkbackTHAMES.



Kingdom

Stephen Fry (*Tom Brown's Schooldays, Absolute Power, Wilde*) stars in ITV's **Kingdom** playing country solicitor Peter Kingdom, whose compassion and humility has won him huge respect in the picture postcard town of Market Shipborough.

But there's a secret sadness for the popular lawyer. His brother, and business partner, Simon, has died but his body has never been found. Peter constantly searches for clues to the mystery surrounding Simon's death.

Hermione Norris (*The Kindness of Strangers, Wire in the Blood, Cold Feet*) stars as Peter's troubled and lustful younger sister Beatrice who wreaks havoc when she comes to live with him after being released from a rehabilitation clinic.

Celia Imrie (*Bridget Jones: Edge of Reason, Calendar Girls, The Last Detective*) stars as Gloria Millington, the faithful receptionist and confidante, **Phyllida Law** (*Pinochet in Suburbia, Waking the Dead, The Monarch of the Glen*) plays Peter's dotty Aunt Auriel, and **Karl Davies** (*Dead Clever, Dolphins, Emmerdale*) is sharp trainee solicitor Lyle Anderson, who dreams of escaping the sleepy backwater to work in the metropolis. **Tony Slattery** (*English Harem, The Crying Game, Ahead of the Class*) stars as cantankerous villager Mr Snell, who's always seeking litigation.

Produced for ITV by Parallel Film & Television in association with Sprout.





Breathless

Produced for ITV by the ITV Studios drama team, **Breathless** features a star studded cast as **Jack Davenport** (*Smash, Pirates of the Caribbean*) is joined by **Natasha Little** (*Kidnap and Ransom, Vanity Fair*), **Joanna Page** (*The Syndicate, Gavin & Stacey*), **Sarah Parish** (*Hatfields & McCoys, Monroe, Mistresses*) and **Iain Glen** (*Game of Thrones, Prisoners Wives*).

Co-created and written by Paul Unwin, who also directed the first two episodes, *Breathless* follows the lives of a group of doctors and nurses working in a London hospital, a world in which everything and everyone has their place. But underneath the shiny veneer simmers a cauldron of lies, deception and guilty secrets, driven by love, ambition and sex.

Produced for ITV by ITV Studios.

Lucan

Lucan is a thrilling two-part drama based on the life of flamboyant aristocrat, Lord Lucan, and written by award-winning writer, Jeff Pope.

Rory Kinnear (*Southcliffe*, *Loving Miss Hatto*, *Skyfall*) plays Lucan whilst **Christopher Eccleston** (*Song for Marion*, *Blackout*, *The Shadow Line*) takes the role of John Aspinall. Acclaimed actor **Michael Gambon** also appears in the drama.

The drama tells the story of Lucan's exploits as a member of the infamous Clermont set and will focus on his marriage collapse to Veronica (**Catherine McCormack**), the Countess of Lucan.

With his marriage disintegrating, Lucan became obsessed with regaining custody of his children. Ultimately the drama will reveal what happened on that fateful night in November 1974 when his children's nanny, Sandra Rivett (**Leanne Best**), was cruelly bludgeoned to death in the basement of the family's home in London's Lower Belgrave Street.

To this day Lucan is thought to have mistaken Sandra for his wife Veronica, whom he blamed for the fractures in his family life. His whereabouts and eventual fate have remained a mystery for nearly four decades, captivating and intriguing the public whose fascination with Lucan is undiminished.

The drama is inspired by and based upon the book, *The Gamblers*, written by author John Pearson who conducted exhaustive interviews with those most closely connected to Lucan at the time of Sandra's murder. Pearson gained unprecedented access to Lucan's friends and acquaintances from the Clermont Club who helped him piece together the Earl's movements on the evening of 7 November. Once the dreadful murder had taken place they shed light on how Lucan escaped the police search, and ultimately his fate.

ITV Studios and Group M Entertainment.

The Suspicions of Mr Whicher

The Suspicions of Mr Whicher has been adapted for ITV by Hat Trick Productions and based on the best-selling book by Kate Summerscale about an infamous murder in a Victorian country house. The drama stars **Paddy Considine** (Red Riding Trilogy, Dead Man's Shoes, The Bourne Ultimatum, 24 Hour Party People, Hot Fuzz) in the lead role of Inspector Jonathan Whicher and has been adapted by Neil McKay (Mo, See No Evil: The Moors Murders).

Considine stars alongside BAFTA award winner **Peter Capaldi** (*In the Loop*, *Torchwood*, *The Thick of It*), **Emma Fielding** (*Harry Potter and the Deathly Hallows*, *The Children*), **Alexandra Roach** (*Being Human*, *The IT Crowd*, *Candy Cabs*) **William Beck** (*The Infidel*, *Northanger Abbey*) and **Kate O'Flynn** (*Kingdom*, *The Palace*).

The *Suspicions of Mr Whicher* was filmed on location around London. It is directed by James Hawes (*DCI Banks: Aftermath*, *Enid*). The Executive Producer for Hat Trick Productions is Mark Redhead (*Mutual Friends*, *God On Trial*, *Bodies*, *Bloody Sunday*).

Produced for ITV by Hat Trick Productions.



A full-page background image featuring Stephen Tompkinson as DCI Banks. He is standing on a rocky, grassy hillside, wearing a dark navy blue suit, a light blue striped shirt, and a dark blue tie. He is looking directly at the camera with a serious expression. In the background, several high-voltage power lines and pylons stretch across a hazy, sunset-colored sky. The ground is covered in dry grass and large, dark rocks.

DCI Banks

Stephen Tompkinson (*Wild at Heart, Grafters*) leads the cast as **DCI Banks**, in the ITV drama based on the hugely successful novel from award-winning international crime writer Peter Robinson.

Starring alongside **Stephen Tompkinson** are **Andrea Lowe** (*Coronation Street, Route Irish*), **Charlotte Riley** (*The Take, Wuthering Heights*), **Monica Dolan** (*U B Dead, Occupation*), **Samuel Roukin** (*Harry Potter and the Deathly Hallows, Solomon Kane*) **Lorraine Burroughs** (*Identity, New Tricks*), **Jack Deam** (*The Street, Shameless*), **Colin Tierney** (*Nowhere Boy, Cracker*) and **Barry Sloan** (*Hollyoaks, Revenge, The Mark of Cain*).

DCI Banks began with the two-part *Aftermath*, which tells the story of an ordinary house in an ordinary street, which is about to become infamous. When two young police constables are sent to the house following a report of a domestic disturbance, they stumble upon a truly horrific scene.

The wife, Lucy Payne (Charlotte Riley) lies on the verge of death from a head-wound and her husband Terry (Samuel Roukin) crouches in the cellar,

surrounded by a scene which will shock to the core and make a truly lasting impression on their lives and careers.

Consequently, the identity of a serial killer has finally been revealed. But his capture is only the beginning of a shocking investigation that will test DCI Alan Banks to the absolute limit. Working alongside Banks (Stephen Tompkinson) for the first time is the ambitious DS Annit Cabbot (Andrea Lowe), who is a hard-working addition to his team.

Produced for ITV by Left Bank Productions.




Marple

The recent series of **Marple** starring Olivier award-winning actress **Julia McKenzie** will be shown on ITV Encore from launch.

The sixth series comprised of three stories – A Caribbean Mystery, Greenshow's Folly and Endless Night.

The Marple stories are co-produced by ITV Studios and Agatha Christie Ltd, an RLJ Entertainment group company. Mammoth Screen's Michele Buck, Damien Timmer and Karen Thrussell executive produce on behalf of ITV Studios. Hilary Strong is executive producer for Agatha Christie Ltd. ITV Global hold the international distribution rights.

Produced for ITV by ITV Studios and Agatha Christie Ltd, an RLJ Entertainment Group Company.



Just Henry

Josh Bolt (*Nowhere Boy, The Be All and End All*), leads a prestigious cast including; **Elaine Cassidy** (*Harper's Island, A Room with a View, Felicia's Journey*), **Dean Andrews** (*Marchlands, Ashes to Ashes, Life on Mars*), **Stephen Campbell Moore** (*Season of the Witch, Thorne, Ben Hur*), **Barbara Flynn** (*Miss Potter, Cracker, Cranford*), and BAFTA nominated actress **Shelia Hancock** (*New Tricks, Bedtime, Moving On*), in ITV's drama **Just Henry**.

Adapted by Michael Chaplin (creator of *Grafters* and *Monarch of the Glen*), from Michelle Magorian's critically acclaimed novel, **Just Henry** tells a engaging story about one boy's discovery that will alter his family life forever.

Produced for ITV by ITV Studios.



Homefront

Homefront is a six-part drama series about the battles fought on the home front by the wives and girlfriends of soldiers serving in war torn Afghanistan.

The drama focuses on four real and remarkable women – Paula, Tasha, Louise and Claire – who live in Army quarters in the garrison town of Leysham. Life is far from easy for the women but the tone of the drama is upbeat with an ever present streetwise sense of humour. These women deal with fixing the boiler, filling the fridge and getting the kids off to school at the same time as coping with infidelity, insecurity, bereavement and bureaucracy.

Homefront is created by Sue Teddern (*Birds Of A Feather*, *Happy Together*, *soloparentpals.com* for Radio 4) who wrote the series with Jan McVerry (*Coronation Street*, *Clocking Off*, *The Street*, *The Forsyte Saga*).

Produced for ITV by ITV Studios.

Vera

Oscar nominated **Brenda Blethyn** plays Detective Inspector Vera Stanhope in ITV's **Vera**. Vera is an obsessive work-driven character with a caustic wit and a real intuitive sense for crime. Together with trusty sidekick and surrogate son, Joe Ashworth, Vera approaches every new case with unparalleled gusto. Even though we know she's driven by her own demons, Vera tries not to bring them to the workplace. She is the creation of acclaimed crime writer Ann Cleeves. The first episode is based on Ann's book *Hidden Depths*, and was been adapted for ITV by Paul Rutman (Marple and Lewis).

Produced for ITV by ITV Studios.



Poirot

David Suchet recently celebrated 25 years playing the world famous Belgian detective Hercule Poirot in the Agatha Christie adaptations screened on ITV.

During its launch period, ITV Encore will show the recent final series that included *Curtain: Poirot's Last Case*, *Elephants Can Remember*, *The Big Four*, *Dead Man's Folly* and *The Labours Of Hercules*.

From England to the Mediterranean, **Poirot** is always accompanied by his elegant and trustworthy sidekicks, Captain Hastings, Chief Inspector Japp and Miss Lemon as he pits his wits against a collection of first class deceptions.

Poirot aired on over 200 broadcasters worldwide, including Australia, France, Brazil, Italy, Japan and Russia.

Produced for ITV by ITV Studios and Agatha Christie Ltd, an RLJ Entertainment Group Company.





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