



TALL

STORY

PICTURES

Part of ITV Studios

Second Act
Productions |

VAUDEVILLE
PRODUCTIONS



GRACE



Contents

Press Release	3-4
Foreword by Writer and Executive Producer Russell Lewis	5-6
Character Biographies	7
Interview with John Simm	9-10
Interview with Richie Campbell	12-14

Interview with Rakie Ayola	16-17
Film one synopsis	20
Cast and Production Credits	22-23
Left You Dead press release	24

JOHN SIMM AND RICHIE CAMPBELL STAR IN PETER JAMES' *GRACE*, FROM ACCLAIMED SCREENWRITER RUSSELL LEWIS AND CO-PRODUCED BY SECOND ACT PRODUCTIONS, TALL STORY PICTURES AND VAUDEVILLE PRODUCTIONS

Acclaimed screenwriter and Endeavour creator, Russell Lewis, has adapted international bestseller Peter James', *Dead Simple*, his debut novel from the award-winning Roy Grace series. John Simm takes the lead role of the tenacious detective.

Entitled *Grace*, the 120' screenplay introduces the Brighton based Detective Superintendent Roy Grace, a hard-working police officer who has given his life to the job.

Co-produced by Second Act Productions, Tall Story Pictures and Vaudeville Productions, the drama opens with Grace's career at rock bottom. He's fixated by the disappearance of his beloved wife, Sandy, which haunts his thoughts. He's in the last chance saloon running enquiries into long forgotten cold cases with little prospect of success. Following another reprimand for his unorthodox police methods, Grace is walking a career tightrope and risks being moved from the job he loves most.

With so much at stake, his colleague Detective Sergeant Glenn Branson, played by Richie Campbell, knows he has more to give and asks him for help with a case. When a stag night prank appears to go wrong and the groom goes missing, Branson calls upon Grace to unravel events that led to the mysterious disappearance three days before his wedding to his beautiful fiancé.

A successful property developer with everything to live for, there is no trace of the missing groom. Is this a case of stag night shenanigans gone badly awry? Or is this something more sinister?

With nothing but instinct, a lingering suspicion and his obsessive nature, Grace doggedly pursues the groom's disappearance and becomes uneasily close to the bride to be....

Grace filmed on location in Brighton during 2020 with executive producers Andrew O'Connor and Paul Sandler for Second Act Productions, Patrick Schweitzer for Tall Story Pictures, Michael Vine for Vaudeville Productions, and Russell Lewis and Peter James. The first film, *Dead Simple*, is directed by John Alexander (*Belgravia*, *Trust Me*, *Jamestown*). A second *Grace* film, *Looking Good Dead*, directed by Julia Ford (*Sticks and Stones*, *The Bay II*, *Safe*) will air on ITV later this year.

Part of ITV Studios, Second Act Productions was created in 2015 by Andrew O'Connor and Paul Sandler to focus primarily on scripted comedy and entertainment commissions. *Grace* is the company's first scripted drama commission for ITV.

Co-founded by Creative Director Catherine Oldfield in 2016, Tall Story Pictures is responsible for producing *The Bay*, *Sticks and Stones* and *Bancroft* for ITV. Previous commissions include Mike Bartlett's *Trauma* starring John Simm and Adrian Lester, *Tutankhamun* and *Lucan*. Patrick Schweitzer executive produces *Grace* on behalf of Tall Story Pictures.

Writer Russell Lewis is also known for his work on *Morse*, *Lewis*, *Murphy's Law*, *Sharpe's Peril* and *Kavanagh QC*.

Peter James is best known for his fast-paced and gripping stories that thrust regular people into extraordinary situations. He has proven himself to be one of the world's most successful writers, delivering number one bestsellers time and time again. His Superintendent Roy Grace books have been translated into 37 languages with worldwide sales of over 21 million copies and 17 number one *Sunday Times* Bestsellers. His last Roy Grace novel, *Find Them Dead* spent 7 weeks at number one in 2020.

ITV Studios will be responsible for the international distribution of *Grace*.

FOREWORD BY RUSSELL LEWIS

So - here at very long last, the first of Peter James' best-selling series of Roy Grace novels, which features the casebook of a Detective Superintendent in the Sussex police. Shot entirely on location in Brighton and environs across late summer and early autumn 2020 in that brief lull between the terrible first and second waves of the pandemic, *Grace* was amongst the first wave of what is flatteringly termed 'high-end dramas' to resume production.

Originally slated to shoot in the Spring, we were deep into pre-production, and perhaps a month out from filming, when the show - along with the general life of the nation - was placed into a state of suspended animation. Like everyone else, we really didn't know when or indeed if we would return to duty, but after about three months, it became clear that the various insurance and financial instruments without which we couldn't resume production were in place, and that - under stringent COVID-19 protocols - we could proceed.

It's been an experience unlike any other over the past thirty-odd years as a word-pusher cum XP (Two Big Hats and STILL no cattle!), and a real testament to the resilience and adaptability of cast and crew. For once, none of us with keys to the executive washroom were able to get out to set and keep a benevolent eye on proceedings. Nothing like a pandemic for letting you know that in the overall scheme of television production, once the cameras are turning, scribblers and execs - 'the Upstairs' - are surplus to requirements. Quite right too. Though, it was a shame not to get to meet all our cast and crew.

We had met with the man playing our hero some months earlier, so we had got to talk about the show with John Simm, but we were robbed of being in the room for a readthrough - which is when not only do you hear the script for the first time, to weigh up its merits

and shortcomings, but you also get to say, 'Hullo!' properly to all the team who will be involved in taking the words on the page and making them into so much more. A limited table read did take place out at our base with a socially distanced skeleton cast, and that was filmed and sent on to us to review, but it has to be said, for a writer used to the scent of his own terror in anticipation of the potential mauling to come, the COVID protocol table read is a strangely antiseptic and bloodless exercise. Who ever thought they'd miss being twisted out of shape with anxiety?

Grace HQ for this outing was the spectators' stand at Brighton racecourse - which came freighted with lots of lovely Graham Greene associations - though happily none of us were razored by teenage hoodlums or had any uncomfortable close encounters with vitriol. Maybe next year? As far as translating Peter's fantastic novels into television goes, compliance, the *bête noir* of television writers everywhere, means we've had to change a number character and business names that readers might be familiar with, and assign Roy to a fictional force - but otherwise, much of that with which Peter's devoted and ardent readership will be familiar has been retained. We were still allowed to call Brighton Brighton, so... I'll take that as a win. Some developments in the novels we've pushed back to be picked up if - hopefully - we return. In truth, Peter's books are so filled with incident and character development that it hasn't been possible to cram it all in to our first two-hour adventure.

What attracted me to Peter's seaside noir was their darkness, and the chilly, unsentimental realism of his meticulously researched Police procedure. To that end, we've been lucky enough to work with Peter's real life inspiration for Roy Grace (and so much more), the retired Detective Chief Superintendent David Gaylor who has acted as our technical advisor and procedural controller in much the same way as he works with Peter on the novels. Hopefully, he's kept us on the straight and narrow. If not, I'm sure we'll be getting our collars felt.

FOREWORD BY RUSSELL LEWIS

For someone new to Peter's Grace novels, the thing to bear in mind is they're very much thrillers, rather than cosy, Mayhem Parva style whodunits. What I love about them is you're never sure where you're going to end up.

Dead Simple, the story which opens the batting, is a seemingly straightforward missing person inquiry twists off into territory awash with nightmare fuel. Peter takes his readers on a thrill ride, and hopefully we've managed to capture some of that runaway rollercoaster feeling. It's that slow crank up the incline to a dizzying view, and then a bowel loosening plummet into switchback and corkscrew, because once you've passed the point of no return it really doesn't matter how loud you scream as you're strapped into the ride until the car has come to a complete stop. So — without further ado, on behalf of us all... Welcome to Graceland!

CHARACTER BIOGRAPHIES



Roy Grace

Detective Superintendent Roy Grace wanted to be a police officer since his childhood, enthralled from a young age by his father, Jack, who was a well-respected Uniform Sergeant and used to take Roy on ride-alongs with him. Grace cuts a well-seasoned, reassuring, and capable figure. There is a kindness to him but also a touch of steel. Steadfast and determined, he is driven by a relentless pursuit of facts and truth and has given his life to the job. Roy is still legally married to his wife, Sandy, who disappeared without a trace six years ago on his 40th birthday and has never been found to this day. He is burdened by years without closure and struggles to move on, despite his efforts to.



Glenn Branson

Detective Sergeant Glenn Branson is a bright and ambitious police officer who has progressed quickly through the ranks of the force and has a very promising career ahead of him. Branson is witty, warm, clever, and a great friend to Roy, who has been a mentor to Glenn throughout his time in the force. Married to Ari, a radiologist, they have two children: Sammy and Remi. After Sammy was born, Branson decided to join the police, having previously worked as a bouncer. He wanted more for himself and a career his children would be proud of.



Alison Vosper

Assistant Chief Constable Alison Vosper has moved around considerably in her career having worked in Birmingham, Northumberland, Ipswich, Bristol, and Southampton. She always keeps a tight wall around her but underneath the occasionally frosty façade there can be a vulnerability. On the rare occasion, her eyes twinkle with humour. Vosper is kind and principled. Despite her reprimands, she knows Roy is a good cop and wants him to pull himself together. Despite rank, there is a friendship between them which comes from years of working together, though she does find it hard to reconcile his unorthodox methods with her view of what constitutes police work.



JOHN SIMM IS DS ROY GRACE

What appealed to you about both *Grace* and the title role?

“It would have been crazy for me to turn down such a brilliant opportunity to play a lead for ITV in a best-selling detective series. It is just such a great part. I was doing *Macbeth* in Chichester when I got the call. My agent said, ‘Have you read these Peter James’ books?’ I had heard of them, but not read any.

“I immediately bought the first two novels and I couldn’t put them down so I knew what a fantastic role it would be to play. I’m a voracious reader, but had never read a lot of crime fiction before. Once I started reading the Peter James’ novels I couldn’t stop, I’m currently on book ten. They are very clever and Peter is brilliant at what he does.

“My father-in-law was a policeman in the Met Police for thirty odd years. He read the first few and was very complimentary about the procedural stuff that’s in there. He said it was rare for an author to get it absolutely bang on. I think Peter prides himself in that, he’s a very clever writer and they are an addictive series of books.

“Peter and I were going to meet up before the pandemic came along, and we have spoken a number of times and we email each other. If I had any questions or queries during filming I would fire off an email and he would come back immediately. It’s just such a shame we haven’t been able to meet in person yet, but I look forward to the day when we can.”

Who is Det Supt Roy Grace?

“Roy Grace is a high ranking detective. When we first meet him he has been diverted to investigate cold cases where his career is stagnating. Then his friend DS Glenn Branson (Richie Campbell) asks for his help on a case he is working on.

“Branson takes a big risk bringing Grace back into the fold to help on the first case. He does it because Grace is really good at his job and has been his mentor in a way. But also they are best friends and Branson can’t stand to see Grace wallowing in this dead end job after his wife went missing. Grace’s wife has gone missing some years before this and he hasn’t been able to solve the mystery of what has happened to her. Branson gives him a lot of leeway, and is trying to help out his friend, whilst also needing his friend’s help. It’s a mutually beneficial situation.

“There are seventeen Roy Grace novels so far and the wonderful thing was that Peter James said he was writing the new ones with me in his head this time which is great. He is a prolific writer. I just hope people like what we have done and we get to do some more.”

Did it take time for your screen relationship with Richie Campbell to develop?

“Richie and I got on really well right from the start. It was difficult because filming was due to begin in the spring of 2020, but had to be postponed because of the pandemic. So we were waiting for several months before getting the go ahead to start work and it was then a very different experience. When I met Richie at the script read through we both had masks on. The whole thing was very surreal, but we were all so grateful to be working.

“Richie and I hit it off immediately which is really lucky, chemistry is a really big deal. As with working with Philip Glenister on *Life on Mars* - if you get it right, you get a lot for nothing.”

Why does Roy Grace consult a medium?

“Grace went to the medium Harry Frame out of desperation after his wife disappeared because he had tried everything else to find her. He and Harry are old friends in any event. He contacted him again subsequently about a case on the off chance, and he came through.

“Grace views it as a resource he has in his back pocket. He might not need it but if everything else fails, why not use it? It’s up to the police to explore every sort of opportunity and avenue available and not to be narrow minded about it. I think he’s up for anything that will help him solve a case.

“In the books Grace and his boss, Assistant Chief Constable Alison Vosper, are at loggerheads all of the time. It’s slightly different in this adaptation, she is not his enemy. Vosper, played by Rakie Ayola, tries to help Grace out and gives him some degree of freedom.”

How are some of the darker moments in these stories portrayed on screen?

“The second script involves a dark subject matter. But often with these things it’s what you don’t see. The reaction you get from the faces of people who have seen it is often even more frightening. In this day and age things on screen can be so graphic. What is there to film that we haven’t seen? I don’t particularly like watching horror films and things like that. I think people are numb to it now. Your imagination is far scarier than anything else. You can show horrors without showing the actual horror itself.”

In terms of diversity does *Grace* show progress has been made in recent years?

“It’s a no brainer. There should be equal opportunities all the way across the board. It should have happened many years ago. *The Personal History of David Copperfield* written and directed by Armando Iannucci, that is how things should be. It’s a shining beacon of how we should be casting.”

What was it like working on these scripts written by Russell Lewis?

“Russell Lewis is a brilliant screenwriter, I am a big fan of his work. I am completely addicted to *Endeavour*, which he also wrote for the screen. I had seen the odd episode because I loved *Morse*, but during lockdown I decided to watch it from beginning to end. I absolutely love it.”

What does the main setting of Brighton bring to *Grace*?

“I knew Brighton fairly well before this because we’d visited many times. I’ve always loved Brighton and it was a lovely place to film. It’s a beautiful place which we see in these films, but Peter James also shows us a dark underbelly in his novels.”

What were your thoughts when the start of filming was postponed by the first national lockdown in the spring of 2020?

“I was terrified we might not be able to film it at all. We really thought it was in jeopardy. We were thrilled when we got a starting date in the autumn and also thrilled to get through the shoot without any mishaps, nobody caught Covid. We were very careful and the people in charge of all of that did an incredible job. Everybody did what they had to do and we somehow got through a 10-week shoot without having to close down once.”

Did the new ways of working become second nature fairly quickly?

“You do get used to it. As actors we drew the long straw because we didn’t have to wear masks all of the time. Every time you looked up it was like being in an operating theatre. Our directors, John Alexander and Julia Ford, directed the whole time with a mask and a shield on, everybody wore them all the time.

“It was very strange and there were a lot of sacrifices that had to be made, but everybody was happy to do it, and they deserve a lot of credit for doing it so well. It’s an enormous achievement.”



RICHIE CAMPBELL IS DS GLENN BRANSON

Why did you want to be involved in *Grace*?

"The scripts for *Grace* were brilliant. There were a lot of twists and turns, things I didn't expect. The whole Branson and Grace (John Simm) relationship was also cool. There's a bit of 'buddy cop' going on but also much more. They have a history which makes them feel like real characters who have really lived.

"I didn't know the Peter James' books before this came along. It's amazing how many books he has sold all over the world. When we were filming in Brighton fans of his work were telling us how much they were looking forward to seeing this.

"Our screenwriter Russell Lewis has adapted the books so well. They are real page turners, but there is so much material to condense into a TV drama. He has captured everything that is needed to make it work on television, including the tiniest details. You really go on a journey when you are watching these stories."

Who is DS Branson?

"Branson used to work on the doors of night clubs in Brighton, but realised that wasn't what he wanted to do, so he decided to join the police force. There were little nuggets about him in the books that were useful for me to have in the back of my mind when we were filming.

"When we first meet him, Branson is heading up a case. An investment property developer has gone missing on his stag night. It just doesn't add up to Branson. At this point Grace has been banished to a dead end job looking at old cold cases. So Branson takes it upon himself to go to Grace about this missing man and asks him to help, bringing him back into the fold.

"Branson enjoys watching Grace get back into the swing of things, especially after what Grace has been through. Branson has moved up the ranks and is ambitious to prove his worth but he is taking a risk by bringing Grace back.

"I think taking that risk demonstrates how strong their friendship is. There is a lot of heart towards who they are as people besides the police work. They started off as Grace, maybe being a mentor figure for Branson, but now they are real friends. Branson has learned from Grace and goes on his gut instinct rather than necessarily playing by the rules.

"In the books Peter James goes into detail about how Branson looks. He's a very well dressed man with tailored three-piece suits. It was really hot in Brighton when we first started shooting and I just remember thinking, 'I don't know how I'm going to keep this up for the whole 10-week shoot.' But I do love a suit so I can't complain at all."

What sort of problems does Roy Grace present Branson with?

"In the early stories Grace isn't afraid of consulting people like mediums while Branson is very wary about all of that. They have different perspectives. Grace does these maverick things while Branson warns him about the possible huge repercussions if it all goes wrong. If Grace messes up it will put Branson in a very difficult position."

What was it like working with John Simm?

"John is a brilliant actor. He couldn't believe I'd never seen *Life on Mars*, he was like, 'What?' I knew him from *Human Traffic*.

John is very collaborative, which is how I like to work. It's that element of being an ensemble and working through things together. I love all of that and we laughed all day long. But when it was time to focus and work we were on it, that goes for all of the team.

It genuinely did feel like Grace and Branson were right together. When we finished filming we felt like we wanted to do more, it was so good to do.”

Were you worried about the expectations of fans of the books?

“When you read a book you’ve got the character in your head, and people visualise them in different ways, but our job was to get the character traits correct and stay true to what author Peter James and screenwriter Russell Lewis have written. Then to add our own elements and flavour to that. You’re never going to please every fan of the books. But if you get a sense of the whole piece then I think you are on to a winner.”

Who does Branson answer to?

“Branson and Grace’s boss is Assistant Chief Constable Alison Vosper, played by Rakie Ayola. If things go wrong, she has to answer to the top of the force. Rakie is fabulous in the role and she has created a brilliant character. There is such light and shade.

In terms of cast and crew diversity, does *Grace* show progress has been made in recent years? Is there still more work to be done?

“It’s an adaptation so you want to stay true to the books to some extent. Also you don’t want to just follow diversity for diversity’s sake, but it doesn’t feel like that with *Grace*. Everyone brings their character traits and that’s what’s really important to me.

“The whole diversity thing is a huge topic, it’s about going back to what we really want in terms of diversity. It’s become such a buzz word that people have maybe lost sight of what it actually means. On the one hand, it’s great that you can watch a show like *Grace* and you’ve got Rakie playing Vosper, myself as Branson and some great female characters along with black characters who are not just there because they are black.

“But at the same time progress still feels slow in terms of diversity in the industry as a whole. To me, it’s more about what is happening behind the cameras.

It’s clear that certain people, whether it’s black, whether it’s women, actors with disabilities or whoever, they are not being represented or their stories are not being told. If that’s the case we need to ask, ‘How do we tell those stories?’ We have to do something bigger, including what is going on behind the scenes.”

Have you ever had an encounter with a medium?

“I haven’t, but my mum went to a medium years ago who told her about certain things that would happen involving myself and my sister. I find the whole thing fascinating, but I’d rather not know what is in the future. Who knows if any of it is true or not?”

What does the main setting of Brighton bring to *Grace*?

“*Grace* shows the Brighton a lot of people know - the pier, the beach and the front. But it also shows another side, with a dark underbelly in these stories. Brighton is a really interesting place and we got a lot of good feedback from the locals. I fell in love with Brighton filming this, we got lucky with some great locations both in the centre by the sea and nearby.”

You were all set to film *Grace* in the spring of 2020 when work on the production was postponed due to the first national lockdown. What were your thoughts back then?

“We had no idea what was going to happen. I was on the phone to the agent quite a bit. We all knew this was a really great project to film. But at the time no-one knew what was going on in terms of the first national lockdown so it was about spending time with my family and hoping we would be able to start filming at some point. It gave me the opportunity to read the books, which was good.

“It was brilliant when we were finally able to start filming *Grace* in September 2020. But it was also daunting because we didn’t know how it was going to work. There were a lot of new rules and regulations in terms of Covid and how we would film. We were one of the first productions to go back to filming. So there was no blueprint for us to follow.

“But we got used to the new way of working fairly quickly. We were all in the same boat. Everyone was fresh to this. The Covid team on set made sure we were all safe and were brilliant.

“You had to have your mask on when you were rehearsing and sometimes you couldn’t hear the director. But, if anything, it makes you hone in a bit more and people were a lot more focused. In the end it did become second nature. Even getting the regular Covid tests became routine. We just knew we had to do it all. It didn’t hold us up and showed us new ways of working.

“It was a great time and I really enjoyed working on *Grace* and there is certainly plenty of scope for many more films if the audience like what they see.”





RAKIE AYOLA IS ACC ALISON VOSPER

Why did you want to be involved in *Grace*?

"I wanted to be involved as I liked Russell Lewis' scripts and it was the chance to work with John Simm again. I had worked with him very briefly on *Code of a Killer* and it was great to play a high ranking police officer."

Who is ACC Alison Vosper and what is your take on her as a character?

"Assistant Chief Constable Alison Vosper has gone through the ranks. Now in her role she's managing multiple teams and over seeing several cases. She's firm but fair, hard working, with terrific managerial skills."

Did you have a backstory for her?

"I created a whole backstory for myself which I took from the real life stories of high ranking women in the police force. It's a story only I know. I've not spoken to author Peter James to find out if it's anything like the one he imagined for her."

How would you describe Vosper's relationship with Roy Grace?

"The relationship between ACC Vosper and Roy Grace is slightly warmer than it is in the books. Not only does she respect him and recognise that he's a fantastic detective, I think she genuinely cares about his well-being. However, she doesn't love his sometimes unorthodox approach to the work. As long as he gets the right result she will cut him some slack. The problem is Vosper often has to explain Grace's relationship with all things mystical to the people upstairs and the media."

"There are plenty of occasions when she could have sacked him but he's a really good officer and it would be a massive loss to the force. He's not going to change and it is exasperating for her."

What was it like working with John Simm?

"John is such a talented actor. On set he's warm, generous and very easy to be around. I really enjoyed my scenes with him."

"There is great chemistry between John and Richie Campbell, who plays DS Glenn Branson. It was lovely to see their relationship develop and see the dynamic between them on and off camera. You would think they had known each other for ages. Richie is really funny and he made us laugh a lot."

How would you characterise *Grace* as a TV drama?

"Viewers love a crime drama. Sometimes during *Grace* the audience is way ahead of the detectives and at others we are way ahead of them. That's what makes it exciting. Just when the audience thinks they know everything, Roy Grace learns something they don't know."

In terms of cast and crew diversity, does *Grace* show progress has been made in recent years?

"In terms of representation, progress has been made in front of the camera, but we can always do more. Everyone deserves to see themselves and a version of their story. As for behind the camera, we're still a long way from the sentence: We have a diverse crew."

Do you think actors share some of the same skills as detectives?

"I think actors probably do share some of the same skills as good detectives. We are always looking for clues from the script and trying to piece things together. 'Who is this person? What kind of person would do that? Or say that?' We definitely have that in common. Actors have to have enormous levels of empathy and perhaps the best detectives do too. You need to be able to put yourself into somebody else's shoes."

What is it about the screenwriting of Russell Lewis that makes these scripts sparkle?

"Russell likes language. He enjoys words. His characters are able to communicate in a way I found really refreshing. There's lots of good juicy sentences which is refreshing in a contemporary script."

What does the main setting of Brighton bring to *Grace*?

"Brighton brings so much visual drama. The beauty of the South Downs, the sea, the pier and the architecture. Plus it's such a vibrant place. It's far from being a sleepy seaside town."

Can you recall your thoughts when it became clear the first 2020 lockdown was coming and the project would be delayed?

"I always felt confident *Grace* would start filming whenever it was thought safe to do so. I decided to be optimistic about it.

"I also had another TV job that was meant to start the first Monday of lockdown. A series called *The Pact* for BBC One. I was so grateful to be going into lockdown with these projects in place."

How did it feel to finally be able to start filming?

"It was a joy to finally start work on *Grace* in September. It was weird being in the world and back on set. The crew were of course wearing masks and shields and everyone was being regularly tested."







FILM ONE SYNOPSIS

When the unorthodox policing methods of Detective Superintendent Roy Grace are brought into question under cross examination in a local murder trial and a journalist gets hold of the story, it does nothing to improve his standing with his superiors who are concerned about the damage he has done to the reputation of the force. His superior, Assistant Chief Constable Alison Vosper, warns Grace that they can't afford another stunt like this.

Grace is already carrying a heavy load. Plagued by the disappearance of his beloved wife Sandy, without a trace, six years ago on his 40th birthday and still searching for answers as to her whereabouts to this day, he seems to be more at home with the dead these days. Working in an office surrounded by unsolved cold cases which are gathering dust and only serve as a reminder of his own ghosts, Grace can't seem to let go of the past despite his best efforts to try and move on.

When a local property developer whose company is enjoying a raft of recent successes goes missing on a stag night, Roy is approached by his old friend and colleague, Detective Sergeant Glenn Branson who is investigating the case. Something feels off about the whole thing and Branson comes to Grace for advice, determined to pull him from the gloom of his office and make use of his brilliant instincts. Grace joins Branson's investigation to advise.

Together with colleagues Detective Constable Emma Jane Boutwood, Detective Constable Nick Nicholl and Detective Sergeant Bella Moy, Grace and Branson work to piece together the groom-to-be's movements the night he disappeared. With the wedding only days away the clock is ticking. As Grace's fierce instincts and dogged determination start to unravel the events of the fateful stag night, it becomes clear that there are those who know more than they are letting on and what initially seemed to be a simple missing persons enquiry, may now, in fact, be something far more sinister.





CHARACTER CREDITS – DEAD SIMPLE

DS Roy Grace
DS Branson
ACC Vosper
DC Nick Nicholl
DS Bella Moy
DC Emma Jane Boutwood
Ari Branson
Kevin Spinella
Michael Neward
Mark B Warden
Ashley Haynes
Gill Neward
Vic
Phil Marshbrook
Davey Marshbrook
Robbo
Luke Jones
Josh Sayed
Joe Tindall
Rex
Mr Sean Stourton
Zoe Sayed
Francine
Harry Frame
Willa
Woman Speaker
Richard Charwell

JOHN SIMM
RICHIE CAMPBELL
RAKIE AYOLA
BRAD MORRISON
LAURA ELPHINSTONE
AMAKA OKAFOR
REBECCA SCROGGS
ALEXANDAR COBB
TOM WESTON-JONES
MATT STOKOE
ALISHA BAILEY
MAGGIE O'NEILL
DIARMAID MURTAGH
RUPERT HOLLIDAY EVANS
CIAN BINCHY
MATT WAKEFORD
CHARLIE SUFF
AKSHAY KHANNA
WILLIAM ANDREWS
DAVID K WHITTING
TIM TRELOAR
TIANA KHAN
CATHERINE BAILEY
ADRIAN RAWLINS
NATASHA JOSPEPH
VINNY DHILLON
SILAS CARSON

PRODUCTION CREDITS – DEAD SIMPLE

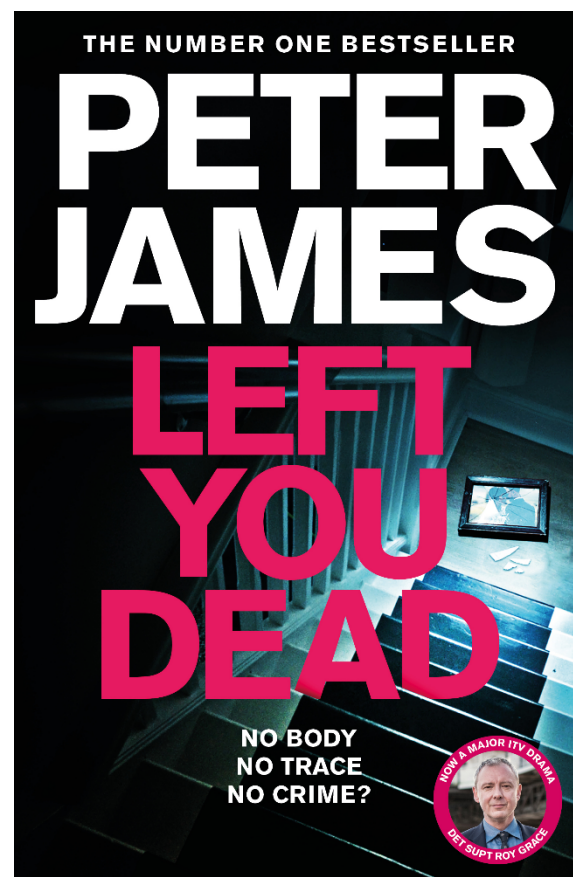
Executive Producers	ANDREW O’CONNOR, PAUL SANDLER, PATRICK SCHWEITZER, RUSSELL LEWIS & PETER JAMES
Writer	RUSSELL LEWIS
Author/Creator	PETER JAMES
Director	JOHN ALEXANDER
Producer	KIARAN MURRAY-SMITH
Director of Photography	DALE ELENA MCCREADY
Casting Director	DANIEL EDWARDS
Costume Designer	JACKY LEVY
Hair & Make Up Designer	TANYA LODGE
Production Designer	MADELAINE LEECH
Art Director	MIKE MCLOUGHLIN
Script Editor	MAYA SHICKELL
Location Manager	PETER-FRANK DEWULF

****17 Sunday Times number one bestsellers****
****Over 21 million copies of his books sold worldwide****
 The latest instalment of the Detective Superintendent Roy Grace series, from the 'best crime author of all time' ...

LEFT YOU DEAD

Peter James

Published by Pan Macmillan on 13th May 2021 in hardback (£20) /ebook (£16.99) / audiobook (£24.99)



Eden Paternoster has disappeared without a trace. On the way back from a day trip with her husband, Niall, Eden insists that she needs to make a stop at the supermarket. Eden tells Niall to wait in the car, she kisses him goodbye and never returns. Niall acts the concerned husband, however something about the situation doesn't feel right to Det Supt Roy Grace, who quickly escalates the case from a missing person to murder without a body. As more evidence comes to light, Niall looks more and more guilty, but not all is as it seems...

Not only is Roy Grace trying to solve this compelling case – he is also facing a moral dilemma. He has recently become privy to some information that he could use to take down his nemesis, Cassian Pewe. Roy knows that he should report Pewe, but questions whether he could live with himself if he destroyed a fellow officer's career. Sadly for Roy, trouble come in threes and, just as the Paternoster case takes a major turn, he is struck by a personal tragedy.

Picked as one of the 'most anticipated shows of 2021' (BBC, Telegraph, Daily Express and many more) the new ITV adaptation, *Grace*, will introduce television audiences to Roy Grace for the first time. Filmed in Brighton, it stars John Simm as Roy Grace and Richie Campbell as DS Glenn Branson. T

he first two novels in the series, *Dead Simple* and *Looking Good Dead*, have been adapted for television by *Endeavour's* Russell Lewis and the first episode will air in March 2021.

About Peter James

Known for his fast-paced and gripping stories that thrust regular people into extraordinary situations, Peter James has proven himself to be one of the world's most successful writers, delivering number one bestsellers time and time again. His Superintendent Roy Grace books have been translated into 37 languages with worldwide sales of over 21 million copies and 17 number one *Sunday Times* Bestsellers. His last Roy Grace novel, *Find Them Dead* spent 7 weeks at number one in 2020.

#LeftYouDead

If you use any material from this press pack, please include a full credit for the show.

