

## EPISODE 002

# DREDA SAY MITCHELL

Adam: Yes, they let us have a second episode. We're back, this is Episode 2 of Partners in Crime. My name is Adam Croft.

Robert: And I'm Robert Daws.

Adam: Welcome to Episode 2! Well, we got off to a flier with Episode 1, Neil Dudgeon, Inspector John Barnaby from Midsomer Murders. Possibly the most famous detective in the world.

Robert: Certainly, one of the nicest gentlemen in the entire profession, I must say.

Adam: And we're carrying on with our stream of impressive guests. You knew what I was going to say.

Robert: Stream of consciousness.

Adam: Stream of something else. But we've got fantastic guests coming up over the course of the next few episodes, and today is no exception. She has been described by Lee Child as English fiction's brightest new voice, and by Peter James as having wonderful, vivid writing and a truly original voice. It's not other than Dreda Say Mitchell. We'll be speaking to her a little later on. But, first of all, we're going to start, as we always do or as we have done once already, talking about what we've been reading and watching in the world of crime this week. So, Bob, let's start with you.

Robert: Well, I've become a big fan recently of the Italian crime novelist Donato Carrisi who many of you listening may know from his book, 'The Whisperer', which has its main protagonist criminologist Goran Gavila and police detective Mila Vasquez...

Adam: Have you been practicing those?

Robert: Yes, of course I have! And that was my first introduction to the book. It's serial killer land, but Carrisi, I think is a wonderful writer. The setting in Italy is very vividly depicted and I am absolutely hooked on his writing style. So much so that I am now reading one of his latest books 'The Hunter of the Dark' which is set in Rome. A series of gruesome murders leaves

the police force in Rome reeling with no real clues or hard evidence to follow – or so it says here. Its leading protagonist is Sandra Vega, a brilliant forensic analyst and it kicks off with a very gruesome murder within the walls of the Vatican, and carries on from that with great pace and intensity. And if you love Italy and if you love Rome in particular, it's again a very vivid setting for a great murder-mystery. So I strongly recommend Donato Carrisi if you're not already reading the books.

Adam: There is a lot of fantastic Italian crime fiction out there, actually. I'm aware of quite a few but I've been quite slow on the uptake. But the problem is I have is I'm spending so much of my time writing that when it comes to actually reading, it's quite rare I get around to fiction nowadays because I'm kind of leading in my own fictional world, I try to keep out of other people's as much as possible. But for me, Italian fiction I've read would be, I think I'm right saying Andrea Camilleri, the Montalbano.

Robert: Montalbano!

Adam: It's fantastic. So evocative of the setting in Sicily I think and it's just absolutely fantastic. And you feel like you're there and that's – I know what you're saying, you like to read books set in foreign times and in different places and feel as if you're there at the time.

Robert: On the whole, if I've got the choice between a beach in Sicily and a multi-story car park in Sheffield, no disrespect to Sheffield or its multi-story car parks, they're absolutely marvellous! I tend to go for the beach in Sicily.

Adam: Well, I think most of us probably would, yeah. But then again, the writing has to be spot-on. It's got to get that sense that you're there across to the reader and I think that's what we all like, isn't it?

Robert: Well, yes. The books I write are set in Gibraltar.

Adam: You're going on about your own books again?!

Robert: No, I'm not. I'm really not. I haven't mentioned a title, you might have noticed. But, you know, I'm certainly no Camilleri who I think does just a splendid job. But it's a thing from a writing point of view is setting the scene without being overly descriptive. You know, and it's not necessarily – you can do all the research in the world, you don't want to show your research, you want to get on with the story. And the fact that the sun was shining is great and if you're writing or reading, I always like to go to a place where I'm in my mind, I'm enjoying myself. So, that's why I tend to read books mostly set abroad. That's my excuse and I'm sticking to it.

Adam: Well, the sun doesn't need to be shining either. There's something that I've been watching a lot of recently on TV; I've been watching more TV than I have reading books, is Tin Star, which is a fantastic series with Tim Roth who is just absolutely thoughtless in my eyes. And

it's set in Canada, so not so much sunshine, but again beautiful scenery and fantastic, it really makes you feel like you're there.

Robert: He's a great actor, I saw him recently in Christie, Rillington Place series on television which he was just – I mean, I never thought I'd get Richard Hudson's performance out of my mind from the film, but Tim Roth was just terrifying in his depiction of a psychopathic killer. So Tin Star, I've not seen it and it's on my list.

Adam: Tin Star. I think it's on Sky Atlantic. I caught it late, it's only been on fairly recently I think, September-December, but it's still available on the Sky catch-up service, so well-worth catching that.

Robert: What are your thoughts on McMafia from BBC1?

Adam: McMafia. I'm quite enjoying it. Set the scene for everybody who's not –

Robert: Well, I know it's based on a true story, a book, a non-fiction book of the same name and people are saying McMafia is about Scottish mafia...

Adam: Couldn't be further from the truth.

Robert: No, but I believe the title comes from Chechen gangsters who set up their internet proceedings and the way they do their awful business by following a model set by McDonalds, the chain, who of course is no criminal activity there at all.

Adam: Other than their dreadful milkshakes.

Robert: Tell that to my two daughters. I've spent a lot of time in McDonalds. Is it advertising? Who cares? So, that's where the name comes from and it's about really money laundering and international gangsters and murder and fraud, and it's filmed in about 6 different countries. The budget for it must be extortionate. From Cairo to Turkey...

Adam: I think it's over a million pounds an episode I think I read.

Robert: Is it really?

Adam: It's getting on for The Crown kind of levels.

Robert: It looks it and television increasingly takes on the cinema in its scope and whatever. We're going to be seeing more programs like this. I have to say, I think it's brilliantly done. I do struggle at times to follow it, but that's my lack of brain cells. But it's compulsive viewing with some great central performances. Many of them by Russian actors, European actors who are giving it [07:48]

Adam: Very intricate plotting, it's got lots of what you'd expect from kind of Russian mafia kind things, the kind of double crossing and not quite knowing who to trust, this person's done that person over.

Robert: And violent. I was watching follow, is it Narcos?

Adam: Yes.

Robert: On Netflix.

Adam: That doesn't hold back.

Robert: Certainly doesn't. And there are parts in McMafia that don't either, so it's not necessarily for the squeamish, but it's based on things that are happening in the world now. It's incredibly relevant and it's the way that organized crime conducts its business internationally. So, from that point of view, it's an unpleasant revelation of what's going on in the world.

Adam: And that's on the BBC iPlayer, at the moment. It's still airing as we record.

Robert: Strongly recommended from Partners in Crime.

Adam: It's called the official seal of approval.

Robert: Yes, whether they want it or not.

Adam: Now, Partners in Crime is not just about you listening to us waffle on about what we think. It's also time for you too to get something back out of this, and that's all thanks to Kobo, the world favourite local bookshop, perfected. They have over 5 million eBooks to choose from. So you'll find every topic eBook or audio book imaginable from yesterday's classics to today's bestsellers. The wonderful thing about the Kobo app which you can download on your iPhone or Android device is that you can use it anywhere and it's completely free. You don't need an eReader and you can also claim 90% of your first eBook by going to Kobo.com, choosing the books you'd like to buy and using the promo code CRIME at the checkout for your exclusive 90% discount. Yes, 90% off your first eBook. Only at Kobo and only with Partners in Crime.

Now, our guest today on Episode 2 is an award-winning crime author, broadcaster, journalist and campaigner. Not only that, but Lee Child called her 'English fiction's brightest new voice'. Peter James described her 'Wonderful, vivid writing and a truly original voice'. And she's won all sorts of awards; she's been on BBC question time, she's presented front row on Radio 4. She's done practically everything, and not only that, but she's a wonderful, wonderful crime writer and a fantastic person. Our guest today is Dreda Say Mitchell.

Dreda, your background is quite interesting. Your parents migrated to Britain from Grenada and you're brought up in the East End which is obviously a very different place from Grenada.

Dreda: It is. Very much so. I still live in the East End of London, a bit more on the outskirts. I mean, my parents came here like most migrants: for something better for their children. They loved Grenada, they never forgot Grenada. My Dad actually went back to Grenada in about 2000. He lived here for 40 odd years and he decided it was time to go back cause it's such a lovely place and it's very beautiful and small and everyone knows each other. But they wanted their children to come here for a better life. Grenada has a real great tradition of education so a big thing for them was for us to get a great education. And one of the ways they saw us doing that was using all the resources and activities we had in our community. And in our community, we were really lucky to have an outstanding library, Whitechapel Library and we also had Whitechapel Art Gallery which is just internationally-renowned. It's a big thing for me because often people talk about people growing up on housing estates, in working class area and they use this word 'depravation'. Sure, we didn't have any money but we didn't know anybody else who had any money. But in terms of culture, literature, art, wow, it was a really rich area.

Adam: And you mentioned education there, and that's something that's played a huge part in your life, hasn't it?

Dreda: It has, because I ended up becoming a teacher. I didn't start out to be a teacher. I just loved school and I think I loved school because I think was somebody who loved to read, I like to talk, I like to learn. I still love reading and I still love learning and I think I was – particularly in my secondary school, I was very lucky to have some exceptional teachers. And my history teacher was an exceptional teacher. She just made history come alive, she just made it sound like it was happening all around you, so almost like a story she was telling. And I think she really helped me, when I look back in terms of wanting to be a storyteller. And I just decided that I wanted to put back in my community and how could I do that and I thought 'I think I might like teaching' and I became a teacher. It was a bit lazy though, I must admit, cause I went to University, I went and did an African history degree at the school of oriental and African studies which is part of the Old London University. And it's opposite the Institute of Education. And so I applied to be a teacher, literally just went across the road, not big journey here.

Adam: Is that on Gower Street?

Dreda: Yes, Gower Street.

Robert: Yes, I went there too. You're talking about mentors as well. First thing, your parents who were wonderful and supportive and determined that you have a good education,

and your teachers. When it came to writing, the start of your writing, was there anyone who mentored you in this, encouraged you to write your first stories?

Dreda: Yeah. My how I got published is a very unusual story. I just decided in 2001, I turned to my partner Tony and I said 'You know what, Tony? I really would like to see if I can try writing'. There was nothing in the back of my head about being published, I just wanted to see if I could write. Because I'm somebody who ended up with an O Level, Grade C in English language and Grade C in English Literature. So that's no big kind of wow, so I always had a bit of a phobia about English, other than I knew I loved stories because I come from a storytelling background. The whole of my community, black people, they love telling stories. That's my family. So in 2001 I just saw a course; it happened to be at the Groucho Club for Creative Writing and I went off on this course. And the woman who ran it, Maggie, what I didn't realize was happening, she was really, really loving my writing because the style of my writing was very distinctly different from other people. Cause I think when you talk about voice in writing, what voice do you choose to use, because you carry so many different voices, it's like I've not met you voice, I'm trying to be on my best behaviour here and not drop anything here. Whereas Adam, cause I know Adam a bit more, I can get into it with Adam a bit more. And so, this is it, and I went from a school and it was run predominantly by nuns, it was a Catholic girl school where you talk properly, but we're not allowed to say the word 'yeah'. So, when I came to writing my own books in this class, I had to really think about the type of stories I wanted to tell and that time I wanted to tell predominantly East End type stories. Therefore, what voice do I actually use? So I kind of ditch my formal voice, I kind of really got much more into a kind of Cockney kind of Caribbean style of writing, including the rhythm of the writing. And she was just loving this and a couple of years later, she decided to set up her own publishing house with another woman from her house in Hackney and they just asked me to contribute the first chapter of my book. I only had bits and pieces to an anthology they were doing as one of their first books. And when I put it in, her co-director, Jane, loved it so much they just came to me and just said 'Can we just publish the whole novel?' and that's how I ended up being published and Maggie mentored me, she showed me lots of things about the editing process. I just learned so much from her, so it was like being in a family. And to tell you the truth, I had a deadline, but other than that I didn't feel pressure. The kind of same pressure that I got when I went into the more traditional publishing world. And I had a great time, and it was that book, *Running Hot*, that ended up winning the John Creasey Dagger for Best First Time Novel in 2005.

Robert: Which is a huge accolade for a new writer, for any writer at any stage.

Dreda: Absolutely, exactly. And for a small, independent press who did 6 books a year from a house in Hackney, I think it was a huge validation, and I think it's a validation of people taking their time and to seek out different voices. Because I think, I might be wrong, if I sent my book, if I'd finished my book and I sent it off to a more traditional publisher, I don't think it would've been published. I don't think it would've.

Adam: It's amazing the different stories that people have and different ways that people became a writer, and none of them ever seem to be the same. I mean, you mention there the award, the winner of the John Creasy Dagger and the accolades don't stop there. Lee Childs said 'You are English fiction's brightest new voice'. Peter James said 'Wonderful, vivid writing and truly an original voice'. Everything you read about seems to talk about this very distinctive voice that you mentioned there, and I just thought what do you kind of credit for giving you that distinctive voice? Is it that beautiful blended background of Caribbean and East End London?

Dreda: I think it is and I love the language. I think so many people kind of – what they don't understand about lots of black communities for example, and obviously this goes back to Africa, is the love of language. So, I do a lot of work in young offenders institutes and prisons. When I'm in young offenders institutes, a couple I worked with have had significant numbers of boys who are black and of mixed or dual heritage. And when you hear them speak, it is amazing how articulate they are, how they love language. If you think about rap, people love the use of words and rhythm. And that to me is something that I've carried with me, but I always felt when I was in school, it was not something that was kind of allowed because it wasn't a formal way of speaking. So I parked it to the back of my head, but now I'm creating my own worlds with my own characters. Wow, this is amazing, what kind of language can I actually use? I just think the use of language and voice is really, really interesting. And I think because I came from the East End of London, so it's a working class background, it's a migrant background and I entered very formal background to my school. I ended up being the deputy head teacher, working as an education consultant. I had to really understand that when I entered what I think was predominantly a very middle-class world, I had to use a different voice. And I remember the first time – I tell this story – the first time I went to University, the dean at the University, he greeted all of us first years, and most of those people came from very money background, very middle-class background and I was very scared. And he said to us I want to invite you all to come to a party so we can go to know each other. And my background is party means music and dancing. And so when I arrived, I was expecting music and dancing, and it was the first time I had tarama salata as well. I'll never forget that, I never seen it before in my life. And I kept saying throughout the evening 'When's the dancing going to happen?' Maybe the music is coming later. And it only struck me that the word 'party' in that context, actually meant people just talking to each other. So I had to do a lot of adaptation in terms of different worlds I was in and those different worlds all came with their own language. And that's one of the things I found so liberating about writing is you choose your words, it's you create your world with the language that you use. You know, just before I've come to do this interview, I've just been upstairs deep in East London. I'm writing away, with all the East and pattern and it's an absolute – it's just a joy to do that. And immediately as I left my study, I left it behind because I thought I'm coming to have an interview, Adam and Bob and I need to get a bit more formal.

Adam: Don't worry about being formal with us. You mentioned prisons there, I just wanted to go back and touch on that again, cause that's something that I found really, really interesting. I went and visited Bedford Prison myself last year.

Dreda: They told me of your visit.

Adam: I went out there to judge a story competition and do a talk there. And you're right, it's fascinating the voices the prisoners write with. It's so distinct from everything else that we see and in a good way, it's authentic. They don't, there's not airs and graces, I should write this way, I should write that way. It's such a very pure voice. I think that's the only way I can describe it.

Dreda: It is a pure voice and I just wish more of us, when we had our education, when we were in school were told that these voices were legitimate as well, but we weren't. If I look back and think about the literature that I read in school; this is back in the 70's to mid-80's. I didn't read one black writer when I was in school. I didn't read one working-class writer when I was in school. It was a lot of Jane Austen – I think that's why I have a little bit of Jane Austen phobia cause I feel it has been shoved down my throat in school and I've been told this is good, this is what good literature looks like. And I'm not saying it's not good literature, but there's just a wagon load of other literature out there. So I must admit, when I was in my 20s, for 2 years I gave myself up to just reading lots of black female writers. People like Alice Walker, Tony Morrison. Because I just wanted to find a world of literature that I felt had kind of been denied me. So when you go and work in prisons and young offenders institutes, a lot of people, here you have these tough guys and women, and all of a sudden they clam up. And they clam up because they've been education centres that have told them you can't write like that. That's not a legitimate way of writing, you can only write in a particular way. So when I exercise, I always do with groups when I'm in prisons and young offenders settings. Its I always set up this exercise which is I give them a start line, something like walk into the room and saw, but I give them a list of rules. And the rules are don't worry about grammar, spelling, punctuation. Just keep your hand moving, actually just go with the flow. And if you just go with the flow, you have to keep your hand moving, you have to just write what comes to you. And I think fairly often what comes to you is your natural voice. And they are always gobsmacked – one that they can do it, cause I only make it last two minutes. Two that what their voice sounds like, what kind of things they've gone into: imagery, character, setting, just in two minutes and how much they actually write. Cause all of a sudden you free the kind of bonds of all the stuff I think that people think very often about education. It's about learning about paragraph, full stops, speech master and of course it is, but we live at a time where we've got computers that can help us. What computers can't help us with is helping us generate that imagination, generating that unique voice. So I do really enjoy going into prisons. I enjoy watching people grow and often you can see people grow. There's just nothing like it.

Robert: That's fascinating and your inspiration, when I think about Black American crime writers, I think mostly of the Black American writers. As you say, Tony Morrison, Elena Taylor Bland and Chester Himes and Walter Mosley. I mean, they're great hardboiled Harlem detectives and Gravedigger Jones I think it is, coughing Ed Johnson. Did they inspire you to write in the crime genre and do you find that there are many up and coming black women crime writers in the country and are you in turn able to mentor them?

Dreda: No. Ok, there are a lot of questions there.

Robert: Yes, a lot, sorry.

Dreda: I might go backwards here. I'm not really sure there are any other black – and by black, I mean of the African diaspora. Black female crime writers in Britain. I'm really hoping somebody, if they hear this, actually says different. I want someone to correct me, cause I don't want to be the only one. And so I haven't mentored any other writers and I'm kind of a bit – one, I'm very, very busy. And two: I help people when I can, but I don't have that much time to help people. Chester Hines, I remember finding Chester Hines, *The Golden Dream*, something like that. And of course *The Rage in Harlem* and I remember finding those in Whitechapel Library and being absolutely gobsmacked cause his work is just amazing, as is his background cause he's ended up in prison for quite a long while and he was quite an interesting and I think quite a difficult character.

Robert: Fascinating man, lived in France, lived in Spain. Sort of an extraordinary artist.

Dreda: Absolutely was, but very difficult person I think as well. I think James Sally has written, I've got this book, a fantastic biography of him and it just kind of opens the book on a writer who was quite a tortured and a troubled person really. Asking me if that influenced me to ever write crime, cause that's the question on its own. I didn't even think with my first book, writing when I was writing crime, I thought I was writing this book that was about a young black guy in Hackney who had this extraordinary talent. He wants to get out of the bad life; he's been given a window, 7 days to do it. Will or won't he make it, when it makes a full start at the beginning. So for me I thought I was writing a book that was about redemption and what was really interesting is when I wrote this, and I remember just coming up to publication, I went to two separate parties. At the first party, people asked me what I did and I said I'm a teacher, but I'm also a writer, ask me what I wrote. I said I'm writing a book about redemption, a young black guy, and all these petty things I could almost see people walking back away from me. Thinking this sounds really heavy. The next party, when I got asked the same question, I said it's a book, it's set in Hackney, it's got 7 days to survive, there are two gangs off. People went like oh my god, when is it out? And I started to realize the whole way of that kind of marketing myself, but I still didn't think it was a crime book and it wasn't until my publisher who was then Mia Press sent it to a world-known crime writer who said you do realize this is a chase thriller? He's got 7 days to get out, will or won't he make it, the clock is ticking. And she said are you

going to enter it for the John Creasy Dagger Award and I hadn't even thought about it, you see. And that's when I started to realize, a-ha, the crime genre actually allows me to write about issues that are important to me, but write about them in an entertaining way. So it's not like a heavy book when I get on my soapbox. I remember when I was writing *Running Hot* and I was asking my nephews at the time what was the kind of current lingo on the street and they told me and I said 'Can I read you a bit of what a school boy says?' so I read them a bit of schoolboy talking and I said do you like it? And my nephews are laughing and they went [28:36] that sounds lovely; the only problem is that sounds like you. That doesn't sound like the character. And I learned so much really working with Maggie. I lost the thread of your question there. So yeah, I'm in the crime world and I'll always be in the crime world but I want to do other things as well.

Robert: And you do. And you do do other things, you have such a range of the interests and the things you do which are quite remarkable and they must all feed into your writing as well, I guess.

Dreda: They're around the same issues, really. People really ask me what I'm known for is social commentary, talking about being black, being working-class, education, people in Britain, inequalities and in my life, in my education life, that's the route I took. So when I became a deputy teacher and then when I went to work to the first local authority I worked in, I was a deputy ahead of the ethnic minority achievement servicer, so this was working with schools to ensure that children who are from black and minority ethnic groups are reaching their potential. How can the local authority help you to actually do that? And that has kind of spread into my work because when I wrote *Running Hot*, the impetus for writing *Running Hot* was when I moved away from my counsellor state, literally down [30:19] I began to realize that myself and quite a number of the women, even women who had got pregnant earlier on, we weren't doing too badly, we were doing quite well and the reason we were doing quite well was most of us would probably have gone back into part-time or full-time education which is what people did. I did one for myself but a lot of the women I knew, they did it because they wanted to be able to help their children. Sadly, a lot of the guys I knew had not gone that way. Somebody very close to me, he ended up in, it was bar stool, detention centre and then prison, and then prison again. And that's what I wanted to explore. Under all the entertainment, all the thriller, all the chasing in *Running Hot* I wanted to explore what was happening with some of our young guys. Not just black guys, white working class guys as well. And so I learned from crime, fiction, that I could do that. And you can't beat the people in the crime world.

Adam: Thank you very much!

Dreda: Who would have thought that a girl from East London would get instant support from Lee Childs? In another genre that just would not happen. Instant support from Martina Cole, from Kim Billy Chambers. The people are very, very generous in our community, Adam. And I'm not moving from that.

Adam: I don't blame you. It's something I found as well. It's just a joy to work and write in crime.

Dreda: It's a joy to write in crime.

Adam: All those things you've just been mentioning are of course strong and relevant in your latest book as well. Can you tell us a little bit about that?

Dreda: Oh, gosh, which one are we talking about?

Adam: Well, I'm talking about Blood Daughter.

Dreda: Blood Daughter, ok. Cause I'm kind of in another...

Adam: You're in another world, you're writing your new book.

Dreda: It was called The Flesh and Blood trilogy. So you had Blood Sister, which is about two sisters growing up in East London with their mom and it starts in the 1990s and it ends up in the early 2000s and there's another girl related. And it's about a bit of a power struggle, but also them growing as people and trying to reach for their dreams and the very different ways they're trying to do it and often around that kind of world is very much a gang world, very much a crime world. And I wanted to take it back to Blood Mother to Babs, who is the Mother and look to find out how did they get where they were going, particularly the housing estate that they live on, which everyone nicknames The Devil's Estate, or The Devil. Because when she moved there in the 70's it wasn't known as The Devil. It was very much part of people's hopes and dreams. Moving from a house where you might have had an outdoor loo, to a house with central heating, community where you had a caretaker, you had corner shops, you had laundry service that was free of charge in the middle. That's the house in the States that I grew up in and everything's changed and then how do those things change to Blood Daughter which is about the family falling apart and can they come back together again? And I always, when I write, I write with my partner Tony as well. We like to leave things on a cliff hanger, we always have a they knew moment for the whole story, but there's always that \*gasp\* moment at the end. But also we like stories like that and we like TV series like that. So we thought we were writing a trilogy and everyone said no, you've got to write another one. So the trilogy is becoming 4 books.

Robert: It's so vivid that they suggest adaptation to the screen very strongly to me. I don't know whether that's something that you would like to see.

Dreda: Well, of course you'd love to see that. I think the TV world is another kind of world on its own. People have always said that about the books and I'm a visual learner, this is my teacher, I've got my teacher hat on. Had to learn, I'm a visual learner, I learned very much in pictures and things and I always see lots of images in my world. That's when I write I can write very quickly cause I'm no longer in my room, I'm in that world, seeing everything around me.

Those books haven't really taken off because I think, in Britain, I think back in the 90s, those books might have had a chance cause you used to see adaptations of Martina Cole books. They were two ITV adaptations back in the 90s and later on Sky did one. But I don't think they're kind of seen as fashionable anymore. So the books that have taken off for us are 'Vendetta' and 'Death Trap'. I've just had a yearning to write about a black female cop and actually the way that series started was I asked myself what would happen if you took 3 people who attended the police academy at the same time but kind of went their different ways in the police force? So you've got Rio who's career driven, she's a black female cop, you've got Matt who is the undercover cop. And you've got – oh my God, I can't remember his name, don't put that in. You've got the other cop.

Adam: That's called well undercover.

Dreda: Who everyone thinks is a dirty cop, so he got out of the police force. And when you start writing you're caught into these characters and I'm just caught into detective inspector Rio Ray, the black female cop and we were in the midst of starting the next book when I went on Front Row on the radio and my agent had, I think she said there were 7 people who were contacted, production companies who were interested in it, and nothing happened with the production companies here, but my team lead film agent who is a phenomenal agency who is internationally-known, actually contacted somebody who works in Los Angeles and she just went for it in trying to get this made. She's an executive producer on a very well-known TV series. So we managed to do a deal and we're quite ecstatic but we will see what happens because somebody said to be about television, not do be a doom and gloom merchant, until you literally see it on screen...

Robert: Don't believe it.

Adam: I think that might have been me.

Dreda: Adam, have you had offers and stuff?

Adam: Yeah, well, it's all being looked at and I'm much the same as you. Until I'm sitting there, watching the credits roll on the screen, it's always best to assume that it won't happen. But anyway, thank you very much for your time.

Robert: Yes, thank you. It's been such fun talking to you and I'm going to download Vendetta this afternoon, straight away. I've not read, I've not begun that series yet so I'm really looking forward to it!

Dreda: Jeez, thank you!

Adam: Bob, that was fascinating. A completely background to ours, obviously and a completely different influence on her style of writing. It's really interesting, I was kind of



# PODCAST TRANSCRIPT

touched on the interview how different people, different backgrounds come together and write similar kind of books and how that brings distinct voices to the characters.

Robert: Well, I mean, what a communicator. What a wonderful voice, she's got a unique voice as a writer. And she also, her rhythm is huge. She's got the ability to stand on platforms and communicate her passions and her compassion superbly. The fact that she's also a top crime and thriller writer is just an addition to her many other talents and I couldn't have enjoyed that interview more.

Adam: It was absolutely fantastic. And of course we've got lots more of brilliant guests to come over the coming weeks. If you want to ask us any questions or any of our upcoming guests that we'll be posting details of on our Facebook and Twitter pages, as well as on our website, so you can keep up to date with who's coming on the show and send us any questions you want to ask then. Our website is [partnersincrime.online](http://partnersincrime.online). You can send us an email at [hello@partnersincrime.online](mailto:hello@partnersincrime.online). Our Twitter account is @crimeficpodcast or you can search Partners in Crime on Facebook.

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Robert: Partners in Crime was presented by Adam Croft and Robert Daws and produced by Adam Croft. The theme tune was by The Cesarians, the Partners in Crime logo and imagery was designed by Stuart Bache. Partners in Crime is sponsored by Kobo, your favourite local bookshop perfected.