



## FOYLE'S WAR

Three new episodes for ITV

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## FOYLE'S WAR

Michael Kitchen returns to the role of Christopher Foyle, a Senior Intelligence Officer for the secret service, MI5, in this new series of ITV's award-winning drama Foyle's War.

The three films follow Foyle's battles in the dangerous world of espionage, at a time in our country's history when political and foreign governmental relationships were delicately balanced.

Foyle's War is created and written by celebrated novelist and screenwriter Anthony Horowitz OBE and as with the previous series, is inspired by real events in the early Cold War.

The guest stars include John Mahoney (*Frasier*, *In Treatment*, *Hot In Cleveland*), Richard Lintern (*Silent Witness*), Nigel Lindsay (*Four Lions*), Jaime Winstone (*Mad Dogs*) and William Postlethwaite (*Midsomer Murders*, *Suspicious of Mr Whicher*).

The three new two-hour films once again star Honeysuckle Weeks as Samantha Stewart, Daniel Weyman as Adam Wainwright, Ellie Haddington as Hilda Pierce, Tim McMullan as Valentine and Rupert Vansittart as Sir Alec Myerson.

With each episode scripted by Anthony Horowitz the stories explore the world of the American and German businesses that were accused of fuelling Hitler's War Machine and will reflect on the tangled web of promises to the Jews to create a state of Israel in British Palestine. The major blight of post war Britain, the Black Market, will be focused on as will some of the darkest secrets from operations conducted by the British Special Operations Executive during WW2.

The films are produced for ITV and Acorn Productions by Eleventh Hour Films, the production company founded by executive producer Jill Green (*Vexed*, *Collision*). John Chapman (*The Street*, *Cracker*, *The Lost Prince*) produces each of the episodes.

Acorn Productions Limited is an RLJ Entertainment Inc company, itself a leading distributor of British Television in the US. Acorn Productions owns and manages the rights to the Foyle's War brand.

Directors Stuart Orme (*Jack Taylor: Dramatist, Postcode, Merlin*) and Andy Hay (*New Tricks, Waking the Dead, Silent Witness*) who directed the previous series of Foyle's War return to direct this series. Jill Green and Nicole Finnan (*Jane Eyre, Mistresses, Monarch of the Glen*) executive produce the drama on behalf of Eleventh Hour Films.

Further cast includes Hermione Gulliford (*Lewis*), Alexander Arnold (*Skins*), Joseph Drake (*Ripper Street*), Finbar Lynch (*Breathless*), Neil Fitzmaurice (*Mount Pleasant*), Amber Rose Revah (*The Bible*), Amanda Lawrence (*Above Suspicion*) and John Heffernan (*Love and Marriage*).

## HONEYSUCKLE WEEKS IS SAMANTHA STEWART



Honeysuckle Weeks relished the chance to go undercover in the new series of Foyle's War.

"It's really exciting as Sam runs into danger. We've filmed scenes where her life is under threat at gunpoint.

"But I wish I hadn't previously met the actor who is playing the man chasing me because he's extremely nice - and it's very hard to be frightened of someone who is so nice."

Sam takes on a new identity to become the live-in companion of retired Texas oil tycoon Andrew Del Mar, played by Frasier star John Mahoney.

"The job is basically reading to an elderly gentleman but she doesn't realise just how sinister her employers are.

"She is not aware of the possible dangers that may lurk in this enormous and mysterious household. Sam says to herself, 'Well how dangerous can it be? It's just an old gentleman and all I'm doing is reading and taking a quick snoop in the study.'

"But it turns out these are very powerful and dangerous men who you really do not want to cross."

Adds Honeysuckle: "I was a huge Frasier fan and of his character Martin Crane. John is hilarious. He's got so many fascinating anecdotes."

Sam is the trusted associate of Christopher Foyle (Michael Kitchen) in his 1946 role as a Senior Intelligence Officer for secret service MI5.

As the series starts Sam has a secret of her own which, for the moment, she is keeping from Foyle. Sam and politician husband Adam (Daniel Weyman) have moved into a new house and there is a baby on the way.

Three months pregnant with their first child, Sam has concerns about what it will mean for her career and has yet to tell Foyle her news.

“Foyle doesn’t know that Sam is pregnant. And if he did know, I don’t think he would have let her take the undercover job on. In fact, no pregnant woman would ever put herself in that position. Certainly if Sam had known that’s how things would turn out, she wouldn’t.

“She’s a bit of a modern woman for that era. When women got married in those days they had babies and that was it.

“MI5 did let pregnant women still serve and work but once they had the child they would have to leave. So she fears she is about to lose all her independence and the life she has.

“Women had seen another world during the war when they took on jobs men had previously done and, for some, traditional roles were no longer seen as enough.

“With the male workforce back from the war, there was a huge drive in the late 1940s and 1950s to try and get women back into their kitchens - including the advertising of domestic goods and trying to make it look glamorous.

“Sam’s husband Adam is also involved in a parallel story involving a woman called Vera Stephens (Jaime Winstone) who has been demoted after her job was given back to a man returned from the war.”

At the outset of episode one in this ninth series, Sam tells her husband about working with Foyle, saying, “You have no idea how much we’ve been through together.”

Honeysuckle explains: “As often it is in life, perhaps one’s partner might not necessarily be the person who knows one best. Foyle is rather like a father figure to Sam and has seen her grow up.

“He took her on as a very jolly hockey sticks ingenue, slightly daft but enthusiastic and well meaning young girl. Who was, frankly, a bit incompetent.

“And as the series has gone on the writer Anthony Horowitz has evolved the character as she would have naturally developed.

“Now she’s not going to make as many errors and understands a bit more about the politics. She’s not completely clueless as she was in the beginning.

“And Sam has been in some scrapes and been saved by Foyle. They have a complicit understanding of each other and she treasures that. But it’s now put in jeopardy by this pregnancy.

“I was 21 when I filmed the pilot episode and now I’m married and have a child. I’ve grown up with the series.

“When you’ve done a show that has been as successful as this for as long as it has been, it is a joy to return to filming. It’s like a family. Anthony writes brilliantly for me and I love the character.”

The ripples of the Second World War continue to make their impact in the post-war world.

“You see the consequences of what were thought of as good policies at the time. The butterfly effect of history worked into the drama by Anthony.

“He manages to talk about seriously important and resonating themes of events and decisions that even today we are feeling the effects of. The war era itself was actually a much simpler time and I genuinely believe what came after is more interesting.”

Honeysuckle is sitting in the very grand house used to depict the London home of Clayton Del Mar (Nigel Lindsay) and his father Andrew.

“It definitely helps to film in a location like this. I met the lady of the house who explained the history of the place and you can just feel it coming off the walls. All you have to do is be put in the costume, look at yourself in the mirror and you’re there.

“People like Sam back then had one or two outfits that were probably quite expensive and very well made - and that would be it. Which, in a way, is better than having to choose different outfits every day. I used to love wearing my uniform because there would be no judgement made. That’s what you would wear.”

Like many actresses in period dramas, Honeysuckle has a different off screen look and isn’t often recognised. “I have to have my hair in a croissant shape for people to recognise me. Or sometimes if I’m speaking someone will recognise the voice.”

Sam keeps her eyes open in Foyle’s War. Is Honeysuckle as observant in real life?

“I wasn’t when I was younger but I’m married to a man who notices everything. For example, he knows the name for every single tiny architectural detail. He always tells me to look up and you’ll see the most interesting things. So I’ve learned to be observant from my husband.”

Sam was originally Foyle's police driver and her skills behind the wheel are still evident.

"I always do the driving stunts. We find out in the second film that Sam passed the fast driving course, having failed the first time. I also failed my driving test the first time. But I think it makes for better drivers because if you pass the first time you get a bit cocky."

Honeysuckle describes leading man Michael Kitchen as "a bit of dark horse".

She explains: "I know everyone is so curious about him but he likes to keep his mystique. He feels if people knew who he was they wouldn't believe him playing his parts. But I just think he's shy. He is also a brilliant pianist and great musician. And he got me front row tickets to see the Rolling Stones at Wembley. Which was really cool.

"In terms of the character, I think Foyle needs a woman in his life. It's high time. His wife died at least 10 years ago and he deserves a bit of companionship."

Honeysuckle studied at the Sylvia Young Theatre School and recently introduced a new face to their agency - her son Wade, aged three.

"I have signed him up with my ex-agent Sylvia Young's. He's on the books. The only trouble is he likes to defy orders. Unlike me. I was always very obedient."

Can she see mother and son acting together when he's grown up? "Yes. Except he'd be embarrassed by me. I'd feel too self conscious because he'd be telling me I was rubbish. I can see it coming," she laughs.

For now, she is simply concerned with ensuring Sam survives the ever present danger in Foyle's War.

"There's always been a lingering bomb, a spot of Anthrax, possible drownings or garrotings. You name it, the danger is there. People feel for Sam so I think Anthony likes to put the character in jeopardy. I'd miss her if they ever did kill her off.

"I believe these last few series are the best written and the most exciting we've ever made. I think the audience will love this new series. It's a really proper thriller."

## DANIEL WEYMAN IS ADAM WAINWRIGHT



“It’s shocking how real it all is. The fact that lots of the scripts are based on true stories.

“That’s why Anthony Horowitz is such a great writer. Not only does he understand human beings, he is also a fantastically detailed researcher,” explains Daniel Weyman.

“He normally writes a little page at the back of each script which tells you where he got the ideas from.

“Anthony is able to assimilate all the facts and then create something that is truthful for the time, as opposed to looking at it with rose-tinted glasses.”

Daniel plays MP Adam Wainwright, a former Bletchley Park code breaker, who is married to Samantha Stewart (Honeysuckle Weeks).

“When we meet them in this series Adam is trying to get his career back on track, having rocked the boat rather horrendously when he was a private secretary in the government.

“He did the decent thing and exposed, with Sam’s help, one of his ministers who he found to be corrupt. Now he’s beginning to realise that his naive idealism for right and the moral path is a little more complicated. Less black and white than he thought it was.

“You realise how difficult people’s lives were in 1946. Even though they had come through this awful period of two world wars, most had the hope that things were going to change. A new government, bright horizons. And then just nothing appearing to get any better at all.



“During the war there was the British war spirit, a galvanising force and resilience. Then immediately after the war a tide of euphoria and hope swept across the nation. It’s interesting to see how quickly that began to disappear. Why is meat still rationed? Why can’t I get hold of butter and sugar?

“You still had families who didn’t know each other shackled up in appalling conditions because there wasn’t any new housing being built. It took a long time for the machinery to get going. While the National Health Service still hasn’t fully come into fruition. You can understand why all these things would contribute towards a huge amount of resentment and cynicism.”

He adds: “That was the key for us. Trying to find the truth of both how difficult it all remained and for how long after the Second World War.

“We look back on things like the Holocaust and people like me in their 30s think, ‘Well everybody must have learned the Holocaust was an awful thing and therefore relationships between Jewish people and non-Jewish were probably really good after the war.’

“But that turns out not to be the case. In Britain there were hugely difficult times and some riots where black market goods were being sold. Even senior government ministers were casting slurs on the Jewish community as being at the forefront of the black market.

“It’s only with hindsight we resolve it all. But actually in the moment it takes a long time.”

In the first story - High Castle - Adam is confronted by a woman called Vera Stephens (Jaime Winstone) who has been demoted from her job in a radio production factory after the return of a male disabled war veteran.

“I found that feminism storyline really interesting. In the war effort huge numbers of women were needed to fill jobs. But after the war nurseries set up to enable women with children to work were closed down in order to get back to that traditional family ethos.

“In parallel with that Adam’s wife Sam wants to continue doing a dangerous job while she’s pregnant with their child. That was fascinating to play, to get back into a 1946 way of thinking when it was far more taken as read that the man was the breadwinner.

“Adam is far less undermined by her. He’s in control and can be far more dismissive. There’s no way, he thinks, his wife will disobey him. That’s how the sexes interacted then.

“Sam is a woman going into a spy network and starting to be given jobs to do by herself. Sam is very unwilling to give that up and that causes problems with Adam and Sam’s relationship. Adam can’t get his head around the fact she doesn’t want to put her feet up.”

Adam admires Foyle (Michael Kitchen). “Foyle is such a mentor for Sam. He’s been ever present for half her life. Someone with immense integrity who you know can fix things. Foyle is a sort of guru to both Sam and Adam.

“Foyle’s War is possibly the most enjoyable job one will ever get. It’s full of smiles. Honeysuckle lights up a room when she walks in. We make each other smile.

“I remember in the read through for the first episode where our characters have this massive argument. We were sitting across from each other in this big room with a large square table set out and 50 people all sitting around it.

“We finally got to a scene where there was a little bit of warmth between Adam and Sam and even though we were a long way apart I could feel that slightly fuzzy feeling one gets working with Honeysuckle. When you just can’t help but smile and feel good. It’s like that every day. She’s bright, energetic and incredibly intelligent.

“Michael is fantastically charming on set and incredibly exciting to watch. It’s just a privilege to observe him as he is getting inside a character. He is able to either cut somebody in half or charm them. It’s marvellous to see.

“And I guess it all comes from the top but we have an incredible crew and production staff. Everybody is pulling in the same direction. With lots of hard work and dedication from the men and women who turn up at five every morning and are there at night long after we actors have gone back to our hotels. They are the untold heroes. We’ve got the easy job.”

Daniel was a fan of Foyle’s War before he joined the cast.

“The mixture of the quality of the work, the writing, the excitement of the stories and the reality of the period makes it terrific viewing. It’s very involving.”

The second film - Trespass - includes problems in the Middle East and fascists in the International Unity party stirring up community tensions in Britain.

“It has a continuing resonance for the audience because they recognise these things that have happened just on the edge of living memory are very similar to events happening today.”

Adam’s wardrobe reflects the austere times of 1946.

“He has three suits with one for best. There’s a rather natty purple cardigan that has been knittted, we thought, by a grandparent or aunt. And there was still this idea of make do and mend. How proficient people were at darning socks. Which I’m trying to employ off screen.

“Adam also has some good hats which I like wearing. I feel very jaunty in the hats. They’re really stylish. Also the high waisted trousers, because everyone wore braces. When you wear those and a shirt you do feel incredibly good. I wonder whether I was born in the wrong period and I should get rid of my jeans and hoodies and get back to shirts, ties and high-waisted trousers.”

Daniel was born in Newcastle and raised in York before his family moved to London.

He played football at both school and university, including a school final at York’s ground Bootham Crescent. “That was pretty special, coming out of the tunnel and lifting a trophy in a real football stadium where I used to stand on the terraces behind the goal watching York play Liverpool in the FA Cup.”

After studying at Nottingham University to be a chemist, Daniel got a job with Unilever where a career in management beckoned.

“I would have been happy doing that but I knew it wasn’t something I yearned to do. My chemistry supervisor, a very eminent professor, had said: ‘You’ve got to find something that’s rather like a hobby. That you can go down to the bottom of the garden shed, muddle about for a bit and come back at the end of the day and feel like you’ve not been at work.’

“I knew then that meant either football - but I was probably too old - or acting, which I enjoyed but didn’t really know anything about, or a rock star. And whilst I’d been in a band, I figured that wasn’t going to happen.

“So Unilever very kindly gave me a year out after university and paid me some money to go travelling before settling down with them. And during that year I got into a drama school, which made things really tricky.

“Then I landed a role at the Donmar Warehouse in London, which was incredibly lucky. I remember walking through Covent Garden, looking at the Donmar and thinking, ‘They’re going to let a chemist on that stage?’ It was a fantastic feeling. I haven’t really looked back since then.”

Daniel enjoyed filming Foyle’s War in Liverpool. “I did Hedda Gabler there at the Playhouse in 2006 so I knew the city a bit and it was great to go back.

“The location for the radio factory was amazing. It was inside an old warehouse which was part of what I think was a disused brewery. The set dressing was unbelievable. They had created a factory making transistor valves for radios and as soon as you walked in you were back in time.

“There were rows and rows of workers in this smoke-filled atmosphere, all with desks full of old fashioned tools and people chatting. It makes your job so much easier. You’re just living in that era.

“Also the cobbled street where Adam and Sam’s house is located - it looked like Liverpool had gone back to the 1940s. Complete with a mocked up bombed out house and a garage with old cars and people dressed up as mechanics. Really amazing attention to detail. The people who create these worlds are so precise. They do a brilliant job.

“We also get a really high calibre of guest actors. They know it’s high end drama and the directors have time to get what they want. You can see that in the final result on screen.”

They include Downton Abbey star Jeremy Swift, who plays Glenvil Harris in the first story.

“Jeremy and I became synonymous with impromptu dance routines when we were waiting between takes. Possibly two of the most streetwise hip-hop guys you would ever meet strutting their stuff, making some serious shapes,” laughs Daniel.

“I know a few of those routines have been captured on other people’s phones and I’m just hoping they don’t surface too embarrassingly at a later date.”

## JOHN MAHONEY AS ANDREW DEL MAR

### (Episode One)



I'm a huge Foyle's War fan," smiles Frasier star John Mahoney.

"I've seen every episode and have given dozens of box sets of it away at Christmas to various relatives and friends.

"Now they're all just dying to see the new series because they're big fans too and they know I'm going to be in it. It's a special thing."

Blackpool-born and Manchester-raised John emigrated to America in his late teens and is known to millions as Frasier's ex-cop dad Martin "Marty" Crane.

Incredibly - after a long, extensive and successful acting career - Foyle's War is his very first role in a British TV drama.

"It is amazing. I've just never been asked. So when my agent called me and asked if I'd like to do an episode of Foyle's War, I said, 'Are you kidding? God, yes.'

"When he told me they wanted me to do it I made sure nothing got in the way and I came right over to England to film.

"This is such a wonderful first class show. I love everything about it. The scripts are so well written and the parts played so well. Michael Kitchen is brilliant as Foyle and Honeysuckle Weeks is terrific as Sam.

"I had worked with Michael before. We did a movie together called The Russia House. And I have also worked with Nigel Lindsay, who is playing my son Clayton Del Mar in this. We did a David Mamet play together called Romance at the Almeida Theatre in London.

"So I've done stage work over here but never TV or film. I've had a great time filming Foyle's War. The stories are so compelling and the production values high. My friend Jane Leeves, who played Daphne in Frasier, is green with envy."

Chicago-based John plays Andrew Del Mar, a retired Texas oil tycoon and former chairman of Global American Oil, now ailing and bedbound in the London home of his son Clayton (Nigel Lindsay).

"Andrew is an ugly American. A man who used the Second World War as a means of getting personal wealth and seems to have no morals whatsoever.

"He's ambivalent about his son taking over the business. In one sense he is proud of him and jealous in another. That he can't do it anymore. He doesn't like being supplanted by anybody.

"A lot of people say if you're playing a part you have to find something you like about him. Well I don't agree with that. He's not a character that I can find anything particularly likeable about.

"I've done plays, most notably I Never Sang For My Father, where you just despise the person you are playing. I would not want to meet this man and I certainly would not want to associate with him.

"He talks about meeting Hitler and that he was a wonderful man who gave the country back their self respect. So he's not a particularly likeable or admirable man. He's also not a man with a particularly strong conscience. But he was successful. And that counts for an awful lot, unfortunately, both then and today.

"But I don't like to delve too far into a character's background when I'm preparing for anything. Historical research, yes. But otherwise I don't do a lot of research about what makes a person tick.

"I don't like to know too much about a character because I don't know that much about myself. I still surprise myself and say, 'Oh, what the hell was I thinking?' And I like to be surprised by whatever my character does too - and have that surprise during the time that I'm doing it."

John was also happy to be confined to bed while filming in the North West of England during a chilly January.

"I like it. I was freezing when I came to work this morning and got nice and comfy and cosy in that bed and never left it for three straight scenes. Even so, the weather here in the winter is tropical compared to what we get in Chicago."

The new series of Foyle's War is set in 1946 when John was aged six.

"I was born in Blackpool in 1940 because my mother had been evacuated from Manchester. But we actually came back to Withington when I was around three months old. I think she was only sent to Blackpool for my birth and until she got back on her feet.

"I don't have too many memories of the war and 1946. But I do remember playing in the bombed out buildings in Manchester. We had an air raid shelter in the back garden and we played in that. And I remember, of course, all the rationing.

"But I don't remember bombs falling - although my sisters did. They all had gas masks and said when I was born I had a gas pram, which were for children too young to wear gas masks. They told me how they used to love to decorate it and make it fun for me.

"I had a wonderful childhood. I went to school in Withington and then Ardwick Green before I left for America in 1959. And I did a lot of plays with the Stretford Children's Theatre, including playing Polonius in Hamlet when I was 12."

Many who watched John as all-American Martin in 11 series of Frasier had no idea about his British roots. "I don't think I'd say I'm an American. I'd probably say I'm a dual citizen of Britain and the United States. Which I am.

"I'm very proud of my British self and love to come back here. I think of myself as an Englishman who went to America to settle down. Because that's what I did. I don't really think of myself as an American because I wasn't born or raised there and I have no family there. So when I think of myself, I think of myself as an Englishman."

Filming Foyle's War gave John a chance to catch up with family and friends.

"I'm very close to them, including my nephews and nieces. They come over to the States and spend time with me. Now they get to entertain their Uncle John. I'm with them every night and they're doing a great job of it.

"I also spend a lot of time in Ireland and at the Galway Arts Festival where I've done four or five plays. And when I'm working there I always come over here to England.

"Manchester has changed so much - I got lost the first night I came out of the hotel. It's just a really gorgeous metropolis. My grandmother lived in Hulme in a terrible old house with a toilet in the back yard in rows and rows of slums. All that has gone now."

It is now over 10 years since the final episode of Seattle-set Frasier was broadcast in May 2004. Voted one of the best sitcoms of all time, the series is still repeated all over the world.

A spin-off from Cheers, Frasier starred Kelsey Grammer as Dr Frasier Crane, David Hyde Pierce as Niles Crane, Jane Leeves as Daphne Moon and Peri Gilpin as Roz Doyle. Not forgetting Eddie - Martin's dog.

John reflects: "It was the hardest thing leaving England to go to the United States. I didn't think anything would be harder than that. I was so homesick. But leaving Jane, Peri, Kelsey and David after that 11 years was really hard because I didn't know if I'd ever see them again.

"To tell you the truth, Frasier wasn't hard work. It was a joy. You have such an easy schedule when you do a sitcom in the States. Some people don't even work five days a week. The day you actually filmed was the longest day. But even then you didn't go in until noon and were usually through by 10 at night. And every third week we'd get a week off to give the writers a chance to catch up on scripts.

"So looking back on that time it was just a ball. It didn't even seem like work. We all got along so well together. You read that a lot and it isn't always true. But we really did.

"Martin was a great character. I loved him. And so did everybody else. People liked the fact he constantly punctured his two pompous, silly sons.

"Frasier was shown in something like 70 countries and you get recognised everywhere. I was walking down a street in Istanbul and somebody yelled, 'Where's Eddie?' I was amazed they watched the show there.

"I get letters from people and they say, 'I've just got to tell you how much you meant to my father,' and things like that. Believe me, it means an awful lot."

John has subsequently co-starred with Jane in hit US comedy Hot In Cleveland. "Kelsey had done a lot of work in Chicago and David has done a couple of shows there. So I got to hang out with those guys. The one I don't see very much - and I really love her - is Peri.

"Having done Frasier for 11 years you don't need to worry about money any more, thank God. So you just do what you love. And I would have done Foyle's War for nothing."

John took home a keepsake from the set. He appears framed on canvas with a painting of him - as Andrew Del Mar - hanging on the wall of his son's London mansion.



“They did it from photographs and told me I could have it after filming. It’s wonderful and quite an honour.

“I’m as proud to be a part of this drama as I am of anything I’ve ever done. You couldn’t find a better show. I love the fact I’ve had the chance to appear in it.”

## SYNOPSIS

### EPISODE 1: HIGH CASTLE



Episode one, High Castle, focuses on the American oil companies who worked closely with IG Farben (Germany's biggest oil company) to provide fuel essential for Hitler's War Machine.

This episode touches on the Nuremberg trials and the lesser known story of thirty executives from IG Farben who built their own concentration camp near Auschwitz called Monowitz.

Foyle is drawn into their world when a London University Professor, William Knowles, is found dead in a park after working as a translator in Germany.

It looks like he may have taken a bribe to carry information back to England for a suspected Nazi war criminal; Herman Linz. When the Nazi war criminal is found dead, Foyle is under no illusion that foul play is behind the academic's murder.

Sam decides to step up her role at work and volunteers for a risky undercover job and Foyle unaware of her pregnancy agrees.

Guest stars include **John Mahoney**, **Nigel Lindsay**, **Jaime Winstone**, **Joseph Drake**, **Amanda Lawrence** and **Hermione Gulliford**.

## EPISODE 2: TRESPASS



Trespass is the second episode of the series and explores the tangled web of British promises to create a state of Israel in British Palestine.

When a young man is assaulted in the grounds of a university, Foyle wonders if the attack is racially motivated as the victim is the wealthy son of a high profile Jewish businessman.

Tensions are also starting to run high in London with Guy Spencer, a charismatic right-wing leader, but it looks like there may be more to his prison release than meets the eye, and Spencer is in fact being set up to take the spotlight off a dangerous espionage operation involving MI6.

Sam meanwhile is determined to help a young boy she meets in hospital suffering from whooping cough; the NHS is still to come on-line and she sees that Adam's constituents are in need of greater state care after the deprivations of the war.

Guest stars include **Richard Lintern, William Postlethwaite, Alexander Arnold, Amber Rose Revah, Finbar Lynch** and **John Heffernan**.

### EPISODE 3: ELISE



In the third episode of the series, Foyle must re-examine Hilda Pierce's top secret role during the war within SOE (Special Operations Executive) when an attempted assassination is carried out on Hilda outside MI5.

SOE French section sent many agents behind enemy lines and Foyle suspects the shooting may be connected to the hunt for a traitor within SOE called Plato who could have been behind the deaths of nine agents in France.

Meanwhile, Sam is faced with a dilemma when Adam and Glenvil decide to crack down on the blackmarket in East Peckham resulting in Adam's arrest when some illegal cigarettes are planted in their home.

Guest stars include **Katherine Press, Emma Fielding, Tony Clay, Leo Gregory** and **Conleth Hill**.

## Key Cast

### Episode One – High Castle

Christopher Foyle .....	Michael Kitchen
Samantha Stewart .....	Honeysuckle Weeks
Adam Wainwright .....	Daniel Weyman
Hilda Pierce .....	Ellie Haddington
Arthur Valentine .....	Tim McMullan
Sir Alec Myerson .....	Rupert Vansittart
Elizabeth Addis .....	Hermione Gulliford
Glenvil Harris .....	Jeremy Swift
Patricia Scott .....	Marianne Oldham
Andrew Del Mar .....	John Mahoney
Vera Stephens .....	Jamie Winstone
Clayton Del Mar .....	Nigel Lindsay
Edith Del Mar .....	Madeleine Potter
Grant .....	Vincenzo Nicoli
Herman Linz .....	Ludger Pistor
Alan Deakin .....	Will Keen
Viktor Krasovsky .....	Joseph Drake
Nikolei Leskov .....	George Lasha
Hilary Knowles .....	Amanda Lawrence
Albert Morton .....	Rupert Simonian
Cyril Richardson .....	Pip Donaghy
Horace Chorley .....	Neil Fitzmaurice

### Episode Two – Trespass

Christopher Foyle .....	Michael Kitchen
Samantha Stewart .....	Honeysuckle Weeks
Adam Wainwright .....	Daniel Weyman
Hilda Pierce .....	Ellie Haddington
Arthur Valentine .....	Tim McMullan
Sir Alec Myerson .....	Rupert Vansittart
Elizabeth Addis .....	Hermione Gulliford
Glenvil Harris .....	Jeremy Swift
Patricia Scott .....	Marianne Oldham
Charles Lucas .....	Richard Lintern
Robert Lucas .....	Nick Hendrix
Nicholas Greenfeld .....	William Postlethwaite
Daniel Woolf .....	Alexander Arnold
Lea Fisher .....	Amber Rose Revah
Avraham Greenfeld .....	Finbar Lynch
James Giffard .....	John Heffernan
Sir David Woolf .....	Johnathan Tafler
Lady Ava Woolf .....	Matilda Ziegler
Clive Ord-Smith .....	Alex Jennings
Graham Barnes .....	Michael Begley

### Episode Three – Elise

Christopher Foyle .....	Michael Kitchen
Samantha Stewart .....	Honeysuckle Weeks
Adam Wainwright .....	Daniel Weyman
Hilda Pierce .....	Ellie Haddington
Arthur Valentine .....	Tim McMullan
Sir Alec Myerson .....	Rupert Vansittart
Elizabeth Addis .....	Hermione Gulliford
Glenvil Harris .....	Jeremy Swift
Sophie Corrigan .....	Katherine Press
Joyce Corrigan .....	Emma Fielding
Rex Carter .....	Tony Clay
Sir Ian Woodhead .....	Conleth Hill
Miles Corrigan .....	Jesse Fox
Kenton .....	David Ericsson
James Stafford .....	Julian Lewis Jones
Derek Gates .....	Ronnie Fox
Neville Smith .....	Henry Garrett
Damien White .....	Leo Gregory
Blakey .....	Daniel Peacock
Eric Caplin .....	James Garnon
Chief Supt. Usbourne .....	Ferdy Roberts
Luc Tallier .....	Serge Hazanavicius
DI Henry kinner .....	Gary Sefton
Peter Hawtrey .....	Nick Caldecott

### Production

Creator/Writer .....	Anthony Horowitz
Executive Producer .....	Jill Green
Executive Producer .....	Nicole Finnan
Producer .....	John Chapman
Director-Episodes 1 & 2 .....	Stuart Orme
Director-Episode 3 .....	Andy Hay
Line Producer .....	Susan Dunn
Director of Photography .....	Tony Coldwell
Production Designer .....	David Butterworth
Make-Up Designer .....	Lin Davies
Costume Designer .....	Joan Wadge
Editor Block 1 .....	David Yardley
Editor Block 2 .....	David Thrasher
Locations Manager .....	Donald Cameron
Casting Director .....	Joyce Nettles
Script Editor/Researcher .....	Sophie Johnston
Composer .....	Colin Towns