



Doctor Thorne

Production Notes

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TOM HOLLANDER, REBECCA FRONT AND IAN MCSHANE STAR IN DOCTOR THORNE

Tom Hollander, Rebecca Front and Ian McShane star in *Doctor Thorne*, adapted for ITV by Academy and Emmy Award-winning *Downton Abbey* creator Julian Fellowes, from one of his favourite novels by Anthony Trollope.

The cast also includes Alison Brie, who played Trudy Campbell in the acclaimed US series *Mad Men*, Olivier and Tony award winner Richard McCabe (*Indian Summers*, *The Great Fire*, *Peaky Blinders*), Phoebe Nicholls (*Jonathan Strange & Mr Norrell*, *Fortitude*, *Downton Abbey*), Gwyneth Keyworth (*Game of Thrones*, *Misfits*), Kate O'Flynn (*No Offence*, *Ordinary Lies*), Edward Franklin (*The Brain Hack*, *Doctors*) and introduces two newcomers Stefanie Martini and Harry Richardson.

Tom Hollander (*Rev*, *A Poet In New York*, *Pirates of the Caribbean*) takes the role of Dr Thomas Thorne, who lives in the village of Greshamsbury in Barsetshire with his young niece, Mary (Stefanie Martini), a girl blessed with every gift except money.

Mary Thorne has grown up alongside the Gresham family, whose house, Greshamsbury Park, and status dominate the county. With Francis Gresham Senior (Richard McCabe) having frittered away the family fortune, however, his wife, Lady Arabella Gresham, played by Rebecca Front (*War and Peace*, *Humans*, *Lewis*, *The Thick of It*), their daughters Augusta (Gwyneth Keyworth) and Beatrice (Nell Barlow), and their handsome brother Frank (Harry Richardson) face losing their home.

When the terrifying Lady Arabella Gresham discovers that her darling son, Frank, has fallen in love with Dr Thorne's penniless niece, she is horrified. Her husband Gresham is only being kept afloat by very favourable loans that Dr Thorne has secured from a railway millionaire, Sir Roger Scatcherd, played by Ian McShane (*Ray Donovan, Pirates of the Caribbean, The Pillars of the Earth*). However, Sir Roger is drinking himself into an early grave and the family's financial future lies with his unreliable son Louis Scatcherd (Edward Franklin).

Lady Arabella believes it is her son's duty to make a rich marriage to save the family estate and launches a campaign to secure her son an heiress for a bride, aided by her scheming sister in law, the very grand Countess De Courcy (Phoebe Nicholls) and her conniving niece Alexandrina De Courcy (Kate O'Flynn). Their target is wealthy American heiress Miss Martha Dunstable (Alison Brie).

Cressida Bonas (*Tulip Fever*) is also cast as Mary's friend and confidante, Patience Oriel, and Danny Kirrane (*Critical, Trollied*), appears as Lady Augusta's wealthy but ill-mannered fiancé, Mr Moffatt. Janine Duvitski (*Benidorm, This is Jinsy, Little Dorrit*) is cast as Lady Scatcherd and Tom Bell (*Humans, Ludus*) as Lord Porlock.

The director is Niall McCormick (*The Long Walk to Finchley, Complicit, The Game*) and the producer is Helen Gregory (*Case Histories, Cider With Rosie*).

Doctor Thorne has been commissioned by ITV's Director of Drama, Steve November, and Controller of Drama, Victoria Fea.

The three-part drama is produced by Hat Trick Productions.

Doctor Thorne is executive produced by Julian Fellowes with Hat Trick's Head of Drama, Mark Redhead (*Critical, The Suspicions of Mr Whicher, Case Sensitive*), Harvey Weinstein, Bob Weinstein, Christopher Kelly and Ted Childs.

Writer Julian Fellowes said: "Doctor Thorne is a wonderful example of Trollope's gift for understanding the tangles we humans get into. He is sharply observant, critical and merciful in equal measure and, above all, highly entertaining. With the cast we have assembled, I am confident we can bring all of these qualities to the screen."

Hat Trick International is handling international distribution with The Weinstein Company who have North American rights.



Foreword by Julian Fellowes, Writer

I am a great fan of Anthony Trollope's and I am happy to proclaim it, even if, like other writers I can think of, he was not highly praised by the intelligentsia of his own day. "Life is vulgar", said Henry James, "but we know not how vulgar until we see it set down in his pages." The principal charge against him, according to the received truth at that time, was that he wrote too much which must lead to a lowering of standards. But what really enraged his critics was (and is) the popularity of his work and the enduring audience that his books still reach, a century and a half later. He, himself, was devoid of self-importance, frequently belittling his achievements and certainly he would strenuously distance the notion that a writer must wait for inspiration. "To me, it would not be more absurd if the shoemaker were to wait for inspiration". And, risking dismissal as a populist, he definitely liked happy endings. "A novel should give a picture of common life enlivened by humour and sweetened by pathos." But then, like Anthony Trollope, I like happy endings, too.

I came to him in the standard fashion. *The Warden* was a set book at school. I liked it enough to read the rest of the Barchester series, but I cannot pretend they set me on fire. It was not until a friend gave me *The Eustace Diamonds*, with its wonderful anti-heroine, Lizzie Eustace, that I realized what I was dealing with. Later, *The Eustace Diamonds* would be one of the first feature film scripts that I wrote and although it was never made (so far at least), it led to *Gosford Park* and the start of my own Big Adventure. I went on to read the Palliser novels and then progressed to the one-off books, complete in themselves. I read *Ralph the Heir* and *He Knew He Was Right* and *The American Senator* and I was hooked. I even took *Is He Popinjoy?* on honeymoon and sat with my nose in it for far more of the time than my wife appreciated.

But perhaps my favourites among them were Doctor Thorne and its semi-sequel, *Framley Parsonage*, so it will not surprise you that when Christopher Kelly and Ted Childs first approached me with the idea of adapting Doctor Thorne for the small screen, I knew at once I wanted to do it. I was fiercely drawn to the challenge set by Trollope's ambiguity, to bring his wonderfully modern-seeming characters, who are neither all good or all bad, to the screen. One of the best examples of these being his immortal creation, Sir Roger Scatcherd (Ian McShane) in *Doctor Thorne*, where we are encouraged to feel sympathy for the immoral and even criminal perpetrator until we are almost bewildered as to which side we should be on – something Dickens would never have attempted.

Again in Doctor Thorne, we have Lady Arabella Gresham (Rebecca Front), who is first presented as a harsh and unyielding snob but gradually we glimpse her humiliation, her desperation, as her world is crumbling around her, where the folly and failure of her husband and the consequent ruin of her son are making her ill. To place them in a television drama, where the characters must represent themselves, stripped of the all-knowing novelist's voice, is always the main task of adaptation and never more than here. Happily we were able to assemble a marvellous cast and good actors can always supply the information that does not come from the dialogue.

Trollope's view of the world is a merciful one, all-seeing, all-understanding and while the people in it may be flawed, they are mainly decent, trying to do their best, trying to play the cards they have been dealt. This, perhaps more than anything else, is why I am such an admirer and why I was so keen to bring Doctor Thorne to a wider audience. He sets out a cast of men and women who are making every effort to live their lives as well as they can, something I am sure is true of most of the human race, and I hope we have brought them faithfully to the screen for you to enjoy.

There is wonderful comedy in Doctor Thorne, the snobbish Countess De Courcy, the waspish Lady Alexandrina, the duped fool, Augusta Gresham, the angry, awkward Mr Moffatt, the archetypal smoothie Mr Gazebee, but there is generosity, too. The worldly Miss Dunstable, the ministering Lady Scatcherd, the remorseful Mr Gresham, are all different incarnations of kindness, and at the centre of them all, Doctor Thorne, himself, played here so brilliantly by Tom Hollander, probably one of the most uncomplicated heroic figures that Trollope ever wrote. But his heroism, if we may so define it, is of the modest and self-effacing type. As he says himself, "I have not made my mark in public life. I've built no railways. I've neither fortune nor title. But I have some skill in saving lives." And yet, this straightforward man, intelligent and good, touchy and sometimes bad tempered, is fearless when it comes to defending the good name of his niece, and more than generous with those in difficulties, whether the desperate village girl with a bastard child, or the unloved widow of a railway magnate who has lost her way. The story is a testament to Trollope's belief in decency as a guide to living. We are all made the better for that.

Interview with Mark Redhead, Executive Producer

Q: How did this adaptation of Doctor Thorne come to the screen?

"It's been cooking quietly for a very long time. My fellow executive producers Chris Kelly and Ted Childs dreamed up this project years ago and had put it to Julian Fellowes, and Julian, because he loves Trollope, sat down and wrote it off his own bat. Then Downton Abbey happened so it took Julian some time to get round to finishing it. Chris and Ted, who had all but retired by then, approached me and asked if I would be interested in taking it on. Obviously I was. It took Julian some time to write the second part and then one day his agent rang me up and said, 'Julian has finished the other part.' So it was like a gift from God. Or Lord Fellowes, depending on which way you look at it. I then took it to ITV. They read it and commissioned it pretty much instantaneously."

Q: As well as adapting the novel, Julian Fellowes is also an executive producer?

"Julian was a very active executive producer. He is a proven creator and has very firm and clever opinions about lots of things. He's obviously very good on script but is also very good on casting and has strong instincts. He's keen on the authenticity of a production. For example, he had opinions about the hair because he wants the historically accurate version of the hair of the period. He likes people to behave as they would have done, within limits."

In the introduction to the book, Trollope says it's a slightly heightened 'take' on the world he is writing about. That's what he has in mind, so it's not a work of naturalism. But at the same time you've got to create a world that hangs together, that is believable and to some degree follows the social mores and habits of the era. Julian did a brilliant job of filleting a book which runs to 700 pages and turning it into something very economically realised in terms of time.

Julian is the most fantastic company. He is a brilliant, benign and fun character. I always look forward to meeting up with him because you know you'll be laughing. I like him a great deal."

Q: Why haven't we seen this story on screen before?

"It is extraordinary that we haven't! Doctor Thorne is one of The Barchester Chronicles. But none of the characters from that intrude into our world. So when the BBC did The Barchester Chronicles with Alan Rickman in 1982, they didn't do this story then."

Trollope wrote around 54 novels and they are many and varied and very few of them have been done for TV. I can think of The Pallisers, The Way We Live Now and The Barchester Chronicles. But, as far as I am aware, none of the others. And yet Trollope was a really great writer and wrote fantastic stories and great characters."

Q: What were the main challenges in realising this for television?

“Julian’s approach is to create a world. Maybe this is something he has learned from Trollope. He did so brilliantly in Gosford Park and then in Downton Abbey. So the challenge is to realise a world, not simply one individual strand.

Our story centres around three main houses which have got to be very distinctive. One is a lovely hero house, which is going to be lost. One is the rather vulgar, gothic house owned by Sir Roger Scatcherd (Ian McShane), a little more modern, OTT and a bit nouveau riche. And the other is the grand castle owned by the really snooty people in the story who are the De Courcys.

Just finding those three houses that felt distinctive was a huge challenge. We had people scouring the country saying, ‘Well, shall we film this in Yorkshire or base ourselves in Bristol? Where should we end up doing it?’ And actually they’re in Shropshire, West Wycombe and Knebworth. We also used lots of interiors. This is the magic of film. You stitch together lots of different interiors and exteriors to create what you hope is a world the audience can navigate their way around.

We were also unbelievably lucky with the weather. I know we’re British and obsessed with the weather. If you’re a drama producer then your obsession with the weather is exponential. In the TV business, if it rains you can’t stop filming. You can’t lose a day. You just have to get down on your knees every morning and pray for good weather. As it turned out it was an Indian Summer and the light was golden, it suffuses the whole film.”

Q: What does Tom Hollander bring to the role of Doctor Thorne?

“Tom was our instant thought for what is a very interesting role. The key thing and phrase Julian had was he felt the character needed ‘charismatic decency’. To be nice, genuinely lovable and charismatic at the same time is a rare quality, it’s Tom Hanks, James Stewart...and Tom Hollander.

This story is dramatic, romantic and funny and Tom is brilliant at treading that line. So that he is funny but he doesn’t undermine the story by letting the comedy get out of control. He is the moral centre. It’s a really difficult part to play because Doctor Thorne is in possession of a secret which he is unable to share with anybody throughout the entire story and Tom had to manage that all the way through. It’s very unusual for a drama to be about someone who is just trying to do the decent thing.”

Q: What are the main themes in Doctor Thorne?

“It’s about love, jealousy, social climbing, death and change. But mainly about love. It’s different from Jane Austen where there is a feeling society is quite stable and everybody knows their place. Whereas Trollope, writing a little bit later, is writing about a world which is very much in flux. It’s much more like our world. There’s a rising class, the old aristocracy’s grip on their land and their money is slipping and there is a new class rising up. It’s much more uncertain. So underneath what appears to be a very stable world is a great deal of uncertainty and nervousness. I think the audience will be able to connect with that.

It’s also much more morally complicated than you would find in a Jane Austen or possibly even in a Dickens. Two innocent young people fall in love and in a conventional fairy story the drama would just chart their journey towards happiness. But in Doctor Thorne the fairy story meets a real social whirl in which two people have an idealised romantic love affair that impacts on all the people around them, their families and friends. So one gets a sense that you’re dropping a stone in the water and it’s the ripples that pass through all of the people in this little world.”



Q: Tell us about Rebecca Front and Phoebe Nicholls as Lady Arabella and the Countess De Courcy, plus Ian McShane as Sir Roger Scatcherd?

“Phoebe Nicholls and Rebecca Front play the double-headed wicked stepmother in a sense. It’s a fairy story in a way and they are brilliant together. Ian is just fantastic. He’s such a great sport and in the most incredible shape. We actually had to make him look less handsome and vigorous than he really is. Again, he’s just one of those actors who treads that line of comic and sad. He’s very skillful.”

Q: How did you discover your two young lead cast members: Stefanie Martini and Harry Richardson, who play Mary Thorne and Frank Gresham?

“Harry paid for himself to come over from Australia to the UK for the audition. That’s bold. To say, ‘I really want to go for this role.’ He is like an artist’s vision of a young romantic hero. And Stefanie, who had just left RADA, is, like Harry, also a wonderful actor. I’m sure both of them are going to have massive careers.”

Q: Did everything go smoothly during filming?

“The producer Helen Gregory and director Niall McCormick did brilliant jobs. Niall told me he had never enjoyed a filming process as much as he enjoyed working on Doctor Thorne. A happy shoot is not necessarily a guarantee of a great show. But it was an unusually jolly and agreeable shoot.

Niall had a very clear sense that what he wanted to do was something really colourful, bright and fun. He used the word ‘entertainment’ and in all the years I’ve been producing drama I’d never heard anybody use the word entertainment before. It’s always about great themes of this, that and the other. Whereas he’s interested in the themes but he felt there was an opportunity to make something really entertaining. He chose to do that by cutting loose a bit and allowing the characters to be very big, vivid and strong. It feels fresh. It doesn’t feel like your usual old costume drama. It feels very alive.”

Q: What else can viewers look forward to?

“Doctor Thorne has the most incredibly satisfying ending to any drama. It is just absolutely fantastic. I am a sentimental old fool. I sat in the cutting room on my first viewing of the final episode and tears started flowing from my eyes. I was desperately trying to hide my tears from the producer and the editor who were watching the show with me because I thought, ‘They’re going to think I’m an idiot.’ But it just presses the buttons and is so wonderfully satisfying. It isn’t purely schmaltzy. There’s a little bit of grit in the oyster. It’s more complex than a fairy story. More emotionally surprising.

I’m really pleased with Doctor Thorne. I’ve made a lot of good shows and I’ve made a few bad ones. I look at this one and think, ‘This is really great. This is really good fun.’”

Cast interviews

Tom Hollander is Doctor Thorne



Q: Why did you want to play Doctor Thorne?

"I was very excited to be offered a part like this. It was interesting for me to play a straight lead. The context of a costume drama with ladies in bonnets talking about weddings was very familiar to me, and to everyone. But the casting of me as Doctor Thorne was a challenge and so I wanted to do it."

Q: Who is Doctor Thorne?

"Doctor Thorne is a village doctor. A modest man and a bachelor who lives with his niece Mary (Stefanie Martini), the only blood relation he has. He spends the story trying to protect her from the legacy of her origins, which are not good. The daughter of a village girl born out of wedlock after a seduction.

Doctor Thorne is the moral centre of the piece. He is well liked in the village and even though he is only the doctor, all the rich people ask him for advice and guidance. They trust him and he is heavily involved and in charge of the finances of the Gresham household. The railway baron Sir Roger Scatcherd (Ian McShane) has lent the Greshams lots of money and they are heavily in debt to him. So Doctor Thorne acts as the go between to keep them from falling out.

He is selfless and constantly puts himself in a disadvantaged position if it means his niece will be okay. He's always repressing his own selfish feelings in favour of doing the right thing for someone else, so in that sense he's a very impressive person. He is a very low-key hero but he stands up when needed and when he has to push back on people he does. He also has a temper. So he's a Victorian virtuous hero but with a bit of a grump about him. That was very interesting to play."

Q: Were you a Trollope fan?

"I'm ashamed to say I've never read Trollope so this was interesting. I looked at the book a bit, having accepted the part, to see what the character was like in the book. But mostly I worked from the scripts.

"I've heard people say Trollope is more nuanced. Dickens is more exaggerated and much more clear and the characters are very broad and very dramatic and there are lots of incidents. In something like Doctor Thorne it's really about stopping incidents from happening. Most of the drama has happened in the past and it's all about dealing with the consequences of the past. It's ordinary life."

Q: Had you worked with Julian Fellowes before?

"I worked with Julian Fellowes on Gosford Park a long time ago. It was lovely to be reunited with him after all that time. On my first day filming we were in Wrotham Park in Hertfordshire where we had also filmed Gosford Park in 2001. Fourteen years later there we are, Julian is Lord Fellowes, I've got grey in my hair and we were doing his latest. So that was fun."

Q: How would you describe Julian's adaptation of Doctor Thorne?

"It's a fairy tale, it looks so beautiful. In one sense it's like a rom-com. You see a couple at the beginning - Mary (Stefanie Martini) and Frank (Harry Richardson) - and you hope they will eventually get together. But there are lots of obstacles put in their way that they have to overcome before they get there. It's escapism and lovely to watch, very well cast with some great actors. Harry and Stefanie are new and in one of their first jobs, so that was very exciting for them, full of the joys of spring, bouncing around, they couldn't believe how lovely everything was. It was very healthy for us older jaundiced actors to be reminded how much fun it is.

Costume dramas are really about escaping from anything that is too familiar. It's a world of glistening sunshine and dew-decked meadows. It's not contemporary social realism with a political punch. It's something to calm you down before you go to sleep, before the stresses of work the next day. But there is also the eternal stuff. Notions of true love, moral rigour, courage in the face of adversity, and doing the right thing. It was genuinely a very happy job for everyone involved."

Q: Doctor Thorne is set in a very different time to today?

"The Greshams are very vulnerable. There is no middle class in the sense we understand it. They will lose the house that has been in the family for hundreds of years if their son doesn't marry someone with money. You had to be sensible at that time about stabilising your future.

It's an attitude to marriage which seems shocking to us with our modern romantic notions. When we're watching it, we think, 'You must marry for love. You must be modern like us.' But what the family is trying to do is to come up with something much more akin to an arranged marriage with an heiress to save themselves and their home."

Q: What was it like working with Rebecca Front, who plays Frank's mother Lady Arabella Gresham?

"I don't think we've worked together before, but I've known her forever. Rebecca was wonderful as Lady Arabella. Because she played what could have just been a nasty, snobbish character as a nuanced mother with legitimate worries. And she's very funny."



Q: What was it like working with Ian McShane, as Sir Roger Scatcherd?

“That was fun. Ian McShane was brilliant. I’d met him about 25 years before and hadn’t seen him since. He’s got incredible energy and in the show he’s wonderful as Scatcherd. Perfect casting. It was very lovely that he did it.”

Q: Snobbery is one of the themes of Doctor Thorne. Have you experienced it yourself?

“I’ve certainly been around people who are snobbish. But who hasn’t? Social class snobbery of the sort that’s in Doctor Thorne seems particularly ridiculous because it’s so Victorian.

But it’s no different to any other means of division that human beings come up with to divide themselves from each other. Like people who support different football teams. That’s a form of snobbery. It’s tribal behaviour. It’s groups trying to keep themselves as groups. Too frightened to go out outside their own group. Wanting to huddle together.

Inverted snobbery is quite as common as top down snobbery. People have all sorts of ways of keeping themselves in gangs.”

Q: Lack of money is another theme. Have you ever been down to your last few pence?

“I’ve never been truly poor. I’ve been student poor in the ‘80s. But when I was a student the state paid you to go to university. So I’ve never been down to my last fiver.”

Q: You filmed at many historic houses and estates. Does that help get into character?

“Yes, it does half the job. Along with the costume and the hair. So much of it is done for you. It’s about the transmitting of emotion for the actors. That’s what they’ve got to do. They’ve got to focus on trying to be authentic emotionally in whatever fictional situation they find themselves in. And then the cameras are all making them look beautiful in an amazing context when sometimes you’re not even quite aware of what the shot is doing. It was a very lovely autumnal tour in an Indian Summer around some of the most beautiful houses in the country. That was a very special thing.”

Q: Does Doctor Thorne feature in the dancing scenes?

“He does. Gently. In the first one he is just standing at the edge, concerned with why his niece isn’t dancing with anyone. Worried for her. And in the final dancing scene he dances with Miss Dunstable, played by Alison Brie.

On that day of filming we joined the waltz and promptly fell down because Miss Dunstable’s dress was too big and she stepped up it. We fell over each other and took a tumble. We shot that quite a few times and were by far the worst dancers.”

Cast interviews

Rebecca Front is Lady Arabella Gresham



Q: What was your initial reaction to Doctor Thorne?

"I read a lot of Trollope some years ago. So I love Trollope novels. I love Victorian literature anyway. And it's Julian Fellowes. So even before I knew what the casting was, I just thought, 'I really want to be involved in this.'"

Q: Is it surprising this story is not better known?

"I don't think Trollope is terribly well known generally. There was a great TV adaptation in 1982 called The Barchester Chronicles, which was terrific. But I don't think they're well known books. Even people who read a lot of fiction might not necessarily have read Trollope. He's a very particular kind of writer but he is very funny, caustic and witty."

Q: What does Julian Fellowes bring to an adaptation like this?

"Trollope is very good at satire. Julian is a big Trollope fan and he likes that satirical edge that Trollope has. Julian is also very witty, he writes with enormous wit and verve. Also because of the success of Downton Abbey, there is a real confident swagger to the scripts. They feel very confident, well written and funny. So they were an absolute pleasure to act."

The scripts were very easy to learn and they tripped off the tongue very comfortably. I don't know why that is because I have read very good scripts that have been very hard to learn. There's an adage that it must be a good script if it's easy to learn. But that isn't necessarily the case. But in his case it is both. They were very good scripts and they were also very easy to learn. And if the thought processes make perfect sense, you can absolutely see why a character says a certain thing in a certain place. So obviously that helps you learn it.

Julian was very involved in the production but I only met him once on set when he was there while we were filming a dinner scene. I've also met him once or twice before because I worked with him when he was an actor a long time ago."

Q: Who is Lady Arabella Gresham?

“Lady Arabella was born into a very wealthy and noble family. She says herself they won their titles on the battlefields of Europe. So you get the impression they have been titled for a long time through their loyalty to the crown. She’s very establishment but has married someone who hasn’t got a title and her husband has frittered away their fortune gambling. They have no money left, the house is in debt and they are facing the probability of losing everything. Their only hope now is for their son to marry money.

It would be very easy to judge Arabella for that but these are different times and different situations. You have to fully understand the jeopardy she faces. It’s not just about her not being able to afford nice dresses and a posh carriage. If her son Frank makes a bad marriage they will lose everything. Their servants lose their livelihoods, their daughters lose respect. Everything will be lost unless he makes a good marriage.

That was my approach to it, that Lady Arabella has a point. I’m a modern mum, I’ve got teenage children and I only want my kids to marry for love. That’s all I care about. But she’s not me. She’s in a different time and situation. And I have to look at it from her perspective.”

Q: Despite the serious family dilemma, is this quite a comedic world?

“What’s lovely about the world is that Doctor Thorne himself is part of the still, moral ethical centre. He’s not particularly funny, although he has a sense of humour, so the characters around him can be fairly big and broad and comedic. The audience are seeing the whole situation through his eyes. He’s a man who is trying very hard to do the right thing all the way through the drama. That’s what roots him, that’s what stops it being a cartoon.

Society is changing and the working classes are starting to become enfranchised and getting that little bit more power. There’s very little interaction, in fact, between the Arabellas and the working classes. But there is a sense the old order is breaking down. Arabella represents the desire to hold on to the old order. But she recognises new money is better than no money.”

Q: How would you describe Lady Arabella’s relationship with Doctor Thorne?

“I suspect Lady Arabella has always got along quite happily with Doctor Thorne by effortlessly patronising him. She’s accepted the fact he’s her husband’s friend. Really, by rights, her husband shouldn’t be making friends with the local doctor, but she’s accepted it through gritted teeth for all of these years and I’ve absolutely no doubt that Doctor Thorne has been aware of that and that he has been patronised.

But when we come in to the story, this breaks down catastrophically, when she thinks she can patronise her way out of an awkward situation. She genuinely thinks if she explains it fully to him, that her son Frank (Harry Richardson) must marry money, then Doctor Thorne is going to understand. But he doesn’t understand and is absolutely mortified that he’s having to have this conversation. It was already a tricky relationship but this is the crisis point.”

Q: What was it like working with Tom Hollander?

“Tom has that slightly mischievous way with him, there is a twinkle in his eye. But at the same time he does come across as the good moral ethical nice man. Fundamentally a nice bloke. And he’s perfect at that. He plays it so beautifully. Also very understated, which you need in a drama like this. I always try to root my characters in reality but inevitably you have to heighten it a little bit. Lady Arabella is a heightened character and you have to have somebody rooting the drama in order to have heightened characters around them.”



Q: You have scenes with Phoebe Nicholls, who plays Lady Arabella's scheming sister-in-law the Countess De Courcy?

"I'd never worked with Phoebe before but I've liked her ever since I saw her in *Brideshead Revisited* years ago, so I've always wanted to work with her. She was brilliant. She didn't disappoint at all. Really good fun. She has a fantastically dry sense of humour and was obviously having a ball playing that fantastic character. One of the highlights was spending a day together being driven around in an open-topped carriage. It was just glorious."

Q: Were there any tricky moments during filming?

"The trickiest moment for me was when we were doing a scene with Mabel, the pug, who is adorable and is fundamentally the star. There was one long scene where I had a lot of dialogue and Mabel had to be on my lap for continuity reasons. Mabel on this occasion was getting slightly fractious and bored. The only way we could get her to sit still was for me to have my hands firmly clasped on the back of her neck and for her trainer to give her a reassuring mimed, 'Hello Mabel'. It was incredibly funny and distracting. I did want to adopt Mabel. We don't have a dog, which is a long running issue in my family as my kids would absolutely love to have one. But I've become very fond of dogs as I'm getting older and Mabel was just so cute. She's so tiny I could have put her in my big actress's bag. Nobody would have known."

Q: You worked with Harry Richardson (Frank) and Stefanie Martini (Mary) who are both at the outset of their acting careers?

"I couldn't imagine anybody else playing those parts. They were perfectly cast. Harry is so cheeky with this impish look about him, really assured taking on such a massive role. Stefanie is so grounded, smart and funny and a beautiful actress on screen, she has a lovely stillness about her. They're both going to have a massive future, I'm sure."

Q: The costumes are very striking. Do they help get into character?

"It really helps. The costume means you have to carry yourself with a certain bearing. And also you occupy a huge amount of space. I've worn corsets before but I don't think I've ever worn a crinoline quite that huge before. People have to literally step out of your way to make way for you. They have to ask before they sit down on a sofa next to you because you take up so much space. So all of that gives you a sense of status. Plus the surroundings and the fact you're constantly having to say to yourself, 'This is my house. This is where I belong, where I live.' It really helps to give weight to the character."

But as we discovered, getting in and out of cars and our little trailers was almost impossible. We did wonder what the women then talked about, because their outfits are so restrictive. Did they stand around in groups talking about how painful their corsets were? It is uncomfortable. And the fact certain houses would be unsuitable for you in your current dress because it's so difficult getting in and out of doors. It certainly would have affected the sort of things you did."

Q: Were you involved in the dancing scenes?

"Unfortunately Richard McCabe, who plays my husband Francis, and I were deeply unprofessional in one of the dance scenes. We had a little bit of dance training, which was fine. We did all right with our waltzing in normal clothes. But it suddenly became a lot more difficult once I had a full length billowing dress and there were about 150 other people dancing. We got very hysterical. The director said it would be fine because it was quite nice to see them happy. But we were actually weeping with laughter. We just kept kicking each other and he was treading on my dress, I was tripping him up. It was ludicrous. It was like two toddlers on set with some very professional people. Us two careering around and bumping into people."



Q: Why do audiences love period dramas so much?

“Nostalgia accounts for a lot of it. People love to look and imagine what it would have been like to be in that world. And people are drawn to the passive aggressive quality. The fact everything is understated. That you can have all the tension, rage and passion but there’s a lid kept on all of it. That’s quite appealing. I don’t know why. It quite appeals to people when we’re so used to drama now where people say exactly what they’re thinking. I think it’s a bit more challenging when you watch something where you have to interpret what people are thinking through their looks and guarded phrases.”

Q: Snobbery is one of the themes of Doctor Thorne. Have you ever been a victim of that?

“Maybe I have and I’ve just not been terribly aware of it. I’m probably one of those people who tend to do what my father calls talking in tongues. Which in his terms means I fit in pretty well wherever I am. It’s not even that I intend to do that. I just naturally pick up on whatever environment I’m in. So if I’m surrounded by very posh people I tend to just go a bit posh. And if I’m surrounded by not very posh people I tend to go a bit ‘street’. Consequently I don’t think people are terribly aware of what class I am or what my background is. So it’s not really affected me.

I think we are still riddled by class in our society. We’re still a bit obsessed with it. And certainly in comedy terms it remains a really reliable thing to make jokes out of. Because it just is funny when you get people from different classes rubbing up against each other and feeling awkward together. It’s ripe for comedy.”

Cast interviews

Stefanie Martini is Mary Thorne



Q: You graduated from RADA in the summer of 2015. What happened next?

"I was lucky enough to get my first job before I left RADA which fitted perfectly in between my last show and my graduation. That was a guest lead in an episode of Endeavour for ITV screened at the start of 2016. Then I spent a few months auditioning and working out how the life of an actor works. Then I was fortunate enough to get the role of Mary in Doctor Thorne. It's lovely how that one phone call can completely change your life. So it's all happened quite fast and it doesn't really feel very real."

Q: What was your reaction when you got the role of Mary?

"I was absolutely overjoyed. It took me a few days before it sank in, because it's such a big deal. It involves so many amazing people, is such a great story and she is a brilliant character."

"My agent phoned to tell me when I was in a coffee shop with my boyfriend. I had three pounds in my bank account that day. I remember going in, trying to get a coffee, having my card declined and thinking, 'I can't even buy a coffee. How am I going to get home? I've only got £3.' Then I got the phone call and it was completely surreal. So I definitely identify with Mary Thorne having no money!"

Q: Who is Mary Thorne?

"Mary Thorne is very complex. She is strong and also humble, kind and instinctively wants to look after others. But within that she has this steel and is also quite private."

"She's sparky, incredibly resilient and can hold her own ground. But behind all of that she is very vulnerable. What happens in the drama completely takes her aback and challenges her. She does have flaws and can be a bit outspoken and stubborn, but she thinks and is considered. She's a great character to play."

Q: Was there any history of acting in your family?

"I'm the first. My dad works in construction and my mum works in HR. When I rang to tell them I'd got the part my dad was busy, so he just said, 'OK, that's good news, bye.' Then rang me the next day when he'd actually processed it and said, 'That's amazing.' And my mum was really happy for me."

Q: What does Julian Fellowes bring to this adaptation?

"He's very light, witty and quick. He understands the characters and they all have a journey, which is wonderful. He brings the authenticity of how they would speak and the detail about how these characters live. He brings out the humanity of everyone, which is brilliant. I met him at the read through and he is a really lovely man."

Q: What was it like working alongside Tom Hollander (Doctor Thorne) and Ian McShane (Sir Roger Scatcherd)?

"Tom was very helpful throughout the filming process, because I'm very new to this, and he's shown me how to save things for close-ups. He's brilliant to bounce off and very easy to act with. Ian McShane was wonderful, he has a real presence. Even at the read through he was incredible and full of energy. I've had a brilliant time."

Q: And Harry Richardson as Frank?

"Harry has such energy as a human being and as an actor. He bounds through things with his boyish charm and enthusiasm and is great to work with. It's exciting because we're both in the same boat. We're both recent graduates, it's all quite new to us, so it felt like we were on this lovely exploration together. I really enjoyed working with him."

Q: You filmed at several locations, including West Wycombe Park in Buckinghamshire?

"West Wycombe Park is a gorgeous location. When you film at night it's beautiful and atmospheric because you can't really see the cameras. It's great for your imagination. We were walking home from a party with horses and carriages going past and the stars are out with the flames from fire beacons along the driveway. It's just stunning. It also means a lot of the work is done for you because you don't have to imagine you are in this place. You are genuinely there and it does take you back to that time."

The exterior for the Thorne home is at Castle Combe in Wiltshire which is stunning. It's like a little fairytale village. It's so beautiful. It's got a cobbled road with tiny houses and tiny doors, and then the interiors are at Dorney Court near Windsor. I love Doctor Thorne and Mary's house because it's smaller and cosier than the grand houses of the other families and the fire is always lit."

Q: How did you find the horse riding?

"It was really scary having to ride side saddle. It was like sitting on a chair and then twisting your upper body to the right hand side of the chair and trying to go in that direction. It was strange. But my teachers were lovely and I felt confident enough with it after a while."

It was also funny because there were some scenes where I managed to ride forward into the scene on the horse beautifully. Then when the scene actually started the horse kept going backwards for no apparent reason. So I was trying to keep the scene going while the horse was going backwards and I had absolutely no control over it. Horse riding is a really great thing for me to learn. But I wouldn't say I've conquered it yet."



Q: And the dancing?

"I loved it. It was fun. Being in costume actually lends itself to the dancing. The size of your skirts makes you keep the right distance, and how tight your arms are bound in by the dress stops your arms from going up too high on your partner. The corset makes you have the right tension in your back and it's easier for your male partner to move you around."

Q: Why do audiences have such affection for period dramas?

"It's long enough ago for it to feel nostalgic, other worldly, intriguing, exciting and different. But it's close enough that we can still relate it to ourselves. Some of the behaviours transfer and a lot of it is still relevant. It's very beautiful and attractive and always looks amazing. And there's a lot of drama there because there are more restraints than there are in modern society, in terms of the correct way to behave and greet people and what is right and what's wrong. Also what you're free to do and not free to do. Especially as a woman. In some ways there's a lot more to struggle against. You can't just do what you want. You can't say to your parents, 'No, I'm going to marry someone that I want to for love.' We have a lot more freedom today in general."

Q: Because of her social position, Mary is snubbed and not invited to things. Have you ever felt left out?

"Everyone can relate to the feeling of being left out. I was quite shy when I was younger, a bit awkward and by no means popular. I know what it feels like to not really know your place and not know where you fit in. Mary and Doctor Thorne are very much outsiders. But when they're together it doesn't feel like that. Mary is a young girl and she's got to find her place in the world. She can't really stay with the doctor forever. It must be hard for her to find her place and not have a clue where she fits in, because there's no-one else like her."

Q: How do you look back on your Doctor Thorne experience?

"It was so beautiful. I'm very lucky because I learned a lot, especially about those moments when it feels like you're not doing anything in a scene but, actually, you need to be there to listen and experience it. I was working with such amazing actors, just watching them you can soak up what they're doing. It was an amazing job and I'm really excited to see it on screen."

Cast interviews

Harry Richardson is Frank Gresham



Q: Tell us about your background?

"I was born in Australia but moved to London when I was two and went to primary school there. I played the snowman when I was four in *The Snowman* and after that I was hooked. I moved back to Australia for my high school years then returned to Britain when I was 18. I did a short course at RADA and fell in love with drama school, thought I needed to study and then somehow found myself at the West Australian Academy of Performing Arts in Perth. I graduated from there in 2014 and have been bouncing around chasing jobs ever since. I was visiting family in London when I auditioned for *Doctor Thorne*."

Q: So how did this role come about?

"On my last night in London I got an email from my agent, with the script for *Doctor Thorne*, asking me to attend an audition in the morning before my flight back to Australia. Knowing it was Julian Fellowes and Trollope I knew I had to do it! I read the scripts overnight, attended the audition in the morning and then made it to Heathrow for my flight with just an hour to spare.

A month later I was asked to return to London for a final audition and a chemistry read with Stefanie Martini (Mary Thorne), I listened to the audio book on the plane and learned all my scenes. I landed at 4pm for a meeting with the director at 7pm, followed by the chemistry read at 8am the next day - all after a flight from Australia. There was a lot of adrenaline and excitement. I found out a week later that I'd got the part and I was over the moon."

Q: Who is Frank Gresham?

"Frank is the heir to the family home of Greshamsbury and a young man coming of age. He is under a huge amount of family pressure to marry for money and so save them from ruin, rather than follow his heart and marry for love. Frank is a caring young man with a conscience trying to find the honorable path to take. Frank is madly in love with Mary Thorne, played by Stefanie Martini. Mary is the niece of the family doctor so they've known each other since they were very young and have grown up together. Mary is also trying to do the honorable thing and is full of shame and doubt. She is not part of his family's class and keeps batting him away but Frank is determined to get her to face the love that is real between them.

Doctor Thorne is about love versus money, class distinctions and the changing society. The theme is change. This is a period where everything was uprooted. Suddenly people are able to stand up for what they believe in."

Q: His family want him to marry rich heiress Martha Dunstable, played by Alison Brie?

“Frank’s mother and aunt conspire to try and get him to marry for money in order to save the estate and the family’s name, so they thrust him in the direction of an American millionairess called Miss Dunstable, who is very strong minded and outspoken. Frank has to try and woo her but soon realises she is very switched on and funny, and turns out to be a good friend who has great advice as to following his heart and doing the right thing.”

Q: You filmed dancing scenes. How was that for you?

“It was incredible. The most beautiful dresses I’ve ever seen and all the men got to wear tails and gloves and dancing attire. I had a waltzing class before we filmed the dancing for Frank’s coming of age ball and I thought it was going to be OK. I wasn’t going to worry about it until I discovered I had to open the ball in front of 100 people. Even though we’re on set together and you know it’s all about the camera, there are still 100 people around watching you try and dance.

There was a lot of tripping up, which kept it really fun. We all ended up going around in a circle having a brilliant time and then someone would go down and it would be like a Tour de France crash where everyone just piles on top of each other. It brought us all together. But I didn’t fall down too much.”

Q: Did your costumes help you get into character?

“Acting in those costumes is just cheating. It’s the easiest thing ever. They put so much work into every little detail that as soon as you put them on it’s hard not to get into character. It makes you understand the etiquette very easily. You realise things about how people dealt with each other, that the physicality is either restricted or enhanced by what they’re wearing. It does force you to behave when you’re in three-piece tails and a bow tie.”

Q: And how was the horse riding?

“I loved it. I had done a little bit before but I was very cautious. I had no idea how to canter or how to look like an Englishman on a horse. They’re film horses, you touch them and they go backwards or they’ll turn around and do U-turns. They’re easier to drive than a car. It’s great fun.”

Q: Tell us about the locations you filmed in?

“It’s been the most beautiful tour of the English countryside. We lived in a castle for a week at one stage and slept in big four poster beds, all of that allows you to really live in that world.

We had a scene while in Bath, a political debate between two of the main characters. There were about 100 supporting artistes all in period attire, and Ian McShane, as Sir Roger Scatcherd, was making a big speech. You look one way and there’s the camera and crew. Then you turn around and suddenly you’re back in the 19th century. It’s really special. Every day is an experience, so far from my own life. It’s been magical. A real fairytale.”

Q: Living in Australia, did you know much about Julian Fellowes?

“I watched Downton Abbey whilst I was at drama school when we were all learning received pronunciation, it’s a great example of class interplay, subtext and juicy conflict.

Julian is the best. He is very knowing and full of subtext and totally exciting and terrifying at the same time. He brings such detail to a script and knowledge of the whole world, the details of how things were done back then, including etiquette, how people hold themselves and deal with the clothes plus tone and class.

You don’t feel too terrified to play in this world that feels so far from home because we all trust his knowledge and vision.”



Q: Frank's family are in debt and face losing everything. Has there ever been time when you were down to your last few pounds or dollars?

“At acting school you’re always short of money. Nine till six at drama school means no-one can get a job. I can relate to Frank in other ways too such as family pressures to follow certain paths and then having to overcome that. So that made Frank a really nice character to explore.”

Q: Why do you think audiences love period dramas so much?

“In Britain there is this fascinating obsession with period dramas. People love them. It’s a really beautiful platform to be able to discuss things that are relevant but at a distance. You dive into something else to explore what your life is. It’s a fascinating time when etiquette and rules were so different, so it’s interesting to see how people lived back then. This is a period of expression, exploration and change and some brilliant literature, like Doctor Thorne, was written then.”

Cast interviews

Ian McShane is Sir Roger Scatcherd



Q: Who is Sir Roger Scatcherd?

"It's one of those classic tales. That behind every great fortune is a secret. He went to prison, came out and then made a fortune in the railways. Now he is on his last legs but he has all the money and the upper class, in the form of the Gresham family, have none. They are heavily in debt to him but still live in their house, which he all but owns now. He treats them far better than I would have done. I'd have kicked them out of the house and moved in!"

Q: Were you a Trollope fan?

"I'd never read Trollope until this came along. Then I only read the book for research purposes, dipping into it now and again. Sir Roger is there as a reminder to ordinary folk that they can rise above it all."

Q: How did the role come about?

"I'm based in America but I come back here all the time to see my mother, the kids and the grandkids. I was over in the summer of 2015 for a holiday when Game Of Thrones came up and they asked me to do one episode. My grandkids would never have forgiven me if I didn't do it. Then the offer to play Sir Roger in Doctor Thorne came along, which seemed one of those perfect jobs with a very good cast. I liked working with the director Niall MacCormick who had very specific ideas about what he wanted to achieve, it will look fantastic on screen. I've also known Julian Fellowes for a long time, so it was nice to get his script, great to see him and a lot of fun to do. The character was well drawn and I had a good time filming it. There is always room for this kind of drama. Costumes and food change but not human emotions."

Q: You worked with Tom Hollander, who plays Doctor Thorne, and Stefanie Martini, who plays his niece Mary Thorne?

"I'm a fan of Tom's, I loved his show *Rev* and we worked well together on *Doctor Thorne*. Stefanie is a lovely girl. She seemed very down to earth and confident in the best kind of way, enjoying the experience. She was also excellent in the part and wonderful to work with."

Q: Sir Roger stands for election. Have you ever been a candidate for anything?

"Oh God, no. I'd much rather be under the radar, thank you. When I was at grammar school they made me a prefect for a while. But I was on the side of the people, shall we say. I've never stood for election in *Equity* or anything else. I can do a lot of complaining about people that are elected but I don't want to be elected myself."

Q: What did you make of the locations used for Doctor Thorne?

"We filmed at Lacock, an incredible village in Wiltshire which I'd never been to before. It's been preserved and is owned by the National Trust. The only problem is they still allow visitors to walk through. So suddenly you've got 150 tourists walking through the set. But we coped and it was fine."

Q: Snobbery is one of the themes in Doctor Thorne. Have you ever been a victim?

"I came up in the 1960s when all of that went out of the window. Now we've got it back again. Today no working class kids can afford to go to drama school, so it's all the people who have come through at Eton, Harrow, Cambridge and Oxford. No longer do they give grants towards young actors, so we're seeing the age of the gentleman actor back again.

That's not to say they're not good. But it doesn't make for an all round mix of actors. I've no idea if I would have made it coming through today."

Q: Lack of money also features in Doctor Thorne. Have you ever been down to your last few pounds?

"You don't think of money when you're young. You just carry on with your next job. It never bothered me at all. I've been married three times, so that will tell you something. But I can't remember a time when I worried about having no money. Maybe I should start worrying about it now I've reached the sunset, twilight years. You just get on with it. Money isn't the be all and end all. But it sure does help."

Q: You have a lifelong link to Manchester United through your father Harry McShane, once a United winger, who died in 2012. Do you still get to games at Old Trafford?

"Oh yeah. I was there three weeks ago with Alex Ferguson. I always call up and try and get to as many games as I can when I'm over. I also watch it at home in America on TV. Every game is shown live on a Saturday morning. But it feels a little strange. Making a cup of tea and a bacon sandwich early in the morning and putting your scarf on..."

Cast interviews

Phoebe Nicholls is Countess De Courcy



Q: What was your initial reaction when you heard about this adaptation of Doctor Thorne?

"I loved it. I played the Marchioness of Flintshire for Julian Fellowes in Downton Abbey. But with the Countess what I enjoyed was her supreme confidence and her total belief that she is right all of the time. That's very enjoyable to play. Lady Flintshire was a broken, unhappy woman. And the Countess is the total reverse of that.

Julian has his own way of doing drama like this which is completely wonderful. You just embrace it. I always have fun with his characters."

Q: Who is the Countess?

"The Countess is Lady Arabella's (Rebecca Front) sister-in-law and she feels superior to everyone else. She is guiding Lady Arabella through a problem with her son Frank (Harry Richardson) and agrees he must marry for money to secure the family's future. The Countess helps orchestrate Frank's future. Certainly one that does not include Mary Thorne (Stefanie Martini) who, as far as she is concerned, is a sweet waste of time."

Q: Marrying for money was essential for survival back then?

"Yes, it was. Isn't it awful? It did have to be done. You have to look at history and how everything has developed. The way we are now and the freedom that people have, to a certain extent, has all been paid for down the line. Everybody owes a lot to how we've developed through history."

Q: Doctor Thorne describes both the Countess and Lady Arabella as “a pair of snobbish and selfish old crones”. Is that fair?

“Snobbish, yes, definitely. They are. They’re very limited in how they think. Their world is very small and they don’t look outside that world. Certainly with Countess De Courcy, she reigns supreme. She has this extraordinary confidence and belief in herself and the belief she is right and that everybody should take notice. That’s quite unusual, to play those kind of characters and I’m embracing it in every way. It’s rather wonderful to play a supremely confident person. I just want to relish her as a character and the audience can make their own comment.”

Q: Were you a Trollope fan?

“I love Trollope. He’s very modern in the way he writes. He also always presents his voice. I’m not a great Trollope expert but inevitably the writers of that period comment on their own time. He does so with huge talent.”

Q: Have you ever experienced snobbishness?

“I think snobbishness is the worst possible thing ever. Have I been a victim of it? No. I try not to make myself a victim of anything. But yes, there is snobbishness and it always is alarming in the modern day when you see it. It’s very out of place and inappropriate.”

Q: Do the costumes help get into character?

“The moment you put on those extraordinary crinolines...I felt like this grand ship sailing through all these characters. The costumes did half the job for me. To begin with it was quite strange but also fantastically good fun moving in very different ways. The costumes are extraordinary, along with the amazing make-up and hair.”

Q: What about the locations used for filming?

“There isn’t a stately home around London now that we haven’t filmed in. They are amazing locations. This quality of drama needs those top class locations and we have done that.”

Q: Why do audiences love period dramas?

“I think it’s a distance. It’s not about your everyday life. You can watch it and identify with it and understand it. But it’s from a distance.”

Q: How would you sum up Doctor Thorne?

It’s a fantastic production. When you make a film, it only works when every department works together. It’s absolutely extraordinary what all these departments have created. And as far as the Countess is concerned, I do feel she is this huge ship that is gliding with supreme confidence and belief and huge snobbishness. But it’s great fun to play. We also have a fantastic young cast and they are all new faces which is very refreshing. It’s wonderful to be a part of all that.”



Episode Synopses

Episode 1

1855. When Doctor Thorne's penniless niece, Mary, is excluded from the wedding preparations of her childhood playmate, she probes her uncle for the truth of her birth. She is devastated to learn that she is the illegitimate child of his late brother. It seems she has neither breeding nor fortune. This is a problem, as Mary and the heir to the Greshamsbury Estate, Frank, have fallen in love. Frank is under strict instructions from his over-bearing mother, Lady Arabella, to save his family from financial ruin by marrying money. Frank's mother schemes to separate the two lovebirds, encouraging her son to woo the wealthy American heiress, Miss Dunstable.

Meanwhile, Doctor Thorne acts as both physician and business advisor to railway millionaire, Sir Roger Scatcherd, in whose hands the fate of Greshamsbury lies, and who is rapidly drinking himself into an early grave.

Episode 2

It's Election Day, and while Sir Roger Scatcherd wins the respect of the voters, he succumbs to ill health at the hustings. Doctor Thorne does his best to ease the pain of the cantankerous old man, but he senses the end is near. Scatcherd's son, Louis, is called for and he takes an immediate shine to Mary. Doctor Thorne is horrified to learn that Louis has romantic designs on his niece.

Meanwhile, Miss Dunstable urges Frank to follow his heart and stay true to Mary, despite mounting pressure from his family.

Episode 3

While Frank and Mary plan their upcoming nuptials, Lady Arabella determines not to give up without a fight. She manages to persuade Mary that marrying Frank would be a selfish act, and that if she truly loves him she should set him free.

Meanwhile, Louis is drinking as much as his father ever did, while struggling with his unpopular position in society and Mary's rejection. A troubled and destructive young man, he takes great pleasure in insulting the Greshams when they invite him for dinner.

Cast and Production Credits

Cast Credits

Doctor Thorne.....	TOM HOLLANDER
Mary Thorne.....	STEFANIE MARTINI
Frank Gresham.....	HARRY RICHARDSON
Francis Gresham.....	RICHARD MCCABE
Lady Arabella Gresham.....	REBECCA FRONT
Augusta Gresham.....	GWYNETH KEYWORTH
Lady Scatcherd.....	JANINE DUVITSKI
Beatrice Gresham.....	NELL BARLOW
Louis Scatcherd.....	ED FRANKLIN
Countess De Courcy.....	PHOEBE NICHOLLS
Mortimer Gazebee.....	NICHOLAS ROWE
Janet Thacker.....	JANE GUERNIER
Alexandrina De Courcy.....	KATE O'FLYNN
Sir Roger Scatcherd.....	IAN MCSHANE
Miss Dunstable.....	ALISON BRIE
Moffatt.....	DANNY KIRRANE
Lord Porlock.....	TOM BELL
Joe.....	SEAN CERNOW
Patience Oriel.....	CRESSIDA BONAS
Mr Oriel.....	ALEX PRICE
Earl De Courcy.....	TIM MCMULLEN
Cosset.....	BEN MOOR
Winterbones.....	ANDY LINDEN
Footman (Greshams).....	EDWARD CARTWRIGHT
Henry Thorne.....	TIM WALLERS
Mr Romer.....	DAVID STERNE
Bridget.....	CHARLOTTE MILLS

Cast and Production Credits

Production Credits

Executive Producer..... MARK REDHEAD
Executive Producer, Writer..... JULIAN FELLOWES
Executive Producer..... TED CHILDS
Executive Producer..... CHRISTOPHER KELLY
Producer..... HELEN GREGORY
Line Producer..... TINA PAWLIK
Director..... NIALL MACCORMICK
1st Assistant Director ALEX RENDELL
2nd Assistant Director..... ANDREW FOSTER
Script Editor..... CARYL BENEE
Director of Photography..... JAN JONAEUS
Production Designer..... KRISTIAN MILSTED
Costume Designer..... COLLEEN KELSALL
Make Up & Hair Designer..... MY ALEHAMMAR
Location Manager..... SIMON NIXON
Sound Recordist..... SIMON FARMER
Editor..... GUY BENSLEY
SFX Supervisor..... SCOTT MCINTYRE
Stunt Co-ordinator..... TOM LUCY
Casting Director..... SAM JONES



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