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ENDEAVOUR

SERIES 5 - ITV PRODUCTION NOTES



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Endeavour Returns For A Fifth Series

ITV and Mammoth Screen's hugely successful detective drama, *Endeavour*, returns for a fifth series.

Set in 1968, the new series of the *Inspector Morse* prequel will comprise of an extended run of six feature-length films, and sees acclaimed actor Shaun Evans return as the recently promoted Detective Sergeant Endeavour Morse.

With each film once again written by series creator Russell Lewis, the new series begins with Morse having finally passed his Sergeant's exams just as Oxford City Police merges into Thames Valley Constabulary creating uncertainty for everyone at Cowley CID. And despite Joan Thursday (Sara Vickers) return to Oxford, much also remains unresolved following her disappearance the previous year and Endeavour's unexpected proposal.

Russell Lewis says: "Many of the global tensions of that most turbulent year, 1968, have found their way into our six new Endeavour mysteries. 1967's Summer of Love seems already a distant memory. Dark clouds are gathering at home and abroad as, after almost 100 years, the long history of Oxford City Police comes to an end. A terrible storm is set to blow through the professional and personal lives of newly promoted Detective Sergeant Endeavour Morse and Oxford's finest, leaving devastation in its wake."

Also returning will be Roger Allam (*The Missing*) as Detective Chief Inspector Fred Thursday, Anton Lesser (*The Crown*) as Chief Superintendent Reginald Bright, Dakota Blue Richards (*Skins*) as WPC Shirley Trewlove, Sean Rigby (*Gunpowder*) as Sergeant Jim Strange, James Bradshaw (*Primeval*) as Dr. Max DeBryn, Caroline O'Neil (*Last Tango In Halifax*) as Win Thursday and Abigail Thaw (*I Want My Wife Back*) as Dorothea Frazil. The series also sees the arrival of new recruit Detective Constable George Fancy, played by Lewis Peek (*Poldark*), whom Morse is reluctantly tasked with mentoring.

Other names who guest star in the upcoming series include Donald Sumpter (*Game Of Thrones*), Phil Daniels (*New Tricks*), Emma Rigby (*Prisoners' Wives*), Steve Elder (*Apple Tree Yard*) and Robin Weaver (*Call The Midwife*).

The new films have been executive produced by Russell Lewis, alongside former *Endeavour* producer Tom Mullens, Mammoth Screen's Managing Director Damien Timmer and Rebecca Eaton for WGBH. John Phillips (*Stan Lee's Lucky Man*) and Neil Duncan (*Fortitude*) have produced the new series.

Prior to the new series, the most recent films aired in January 2017, marking the 30th anniversary of *Inspector Morse* on ITV. They received critical praise and impressive viewing figures, despite strong competition on BBC One. The first episode, which aired on Sunday 8 January, pulled in a consolidated rating of 6.8m and 24% share, which is the biggest audience since 2014 and up on the year on year average by half a million viewers.

The Inspector Morse novels were written by Colin Dexter, who sadly died last year. "It was a privilege to work with Colin on *Endeavour*, and everyone involved will miss his contribution to the show. He was the most delightful collaborator with a razor sharp mind. We hope this new series will continue to do his legacy justice," says Mammoth Screen's Damien Timmer.

Notes to Editors:

Mammoth Screen is one of the UK's leading production companies. Current and forthcoming shows include POLDARK series 4, ORDEAL BY INNOCENCE, THE ABC MURDERS, WORLD ON FIRE and NOUGHTS AND CROSSES for BBC1, THE CITY AND THE CITY for BBC2 and ENDEAVOUR series 5, NEXT OF KIN, DESIRE and VANITY FAIR for ITV. Mammoth Screen is an ITV Studios Company.



CREATOR & WRITER, RUSSELL LEWIS

This is the longest Endeavour series to date. What does that allow you to do?

“Perhaps more so than previously, there is a slightly more serial element running through all six films. Obviously we’ve got our crimes front and centre, but there is a little pulse of tectonic plate movements running underneath in the narrative.”

Filming started just after Morse creator Colin Dexter’s death. He must be much missed?

“For us, he was our true north. I hope everything we’ve done honours his creation and his spirit. He is still a presence for us. His initial creation of Morse and then it being turned into television from 1987 onwards, we never forget that for a minute. That’s what keeps us at it. We don’t want to let his standards, and the standards of the three shows – Morse, Lewis and now Endeavour – to drop in any way, shape or form. ‘What would Colin do?’ is our cri de coeur.

“Colin was physically absent in the last series but made appearances via portraits and so on. We asked the family if they were happy for that to continue and they gave us their blessing. It really wouldn’t be the same without our master somewhere in there.”

Where do we find Endeavour Morse when we return to his world?

“The rank of Sergeant was much applied for, snatched from him through no fault of his own and then finally achieved. But he’s a little bit discombobulated emotionally as we begin. He’s got the rank now, but he didn’t get the girl. And he’s pondering how much satisfaction the rank of sergeant is giving him. He’s slightly out of sorts, as ever.”

Was 1968 a time of change in the wider world?

“That’s absolutely laced through the series. 1968 is the most turbulent year – from student riots in Paris to Prague to Civil unrest in America and at home. It’s a really interesting year.

“This series of Endeavour will air exactly 50 years after it was set. So we’re going from 1968 to 2018, and it’s a case of plus ça change. We live in turbulent times again and that certainly has its echoes in 1968. There’s a feeling of hands across half a century in the human journey.

“This really is the come down from the Summer of Love. A sourness has crept in. That reaches Cowley and certainly the lives of our characters. I wouldn’t want anyone to think it’s all doom and gloom. But there is an unsettled air about things throughout. It’s a big time of change for Oxford City Police.”

What changes do Endeavour, Thursday and their colleagues face in 1968?

“We’ve drawn on the actuality of Oxford City Police all the way down the line. In 1968 Oxford City Police, along with Oxford County and two other local constabularies, ceased to exist when they were merged into - the more familiar to Morse viewers - Thames Valley. That’s a huge change for the force and for the characters. It brings with it a certain amount of uncertainty as to their futures.”

Does this series reveal more about Morse’s relationships with women?

“This is 1968. I thought, let’s take that and run with it. If you can’t be with the one you love, love the one you’re with, as Stephen Stills sang. That’s what’s behind his relationships with women in this series. But because he doesn’t fit in and his compass as to his own personal relationships is broken, you almost feel he’s doing these things because he feels he ought to, rather than because he’s hugely moved to do so.



“I don’t think they are massive affairs of the heart, but, like with the becoming a sergeant, he’s trying to be the same as everybody else. And he’s never going to be.

“Joan Thursday is still present in this series. For me, Joan’s journey is absolutely central, because we left her in such a tough place at the end of the last run, I wanted to make ’68 - a year of revolution - a year in which she took ownership of her own fate. Rather than as her father’s daughter or as Endeavour’s potential love interest, I wanted it to be about her. For me, that’s the beating heart of a huge journey for the series.”

DCI Fred Thursday is thinking about retirement. Why?

“A lot of the way he is feeling about the future and retirement is coming from the changes within Oxford City Police, the advent of Thames Valley. Now we’re in 1968, things have changed for all of the Thursdays since we first saw them in 1965, when they were almost the perfect family - mum, dad, son, daughter.

“The kids have now left home, and it’s just Fred and Win. He knows he owes Win time because the job and the war have had the greater part of his adult life, which she has shared with him.

“Now it’s 1968 and things are changing in the police and at home. So he’s thinking, ‘Maybe this is the end? It’s time to retire.’ The ending of the City Police has clearly got to him and prompted a stock take.”

Thursday makes self-deprecating remarks about how much he knows. Is that an act?

“Fred is as savvy as you like. Part of his mentoring of Endeavour is to let him run; not to cramp his style. I do think there is a division between them professionally. His world is robbery, violence, theft, the warp and weft of everyday policing in a city. Thursday is absolutely vital and integral to the solving of them because he’s thoroughly diligent.

“But what I enjoy is when they both come to the same answer via different means. Endeavour will do his by great leaps of logic and intuition, and Thursday will get there by applying himself to the facts.

“They complement one another rather nicely. And morally they’re simpatico, seemingly. There is darkness in both of them. The difference is Thursday has been through the war. Endeavour’s darkness is of a different kind.”

Morse is a reluctant mentor himself in this series?

“That’s a part of his new responsibilities as a sergeant. It doesn’t sit well with him. He prefers to work alone or with Thursday, so giving him someone younger to mentor - we like to throw things at him that make his life more difficult.”

One film features the arrival of the Robbery Squad. How does that impact on City Police?

“In seven years time they will be The Sweeney. So it’s just feathering in some part of that changing of the guard. Away from that Dixon of Dock Green, slightly Z cars set up that we had to less scrupulous coppers. They set the cat among the pigeons with a very different policing style.

“There is a heritage character in there amongst them which the eagle-eyed will spot. Because it’s got such a rich history, it’s nice to be allowed to play with some of those characters at an earlier point in their life. You don’t want to go overboard with it, but it’s fun to do.”

What was in your mind when writing about immigration protests in 1968?

“This was an issue in 1968 which felt very relevant to our own time. Looking at Pathe News reels, if they weren’t in black and white and couched in civilised terms, it could have been shot this year. We’ve always tried to reflect social change and the prevailing climate in the country as each year has gone by. And in 1968 that was a massive issue.”

Some fans are fascinated by the different daily sandwiches Win makes for Fred. Did that come as a surprise?

“It grew very naturally. My old man used to go off to work in a factory with his sandwiches wrapped up in greaseproof paper. So it sprang from that and I grafted it on to the Thursdays. It’s a small act of Win’s affection that she keeps him in sarnies. All pre-Marks and Sparks and the prawn mayo revolution of the earlier ‘80s.”



They list which sandwich fillings Win gives Fred on each day of the week. But Wednesday's remains a mystery?

"The holy grail is Wednesday. We have mention of a 'Midweek Special' in the new series. There might be a certain poetry to it whenever the series finally comes to an end that we finally find out what's in the Midweek Special. Let's wait and see.

"It's weird. People just picked up on it. It's mentioned now and again. And it's fun that we've been able to make it stand for more than just a sandwich. We've had times where Fred is off his sandwich or, heaven forbid, Win hasn't made it. That's seismic in our little world. A big event."

Fred and Win take to the dance floor in one film. Was that fun to write?

"The great fun of that was I got to see the rehearsal videos as the dance came together. It's very much part of Thursday looking to the future with Win. There is romance there with those two still. That's very much part of their ongoing story."

One story focuses on a 1968 cinema. Is it difficult to find the right period locations?

"It was harder than it looks finding a suitable cinema - exterior and interior. It certainly represents the cinemas I remember from being a kid. Rather like Burridge's department store, the supermarket and the hospital."

You also feature the 1960s' UK and European TV game show Jeux Sans Frontières?

"It seemed too obvious a thing to overlook. The art department rose to the challenge. We got period outside broadcast trucks that are functional, which was quite exciting. There's a bunch of retired television engineers that have funded and put together a number of these vehicles that are operational, with their original cameras. So we used those, with proper vision mixing going on. That sets the ball rolling on a different kind of story."

Why does Endeavour collect Thursday by car from home every day, when Thursday could drive to work himself?

"The joy of rank. Thursday is a big dog. And he deserves no less. It's very much picking up the guv'nor. And it's not a bad device in terms of setting up story. As

characters it's also a little special time that's just their own. Then, in this series, you have DS Jim Strange going to get him. That says something about the current state of Endeavour and Thursday's relationship, professional and sometimes personal. So if Endeavour isn't there to pick him up there's got to be a reason for it.

"We've done enough of them now that the audience are very familiar with the rhythm of the thing and the beats we hit week in, week out. So when you change those, hopefully it means something to them as much as it does to us when we're building the story. If Strange is picking up Thursday there's something not right in the world."

Music is an integral part of the series? Do you have an input?

"Sometimes I'll specify some classical pieces, but mostly we'll leave it to Barrington Pheloung who has returned to do two scores in the middle of the run, or Matthew Slater who is doing one, two, five and six. They are tremendously inventive and creative in coming up with not only the classical stuff and their own wonderful scores but things like bogus TV themes.

"Everybody really loves going to the music recordings because usually it's at Abbey Road in London. And, of course, you're on holy ground there. It's like a pilgrimage to go in there. What those walls have contained is extraordinary. The White Album by The Beatles was released 50 years ago in November 1968 and that was very much in our minds as we set out on this series. 'You say you want a revolution? Well, you know we all want to change the world.'

"On the sleeve notes on the back of the LP, The Beatles describe it as a new phase. And 1968 is, for us, very much a new phase. We always try and not repeat ourselves if we possibly can and to keep it developing and growing. To keep the stories fresh. But also having a story of its own to tell if people only come in for one series.

"Film four has quite a bit of period music going on in it, one way and another. Not least Françoise Hardy, the French chanteuse, who's a bit of a favourite. The album she brought out that year is just perfection. We always tried not to make it a jukebox show. So our period tracks are rare. But, hopefully, meaningful when we get to them."



SHAUN EVANS PLAYS DS ENDEAVOUR MORSE

Filming for this new series started just after the death of Morse creator Colin Dexter. He must be much missed?

“It was very sad to lose him. But Colin was still in our thoughts as we made this series. We want to try and stay as true to his original vision as possible while also taking it in new directions.

“There was something brilliant about having Colin on hand. When we first started he’d go through all of the scripts with a fine-tooth comb, not unlike myself. And he wasn’t backward in coming forward about expressing his opinions. We were very fortunate to have that.”

There are six feature length films in this series, which makes it the longest to date. What does that mean in terms of the story?

“It gives the writer and, therefore, the cast and production the opportunity to tell the story over a longer period of time. To look at it more fully and really have a trajectory for those at the police station and for the other characters as well.

“You really see what’s going on and don’t feel as obliged to shoehorn bits of character stuff around the plot. Six films gives you breathing space to do a little bit more with that.”

Is it fair to say there is a sense of endings and new beginnings in this series?

“That’s absolutely right. There is a sense of endings and new beginnings. We’re now in 1968 and Oxford City Police is going to be amalgamated as part of Thames Valley Police. So Cowley Police station, as we know it, is threatened with closure when all of the officers would go off in separate directions.

“There are also changes in the wider world. 1968 was such a fertile year for that. There are so many relevances to today as well.”

Where do we find Endeavour Morse when we return to his world?

“He’s finally been promoted but he is dissatisfied. It hasn’t been anything he thought it would be. There’s a line Morse says to Dorothea Frazil, ‘It’s just the same but more work.’ Belligerent to the end. Morse asks a lot of himself and also of others. He has high expectations.

“He’s living with DS Jim Strange. It’s a terrific idea and gives so much to play with. There’s something rather funny about Morse sharing with Strange.”

How would you describe the relationship between Morse and DCI Fred Thursday in this series?

“With the new rank there’s new responsibilities for Endeavour. So he’s less in Thursday’s pocket and we, sadly, don’t spend as much time together. But that relationship is still, I think, the lynchpin of the whole story. Thursday is such an experienced police officer and a very clever man.

“Morse is a reluctant mentor himself, at least initially, to a new character DC George Fancy. That’s part of his new job after promotion.”

Does this series reveal more about Morse and his relationships with the opposite sex?

“There’s a little bit of action. Not before time, if you ask me. It’s interesting as well. It shows you another side of the character. He is a young man in 1968.

“Joan Thursday is still part of the story. His involvement with other women is a subconscious knee-jerk reaction to the history between him and Joan. He’s trying to find his place in the world and who he’s going to spend it with.

“His relationships with other women show a slightly more rounded version of the character. I think it’s OK to surprise people.”

One character tells Endeavour he would be a spectator at his own funeral. What do they mean?

“That’s about getting involved. Sometimes your intellect can stop you doing things. That’s how I take what she is saying. That it takes bravery to get involved and be open.”

What happens when the Robbery Squad arrive at Cowley Police station to take part in a joint investigation?

“That really signals how things are changing. They say they are the future and Oxford City Police is the past. It’s quite brutal. Old style policing versus the future. They come in and shake things up.”

Endeavour returns to London in one of the new stories. Where did you film?

“We filmed outside the Albert Hall and at a tube station. It was great to film scenes in London. All of the work we do is location based. So each time it changes. It’s not the first time we’ve filmed in London but it was really interesting to be at the Albert Hall.”

Some viewers have become fascinated by the contents of the sandwiches Win Thursday makes for her husband Fred Did that come as a surprise to the cast?

“I didn’t know the sandwiches had such a following. That’s really funny. But I’m delighted the audience gets so involved in it. It just shows how much they care about the show.”

How do you reflect on the fact the audience really do love this series?

“It’s testimony to all of the people who make Endeavour, the writer Russell Lewis and all of the actors involved. Also the producers, directors, costume, make up and the guest artists. Everyone brings their top game to Endeavour. We’re very lucky. I’m glad people love it because that’s our intention.”

What is the future for Endeavour?

“This series definitely sets up more for a return. There are lots of questions to answer, but there are lots of factors involved so you just take this job one day at a time.

“I’ve been very lucky to play this role. I’m amazed we’ve done so many so far. I feel very grateful that Endeavour is still popular and doing well. I’m also very grateful to have the opportunity to work with some incredible people.

“We’ve made six feature length films this time and kept the quality of the work up. That, in itself, is cause for celebration. If we’re lucky enough to do some more, and we all want to, that’s great. But, if not, we’re all very proud of the series.”



ROGER ALLAM PLAYS DCI FRED THURSDAY

Is there an element of endings and new horizons in this series?

“Yes, I think so. Certainly the police story is about the possible imminent closure of Oxford City Police and the amalgamation into Thames Valley. The threat of the team breaking up. While Morse and Thursday have the same relationship, they are not together as much as they used to be.

“Also with Thursday’s daughter Joan returning, relations are not back to normal between her and Thursday because she is establishing her independence, and his son Sam is away in the Army. There’s a feeling that what used to be the case, that the Thursday household was this warm family - that’s now breaking apart as well and changing.”

Is Thursday making plans for his own future?

“Thursday is very resistant to the prospect of being kicked upstairs and doing a desk job when Oxford City Police is amalgamated. That’s not what attracted him about the job. So retirement is imminent and Win is certainly making plans for when that day comes.

“There’s an increasing sense in this series – as I think happens with every generation – that there comes a point in your life where suddenly things seem to have moved on and the world has become a different place to the one you understood when you were a young adult.

“In Fred’s case, the whole thing of getting through the war and building a new life in Britain afterwards now seems to be being questioned and under threat. I guess that would be something he might not quite understand.

“What’s represented also with his relationship with his daughter Joan is that things change. They don’t stay the same.

“Rather like has happened in my generation with the internet, computers, social media and things like that. Technology has moved so fast now that even if you can stagger around the internet like I do and manage, use emails and whatever, it’s already superseded by loads of other things I don’t particularly understand or see the need for.

“Fred would be feeling the same about how life is changing in the 1960s. Oxford City Police is a smaller outfit, more like a village than a big corporation that Thames Valley Police would become. Oxford City Police feels like somewhere, to quote another television programme, where everyone knows your name. Now that appears to be coming to an end.”

Thursday encounters the face of fascism in one of the films. Why does that make him so angry?

“There were a lot of people in Britain in the 1930s - a lot of upper class people - who supported Hitler either tacitly or more openly. They saw communism as the enemy. Then Fred experienced the Second World War and lost some six years of his life fighting that war with millions upon millions of deaths.

“The anger he has in 1968 is that people he regarded as traitors, like one of the characters he encounters in this new series, got away with it.”

Morse and Thursday are involved in a fire. How was that to film?

“I was running around in a building full of smoke. It’s quite technical and gets broken up into various little sequences. We used two different buildings in very different locations. One for the interior and one for the exterior. So the way you get to film it is very broken up.”

We meet Thursday’s middle brother Charlie, played by Phil Daniels. Had you worked with Phil before?

“I had worked with Phil Daniels before. About 30 years ago at the Royal Shakespeare Company. We were neighbours in Stratford-upon-Avon and then for a while we were neighbours in London.

“I’ve seen him on and off since then, but it was very nice to see him and work with him again. That’s one of the nice things about this job – you can meet people years later and just pick up where you left off.”

We see Fred and Win on the dance floor this series. How are your ballroom dancing skills?

“You only meet them briefly, I’m happy to say. I think otherwise we’d still be rehearsing it. My ballroom dancing skills are completely non-existent. I’ve been choreographed in various musicals before. So I’m not completely two left feet. But I’d never done ballroom dancing before. The writer Russell Lewis seemed very keen on those scenes.”

An Oxford cinema is central to one of the new films. Can you remember the first time you visited a cinema?

“It would have been in the East End of London. Something like ‘Carry On Sergeant’. One of the early, more innocent, ‘Carry On’ films. What I remember - and what you don’t often get now - is an absolutely packed cinema of people laughing. That’s how I remember it.”

Are there parallels between some of the events in 1968 and today?

“There are always historical reminders in Endeavour. Our writer Russell Lewis has been very clever about the way he’s done that as we’ve gone through the sixties. The World Cup, Summer of Love, all that sort of thing.

“The new series includes protests over immigration, increasing racial tensions, the influx of the Kenyan Asians. We also have a black criminal gang moving in on white criminal territory.”

Some fans are fascinated by the different contents of the sandwiches Win makes every day for Thursday to take to work. Did that come as a surprise to the cast?

“It’s lovely that people enjoy that. Thursday’s sandwiches are one of those little continuity things people love. It’s just one of the aspects that marks the series out as somewhat different to Inspector Morse, Lewis or a lot of other police and crime shows.

“In that there are a fair amount of regular characters who we get to know independent of the police inquiry taking place in any one film. There are Thursday family stories and Morse’s involvement with them that are not to do with the whodunit element.”



Film Synopses

FILM 1 – Muse

Past and present collide in Oxford, as the auction of a priceless Faberge Egg gets underway at Lonsdale College. It soon attracts the attention of an infamous international thief - and consequently the newly christened Thames Valley Constabulary - as Endeavour investigates a failed burglary attempt.

They soon have a bigger case to solve, as the gruesome death of a known gangster threatens to expose the growing threat of underworld Oxford. But when a Lonsdale don connected to the auction is murdered in a similarly grisly way, Endeavour begins to suspect the seemingly separate cases may be somehow connected. When the organiser of the auction also meets a bloodthirsty end, he's convinced. The hunt is underway to find a ruthless and violent serial killer, and track down the next victim before it's too late.

Meanwhile, newly-promoted Endeavour struggles with his role as he's forced to mentor young detective constable George Fancy, and a surprise reappearance opens up old wounds.

FILM 2 – Cartouche

Hollywood glamour comes to Oxford as the stars of a new horror movie sequel begin filming in the city. Meanwhile, the unexplained poisoning of a former detective sergeant leads Endeavour and Thursday to a local cinema, which is playing host to the film's stars in a special event.

While Thursday fears a link to growing unrest in Oxford's underworld, the case takes a turn when the cinema's organist is also dramatically poisoned. The film's star is convinced a mysterious Egyptian curse is to blame, and Endeavour and Thursday find themselves uncovering long-kept secrets and a revenge plot determined to expose the truth behind a hero's past.

All the while, Thursday entertains a visit from his estranged brother Charlie and finds his generosity tested, while a night of passion for Endeavour threatens to land him in hot water.

FILM 3 – Passenger

The railway takes centre stage as Endeavour investigates the disappearance of a local woman - with initial fears linking it to the unsolved murder of a teenager, killed several years earlier. Endeavour puts the missing woman's last known movements under scrutiny, while Thursday is absorbed in the investigation of a lorry hijack - which he suspects is linked to local gangster Eddie Nero.

The murder investigation takes a surprising turn when a woman's body is discovered, but Endeavour notices anomalies at the murder scene which point away from the cold case theory. Meanwhile, Cowley is disrupted by the arrival of two rough-and-ready burglary squad officers, also investigating the lorry hijack, who commandeer Fancy for their plans.

Meanwhile, an invite to Joan's new flat reminds Endeavour of the past, but could it also offer a chance for the future?

FILM 4 – Colours

A photoshoot on an army base turns sinister when one of the models is found dead. But the investigation is complicated when Sam Thursday is revealed to be involved. With Thursday side-lined by protocol, Endeavour and Strange take the lead on the investigation - the first time without their mentor. Tensions rise, and the pair clash as their differing opinions push their friendship to breaking point. When another body is discovered on the base, Endeavour uncovers family secrets, political affiliations and thwarted love affairs to find the truth.

Across town, a racial protest outside a hairdressers turns violent, and reveals a surprising participant among it's left-wing supporters.

FILM 5 – Quartet

An assassination attempt at an international sporting event opens a new case for Endeavour and Thursday, but their investigation is quickly brought to an unexpected end. While Thursday wants to step away, Endeavour is determined to find out more, and secretly undertakes to discover the truth. He soon finds himself embroiled in the dark dealings of espionage, big business and a long-held secret that goes to the very heart of the Oxford community.

While Endeavour chases down the real story behind the assassination, Thursday works closer to home, attempting to protect a battered wife from her violent husband. When tragedy strikes, Thursday has to make a tough moral decision about how to administer justice.

FILM 6 – Requiem

After the mysterious disappearance of a teacher, Endeavour finds himself undercover, investigating the dark and secret world of a public school. When a body is unexpectedly discovered, Endeavour has to question who he can trust - and uncover the truth about the crimes before more people are hurt.

Thursday is determined to solve the ongoing unsolved murders linked to Eddie Nero, and charges Fancy with tracking down the elusive Cromwell Ames. But when the investigation ends in disaster, Cowley CID find a surprising link to Endeavour's investigation at the public school. In the shadow of the tragedy, the team find some unexpected answers to their cases.

Meanwhile, Thursday's life is turned upside down by the return of his brother, and Endeavour looks towards the future with the possibility of a new relationship.



Character Credits

FILM 1 - Muse

DS Endeavour Morse.....SHAUN EVANS
DI Fred Thursday.....ROGER ALLAM
CS Reginald Bright.....ANTON LESSER
SGT Jim Strange.....SEAN RIGBY
WPC Shirley Trewlove.....DAKOTA BLUE RICHARDS
Dr Max Derbryn.....JAMES BRADSHAW
Win Thursday.....CAROLINE O'NEILL
Joan Thursday.....SARA VICKERS
DC George Fancy.....LEWIS PEEK
Eddie Nero.....MARK ARDEN
Dr Robin Grey.....ROGER BARCLAY
Yuri Yurofsky.....RINAT KHISMATOULINE
Dr Tancred Howlett.....SAMUEL CRANE
Adrian Croxley.....DAVID NEWMAN
Simon Lake.....NEIL JACKSON
Cassie Pickman.....NATHALIE BUSCOMBE
Gerard Pickman.....TOM WISDOM
Joey Sikes.....VICTOR GARDENER
Spencer.....RHYS ISAAC-JONES
Ruth Astor.....ANTONIA CLARKE
Jasmine Grenouille.....TANYA FEAR
Lucy Grey.....EMILY BARBER
Delilah.....CASSIE CLARE
Lefty Townsend.....GEOFFREY MCGIVERN
Ron Piven.....HARRY GOSTELOW

FILM 2 - Cartouche

DS Endeavour Morse.....SHAUN EVANS
DI Fred Thursday.....ROGER ALLAM
CS Reginald Bright.....ANTON LESSER
SGT Jim Strange.....SEAN RIGBY
WPC Shirley Trewlove.....DAKOTA BLUE RICHARDS
Dr Max Derbryn.....JAMES BRADSHAW
Win Thursday.....CAROLINE O'NEILL
Joan Thursday.....SARA VICKERS
DC George Fancy.....LEWIS PEEK
Eddie Nero.....MARK ARDEN
Edmund Gordon.....DAVID SHAW- PARKER
Carol Thursday.....EMMA RIGBY
Ronald Beavis.....IAIN STUART ROBERTSON
Betty Persky.....ABBY WILSON
Emil Valdemar.....DONALD SUMPTER
Charlie Thursday.....PHIL DANIELS
Paulette Thursday.....LINETTE BEAUMONT
Armand De Vere.....SIMON DUTTON
Leslie Garnier.....JOHN McANDREW
Jason Curwen.....STEVEN FLYNN
Molly Copperstone.....ROBIN WEAVER
Kenneth Bullings.....LUKE HORNSBY
Liam Flynn.....ALISTER HAWKE
Veronique Carlton.....BETTY DENVILLE
Lambert Kegworth.....ALAN DAVID
Pop Gallow.....PANO MASTI
Guillia Gallow.....SOPHIA CAPASSO

Character Credits

FILM 3 - Passenger

DS Endeavour Morse.....SHAUN EVANS
 DI Fred Thursday.....ROGER ALLAM
 CS Reginald Bright.....ANTON LESSER
 SGT Jim Strange.....SEAN RIGBY
 WPC Shirley Trewlove.....DAKOTA BLUE RICHARDS
 Dr Max Derbryn.....JAMES BRADSHAW
 Dorothea Frazil.....ABIGAIL THAW
 Win Thursday.....CAROLINE O'NEILL
 Joan Thursday.....SARA VICKERS
 DC George Fancy.....LEWIS PEEK
 Station Master Paterson.....JUSTIN EDWARDS
 Heather Paterson.....LIZZY WATTS
 Cedric Naughton.....SIMON SCARDIFIELD
 Frances Porter.....LYDEA PERKINS
 Noel Porter.....EDWIN THOMAS
 Jilly Conway.....ROSALIE CRAIG
 Lillian Conway.....JUDY CLIFTON
 DI Ronnie Box.....SIMON HARRISON
 DS Patrick Dawson.....THOMAS COOMBES
 Marty Bedlo.....HADLEY FRASER
 Anouska Nolan.....CELESTE DODWELL
 Don Mercer.....JACOB FORTUNE - LLOYD
 Ferdy.....LEON STEWART
 Lloyd Collins.....MARK ASANTE
 Matron.....SIOBHAN O'CARROLL
 Mr Hammond.....COLIN MACE

FILM 4 - Colours

DS Endeavour Morse.....SHAUN EVANS
 DI Fred Thursday.....ROGER ALLAM
 CS Reginald Bright.....ANTON LESSER
 SGT Jim Strange.....SEAN RIGBY
 WPC Shirley Trewlove.....DAKOTA BLUE RICHARDS
 Dr Max Derbryn.....JAMES BRADSHAW
 Win Thursday.....CAROLINE O'NEILL
 Joan Thursday.....SARA VICKERS
 DC George Fancy.....LEWIS PEEK
 Sam Thursday.....JACK BANNON
 Claudine.....CLAIRE GANAYE
 Lady Bayswater.....CAROLINE GOODALL
 Kit Hutchens.....GREG AUSTIN
 Marcus X.....MARCUS GRIFFITHS
 Union President.....JULES ROBERTSON
 Barker.....STEVEN ELDER
 Hazel Radwicz.....REBECCA SAIRE
 Justin Farridge.....SAM MARKS
 Jean Ward.....LEO HATTON
 2nd Lt Carmichael.....BERT SEYMOUR
 Col. Champion.....WILLIAM SCOTT MASSON
 Dr Rex Laidlow.....DOMINIC THORBURN
 CSM Davies.....DOMINIC CARTER
 Lt. Col. McDuff.....IAN PIRIE
 Major Coward.....ROBERT PORTAL
 Pvt. Geordie Collier.....LEE ARMSTRONG
 Pvt. Ossie Oswald.....RAY SESAY

Character Credits

FILM 5 - Quartet

DS Endeavour Morse.....SHAUN EVANS
DI Fred Thursday.....ROGER ALLAM
CS Reginald Bright.....ANTON LESSER
SGT Jim Strange.....SEAN RIGBY
WPC Shirley Trewlove.....DAKOTA BLUE RICHARDS
Dr Max Derbryn.....JAMES BRADSHAW
Dorothea Frazil.....ABIGAIL THAW
Win Thursday.....CAROLINE O'NEILL
Joan Thursday.....SARA VICKERS
DC George Fancy.....LEWIS PEEK
Claudine.....CLAIRE GANAYE
Eddie Nero.....MARK ARDEN
Zoe Tenby.....JENNIFER TOLLADY
Steven Tenby.....HECTOR BATEMAN-HARDEN
Albert Mullion.....IAN BARTHOLOMEW
Joe Dozier.....ANDREW PAUL
Julian Calendar.....DAVID REED
Prof. Alexander Richmond.....RICHARD DURDEN
Elsie Dozier.....MARY ROSCOE
Louis.....LEANDER DEENY
Millie Bagshot.....ELLIE HADDINGTON
Cromwell Ames.....DAVID JONSSON

FILM 6 - Requiem

DS Endeavour Morse.....SHAUN EVANS
DI Fred Thursday.....ROGER ALLAM
CS Reginald Bright.....ANTON LESSER
SGT Jim Strange.....SEAN RIGBY
WPC Shirley Trewlove.....DAKOTA BLUE RICHARDS
Dr Max Derbryn.....JAMES BRADSHAW
Dorothea Frazil.....ABIGAIL THAW
Win Thursday.....CAROLINE O'NEILL
Joan Thursday.....SARA VICKERS
DC George Fancy.....LEWIS PEEK
Charlie Thursday.....PHIL DANIELS
Eddie Nero.....MARK ARDEN
Clunchfist.....LOUIS STRONG
Cromwell Ames.....DAVID JONSSON
Baldwin Mackenzie.....MICHAEL SIMKINS
Mrs Seymour.....MADELEINE WORRALL
Mr Blackwell.....FELIX SCOTT
Mr Alun Bodnar.....ANDREW BUCKLEY
Mrs Kate Ivory.....CAROLINE MARTIN
Queach.....JOJO MACARI
Rackway.....SAM CLEMMETT
Ravenna.....LILY LESSER
Stanlow.....ALDO MALAND
Summerhead.....BARNABY TAYLOR
Brett Nero.....ANSON BOON
Morris Minor.....THOMAS PANAY



Production Credits

Executive Producer.....DAMIEN TIMMER
Executive Producer.....TOM MULLENS
Writer / Executive Producer.....RUSSELL LEWIS
Creative Director.....REBECCA KEANE
Producer (Films 1, 3 & 5).....JOHN PHILLIPS
Producer (Films 2, 4 & 6).....NEIL DUNCAN
Director (Film 1).....BRADY HOOD
Director (Film 2).....ANDY WILSON
Director (Film 3).....JIM FIELD SMITH
Director (Film 4).....ROBERT QUINN
Director (Film 5).....GEOFF SAX
Director (Film 6).....GORDON ANDERSON
Line Producer.....HELGA DOWIE
Casting Director.....SUSIE PARRISS
Production Designer.....PAUL CRIPPS
Costume Designer.....MARY-JANE REYNER
Location Manager (Film 1 & 3).....JAMES LINDSAY
Location Manager (Film 2 & 6).....ALEX COX
Location Manager (Film 4).....CHRIS MORGAN
Location Manager (Film 5).....BILL TWISTON DAVIES
Editor (Film 1).....ALASTAIR REID
Editor (Film 2 & 6).....SIMON SMITH
Editor (Film 3).....DAVID WEBB
Editor (Film 4).....MIKE PHILLIPS
Editor (Film 5).....ANTHONY COMBES
Composer.....BARRINGTON PHELOUNG
Composer.....MATTHEW SLATER



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