

# ENDEAVOUR



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# ENDEAVOUR VIII PRESS PACK CONTENTS

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## SHAUN EVANS AND ROGER ALLAM RETURN FOR THE EIGHTH SERIES OF THE CRITICALLY-ACCLAIMED DETECTIVE DRAMA ENDEAVOUR

Shaun Evans reprises his role as DS Endeavour Morse, alongside Roger Allam as DCI Fred Thursday for three new compelling cases written and created by Russell Lewis.

Filmed on location in Oxford the strong ensemble cast reunited with Shaun and Roger for the eighth series includes Anton Lesser (*Game of Thrones*) who returns as CS Reginald Bright, Sean Rigby (*Gunpowder*) as DS Jim Strange, James Bradshaw (*Close to The Enemy*) as Dr Max DeBryn, Abigail Thaw (*I Want My Wife Back*) as Dorothea Frazil, Caroline O'Neill (*Last Tango In Halifax*) as Win Thursday and Sara Vickers (*Watchmen*) as Joan Thursday.

The year 1971 has just begun and any hope of light duties quickly vanishes as the team, still reeling from the events of the past year, are summoned to investigate the most challenging of cases so far.

Endeavour's struggle with his inner demons reaches fever pitch, exacerbated by love, lost and guilt weighing on his mind. All the while, the team find themselves right back in the thick of it as crime in Oxford takes on a scale bigger than ever before.

The team's first case gets off to an explosive start as they investigate a college bomb with possible links to recent IRA threats. Meanwhile, a death threat to Oxford Wanderers' star striker Jack Swift places Endeavour (Shaun Evans) and his team at the heart of the glitz and glamour of 1970s football, exposing the true cost of success and celebrity, and with it, a deep-rooted division that is soon reflected much closer to home.

The cases keep coming and for Endeavour the blows keep landing as he finds himself investigating the murder of a local cabbie and family man whilst Endeavour's own past makes a surprise visit.

Before the year ends, Endeavour and Thursday find their relationship strained further when Thursday locates information proving Endeavour's problems have caused him to miss a major clue in a case. Things for the team take an interesting turn when they find themselves working separately to solve the murder of a college don. But when, Endeavour finds himself in a desperate situation, Thursday races against time to save him.

Series seven of *Endeavour* averaged 6.1 million viewers across all devices across its three episodes. This rose to 6.8 million when we include viewing up to 28 days. The series has had 2.3 million programme streams on ITV Hub since it launched back in February 2020.

Produced by leading production company, Mammoth Screen, part of ITV Studios, in partnership with Masterpiece, series eight is produced by James Levison. Chief Executive Officer and Founder of Mammoth Screen Damien Timmer is the executive producer alongside Russell Lewis, Shaun Evans, Roger Allam, Mammoth Screen's Director of Television Helen Ziegler and Rebecca Eaton and Susanne Simpson at Masterpiece. Award-winner Ian Aryeh (*McDonald & Dodds, In The Long Run*) and Kate Saxon (*Silent Witness, Call The Midwife*) joined the production to direct series eight.



Commented James Levison: “A huge amount of work by all the team goes into making a series of *Endeavour*, and never has that been truer than this season with the strict Covid protocols we had in place to ensure everyone’s safety when coming to work. The whole process brought another layer of detail that was embraced by every department, not just the new Covid department. I am very proud to be part of a team that were so diligent and supportive of each other to safely bring another ambitious season of *Endeavour* to its fans. That hard work and dedication under the current climate comes across in three brilliant *Endeavour* films that I hope audiences will love.”

Mammoth Screen is one of the UK’s leading production companies. Recent and forthcoming shows include *The Serpent*, *Noughts + Crosses*, *World On Fire* and *Grime Kids* , *Why Didn’t They Ask Evans* for BritBox USA and *McDonald & Dodds* and *The Tower* for ITV. Mammoth Screen is an ITV Studios Company.

The eighth series has been commissioned by ITV’s Head of Drama, Polly Hill and ITV Drama Commissioner, Huw Kennair-Jones. Huw oversees the production of the new series on behalf of the channel.

*Endeavour* will be distributed internationally by ITV Studios.



# SHAUN EVANS IS DETECTIVE SERGEANT ENDEAVOUR MORSE

**Q: After a long delay due to the pandemic, what was it like to turn up for work on the first day of filming for series eight?**

“It was a relief to finally start filming. I had the good fortune of doing another job in the interim which had started prior to Covid and then we returned to finish it. You’re just lucky to be out working and to have a legitimate reason to leave the house and to be mixing with people. To be able to do your work, first and foremost. I was very grateful for that.

“In terms of returning to *Endeavour*, it was great to be back. We have all known each other such a long time, both the cast and the crew. So, it was good to get back and make sure everyone was OK. And for everyone to be doing their work.”

**Q: Where do we return to the *Endeavour* story?**

“Violetta died at the end of the last series which was New Year’s Eve going into 1971. This new series begins two months later and Morse is suffering. When we pick Endeavour up in February 1971 he is drinking too much, not coming into work, phoning in sick quite a bit. That’s what we see over the course of the whole season. That getting slowly worse.

“But a drink problem is only a manifestation of something else. It’s not just the booze. It’s everything. Then finding a release in booze. It’s too easy to explain something away as alcoholism. That’s not what we were reaching for with it. It’s actually about not being able to cope with life on life’s terms. It is incredibly complicated.

“I do think there is something really interesting in where we find him and how his misery manifests. There was more of a drinking culture then so it was much more acceptable. You could definitely hide it in plain sight.

“The challenging thing is always to try and take Endeavour to a new place, but without changing it completely from what we’ve done before.”

**Q: How would you describe the current relationship between Morse and Thursday?**

“Things have been slightly fractious between them. Thursday was with Morse when Violetta died at the end of the last season. At the beginning of this series it’s more about concern. Thursday can cut him some slack but he sees that Morse is not turning in on time and when he is coming in he’s not presenting very well. Always looking a bit scruffy and stinking of booze.

“The balance is trying to do these things with a lightness of touch. The great thing about these stories is the audience get to see way more about Endeavour than the other characters do. They are always one step ahead of Thursday in a way, in terms of Morse’s personal life. I think it’s a slow dawning for Thursday over the course of the season.

“Russell Lewis has really done a great job with the scripts. Human beings are so complex. People want to label things and explain them away. But you can’t. One of the beauties of being able to do something long form like this where we return to it again year on year is that hopefully you have the opportunity to show that in a way that’s a little more subtle. That has always been the intention from us all.”

# SHAUN EVANS CONTINUED:

## Q: And what about Endeavour and Joan?

“If you look over the course of the work we’ve done, when Joan was in her hour of need a couple of years ago, she came to Endeavour with a black eye. He gave her some money and asked her to marry him. She said no, or didn’t take him seriously. It was the wrong time. Then she left. This time round, when Endeavour was going to see Violetta at the end of the last season it was Joan that he wrote a letter to. So in his hour of need it’s the same.

“Now where we meet them at this point in the new series, because he’s made himself so vulnerable in the previous season, there’s a certain reluctance to be as open. There is more of a protective quality, a shield, that has grown over.

“Joan has seen Endeavour at his worst a couple of times now. There’s a choice to either continue on that path and go deeper. Or to feel embarrassed. You don’t want that person to keep seeing you at your lowest ebb. And so, you have a defense mechanism, you push them away, you antagonise them and put the focus on them. But only because he’s in so much pain.

“There is a balance because you’re making a TV show. The balance comes with the tradeoff between the detective story and all of those beautiful, lovely character elements. We all aspire to make them as truthful and as relatable and recognisable as possible. Then you put it against crime stories which just by their very nature have to be incredibly complicated.”

## Q: Does Jim Strange have more to do with the Thursday family in this series?

“It is an interesting development. Thursday’s not in the original books because that character was created by our screenwriter Russell Lewis. But Strange is in the books. It will be interesting to see how it develops with Strange and Joan and with Strange and Thursday over the remaining stories we have left.

“There is a pull apart between Thursday and Endeavour. Inevitably, I think. Just given that Endeavour never mentions him again. In any later iteration, there’s no mention of Thursday. So, something has to have happened in order for that to be the case.

“In terms of Strange possibly filling the gap with Joan, it’s just sometimes right place, right time. Also, is Strange a little more like Thursday than Endeavour is? You know what you are going to get. And that’s a good thing. Relatively uncomplicated versus Endeavour who is complicated. As, indeed, we all are to a degree.”

## Q: Is there more foreshadowing of events to come in the first episode?

“We have the benefit of hindsight. It should feel a sort of foreshadowing or foreboding of future events. Nothing is every throwaway in these scripts. Even a mention of a concert at the Royal Albert Hall in the second story. It’s from these idealistic and beautiful beginnings that sometimes something terrible can happen.”

## SHAUN EVANS CONTINUED:

**Q: You directed the first film. What challenges did Covid restrictions present you with?**

“The first film includes scenes of Oxford Wanderers playing a football cup tie match and then a replay. Because of Covid we couldn’t use lots of people for the crowd scenes. It’s difficult to fill a stadium as you might have done.

“We used two separate grounds for filming. St Albans doubled for the home of Oxford Wanderers with another place full of heart but down at heel for their opponents Cowley Town, which was fitting for them being the underdogs. It’s about the beautiful game before it was corrupted by too much money. I know that is something that Russ was very passionate about as well. My hope is that we captured that.

“In terms of the pandemic, it’s all difficult. There’s no two ways about it. If you think about the nature of the stories, there’s an intimacy even in the smaller scenes. So, you have to be able to get close.

“But what I would say is that it was our intention not to make the best thing under Covid restrictions, but actually make the best thing full stop. To achieve this we had a slightly longer preparation period and everyone really came together in terms of the crew and when we were preparing it.

“Then in terms of the crowds, it just becomes very expensive. But it’s money well spent in a story like this. Because getting a group of people, as many as possible, you will test them in advance and you’re asking them to self-isolate.

“So that when they do come to work they are being tested again and everyone is safe. That doesn’t impact on the creative work in any way and that’s the main thing.

“From a directorial point of view, you have to be very judicious about what you’re going to see and where, which is no harm to me because I’m really into preparation anyway. Preparing it as much as possible. You have to be more imaginative about, for example, how you can sell the football crowd scenes in terms of your framing, how the camera is going to move and the supporting artistes that you do have. That was an amazing lesson for me. The whole thing was actually not as difficult as you’d think.

“One of the wonderful things about it was, it just brought everyone together at the very beginning. How are we going to make this work while keeping everyone safe? It was a tireless effort from the crew. I have to take my hat off to them. It was also an extraordinary learning curve. That is one of the great things about directing and producing as well. You are certainly part of a team.

“Because you want to make it the best it can be. Tell the stories and do justice to Russell’s work and everyone else’s work. That spurs me on. Yes, it’s tiring. But anything worth doing is tiring. You’ve just got to get on with it. I love work. So, it’s all good.”

## SHAUN EVANS CONTINUED:

**Q: Morse is not a football fan and doesn't watch television. Does that reveal gaps in his knowledge of everyday things?**

"Again, that's real. Things like football and TV just don't interest Endeavour. Which is totally fair enough. This is someone who is out of joint with his time. We've always approached him like that. It's okay finding someone in their later life who is into culture, crosswords and opera. But encountering that person in their younger life, that's where, for me, it's interesting. I'm not interested in the day to day facile what he would see. The things that don't last. It makes complete sense to me. It's another thing of not being part of the group. Being isolated, being the outsider in a way. He's not part of the herd. Which is what makes him brilliant but also what also makes him tragic as well."

**Q: Can you tell us about Endeavour's surprise visitor?**

"We first met his stepmother Gwen at the very beginning when Morse's dad died. Now she has fallen on slightly harder times and so she comes to stay for a few days. We then learn a little bit more about Endeavour's background. It's all connected. None of it is separate. Again, it's one of the beauties of telling something long form. You don't have to hit it over the head. It's all related. All part of the same whole. They are all different sides of the same thing. What makes him who he is."

**Q: The third film features a snowstorm. How was that filmed?**

"We worked through the night for a whole week and had snow machines to really embrace that part of the story. With tremendous effects as well. It looks incredible. I'm so pleased with the way it's turned out. We haven't got a huge movie budget. So, we achieve those things in as imaginative a way as possible."

"It's also a slightly different type of story that we're telling. It lends itself far more towards an Agatha Christie than what we've done hitherto."

**Q: The last - 33rd - episode features a story involving a No 33 bus. Can you tell us a little about the series finale?**

"When I went to stay in the hotel for filming they put me in room 33. All of the guest actors are such a laugh. I could spend loads of time with them on that bus. A great group of people. Thursday is powerless in the final film of this season when both his son Sam and Endeavour are missing. We begin this season in February and then we end in winter and we see over the course of that year just how far Endeavour has sunk. It's an incredibly poignant ending to the series."

## SHAUN EVANS CONTINUED:

**Q: Having now matched the 33 episodes of *Inspector Morse*, there has been speculation this may be the final series of *Endeavour*. Will there be another one?**

“That’s a decision for the whole team. As we have always done, we need to finish this series, take a look at them, take a view over what was done well, if there’s still a story to tell and if we all still want to tell it. So, we’ll see.”

“My hope is that by the end of film three we have really managed to drill down over the course of these three episodes into something interesting. It will also be interesting to see when they’re all put together and when they go out. What the response is like. To be honest, we will know then where we are with it.”

**Q: How does it feel to have reached the same number of episodes as *Inspector Morse*?**

“It’s poignant. But these things are as important as you make them. In the original series I think John Thaw called it and it was like, ‘This is enough now.’ I’ve still not watched *Inspector Morse*. Maybe I’ll watch them when we’re all done. I’m still only focused on my own work and on the work we’re all trying to do together. It’s important in one respect, but it’s arbitrary in another respect to me.”

“The fact I haven’t watched *Inspector Morse* there’s nothing disparaging or dismissive in that. We have come so far now on all of our own journeys with it that it just still doesn’t feel right to watch it. You have to approach it from your entry points rather than somebody else’s.”

“But I think we’ll know when the time has come to end *Endeavour*. It’s incredible that we’ve got to 33 films. I don’t think any of us expected that or anticipated it. But you want to do it until the story is told. Until we think that our story is told, rather than it being imposed upon you or whatever.”

“It’s very clear to me in my mind what we’re trying to achieve and it was when I read the first script and then read the books. So, staying true to my own vision of it was important.”

“From an outside point of view, it’s amazing the audience is still there. And from an internal point of view it’s incredible that we, as a team, are still trying to push it as much as possible so each film does feel different from the one that’s come before and has its own specific vibe and tone to them. It’s been an extraordinary experience in my life, without a shadow of a doubt.”



# ROGER ALLAM IS DETECTIVE CHIEF INSPECTOR FRED THURSDAY

**Q: What was it like to finally start filming series eight after a delay of over a year?**

“We were due to start filming in the spring of 2020. But it rapidly became clear that it was going to delay. The first thought was of a delay until September of that year. Then it became clear that wasn’t going to work either. There were a lot of series already being made that were halted. So, a queue developed and they were the ones to be first picked up in the autumn of 2020. Which meant filming of the new series of *Endeavour* was delayed until 2021.

“The pandemic and lockdown did strange things to one’s sense of time. Sometimes it felt as though days rushed by. And other times it felt as if everything had just stopped. Which it had. It was lovely to start again and to see everyone.”

**Q: We return to Oxford in February 1971. Where do we find Thursday and Morse’s relationship at the start of the new series?**

“Throughout this series Morse is in some crisis. Violetta died in his arms at the end of the last series. So, he is in a very bad way. Which becomes more apparent as this new series goes on. He is drinking too much and that starts to affect what he is doing. As is the way of these things, especially in those days, it’s all ignored. No-one speaks about it until it is really necessary to do so.

“I don’t think Thursday realises how bad Morse’s drinking problem is at first. It was a drinking culture then and Morse has always drunk, ever since they introduced him to the notion in the pilot episode. But it’s now very serious. It’s whisky during the day.

“Thursday says that after the events in Venice, Morse walks a step slower and is a bit less full of himself, which is not always a bad thing. But I don’t know how much he believes that. He is always defensive of Morse and perhaps tries to put to the back of his mind any concern, anxiety or worry about how he is. But, again, as the series progresses and Morse misses days at work it just becomes too much to ignore.

“Morse is in a bad place. Then again, Fred made a serious mistake a couple of years ago when he was drawn into corruption and things got very bad with his wife Win. Now he’s back on an even keel. I think that’s a true, sincerely and honestly felt thing that we make mistakes and we should have a chance to get back on the straight and narrow.”

**Q: Thursday says he has got used to having Morse around but knows police colleagues eventually move on. Are there parallels between that and acting?**

“It is the same for actors. It’s very strange. Actors are like a tribe. You can end up doing a job in some far-off exotic clime and on the same job there might be people you know quite well. Years ago, I did a job in Thailand, where I had never been before, so it was wonderful to be there. Liam Cunningham was in the cast and I had done a season at Stratford-on-Avon with him. Plus a couple of other people I knew. That’s one of the very nice things about it. But it’s also very melancholy when things end in the theatre. Because you’ve built up this whole mini civilisation of relationships that will never be the same again. Ever.

## ROGER ALLAM CONTINUED:

“It’s slightly different in film and television because you don’t see people that often. But if you are doing a play in the West End, eight shows a week, you see people every day. Twice on some days. And you build up a whole pattern of existence. In normal times, runs tend to be much shorter nowadays. But some years ago, I did a play by Michael Frayn called *Democracy*. We had done it for six months at the National Theatre, although not every day, and then we did it for six months in the West End. By the end of it we had been doing it together for over a year, including rehearsals, and I found it terribly emotional that it was ending.”

**Q: How would you describe Fred and Win’s (Caroline O’Neill) relationship in series eight?**

“Things are okay between Fred and Win at the beginning of this season. But the big difficulty is that their son Sam is serving in Belfast with the Army, which is dangerous. In the last episode of this series a lot of the feeling that Win has buried about Sam being in the Army comes out. So things are bad between them.”

**Q: And what about Fred and his daughter Joan (Sara Vickers)?**

“Things have been rocky between them. But Joan has come back to Oxford, has a career in social services and is an independent young woman. The big crisis around her leaving home and Fred’s resistance to that seems to be over. That’s a thing lots of parents and children can feel. The need for young people to get away and the anxiety on the part of the parents.”

**Q: Det Sgt Jim Strange (Sean Rigby) is back at work after his stabbing. Does he have more involvement with Fred’s family in these new films?**

“Jim Strange has more to do with the Thursday family in this series. Joan sees him as someone good, nice and reliable. But also someone she can educate somewhat about the precise moral standing of the Freemasons, for instance. I think there are possibilities in that relationship. She sees someone who is good and ordinary who isn’t so wrapped up in himself as Endeavour is.”

**Q: The first story is set before the IRA bombing campaign on the English mainland. Does 1971 foreshadow yet more changing times?**

“It does feel like things are turning less optimistic. In the 1960s there were assassinations in America, including of President John Kennedy, Bobby Kennedy and Martin Luther King. As a young child I remember seeing the assassination of Kennedy on the television. Seeing adults crying. It had an enormous impact on me as a child. As with the others, of course. Then in 1968 there seemed to be never ending riots.

“So it’s not as though the sixties was just one thing or the other. That’s often the thing about periods of time. A lot of disparate things go on at the same time. As they always have done. The 1960s was when we first saw a lot of those things on the television news more regularly, which we didn’t before. That was one of the things that had an impact on views in the United States about the Vietnam War. Which lessened support for it in the USA. While people’s lives were improving and economically things were improving as we moved further away from the Second World War.

## ROGER ALLAM CONTINUED:

“Then when we move into the 1970s, not only do you get domestic trouble in Northern Ireland which is much closer to home, then you get the oil crisis. The sense of people’s lives improving materially is lost. And maybe that reduces the feeling of optimism around.

“It is a different world today compared to 1971. I guess that’s always the same between the generations. My parents both came from poverty economic backgrounds. My father certainly. My mother less so. I remember the buying of certain key objects. In the 1950s the whole of my extended family shared a little 8mm cine camera. And each part of the family would have it in turn to make holiday films.

“But then in the 1960s, my bit of the family had its own Super8 mini camera and we bought a cassette recorder when they came out. I remember these objects coming into the house as big events for my parents who were both born in the second decade of the 20th century. And the fact that we could all have these things and go to The Ideal Home Exhibition and come back with stuff.

“Now I look around and if you have economic well-being today you are surrounded by endless stuff. There is so much stuff. All of those kind of things would also have an impact on Thursday’s generation if they could see it today. That we all have just so many things. Including mobile phones, laptops and so on.”

**Q: Shaun Evans directed the first film. How does that work?**

“The shots will be set up by Shaun, the director of photography and the camera operator. They will use a double for setting the shots up and rehearsing the shots. And then Shaun will step in and act in it.

“And it works, I have to say, tremendously well. He moves from behind the camera to in front of it with the greatest of ease.”

**Q: There is a reminder in the first film that Fred is a hard man not to be crossed. Where did that violence come from?**

“That scene is just saying, ‘Hello, here I am.’ Fred grew up in the East End of London and he also fought in the war. So, he can easily resort to fighting and violence.”

**Q: The opening episode also features the star striker at Oxford Wanderers. Are you a football fan?**

“I don’t follow football particularly. My family were all from Fulham and so when I was a boy we used to support Fulham, which was always a slightly quixotic team to follow. We lived in Putney for a while and my father used to take me to Fulham occasionally.

“But I’m not a massive football fan. I don’t really follow it now. I will occasionally watch a match on television. A few years ago I got taken to Arsenal v Manchester United at The Emirates and I was terribly excited about it because I hadn’t been to a football match since I was at university when I went to one match at Old Trafford. In the event it was hugely disappointing. A shapeless match where you kept thinking, ‘I could pass that better. And he is paid a gazillion pounds a week or whatever.’ Of course, I couldn’t have made the pass but you know what I mean.

## ROGER ALLAM CONTINUED:

“It was odd seeing it. And loads of the fans all around me were hugely disappointed as well. Neither side seemed to play terribly well. So, it didn’t have the tremendous excitement that I remember sitting watching, for example, the World Cup in 1966 on telly. When I was that kind of age football was hugely exciting. But it just became less so as time went by. I can still watch the occasional rugby match and the internationals and shout at the television when that’s on. But, again, I’m not terribly sporty. I don’t go to sporting events, really.”

### **Q: What are your own memories of 1971?**

“I went to university the year after 1971. That was a big change for me. Of going from the slightly strange school I was at. Although you have a group of people and a way of life that you know very well and you say goodbye to that and it’s never the same again once you leave school.

“I went to Manchester University. I was doing something I absolutely love and it completely expanded my horizons. I was in a big northern town and had a great time. The only thing I became sure about was that I wanted to be an actor. There was still the possibility of being a singer in those days. But as time went on I just became more and more interested in acting and less in singing.

“I had already gone to the theatre on my own when I was at school and occasionally with a friend or two. I had discovered the theatre when I was about 16 and became rather nerdy about it. Then when I was at university I saw a whole lot of other theatre. We were taken to regional theatres doing great work, like Stoke-on-Trent, the Liverpool Everyman, places like that.

“And also, a whole lot of fringe groups would come and visit the university and play in our drama studio. I saw a whole mind-expanding different kind of theatre compared to what I had seen in London.

“Back in those days I had a grant and my fees were paid. In 1975 I came back from university £10 overdrawn. My parents thought that was absolutely awful. I think they saw the workhouse down the road for being £10 overdrawn.

“There is also a nod in the series to decimalisation in 1971. I thought the old money was rather prettier. There was something rather wonderful about the eccentricity of having half crowns, threepenny bits, sixpences and halfpennies.”

### **Q: One story features a company called Speedy Cabs. Do you get recognised by taxi drivers?**

“I do get recognised a fair amount. I’m lucky in that I’m not at a level of fame where it becomes a pain in the backside. But travelling around on public transport as I generally do, people come up to you and it’s usually to say something really nice about your work. That can make your day a whole lot nicer if someone has taken the trouble to say something nice to you.”

### **Q: Thursday faces two crises in the final episode of series eight which test his emotions. Can you tell us a little about that?**

“Fred faces a situation in the third film where he feels powerless about one thing, but there is something he can do about another. Both his actual son Sam and his surrogate son Endeavour are in danger. But the only one he can really rescue is the surrogate son.

## ROGER ALLAM CONTINUED:

“Men at that time did not express their emotions so readily. Very internalised and locked up. Especially people who had been through the war. I remember some in my family and teachers at school of that generation. There might be a series of stories they would tell. An uncle of mine used to talk about the time he was a prisoner of war and it gets turned into an anecdote. But the actual experience was something that wasn’t really talked about. The same applied to my grandparents and the First World War.

“People had witnessed terrible things and had also probably done terrible things. Fred fought in the Italian Campaign, the Battle of Monte Cassino. There would have been killings in that terrible battle. Some of it face-to-face in hand-to-hand combat. You are looking in someone’s eyes. It’s something that is always within you which, again, makes the access to violence in Fred easier. But it is also locked up and hidden from view.

“It also means in Fred’s case, and lots of people’s cases I’m sure, that ordinary life and family life can keep it at bay. And if that is under threat it seems more terrible and has a more violent response. I think lots of people had post-traumatic stress. I remember when I was younger, adults having recourse to violence. You would be beaten at school. A stranger in the street could smack you on the head if they thought you were doing something wrong. I remember that feeling.”

**Q: This is the first long running character you have played on TV. Has it been a different experience for you as an actor?**

“I have found it surprisingly interesting. The longest time I’d played characters before has been in long runs on stage. Whereas *Endeavour* goes on over years and you pick the character up again. There are sometimes things that are surprising. I discovered in a scene for the third film in this series that Fred had been doing the football pools for 36 years. I don’t think we’ve ever seen him doing that. The same with the ballroom dancing a couple of seasons ago.

“So, things can come up for the character which are either useful for the story or entertaining for the audience. You don’t know them in advance because you don’t know the whole play. You only know the bit you’re doing now. That’s a bit like life itself. You don’t know what’s going to happen in the future.

“It’s interesting from that point of view but there’s also something very reassuring about playing a long running TV character. With the hat and the pipe and certain lines that Russell Lewis writes, it’s an easy step to get back into that character. It’s readily available to you. So that’s very interesting as well.

“Russell’s scripts are very special. He has created a wonderful set of characters who have gone through all of the series. And a wonderful world with the relationships between them which are very rich.”

**Q: What’s next?**

“I’m filming a series for BritBox called *Murder In Provence*, based on books by Mary Lou Longworth and adapted by Shelagh Stephenson.”



FILM ONE

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## FILM ONE SYNOPSIS

It's the start of 1971. Though wearied from the events of the past year, there's no chance of 'light duties' at the CID – crestfallen and rarely without a scotch in-hand, Endeavour finds himself right back in the thick of it. An explosive murder at an Oxford college has potentially far-reaching political ramifications. Meanwhile, the IRA have made a threat against the life of the Oxford Wanderers' star striker and Endeavour is tasked with the duty of acting bodyguard.





FILM TWO

itv

## FILM TWO SYNOPSIS

May 1971, and a cab driver is found dead in his taxi, owing a large debt to a colleague. Investigations into his death leads Endeavour and the team first to a nudist colony, where guests are making the most of the spring sunshine, and later to the heart of a blue movie outfit in London's Soho.

Meanwhile at home, Endeavour receives a guest who reminds him of a past he'd sooner forget. As the investigation into the cab driver's murder unfolds, Endeavour starts to retreat from those close to him and appears set on a course of willful self-destruction.





FILM THREE

itv

## FILM THREE SYNOPSIS

In the midst of the 1971's cruel winter, the foundations of Endeavour and Thursday's relationship are profoundly shaken when Thursday unwittingly discovers the extent of Endeavour's problems are greater than anybody could have suspected.



## CHARCTER & CAST CREDITS | FILM ONE

DS Endeavour Morse.....	SHAUN EVANS
DI Fred Thursday .....	ROGER ALLAM
CS Reginald Bright.....	ANTON LESSER
DS Jim Strange.....	SEAN RIGBY
Dr Max DeBryn .....	JAMES BRADSHAW
Dorothea Frazil.....	ABIGAIL THAW
Win Thursday.....	CAROLINE O'NEILL
Joan Thursday.....	SARA VICKERS
Jack Swift.....	JULIAN MOORE-COOK
Dan Lofthouse.....	JOHN HOLLINGWORTH
Maggie Widdowson.....	MIA MCCALLUM
Miss Newell.....	HARRIET THORPE
Professor Stamfield.....	ANDREW HAVILL
Ransom.....	ANGUS YELLOWLEES
Mrs Widdowson.....	LAURA BRANIGAN
Robert Fenner.....	JOSEPH MILLSON
Cecily Fenner.....	ELEANOR FANYINKA
John Paul Martinelli.....	GABRIEL TIERNEY
Ray Jubba .....	ELLIOT LEVEY
Frida.....	ROXANNE PALMER
TV host.....	LEWIS MACLEOD
Matilda Matty Coyle.....	RUTH BRADLEY

## CHARACTER & CAST CREDITS | FILM ONE

George Sellars.....KILLIAN COYLE  
Mrs Swift.....JACINTA MULCAHY  
Duke Ward.....COLUM CONVEY  
Brigitte.....EVELINA JARREBRING  
Bill Shaw.....CHRISTOPHER BRAND  
Noel Baxter.....THOMAS SPINK

## PRODUCTION CREDITS – FILM ONE

Executive Producer & Writer.....	RUSSELL LEWIS
Executive Producers.....	DAMIEN TIMMER
.....	HELEN ZIEGLER
.....	SHAUN EVANS
.....	ROGER ALLAM
.....	REBECCA EATON
.....	SUSANNE SIMPSON
Director.....	SHAUN EVANS
Producer .....	JAMES LEVISON
Line Producer .....	NICK BROWN
Director of Photography .....	SIMON ARCHER
Co-Producer .....	CHARLOTTE WEBBER
Script Editor .....	UJU ENENDU
Production Designer .....	MADELAINE LEECH
Art Director .....	CHARLOTTE BALL
Costume Designer .....	SARAH RYAN
Make-up Designer .....	LIZ PHILLIPS
Casting Director .....	SUSIE PARRISS
Locations Manager .....	ANDREW DALMAHOY
Composer .....	MATT SLATER
Sound Recordist .....	MARTIN TREVIS
Editor .....	ANTHONY COMBES
First Assistant Director .....	PAUL JUDGES
Production Coordinator .....	LOUISE ADAMSON



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