**The content of this press pack is embargoed until 00.01 on Thursday 30 January**

**Contents**

- Press Release: 3
- Foreword by Russell Lewis: 7
- Interview with Shaun Evans: 11
- Interview with Roger Allam: 17
- Film Synopses: 24
- Character Credits: 26
- Production Credits: 29
- Publicity Contacts: 30
CRITICALLY-ACCLAIMED CRIME DRAMA
ENDEAVOUR RETURNS FOR A SEVENTH INSTALMENT

ITV’s hugely popular detective drama, *Endeavour*, returns for a seventh highly-anticipated series.

The latest series of critically-acclaimed drama, which is produced by leading drama indie Mammoth Screen - part of ITV Studios - in partnership with Masterpiece, will consist of three, brand new interconnecting feature-length films. Each film has once again been written by Russell Lewis who has penned all 27 *Endeavour* screenplays to date.

Shaun Evans reprises his role as DS Endeavour Morse, alongside Roger Allam as DCI Fred Thursday, for a new set of compelling cases. Following the success of his directorial debut on the drama during series six, Shaun Evans has also directed the first film of the new series.

In addition, Anton Lesser (*Game Of Thrones*) 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 and Caroline O’Neill (*Last Tango In Halifax*) as Win Thursday.

The new trilogy of films mark Endeavour and his colleagues entering a new decade and era of change. Opening on New Year’s Eve 1969, normal order has been resumed and the team reunited at Castle Gate CID, with Chief Superintendent Bright back in charge. However, the events of the past year have left their mark, and the new series will see old friendships challenged and new relationships blossom.

In the dawn of women’s liberation, social progression and scientific growth, the 1970s begin for Oxford's finest with the discovery of a body at the canal towpath on New Year's Day. With the only clue in the investigation a witness who heard whistling on the night of the crime, the team have their work cut out to uncover their culprit.
With a strong, overarching plot connecting the three films, the seventh series will test Endeavour’s moral compass to breaking point, both personally and professionally.

Writer Russell Lewis commented: “The prospect of Colin Dexter’s immortal creation entering a new decade is hugely exciting for all of #TeamEndeavour. We’re always looking to break new ground, and go places we haven’t been before - both physically and emotionally. The narrative design of this series gives us the opportunity to deliver a particularly distinctive story shape. Though each film can be enjoyed as a standalone - we have approached Endeavour 1970 as three panels of a triptych, or - in musical terms - a grand opera that unfolds across three acts. Whether it wears the mask of comedy or tragedy remains to be seen…”

Executive producer Damien Timmer added: “It's a thrill to enter a new decade and tell more tales of the not-quite-so-young-now Endeavour Morse, to be transmitted half a century after they took place! Russell has some very striking stories to tell in this new set of films which we hope will baffle, unnerve and delight the show's fans!”

Last year sadly saw the passing of Australian composer Barrington Pheloung who created the iconic themes for Inspector Morse, Lewis and Endeavour. Well known for hiding clues and references in his moving scores, the BAFTA nominee was synonymous with the long-running franchise.

Russell Lewis pays tribute to the classical composer, saying: “This year, Oxford’s Finest assemble in the shadow of an all too recent immeasurable loss in our creative family. It is impossible to think of Morse without hearing in one's mind’s ear the spine tingling pulse that underpins Barrington Pheloung's melancholy and stately theme. All who have taken an interest in the adventures of Morse, Lewis, and now Endeavour over the past thirty-odd years are ever in his creative debt. Those of us who worked with him and took inspiration from his extraordinary talent are determined to make Endeavour 1970 a series of which he would have been proud.”

Recently voted the fourth greatest British crime drama of all time in a poll conducted by Radio Times, Endeavour has gone from strength to strength since its first outing as a one-off film in 2012. Receiving praise from critics and viewers alike, the sixth series launched with a consolidated audience of 6.9m and a 27% share, marking Endeavour’s biggest audience since 2014.
Filmed in and around Oxford, the new films have been executive produced by Mammoth Screen’s Damien Timmer, alongside writer and creator Russell Lewis and WGBH’s Rebecca Eaton. James Levison has produced the series and ITV Studios Global Entertainment will distribute the series internationally.

Mammoth Screen is one of the UK’s leading production companies. Current and forthcoming shows include THE PALE HORSE, NOUGHTS AND CROSSES and THE SERPENT for BBC One and Netflix, MCDONALD AND DODDS and THE SINGAPORE GRIP for ITV.

**ITV Press contacts:**

Katy Mason (ITV Publicity Manager)  
Tel: 0207 157 3039  
katy.mason@itv.com

Patrick Smith (ITV Picture Publicity Manager)  
Tel: 0207 157 3044  
patrick.smith@itv.com
“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.”

In considering Endeavour 1970, Charles Dickens’ opening to A Tale of Two Cities may prove instructive. The key phrase here - as we shall see - is, ‘In short, the period was so far like the present period...’

Since we aligned the year of broadcast and the year in which the drama is set to exactly 50 years apart, all at Team Endeavour have been struck not so much by how much things have changed, but by how much they have stayed the same. Rewinding the clock another 50 years from Endeavour’s 1970 to 1920, I’m quite sure we should find parallels there also.

1969 delivered justice for George Fancy, and brought the former City Men from Cowley nick back together under one roof at Castle Gate. It was a high water mark for the Old Guard, and a result in which Endeavour took some pride - as deadly a sin as ever there was, and traditionally the precursor to that which must surely follow.

The action of “ORACLE” - the first panel of our triptych - begins on December 31st 1969, as the last hours of a momentous decade dwindle down to darkness. A decade that had promised so much... come to what? As Danny the Dealer observed, ‘They’re selling hippie wigs in Woolworths, man.’

Endeavour is enjoying a well-earned furlough across the festive season, and readying for an evening at the opera in a city by the water... At home, for Fred and Win Thursday it’s chicken in a basket down the Legion, and the off colour jokes of a club comic. Mister Bright has a house full of unwanted guests... At Castle Gate - DS Jim Strange has drawn the short straw and sails the ship alone into the wee small hours...
Daylight will reveal a terrible crime has been committed, and set in train a series of events that will test Endeavour, Thursday and all at Castle Gate to breaking point; proving - were there any doubt - that hearts, like New Year Resolutions, are made to be broken...

*****

Organised by Sheila Rowbotham, Arielle Aberson, and one Sally Alexander, 1970 saw the first Women’s Liberation Movement conference - held in Ruskin College, Oxford, and attended by about 600 women. At this conference, the first four demands of the movement were discussed - Equal pay - Equal educational and job opportunities - Free contraception and abortion on demand - and Free 24-hour nurseries.

Plus ça change...

This bit of socio-political history seemed to chime with current events, and provided the keystone for the development of the design and themes that underpin this Series of stories.

If women are providing the wisdom, then you may depend on my sex to bring the foolishness - this time in the shape of otherworldly mumbo-jumbo and woo-woo. While Strange is reading Von Daniken... — ‘Chariots of the Gods, man. They practically own South America. I mean, they taught the Incas everything they know.’ — at home and abroad academics and governments are making serious scientific studies of paranormal phenomena. And in some small, out of the way, research facility in Oxford men in white coats (who really should be in the charge of other men in white coats) are exploring the potential of human E.S.P., while also entertaining ideas of televisual fame and fortune with the ‘university of the air’. Doctor Denzil Dexter... come on down.

The central panel of the 1970 triptych is ‘RAGA’ - which features Indian cuisine, All-In Wrestling, and the 1970 General Election which paved the way for the Conservative government under Prime Minister Edward Heath to oversee the UK joining the European Communities in ’73. It was also the first election in which the British Movement (later the British National Socialist Movement) a British neo-Nazi organisation, put forward a candidate for election. Then, as now, immigration and our post-Imperial place in the world occupying the national psyche.

Plus ça change...

The final panel is ‘ZENANA’... It too features an advisory referendum... In 1970 college membership was strictly and exclusively divided according to sex. Five of the Oxford colleges were for women, with the rest for men. However, the spectre of co-education is in the air, and academics and
students at Lady Matilda’s college face the possibility that men will soon have access to spaces that since their founding have been the sole preserve of women. The barbarian is at the gate...

Plus ca change...

1970 is an unusual shape for us. A trio of films rather than our more traditional quartet - or our Bumper Annual of six from '68. “Events, dear boy. Events!” and the availability of key personnel being the deciding factor in the number of stories we’ve been able to tell this year. It’s allowed us to graft a little more connective tissue between the three stories, with some guest characters running through the triptych. I shall leave the final word - as always - to Endeavour.

‘When the overture begins - you never know what the opera might be, or where the story might take you. Whether it’s going to be comedy, or tragedy...’

So — there we have it, 1970 - a year of half-truths and half-Nelsons... All of it informed by Saturday afternoons spent in the company of Kent Walton, Johnny Kwango, Les Kellett, and Kendo Nagasaki before the long dark Football Results of the soul. Wrestling, of course, was its own form of drama - a genuine people’s theatre, filled with heroes and villains, grudges and long-standing feuds, that played out - if you were lucky - at your local Town Hall. The plots were simple tales - an endless retelling of the battle between good and evil. The eternal existential crisis of the human condition to be decided by two falls, two submissions or a knock-out. As often as not, the guy in the white trunks carried the day....

As Mister Wilde tells us, ‘The good ended happily, and the bad unhappily. This is what Fiction means.’

Whether Oxford's Finest will confirm his definition... remains to be seen.

But... ‘Don’t it always seem to go, that you don’t know what you’ve got till it’s gone...’

Taxi for Miss Mitchell...
Endeavour is back for a seventh series. How does it feel to be slipping back into Morse's shoes? Do you find it easy to get back into the role?

It’s fantastic. I’m really delighted and grateful that there’s an appetite for it, so I’m very happy to be back and continue with the story. I never want it to be too easy to return to the character, so this time before we started again, I actually went back to the books and read some of them again. I wanted to remind myself what I found initially engaging about the character and incorporate that as much as I could into it this time. It allowed me to think about it in a slightly different way and not make it as easy for myself.

Where do we find Morse at the beginning of the new series?

The new series starts on New Year’s Eve, 1969 and we find Morse in Venice where he’s gone to see the opera. He’s put down roots in his life, bought a flat and made the decision to stay in Oxford as a Police Officer, which is quite monumental for him. With that, brings a load of baggage in so much as starting a romance with someone, starting new friendships and ending older ones or calling people out on their actions.

He’s very much being his own person when we find him at the beginning of the series.

We also see him doing up the flat himself, which is a nice touch.

Yes, I really liked that. The producer and production designer did a great job there as we stripped all the walls in the first episode, in the second one they’re all bare and in the third one, they’re wallpapered. That’s a place that we keep revisiting, so they had to keep doing it as other productions were working in the house as well. I’m really pleased that we’ve shown that part of his life, and it feels symbolic of where he’s at.

We can see that the moustache has gone - did you miss it or were you ready to say goodbye?

You forget about it, to be honest! One of the great things about doing something long-form is that you can show people’s little fads and changes. It was just an idea that we had and ran with. There was talk of us having a scene with him shaving it off, but it just felt surplus to requirements.
What was it like filming the scenes in Venice for Film 1? How did you approach this as director of the film?

It was incredible and very refreshing, because when you're working on something like this, there's usually a big unit which travels around with you which is great and a massive support. However, going to Venice, there was just four of us with very different camera equipment and a different way of getting the shots. There was something about that which was incredibly invigorating, particularly after the more traditional way we'd been telling the story. To be carrying the camera equipment myself, stopping people myself and doing the scene, felt quite guerilla-esque, which wasn't something I'd done before - either as a director or as part of the show. There was something about it that I found very refreshing and interesting.

Was there a particular reason why Venice was chosen?

It's sort of similar to Oxford in a way, and is comparable with the towpaths and the water aspect featured in the series. There's also something incredibly romantic and timeless about Venice. It's almost an impossible city and there's such a mystique around it, which wouldn't have been the same in another city.

Did you feel it was important to explore a new location in the series?

I think so. We're very lucky that we're afforded that luxury now. It's important to not keep doing things in the same way, and we're always trying to push ourselves so you start thinking: Why not Venice? Why not New Year's Eve? Why not the opera? There's something about that which is good and I love the appetite from ITV and the team to embrace those challenges and make the most of them.

You touched upon the fact that we do see some romance for Morse this series. What can you tell us about this?

He meets this woman at the opera, and given that they're both away from home and it's New Year's Eve, they start a romance. There's something unattainable about this woman. This isn't the person he'll be settling down and making dinner with. It's really useful in the history of his girlfriends and lovers that there's something that's not mundane - in fact, it's the opposite. That's what she represents. She is something completely different.

As you say, the series opens on New Year's Eve, moving from the 1960s to 1970s. Do you feel there's a marked change with the characters moving into a new decade?

It's a gradual thing, but there is an evolution for all of the characters as the times are changing. What's going on at the time means that there is a shift, but it's a slow thing.
“Something begins to happen which is irreconcilable, and we’re seeing the beginnings of that now as this series goes on.”
There feels like there's been a social shift, with politics coming to the forefront and the dawn of women's liberation. How is this touched upon during the series?

It's interesting because - and this is what Russell Lewis is great at - that time is so rich, not unlike now in fact, that if you just dig a little bit and see what was actually going on, it's a great backdrop to some of these stories. You can sort of acknowledge that we haven't come miles away now in terms of our attitudes towards immigration, women's rights, equal pay etc. I find that so interesting, and I think the show works best when it does that, in a very subtle way of course. It's not a hard-hitting political show, but it's important to pay attention to what was going on at the time as it offers you so much.

Morse also strikes up a new friendship with a man called Ludo. Would you say they bond over a shared interest in the finer things?

Absolutely. Like the woman who Morse meets in the first episode, he's different and there's something about him which is not the mundane; not the everyday. It's a financial thing, but also to do with his aspirations about things - his travel and experiences bring so much to the table has not been brought before. There's an undercurrent of something that he brings - Ryan Gage (who plays Ludo) delivers that so well - and you're not really sure whether this is good or bad.

What effect does this new friendship have on Morse's long standing friendship with Strange?

Ludo and Strange would never be friends, but Endeavour contains both within him. The day to day drudgery of the work that they do can be incredible, but then there's this aspirational urge in Endeavour for art, opera, music, travel and literature which he doesn't get at work. So, Ludo and Strange represent two different parts of him.

I also think he's wise enough to keep them separate. He's not inviting Strange in for a drink, saying he and Ludo will really get along. He knows they won't get on, so he might as well keep it separate. Perhaps what both the woman he meets at the opera and Ludo represent is something he's been thirsting for since he left Oxford University - that kind of intellectual vigour.

How would you say that Morse and Thursday's relationship has changed after the events of last series? There seems to still be tension between them...

It's interesting, because in the later books and the Inspector Morse TV series, Thursday is never mentioned, so we need to give a reason for that. Something begins to happen which is irreconcilable, and we're seeing the beginnings of that now as this series goes on. I think familiarity breeds contempt. I think both of these guys have been in each other's pockets.
for many years now and they’re just getting on each other’s nerves. In their way of doing things, they can't see the wood for the trees with the other and are starting to fail to see the positives.

You once again directed an episode of the series. Are you embracing pairing acting and directing?

It was awesome. I felt like I learned so much last time and was desperate to come back and put it into practice. I felt way more confident as well this time. I love directing because, whereas acting's quite elusive in its way, - there's no real right or wrong - with directing, it's a skill that you can learn how to be better and more economical in telling the story. I really like being able to improve.

How did you balance doing both roles (actor and director) simultaneously?

Just being super prepared and knowing exactly what you want and need from a scene, as well as having to be open to things. It's also important to ask for help. You rely a lot on your cast and the crew, but if you're clear about what you want and what each scene is about, then anything is possible I think. There's no time to find out on the day, but that really appeals to me - I like to know what I'm doing and then do it.

What's next for you?

I've got lots going on! I've got a new TV show for next year with a director I've been dying to work with for ages, so I'm looking forward to starting that, and then I'm also adapting a book.
We're now on the seventh series of Endeavour. Do you find it easy to return to the character of Fred Thursday?

It's very familiar now, and there are certain things that you do to get into character. I don't wear a hat or smoke a pipe in real life, so as soon as I put on the hat and have the pipe around, they become strange wormholes in time and space whereby it's a shorthand way of becoming the character. And then of course there's being around the other actors - Shaun Evans who plays Endeavour, Caroline O'Neill who plays Win, Sean Rigby who plays Strange and Anton Lesser as Bright. It's easy to get back into character in relation to them because we're picking up something that we left off, in all probability, less than a year ago.

Where do we find Thursday at the start of the series?

It's not great I'm afraid! First of all, we find him having a reasonably happy new year - albeit, at a club that he doesn't really like - but more or less the next day, he's back at the coalface with the horrible murder of a young woman, and I think he's getting jaded with that. It's starting to taste very bitter, having to continually face up to the worst aspects of humanity.

Win is back though, which is good, and Fred has been promoted back to Detective Chief Inspector again - he has Ronnie Box's old office. So, all of that side of things is OK, although the house is empty as the children have gone away, so there's all that going on for both he and Win. I think that continues as parents when your children leave home.

Do you think this empty nest syndrome is what triggers him to buy the canaries as pets?

Yes, he buys two canaries because I think he wants something to look after again. They can’t escape as they're in a cage - however, I think one did actually escape whilst we were filming, but the canary wrangler got it back, so there are no dangerous wild canaries on the loose!

I think he chooses canaries as they're sweet, soft and lovely. It's an obvious strong contrast to the grimness of having to face up to the bleakness of the murders he's having to deal with at work, and what's happening to these young women.
“The job itself is also making him feel jaded, and he doesn’t want to face up to all of this continual violence.”
One of the key themes throughout the series is a social shift, with politics coming to the forefront and the dawn of women’s liberation. How is this explored in the series as a whole?

Although there isn’t an immediate shift between the 1960s and 1970s, it does feel like there is a change starting to begin. There’s a story focusing on one of the female colleges in Oxford, around the debate as to whether they should take in men. There’s resistance to that, especially when one of the students is killed, and I think one of the professors questions why it always has to be the women that make the first move towards making things more equal.

How would you say that Morse and Thursday’s relationship changes this series?

The first crime is one that takes some time to solve, and Thursday’s instinct and his gut feeling is that the boyfriend is the culprit, but Morse sort of dismisses that as too obvious and too pedestrian, thinking it must be someone else.

Thursday tends to represent gut instinct whilst Morse represents intellect, and though it’s not as if Morse has no gut instinct and feeling and Thursday has no intellect, that’s how they pursue this particular case. Their disagreement over it opens a big split between them which gets wider and wider throughout the series.

Thursday was keen to retire at this point last year but wasn’t able to as his brother has taken his savings. Is he still feeling that way?

Funnily enough, I think in the last series, he didn’t really want to retire but Win wanted him to. He certainly didn’t want a desk job, but when he was done over by his brother and lost his money, he had to stay on to earn more money for them to live. The difference this year is that he’s had a promotion so I guess there’s more money coming in, but the job itself is also making him feel jaded, and he doesn’t want to face up to all of this continual violence.

Shaun once again directed one of the episodes this series. Do you enjoy working with him in this capacity?

It’s lovely. He makes it seem very easy, moving from behind the camera to in front of it and then back behind. We have the same kind of discussions when he’s a director as we would when he is just an actor about what’s going on in a scene and what we need to do,
because he's still an actor as well. He always listens to other people and their suggestions about how a scene can work, so it's a huge pleasure to have seen him take that on and succeed in it so well.

**And what’s next for you?**

I'm doing a play at the Bridge Theatre by Caryl Churchill. It's a revival of a play she wrote in the early 2000s called *A Number*. It's a two-hander with Colin Morgan who I've worked with before - he was Ariel when I was Prospero in *The Tempest*. It's a very interesting and challenging play, so I'm looking forward to that.
FILM SYNOPSISES

FILM 1 - ORACLE

As Endeavour sees in the new year – 1970 – at an opera house in Venice, a murder on an Oxford towpath speaks to Thursday's intuition, and convinced he has the man responsible, he vows to bring him to justice. Returning home, Endeavour makes a new acquaintance, and old friendships show signs of strain.

Later, when an exciting new educational television programme appeals for Academic presenters, a contentious college project develops into a fatal battle of the sexes. On investigating, Endeavour and Thursday discover a potential link between the department and a young woman's troubling premonitions.

FILM 2 - RAGA

As campaigning for the 1970 general election gets underway in Oxford, racial tensions escalate in the city and a clash between two young rival gangs results in tragedy. Initial investigations lead Endeavour and Thursday to the door of a familiar face, where they discover the influence of the British Movement, a right wing organisation hoping to win an Oxford seat.

Elsewhere in the city, tragedy strikes a second time, this time an Indian restaurant, where a customer's mysterious disappearance and a shocking murder put even the strongest family loyalties to the test.
CHARACTER CREDITS

FILM 1 - ORACLE

DS Endeavour Morse
DI Fred Thursday
CS Reginald Bright
DS Jim Strange
Dr Max DeBryn
Dorothea Frazil
Win Thursday
Mrs Bright
Violetta
Ludo
Jenny Tate
Professor Blish
Dr Naomi Benford
Dr Jeremy Kreitsek
Dr Dai Farman
Carl Sturgis
Mrs Carlin
Saward
Molly Andrews
Reet Ellison
Bridget
Mrs Blish
Tony
SHAUN EVANS
ROGER ALLAM
ANTON LESSER
SEAN RIGBY
JAMES BRADSHAW
ABIGAIL THAW
CAROLINE O’NEILL
CAROL ROYLE
STEPHANIE LEONIDAS
RYAN GAGE
HOLLI DEMPESEY
ANGUS WRIGHT
NAOMI BATTRICK
REECE RITCHIE
RICHARD HARRINGTON
SAM FERRIDAY
BEVERLEY KLEIN
JOHN HALES
LUCY FARRAR
NICOLA DUFFETT
FLORA LONDON
LUCY BRIENDS
OLIVER BOOT

FILM 2 - RAGA

DS Endeavour Morse
DI Fred Thursday
CS Reginald Bright
DS Jim Strange
Dr Max DeBryn
Dorothea Frazil
Win Thursday
Mrs Bright
Violetta
Ludo
Rafiq Sardar
Johnny Simba
Adrian Sloane
Oberon Prince
Uqbah Sardar
Farook Sardar
Martin Gorman
Gary Rogers
Isla Trent
Bobby Singh
Stanley Nayle
Rosemary Prince
Mrs Rawicz
Salim Sardar
Nuha Sardar
SHAUN EVANS
ROGER ALLAM
ANTON LESSER
SEAN RIGBY
JAMES BRADSHAW
ABIGAIL THAW
CAROLINE O’NEILL
CAROL ROYLE
STEPHANIE LEONIDAS
RYAN GAGE
PAL ARON
BUOM TIHINGANG
GRAEME STEVELY
NEIL ROBERTS
MADHAV SHARMA
SIA ALIPOUR
JASON MERRELLS
WILLIAM ALLAM
DEVA WAREING
HARI BHAMBRA
TED ROBBINS
EMMA CULIFFFE
REBECCA SAIRE
SHANE ZAZA
HIFTU QUASEM
CHARACTER CREDITS (cont’d)

FILM 3 - ZANANA

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>DS Endeavour Morse</td>
<td>Shaun Evans</td>
</tr>
<tr>
<td>DI Fred Thursday</td>
<td>Roger Allam</td>
</tr>
<tr>
<td>CS Reginald Bright</td>
<td>Anton Lesser</td>
</tr>
<tr>
<td>DS Jim Strange</td>
<td>Sean Rigby</td>
</tr>
<tr>
<td>Dr Max DeBryn</td>
<td>James Bradshaw</td>
</tr>
<tr>
<td>Dorothea Frazil</td>
<td>Abigail Thaw</td>
</tr>
<tr>
<td>Win Thursday</td>
<td>Caroline O’Neill</td>
</tr>
<tr>
<td>Violetta</td>
<td>Stephanie Leonidas</td>
</tr>
<tr>
<td>Ludo</td>
<td>Ryan Gage</td>
</tr>
<tr>
<td>Petra Connolly</td>
<td>Charlotte Potter</td>
</tr>
<tr>
<td>Magdalena Byrne</td>
<td>Marianne Oldham</td>
</tr>
<tr>
<td>Juliet Baring</td>
<td>Lucy Black</td>
</tr>
<tr>
<td>Nancy</td>
<td>Naomi Yang</td>
</tr>
<tr>
<td>Elaine Fairchild</td>
<td>Jessica Hayles</td>
</tr>
<tr>
<td>Jenny Tate</td>
<td>Hollie Dempsey</td>
</tr>
<tr>
<td>Bridget</td>
<td>Flora London</td>
</tr>
<tr>
<td>Dr Dai Farman</td>
<td>Richard Harrington</td>
</tr>
</tbody>
</table>
PRODUCTION CREDITS

Writer / Executive Producer
RUSSELL LEWIS

Executive Producer
DAMIEN TIMMER

Creative Director
HELEN ZIEGLER

Producer
REBECCA KEANE

Line Producer
JAMES LEVISON

Director (Film 1)
SHAUN EVANS

Director (Film 2)
ZAM SALIM

Director (Film 3)
KATE SAXON

Director of Photography (Film 1)
PHIL WOOD

Director of Photography (Film 2)
JAMES ASPINALL

Director of Photography (Film 3)
JAMES MOSS

Production Designer
MADELAINE LEECH

Art Director
MIKE MCLoughlin

Costume Designer
ELEANOR BAKER

Make-up Designer
IRENE NAPIER

Casting Director
SUSIE PARRISS

Location Manager (Films 1 & 3)
BILL TWISTON-DAVIES

Location Manager (Film 4)
ANDREW DALMAHOY

Composer
MATTHEW SLATER

Sound Recordist
MARTIN TREVIS

Editor (Film 1)
MIKKA LESKINEN

Editor (Film 2)
SARAH BATES

Editor (Film 3)
ANTHONY COMBES
If you use any material from this press pack, please include a full credit for the show. For any other enquires, please contact:

**Katy Mason** – katy.mason@itv.com
ITV Publicity Manager

**Patrick Smith** – patrick.smith@itv.com
ITV Picture Publicity Manager