



Endeavour IV Production Notes January 2017





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****The content of these production notes are embargoed until Tuesday 3 January 2017****



ENDEAVOUR RETURNS FOR SERIES IV

Popular Inspector Morse prequel, *Endeavour*, returns for a highly anticipated fourth series on ITV, penned by acclaimed writer Russell Lewis (*Inspector Morse*, *Lewis*, *Kavanagh QC*).

Marking the 30th anniversary of the first broadcast of *Inspector Morse* on ITV, the new series sees star Shaun Evans (*War Book*, *The Scandalous Lady W*) reprise his role as the young Endeavour Morse alongside stage and screen actor Roger Allam (*The Missing*, *The Lady in the Van*) as mentor, Detective Inspector Fred Thursday, for a brand new set of complex cases.

Also starring in the upcoming series are Anton Lesser as Chief Superintendent Reginald Bright, Sean Rigby as PC Jim Strange, James Bradshaw as Doctor Max deBryn, Caroline O'Neil as Win Thursday, Dakota Blue Richards as WPC Shirley Trewlove, and Abigail Thaw as Dorothea Frazil.

The fourth series begins in the summer of 1967, barely a fortnight having passed since the events of the Series 3 finale, and we find Oxford's finest picking up the pieces of their lives, both personal and professional. Whilst Thursday and wife, Win, struggle to process the departure of both their daughter Joan and son, Sam, who has joined the army, *Endeavour* waits nervously to hear the result of his Sergeant's exam.

The future is within touching distance in the first film, as Lovelace College is taken over by a team of research scientists who are developing a calculating, 'thinking' machine to equal and even outstrip the capabilities of man's own mind. Named the Joint Computing Nexus (JCN or Jason for short), the forward-thinking technology will plunge Endeavour and Thursday into their most perilous, baffling and darkly terrifying case to date.

Throwing himself into his work to mask the heartache of Joan leaving, Endeavour is quickly consumed by his duties when one of the research team is found drowned near Magdalen Bridge. Assuming it to be a suicide on first inspection, the circumstances become more suspicious when two more victims are also found drowned. Is there more to the deaths than meets the eye?

Mammoth Screen, one of the UK's leading independent production companies and an ITV Studios owned company, has produced the new set of films. The executive producers are Damien Timmer, MD of Mammoth Screen, Writer and creator Russell Lewis alongside former Endeavour producer Tom Mullens and Rebecca Eaton for WGBH. The Producer is Helen Ziegler.

Colin Dexter, whose first Morse story was published in 1975, continues his association with the drama, acting as a consultant to Endeavour producers.

Endeavour IV was commissioned by ITV's former Director of Drama Steve November and Controller of Drama Victoria Fea.

ITV Studios Global Entertainment will distribute Endeavour internationally.

Press Contact

Katy Mason

020 7157 3039

Katy.mason@itv.com

Production Details

Mammoth Screen is one of the UK's leading independent production companies, with recent productions including POLDARK, AND THEN THERE WERE NONE and NW for BBC One and VICTORIA for ITV. Current work includes THE WITNESS FOR THE PROSECUTION and NAUGHTS AND CROSSES for BBC One and FEARLESS and NEXT OF KIN for ITV.



Foreword by Russell Lewis, Writer

What's new, Pussycat?

2017 marks the 30th Anniversary of Inspector Morse's arrival on television. Hard to believe it's thirty years since the rather shy, cultured, and essentially lonely figure of Detective Chief Inspector Morse first entered the national consciousness.

He arrived, in the unmistakable shape of John Thaw. World weary, but never wholly cynical. Often abrasive to those who loved him best, and yet, when the chips were down, fundamentally kind. A bruised, and melancholy soul, eternally hopeful that love would one day pick him out again.

The leather jacket Morse sported in *THE DEAD OF JERICHO* (adapted by the late lamented Anthony Minghella) was quickly mothballed, but pretty much everything else survived. Real ale and crosswords, the classical music, poetry... And, of course, his doughty Sergeant – Robbie Lewis – who never failed him.

For scribblers of a certain vintage it's sobering to realise that 1987 itself now qualifies as 'period'. Viewing the original series again, in its pre-widescreen 4:3 format, is to board a train to another country. Pre-mobile phone; the 'office computer' still a novelty; the last few bits of family silver on the national mantelpiece. And all the world was green...

When originally broadcast, Inspector Morse was closer in time to *Endeavour's* world of the 60s than we are now to the prawn & mayo 80s. Yet two things endure. Oxford, that eternal city of dreaming spires, and the darker impulses of human nature. Greed. Jealousy. Revenge. Where would a whodunit be without them

Across the writing and production of *ENDEAVOUR IV* (1967 Vol.2) we have tried, in our own way, to mark the milestone. Without proceedings turning into a hagiography, there are nods – greater and lesser – across all the films to that which went before.

That said, hopefully, if we've done our job properly, no foreknowledge or Mastermind level grasp of Morse arcana is required to fully enjoy the unfolding adventures. Our genuflections and tips of the trilby are for the most part 'grace notes'. So, if you're new to *Endeavourland*, come on in. The water's lovely. Body temperature.

So... what *is* new, Pussycat? Well – chiefly, Series IV, has welcomed new producer, Head Girl, and all ovoid good egg, Helen Ziegler. Last year's House Captain Tom Mullens has been elevated to the top table, Groom's Side, where he now sits as Exec., alongside myself and Damien Timmer as the third of the Unwise Monkeys.

Happily, most of the usual suspects behind the camera have returned to the scene of their previous crimes. My absurd shopping list of location requirements for *SERIES IV* has, I think, tested them as never before, but they have risen, as always, to the challenge, and surpassed even my ludicrously hopeful expectations. I am enormously grateful to all of them.

Having been confined – Oxford notwithstanding – across the first three series to sourcing locations not more than an hour's drive from base, Helen Ziegler tore up the rulebook and took us as far as such far flung outposts as Swindon and Southampton to find some of the more elusive period locations.

Hitherto, each new series proper of *ENDEAVOUR* has shunted the timeframe on into a new year. The single film & Series I (1965), Series II (1966), and so on... So, why 1967 Volume 2?



Well – it was a pretty key year – and there were still 1967 influenced stories that we couldn't find room for in the previous series. It also gives us exactly half a century between now and then... So – *should* we return... Endeavour 1968 would broadcast in 2018 (World Cup notwithstanding!); 1969 in 2019, and so on. There is always something pleasing about a round number.

In our story timeline, FILM 1: 'GAME' (Directed by Ashley Pearce) begins less than a fortnight after the events of the SERIES III finale 'CODA'. As Endeavour and Thursday deal with the heartbreak of Joan's departure, a death at East Cowley Slipper Baths hurls Oxford's Finest into perhaps their darkest adventure since 1965's 'FUGUE'.

Prime Minister Harold Wilson's 'White Heat' of technology takes centre stage as a Russian academic prepares to do battle with the Joint Computing Nexus – a "thinking machine" designed and built by the Boffins at Lovelace College – in a game of Chess. The Cold War played out on a chequered field.

In LOVELACE COLLEGE, we see for the first time the architectural flipside to heritage Oxford. Designed by Danish architect Arne Jacobsen, Grade I listed St. Catherine's College – which serves as our fictional LOVELACE – provides an exciting departure from the more familiar golden limestone, and a fitting backdrop against which our story of a brave new world plays out.

'67 Volume 2 continues our theme of a world in flux. Britain, then as now, one eye on the future, one foot rooted in the past. The Victorian grandeur of the Public Baths – founded on its own technological revolution – and the coming of the Information Age, with its first steps towards artificial intelligence.

Endeavour too, as he waits upon the results of his Sergeant's Exam, looks towards his own future – but, as events unfold, it becomes clear that the past is not yet done with him.

As for 30th Anniversary commemorations, there is a connection in GAME to THE DEAD OF JERICHO, the very first Inspector Morse film ever broadcast. Answers on a postcard to the usual address.

In FILM 2: 'CANTICLE' (Directed by Michael Lennox) the so-called 'permissive society' comes under the spotlight, as Endeavour is charged with providing protection to Joy Pettybon, self-appointed guardian of the nation's morals, who is visiting Oxford to promote her 'Keep Britain Decent' campaign.

No *panthera tigris*, but I suppose 'CANTICLE' is this year's wildcard. The joker in the pack. Something a little different, insofar as it also brings Endeavour and Thursday into the orbit of a popular beat combo of the day.

Again, it's a collision between two worlds. The younger, tune in, turn on, drop out, outward looking and progressive, and the older, more conservative, 'what will the neighbours say?' Britain. Looking back, we can see now that for all the 'end of civilisation as we know it' hysteria engendered by social change, the sky did not fall. It never does. But people suffered. And suffer still.

Following on from 'ROCKET'; 'SWAY' and last year's 'ARCADIA', which looked at manufactory, department store, and supermarket, FILM 3: 'LAZARETTO' (Directed by Börkur Sigþórsson) is this series' 'Ladybird Book of...'. In this instance – The Ladybird Book of the Hospital.

There is a strong link here – albeit at one remove -- to one of my favourite films in the I.M. canon. As with Crevecouer Hall, home of the Mortmaignes – seen originally in LEWIS – which we revisited for last year's 'PREY', we again returned to a scene of crime last seen in INSPECTOR MORSE. The Schubert Quintet in C (Adagio), and a certain turn off the London Road for Watlington should get you there.



The action of FILM 4: 'HARVEST' (Directed by Jim Loach) as might be deduced from the title, is a slice of English pastoral. To say much more would be to spoil any surprises, but I hope our final salute to MORSE's 30th Anniversary is received with the respect and affection in which it was conceived.

Hymns ancient and modern. "Time present and time past are both perhaps present in time future and time future contained in time past." The clock moves a minute closer to midnight. John Barleycorn must die. But the land endures.

And where do we leave Endeavour and Thursday as the last of the year gutters to a close? I suppose a happy ending would be too much to hope for...

As always, for those who enjoy truffling them out, we have included our usual collect-the-set smattering of intentional anachronisms and deliberate mistakes. Good hunting!

One notable absence from 1967 Volume 2 is the physical presence of the man who began it all, and without whom none of us would be here, Colin Dexter. Colin has graced the screen with a Hitchcock-like cameo across all the films – from Inspector Morse, through Lewis, and across the first three series of Endeavour. I know from correspondence that 'Spotting Colin' has been a great part of the fun for his many devoted admirers.

Alas, after thirty years, our esteemed founder has finally decided the life of a Supporting Artiste is too peripatetic. The early starts, all that standing around waiting to be called, the questionable catering... However, though physically absent, his spirit endures in all that we do. Indeed, we have ensured that 'Spotting Colin' is *still* an integral part of proceedings. He'll just be a little harder to find than usual.

'Now you see him, now you don't. That's Dexter alright.'

I hope you enjoy the films.



Cast interviews

Shaun Evans is Endeavour Morse



Q: What can we expect from the new series and where do we find Endeavour at the beginning?

“We pick up two weeks after we left off last time and it’s business as usual. In the first episode, a number of people have died and it all seems to be in the same way - they’ve all been found drowned. However, by the end something slightly different has taken place.”

“At the beginning of the series, Endeavour is obviously also gutted that he didn’t pass his sergeant’s exams - he’s fuming - and I think that’s one of the main conflicts and character arcs that drives through this series, then comes into it’s own in the final episode.”

Q: The end of the last series saw an emotional goodbye to Joan Thursday. What affect has this had on both Endeavour and the Thursday family?

“I think everyone is quite private about it. They don’t talk about it but obviously Thursday is gutted that his kids have left home. And Endeavour is devastated that he felt that he was in love with someone and then she left. Because of the time, Thursday doesn’t know that Endeavour has feelings for her and this does add a certain degree of tension.”

Q: How is his relationship with Thursday in Series 4? Is there tension between them following Joan’s departure?

“They’re finding it hard to get on at the beginning of this series as Thursday is obviously missing his daughter and he doesn’t know that Endeavour had feelings for her so that creates a sense of conflict between them.”

Q: What do you feel the stories being set in the late 1960s brings to the drama?

“I think it’s the absence of any technology that separates the series. Nowadays, you could just text someone or look for forensic evidence, whereas the show is more about thinking, speaking and finding clues out in that way. That’s where the drama comes from and if it was a murder detective story set now it would obviously be very, very different.”

Q: You’ve filmed in some brilliant locations again this series. Which did you enjoy most?

“I always look forward to Oxford, We are so lucky - we go to amazing places every couple of days - but my favourite place to go is always Oxford. We don’t do all of it in Oxford, only three or four days per episode, and I just really like it as a location.”

Q: You film in some of the most iconic colleges in Oxford. What’s that like?

“It was good. The architecture in the first one we used - St Catherine’s College - was different from ones we’ve used before. It was much more modern which fits into the idea of the story well. It’s just a small thing but I think when you’re in an ongoing drama, you have to keep it fresh as much as you can rather than using the same colleges. St Catherine’s is a beautifully-designed place.”

Q: What is your favourite film of the new series and why?

“I don’t really have a favourite as they’re all so different. It’s the directors really that have a say on what the final films turn out like but ultimately each of them is a great experience and there’s not one I prefer more than the others to be honest.”

Q: Do you try to guess the culprit as you read the scripts? If so, do you ever get it right?

“On first reading, I tend to just look at the story itself. Sometimes I do guess who it is, but then you have to be attuned to that. If it’s obvious, I make a point of saying it is and highlighting the point where I knew who the killer was as you don’t want the audience to feel like that. You need to be in it but also have a distance.”

Q: 2017 marks the 30th anniversary of Morse on ITV. How does it feel to be part of such a well-loved British institution?

“It feels really good. I tend to just come in and do my day’s work and feel very lucky and privileged that I can.”

Q: Why do you think audiences love this character so much?

“I think they’re good stories told well.”



Cast interviews

Roger Allam is DI Fred Thursday



Q: How does it feel to return to the role of DI Thursday and where do we find him at the beginning of the series?

“It’s great coming back to him. I’ve always enjoyed playing Fred. At the beginning of this series, it’s only a few weeks after the last one and the big emotional story is really Joan and what’s happened to her. She’s left home and she’s not contacted them so they’ve no idea where she is. There’s a huge difference between the Thursday household at the beginning of this series and how we’ve seen it in other series in which it’s been this incredible Dickensian place of warmth and domesticity which Endeavour is on the outside of.”

“Win reacts by firstly by thinking she has to keep herself occupied so she gets a cleaning job and starts to go to Keep Fit classes, whilst Fred going into a hugely depressive slum and doesn’t seem engaged with work anymore. Then, as the series progresses, Win becomes very depressed. She forgets about the cleaning and the Keep Fit and gets very low as Joan hasn’t rung and Fred hasn’t been able to find her even though he’d been putting out the feelers. He then discovers that Endeavour found out where Joan was and went to see her but didn’t tell him. This results in a great deal of scratchiness between them.”

Q: Does this tension affect their professional relationship as well as their personal one?

“Occasionally it does a bit, but they still work as a team. There’s always been Endeavour’s slight disapproval of Fred using his fists and being much looser with the rules - being less correct than Endeavour is - so that’s still there too.”

Q: Do you think this is why they work well together? They almost form a good cop, bad cop duo?

“There’s an element of good cop, bad cop, but what Fred saw in Endeavour right from the off was that he was someone that brought something else to the team, the collective enterprise.”

Q: What kinds of complex cases can viewers expect to see this series?

“In the first one, we see an early computer the size of a large room, playing chess. Eventually, something that computer can do helps in the solving of the case. There’ve been these strange multiple drownings. The first one seems like a potential suicide and there’s a lot of tension between Endeavour and Thursday over that as Fred doesn’t think there’s a link between the first two drownings and Endeavour thinks there probably is. Irritatingly, he’s right!”

Q: This series is set in 1967 - what do you think being set in this era brings to the series?

“I think it’s interesting both for people who lived through that era and for people who are younger than that. Just to see how we were, not so very long ago. How we didn’t have phones or computers and stuff that we now take for granted. There weren’t nearly so many cars around, there weren’t hundreds of television channels - things like that. The different way that we lived then but also the very similar way. There’s always a whodunit, as well the emotional story of the regular characters.”

Q: You’ve filmed in some brilliant locations again this series. Which did you enjoy most?

“We filmed at Buckingham Palace, but for not long at all. We also went to West Wycombe House where curiously I’d done a film the Autumn before so I was very familiar with it, but it was very strange being back there.”

“It’s also lovely going to Oxford, but very difficult to film in as you’re doing a period drama in Oxford where it’s very crowded. For any outside or street scene, the art department have to try to clear away anything that reminds us that this is the present day. So it’s quite a business filming in Oxford.”

Q: 2017 marks the 30th anniversary of Morse on ITV. How does it feel to be part of such a well-loved British institution?

“It’s great, it’s lovely. People who watched the original Morse seem to love the series and people who didn’t also seem to love it. It’s not something that you’re especially conscious of though when filming. You’re just making the script in front of you.”

Q: Can we expect any familiar guest stars, cameos or characters from the Morse series in the new films?

“James Laerson stars who I’d never worked with before, as well as Michael Pennington who I’ve known for many, many years but never worked with either.”



Cast interviews

Dakota Blue Richards is WPC Shirley Trewlove



Q: Did you enjoy returning to the role of WPC Shirley Trewlove?

“Yes, I did. It didn’t feel like there was a massive gap between the two series so I hadn’t forgotten much - which does happen! I had done A Streetcar Named Desire in the meantime which was very different which I think it’s a good thing. When you do two roles that are similar, that can be quite confusing, but I felt like I slipped back into it fairly easily. It was really nice to come back and see everyone. It’s an amazing group of people to be working with and it’s not only the same cast, but a lot of the same crew returned which was great. It doesn’t feel like the first day, just carrying on.”

Q: Does her uniform help you get into character?

“Absolutely. Anyone who has ever dressed up for anything knows that it can really change the way you hold yourself and think about things. Especially for Trewlove, because it’s a uniform and quite formal, it gives me a sense of authority that I don’t generally have in day to day life!”

Q: How does her working relationship with Morse develop this series?

“It’s the same old Trewlove really. She picks up on some things that other people don’t and I think Morse is always very appreciative of when people think outside the box in the way that he does. I think they have a good understanding of each other and respect for each other on a working level. I think perhaps Trewlove would like to get to know him better outside of work - to get to see the human Morse rather than detective Morse. I don’t think he’s quite ready to let people in though, especially with Joan having left at the end of last series.”

Q: Do you think Morse sees potential in Trewlove? Could he become her mentor?

“I suppose so. I guess it’s tricky because Trewlove is quite a lot younger than Morse and a woman which puts certain barriers in the way. Also, we can see that Morse hasn’t necessarily progressed that far, even though he’s very good. So, I think rather than seeing her as someone he can mentor, he sees her as somebody who is on his team and slightly the underdog.

Q: What challenges does Trewlove face as a young, female officer on the police force in the 1960s?

“There’s actually very little sexism in the show - that’s never really been part of the storyline. There’s been a couple of times where Strange puts her back in her place, reminding her that she’s not above any of them but I think they’re more to do with the fact that she’s young and relatively inexperienced more than he being a woman.”

“She never makes people feel stupid and very rarely does she show off that she knows as much as other people, but there are a couple of moments this series where people underestimate her and she puts them down. I really like those moments, but sometimes just wish they were less wordy! It took me about a week to learn a line about chess in the first episode!”

Q: Do you try to guess the culprit as you read the scripts? If so, do you ever get it right?

“I’m very visual - if you showed me a video of something, I might be able to pick up lots of clues, but reading something, it takes me a couple of times to see certain bits. Quite often I get to the end of the script and have to go back through to get it. I’m massively unobservant so wouldn’t make the best detective!”

Q: This series is set in 1967 - what do you think being set in this era brings to the series?

“On a very visual level, I think it brings a lot of atmosphere – the clothes, the sets, the lighting and the way everything is filmed really adds an air of mystery to it. I think also it provides certain complications in as far as detective work which definitely adds to the story.

“I don’t think anybody would be as interested if it was a show about forensics. The reason people like it is because it’s about a wonderful human mind and what that is capable of. People like a puzzle and they like to think that maybe they would be able to work it out as well. Being set in the ‘60s and not having the influence of all that technology allows the audience to do that.”

Q: The late 60s are known as a period of big change socially and scientifically. What changes can viewers expect to encounter this series?

“There were a few bits this series which were a bit more worldly and political that they have been previously. The first episode deals with the emergence of new technologies and the concept of artificial intelligence, and what that means for the human mind which is quite poignant given what I’ve just said.

“We also deal with issues such as homosexuality. I believe that homosexuality only became legalised in the UK in 1967 so quite apt and quite interesting given how those issues are still being discussed and argued over today.

“What’s nice is that these advancements are touched upon in the series but they’re not handled very heavily. They’re just used to paint the picture.”



Q: What is your favourite film of the new series and why?

“I think my favourite story was Episode 2. I’m surrounded by musicians – my boyfriend’s a musician, all of his family are musicians and all of our friends subsequently are musicians. I’m the only one who can’t play anything! So that felt quite familiar to me.

“Musically, the ‘60s was an incredible time. I think the band that are depicted in the episode are a nod to the Beatles. It’s a fun episode and quite different story from anything we’ve seen before.”

Episode Synopses

Film One – Game

The fourth series begins in the summer of 1967, barely a fortnight having passed since the events of the Series 3 finale, and we find Oxford's finest picking up the pieces of their lives, both personal and professional. Whilst Thursday and wife, Win, struggle to process the departure of both their daughter Joan and son, Sam, who has joined the army, Endeavour waits nervously to hear the result of his Sergeant's exam.

The 'white heat' of technology takes centre stage in the first film, as Lovelace College is taken over by a team of research scientists who are developing a 'thinking' machine to equal and even outstrip the capabilities of man's own mind.

As a Russian academic prepares to do battle with the Joint Computing Nexus (JCN or Jason for short) in a game of chess, the Cold War is played out on a chequered field and Endeavour and Thursday are plunged into their most perilous, baffling and darkly terrifying case to date.

Throwing himself into his work to mask the heartache of Joan's departure, Endeavour is quickly consumed by his duties when one of the research team is found drowned near Magdalen Bridge. Assuming it to be a suicide on first inspection, the circumstances become more suspicious when two more victims are also found drowned nearby in East Cowley Baths. Is there more to the deaths than meets the eye?

Film Two – Canticle

In the second film, the so called 'permissive society' comes under the spotlight as Endeavour is tasked with protecting conservative social activist, Joy Pettybon, after she receives a death threat while visiting Oxford to promote her 'Keep Britain Decent' campaign.

Also staying near Oxford and recording their new album are a band called The Wildwood and their manager Ralph Spender, who is desperate to maintain their squeaky-clean image in the media spotlight. However, their harmony is disrupted when the body of local brickie, Barry Finch, is discovered in the middle of Oxford and it transpires that Finch was working at Maplewick Hall, where they band are staying, before he died.

Delving into the social revolution of the time, Endeavour finds himself caught in the crossfire of bitter liberalising forces and deep reactionary conservatism both fighting for the consciences of the British people in 1967. And in this collision of two worlds, Endeavour must explore all avenues before more killings occur.

Cast and Production Credits

Cast Credits

Film One - Game

DC Endeavour Morse.....	SHAUN EVANS
DI Fred Thursday.....	ROGER ALLAM
Chief Supt Reginald Bright.....	ANTON LESSER
PC Jim Strange.....	SEAN RIGBY
WPC Shirley Trewlove.....	DAKOTA BLUE RICHARDS
Dr. Max Derbyn.....	JAMES BRADSHAW
Dorothea Frazil.....	ABIGAIL THAW
Win Thursday.....	CAROLINE O'NEILL
Prof. George Amory.....	JAMES LAURENSEN
Dr. Bernard Gould.....	TRISTAN STURROCK
Dr. Broderick Castle.....	CHRIS FULTON
Dr. Clifford Gibbs.....	ABRAM ROONEY
Dr. Pat Amory.....	GILLIAN SAKER
Mick Mitcham.....	DANIEL ATTWELL
Ruth Hargreaves.....	NATALIE GRADY
Mona Davies.....	KATHERINE KINGSLEY
Tessa Knight.....	RUBY THOMAS
Kent Finn.....	ADAM JAMES
Prof. Yuri Gradenko.....	ROBERT LUCKAY
Adelaide Smalls.....	DAWN HOPE
Grantly Smalls.....	GEFF FRANCIS
Reporter.....	WILLIAM SEBAG-MONTEFIORE

Cast and Production Credits

Cast Credits

Film Two - Canticle

DC Endeavour Morse.....	SHAUN EVANS
DI Fred Thursday.....	ROGER ALLAM
Chief Supt Reginald Bright.....	ANTON LESSER
PC Jim Strange.....	SEAN RIGBY
WPC Shirley Trewlove.....	DAKOTA BLUE RICHARDS
Dr. Max Derbyn.....	JAMES BRADSHAW
Dorothea Frazil.....	ABIGAIL THAW
Win Thursday.....	CAROLINE O'NEILL
Mrs Joy Pettybon.....	SYLVESTRA LE TOUZEL
Mimi.....	SHARLETTE HENRY
Rev. Mervyn Golightly.....	PAUL BROWN
Steve Carter.....	PHIL ROWSON
Pippa Leyton.....	SOPHIE SIMNETT
Emma Carr.....	ELLA HUNT
Ken Wilding.....	MICHAEL FOX
Christopher Clark.....	JONATHAN BARNWELL
Nick Wilding.....	WILL PAYNE
Norris Randall.....	WILLAIM ILKLEY
Bettina Pettybon.....	PEARL CHANDA
Dr. Bakshi.....	SAGAR I M SRYA
Dudley Jessop.....	MATTHEW NEEDHAM
Ralph Spender.....	DAVID STURZAKER
Mrs Finch.....	REBECCA LACEY
Anna-Britt Clark.....	KAJSA MOHAMMAR
Julian Calendar.....	DAVID REED

Cast and Production Credits

Cast Credits

Film Three - Lazaretto

DC Endeavour Morse.....	SHAUN EVANS
DI Fred Thursday.....	ROGER ALLAM
Chief Supt Reginald Bright.....	ANTON LESSER
PC Jim Strange.....	SEAN RIGBY
WPC Shirley Trewlove.....	DAKOTA BLUE RICHARDS
Dr Max Derbyn.....	JAMES BRADSHAW
Dorothea Frazil.....	ABIGAIL THAW
Win Thursday.....	CAROLINE O'NEILL
Lyle Capper.....	MORGAN JONES
Burt Talbot.....	GLEN DAVIES
Staff Nurse Jo-Beth Mills.....	SARAH WINTER
Nurse Flora Byron.....	CIARA CHARTERIS
Student Nurse Daisy Bennett.....	CELINE BUCKENS
Terence Bakewell.....	ALEX MCSWEENEY
Sister Clodagh MacMahon.....	AMY MARSTON
Sir Merlyn Chubb.....	DAVID YELLAND
Dr. Malcolm Kane.....	EDWARD MACLIAM
Dr. Dean Powell.....	JOHN HOPKINS
Lester Fagen.....	ROBERT WILFORT
Donna Zacharides.....	CLAIRE LICHIE
Joan Thursday.....	SARA VICKERS
Murray Booth.....	SION ALUN DAVIES
Caroline Bryce-Morgan.....	PHEOBE NICHOLLS
Monica Hicks.....	SHVORNE MARKS
Gilbert Sisley.....	MARK PHOENIX
Ray Morton.....	MATTHEW WALKER

Cast and Production Credits

Cast Credits

Film Four - Harvest

DC Endeavour Morse.....	SHAUN EVANS
DI Fred Thursday.....	ROGER ALLAM
Chief Supt Reginald Bright.....	ANTON LESSER
PC Jim Strange.....	SEAN RIGBY
WPC Shirley Trewlove.....	DAKOTA BLUE RICHARDS
Dr Max Derbyn.....	JAMES BRADSHAW
Dorothea Frazil.....	ABIGAIL THAW
Win Thursday.....	CAROLINE O'NEILL
Seth Chattox.....	CHRISTOPHER COGHILL
Dr. Matthew Laxman.....	ALEX MANN
Dr. Tristan Berger.....	SAM HOARE
Selina Berger.....	JOANNA HORTON
Dr. Jon Levin.....	ALEX WYNDHAM
Zebulon Sadler.....	GRAHAME FOX
Elliott Blake.....	ADAM LEVY
Sgt. Troy Martin.....	SAM REDFORD
Dowsable Chattox.....	SHEILA HANCOCK
Ros Levin.....	EMILY FORBES
Prof. Donald Bagley.....	MICHAEL PENNINGTON
Joan Thursday.....	SARA VICKERS
Alison Laxman.....	NATALIE BURT
Nigel Warren.....	SIMON MEACOCK
Ray Morton.....	MATTHEW WALKER
Doctor.....	RAJ PAUL
Murray Booth.....	SION ALUN DAVIES
Sam Thursday.....	JACK BANNON
Morag Morrison.....	JACK WHITTENSHAW
Quizmaster.....	PHILLIP EDGERLEY

Cast and Production Credits

Production Credits

Executive Producer.....	DAMIEN TIMMER
Executive Producer.....	TOM MULLENS
Executive Producer, Writer.....	RUSSELL LEWIS
Producer.....	HELEN ZIEGLER
Associate Producer.....	SHAUN EVANS
Line Producer.....	HELGA DOWIE
Director (Film 1).....	ASHLEY PEARCE
Director (Film 2).....	MICHAEL LENNOX
Director (Film 3).....	BORKUR SIGPORSSON
Director (Film 4).....	JIM LOACH
Script Editor.....	PAUL TESTAR
Production Designer.....	ALISON BUTLER
Costume Designer.....	CHARLOTTE MITCHELL
Make Up Designer.....	IRENE NAPIER
Location Manager (Film 1).....	ALEX COX
Location Manager (Films 2 & 4).....	MATTHEW WINTER
Location Manager (Film 3).....	CHRISTOPHER MORGAN
Art Director.....	LIZZIE BARDWELL
Art Director.....	KATIE DRISCOLL
Art Director.....	CLARE LITTLE
Composer.....	BARRINGTON PHELONG
Sound Recordist.....	MARTIN TREVIS
Director of Photography (Films 1 & 2).....	JOEL DEVLIN
Director of Photography (Film 3).....	G. MAGNI AGUSTSSON
Editor (Film 1).....	ULRIKE MUNCH
Editor (Film 2).....	STEPHEN HAREN
Editor (Film 3).....	KATE BAIRD
Editor (Film 4).....	BEN DRURY
Casting Director.....	SUSIE PARRISS

