



ENDEAVOUR

itv1

SHAUN EVANS AND ROGER ALLAM RETURN TO ITV1 FOR THE NINTH AND FINAL SERIES OF THE CRITICALLY-ACCLAIMED DETECTIVE DRAMA *ENDEAVOUR* WRITTEN BY RUSSELL LEWIS

Critically-acclaimed and internationally renowned detective drama, *Endeavour*, returns to ITV1 for the ninth and final series.

Produced by leading indie Mammoth Screen - part of ITV Studios - in partnership with Masterpiece, the Morse prequel sees actor Shaun Evans reprise the title role of DS Endeavour Morse for the very last time. Shaun also directs the first of the new films titled *Prelude*.

Alongside Evans, the series sees illustrious stage and screen actor Roger Allam (*Murder in Provence*) return as DCI Fred Thursday.

The final instalment of the popular drama has once again been written by *Endeavour* creator Russell Lewis who has penned each of the 36 screenplays across the last decade.

The new series, set in the early 70s, finds Endeavour and Thursday entering a new era of change both professionally and personally with the return of some familiar faces along the way including Sam, played by Jack Bannon (*Pennyworth*), who arrives back from Northern Ireland following his service in the British Army.

Filmed in and around Oxford the strong ensemble cast reunited with Shaun and Roger includes Anton Lesser (*Killing Eve*, *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 (*Miss Scarlet and the Duke*) as Dorothea Frazil, Caroline O'Neill (*The A Word*) as Win Thursday and Sara Vickers (*Watchmen*) as Joan Thursday.

In the opening film it's Spring, 1972. Two unexplained deaths seem to lead to the Oxford Concert Orchestra, while a body discovered in a derelict warehouse stokes fears that 'London business' involving the criminal underworld has again found its way to Oxford. Thursday and Endeavour's investigation unearths some unsettling connections to cases the duo believed were well and truly behind them.

Series nine is produced by Charlotte Webber alongside co-producer Joe Shrubbs. Chief Creative 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 Susanne Simpson and Rebecca Eaton at Masterpiece.

Mammoth founder Damien Timmer worked on the original *Inspector Morse* and executive produced *Lewis*, as well as initiating *Endeavour* with Russell Lewis.

Timmer comments: "As *Endeavour* draws to a close, it's been an honour to be a part of this incredible journey. I'm so proud of the remarkable cast and crew who have dedicated their time and efforts to bring the series to life over the last decade, and I'm certain that the fans will be moved by the final instalment.

"It's a massive accomplishment for screenwriter Russell Lewis to have written all 72 hours of the show, and his passion for Colin Dexter's world, combined with his own boundless creativity and fondness for the 1960s and 1970s, has made *Endeavour* one of the most beloved series on British television.

"From the first *Endeavour* pilot Russell has known exactly where he wanted to end the saga of Endeavour Morse and Fred Thursday. We put off this awful day for as long as we possibly could, but there was a point a few years ago where we agreed as a creative team that it was time to prepare for the final end, and go out on a high! ITV has been the most generous and supportive partners and were very respectful of the team's decision to make this the final series. We have now made more *Endeavour* films than there were *Inspector Morse* stories."

Alongside Shaun, who directs the opening film *Prelude*, Nirpal Bhogal (*First Born, Misfits, Sket*) directs the second film *Uniform* and Kate Saxon (*Grace, Silent Witness*) directs the third film *Exeunt*.

Following the transmission of the final *Endeavour* film, ITV1 will broadcast a special one-off documentary, *Morse & the Final Endeavour*, to mark the end of the epic tale of Inspector Morse, featuring behind the scenes interviews with all the main cast members who discuss the huge global appeal of this iconic Oxford detective who is celebrated the world over.

The ninth 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 first aired on ITV as a single film on 2 January 2012 to celebrate the 25th anniversary of *Inspector Morse's* tv debut. Since then, the series has been sold to over 200 territories worldwide. ITV Studios handles international distribution of *Endeavour*.

Series eight of *Endeavour* averaged 4.5m viewers across all devices across the three episodes which aired in September 2021. This rose to 5.2m when ITV included viewing up to 28 days.

Endeavour series 1-8 are currently available on ITVX.

Mammoth Screen is one of the UK's leading production companies. Recent and forthcoming shows include THE SERPENT, NOUGHTS + CROSSES SERIES 2, WORLD ON FIRE SERIES 2 and GRIME KIDS for the BBC, WHY DIDN'T THEY ASK EVANS for Britbox USA and McDONALD & DODDS SERIES 3, TOM JONES and THE TOWER for ITV. Mammoth Screen is an ITV Studios Company.

INTERVIEW WITH SHAUN EVANS



INTERVIEW WITH SHAUN EVANS - DETECTIVE SERGEANT ENDEAVOUR MORSE

Q: How did you approach this final series of three films set in the summer of 1972?

“It’s important to never be complacent with your work. It galvanises people when you think, ‘We have to improve on what we have done last time.’ It gets the best work out of everyone. So there is that aspect to it.

“In terms of the story there needed to be a full stop between Endeavour and the Thursday family. All parts of the Thursday family. I felt that needed to be a very definite full stop.”

Q: Where did we leave Morse at the end of the last series?

“Things were getting on top of Morse at the end of the last series. Burning the candle at both ends and not managing his relationship with alcohol. So he has taken some time off and been away for a number of months in what is said to be the West Country to get his act together.

“At the start of this series he is back with a more balanced perspective. It’s dealt with in a very subtle and interesting way. And he will now only take a drink during moments of emotional turmoil. It’s not for boredom or for habit. It’s harking back to what we’ve done over the past couple of years. Whenever things are getting difficult this, in a way, is his refuge. Likewise with the crossword puzzles and the opera. It’s a safe space for him.”

Q: A theme of endings and beginnings runs through these farewell films. How does that impact on Endeavour?

“I think Endeavour’s aloneness and isolation is cemented in this series. He has felt that way throughout but there has always been a tantalising option dangled right in front of him. If he only could reach out and grab it. What we discover in these final three films is that, for one reason or another, he cannot reach out. And so his isolation and lonesomeness is completely cemented. And that’s where I wanted to leave it. Because then it’s a good place to be picked up again 15 years later in 1987 when the *Inspector Morse* series with John Thaw started.”

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: The investigation into Blenheim Vale, the home for wayward boys featured at the end of series two, returns to the fore. As do a number of faces from the past. How was that story left in 2014?

“That was where police corruption at the highest level was reflected and shown within our stories. As a result, at the very end of that ‘Neverland’ story, Thursday (Roger Allam) lay shot and Endeavour was falsely accused of something and spent time in prison. That’s where we ended series two. It left a number of unresolved issues and ghosts in a case we never really got to the bottom of. There was a feeling that it was still always bubbling away and something we hadn’t properly solved.

“It’s important because we all wanted for not just this ninth season but the whole series to feel as cohesive as possible. That’s one of the benefits of having only one writer and a very small team who are making it. For it to feel like a very self-contained world. And when we were reflecting on which case could go across them all it was Blenheim Vale which made most sense.”

Q: Do Morse, Thursday and others find themselves under real threat in this series?

“It’s a revisiting of what we discovered in ‘Neverland’. That thing of London and Thursday being pulled back into that world which he thought he’d left. It’s unfinished business. And also that police corruption at a high level. We never really closed that circle at the end of ‘Neverland’ and this is an attempt to do that. With the same threat, the same conflicts now as then. It’s unresolved. Which is a very pleasing way to look at the whole series of stories we have told.”

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: Chief Supt Reginald Bright (Anton Lesser) is on the verge of retirement, no longer recognising this 1972 world. Does that show how things have changed since the start of *Endeavour*?

“Again it’s about beginnings and endings. Isn’t that frequently the case? Sometimes you think, ‘I don’t recognise this at all.’ When actually what has happened is time has moved on and perhaps you have not moved along with it. That’s when Bright knows it’s time to retire.

“Having said that, some of the stories in these final films involve groups and characters that demonstrate there are parallels between *Endeavour* in 1972 and the world of 2023. That’s when Russell Lewis really excels himself. When you can touch on the fact that in some respects we haven’t moved on in over 50 years.”

Q: You directed another *Endeavour* episode in this series - the first film ‘Prelude’. There is a sense of foreboding in that opening story?

“The first episode features the Oxford Concert Orchestra and also the return of ‘London business’ to Oxford. As a director I wanted it to be a real juxtaposition between the very decadent, rich, dark wood panelling around the orchestra against the dirty, empty, gnarly warehouse where a man is tortured and killed. Along with all of the things that are happening with Thursday in his life. I wanted those worlds to be at odds. The universe is expanding and contracting at the same time for these characters.

“The orchestra looks authentic on screen. Kirstin Louie, who plays guest soloist Christina Poole, is a trained violinist as were many of the other actors. We were very fortunate to have such a group of multi-talented actors.”

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: We find out what happened to Sam Thursday (Jack Bannon) while serving with the British Army in Northern Ireland? How does his return impact on Fred and Endeavour?

“We’ve spoken before about the surrogate father and son relationship between Endeavour and Thursday. But in this series Sam, Thursday’s real son, comes back. He is not in a great place and needs all of Thursday’s attention. That further isolates and pushes Endeavour outside of that particular family circle. Thursday is not his father and Morse is not Thursday’s son. He is on his own. That all offers something interesting and new. Jack Bannon, who plays Sam, is fantastic. It was so lovely to welcome Jack back. He is a brilliant actor.”

Q: The audience already know that Joan Thursday is engaged to marry Det Sgt Jim Strange (Sean Rigby). But Endeavour has yet to find out?

“Joan and Endeavour...there is a hopefulness and optimism to Endeavour when he returns to Oxford at the start of this final series. It’s that thing in life, which I hope we’ve captured across the series, of you think things are going to go on forever. But they don’t. That’s also reflected in this job. It’s easy to think things go on and on and on. But they don’t. Things end. Relationships end. Jobs end. Life ends.

“So when we come back and meet Endeavour at the beginning of this series there’s a scene where he reaches out to Joan. And as he is reaching out in what is new territory for him he realises it is too late. That ship has sailed.”

Q: Episode two - ‘Uniform’ - features Kevin R. McNally as the detective star of an TV crime drama. When Thursday and Morse watch the filming, Fred describes it as “a rum caper”. You must have had fun playing those scenes?

“If we can’t poke a little bit of playful fun at the TV dramatisation of a series of books based on a detective now, then we never can. It felt like a great time to do it. I love all of the one liners between the actors and thought it was very funny.

“The first episode in this final series has its own atmosphere. And then the second film should feel jollier before we go down into the depths of the very last episode. I was really pleased with the way it turned out.”

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: The title of the final episode - Exeunt - is very appropriate. For those who don't know, what does it mean?

"Exeunt is a stage direction which refers to two or more actors / characters leaving the stage. Which, of course, is reflected in the final film."

Q: The finale was directed by Kate Saxon. What did she bring to *Endeavour's* farewell?

"Kate is a magnificent director. We have worked with Kate three times now and that's no accident. She is so in tune with the actors in terms of their emotional stories. And that's all you want. Someone who is going to listen and bring something to the table and do great work. We had talked for a long time about who we were going to get to direct the last episode and Kate was always who I wanted. Because she's just so good and is definitely part of the Endeavour family."

Q: What did you and the *Endeavour* team want to achieve with the final episode and its conclusion?

"Final episodes are always very difficult. You can't please all of the people all of the time. What we wanted to do was to end *Endeavour* in a way that was fitting to all of the enormous work we had put into it over the last 10 years and also to all of the huge support we have had every year from the audience. To not leave anybody feeling short changed. To leave people feeling emotionally satisfied. It's also a thank you, in a way. To say, 'Thank you so much for sticking with this over the past number of years.' To honour and respect that. So it's all of those things.

"Also for it to feel irreconcilable. For it to feel closed. In terms of we won't be seeing Joan and Thursday again. We will see Morse and Strange again 'later on' in *Inspector Morse* but they will be very different versions of themselves. But our story is at its end."

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: The audience are given proper farewells with all of the main characters?

“It was important that all of the main characters get their farewell moments. It reflects the democratic way we have worked. We have all been together from the beginning and everyone’s work is valid and equal. It’s important for everyone.

“That’s been one of the brilliant things about *Endeavour*. Yes, we have focused on the cases and the story between Endeavour and Thursday. But all of the actors - Anton Lesser (Chief Supt Reginald Bright), Sean Rigby (Det Sgt Jim Strange), James Bradshaw (Dr Max DeBryn), Sara Vickers (Joan Thursday), Caroline O’Neill (Win Thursday), Jack Bannon (Sam Thursday), Abigail Thaw (Dorethea Frazil) - have brought with them a very specific life outside of the stories we tell. Their character’s lives are just as full and rich. So it’s important to acknowledge that. To wrap them up in a pleasing way. Which is no mean feat.”

Q: Are there moments in the final episode that pay due tribute to both Morse creator and author Colin Dexter and John Thaw, who played Morse in eight series of *Inspector Morse*?

“We always try to give a nod to Colin Dexter throughout, which viewers can try to discover. And especially to John Thaw in this final series. It feels like a handover.

“We spent days and days filming the very last scenes at Blenheim Palace and the shots we have used I find very satisfying. It’s perfect in its way. Hats off to the director Kate Saxon on that one. With nods and echoes in the final *Endeavour* episode to the very first *Inspector Morse* film - *The Dead of Jericho* - and the very last - *The Remorseful Day*.

“But it’s only the more discerning viewer who will realise what we have done. Those who have maybe watched all of the *Inspector Morse* episodes and all of the Endeavour series. We wanted to be fleet of foot about it. To do it with a sleight of hand and not to hit it on the head. It’s a subtle thing that fits perfectly into our story. It’s only there if you are really looking for it. And if you’re not you won’t even realise that you’ve missed it. And that’s OK too.”

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: There are two final scenes between Endeavour and Fred Thursday. What were they like to film?

“The final scenes between Endeavour and Thursday in the pub and then outside the Bodleian Library were shot on separate days. Filming the very final scenes on screen between Endeavour and Thursday - myself and Roger Allam were both incredibly clear about where the characters are emotionally at that point. And the push and pull of it. It was all about the work. That’s not to say it’s not emotional to not be working with Roger any more. It certainly is. But we’re going to be friends for life. And the reason that we will be friends for life is because the work is so important to both of us.”

Q: How did you feel filming Endeavour’s final scenes at Blenheim Palace?

“The Blenheim Palace scenes, which are the last seen on screen, were not scheduled to be the last to be filmed. So we shot part of them but then hit a technical issue so had to come back for an additional day of filming.

“In hindsight, it all fell into place beautifully. Because what that meant was that I was there alone on the last day of filming. We had said goodbye to Roger and to members of the Thursday family the day before. And then the last day of the whole shoot was just me driving in Endeavour’s black Jaguar. So for me, personally, that was a way to say goodbye to it and to let it go.

“I spent all afternoon driving around in the Jag to get the shots required on that final day and into the early evening. And there was one point where the sun was going down over Blenheim Palace. I was on my own in the Jag and it felt very right. I thought, ‘I’ve done this now and I have no sadness in saying goodbye and moving on.’”

INTERVIEW WITH SHAUN EVANS CONTINUED

Q: Having completed 36 films in total across 10 years, how do you reflect back on that journey?

“I feel incredibly proud of *Endeavour*. Grateful for the experience and proud of the work. Not only my own work but also the work of all of the other actors. I’m proud that we’ve all been with it from the start and that everyone has brought their best work repeatedly to it. Including Russell Lewis, all of the executive team, all of the directors and all of the actors too. I just felt very grateful. But also that it was time to move on.

“Of course there is a degree of melancholy when you say goodbye to any experience. But it’s a great feeling to be able to walk away and say, ‘I couldn’t have done more. There’s nothing more that I could have given. That’s it.’ That’s a nice feeling.”

Q: Wanting to concentrate on *Endeavour*, you have never watched any of the *Inspector Morse* films. Might you now take a look?

“I don’t want to overestimate it but these *Endeavour* years have been a huge formative part of my life. And the amount of people that mention *Endeavour* to me, no matter where I am, is very gratifying. So I know I will always be connected with the *Inspector Morse* series as well. And that’s a very happy connection for me. So the time will come. Yes, I will definitely watch them. It probably won’t be right now but I will watch them at some point because it feels like it’s a first cousin in a way. Part of this magnificent universe I’ve been fortunate to be a part of these past 10 years.”

INTERVIEW WITH ROGER ALLAM



INTERVIEW WITH ROGER ALLAM - DETECTIVE CHIEF INSPECTOR FRED THURSDAY

Q: What did you and the rest of the *Endeavour* team want to achieve with this final series?

“We wanted there to be an end. A point where Endeavour can move off into John Thaw’s *Inspector Morse*. It felt the right time. We had done plenty of films. From my point of view I also wanted something that had emotional heft that gave a good reason why Morse never mentioned Thursday in the later John Thaw years. Which I think we do satisfactorily in this. I think we covered all of those bases very well.

“Thursday says to Chief Supt Reginald Bright (Anton Lesser) in this series that Endeavour is the soul of discretion and if a secret wants keeping, Morse will take it to the grave. And, as the audience will discover, there is something about Thursday that Endeavour will, indeed, take to his grave. There are also echoes of *Inspector Morse* in the final episode which I hope will be emotionally satisfying for the audience.”

Q: Where did we leave Morse at the end of the last series?

“Alcohol had become a problem for Endeavour in the last series. So he’s been sent away to get things under control. At the start of this final series he has returned to Oxford having been absent for a number of months.”

Q: What decision does Thursday make about his own future?

“Thursday applies for a promotion to nearby Carshall, where Endeavour started his police career. The promotion means that because of the money Fred lost to his brother Charlie he can serve for maybe three more years in Carshall, increase his pension, and then call it a day. But that means more desk work which he has never been keen on.”

INTERVIEW WITH ROGER ALLAM CONTINUED

Q: We also discover what happened to his son Sam Thursday (Jack Bannon) who went missing while serving with the British Army in Northern Ireland?

“Sam is a huge worry for Thursday in this series. Sam is out of control and doesn’t know what to do. He didn’t really want to come home to Oxford in the first place. So there is an awful lot to deal with there both practically and emotionally about how to get Sam on his feet again.

“Sam feels humiliated about what happened when he was with the Army in Northern Ireland. His experience there is a different kind of thing to what Thursday went through in the Second World War. That was so vast with Fred fighting in North Africa and the Italian campaign which was pretty awful. Especially the Battle of Monte Cassino.

“So Fred will have seen things of a different order to Sam. But Sam was completely destabilised in Northern Ireland by not knowing who the enemy was. Whereas you fundamentally knew who the enemy was in the Second World War.”

Q: We’ve spoken before about Morse being a surrogate son to Thursday. How does the return of his real son impact on that relationship?

“All of Thursday’s focus goes on Sam because of the worry about him. Endeavour seems sorted and it appears he has got his drinking under control. Whereas Sam is knocking drink back like anything. It’s not so much that there isn’t also room for Endeavour, because there was in the past. But all of Fred’s focus is on Sam.”

INTERVIEW WITH ROGER ALLAM CONTINUED

Q: Is it fair to say Morse feels more alone and isolated than ever in these three films?

“That’s certainly true. The whole group is moving on. Bright is retiring. Thursday is leaving. Jim Strange (Sean Rigby) is set to move away with Joan (Sara Vickers). Not to mention Strange’s impending marriage to Joan which is several twists of the knife for Endeavour. So it does feel like everyone is leaving. In both our story and, of course, in reality.

“Fred is also set to be the father of the bride. He is happy that his daughter Joan’s husband-to-be is a solid, honest, decent copper. He thinks it will be a good marriage.”

Q: This final series is set in the summer of 1972. Over half a century ago. But there are still parallels in this final series between then and now?

“Some things don’t change. Obviously they are not exactly the same. But there are similarities between 1972 and today. We all try to survive in whatever world we find ourselves in. But unfortunately hatred, suspicion and violence is all too common in our species.”

Q: A past investigation focused on former boys’ home Blenheim Vale returns to the fore as do some old faces. Which puts Thursday and his family at risk?

“At the end of the ‘Neverland’ episode about Blenheim Vale in 2014, Endeavour was arrested and put behind bars and Fred was shot and wounded. Both Endeavour and Thursday had discovered the historic abuse that had gone on in Blenheim Vale. We also discovered that Det Sgt Peter Jakes (Jack Laskey) had been a boy there and had also suffered abuse. There were an awful lot of strands to that story and certain things never got solved.

“There have been lots of placements throughout our stories by the writer Russell Lewis of things to do with land, development and corruption that Blenheim Vale is involved with as well. There have also been stories in previous *Endeavour* series where going on in the background, and sometimes the foreground, were struggles between different gangsters which saw the death of young DC George Fancy at the end of series five when he was caught up in crossfire.

INTERVIEW WITH ROGER ALLAM CONTINUED

“We never quite got to the bottom of some of those stories. Probably because you do never get to the bottom of those things in real life. Corruption goes all the way up. But we uncovered a lot about it as the stories went on. I suppose that is what police work is. You put out a fire only to discover another one has started somewhere in the distance. They are all related and you do your best. So I wouldn’t say we have tied everything up in terms of crime in these last three stories.

“Thursday, Morse and others are in real danger in this series. There is a lot of tension. Is Joan’s wedding to Jim going to be disrupted? We’ve seen Joan under threat before when she worked in the bank and was one of the hostages in an episode. Threatening the thing that Fred holds most dear - his family. Which leads to conflict between Thursday and Endeavour in these final films.”

Q: There is a sense of foreboding in the first film - ‘Prelude’ - with a story centred around the Oxford Concert Orchestra.

“You can certainly hear that sense of foreboding in the music of the orchestra. Along with the return of Blenheim Vale as being the ongoing thread through these last three films.

“I actually went for the first time to the recording of the music for the final episode. It was so impressive. We were in this studio in Hampstead and there was a 60 to 70 piece orchestra there. It was huge. Really wonderful.

“It was also a delight to work in that first film with guest actors like Nicholas Farrell (Sir Alexander Lermontov) who I’ve known for years. With other guest names including Jane Lapotaire (Madame Belasco) who appear.”

Q: Episode two - ‘Uniform’ - features Kevin R McNally as the detective star of an TV crime drama. When Thursday and Morse watch the filming, Fred describes it as “a rum caper”. You must have had fun playing those scenes?

“It’s not in your mind when you’re doing it. When you act stuff you kind of play a trick on yourself. But it does make things fun to do.”

INTERVIEW WITH ROGER ALLAM CONTINUED

Q: Each of the regular characters is given a proper farewell in this final series?

“We have given a satisfying junction for all of our regular characters. That was the difference between *Inspector Morse* and Russell Lewis’s work on *Endeavour*. There is a lot of story in *Endeavour* devoted to the relationships between the regular characters to a greater degree than there was in *Inspector Morse*.

“I remember when we were filming the wedding scenes we thought, ‘Actually we’ve never all been in a scene together.’ And that’s true. We never ever have. So we had to have a commemorative photo taken.”

Q: Chief Supt Reginald Bright is on the verge of retirement. What has it been like working with Anton Lesser?

“Anton is again wonderful in these final films as Bright. His character very rarely runs the story but I always look forward to seeing him. Every scene he is in is always a telling scene, filled with Bright’s feelings, emotions and anxiety. I felt from very early on in a typical non-commissioned officer and officer relationship that Thursday was very protective of Bright and tried to look after him in a sense. They grew together over the years very well because they shared a lot.”

Q: There is a scene where Fred’s wife Win (Caroline O’Neill) reflects on how, in the end, life seems to flash by. Did that also strike a chord with the *Endeavour* cast and crew?

“That scene resonated with us all. It seems unbelievable to me that we have been doing *Endeavour* for 10 years. Caroline O’Neill as Win Thursday has been another crucial part of this series over the years. It’s been a hugely believable relationship between Win and Fred. I have loved doing those scenes with her.

“It’s quite something when you are in the various sets filming and thinking, ‘Gosh, that’s the last scene here and I suppose they will break this set up now.’ Which, of course, is what they do.”

INTERVIEW WITH ROGER ALLAM CONTINUED

Q: Thursday and Endeavour have two final scenes together. What were they like to film?

“Those final two scenes between Thursday and Endeavour were wonderful to act with Shaun. And terribly emotional as well. Because we have been having exchanges in pubs and outside of the car for all of these years. To realise that these were the last ones had a big impact on us as well and helped in the playing of it. Because it’s literally true that this is the parting of the ways for both the characters and the actors. Let’s say it helped access the emotions of the scene.

“Although Shaun and I have seen each other since and we will see each other again. It’s like this when you end the run of a play. You know you will never meet again to do this thing we have done over all of these years. It’s right, of course, but it’s very sad.

“I’m filled with admiration for Shaun. He has had the most extraordinary energy and commitment to Endeavour over all of these years. We have worked together questioning the scripts, I’m sure often to writer Russell Lewis’s annoyance. But always with the view of finding out what’s going on. So we have interrogated our story together in a way I’ve never experienced with any actor before. Certainly over such a long time. I couldn’t have asked for a better partner to do that with.

“Shaun also had an extraordinary energy when he was directing some of the films, including the first one in this final series. I don’t know how he could have done it...well, he is a tad younger than me, this is true. But he moved with the most extraordinary ease behind and in front of the camera. He used his camera team tremendously well, always taking advice, and dealt with them with such respect. And was also good at talking to actors about what the scene is about and how we should pitch it and things like that. Just really great.”

INTERVIEW WITH ROGER ALLAM CONTINUED

Q: What were your thoughts after you had filmed your own final scene?

“It didn’t quite have the impact I thought it would. The thing that really had the impact for me emotionally was strangely doing the last bit of ADR - re-recording dialogue - in the studio, some weeks after filming had finished. I had to do one of those big emotional scenes as part of that.

“I realised it was the last time I will ever speak with Fred’s voice. That had more impact than anything. You don’t quite believe it’s over in a way because it’s always been here for the last 10 years. You think, ‘Oh well, we’ll meet again and do it in the future.’ So it hadn’t quite hit home that we wouldn’t be doing that ever again. I’m sure watching the final film will be like that as well. All things that make you realise you’re not going to do it again.”

Q: And your feelings watching the very final scenes with Shaun as Endeavour?

“I saw the final scenes with Shaun at the orchestral recording. It was tying lots of things together. The beginning and end of *Endeavour* and the start of *Inspector Morse*. I think that will have a huge impact for people. At least I hope it will. Especially for those who have watched all of *Inspector Morse* and all of *Endeavour* as well.

Q: How do you reflect on having completed the entire *Endeavour* journey of 36 films across 10 years?

“That really does give me satisfaction. I’ve never done anything for as long a time as this. I’m sorry that it’s finished but I think it’s right that it has. Because we have managed to have a very good beginning, a very good middle and a very good end. And you can’t really ask for more than that in terms of drama and storytelling.”



FILM SYNOPSES | FILM 1 - PRELUDE

Written by Russell Lewis & Directed by Shaun Evans

It's spring 1972 and Endeavour's return to Castle Gate coincides with another homecoming, that of the celebrated Oxford Concert Orchestra, led by illustrious composer Sir Alexander Lermontov.

A gruesome discovery in a College garden leads Endeavour and Thursday to the orchestra's door, and when a second tragedy hits, they uncover a web of secrets.

Meanwhile, grisly London business turns up in Oxford and a criminal from the Smoke is brutally murdered in a derelict warehouse. As the mystery unfolds, Endeavour and Thursday realise there are some unsettling ties to a case the pair had hoped was long since behind them.

FILM 2 - UNIFORM

Written by Russell Lewis & Directed by Nirpal Bhogal

Endeavour suspects a connection between a woman's disappearance and her past employer but another missing persons case demands his attention. This time, it's a notable artist, whose work adorns the covers of a series of paperback mysteries.

Meanwhile, reports flood in of stolen cars and wanton criminal damage, as a debauched group of university undergraduates wreak havoc. A murder of a uniformed copper sees Bright command all hands on deck, while, much to Endeavour and Thursday's chagrin the cast of television detective series, *Jolly For Short*, are in town filming the final series.

FILM 3 - EXEUNT

Written by Russell Lewis & Directed by Kate Saxon

Endeavour's investigation into a number of untimely death notices in the Oxford Mail, each with a cryptic message, takes him to a series of funerals, then behind the curtain at a funeral directors', before forcing him to confront his own mortality.

Thursday is facing more than one confrontation of his own, as his past closes in on him. There's trouble in the present to deal with first, and he resorts to desperate measures to protect those he loves most.

At CID, as Strange looks set to transfer to Kidlington, and Bright eyes retirement; where will this leave Endeavour and Thursday?



