



Grantchester

Strictly Embargoed until 00.01 Friday 14th December 2018

KUDOS



***** Contents of this pack are strictly embargoed until
00.01 14th DECEMBER 2018*****

Contents

Episode 1 synopsis	3
Foreword by writer Daisy Coulam	5
Interview with Robson Green	7
Interview with James Norton	11
Interview with Tom Brittney	15
Interview with Tessa Peake Jones	19
Interview with Kacey Ainsworth	22
Interview with Al Weaver	26
Cast Credits	30
Production Credits/Publicity Notes	31



GRANTCHESTER SERIES 4

Grantchester starring Robson Green and James Norton, and new cast member Tom Brittney, returns to ITV for a fourth series in a co-production from Kudos and MASTERPIECE on PBS.

James Norton, who plays the charismatic, jazz-loving clergyman, Sidney Chambers, will make his final appearance during the series. Clergyman Will Davenport, played by Tom Brittney, becomes DI Geordie Keating's new crime-solving partner in 1950s Grantchester.

EPISODE 1

It's 1956 and with Amanda long gone, Sidney's life now revolves around the church services and the interminable meetings of the Parochial Council and their plans for a village fete. He yearns for some excitement, and Geordie has noticed that Sidney's devil-may-care attitude feels increasingly like a death wish.

In need of spiritual sustenance, Sidney and Leonard go to hear inspirational civil rights activist Reverend Nathaniel Todd talk in Cambridge as part of a fundraising tour. Todd is accompanied by his son Charles, daughter Violet, and fellow activist Robert DeVeaux. Professor Barkley and his wife Madhia host their stay, and while at their house, Leonard introduces Sidney to an old friend, Will Davenport. Will is the current Chaplain at Corpus Christi, following in Sidney's footsteps. Sidney strikes up a conversation with beautiful, vibrant Violet Todd and sparks soon fly.

At the talk, Nathaniel's impassioned speech invigorates Sidney until he is interrupted by a racist young student, Gregory Jones, who verbally attacks the pastor. Chaos then erupts and what sound like gunshots ring through the church as fireworks are thrown by protestors. Sidney, Leonard, Will, the Barkleys and the Todds are all almost crushed by the crowd trying to escape. Finally, Will breaks open the door and they spill out of the church... but Charles Todd staggers forward, stabbed by an unseen assailant, and dies in his father's arms.

As Geordie and Sidney set about finding the killer, Reverend Todd wrestles with his grief, Violet steels herself to speak out, Sidney wrestles with his growing feelings for her – and Leonard has a poem prepared for the village fete...



Foreword by writer, Daisy Coulam

Those who have worked on Grantchester since the beginning – and there are a few of us – call the series our happy place. It was Executive Producer Diederick Santer who first coined the phrase – he had picked up on an indefinable ‘something’ that made the show a joy to work on.

It was there from the very start when we cycled from Cambridge across the meadows to visit Grantchester for the first time. And four series later – that indefinable, whatever-it-is is, still with us.

Perhaps it’s our core cast that sets the tone: Robson Green, James Norton, Tessa Peake-Jones, Al Weaver, Kacey Ainsworth - and now Tom Brittney - are not only extraordinarily talented actors but lovely people and generous collaborators.

Maybe it’s the standard of the guest cast we have been lucky to work with - this series we have Simona Brown, Paterson Joseph, Nathaniel Parker, Jemma Redgrave and Samuel West - to name but a few. All of them working above and beyond to bring nuance to their characters and our world.

Perhaps it's the beautiful village of Grantchester itself: the villagers there have put up with us invading for five years now. Not only do they tolerate us, they've taken us to their hearts as we have them. If you look closely in the church scenes, you'll notice many of the present day congregants playing their 1950s counterparts, diligently listening to a sermon as if for the first time - though probably for the fifth or sixth take...

Perhaps it's our wonderful hard-working crew or that the sun always seems to be shining. Or that - as a show about a Vicar - we've got someone upstairs looking out for us. Heck, maybe it's Dickens the dog (his name in real life too) who's been with us since he was an 8 week old pup. I don't know what it is. It's... something...

Grantchester - our lovely show - is a happy place.

That's not to say it isn't hard work. Or that we're ready to rest on our laurels and make something formulaic or cosy. We're always looking to push the boundaries - to explore new themes and untold stories - to open up the world beyond the bucolic chocolate-box setting. To be challenging.

In that respect, we've taken our lead from James Runcie and his Grantchester Mystery novels. He wanted to do more than write straightforward whodunnits. He had a bigger ambition - to tell the story of post-war Britain; a study of morality through crime - to show how we changed fundamentally in those years.

Series four finds us in 1956. Britain is no longer under the shadow of war - there's no more rationing, no more austerity. It's the year of Elvis and his pelvis. Teddy boys. Teenagers. Optimism. The world is changing and fast.

Each series we look for a theme - the scars of the past, punishment and restitution, love versus duty. This series, change itself was our theme: the evolution of our country and with it our characters. Some, like Geordie, will resist the unstoppable momentum of a world he feels is leaving him behind. Others will embrace the excitement - none more so than our new Vicar - Will Davenport.

Series four was always going to be about change - in part because we had to say a sad good-bye to James Norton. Change can be challenging but with it comes new possibilities. A chance to shake things up.

And that's exactly what Will Davenport, played so beautifully by Tom Brittney, does. He's young, optimistic, he lived through the war but not the horrors of being a soldier. He embraces the possibilities, the hope, that 1956 seems to herald. And along the way he makes a very good friend in Inspector Geordie Keating...

We love making this show. We always have. And I hope for the next six weeks, it becomes your happy place too.



Interview with Robson Green – Geordie Keating

What are some of the themes in this new series of Grantchester?

“It’s about new energy. Things moving forward and progress. Geordie is stuck in time and wants to go back to how it was, but everybody else is moving with the times. We all sat down towards the end of filming and agreed this is the best series of Grantchester yet, for many reasons. This fourth series just got stronger and stronger.

“We have the very powerful storyline of James Norton leaving as Sidney Chambers. There wasn’t a dry eye on set when we shot the final scene with James and I. Then you have this new energy coming in with Tom Brittney as Will Davenport so eventually you have this new relationship between Geordie and Will. Tom just eased his way in and the transition was painless.

“Obviously it is sad to see James go but Tom’s arrival brings a different and fresh energy to the series. He enthused everyone both in front of the camera and behind, that was really reassuring.

“There’s an innocence about Tom that really resonates on camera. He’s very endearing, engaging and likeable. Will’s story and background is revealed later in the series when we find out maybe why he became a vicar.”

Is it important that Will is of a different generation?

“The relationship James and I worked on was two guys living vicariously through one another. We made that choice. Geordie wanted what Sidney had in his life, the freedom that Sidney had, the multiple relationships he had, his lifestyle and his energy, and vice versa. Sidney wanted Geordie’s stability of family life.

“And we discovered what Geordie and Will’s relationship is. It’s father and son; Will is the son Geordie never had while Will looks at Geordie as a father figure. So we made that artistic choice, which is a very simple one, that you would do anything for those you love and care about, that really works. Geordie says Will is an idealist. But he will have that knocked out of him by being a vicar. Dealing with the human race will get messy and complicated. That will change Will’s views, as it does in life.”

What was it like working with Tom Brittney?

“He never really told me how he felt until the end. We hugged and I told him. ‘You totally nailed it. Well done.’ And he went, ‘I’ve never been so scared in all my life.’ Bless him.

“Of course he was scared, because you’re stepping into an established show, replacing a character who everyone loves and cares for and is a massive part of the show. So what a responsibility to come in and somehow take over and change it for the better, but that’s what he has done. What a challenge, and Tom did it.

“Before he went on set I took him out a few times just to get a shorthand between us, which is important. I said, ‘There are going to be times when we’re both going to fail. But that’s normal. Don’t worry about that at all. You’ve got a great team to see you through those initial stages.’ And he was brilliant.”

How was it filming your final scene with James Norton?

“I’d never seen the director Tim Fywell so emotional in terms of being upset, but when we filmed my final scene with James Norton he was bawling his eyes out.

“It was much more than a goodbye to James. We are kindred spirits James and I. Saying goodbye to someone you’ve shared so much of your life with in such a short period of time is really intense. I love the man deeply. What a talent that young man is.”

What is new for Geordie in this series?

“Geordie is in a new police station with new colleagues. Felix Scott, who I’ve worked with before, plays Sean Donovan, with Bradley Hall as Larry Peters. That’s yet more new energy coming in. Everything is changing and Geordie initially wants to go back to how it was, because he understands, in his own mind, that’s when times were good. He wants that same feeling as he had when he was as one with Sidney.

“That’s not how the world works. Everything moves forward. Geordie blames Elvis Presley for broken Britain in the 1950s, corrupting the minds of everyone. In Will he sees the youth of today who he disagrees with. But Geordie knows people will tell Will things and reveal secrets to him. It is a great tool for a detective like Geordie to use.

“Geordie gets a new suit in this series but you’ll have to wait and see how long it lasts.”

How is Geordie's relationship with his wife Cathy?

"At the start of the series Cathy (Kacey Ainsworth) is liberated and working in the local department store, which he doesn't like. She has her own freedom and new friends, including men, which she never had before. That's all very strange and new for Geordie. Again, the theme is Geordie wanting to stay in the time in which he is comfortable, but Cathy is moving on like everyone else.

"She takes Geordie into her new world. This very colourful and vibrant department store. But there's no-one to tidy up the house and Geordie is doing the cooking. Perhaps he's now realising what Cathy did for him, how she looked after him and how difficult it is to hold down a job and try to bring up children at the same time."

Do events in Grantchester again resonate with our world today?

"Grantchester is beautiful, tranquil, serene and quintessentially English. But look around and we have homophobia, domestic violence, racism and so on and we still have that today. Back in the 1950s we see the fear of change. The fear of anything different coming to this country puts some people on the back foot and turns them to hatred. It really does resonate with what is happening today."

Leonard (Al Weaver) and Daniel (Oliver Dimsdale) have to lead a secret life because homosexuality was still illegal in the 1950s. How does Geordie view them?

"Homosexuality wasn't decriminalised in this country until 1967. Back in the 1950s it was a criminal offence. There were avenues for the upper class and the well off with gathering places, but all in secret. Most of the men, in order to function in top jobs or with high titles, were married.

"It was a joy having a lot of scenes with Al Weaver because he is such a fine actor. He really has grabbed hold of that character and plays Leonard in such an emotional, endearing, unique and likeable way. And if Leonard and Daniel were in harm's way Geordie would be there to protect them.

"Geordie continuing to socialise with liberal-minded, open-minded and progressive people will make him a better person. Geordie is becoming liberated, unbeknown to himself."

This series was partly filmed in the summer 2018 heatwave. How hot did it get?

"That was crazy. You're wearing a 1950s full wool suit with waistcoat, jacket, overcoat and a hat in 38C, which is around 100F. It was brutal, but Cambridge comes alive when the sun shines. It looks beautiful, especially the meadows."

You are incredibly busy both as an actor and presenter and yet appear to have a very happy, balanced life. How do you manage that?

"I've had the young parts, I've had the romantic leads and now it's dads, and it'll be grandads soon. But as long as I keep fit, I can still maintain the dad roles for another few years!"



Robson Green: "Grantchester is beautiful, tranquil, serene and quintessentially English. But look around and we have homophobia, domestic violence, racism and so on and we still have that today."



Interview with James Norton – Sidney Chambers

Having filmed your final episodes, how do you look back on Grantchester?

“A lot has happened since we filmed the first series of Grantchester in 2014. It has been a fast few years. I definitely owe a lot to the show. No-one anticipated it would do as well as it has. I was fresh and green and like a bouncy labrador, hoping it was going to catch the public’s attention. But I could see that people like Robson Green and executive producer Diederick Santer, who had more experience, also sensed we were on to something quite special.

“It was the general feel on set and the affection people had towards the show and the characters. We also knew we had a gift with Daisy Coulam’s writing. It’s been a very pleasant and exciting journey.”

Why did you decide to leave in this fourth series?

“It was a combination of things; the Amanda storyline tying up as it did with her and Sidney breaking up and him choosing the church in the third series felt like a natural conclusion to Sidney’s story. Then when the possibility of a fourth series came along, the decision was whether or not to start a whole new journey for Sidney. Rather than do that it felt like it would be better to hand over the baton to someone else and give Grantchester a fresh injection of energy.

“A lot of Grantchester has been seen through Sidney’s eyes and his conflicted soul, so you have really got to know him which is a wonderful blessing for me, but there is only so much you can delve into his soul.

“It’s been a privilege to play such a wonderful character, but I feel like there are other vicars, other conflicted souls to explore. So it’s time to introduce Tom Brittney as Reverend Will Davenport.”

Did you have any say about how Sidney would eventually exit?

“I had a couple of light-hearted conversations with some of the producers offering my dramatic, absurd, far-fetched versions of his exit. Inevitably they weren’t picked up. I wanted Sidney to be the victim of a gruesome murder and then the new vicar would have to investigate the crime.”

What’s Sidney’s state of mind at the start of this new series?

“Sidney is still feeling the shock and heartbreak of Amanda’s departure. In typical Sidney fashion he is distracting himself, deferring the pain and confusion by diving head first into other activities, including his detective work with Geordie. Sidney is pretty reckless when we meet him again, looking for ways to keep himself occupied, entertained, excited and distracted. And most of that time is spent drunk. Not paying particular attention to his responsibilities as a vicar.

“Sidney has certainly turned quite fatalist and has slightly given up caring for himself. He still has incredible empathy and compassion and will always care for the people around him and his parishioners, but his self-respect and his self-love is definitely waning. There is a bit of a death wish. He has lost control and people around him are starting to recognise that.”

There’s a chase scene at the beginning of the first episode. How was that to film?

“I won’t miss the chasing, running and jumping with Sidney, because I have to do it all in these really flimsy period shoes. The wonderful costume department would always try and bolster them and give them rubber soles, but the older you get the more that hurts. Running on Cambridge cobbles in period shoes ain’t great so I won’t miss that, but that scene was really fun to shoot. In our Grantchester way we achieved our ‘Point Break’ chase at the beginning of the series.”

Do you attract a lot of attention when filming on location?

“Inevitably we do now draw a few more eyes during filming - the public and photographers. Especially when you’re doing these action scenes outside on location, but it’s lovely because it’s always really affectionate and warm. Grantchester attracts a certain type of fan, including those who identify with this warm and affectionate world. It’s testament to the success of the show and the love people have for it that many more now gather round to watch us film.”

The first story in the new series, yet again, has a modern day relevance. Do you agree?

“It’s wonderful how our writer Daisy Coulam is able to interweave the 1950s with the present day. Right now the world is in slight disarray with lots of very confused and scared people. With fear comes, often, hostility, aggression, prejudice and bigotry.

"It's amazing how apt some of the lines and themes are in the first story and how relevant they are to today. There is this sinister side to the populist right which we are, unfortunately, experiencing the world over.

"That's what I love about Grantchester. While it's incredibly warm with that escapist quality, it is always accompanied by a provocative and challenging edge, asking the right questions. And, usually, with Sidney and his incredibly secure and admirable compass giving us some sort of guidance and answers to those questions."

How does Sidney react when he meets an American woman in the new series?

"I don't think it's a surprise that Sidney finds himself again entangled in a complicated romantic mess. This presents itself in the amazing magical form of Violet Todd (Simona Brown) who is from an evangelical Christian background, very much front and centre of the civil rights struggle.

"She is this powerful, enigmatic, formidable woman who has a wonderful twinkle in her eye and an incredible sense of humour. Understandably he becomes intoxicated by her."

Sidney goes punting again. You must be an expert by now?

"It was a beautiful morning during the summer heatwave. We had to film it really early in the day from 6am to 8am. But it was a heavenly two hours because we had the river to ourselves and Cambridge is beautiful at that time of day. It was very hot because I was punting in my full vicar's outfit. Luckily my misspent years of being a student, spending far too much time punting and not enough time studying, finally paid off."

Was it emotional filming your final scene as Sidney?

"Obviously things are shot out of sequence so it's not the last scene you will see on screen. It was a very lovely scene and I'm pleased they scheduled it the way they did. Sidney is talking to the new vicar Will Davenport about Geordie. It seemed apt.

"The final scene I did with Robson was really very sad. We didn't need to do any acting because Daisy (Coulam) wrote it so beautifully. My personal investment in Grantchester and in the character is so strong that, actually, you don't need to do any work in a scene like that. The lines between the reality and the story are so blurred.

"It's no secret that Robson and I are very good friends. I have so much love and respect for that man. The relationship Sidney and Geordie had was largely informed by that. And so when you have two very good friends having a version of a goodbye, both Robson and James and Geordie and Sidney were all in this big emotional self-indulgent mess. It was very sad, but very easy to act because it felt very true to the reality of the situation."

What can viewers look forward to with Tom Brittney as new vicar Will Davenport?

"I couldn't be happier to be handing the dog collar on to Tom who is going to be great. I know Tom is going to have a great time. He is oozing with charisma, horribly attractive with the best teeth in the industry. And, of course, I will continue to watch Grantchester as a viewer. It's been a real joy to play Sidney. I've loved every minute of Grantchester and owe a lot to the show, to Robson and the rest of the cast and crew. I envy Tom because I know he's going to have a really fun time. Good luck to him."

A medium shot of actor James Norton, dressed as a priest in a dark suit and white clerical collar. He is looking off-camera to the left with a serious expression. His arms are crossed, and a gold watch is visible on his left wrist. The background is a blurred interior space with large windows.

James Norton: “I shed many tears. I genuinely did. I shed them as James and I shed them as Sidney. The final day was always going to be a big day.”



Interview with Tom Brittney – Will Davenport

Had you seen Grantchester before?

“I had seen the first episode when it originally came out. I was at my parents’ house and my mum, who is a fan of the show, was watching it, but as is the way with an actor’s life I never had time to watch the rest of it. Then once I got the job I made a conscious effort not to watch it so I didn’t put myself off by seeing how good a vicar James Norton was as Sidney, so I could come to it with fresh eyes and see it anew.”

Was it daunting joining an already established cast?

“It was one of the most terrifying things I have ever done in my life. Not just because of the size of the role but because I was stepping into an already well-established, well-loved and critically acclaimed show. I was a big fan of James Norton and although I’m not taking the same role, it’s a completely different character, I knew what Sidney Chambers meant to people. So there was that pressure in hoping they like Will as much as they loved Sidney.”

How was your first day on set?

“It was brilliant, although I was terrified, once I was there with everyone the nerves went. From the moment I met everybody at the read-through every single person made such a great effort to make me feel part of the Grantchester family so I never felt I was the new boy on campus. Chronologically it was my first scene in the script as well, which was great. It was Will meeting Sidney for the first time. That was quite surreal, to see the two vicars meeting each other.”

Who is Will Davenport?

“Will is a chaplain. He’s an affable, charming, friendly character who tries to bring his youthful energy to the church. Will has a very strong moral compass with a thirst to change things, but underneath there is a dark and troubled past that drives him in what he does. A man of God with the devil inside him. That sums him up. It means he’s always got this inner conflict, he’s fighting off who he is underneath all of that and who he wants to try and be for everyone else.”

Did James Norton give you any advice?

“The two pieces of advice he had were, ‘Have fun,’ and ‘Keep your phone in your top pocket so no-one can see it.’ James and everyone else welcomed me as part of the Grantchester family.”

What’s it like working with Robson Green?

“He’s the nicest man you could wish to meet. You always worry when you work with people that well known, that they might not be as nice as they appear, but he absolutely is.

“Robson is the most professional actor I’ve worked with. Every lunchtime we would be running lines, working on our characters and talking back stories. It was brilliant, he made a real effort. It was great for us to work together that well. Robson is a true friend now, which is great.

“There is a lot to play with in terms of Will and Geordie’s relationship. It gets off to a bit of a rocky start, but when I was filming the last few weeks of the shoot we reflected on how that relationship had changed from where it was at the beginning. It’s such an interesting dynamic that has so much further to grow. It felt like a father and son relationship.”

And what was it like working with Dickens the dog?

“Dickens was brilliant. Tessa Peake-Jones (Mrs C) had told me, ‘You will have fun working with one-take Dickens.’ I realised later that she had been joking. Dickens is a lovely dog but he does not always sit on his mark or look at the right spot. He’s a dog, of course he wouldn’t!”

Will drives a motorbike. Did you have to take lessons?

“I had to take motorbike lessons. Originally Will was going to be driving a sports car, then at the last minute they changed that to a motorbike. So I got a call saying, ‘Do you ride a motorbike?’ I said, ‘No. Never been on one. Never thought I would go on one.’”

Will doesn’t always appear like a vicar. How would you describe his look?

“When he first arrives at the vicarage Will is wearing a leather jacket and he has jeans with a white vest in one scene. They’ve really gone for the James Dean look. The leather jacket might be a shock for some people. Mrs C doesn’t take to it very well, having this vicar turn up in a leather jacket saying, ‘Please call me Will.’

“The clerical collar helps. For an actor when the costume is right there is no better feeling when it all comes together like that. You put the costume on and you feel like the character. Wearing the dog collar you can’t help but feel and look like a vicar.”

Grantchester again features several storylines relevant to today. Do you agree?

“What is wonderful about Grantchester is it isn’t just a procedural crime show that makes Britain look all lovely and twee. It has those parts of quintessential British life but it also doesn’t shy away from the darker parts of that time period, things that are still relatable now. The first episode deals with race, there’s sexual assault and other dark storylines which are still relevant today.

“We are in a time at the moment where people are trying to go backwards, both here and in America, ‘Back to the good old days.’ A lot of people look back to the 1950s with rose-tinted glasses and view it as a wonderful, innocent time, but really when you examine that period it wasn’t like that at all and Grantchester doesn’t shy away from that.”

Did any members of your family visit the set?

“I snuck my girlfriend on as a supporting artiste in one of the episodes. I really wanted her to be there for my first sermon. I was so excited to have my first ever sermon in Grantchester.

“It was wonderful to do because the people of Grantchester are what make that filming so lovely. They are so welcoming to the crew and have allowed us to film in the real Grantchester for four years now. It’s not a comfortable thing having a TV crew come into your small village but they were so welcoming, especially for me as the new guy. They were obviously very attached to James but were so lovely to me.”



Tom Brittney: “Will has a very strong moral compass with a thirst to change things, but underneath there is a dark and troubled past that drives him in what he does.”



Interview with Tessa Peake-Jones – Mrs Chapman

Where do we find Mrs Chapman at the start of this new series?

“Mrs Maguire is now Mrs Chapman having married Jack Chapman (Nick Brimble) at the end of the last series. He is quite wealthy so she has nice clothes to wear and he insists on buying her things, which she struggles with, because she doesn’t like a fuss and doesn’t believe in extravagance.

“She can’t get through to him that it doesn’t matter about spending money or how many outfits she has, that’s not going to make her feel better, but Jack wants to cheer her up because he wants her to be happy.

“Mrs Chapman is worried about both of her boys - Sidney and Leonard (Al Weaver). During the series we lose Sidney and that’s something the whole parish has to go through. Then she gets very troubled about Leonard.”

How does Mrs Chapman get on with a parishioner called Mrs Bennett?

“I think Mrs C might have met her match. It was great fun playing those scenes. Sarah Crowden, who plays Mrs Bennett, and I last worked together 33 years ago in a BBC2 show called The Oldest Goose In The Business, a bit like a pantomime. Mrs Bennett is everything that in some ways Mrs Chapman would aspire to, but in other ways doesn’t like. Mainly Mrs C doesn’t want to be told what to do, and Mrs Bennett is rather bossy and quite good at telling people what to do.”

Why is Mrs Chapman so prim and proper?

"You are looking at a generation who have come through the war. She is very old fashioned anyway so is still stuck in the 1940s even though we have moved on now to the latter half of the 1950s with the beginning of things like Elvis. That background is important. Apart from her religion she is still concerned as to her status within the village. She knows people gossip and is always very aware of that with Sidney and his comings and goings, because she doesn't want the vicar being talked about behind his back.

"We made a deliberate choice to base her clothes on those that came out of the 1940s. That makes her even more old fashioned. Women like her would say, 'Why would I buy a new dress when this one is perfectly good?' She's never been wealthy so she had to learn that one dress had to last, it's in her upbringing."

Was it hard to say farewell to James Norton as Sidney?

"It's always hard to say goodbye to colleagues. It's particularly hard when you've done a number of series together. For me, personally, it was even more so because James and I were friends and had worked together before this job. On the other hand, all you can do is wish him well and I'm sure he will do incredibly well in the future.

"It's been really lovely welcoming Tom Brittney who is an absolute delight and has taken on the role of Will Davenport with real confidence. It's been great watching him settle in and find his way.

"Mrs Chapman will have seen a number of vicars come and go. She has never had children of her own so people like Sidney, Leonard and now Will become alternative sons for her. There's an emotional connection to them, so it's more than just her being the housekeeper.

"The way they have achieved the transition between Sidney and Will has been so clever. Not only in the way it's been written and the storylines but in casting Tom, who is younger than James, and then giving him a back story which is revealed later in the series. Just watching Will arrive on this amazing 1950s motorbike is one part of the modernity we see in this new series. It's saying, 'Here we go into the future.'"

How does she take to the new vicar Will Davenport?

"Mrs Chapman is not impressed when he first arrives because he's riding that motorbike which is very noisy, and he's wearing a leather jacket. People in that generation were stuck and didn't like change. To a certain extent all of us take time to adapt, but certainly Mrs Chapman doesn't like change.

"With Sidney going she has to deal with this young man who, she feels, has an arrogance about him. He says to her, 'Call me Will', and, 'I'll make you a cup of tea,' but Mrs Chapman has been in charge of that kitchen. It's her domain."

Are there other new arrivals in her life?

"There are two things in this series which are huge in terms of technology. One is the arrival of a washing machine and the second is the coffee maker Will brings into the kitchen. The new washing machine is a very big thing for her. It halves her workload, things like that were momentous back then.

"I remember getting a dishwasher for the first time. I couldn't believe that you could load it at night and in the morning everything was cleaned. I found it absolutely staggering."



Tessa Peake-Jones: “Mrs Chapman is not impressed when [Will Davenport] first arrives because he’s riding that motorbike which is very noisy, and he’s wearing a leather jacket.”



Interview with Kacey Ainsworth – Cathy Keating

Where do we find Cathy at the start of this new series?

“When we first see her again Cathy has been working at a department store for a couple of months. Things have moved on for her and she has gained a bit more independence. It was very indicative of what was happening in 1956 with consumerism on the rise.

“The arrival of lovely big department stores that fulfilled all of your dreams and ambitions selling domestic help products like vacuum cleaners, twin tubs and those kind of things. Cathy has come in at the very start of that and it is exciting for her. Until then people had been wringing washing out through a mangle and now you could buy a machine to spin your washing almost dry. Lots of different materials were coming in as well which were easier to work with rather than just natural cotton and linen.

“Young people, teddy boys, were coming in. They were having their own fashion, they didn’t have to dress like their parents. There was a lot of change.”

Was it unusual for a woman like Cathy to go out to work?

“The media image of that time is women didn’t go to work. Well I had two grandmothers who both worked then. My grandmother was the union leader at Cadbury so she worked in a factory all of her life.

“There were, of course, women who stayed at home to look after children, but actually lots of women worked in many different industries. Because they had worked during the war, women weren’t prepared to give that up. History is written by white men so generally we tend not to have female role models taught in our history lessons.”

What is it like working with Robson Green?

“Robson is amazing and we get on really well. We’re able to play a lot when we work together. It’s been such a lovely process because Cathy started off as a very supporting role which has grown and grown with the series. That’s probably testament to how Robson and I work together so easily. He can suggest to me, I can suggest to him, that’s how we work. I’m very comfortable with him. Robson is a generous actor.

“He is so friendly to everybody who comes on to the set. People who come on for a day, people who come on for a couple of lines, he’s well aware of how that feels. He knows how difficult it is when you’re a guest on an established show.

“He makes it really easy, introduces everybody to everyone, makes sure they know where they’re going for lunch. Little stuff that he doesn’t actually need to have to bother to do. He also bought new director’s chairs with our names on for this series.

“Robson has done so much on television. He makes it look so easy that most people don’t realise how wonderfully accomplished he is as an actor and how technically skilled he is. It is a real joy working with him. We come to the end of filming every year and go, ‘Oh mate, this was so lovely. I hope we get to do it again.’”

Was it difficult filming in the heatwave of summer 2018?

“Sometimes the old wool outfits got a little sticky, but most of the time it was really glorious filming in that summer weather. I’m usually freezing because I’m filming outside in clothing that is inadequate so it was lovely to be filming all through the summer with those frocks and locations.”

How do you view the change of vicars later in this series with the departure of James Norton as Sidney Chambers?

“I really do think Sidney’s story had a beginning, a middle and an end. It was really beautifully done. I’m not sure how much further you could have taken that character in the series. Obviously we missed James when he went because he is such a lovely chap.

“But I’m not one to rinse it out. I left EastEnders after six years because I felt like I’d done it. I do like a new challenge and as an actor you like a new challenge as well. That’s the great thing about Grantchester for me, this character of Cathy has grown and evolved and there is plenty more to do.”

Does Grantchester give viewers more than just an hour’s escapism?

“It’s got two things. You have got the crime which is generally solved. If you just watch a single episode you can see the story go from start to finish, but on a personal level all of the characters have a story arc, and that’s what’s really nice, our individual stories feature alongside the crime.”

“Sometimes it’s the crime that we need to think about and sometimes it’s the personal life that provokes reaction, rather than Granchester following a format, I think it’s fairly unique in that sense.

“It is set in the 1950s but the themes and subjects are still relevant today. We like to think we have come so far. And yet how far have we actually come? The issues are still prevalent today.”

What advice do you give young actors coming through the profession?

“The best thing you can do is secure as much diverse acting work as possible. That’s what I’ve done. I’ve stayed away from any of the celebrity shows that possibly would have made me lots of money and given me lots of exposure, but would have meant I wasn’t offered certain roles.

“I take parts in smaller films because they involve young, very talented people, first time directors. That’s all part of being really diverse within the industry and affords me the opportunity to work with lots of amazing people who are coming up. A lot of them aren’t even on social media anymore. They want their films to be what is talked about, not them, personally.”



Kacey Ainsworth: “The media image of that time is women didn’t go to work. There were, of course, women who stayed at home to look after children. But actually lots of women worked in many different industries.”



Interview with Al Weaver - Leonard Finch

How would you describe the new series of Grantchester?

“The whole theme is change, in everything really, the times are changing, they are going into a new era with rock’n’roll and all of that sort of stuff. There are obviously big changes too as Tom [Brittney] is taking over from James [Norton]. It’s exciting and I think viewers will really like it.”

Where do we find Leonard at the beginning of this new series of Grantchester?

“At the beginning, Leonard is very much in a relationship with Daniel and keeping it behind closed doors. He seems really happy at the start of the series but things start to unfold. Sidney leaves and everything starts spiralling out of control.”

How does Leonard react to Sidney Chambers leaving?

“At first Leonard tries to convince Sidney to stay, but he knows his heart is not in it and he needs a change. I think he sees it as a chance to take the reins and step up and take an opportunity to be his own man really, but that doesn’t really work out because he’s Leonard!”

What was it like saying bye to James Norton?

"I've worked with him for four years so it was very, very strange and he's such a good leading man with the rest of the cast and crew. He makes working on the job a great deal of fun and it was really sad to see him go. It wasn't just the character of Sidney, it was James' energy, plus he's a friend.

"But we wished him well and understood why he wanted to move on and then we welcomed Tom in with open arms and he has done brilliantly. Everyone stepped up to make Tom feel welcome, there was lots of camaraderie and we all came together, so it was really nice actually."

Does having a new member of the cast bring new energy to Grantchester?

Yes I think it does. I think the programme had actually taken Sidney a long way and if he'd stayed it would be retelling stories he'd already told. I think the new energy is nice, you've got a new character from a totally different background and he's very much part of the new modern way of culture that was coming to Britain at that time. It sort of freshens the whole thing up.

"I think the writers, Daisy especially, did a fantastic job in making the transition quite seamless actually. Will's got a different take on things, he's got a different way of dealing with things, he's more of a modern man and I think the show needed that. Everything in life changes and it's about moving forward and that's what we do with the character of Will, taking the show forward. Tom's really good and it's a really nice exit for James's character, it works really well and it sets up Tom arriving."

How does Leonard react to the new vicar?

"Leonard knows Will from back in the day and he introduces him to Sidney. But then when he wants the vicar's job, it crushes him when he doesn't get it and when Will takes over. There's a lot of animosity and heated confrontations. It's learning to live together with this sort of elephant in the room."

Leonard and Daniel have to lead a secret life because homosexuality was still illegal in the 1950s, does it seem strange to imagine that now?

"It's shocking. It's one of the those things in history that you wish wasn't so, but it was, and the writers tap into that prejudice and the struggle that Leonard and Daniel both face to be a happy couple together."

Do you think events in Grantchester resonate with our world today?

"Yes I think that's why the series is so successful. It always tries to hold a mirror up to society and show similarities and it does that really, really well."

What's it like working with Tessa Peake-Jones?

"Actually it was really sad this year because usually we have such a giggle and every time we were on set together we had this big thing going on between our characters. I love working with Tessa she is one of my favourite people in the whole world. She is so generous and lovely."

Why is Mrs Chapman so prim and proper?

“It’s definitely her generation that makes her that way but in this series she definitely does grow and Sidney and Leonard have both helped her grow throughout the previous three series - they’ve helped each other grow. But ultimately that is part of Mrs Chapman's character, it’s in her makeup. “

This series was partly filmed in the summer 2018 heatwave. How was that?

“It was horrendous! It was so hot. We were inside the vicarage in period costume. You had to just really concentrate, it was really hard but you can’t complain can you? It was really challenging but there is such a good crew and cast, we always have fun and make the best of it.”

Al Weaver: "At first Leonard tries to convince Sidney to stay, but he knows his heart is not in it and he needs a change."



CAST CREDITS

Sidney Chambers	JAMES NORTON
Geordie Keating	ROBSON GREEN
Will Davenport	TOM BRITTNEY
Leonard Finch	AL WEAVER
Mrs Chapman	TESSA PEAKE-JONES
Cathy Keating	KACEY AINSWORTH
Jack Chapman	NICK BRIMBLE
Daniel Marlowe	OLIVER DIMSDALE
Violet Todd	SIMONA BROWN
Reverend Nathaniel Todd	PATERSON JOSEPH
Professor Henry Barkley	SAMUEL WEST
Robert Deveaux	ANTONY ACHEAMPONG
Madhia Barkley	SANDRA TELES
Charles Todd	TOK STEPHEN
Gregory Jones	DOMINIC HERMAN-DAY
Larry Peters	BRADLEY HALL
Mrs Bennett	SARAH CROWDEN
Esme Keating	SKYE LUCIA DEGRUTTOLA

PRODUCTION CREDITS

Executive Producers	DIEDERICK SANTER DAISY COULAM EMMA KINGSMAN-LLOYD
Executive Producer for Masterpiece	REBECCA EATON
Producer	RICHARD COOKSON
Directors	TIM FYWELL STEWART SVAASAND ROBERT EVANS
Writers	DAISY COULAM JOHN JACKSON RACHAEL NEW JAMIE CRICHTON
Production Designer	JASON CARLIN
Director of Photography	DAVID ROM
Music by	JOHN LUNN
Hair & Make Up Designer	LORRAINE HILL
Costume Designer	LOUISE PAGE
Casting Directors	ALEX IRWIN KELLY VALENTINE HENDRY CDG CSA
Line Producer	RHIAN GRIFFITHS

Grantchester, series 4 is a Co-Production of Kudos, an Endemol Shine Group company and MASTERPIECE for ITV and is distributed internationally by Endemol Shine International, which have sold the show across 162 countries. Adapted from the Grantchester Mysteries novels by James Runcie.

PUBLICITY CONTACTS

Interviews with cast and production are available upon request, please contact:

Sarah Gaffney

ITV Publicity Manager

Sarah.Gaffney@itv.com

Patrick Smith

ITV Picture Publicity Manager

Patrick.smith@itv.com

**IF YOU USE ANY INFORMATION FROM THIS PRESS PACK PLEASE CREDIT
THE SERIES.**





James Norton: "I've loved every minute of Grantchester and owe a lot to the show, to Robson and the rest of the cast and crew. I envy Tom because I know he's going to have a really fun time. Good luck to him."