



Belgravia: The Next Chapter

Streaming exclusively on ITVX from Sunday 23rd February



Belgravia: The Next Chapter is an original sequel series which introduces a new generation of characters to the familiar affluent London district that became synonymous with the upper echelons of London society in the 19th century.

Series Synopsis

Belgravia, 1871. The eligible Lord Frederick Trenchard meets the bewitching Clara Dunn, and they fall deeply in love. A romantic courtship and proposal follow, and Clara is swept off her feet. But there are hidden depths to Frederick; he carries trauma from his childhood, following years of emotional neglect and resentment from his father, who favoured the younger son, James.

Clara is highly perceptive, quickly realising there is trauma at the heart of Frederick's guarded manner. She grows convinced that by fixing Frederick's relationship with his estranged brother she can also restore his happiness. In the midst of her plans she starts to develop an unlikely friendship with the charming Dr Ellerby and is drawn into his bohemian world. Excited by the passionate way they live, Clara begins to question her place in the world.

Clara and Frederick must chart a course through the rumours which threaten them, and confront long-buried secrets as they search for lasting happiness.

CONTENTS

Cast List

Key Creatives

Character Biographies

Episode Synopses

Interview with Writer & Creator **Helen Edmundson**

Interview with **Harriet Slater** who plays Clara Dunn

Interview with **Benjamin Wainwright** who plays Frederick Trenchard

Interview with **Edward Bluemel** who plays Dr Stephen Ellerby

Interview with **Toby Regbo** who plays Reverend James Trenchard

Interview with **Hannah Onslow** who plays Emily Dunn

Interview with **Sophie Thompson** who plays Mrs Dunn

Interview with **Claude Perron** who plays the Marquise d'Etagnac

Interview with **Sophie Winkleman** who plays the Duchess of Rochester

CAST LIST

Harriet Slater plays Clara Trenchard née Dunn

Benjamin Wainwright plays Frederick Trenchard

Edward Bluemel plays Dr Stephen Ellerby

Toby Regbo plays Reverend James Trenchard

Hannah Onslow plays Emily Dunn

Sophie Thompson plays Mrs Dunn

Lauren McQueen plays Nell

Claude Perron plays Marquise D'Etagnac

Miles Jupp plays the Duke of Rochester

Sophie Winkleman plays the Duchess of Rochester

Elaine Cassidy plays Davison

KEY CREATIVES

Written and Developed by **Helen Edmundson**

Based on the original series created by **Julian Fellowes**

Executive Producers **Helen Edmundson, Joanna Strevens, Nigel Marchant,
Gareth Neame, Julian Fellowes, John Alexander**

Produced by **Colin Wratten**

Directed by **Paul Wilmshurst, John Alexander, Marisol Adler, Roger Goldby**

Production Designer **Donal Woods**

Directors of Photography **Ashley Rowe, Dale Elena McCready**

Hair & Make Up Designer **Magi Vaughan**

Costume Designer **Phoebe De Gaye**

Music by **John Lunn**

CHARACTER BIOGRAPHIES

Clara Trenchard (née Dunn): A young, smart and striking woman and a fresh face amongst the society of Belgravia, Clara is thrilled by her marriage to the enigmatic Frederick. But as she comes to learn more of her husband and the trauma he carries, Clara finds her marriage will not be as smooth as she first thought.

Frederick Trenchard: The young and handsome third Lord Trenchard, Frederick takes after his grandfather with a ferocious work ethic, having built a large business empire. Immediately smitten with Clara, he marries her after a whirlwind romance, but brings with him traumas from his past that threatens their new-found happiness.

Dr. Stephen Ellerby: An idealistic, charming and attractive young doctor, Stephen is brought into the society of Belgravia by the Rochester's, as he cares for their son Peter. It's a far cry from his life amongst the bohemians of Bloomsbury. Stephen is immediately captivated by Clara Trenchard and begins to gain her trust as their lives interweave.

Reverend James Trenchard: Frederick's estranged brother, a gentle, kind and religious man, James is haunted by both the separation from his brother and a private battle he is determined to keep hidden.

Emily Dunn: Clara's older sister, Emily responds to her sister's marriage with characteristic scepticism and a hint of jealousy – but when she throws herself into charity work at her new church, she is instantly attracted to the Reverend James Trenchard.

Mrs. Dunn: A nervous, giddy and chatty widow, Mrs Dunn is thrilled by her daughter's new marriage and the rise in social standing it brings. She is fiercely protective of her daughters.

CHARACTER BIOGRAPHIES (cont'd.)

Nell: Nell's arrival in Belgravia is marked by a dramatic accident with a carriage, which she thankfully survives. Destitute and secretive, Nell is taken in by the Dunns as their new maid – but Emily begins to suspect that Nell is not quite what she seems.

The Marquise D'Etagnac: A glamorous, wealthy widow and businesswoman, whose recent arrival in Belgravia causes quite a stir in the community, as Frederick begins to see her business ventures as a route to the large-scale success he craves.

The Duke Of Rochester: Charming and affable, the Duke Of Rochester wears his status lightly whilst he and his wife rule the social scene of Belgravia – but the pair are trying to hide a family secret, one that he fears will ruin his name and his legacy.

The Duchess Of Rochester: The queen of Belgravia, the Duchess and her husband stand at the top of Belgravia's social hierarchy – but privately, she struggles to reconcile the Duke's feelings towards their unwell, eldest son Peter with her own wishes for his care.

Davison: Clara's newly appointed lady's maid, Davison grows to protect her mistress with a fierce devotion, recognising Clara's youth and need for love. Davison has experienced hard times in her own past and is intent on supporting Clara through her struggles

EPISODE SYNOPSES

Episode 1

After a passionate courtship, Lord Frederick Trenchard marries the young and striking Clara Dunn. But the intrigue and scandals of Belgravia, as well as secrets from Frederick's past, threaten the couple's newfound happiness.

Episode 2

Following their argument, Frederick attempts to renew their relationship by taking Clara to Glanville, their country estate, and reveals some of the trials of his childhood. Meanwhile, the Dunns take in the mysterious Nell as their new maid.

Episode 3

The Trenchards travel to Maywood for the Duke's birthday. Behind the scenes, business deals are being struck, but the Rochesters have private reasons for the trip. Meanwhile, Clara conspires to repair Frederick and James' relationship.

Episode 4

Reeling from James' visit, Frederick pushes forward in his work at the foundry, while Clara finds comfort in a new group of friends made through Dr Ellerby. A lonely James seeks solace elsewhere.

Episode 5

As Clara's fascination with Stephen's world develops, she makes a bold decision that alarms Davison. Meanwhile, James' private life finds him under threat, and Frederick grows determined to become part of the Marquise's new venture.

Episode 6

Emily confronts Clara about the painting, worried about the potential scandal for their family. Frederick moves forward with his investment in the silver mine, but Ross begins to grow suspicious of the Marquise.

Episode 7

Rumours about Clara and Stephen swirl around Belgravia; it feels like only a matter of time until they reach Frederick. Ross learns some information about the Marquise and sees an opportunity.

Episode 8

As Frederick grieves the loss of Clara, Enright receives a letter that pushes Frederick to confront his past. Meanwhile, Clara and Davison adapt to life in the North, as Clara grapples with happy memories of home.

Interview with HELEN EDMUNDSON (Writer & Creator)

***Belgravia: The Next Chapter* is a continuation of the original *Belgravia* series written by Julian Fellowes. Where did your inspiration for this series come from?**

I'm really passionate about Victorian literature, and particularly the heroines of that period. I really love those courageous, spirited women that crop up. I was delighted to be asked to create a story – particularly about a young woman in that time – involved in this intensely romantic and difficult relationship.

***Belgravia: The Next Chapter* focusses on a younger cast than *Belgravia*, particularly Clara and Frederick and their siblings. What was the reason behind that decision?**

Following *Belgravia*, this was the element that I felt was an interesting loose thread that I wanted to pick up on – the idea of leaving the audience with a child that's been born and the big secret around his parentage. I wanted us to join Frederick when he was at a stage in his life where he is just beginning to live independently. I also felt that the original series tended to concentrate more on the older characters, and that it might be exciting for us to explore a world with a completely fresh generation who are just starting out in life.

What has it been like working with Julian Fellowes, Carnival and the team on the series? Was this period of history one of particular interest to you, and if so, what is it about this time that intrigues you?

I really appreciated the freedom Julian [Fellowes] gave me. He gave me his blessing to follow my

instincts. There were obviously certain things that we talked about very early on in the process, in terms of pinning down what the DNA of *Belgravia* was. And then working with Carnival is just a complete pleasure. They have been extremely supportive, right from the start. Gareth [Neame] had said to me, “You have complete freedom, but let’s keep those wonderful ingredients that worked so well in the first series”, so I landed on 1871 which worked in terms of Frederick’s age - when we pick up he’s approaching 30. 1871 also offered me a great deal in terms of it being the time of the Paris Commune, so not only was that everything in complete disarray in France, but there were ripples of that coming across the Channel. The industrial revolution was also in full swing, so that offered me some opportunities in terms of Frederick’s business empire. It was a time of very socialist ideas, which I also wanted to pick up on in the series – it was a very exciting time.

What was your research process?

Some of it was very particular and specialised so you have to make sure you’re completely immersed in it. Our historical advisor, Alastair Bruce, is hugely experienced – he’s worked on *Downton Abbey* with Carnival previously, and on the first season of *Belgravia* – so once I’d written my first, second and third drafts, it would then go to Alastair. It was such a relief to know how somebody was to be announced if they were walking into a ball, or if I’d made any assumptions about how much characters would know about a certain world, and sometimes it would just need a slight re-think.

Where do we pick up with this series following the events of *Belgravia*? Can you set the scene?

Belgravia: The Next Chapter begins 30 years on from where the first series ended, and we meet Frederick when he’s nearing 30. Because he doesn’t know the secret of his parentage, the effect of the knowledge that Oliver has about Frederick’s conception has clearly not been something he’s found easy to live with. Frederick has come from a very difficult, puzzling, troubling background and consequently, although he’s an adorable person with a truly good heart, he is dealing with an awful lot of demons. We join him for the first time where he feels he’s set his eyes on someone who is possibly going to be the person who could reach through his barriers, his defenses and claim his heart. Clara and Frederick meet at an evening soiree at the Duke and Duchess of Rochester’s house, who are very much seen as the king and queen of Belgravia. When Frederick walks into the room and sees Clara for the first time, this enchanting girl who he’s never met before – and who isn’t a part of Belgravia society – he watches her intently, and you can see in his eyes that he is completely smitten.

What is it about Frederick and Clara as characters that made you want to write about them? What I love about Frederick and Clara is that they’re so different. Frederick feels that he’s never been properly loved, and I suppose that means there are things to be fearful of about himself and about the world, whereas Clara is the complete opposite. She’s grown up in a world surrounded by love and support and she’s made to feel like the most important person in the world. There’s so much to explore in terms of how she gets under his defenses. Clara’s courage is also a joy - to be able to watch this young woman – and young women at the time clearly didn’t have a great deal of power – to be able to watch her dare to challenge convention at times, all in the pursuit of love.

Do you have a favourite moment you are particularly excited for audiences to see from the series?

Some of the intensely romantic moments are lovely, and some of the very poignant moments, particularly through the last few episodes filled me with tears. They’re really very beautiful. Many of the characters in this series have secrets, and some of my favourite moments are when these secrets are pulled out into the open.

The series takes us into another bohemian world, as well as Belgravia society. Why were you inspired to explore this moment in time?

In this series, I wanted to expand the canvas – There's a rather Bohemian set who are passionate about workers' rights and about the relationship between man and nature, and I wanted to take us there and have some of the characters be rooted in that world. I wanted to create a really intriguing and slightly bohemian French character, so I've introduced Marquise D'Etagnac, who is enormously wealthy and enormously mischievous.

We meet a lot of interesting characters throughout this series with varying backgrounds and personalities. Could you tell us a bit about some of your favourite characters to write in the show and why you enjoyed writing them?

I love them all - they've come out of my head and my heart! So even the ones that don't behave very well, I completely love them. James is Frederick's brother, the apple of his father's eye, but he also has a secret, as many of the characters do. And there's a tension, a painful tension, that we see him have to deal with between his role as a really wonderful, much loved parish vicar, and this secret that he's holding onto and trying to manage.

What is it like seeing your characters and scripts come to life on screen?

Watching not only the actors who are obviously wonderful, but seeing the amount of work that goes into making every scene possible, and capturing every shot has just been awe inspiring. Obviously, I've had it in my head for a long time, and when I'm writing, I have pictures in my head of what it's all going to look like, but once you see it and you see the detail and the richness of it, the costumes and the carriages, the beautiful locations and the work that everybody's doing, it really is awe-inspiring and joyous.

Interview with HARRIET SLATER (Clara Trenchard, née Dunn)

Can you briefly outline the premise of *Belgravia: The Next Chapter*? Where are we following the events of the original series?

Belgravia: The Next Chapter begins 30 years after *Belgravia*, and it follows Frederick Trenchard, who is the product of an affair which occurred in the original series. He's now grown up and becomes the third Lord Trenchard, but he has no idea that he is illegitimate.

Carnival and Julian Fellowes have an incredible history creating powerhouse period dramas. How did you feel joining this world?

I have been pestering my agent since I signed with her to get me in a period drama, so I was over the moon. I was a massive fan of *Downton Abbey* when it first came out, so I was thrilled and wanted to do it as soon as I read the first draft of episode one. And it said within the first couple of pages that there would be a big ball with the women in crinoline and the men in tails and I thought, "Oh, I need to be in this!". I was so happy when I got the job!

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

I think Helen's writing is incredible. It's so moving and detailed and I find so many characters in the show incredibly relatable, which is also why I wanted to do it so badly in the beginning. As soon as I read the draft of the first episode, I thought, "I understand this girl!". Even though it's set in 1871, it doesn't matter because the anxieties that she has and the experiences she lives through, the struggles she and Frederick have in their relationship, are age old.

Clara meets Frederick Trenchard early in the series, can you tell us a bit about how they meet?

Clara and Frederick meet at a soiree held by the Duke and Duchess of Rochester, and he sees her singing a song and he loves it. After that, he goes to their family home to invite her on a date – from there they go on a couple more dates and are married by page 15! At the beginning she thinks he's kind of perfect

because she doesn't know a lot about him, but very quickly the cracks begin to show.

How has it been to work alongside Benjamin [Wainright] in creating such a dynamic on screen relationship?

He's amazing, he's such a dream to work with. Honestly, I couldn't have been any luckier than I have been to be working with him. We have such a laugh on set which I think is essential because for so much of the show our characters' relationship is quite turbulent, so there are a lot of arguments and crying scenes. I think it's really important that we can have a laugh in between those, which we do...maybe a bit too much sometimes!

Throughout the series, we see Clara learn how to behave in the upper ranks of society as Frederick's new wife. How does she deal with this??

She sort of feels like an outsider. When she first marries Frederick and becomes a part of this world, it's such a massive step up from what she's been used to her whole life. So she turns to the Marquise for advice on a number of occasions because she sees her as this older, wiser, very worldly, very powerful, inspiring, successful and strong businesswoman, who has become a friend and someone she can trust. Clara trusts her because the Marquise teaches her about men, and marriage, and the world.

On first impression, audiences could be led to believe that Clara is quite timid, when she is a character with depth, gumption, and ambition. How has it been playing a character like this?

I think Clara could be seen as timid, but that could also be her naivete because she is so young. Back then, women were so subservient to men, which I guess could come across as timidity. You just did what men said in those days, that's the way it was. But as the show progresses, and her marriage progresses, she gains confidence and independence, and she really starts fighting for what she believes in. She grows up, and that's been challenging because we've been shooting all eight episodes at the same time and flitting from the end of the show back to the start of the show. For example, we were shooting Clara and Frederick's first ever date quite late in the shoot, which was so strange to go back to that point in the story after knowing where these characters end up and having grown in their relationship, and be the young, naive versions of themselves when they'd only just met and it was all so exciting and new. It's been challenging, but really fun.

Can you talk a little about your costumes throughout this series? Do you have a favourite? Phoebe [De Gaye] our costume designer was just incredible, and she was so open to hearing our opinion about the costumes too. Her design for Clara was that she starts off in pale pastel colours, quite pretty and delicate. Then throughout the series the looks get bolder in colour and design. She has hand-made an incredible costume, which appears at the end of episode five in a big reveal moment where Clara is influenced by something the Marquise has said to her, and she says finally, "I am going to be myself", because Frederick hasn't been paying her any attention. She comes down the stairs in an incredible dress which was very risqué for the time, and that was a really exciting moment, because it felt like she's changing – this is the new Clara.

Can you tell us about the shoot locations and sets for this series, do you have a favourite? We've been at a different stately home every week since the start of filming which has been incredible because I'm a massive stately home nerd and I go to National Trust properties on my day off - this has been a dream come true! I think my favourite was Basildon Park in Reading because I visited it a year before with my friend, and then as we were arriving to set I thought, "I recognise this place!" It was somewhere I'd visited before, and now we're back using it as our Eton home. That location was used quite a lot in *Downton Abbey*, which was fun to recognise.

What was it like working with the rest of the cast?

Everyone's great! It's been such a nice cast and everyone is brilliant to work with. We've had a few really fun days where there've been big ball scenes with loads of the cast included. Those have been great because most of the time I don't get a lot of scenes with Sophie Winkleman and Miles Jupp who play the Duke & Duchess of Rochester.

What have been some highlights from filming?

We got to visit Alastair Bruce's house in Edinburgh Castle, and he did a private tour for us one evening, which was amazing. We all got to have a dram of whisky on the top of Edinburgh Castle! It was a real once in a lifetime opportunity which we were very lucky to experience, as he's only the governor of the castle for a couple more years.

Interview with BENJAMIN WAINWRIGHT (Frederick Trenchard)**Please tell us about your character, Frederick Trenchard and where we find him at the start of the series?**

I'm playing Frederick Trenchard who is the third Lord Trenchard. He's quite a solitary figure, quite enigmatic, and crucially for this story, he is a bachelor. Frederick is immediately enamoured by Clara Dunn, who is a new arrival to Belgravia, and he then realises what he's missing in his life. It's quite a frightening prospect for him to let someone else into his life because of his past and his upbringing. But ultimately, he needs company, and he needs love.

Can you briefly outline the premise of *Belgravia: The Next Chapter* for audiences? Where are we following the events of the original series?

We're 30 years on, so we've jumped a generation. My character was about to be born at the end of *Belgravia*. We're still in the upper echelons of society but we take a wider approach – for example, there's a great diversity of characters, and you get a sense through Frederick that money has been worked for – if not by his hands, at least by his employees. I think he has a bit of a chip on his shoulder about not necessarily deserving to be there as he's not landed gentry like some of his friends.

Carnival and Julian Fellowes have an incredible history creating powerhouse period dramas. How did you feel joining *Belgravia: The Next Chapter*?

It's incredible to get any job as an actor, but to get one for a company like Carnival is amazing. To know you're joining an institution that has made waves in British and Global TV worlds is great. You immediately feel safe knowing the story is going to be looked after and it's all going to be done very, very well.

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

Helen writes in a very rhythmic style, there's a real kind of musicality to it, and once you find that for your character, there's a lot there for you to tap into as an actor. I think it's because she's written for theatre, so it's very precise compared to some TV scripts. She's created really vivid characters, and despite all of the corsets and stiff collars, it actually feels quite modern.

Almost instantly, Frederick becomes enamoured by Clara Dunn. What do you think it is about her that he finds so compelling?

When he compares himself to Clara, he can see how untainted she is by the world. He spends his life in this very mannered, uptight world, and she comes in and is a breath of fresh air. There's something very guileless about her, there's no edges whatsoever. He's used to this very barbed society where everything is about trying to get ahead of the next man, and I think she shows him that there's another way to live, a sort of simpler way to live, and shows him affection and love and that's when he realises what he's missing.

Will audiences need to have seen the original *Belgravia* series to follow *Belgravia: The Next Chapter*?

It doesn't matter if you haven't seen the first series, because there are various discoveries made during the season that can be quite entertaining to find out along with the characters.

Can you talk a little bit about your costumes throughout the series? Do you have a favourite? There's hats, there's capes, there's overcoats, and they can feel a bit overwhelming to start with, but they're so beautifully cut and well-designed that you almost forget they're there and they become part of the character. Phoebe [De Gaye], our costume designer, is a genius and she really puts us at the centre of the process to make sure we're happy with everything we're wearing.

Can you tell us about the shoot locations and sets for the series? Do you have a favourite? You have to pinch yourself sometimes because every day you're walking into these increasingly elaborate places and you just think, "Oh, this is my place of work!". I have to remind myself that it's not normal to be given access to these places. We were in Scotland at a place called Manderston that was doubling for Lake Como. The atmosphere of the place and the amount of marble around meant there was still so much romance to it. It felt like it really could have been Italy. We went to a place called Blists Hill, which is a mock Victorian town which takes the setting of my character's Foundry. It had these full-scale Bessemer converters, which are for converting pig iron to steel, with a fully functioning spark spitting, fire breathing machine there.

Interview with EDWARD BLUEMEL (Dr. Stephen Ellerby)

Can you briefly outline the premise of *Belgravia: The Next Chapter* for audiences? Where are we in the *Belgravia* universe, following the events of the original series?

This series is set 30 years after the original, and we are picking up with Frederick Trenchard who is the son of the original Lord and Lady Trenchard of the first series. He hadn't been born when the series ended, but he was on the way.

Carnival and Julian Fellowes have an incredible history creating powerhouse period dramas. How did you feel joining *Belgravia: The Next Chapter*?

I think it's amazing, super exciting, because I think what you're guaranteed with that team is something incredibly detailed and well-written, slick and historically accurate, and I think there's a massive market for it. I feel very privileged to be part of that universe.

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

It's the level of detail. I think handling such a massive ensemble cast with finesse, when each character has such a specific storyline, specific needs and wants, Helen has weaved together each story in such a clever way that there's an incredible satisfaction in the way the puzzle gets put together.

Where do we find Dr Ellerby at the start of the series? Can you set the scene, please? Dr Ellerby comes in as a small character at the beginning of the series. What I liked about the character is that you feel like from his first scene that he is just in this one part of the series, but he slowly begins to get eased into it. He comes in when Clara Trenchard has fallen down the stairs and they need the doctor to check on her

He's also been called in by the Duke and Duchess of Rochester to try some new methods of medicine to care for their young child Peter. The old-fashioned doctors have been trying to help him, but nothing is helping, so the Duke and Duchess have taken some pretty desperate measures by contacting such a modern progressive like Dr Ellerby.

Your character seems to want the approval of Clara. Talk to us about your character's relationship to Clara and how he feels about her?

I think there is an interesting balance with this character where he sometimes tries to get under people's skin and then at other times he is just doing what he genuinely believes is important and best for the situation at hand. Whereas with Clara, there are definite moments where he feels things for her and he realises that if he wants to achieve anything there, he has to use some slightly underhand tactics from time to time. I think she is a very captivating character, especially in the way that Harriet [Slater] has brought her to life. All of the characters are rather enthralled by Stephen Ellerby, and I think he ends up being the complete antithesis to what Frederick is, and that's where he finds he can make a bit of ground with Clara. Ultimately, he does really want her approval.

What initially attracted you to this role?

I think in a world that's completely regimented and the etiquette and the protocol is so strong, that it's interesting to play a character who doesn't like that and who is always looking to go against that. He has to play the game a lot, which is really fun. He sometimes has to go against his own beliefs to earn money by working for these rich Lords and Ladies, Dukes and Duchesses, so there is a lot of inner conflict with what he is doing. He's sort of a champagne socialist, really! What I think is great about his story is that he could go either way. We had only received the scripts for the first couple of episodes initially, so I really didn't know where it was going to go with Stephen, whether we were going to end up liking him, or not liking him. I love characters that have a sort of ambiguity around them.

Dr Ellerby has a slightly unconventional approach to medicine for the time, one a modern audience might be more familiar with. Can you tell us a bit about that and how members of Belgravia society feel about it?

He has much less to do with traditional medicine and much more to do with natural remedies – by Victorian standards, he'd be considered a bit of a hippie. It's all things like hydrotherapy, getting outside, taking a nice walk in the park, talking about your feelings – he talks about psychiatry. I think it's interesting because there's two ways of looking at it. For one, he is a career man, and he mentions that a few times. He really wants to move forward with his career, and he knows that to do that he has to give up some of his morals and work for people that he doesn't agree with, he has to play the game. But then at the same time, he sees Peter, this young boy with whom he has a chance to prove to these people that the alternative ways of thinking can sometimes be the best.

What sets *Belgravia: The Next Chapter* apart from other period dramas?

Just like in other Carnival and Julian Fellowes productions, the thing that sets them apart is the accuracy, and the care that is taken with each scene, the costumes, the set and where we put our hands – everything is so controlled in a way that is very rigid, but a completely different way of performing. With these period dramas – and *Belgravia* in particular – the protocol has to be accurate, so that when the rules are broken – in the rare moments that they are – it makes it all the more special and interesting to watch.

Can you talk a little about your costumes throughout this series?

I think the costume is really reflected in Stephen as a character. There are two sides to him; there's the side that is his personal life, where he lives a free and relaxed life with his friends who are artists, then there's the work side where he has to become part of the machine of upper-class society. I wear a hat

which symbolises his work-side, and there are a couple of iterations of that, whereas when we see Stephen with his friends, I get some lovely soft linens and brown Chelsea boots for that look and you can tell he is much more relaxed – he might take his jacket off when he's out and about or he might be seen in just his braces.

What have been some highlights from filming?

My favourite scenes that we did took place in the artist's studio. The set dressing was just so amazing, it really felt immersive. There were so many of these half-done paintings and amazing little artifacts and ornaments from all around the world. It just felt like suddenly you were out of the world we'd been in for so much of the series, and you're suddenly in a completely different world which was really fun.

Interview with TOBY REGBO (Reverend James Trenchard)

Please tell us about your character, Rev. James Trenchard?

James is the Reverend of St Jude's Church in Chelsea, and he is the brother of Frederick. James, as a character outwardly facing, is loving, caring and an excellent listener, but inside there is some unresolved turmoil.

Where do we find James at the start of the series? Can you set the scene, please?

We find him delivering a package to his brother's house, which turns out to be a present for Frederick. James has found out about his brother's marriage, and we realise that something is not quite right in the relationship. The fact that he's learned second-hand about his brother's marriage might suggest that their relationship is not what it could be.

We learn that Rev. James is estranged from his brother Frederick. Can you tell us a bit more about their dynamic?

Their childhood has left them in very different places. Their father was a difficult character and because of this, Frederick finds it challenging to be open and vulnerable – these qualities are not his strong suit. So having this younger brother pushing his buttons and reminding him of traumatic and difficult memories from his past is too much for him to deal with, so Frederick has shut the door on James.

James Trenchard is introduced to us as a positive good-hearted person that serves his church and his community. Talk to us about your character and the journey he goes through in this season?

From the perspective of the community and the parish, in particular some of the mothers and the women in James' life, he seems very put together, extremely kind and compassionate. He's a very eligible bachelor, though he does say that he's married to God. But beneath the surface, James wrestles with his identity and his sexuality. There's a struggle between who you are, and who you're expected to be and what the scriptures say, and the fact that he can't speak to anyone about this causes him great pain which he has no outlet for. He is the outlet for a lot of other people's issues and struggles, and yet, he has no one.

James's family's past is immersed in secrets and scandals. How may these secrets have affected his life?

One of the themes of the show is secrets, lies and suppression, and there is a kind of Victorian stiff upper lip suppression of identity, and what that can do to people having to outwardly face in a certain way, and present themselves in a certain way. James is holding on to some family secrets, not knowing whether he should speak to his brother about what he knows, or whether it's his duty to hold on to these secrets forever. But I think the weight of those things eventually becomes too much.

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

I was initially attracted to the family dynamics. I've never done a role like this, especially a fraternal role – it's something I've never explored before. Helen writes heartbreak and loss and sadness very well. It's nice to have material where it's moving without having to try and find the movement, you could visualise these scenes as you were reading. Sometimes scripts can be a bit like technical documents, but this was a joy to read.

What was it like working with the rest of the cast?

It's been really lovely working with everyone – in particular, my scenes with Ben [Wainwright], and with Hannah [Onslow] and Harriet [Slater] who play the Dunns – and Sophie Thompson who is just one of the funniest people I've ever met in my life.

What have been some highlights from filming?

I've really enjoyed the still, quiet scenes where I'm acting opposite just one other character. It's nice when there's that atmosphere on set, and I've had those moments with everyone really.

Interview with HANNAH ONSLOW (Emily Dunn)**Can you briefly outline the premise of *Belgravia: The Next Chapter* for audiences? Where are we in the Belgravia universe, following the events of the original series?**

The Dunn family – my character Emily, her sister Clara and their mother Mrs Dunn, have moved from Hampshire to Belgravia following the death of Mr Dunn, their father. For the three of them, it's the beginning of a whole new life. There are some remnants of characters from the original series, as we follow a new generation of Trenchards, but the Dunns are a new family being introduced in this world.

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

The scripts are so rich and dense and full, and these characters are so complex. It was so exciting playing Emily because she is so many contradicting things all at once – she's like a modern woman in this world where you can't be yourself. I think Helen has expertly crafted every single character, and no matter how large their arc is, they are so full and detailed. And I don't know how she's done it; every episode is so rich for the characters. There are times where one can do something that's morally wrong, but somehow, she still finds a way for the audience to empathize with them.

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

The Dunn family are pretty much starting a new life since they have all lost someone – Clara and Emily have lost their dad, and Mrs Dunn has lost her husband. For both Emily and Clara, this is the catalyst for an unfurling of events – especially in their love lives. I think any change is hard, and Emily likes structure and routine. Clara feels slightly more excited and hopeful, and I think Emily can take the more cynical or pessimistic view with things. In this instance, if the parent says, "You have to step up", then Clara gets to go and live her life and Emily is left behind to be the one that's there for their mum. I don't think Emily ever imagined that her little sister would find a husband before her.

Emily has a sometimes tumultuous, but always loving relationship with her sister Clara. Can you tell us a bit more about their dynamic?

I think everyone has always thought Clara is quite special and beautiful and Emily is smart and maybe not as pretty – I don't think she's ever received a compliment that is not to do with her brain. Whereas Clara has this effervescent quality that people are drawn to, she's not marrying just anyone, she's marrying a Lord and she's becoming a Lady. So, where does that leave Emily as her big sister? I often think those people who are reliable and responsible can get swept into the background a bit, and those

people who are a little less vibrant and a little bit more shy end up as a backing dancer.

What sets *Belgravia: The Next Chapter* apart from other period dramas?

I think with a lot of period dramas, it's sometimes an objective view of these people, whereas I feel like this drama is a real psychological examination and exploration of these people behind closed doors. What actually happens when they're alone...

Can you tell us about the shoot locations and sets for this series, do you have a favourite?

We have done a lot of shoots at some gorgeous stately homes. There's one in Reading, and there is one in West Wickham. We've also had some sets at Twickenham Studios which acts as the Dunns' living room, and this living room is quite extraordinary – the whole house is! You can see why these girls are the way they are. The home has a sprinkle of Mrs. Dunn all over it, where it's slightly chaotic, and almost quite childlike, but it's so full of warmth. The stark contrast between the Dunns' house and Lord Trenchard's manor where Clara moves to is just enormous. At the Dunns' house, you feel like you could put your feet up on the sofa and that would be okay. Whereas at the Trenchards', there's a coldness which reflects a lot of what's going on in their relationship. It just speaks volumes about who these people are and how different it will be for Clara when she moves to her new home.

Before undertaking this role how familiar were you with this period of history? Did you have any questions for the historical advisor, Alastair Bruce?

I had a lot of questions for Alastair, like how to hold your hands in certain places, how to make a cup of tea, how to drink the tea etc... It's been great, but then you'll pick the teacup up the wrong way, and we have to redo it!

Can you talk a little about your costumes throughout this series? Do you have a favourite? I was messaging Phoebe [De Gaye] before I met her, she'd said, "I'm thinking dark tones for Emily", and I said, "That's exactly what I was imagining!". Most of the time I'm covered head to toe, which was so helpful for getting into the character of Emily because it changes how you feel - the corset, the clothes, the hair. Emily is always usually slicked back with a hat on, very stern, and that helps to change my psyche because I think, "I have all of these complex feelings, going from one emotion to the other, yet I'm so restricted and I can't really explore that".

What was it like working with the rest of the cast?

Working with the rest of the cast has been amazing. Most of my scenes are with Sophie [Thompson], Harriet [Slater], and Toby [Regbo]. It was really funny when I first met Harriet because we said to each other, "You look more like my sister than my real sister does!". Then obviously we just fell in love with Sophie Thompson because she's one of the most brilliant people I've met in a long time – she's hilarious! I've learned so much from her. And Toby is very easy to fall in love with because he's so gorgeous – he's the perfect James.

What have been some highlights from filming?

Working with Sophie [Thompson] was hard sometimes because she will make me laugh when I need to hold it together! Harriet, Sophie and I together really do feel like a little trio – two daughters and a mum. It was such a special dynamic and it really did feel like family. People used to say it to us, which was nice.

Interview with SOPHIE THOMPSON (Mrs Dunn)

Can you briefly outline the premise of *Belgravia: The Next Chapter* for audiences? Where are we in the Belgravia universe, following the events of the original series?

Well luckily you don't have to have seen the first chapter to understand the next chapter, which is quite unusual. But if you have seen it, that's a plus. In *The Next Chapter*, it's mostly new characters, so there are links but you don't need to know them – you can just join in with this rollicking page turner.

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

I found Helen's scripts so easy to read, and I find reading quite difficult. But there was just something about these scripts – they were real page turners, and I was very interested in all of these characters. There are so many strands, I don't know how she does it – she must have a very big white board!

Where do we find Mrs Dunn at the start of the series? Can you set the scene, please? Sadly, Mrs Dunn is now a widow with two daughters, and they've been ensconced in a mews in Chelsea, not far from Belgravia. They decide to move to Belgravia because Mrs Dunn wants what's best for her daughters, and obviously they're all still grieving, but she has to make sure her daughters are secure. So Mrs Dunn, the eldest daughter Emily, and the youngest daughter Clara, move to Belgravia, where Clara very quickly meets Lord Trenchard, who's quite a mysterious character.

How do you think Mrs Dunn feels about Clara marrying Frederick? Does she think he is a good match for Clara or does she just want security for her daughter following her father's passing?

I think for Mrs Dunn initially this is actually great; Clara has secured a wonderful man, and he's got a job and a place to live, and they have a whirlwind romance, really. They're married quite quickly, so Mrs Dunn is happy that one daughter is safe. Her eldest daughter is very bright but has perhaps taken more time to reflect, because her sister's marriage has come about quickly. It's also hard for her because she falls for someone with whom the love cannot be reciprocated, so there's frustration in her heart.

Can you tell us about the shoot locations and sets for this series, do you have a favourite? The clanging of the mercantile world has made its way into this series, so it's not as domestic. There is an outside world where some of our characters are involved in business and trading. I don't get to go down to the river – I am usually just indoors knitting – but with some of the stately homes, you feel very privileged because you're going to places that you usually can only visit with a ticket. When you're filming you get to wander in and feel a part of the building for a bit. But at the same time, I love the confection of the studio and the fact that it's all very pretend, but we try and make it come to life.

Can you talk a little about your costumes throughout this series? Do you have a favourite? I have to say, Phoebe [De Gaye] our costume designer is just phenomenal. She is so experienced and the details are so moving. She's thought of every little detail, and I love being a part of that. That's why she's so brilliant, because once you get into costume it gives you comfort and helps you to embody the character – it becomes a liberating thing. Mrs Dunn is in mourning so she's wearing black most of the time, but there are a couple of other looks where she's starting to come out of the darkness. And that's such a beautiful, subtle part of it – just one palette of the piece that Phoebe is working on, and her thinking "We should bring in a bit of colour now".

What have been some highlights from filming?

One of my favourite moments – if I have to have one – was in Edinburgh. We had me, Hannah and Harriet in this exquisite little carriage and we were just so happy and so glad. I was working, and in a carriage in Edinburgh with these two gorgeous women playing their mum, and it was just beautiful.

Interview with CLAUDE PERRON (Marquise d'Etagnac)

Where do we find the Marquise at the start of the series? Can you set the scene, please? At the

beginning of the story, she has just arrived from France where she escaped from the chaos due to the Commune. She's at ease everywhere and she's very comfortable in a male-dominated business world. I love this character very much because she's tough and has many layers.

What makes Helen's scripts so compelling and what was your initial reaction to reading them?

It was a real page turner, very surprising, very dramatic. And the characters are very well depicted, with multiple personalities. When I first read the scripts, I thought, "Oh, I'm crazy about her. I think this is the best character in the series!". I was thrilled and I think when the audiences watch, they will feel the same.

Before undertaking this role how familiar were you with this period of history? Did you have any questions for Alastair Bruce, the historical advisor?

I wasn't too aware of this time period, and I'm not very good with history so I did a little research on the Commune, mainly because she came from Paris and that was very interesting because I learned things I didn't know before. That helped me to present a stronger backstory for the character. I had questions about the etiquette of women at this time and Alastair confirmed that my character would act a little bit different because of her standing in society, and that was fun to play.

Can you talk a little about your costumes throughout this series? Do you have a favourite? Phoebe [De Gaye] did an amazing job, especially because she takes such pleasure in it. She is very communicative, and we were all very excited - each dress was magnificent!

What was it like working with the rest of the cast?

Everyone is incredibly talented. It has been very easy and pleasant to work with them. They are all so good which has made this a piece of cake!

Interview with SOPHIE WINKLEMAN (The Duchess of Rochester)

Please introduce yourself and tell us about your character, the Duchess of Rochester. I'm delighted to be playing the Duchess of Rochester, who is the queen of Belgravia. She's described as a very respected, dignified, very grand, very wealthy character in London society.

Carnival and Julian Fellowes have an incredible history creating powerhouse period dramas. How did you feel joining *Belgravia: The Next Chapter*?

I felt really honoured. I was a massive fan of *Downton Abbey*; I followed it religiously. Carnival makes beautiful, gripping dramas, and they're a huge part of British culture, both here and abroad.

Where do we find the Duchess of Rochester at the start of the series? Can you set the scene, please?

The Duke and Duchess are holding a soiree in her residence, and to get an invitation from the Duke and Duchess is a very big deal. She is in her element, being a wonderful society hostess. She's very charming and says all the right things, and she introduces Frederick and Clara at this lovely evening event.

Privately, the Duchess struggles to reconcile the Duke's feelings towards their unwell, eldest son Peter with her own wishes for his care. Can you tell us a bit about that?

In an ideal world, they would have a healthy eldest son who would have inherited the dukedom and the line would have been safe. But they have a son with severe epilepsy who she loves passionately, but tensions do show. A mother's love is stronger than the need for social propriety, and she can occasionally burst a gasket when the Duke is considering what other people think, rather than their child who just wants to be near them.

Can you tell us about playing opposite Miles Jupp as the Duke of Rochester?

It's very interesting sharing scenes with Miles because he is very, very funny but it's sometimes so distracting! I have to tell him off and be quite strict like his mother

What initially attracted you to this role?

She's a very good woman, the Duchess, which is a delight to play. It's quite unusual to find a very interesting, good character. Usually, the good ones are slightly one dimensional, and it's the bad ones who are exciting. It's not the case with her, she's sort of struggling to keep a lid on all this turmoil inside her while presenting a very dignified, graceful, outward appearance. Part of her is always worried, but she puts on a good front to everyone else because she cares. When she gets involved in the Frederick and Clara situation, it's because she cares very much about both of them.

Before undertaking this role how familiar were you with this period of history? Did you have any questions for the historical advisor, Alastair Bruce?

Alastair Bruce has been my mainstay for this whole series – he's been magnificent. I think I've asked him questions every single day, from how to you pick up that stem, how do you lay your knife and fork in between eating, everything! I find it's such a joy and luxury to have someone like that on set every day.

While this series examines a very specific time in history, what do you think are the universal elements / themes that will specifically resonate with a modern audience?

Helen [Edmundson] has a feeling for writing human suffering and human love, which you would find more often in Greek theatre. So even though they're based in a particular period of history, the human beings and their needs and struggles don't really change. Viewers will get a delightful platter of history with eternal themes.

Can you talk a little about your costumes throughout this series? Do you have a favourite? Phoebe [De Gaye] is a legendary costume designer, so it was an honour to work with her. We'd decided that purple would be the Duchess's thematic colour. My favourite costume was a beautiful striped one made out of a tablecloth that John from props had saved from another series thinking that it might work. Phoebe and John collaborated to turn it into a joyful, pale green and yellow dress with stripes on it, and that was my favourite look, I loved it. For hair and make-up, I love make-up and I like wearing loads of eyeliner and blusher, but I'm not allowed to wear it! I keep pestering my poor make-up team and they say no, because of course, it has to be historically accurate and in-character.

What was it like working with the rest of the cast?

Everyone has been delightful. It has been so much fun and everyone has been a total delight. I've loved working with Sophie Thompson, she's been an idol of mine for a very long time, she's just brilliant. I actually met her when we both auditioned and I thought, "Please both of us get it so we can have the joy of the double Sophie!", so we've had a lovely time. I also really enjoyed my time with Juliet [Howland] and Rupert [Vansittart], who play Lord and Lady Netherbury – they were a wonderful couple. He's incredibly funny and she's just a total delight – very sweet to everyone.