



New eight part drama series

# Marcella

comes to ITV this April



## CONTENTS

Press Release.....	Pages 3 - 4
Foreword written by Hans Rosenfeldt .....	Pages 5- 6
Interview with Tony Wood (Executive Producer).....	Pages 7 - 9
Interview with Nicola Larder (Executive Producer & Co-Creator).....	Pages 10- 14
Character Biographies .....	Pages 15- 18
Interview with Anna Friel (Marcella Backland) .....	Pages 19 - 23
Interview with Nicholas Pinnock (Jason Backland).....	Pages 24 - 27
Interview with Ray Panthaki (DI Rav Sangha).....	Pages 28- 30
Interview with Nina Sosanya (DCI Laura Porter) .....	Pages 31- 33
Interview with Ian Puleston (Peter Cullen).....	Pages 34 - 36
Interview with Laura Camichael (Maddy Stevenson).....	Pages 37 - 39
Interview with Sinead Cusack (Sylvie Gibson) .....	Pages 40- 42
Interview with Harry Lloyd (Henry Gibson).....	Pages 43 - 47
Interview with Patrick Baladi (Stephen Holmes).....	Pages 48– 50
Episode one synopsis .....	Page 51
Episode two synopsis .....	Page 52
Cast and production credits .....	Page 53

## ANNA FRIEL LEADS THE CAST OF NEW ITV DRAMA MARCELLA FROM ACCLAIMED WRITER OF THE BRIDGE HANS ROSENFELDT



Original multi-stranded crime drama ***Marcella***, written by internationally renowned screenwriter and novelist **Hans Rosenfeldt** stars **Anna Friel** in the lead role.

The new eight part drama series also stars Downton Abbey's **Laura Carmichael**, **Nicholas Pinnock** (*Fortitude*, *Captain America*), **Ian Puleston-Davies** (*Coronation Street*, *Being Human*), **Nina Sosanya** (*W1A*, *Last Tango in Halifax*), **Ray Panthaki** (named BAFTA breakthrough Brit 2014, *Convenience*), **Jamie Bamber** (*Law & Order: UK*, *Battlestar Galactica*), **Sinead Cusack** (*Jekyll & Hyde*, *Eastern Promises*), **Patrick Baladi** (*The Office*, *Mistresses*), and **Harry Lloyd** (*Game of Thrones*, *The Theory of Everything*).

Produced by Buccaneer Media and co-created by Hans Rosenfeldt and Nicola Larder (Sky's development executive on *The Tunnel* and *Dracula*), *Marcella* is Hans Rosenfeldt's first exclusively created drama for the UK audience following the global success of *The Bridge*, a Swedish/Danish co-production which achieved critical acclaim when it began broadcasting in the UK in 2014.

Set in contemporary London with a British Metropolitan Police Detective at its heart, *Marcella* is told with Rosenfeldt's unflinchingly multi layered Nordic style. *Marcella*'s 8 x 60' episodes will lead the audience through a narrative maze and any character could be a witness, victim or potential suspect. *Marcella* will get involved in a serial murder case where the modus operandi of the killer bares a striking resemblance to an unsolved spate of killings from a decade ago.

*Marcella* is shocked to the core when her husband Jason (Nicholas Pinnock) leaves her unexpectedly, confessing he no longer loves her.

Heartbroken and needing a renewed purpose, *Marcella* returns to the Met's Murder Squad. Ten years ago she gave up her fast-tracked police career to marry and devote her life to her family. With the abrupt end to her marriage and isolated from her 13 year old daughter and 10 year old son, *Marcella* throws herself into work to stop herself from falling apart. She instantly becomes involved with a serial killer case she first worked on in 2005. Has the killer re-appeared or is a copycat murderer responsible for these recent deaths? How will *Marcella* cope returning to duties when her own temperament is so fragile and vulnerable? Will throwing herself into her work provide the answers she's seeking? Or lead her dangerously into territory she must avoid at all cost?

Suspicious of her husband's motives for leaving her, Marcella finds herself playing detective away from work, but will her findings lead her to further heartbreak?

Marcella is executive produced by Rosenfeldt, Nicola Larder and Buccaneer Media's founder Tony Wood who created the joint venture production company in partnership with global entertainment company, Cineflix Media. The director is Charles Martin (*New Worlds*, *Skins*, *The Returned*) and Andrew Woodhead (*Fortitude*, *Spooks*, *Law & Order: UK*) is producer. Second director is Jonathan Teplitzky, whose directing credits include *Broadchurch* and the movies *Burning Man* and *The Railway Man*. Henrik Georgsson (*The Bridge*, *Wallander*) has also directed.

Before filming began, Anna Friel said of her role: "I'm thrilled to be working on Hans Rosenfeldt's first English drama. Scandinavian storytelling is hugely inspiring but we Brits usually have to settle for doing a remake, so to be working with Hans on an original piece for ITV is a true privilege. Marcella is a complex woman and a wonderful layered character. Hans's marvellous scripts have drawn a fantastic cast and crew together."

The series was filmed in London and surrounding areas.

Note to Editors:

### **About Buccaneer Media**

Buccaneer Media is an innovative and diverse content production company set up by Tony Wood, one of the UK's most successful producers, in 2013. Responsible for some of the UK's most talked about television brands, Tony Wood was producer on scripted hits including *Coronation Street*. He is perhaps best known for being co creator of the British structured reality mega hit *The Only Way is Essex*.

Headquartered in London, Buccaneer Media is committed to commercial work of excellence and volume in the fields of drama, reality, comedy and children's programming. At its core, each genre is defined by high quality storytelling and a profound insight into character; this runs throughout all of our work. Buccaneer Media is creating high quality addictive television in the UK, USA, Canada, Australia and Germany. Recent Buccaneer Media productions include *Desi Rascals*, Sky Living's first unscripted drama series and '*Ride*' a new live action kid's series for Nickelodeon. Buccaneer Media is also currently developing a TV series based in the UK Sci-Fi movie *Robot Overlords*.

Buccaneer Media is a partnership with Cineflix Media.

[www.buccaneermedia.com](http://www.buccaneermedia.com) Follow [@BuccaneerMedia](https://twitter.com/BuccaneerMedia) on Twitter.

### **Hans Rosenfeldt**

Hans Rosenfeldt is an award winning crime noir writer. He is the creator, show runner and the lead writer of the global hit *Bron*, a Film Lance/SVT crime noir series which transmitted to critical acclaim as *The Bridge* on BBC Four. *The Bridge* was BAFTA nominated for Best International Series in 2013 and won the Gold Dagger Award for Best International Drama in 2012.

*The Bridge*/*Bron* has been sold to over 160 countries around the world.

Hans also co-writes a crime fiction series of novels with Michael Hjorth, entitled *Sebastian Bergman*.

## FOREWORD WRITTEN BY HANS ROSENFELDT

Turin. Don't know much about that city in the north of Italy, but it was there Marcella was born. I was there to talk about another series I've created; *The Bridge*, and my thoughts on the remakes that have been made. It's there I met Nicola Larder. Later, at a very nice dinner, she said she had an idea about a police series set in London, where we meet the protagonist at her lowest ebb, having just been left by her husband, with her kids away at boarding school and a serial killer from the past reappearing. Would I be interested in developing it further? The answer to that, as you've probably guessed, was yes.

We turned the one-sentence idea into a slightly more worked-through pitch and presented it to Tony Wood at Buccaneer. He believed in it and wanted it developed. So we started to storyline the first series.

I love storylining. I love to be in that room where ideas are thrown around and valued, picked up, changed, maybe ditched but giving birth to another, better idea. The creativity flowing and the feeling that absolutely everything is possible. To me, that is the most enjoyable part of the process. Before reality kicks in with budgets, schedules, rewrites, considerations and restrictions.

Our top priority in that room was to find out who Marcella was and what the universe around her would look like. We knew where she started from, what had happened to her, but we didn't really know her.

Who was she?

The Bridge has been hugely successful and a big part of that success is due to our lead character, Saga Norén, länskrim, Malmö, magnificently played by Sofia Helin. But I didn't want to do another version of her, of course. Nor create another character with her flaws, shortcomings and merits. So what should we bring instead?

What I have found works very well if you have something successful and popular and you're about to create something new, is to go for the complete opposite. Where Saga is seemingly almost emotionless from time to time, we made Marcella very emotional, making many of her decisions from an emotional standpoint rather than a logical one. Saga is all about following rules, so Marcella doesn't mind breaking them (or bending the law) if it suits her purpose. Saga is in control, Marcella is – literally – losing control on some occasions.

Not only does this way of working with opposites mean you can't be accused of repeating yourself, it also gives you something completely different - an opportunity to explore emotions and create events that you haven't been able to do before because it just didn't fit that character.

So bit by bit, layer by layer, we created Marcella, until we had that strong female lead, strong enough to actually have the whole series named after her.

Another thing we talked about in that room during those first creative weeks was what kind of series we wanted to make. A thriller, yes. But there are many ways to tell a story. We settled for multiplot. A lot of characters, not all of them immediately connected to the main story or main characters, but eventually ending up there; that's what I like to do. That's what I'm good at. Creating and solving a mystery with as many hooks, twists and red herrings as possible. So that's what we did.

I was brought over to England for my experience with Nordic Noir (*which, if we should be fair, seems to be the label on pretty much everything coming from Sweden, Denmark and Norway, regardless of genre*) but

we didn't want it to be a series that felt like it was written in Sweden for Sweden and just translated into English. So how to keep the Nordic Noir feeling in another country?

I knew very early on that I wanted London to be an important and vital part of the series. The places, the people, the colours, the vibrant big city life. I wanted to give the audience the feeling that this story couldn't be set anywhere else but London. That's not the easiest thing for a man from Sweden to do, especially when writing in his second language, knowing next to nothing about the city beyond the tourist routes. Luckily, I was the only Swede aboard this project, so I think we got what we wanted...

So when we left that storylining room a few weeks later, we had a lot of characters and stories revolving around an exciting, intriguing, fascinating lead character; solving a complicated serial killer case in the heart of contemporary London.

Since then, some fantastic talent have brought the characters and the story to life and London is looking absolutely amazing. As I write this, I have seen the first three episodes and I must say; I'm very proud of Marcella and I love her – as a character and as a series.

I hope you will too.

Hans Rosenfeldt





## TONY WOOD - EXECUTIVE PRODUCER

**Q: You founded Buccaneer Media three years ago. What were your aims for the company?**

"I really craved a blank page. I wanted to put together a company built on creativity. My career has been about connections with ideas. So the idea was that it should be something of a rep company for interesting creatives. I thought if I can get people of interest, personality and track record to come and work here then we should pursue what they want to do. In the, 'If you build it they will come,' type of way. Rather than actually looking to the market and what you might probably be able to sell.

"The world has also changed so much. The environment and the market. I wanted to put something together that was international. So in the DNA from the very first thought of Buccaneer was that we would work with international talent and consider our market to be properly global. So instead of trying to buy formats from European writers we went and 'lassoed' them.

"It's been an incredible journey. We've done that with more than simply Hans Rosenfeldt and what you find is it becomes quite an interesting thick and rich mix. Having spent 20-odd years in television you think you know what you need to do. Then you meet people from other cultures and it's just terrific and so fulfilling."

**Q: How did Marcella come to the screen?**

"I had met Marcella co-creator Nicola Larder a couple of times. As a freelance development person she was going out and creating projects herself. Which she would then try and bring into companies. And was doing well with that. She pitched a few at me. In among them was Marcella.

"Instantly the thought of working with Hans and the combination with Nicola - who I hadn't worked with before but was impressing me each time we met - almost felt too good to be true. One of the aims of the company was to be international and suddenly somebody is sitting opposite me saying they've got one of the big fish in both Europe and global television with a brand new idea that is not really developed yet. So there's all sorts of opportunity with it. And it's somebody with a big hit in 160 territories.

"Nicola then arranged for the three of us to meet for the first time together at the Hay Festival where Hans was doing a seminar and receiving the drama medal. We got on, they hadn't shown Marcella to anybody else and I made a pitch for it then and there. Then we started work on it. Through that what it crystallised was not merely this project but also a little bit of Nicola Larder'schutzpah because she literally doorstepped Hans and made it happen.

"Then we started to talk to people from The Killing and Spiral and places like that who hadn't been approached by English speaking companies. It was a perfect storm for us. But hats off to Nicola."

**Q: Tell us about the decision to cast Anna Friel as Marcella?**

"Anna was in Nicola's mind long before Nicola and I first met about it. Anna has been very busy these last few years. So there was a time when we thought she would not be able to do it. Then there was this extraordinary co-incidence of dates that served her up in a kind of synchronicity.

"As a character Marcella is complex, honest, abrasive and dogged. Then she is confronted by a situation in which she becomes uncertain as to whether she truly knows herself. That's quite a challenge for somebody whose life has been built upon such security of her own identity.

"The first time we collectively met Anna she completely understood what sat underneath and within that character. She talked about the experience of being that woman. It was uncanny for Hans and I because our understanding of the psyche of the woman at the heart of this was all academic and a bit theatrical in its way.

"Clearly Anna hasn't lived much of what her character goes through. But the gear changes and the thought processes and feelings that went into her, Anna articulated them from day one in a way that was more than spot on. It went much further. I remember Hans and I afterwards being a little bit shaken by how much depth she was able to bring to the understanding of a character who only existed on the page at the time.

"Through that, in all of the filming of it, Anna has brought an intensity within the emotions and the characterisation which I think is extraordinary. I can't remember Anna Friel ever being better than this. She has given so much of herself to it."

**Q: Downton Abbey star Laura Carmichael plays Maddy Stevenson?**

"It was amazing Laura was free. Because she is great. We're trying to put together a cast that is internationally recognisable. So to have someone like Laura who is also a star of ITV was just great luck."

**Q: Why is it important that Marcella is both set and filmed in London?**

"We did explore whether it was possible to film elsewhere for London. But it just wasn't. It didn't feel appropriate. I didn't want to create a Scandinavian-noir, a Nordic-noir. Because there's a whiff of fashion about that. I didn't want to do something British or partly-British that then wore the clothes of somebody else's genre just because those shows have sold recently.

"From the very first day of development of Marcella we kept talking about London. And in Hans's writing you have the Nordic rhythm. So the nod towards what he does was already there.

"I personally wanted to do a story about the fact that in London, the city I've known all my life, it is being consumed by the glass and steel of the 21st century city. Marcella is a show about communities as a whole trying to hold on to one another. We move so fast in the pursuit of money in this city that sometimes we forget human collectiveness and community.

"It's also about the pursuit of happiness. There is a sense today that anything can be bought and sold. We've got a lot of people who exploit themselves in their pursuit of satisfaction. That's a very interesting theme that runs all the way through. Enjoyment is not always dignified and satisfaction is not always simple.

"The more we talked the more this particular murder mystery seemed to play out very effectively against the fabric of London. So even though for budget reasons I was trying to film elsewhere for London, the show itself just wouldn't let you do it. It's so much a part of London."

**Q: One storyline involves a major construction firm and the issue of a private versus public city. Tell us about that?**

"All of that debate is going on at the moment, including public versus private space. Also the sense that you now buy planning rights for the airspace above a plot. That's slightly alarming. The whole notion of whether we as a community own this space. And own the spirit of the place as well. I think that's so important.



“Actually Hans was ahead of us and already had a construction firm in mind. So he pitched that at us. But it chimed so well with what all of us in the room - who either live or work in London - feel about it. So we have DTG construction at the heart of our story.”

**Q: Does Hans look at London as an outsider with fresh eyes?**

“The show is a collaborative effort and all of us know the city really well. Hans has done almost all of the story work, which was done in a writers’ room. Albeit we only have the one writer. It’s all been done in London so he’s spent a considerable amount of time here and has got a sense of the tale he wants to tell about London. Then when it comes down to individual detail, both Nicola and I have filled in some of that as well. But he’s been amazing about London. And it took the objectivity of a stranger to the city to crystalise some of my thoughts. He’s brilliant.”

**Q: What were the challenges of filming in London from late October 2015 to March 2016?**

“Trying to keep your purse strings in your hand. I think we’ve been quite lucky in that, to date, we haven’t had any extreme weather that has made life difficult for us. And in terms of traffic there’s not been too much that’s been properly disruptive beyond what you’d normally expect. So I do think we’ve had a lucky time.

“The other interesting thing about London in winter and shooting at night is there is a huge amount of light in this city. Neon lights and commercial light and all of that. Light and dark plays a strong part in what we do and in the way we tell the story. That’s been really good. But it’s a tough city to film in these days.”

**Q: The cast were not told the identity of the killer until they read the script for the end of episode seven of eight. Why was that decision made?**

“It wasn’t even as thought through as that. From the very start of development we all got into the habit of not telling anybody. So we never really changed tack.

“I had a lengthy conversation over the course of a couple of weeks with Charles Martin, who was our first director, over whether the person who is the murderer should be told from the start or whether they shouldn’t know. And there was a school of thought that if the murderer doesn’t know then they won’t play it in a certain way that might become arch or whatever.

“Whereas I was arguing to start with that this is a psychological piece all about character but played out within a murder mystery. And so if you are the person who is motivating all of this plot and there are certain situations where you are in the orbit of somebody for whom a given murder might be extremely meaningful, then we’ll get an extra dimension out of that scene if that person knows what’s really happening. But it was just habit not telling anybody.

“Episode eight is interesting because this is a sequence of events that has quite a price to pay for Marcella. Psychologically she’s really been through the mill. Her work really damages her and so the conclusion of the show is as much her internal investigation as it is the criminal investigation.”

**Q: How would you describe Marcella?**

“Firstly, it’s a rattling good story. A murder mystery story that takes you to places we don’t see very often. Hans is the real deal as a writer. He’s absolutely top notch. And when you think he’s doing this in his second language. With a truly outstanding production team and cast. They have all risen to the challenge. We’re very happy with it.

“Hats off to ITV for going for this because it’s dark. There is a recognition of the fact this is the network of Cracker, Prime Suspect and Bloody Sunday and all of that great diversity of drama output over the years. I’m so pleased they have not tried to make us fit what other people are doing. They have been terrific.”

## NICOLA LARDER - EXECUTIVE PRODUCER



### **Q: You created Marcella with writer Hans Rosenfeldt. How did it come about?**

"I had been looking for what I hoped could be the next incarnation of exciting British drama. I was looking for genius voices. And I thought, 'Who do we love but have not yet utilised in the UK?' Hans Rosenfeldt's *The Bridge* sold in 176 territories. I had executive produced *The Tunnel* when I was at Sky and had seen what it's like to adapt one of his shows. I wanted to bring him to England to have him write in a massive metropolis.

"So I pitched him the idea of *Marcella* and he was game. I actually pitched him a medical show at the same time and because he's a very polite, congenial man, he went, 'They're both good but I prefer *Marcella*. Let's go for it.'

"Then things rolled very quickly. We were pitching to ITV within days of our storylining beginning. We knew what our shape of the show was going to be and we had already decided who was going to be our killer and some of the key questions. ITV snapped it up because they wanted this bold auteur on their channel."

### **Q: What does Hans bring to Marcella?**

"It's great storytelling. A multi-perspective piece. What I've learned through working with Hans is that he just writes. He puts his characters in action and he never judges them. He never says somebody is good or bad, black or white, kind or nasty. He just has them in action, learning about their natures through what they do. So he writes easily and fluidly. He's a very open collaborator.

"I knew he had more than Saga in him when it came to complex women. As a female producer and a female viewer, I always think, 'What would my mum like? What would my sister like?' I'd come up with the notion of this woman whose personal life had dissolved around her, despite her best intentions. And who, as a detective, had not detected any of the clues about what was perhaps corroding in her own life, in her marriage.

"Through that I wanted to see a woman that was capable of anything. Because she had everything to play for. So with that as a basic character trait - a woman who has lost everything so is capable of anything - then planting her into Hans's serial killer genre world, I knew we'd have amazing creative friction together.

"I also said to Hans, 'Can we deal with the emotional consequences of violence and emotional pain?' Because The Bridge moves forward all the time. But sometimes you don't get quite enough moments to stop and reflect. And with this Hans is dealing with emotional consequences a lot. How does it affect Marcella? How does it affect her husband? So there's all sorts of great emotional content. Hans's hooks are also incredible. Not only part by part within the episode but at the end of each episode."

**Q: Marcella is a more complex character than first meets the eye?**

"We always knew that because she was going to be in such emotional turmoil she might not always know everything about herself. Women and an audience will be able to identify with her. We've all loved and we've all lost. We've all looked back and thought, 'How did I not read the signs?' So the starting point for her is quite universal. Where we go is extreme. But a big difference between The Bridge and this - and Hans would say this himself - is this is real world London. Whereas The Bridge is a slightly heightened world. And so what she has, which is a fairly unique character trait we will leave viewers to discover, is an extreme version of being in despair."

**Q: What was your approach to casting Marcella herself?**

"Anna Friel was the only actress I had in my head. I'd worked with her briefly and I knew she was this incredibly powerful method actress. And I'd missed her. She hasn't been in the UK for a while. I thought, 'Can't we have her back?' She's the right age for this character and emotionally she just lets herself go into a part. I needed someone with that raw approach for Marcella. Thankfully her first meeting with Hans, Tony Wood, the founder of Buccaneer, and myself went really well. I felt she had plugged herself into mine and Hans's bodies and she understood this character from the inside out.

"It still feels fresh somehow to have a female lead character in a major drama series. It's so exciting that we've been given the blessing by ITV to create a very powerful but complicated woman who isn't defined by being sympathetic.

"Marcella is admirable because she's always acting for her own survival. She's acting to try and find justice. But she isn't always nice in how she goes about getting it. Being given the grace to create a character like that who has got edginess and attitude and isn't always careful about how people perceive her, means we've got somebody that in many ways we hope will become as iconic as those big complicated characters that have headed up shows.

"Of course, ITV gave us Prime Suspect. Anna has never played a cop before. She did all the research. She said, 'Who are these iconic cops and what made them so?' And it's always the fact they're very difficult."

**Q: How important was it to film in London?**

"It's absolutely fundamental to the concept. For Hans and me. Hans wanted to escape small town writing because The Bridge is set in small places that are under-populated and sparse and actually not as authentically violent as he makes them.

"Whereas London is this metropolis where, as a woman, you're constantly watching your back. That you can walk from a beautiful street where it's heavily populated and you feel totally safe to one street away being somewhere with a completely different atmosphere. And you think, 'Am I in danger?' So we liked that juxtaposition of safety and violence that is really particular to London.

"We also liked the notion of capturing beautiful London - because this is not a monochromatic, dark, evil show. It's a vibrant big city show. But ugliness can run underneath the city. So in corners of the screen and in the corner of your eye you need to be careful about what's happening.

"We have been pogoing around this city. We've been shooting all around the Edgware Road, which is a massive multi-cultural area, Brixton Market, Battersea, Paddington and so on. Because we wanted to show London and people that occupy every part of the scale in London.

"From the absolute top which is personified by the Gibson family. They control the skyline. All the way down to people struggling hour by hour for their own survival. And Marcella sits somewhere in the middle. She's trying to find who she is again.

"London is a city that is eating itself. It's a capitalist city which is all about money. We want to talk about how even if you're at the top you're fighting to survive. Because somebody is ready to knock Sylvie Gibson (Sinead Cusack) off her pedestal. And in every echelon in between they're fighting for their own survival.

**Q: How does Hans view London?**

"It's amazing seeing the city through Hans's eyes because he's ostensibly a tourist here. We've gone back to the drawing board together and we've talked about all sorts of things that don't exist in Sweden that exist here.

"For example, during storylining I talked to him about the concept of being a lodger in London. There's no lodging in flats in Sweden. Everyone lives with their parents and then buys their own home.

"I said, 'On the basis of a 20-minute meeting, you'll move in with strangers, you will be sharing a bathroom, they'll see you in your underwear, and you don't know if they're going to be kind or killers.' And he was like, 'What?' I said, 'Yes seriously. I did it for 10 years. I've had a lucky escape.' So we fed that into the story.

"The fact of the matter is, you're constantly cheek by jowl with all of these people and there is no sense of community. So how does that affect the events that happen when Hans Rosenfeldt puts his spin on it?

"We've got an incredible diversity of characters within our show and the police force. Because that is a true depiction of our city."

**Q: Where does Marcella live?**

"We based Marcella in Battersea. I can imagine the history of her and Jason is they were probably somewhere more central and then as they began to have a family they moved out and become a bit more gentrified.

"Jason is now searching for other choices in his life, because in the 12 years they have been together he's gone from junior lawyer to big cheese in a major construction firm. What does he want from this city now?"

**Q: Laura Carmichael plays Maddy Stevenson. Her first role since Downton Abbey ended?**

"We were so thrilled when Laura said yes. It's a world away from Lady Edith. Maddy is an ambitious, driven young woman studying in the city and she's starting to play with fire."

**Q: Is it true that none of the cast have been told who the murderer is?**

“That’s absolutely true. Not even Anna. She didn’t want to know because she didn’t believe it would help her, because Marcella and Anna both like to act in the moment. They’re the same like that.

“It’s interesting because people know with Hans you have a high body count. So there is this risk element when you open the script. You don’t know who’s going to get it and who’s not. Certainly if you’re an actor, you obviously know how long you’re going to last because of your option length. But with the other characters it’s like, ‘Oh, I just did some scenes with that person but I never get to see them again because they’re dead.’

“Aside from the readthrough there are no moments where the whole cast is together. Hans shows you little pockets of characters and then the web that brings them together is Marcella. She’s the only one intersecting with everyone in the cast.

“We reveal the killer in episode seven. But we didn’t tell the cast until they got to that script. They didn’t need to know. Plus it kept them all on their toes as well.”

**Q: But does the killer know he or she is the killer?**

“We debated long and hard. Having started not telling that person, we ended up telling them because we wanted to give them something more to play with. They have been sworn to silence. And, of course, there’s always a chance there may be more than one killer out there.”

**Q: One of the storyline strands highlights the dangers of the internet?**

“All of our characters are playing with danger in different ways. That’s especially reflected in the younger end of the ensemble. You have people engaging in online flirting, dating and sex. It’s just a part of the real world. Hans never wants to shy away from the brutal truth about humanity. He says he doesn’t care if people are necessarily likeable. We just have to understand them.

“One of our characters engages in online sex. Hans actually created her as somebody that was having great fun in the world. Although she’s amoral, she’s in charge of her own destiny, until Hans decides otherwise.”

**Q: Have there been many night shoots?**

“We have been filming into the dead of the night. We spent most of the first block behaving like vampires. We were shooting so much night and so much mystery, because we wanted to create a London that was beautiful and it’s flooded with colour and ambience at night.

“We filmed at Black Park in Buckinghamshire at night. They were some of the most distressing scenes. Cold, night time, winter, effectively in as good as the countryside. And a massive reveal for Anna’s character takes place there.”

**Q: Has Hans visited the set?**

“Hans does royal visits. He is amazing. He is working so hard on our scripts because we had to get our scripts ready really quickly. He’s six foot ten so every time he comes down on set everyone is looking up at him, both actually and in terms of adoration. He has the respect of everyone.

“He’s a great communicator. We spend a lot of time talking to the cast, all of us, because they’ve got this fractured involvement in the show. We want to make sure they feel part of a bigger story. So they understand our bigger intentions.

"It was Hans's first ever script readthrough as well. They don't do readthroughs in Sweden. So when he sat down to have our block one readthrough, he had never experienced that before. And Anna said at the end, 'This is Hans's first ever readthrough. We want to offer him our congratulations and thanks for coming to write in the UK.' He was very humbled by it."

**Q: What have been the major challenges in filming Marcella?**

"It's the sheer scale. We're quite often double banking. We've been moving around London with a roving unit. And because we want to show each and every corner of the city, we haven't been able to cheat that. We've done that genuinely. We've gone from A to B to C to D and back again."

"The biggest challenge, not least for Anna who is in the majority of the content, is knowing where her character is at any given moment. Because there is no sense of sequential shooting whatsoever. So Anna is constantly having to work out where she's just been and where she's about to go to so she can modulate her performance."

"Because the thing with Marcella is, it's always what's going on underneath what she's saying that's going to keep the audience hooked."

**Q: What would you say to the audience watching Marcella?**

"Every character in this show is a potential victim, witness or suspect. So you'll view everyone through the prism of fear and suspicion."

"It's all about how much the audience are going to be intrigued and emotionally on the side of Marcella. The emotional consequences for a woman who is trying to survive in this big unforgiving city as both a professional and a mother and a wife. I think lots of women can identify with that struggle. The second you start trying to solve one part of your life then something else starts to waver."

"Marcella is a character-driven thriller set in a massive city. It's not a procedural piece. I hope the audience will enjoy the fact that Hans and the actors are making you work to try and figure it out. Because it is a complicated puzzle."

## CHARACTER BIOGRAPHIES

### MARCELLA BACKLAND (Anna Friel)



A former detective lured back to the force by the return of a notorious serial killer she previously investigated. Marcella left the police to embrace family life after falling pregnant with her second child, but never quite came to terms with leaving in the midst of investigating the violent “Grove Park Killer”. Marcella returns to the force following the breakdown of her marriage and is unflinching and unrelenting in her renewed pursuit of the culprit. She’s a loner who appreciates others but will resolutely follow her hunch; no matter the blind alleys and brick walls she runs up against. Marcella has an innate recklessness; she knows not where boundaries and conformity lie. She’s justice-driven - even if in its pursuit, she risks damaging herself. Marcella’s our unreliable series centre; a potential victim, witness and suspect in the series investigation.

### JASON BACKLAND (Nicholas Pinnock)

Marcella’s husband and father to their two children. Jason’s a man who craves recognition and is determined to achieve whatever he puts his mind to. After 15 years of marriage to Marcella, he ends their relationship. But when his mistress dies, Jason finds himself anchorless, struck down with grief and loneliness. His vision of the future is shattered, but will he go back to the familiar solace of the past?



### DCI LAURA PORTER (Nina Sosanya)

Head of the police unit investigating the Grove Park Killings, Laura is Marcella’s former colleague from 2005. They climbed the ranks together. Laura’s composed and self-possessed; she exudes a certain elegance and is a true manager of people. She’s a forward planner, unlike Marcella, who lives in the moment.



## **DI RAV SANGHA (Ray Panthaki)**

Rav is the straightforward, straight-talking lead detective on the more recent Grove Park Killings. He's yet to be won over by Marcella's methods, in particular her aggressive pursuit of Peter Cullen based on no more than a hunch. He's utterly officious and snippy when his colleagues don't see eye to eye with him.



## **DI TIM WILLIAMSON (Jamie Bamber)**

Tim is a police detective who worked with Marcella previously. They have history together: the hints of a frisson and what might have been - if she hadn't met Jason. It's a door that's never quite been closed. In his capacity as detective, Tim doggedly pursues truth and justice but as Jason Backland comes on his radar in a murder investigation, his honest investigative drive is toughened by personal prejudice.



## **DC ALEX DIER (Charlie Covell)**

A young detective, on Rav's team. She's youthful but determined, with an attitude grown out of her London upbringing.





### **SYLVIE GIBSON (Sinead Cusack)**

Sylvie is the CEO of DTG Construction, a mammoth construction and development company that competes for a host of highly profitable contracts around the world. She's the matriarch of a family business and highly respected. There's a dignity to Sylvie that renders her threats hard to read - because she's never explicit about how far she'll go if you cross her.

### **GRACE GIBSON (Maeve Dermody)**

Grace is the presumed heir to the DTG empire. Many of her mother's attributes are apparent in her: she's tenacious, smart and diligent. But she also has one trait outwardly lacking in her mother: empathy. As proven in the first episode, when she supports Henry's unpopular green plan for the Lambeth project.



### **HENRY GIBSON (Harry Lloyd)**

The ill-favoured child of the Gibson Empire. Henry's worth to the family is scorned; particularly by his stepmother, Sylvie. He's led a jet-set lifestyle, but has since returned to take up a role in DTG as Environmental Officer; a position he takes extremely seriously. Especially as the deal in Lambeth relies upon a planning permission commitment that he truly believes in. But it's hard for his voice to be heard over his stepmother's contempt and insistence on maximising profits.

## **PETER CULLEN (Ian Puleston Davies)**

Marcella's lead suspect for the Grove Park Killings in 2005. He's been serving 8 years for the manslaughter of his cheating wife. He appears to be a regular, functioning individual to those he meets, but over time cracks appear, as he reveals himself as a little too highly-strung. Rejection is his trigger - he's anxious about the prospect of being cut off, demeaned, or isolated. The tiniest slight can cause him to react in an irrational, often violent manner.



## **MADDY STEVENSON (Laura Carmichael)**

A postgraduate student who possesses both intelligence and ambition, but is oblivious to the dangers these can bring. Nowhere is this more evident than in her relationship with Peter Cullen, which Maddy naively dismisses as strictly professional. She's building up a profile on Peter, trying to deduce whether he is the Grove Park Killer.



## **STEPHEN HOLMES (Patrick Baladi)**

The new, younger husband of Sylvie Gibson, who arrived on the scene after her previous husband's death. Stephen's chairman of the board at DTG. But we're led to question whether he harbours an unspoken attraction to Grace Gibson - and what that could drive him to do...







## ANNA FRIEL IS MARCELLA BACKLAND

**Q : What was your initial reaction when you read the first scripts for Marcella?**

"I immediately flew over from Ireland where I was filming to meet the writer Hans Rosenfeldt and said, 'I think this is amazing.' I just didn't know whether I could do it. I always go through that process before any new character. I'd never played anything in the crime world before. Pushing Daisies touched on solving crime but in a very different format. I'd seen so many brilliant performances and so many people do it, I just thought, 'I don't know what I can offer that is different?'"

"I was also a little bit intimidated by The Bridge because I thought, 'How can you do it better than that?' But I loved the Marcella scripts. So I thought, 'I'll go and meet them and see what they say.' And they wanted my take on her. By the time I'd left the meeting and flew back to Ireland, they'd got on the phone and said, 'Look, they all think you are her. We would really like you to do it. Your take on it is quite unique. That's why you can do it and it will be different.'"

"I didn't ever really see Marcella as a cop because she's had more time out for 10 years than she had actually in the force. So she's a bit more rebel-like and very unconventional. You're on her side because you think, 'How can you put this poor woman through this?' You understand her and want to forgive anything she may have done."

**Q: Why are Hans's scripts for Marcella so special?**

"We're honoured to have him write this purely about London and set in London. Everybody has watched things like The Killing, Borgen and The Bridge. Audiences don't like to be treated as if they're stupid. Sometimes I think we dumb things down and underestimate the intelligence of an audience. We're not stupid. We don't need it hammered into our head. We want to work a little bit. And I think this asks that of the audience."

**Q: Who is Marcella?**

"We meet Marcella when she has just been left by her husband Jason (Nicholas Pinnock). They have two children who were sent to boarding school, against her wishes. Something has sent her into a very big depression which started a twist within the story that viewers will discover.

"She responds in quite a shocking way to being left by her husband, who she still very much loved and is very surprised when he breaks the news he is leaving her and simply doesn't love her anymore.

"Marcella left a very good job with the police at the height of her career when she was very close to catching a serial killer. She is now very lonely in this house with no kids and no man and decides to go back to work. But never ever as a conventional copper. Marcella couldn't be more opposite."

**Q: Did you do any of your own research for the role?**

"I did. I went to Charing Cross police station and met this wonderful detective called Liz, who was so glamorous. We met there and then later we met at the Groucho Club in Soho. And if you'd have sat and looked at the two of us, she'd be the actress. Because I was in my sweat pants, doing my day's work and she was so glamorous.

"I said, 'Are you dressed to come out?' And she said, 'No, I went to work today.' Being a female detective as well she was really empowering. I spent the day there and asked lots of questions of people who would be Marcella's superiors, learning about all the different ranks. Then I just concentrated on making her as real and believable as possible."

**Q: Is it true you did not want to be told who the killer is?**

"They asked if I wanted to know and I said, 'Will it inform my character? Will it make me change the way I play it?' So I told them if it didn't help the story I didn't want to know. We have three blocks of scripts with episodes one to three, three to six and then six to eight. So I said, 'Tell me in block three.'

"Marcella wouldn't know anyway. And, of course, it might be her! None of us knew how this would end until we got those final scripts. Each and every single one of us could end up as a victim, witness or suspect."

**Q: As an outsider, how does Swedish screenwriter Hans view London?**

"We're so lucky to have people like Hans interested enough in our country to come and want to do what they do there, here. He found it quite fascinating how two worlds can cross.

"For example, Marcella's house is in Battersea. 10 years ago it was bought for £300,000. Now it's worth £1.4m. And out of the window is a huge council estate. It's how those two worlds can be so very different yet so close in proximity. The mixture of it all.

"We've been shooting in Peckham and Brixton, real London. The police station doesn't look out to the London Eye. It looks out on to the the Westway. I've spent so many hours of my life stuck on the Westway that it was really good to look down on it and think, 'That's why...it's not wide enough!' You see a whole other different perspective of London. But it's real London."

**Q: Was it important to film Marcella in London?**

"That was one of the things I said right at the start. I said, 'I really don't want to be doing this and then suddenly we're in Pinewood and it's meant to be a part of London.' If you're going to do this, it has to be real London.

"They said, 'The locations will be authentically London.' And they stuck to their word. I think Hans insisted on that too. He had an apartment here in Tower Bridge when he was writing. So he has all of that wonderful scenery to set the scene and the tone."

"A lot of it is London at night. I love the whole thing of 'London Noir', rather than 'Scandi Noir'. It's about time."

**Q: The opening scene in the series finds a confused Marcella naked in her bath. How was that to film?**

"It's a bold opening scene. At this stage of my career, of my life, I'm 39-years-old, the nakedness doesn't really get to me and I know they're not allowed to show certain things anyway. It's better just not to be self-conscious and coy. I find that really off-putting when I see actresses do that."

"I was in the bath for about four hours. Obviously I got out from time to time, otherwise I'd be a wrinkly old prune."

"The funniest bit was at the end when they said, 'That's a wrap.' They dropped all the curtains and I just found myself in a big studio going, 'Freezing. All right guys? Closed set? Yeah?' There I am sitting naked in a bath in the middle of all these people. So I stayed calm and collected and went, 'OK, let's put those curtains back up, shall we?' I'm open but not that open."

**Q: What was it like working with Nicholas Pinnock, who plays Marcella's husband Jason?**

"I would never have visually put the two of us together because he is so tall and big compared to little old me. But it's a really good union. In a scene where I have to kiss him, the director came up to me and just whispered in my ear, 'Eat his face off.' So I just grabbed him and by the end it was as if a whirlwind had got him. And they said, 'The chemistry is very good between you two. We're really happy with this.'"

**Q: That leads on to the bedroom?**

"He was a total gentleman. We managed to not actually have real physical contact. I was like, 'You're well trained.' We laughed all the way through. With all those scenes, the best way to deal with anything uncomfortable is laugh your way through."

"We had to choose some music because the director wanted music in the background as there's no dialogue. I chose really romantic piano music and he chose funky music like a man would. Mine was the sort of music that would make you cry. While his wasn't."

**Q: Marcella also hits Jason. How was that to film?**

"I hit him and then throw his case down the stairs. The director told me to take a run up to him and push him down. But at the same time he came to run at me. I just went whoof and nearly knocked myself out."

"I'd knocked my neck down into my shoulder and I couldn't move. So they had to get the medic on that day. I was a little bit jolted. After the experience of filming *Odyssey* and being hurt so much, I've got a fake braveness now but I'm still suffering from aches and pains."

"As I'm about to turn 40 this year, I'm going, 'No, no, no, that shouldn't happen to my body until I'm 60 or 70.' So a day when my knee is OK and my legs are all right, I'm literally thanking God."

**Q: How do you feel about that 40th birthday coming up in July?**

"It's doesn't feel young because now I'm playing mothers. You suddenly go, 'I've been doing this for such a long time.' But I look at my 21st birthday cards and go, 'Oh, that seems like last week.' I'm still in two minds whether to do a party. I did for my 30th and it gave me that much stress because you think, 'What if people don't turn up or what if they don't like it?' Or whether just to get a big group of friends and go away. I don't know yet. I'm going to see what direction life takes me. It depends where I am."

**Q: Anger bubbles up in Marcella. What makes you angry?**

"Marcella smashes up an expensive car in a car park. I was handed a crowbar and had to use all my strength. It was harder to smash a windscreen than I thought."

"She also kicks a metal bin in the police station. The bin was in pieces. She goes absolutely mental. The director just went, 'Marcella it up!' So I was like, 'OK.' It was destroyed somewhat."

"In terms of what makes me angry, I'm not the most patient driver when people are driving really slowly, which is as dangerous as going too fast. I get more frustrated than angry. I also get angry about laziness and a lack of work ethic. I don't like people who don't work hard. Or people who say they'll do something and then they don't."

**Q: One of the storylines in Marcella highlights the darker side of the web. Is that something you had thought about before?**

"Your senses are heightened as soon as you become a mother. I remember being 16 and one of the first people to have a mobile phone the size of a brick. The internet didn't really exist then for most people. Now you look around and everybody is on their phone or computer. It's the way we all stay connected."

"On the one hand it's fantastic because it gives everybody a voice, an opinion and a right to speak and that can be more easily communicated. But my daughter Gracie has all the child lock safety features on her computer. You have to do that now because unfortunately people abuse it."

**Q: Marcella and Jason's children Emma and Edward are away at boarding school against Marcella's wishes. Do you feel the same way as her?**

"I couldn't do it. I know a lot of people in our industry do it because it gives their child routine. Gracie's father David (Thewlis) and I could have looked at that for Gracie. But it just never occurred to me. Gracie wouldn't want to. She grew up on the set of Harry Potter. I think a lot of kids are influenced thinking boarding school will be like Harry Potter. And she's like, 'Well, it's not because I'm there and there actually isn't one.' So that helped."

"She's ten now and goes to an international school. It meant there's other children who are like her, where the lives of their parents are a bit more transient, so you can take them out and continue the same education in Los Angeles or in New York. And she's got friends that come and go. Because I think it would start to be odd for her being the only one where the parents go off or the pupils leave school for three months."

**Q: Where do you call home now?**

"I've got my home in Los Angeles and I go back as much as I can. This is the first time I've worked in England in three years since Uncle Vanya on stage in London. But the last time I filmed here was four or five years ago. I've also got a place in Windsor after renting for over two years. I just moved in last Christmas Eve."



**Q: Laura Carmichael appeared with you in Uncle Vanya and plays Maddy in Marcella?**

"It was nice to see her across the room at the readthrough. We only have a few scenes to do together so it wasn't like in the theatre with day in, day out rehearsals and then on stage every night for four months. But she was on really good form. It's great to have her in Marcella.

**Q: Marcella has kept the original Grove Park Murders files in her garage for a number of years. Are you a hoarder?**

"It's so weird. Grove Park was the first place I lived in London. So that has real meaning to me. It was a complete co-incidence Hans called it that in the script. He didn't even know I used to live there.

"I've got two storage units two years after my move. So that might answer your question. I have a big extensive wardrobe as well because I keep things for characters. I think, 'I might need that.' But I've recently tried to get rid of as much stuff as I could because you end up keeping so much. It's really freeing just to get rid and go and treat your local charity shop."

**Q: One of the characters in Marcella asks her if she has ever taken a step back to reflect. Have you been able to do that in your career?**

"I reflect, of course. There's that wonderful quote, 'The definition of insanity is doing the same thing over and over again and expecting a different result.' I think it's important always to reflect, look at your life and see if you can be doing anything better.

"But I don't look back and have regrets. I do have to convince myself to take a break sometimes. That's just always been me. I've been brought up with a very strong work ethic. But I think a better balance of maybe one holiday in two and a half years might a good idea."

**Q: How would you describe Hans's approach to his characters?**

"It's right to say Hans doesn't judge his characters. Marcella is by no stretch of the imagination an innocent. She's damaged and a bit scarred, but she doesn't really play the victim. His characters make mistakes and he leaves enough room for us to interpret our characters and put our stamp on them too. They are left open to interpretation."

**Q: Marcella goes after a suspect despite being told not to. Is it important to break the rules sometimes?**

"I think it's important to have integrity and passion. You've got to follow your beliefs. I don't think anyone should go out of their way to break rules. The rules are there for a reason. Otherwise we have chaos. But when people aren't listening, sometimes you've got to do your own thing to make them listen.

"That's Marcella's character. She's not a conventional cop by any stretch of the imagination. I think we're making something very special."

## NICHOLAS PINNOCK IS JASON BACKLAND



### **Q: Why did you want to be involved in Marcella?**

"I was blown away by the scripts. It was unlike anything we've seen from typically written British dramas. That's not to say I don't enjoy our typically British dramas. But to see something written in this way in English which is a style of Scandinavia was really interesting.

"After reading the scripts initially I knew this was a story overall I wanted to be a part of telling because it was so beautifully written. Hans Rosenfeldt has a fantastic way of moving a story along and really keeping you interested in the next episode and then the next episode and so on.

"When it came to Jason I saw how his arc was journeying through the three episodes they sent me. I can't always define exactly what it is I connect with but I know it's something. I never know what that is until I read it and re-read it again and again. Then I can see myself actually playing that role. I can bring that off the page and make it interesting enough, hopefully for an audience to buy into and be really interested in.

"As we've gone along and the character has developed there have been more discussions and conversations and I've had more and more ideas and input in how Jason is depicted."

### **Q: Who is Jason Backland?**

"Jason Backland is Marcella's (Anna Friel) husband and a corporate lawyer for DTG Construction. He is hard working and ruthless. Somebody who when he knows what he wants he goes out and gets it. That's what you'll see from Jason throughout the series.

"At the very start you see he has left his wife and there is somebody else involved. That whole aspect of the storyline gets so much more convoluted, complicated and intertwined with everything that Marcella is doing. That's all I can say."

**Q: Is it true no-one in the cast knew who the killer is?**

"It's absolutely true. I was speaking to Jamie Bamber (DI Tim Williamson), Harry Lloyd (Henry Gibson) and Sinead Cusack (Sylvie Gibson) while we were on set filming and we were accusing each other of being the killer. Some of us knew who the killer wasn't. But none of us knew who the killer was. And we've all got our reasons why we thought it could be other people."

**Q: Is it more natural not to know, as you wouldn't know in real life?**

"There are two schools of thought. Sometimes people think if you know you're the killer or you know who the killer is you will act differently. I don't agree with that. I think you just go and do your job as best you can in the most authentic, prepared, truthful and choiceful way you can make it for the audience. Because it is all about the audience. Regardless of what I know or don't know won't influence how I deliver my work."

**Q: You were born in Balham - what does filming in London bring to this drama?**

"Having seen London expand over the past 30 years is just amazing. There are very few programmes on television - film is now starting to do it - that really show you the landscape of London in the way that Marcella is going to."

**Q: The story touches on issues like public versus private space in London and other cities. The issue of London becoming a private rather than a public city. How do you see that?**

"Totally. It's absolutely true. I think it's terrible the way London is becoming that way. We should open up the spaces to people freely. But it's difficult. You have a lot of people who want to make a lot of money and are very greedy. And there are millions of people in this city. It's in some ways overcrowded. And when you get that you get people at the top going, 'We can make a lot more money out of a lot more people. So why not?'"

**Q: Marcella was filmed in London from November through to March 2016. Did the weather pose any problems?**

"We were on a rooftop yesterday and Sinead Cusack and I were literally shaking. We were hugging each other because we were so cold. It was freezing up there. There are scenes on construction sites. I've always found them fascinating. My uncle was a great influence in my life. He's an electrician so I've been to work with him loads of times."

**Q: What was it like working with Anna Friel and Sinead Cusack?**

"Anna is wonderful. Such a sweetheart. Really professional and on the ball. She knows her own mind and we work well together. We will work out the best way to do something. She'll have an idea. I'll have an idea. We'll fight our ideas and then we'll come to something that actually works best for the scene, not just for her, not just for me. And we make the best of it. There's always a bit of a hug of recognition at the end of every scene because we're happy with what each other did and with ourselves as well."

"Sinead is just an absolute legend. She is very down to earth and really accommodating. She is full of ideas. It's easy to share ideas with her and she will take on board the ideas you have. And, again, just will make it work for the scene. So it's a pleasure to work with both those ladies. It's a fantastic cast."

**Q: Marcella hits Jason hard across the face in one scene? How was that filmed?**

"It was a very intense day. The thing about Marcella is, scene for scene, it's very intense. It's going to be a gripping, hard-hitting intense drama. And we feel that on set. So there isn't really a day where there's any levity or a lighter moment. There is light and shade within it all. But it's high end police drama and human interest because you're dealing with the personal lives of these people as well.

"So that day was a pressure day. We had the stunt co-ordinator in and they did what they had to do. There was from very early on a lot of trust between Anna and myself because we're working so closely together in so many different ways. So we had that eye contact and said, 'Shall we just go for it?' And it was really easy.

"We create an illusion. Nothing is real. It's make believe, it's grown up let's pretend. And we did that in the best way possible and hopefully the audience will see that."

**Q: You also filmed intimate bed scenes involving Jason and Marcella. How do you approach that?**

"It's so unsexy it's unbelievable. It's an odd job anyway. It's professional. She knows what she has to do. I know what I have to do. There's three people in the corner. There's the director, there's somebody in costume with robes, somebody with make up and possibly the Director of Photography looking at the monitor. They've all got their backs to us and there's music playing and the director is looking at the monitor telling us what to do, 'Move to the left, do that, turn your face here.' So it's really technical."

**Q: One of the story strands highlights the dangers of the internet. Is that something you had thought about in the past?**

"I've become more aware of it since I've realised that under certain circumstances your computer camera can be accessed via remote sources and people can see what you're doing - when you're doing nothing. And that scares me. I think the internet is the biggest devil and curse scenario that we've come up with so far as human beings. There are some really positive things about it but there are also a lot of negative aspects, which we explore in Marcella."

**Q: Do you ever Google yourself?**

"As I see it, this is a business we're in. The art and the craft of acting is taken care of. It's the business side that's the hardest part. Are you telling me the head of big corporations don't have a team that actually finds out what people are saying about their business? I don't think it's any different.

"So I don't think there's anything wrong with it at all. I think if you become obsessed with it, which some people do, then it can be damaging. But as long as it's under control I don't see anything wrong with it."

**Q: Tim Williamson says to Marcella: 'It's not a bad idea to take a step back every now and again.' Have you been able to do that in your career, take a pause and reflect?**

"I do that quite a lot. I say no to a lot of work that comes my way. Because it's important to me that I really believe in the stories I'm involved in telling and I really connect with the characters I'm asked to play. If for any reason I don't I won't even go up for the audition, which is really a waste of my time and everybody else's. So I tend to do that a lot. I think it's great advice."

**Q: Have you met the writer Hans Rosenfeldt?**

"I met him at the readthrough. He's amazing. He's about 100 foot tall, this gentle giant of a man who speaks amazing English with the tiniest hint of an accent. He's just so full of interest and life and you can really see his excitement and his love for what he does. And he loves actors, as well, which is wonderful."

**Q: Does it help that he sees London with a fresh pair of eyes?**

“It is interesting. But there are some things that come up in the script and you would be surprised this man is not a Londoner. Because he gets London very well. And he understands our ‘isms’ in a way only a great writer could.”

## RAY PANTHAKI IS DI RAV SANGHA



### **Q: Were you a fan of Hans Rosenfeldt's writing before Marcella came along?**

"I absolutely was. Just really due to the success of The Bridge. I'm not much of a TV watcher so I'm the guy that couldn't get into The Wire and Breaking Bad. But when I switched on The Bridge it was the first TV series in a long time that actually had me binge watching. So when this project came about I was extremely excited. Because as an actor you want to source those writers. They make your job easy.

"What's exciting about what Hans does is that audiences nowadays are so quick to pick up on things. Their attention span is so short. To keep an audience gripped we need to be changing things up. And the way Hans writes is that, as a viewer, you're constantly at the edge of your seat and having to keep your eye out for certain signs of what's going on.

"Things are moving very quickly and more characters are being introduced. So you're kind of a bit like, 'Whoah, what's going on here?' And then sometimes nothing happens. It gives you that excitement to want to switch on next time.

"A slow burner in what happens in the story sometimes. But fast in introducing lots of characters who keep you intrigued. With today's audience we have to keep evolving in what we're writing and making. Hans is at the forefront of that, in keeping an audience gripped.

"You have those end of episode cliffhangers, the tension he can build within an episode, it's just brilliant. He really is a master of his craft and it's just a joy to receive each script."

**Q: Who is Rav Sangha?**

“Rav is someone who has moved up the ranks very quickly. I think that’s what causes a lot of the conflict between him and Marcella. She was in the police force 10 years before and later left. So Rav was at the really early stages of his career when Marcella was originally on the force.

“She comes back at a status level below Rav. And so there is a clash of her having to take orders from someone who has moved up so quickly. Coming back into the force and being faced with someone who wasn’t there during her time.

“Rav is good at what he does. He is intelligent and a young detective inspector. Where Marcella would go off on her own, Rav does things by the book. He needs facts and figures before he can start listening to gut instincts. ‘Show me something that’s not just circumstantial.’ And Marcella goes with her instinct.

“When Rav first meets Marcella at her home she doesn’t react in the way he expects. She’s a bit feisty and above herself. But when he’s in his domain, his office, she’s not getting away with it. Policing has changed a lot in those 10 years. He has a whole team to run and can’t be undermined in front of them.”

**Q: Did you do any of your own research before playing him?**

“I talked with detectives and a friend of mine who is a detective. Just logistical stuff and about how someone in that position would conduct himself. Also learning about the different ranks and what that means within the police force. Who’s in charge of what? How answerable are people to certain other people? It was essential for me to do that about a job I knew nothing about. Important to learn as much as possible.”

**Q: What was it like working with Anna Friel?**

“Wonderful. She is the consummate professional. I’m absolutely blown away by her performance in Marcella. It’s so internal and the layers she brings into Marcella are truly incredible. It’s remarkable. She’s been great to work with.

“Anna is hugely passionate about the project and cares so much for it. That’s a real privilege to be around. You lead from the top and with that kind of attitude it has really driven down to all of us. We’re all just as passionate about this. That also comes from the wonderful directors we’ve had, the amazing producers and Anna.”

**Q: Was it important to film Marcella in London?**

“London is very much a character in Marcella. But we’re seeing London in a very different way. The way it’s been shot by all the different directors, it’s grimy, gritty and beautiful. Very different to how London has been portrayed on screen before. That’s very exciting. We’ve been filming all over the city. You get that dangerous, colourful and culturally rich side of London.

“We filmed around the Docklands, shooting in this vast wasteland near London City Airport. You would never know this wasteland exists. I think we’ve caught it just before they build 2000 apartments on it. It was a wonderful location with an amazing landscape and backdrop. What we were filming was emotionally draining but, as an actor, to be able to film somewhere like that was pretty cool.

“Our police HQ was a set built in a building in Edgware Road. You could actually look out of the window and see the real Paddington Green police station. It was enjoyable filming there because there were lots of different areas within that space, including Rav’s office.”



**Q: Was it difficult not knowing the identity of the killer until the scripts for episodes seven and eight arrived?**

"It was definitely an interesting way of working. There are pros and cons for both ways. I liked it. I felt it was an enjoyable way to work because I've never done it before. And we truly were figuring out who it could be.

"We all had our guesses. I was way off. Which doesn't say much for my detective skills. What that's going to bring to the story is real confusion for the audience because there will be no way they can read it on us as actors. We as a police force are trying to work out who the killer is, because we have no idea."

**Q: One of the stories in Marcella focuses on the dangers of the web. Is that something you have thought about in the past?**

"It's something that has always concerned me. The information out there and the stuff being recorded online is always very worrying. And the fact we, as a society, don't generally tend to read the small print of all these big corporations and the things we sign up to. So we don't know what information about us is being recorded. All that I find quite frightening. These online profiles of us.

"Touching on those sort of subjects on mainstream shows like this is a good thing. Especially for a younger audience. A lot of younger people don't understand the full repercussions of the internet and the dangers of the people you could encounter because it's just something they've been brought up with."

**Q: Does Rav have any fears?**

"He's scared of dogs. Any time there is something character-driven to play is always really nice. That's a layer of Rav I never knew until I got that script. It was something fun to play and a lighter moment for the character. But I absolutely adore dogs in real life."

**Q: One character talks about taking a step back to reflect. Have you been able to do that in your career?**

"I've had a really interesting career in that nowadays I don't really consider myself as just an actor. I write, direct and produce as well. For a long time I was embarrassed about saying that. But in recent years I've learned to embrace the fact that's what I do. I just like telling stories, however that may happen.

"What still gets me up every morning now is the fact I'm as passionate about all four of those things as each other. I'm just very lucky, fortunate and grateful that my acting career has led into those other things.

"So, for example, after Marcella I'll be directing a film, a romantic drama, in New York and I've just written a TV comedy drama which is with a production company. So lots of different things going on. I'm able to move between things. It helps for someone like me because I get bored very quickly. Now I can chop and change at what I'm doing but yet still have my passion for telling stories."

**Q: You obviously enjoy exploring other lives and worlds, like Rav's, through your work?**

"It is a privilege. Maybe it's because of my job but I don't know who the real me is sometimes. It's quite strange. Because I've spent my life playing different characters. In a way it's probably a good thing because it means I have to deal less with me being me.

"I'm in the best industry in the world. I love it so much and I love what it's given me. And I hope it leads me to a place where I can give back."

## NINA SOSANYA IS DCI LAURA PORTER



**Q: Were you familiar with Hans Rosenfeldt's writing before Marcella came along?**

"I had heard of Hans and The Bridge but I hadn't seen it. Then when I got the job I watched a couple of episodes of the first series. But I'm going to save watching the rest until after we finish filming Marcella because I didn't want any of that to inform subliminally what I was doing. But I got the idea. It's very much it's own thing and Marcella is very British."

**Q: Who is Laura Porter?**

"Laura is the DCI at the police headquarters and the head of the murder department. She is successful in her field and a good boss. She brings back Marcella (Anna Friel) because she knows her of old when they trained together and then worked alongside each other."

"So they have a friendship that goes back quite a long way and it's personal as well as professional. Laura and Marcella are both really dedicated and they're not going to let personal feelings get in the way of doing their job."

"Marcella was investigating a series of murders in 2005 and the ones happening now are similar. So Laura gets Marcella back on the force in order to use the particular personality traits that Marcella has. To help solve these new crimes. She knows Marcella's strengths and weaknesses and will use those to get the job done."

**Q: Laura tells a colleague Marcella is much better when she wants to do something rather than being asked to do it. Is Laura a good manager of people?**

“Laura is a real expert on human nature and the way people will inspire each other in particular situations. She isn’t going to be worried too much about whether that is detrimental to their own personal life as long as the job gets done.

“But she’s not mercenary. She’s just good at getting the best out of people using the professional means at her disposal. On the one hand Laura could be seen as being manipulative. But it’s all a means towards an end.”

**Q: What is it like working with Anna Friel?**

“It’s great. She’s very instinctive and wants to get the best out of each scene. She’s not just there doing her own stuff. Anna wants the scene to work as a whole with all the characters in it. Which I think is a really nice way to work with a lead actress. It isn’t all just about her character. It’s about telling the story. She’s a storyteller.”

**Q: We first meet Laura at a murder scene. Are you squeamish?**

“I’m not squeamish with gore. Physical grimness doesn’t bother me too much. I find it quite fascinating. But I get quite squeamish in terms of the human cost of certain situations that will arise in stories like this. Those do make me squirm and make me uncomfortable. Which I think is good. That’s why stories are affecting. It’s not usually the blood and guts. It’s the suffering of living people.”

**Q: Hans never judges any of his characters and keeps things hidden. Is that helpful as an actor?**

“That’s one of the things that keeps you successfully guessing. As well as the method they’ve used in terms of not telling anyone in the cast who the killer is, who is under suspicion, who has the motive and so on. It keeps it much more open and true to life.

“That’s the same with not judging characters. It means they’re not finite, they aren’t finished in the way that people aren’t finished in life.

“None of us knew who the killer was until we received the scripts for episode seven and eight. Even if in your heart of hearts you might think, ‘I don’t think I’m anything to do with it,’ you still don’t know how you might be implicated or if something you have inadvertently done or said might have affected a particular outcome.

“On an everyday working level it just adds a little something to your working day. This is a long shoot from the end of October to March. So having known what had happened from the start wouldn’t have felt the same. It keeps the process interesting.

“And from the police point of view, you’re looking at all these faces and all these situations and it could literally go anywhere. The frustration that comes with us not knowing must be one per cent the amount a real police team must feel. But it does give you an inkling.

“It’s also a compelling story. We have such a big cast and so many story strands so none of the scenes are flabby. They all have to be quite tight. And that really keeps the story rolling on.”

**Q: Are you good at working out murder mysteries on TV?**

“I’m usually baffled. We all had our theories with this and I was convinced I’d got it right. And I’d got it wrong.”

**Q: One of the story strands involves the dangers of the web. Had you thought about that before?**

"Maybe I see bogeymen everywhere. But I think it's just so ripe for exploitation. The more we're allowed to hide behind particular technologies, potentially less safe the world becomes. Vulnerable people particularly will gravitate towards those technologies and become even more vulnerable because of them. It's a really interesting story strand. Because it seems very exciting and wonderful. But there is another side."

**Q: What sort of London do we see in Marcella?**

"It's not tourist London. It's very much the London we as commuters and people who live and work in London see. It's that London. I can't wait to see that on the screen."

**Q: One of the characters talks about taking a step back to reflect. Have you been able to do that in your career?**

"I've been a mixture of very lucky and having a work ethic that means I never say no. So I haven't actually had much time to do that. But it's a very valid thing to say and people absolutely should if they can. But I think that luxury doesn't come along too often for most people in most walks of life."

**Q: Your job involves exploring and inhabiting other lives. Does it necessarily give actors a greater understanding of the human condition?**

"Yes and no. I think it's useful in terms of being an actor. I don't know how useful it is in terms of being a human. Except you have potentially an ability to empathise with lots of different people's situations. Because you will have had to look at people's different situations more personally."

"But that doesn't mean you necessarily understand all types of people. It's just that you've taken a bit of time to investigate that. Ultimately you're only really doing that to serve your own work."

"You actually discover how even more complicated it all is. It doesn't mean you have any answers. You just realise how much more confusing life is for everybody."

**Q: What's next?**

"I'm going to the Donmar Warehouse in London to do a new play called Elegy by Nick Payne which runs until June 18. Then I do the transfer of the Young Chekhov trilogy of plays I was doing at the Chichester Festival Theatre that's going into the National Theatre in London from July 14. So I'll be going from one to the other."

## IAN PULESTON-DAVIES IS PETER CULLEN



### **Q: What attracted you to a role in Marcella?**

"I have read lots of scripts in my time and I've never read a script with so many different journeys going on. It makes you invest in every character. And you know, down the line, it's all connected. That's what is glorious about the whole story.

"That's the genius of Hans Rosenfeldt. It's like when you fish and you throw this line out. That's what he's doing. He's collecting all of these interesting characters and he's reeling them in. Then one of them will be the fish that did it. That's what I find fascinating.

"When you've got Hans Rosenfeldt's name on the first page of the script and watch things like The Bridge, you realise you're in good company. That's why we've got the cast we have. I don't think any actor in their right mind would want to pass on a Hans Rosenfeldt script. I jumped at the opportunity."

### **Q: Who is Peter Cullen?**

"Peter Cullen has just been released from prison having served eight years for murdering his wife. He was Marcella's (Anna Friel) main suspect for the Grove Park killings, which were never solved and he was never convicted of that. He went into prison purely for the murder of his wife. He is still, in Marcella's mind, a main suspect. And he comes out of prison only to find that, metaphorically, she is waiting at the gates for him.

"I've played a lot of bad guys in the past. Some of them were a little bit one or two-dimensional and you know from day one that they're bad. It's very difficult to play a bad guy when he's written as a bad guy.

What's great about this is Peter comes across as quite charming with an innocence and lovely naivety about him. So we don't know if he is guilty of anything else or is being wrongly accused.

"It's a great opportunity to play all kinds of facets of a character. I've tried to play Peter Cullen as a regular, ordinary everyman, because if you play a possible suspect in a serial murder case as just that, you're going to go nowhere."

**Q: Is it true no-one knows who the killer is until you get the later scripts?**

"I am desperate to find out who the killer is. We have no idea. You have this wonderful circus of characters and no-one knows where their journey will take them. I was in my hotel room last night and I suddenly thought it had to be a particular character. I wanted to ring someone, so if I got it right I can say, 'Told you so.' I've got an idea who it is but I might be wrong."

**Q: How would you describe Peter's relationship with Maddy Stevenson, played by Laura Carmichael?**

"Maddy is playing with fire. She is using Peter as a case study to further her own ambitions and doesn't realise the dangerous game she may be playing. Peter, on the other hand, sees a very young, attractive, interested and interesting person who he genuinely thinks has a fancy for him. In a typical middle-aged delusional way he thinks there is a chance of them having a future romance. He has a puppy love for her."

**Q: What has it been like filming in London, with the city as a major character?**

"I've not filmed in London for a good number of years because, of course, I've been in Coronation Street. You forget how lovely the locations are. It's a thrilling experience to film in the capital. I've spent five years up in Manchester and although I lived many years in London, when I come down it's very much as a tourist. So to be able to spend a chunk of my time working here again is a dream come true."

**Q: Does Hans see the city with fresh eyes?**

"For him it's a Pandora's Box. He's got these wonderful locations but there's no co-incidence he's chosen places like Brixton. If you wanted to show a tourist or a person from a foreign country a day in the life of being in London you would take them to the places he's written about. Marcella has scenes set in some of the most exciting places in London."

**Q: You filmed scenes in Brixton's Electric Avenue?**

"That was an extraordinary day. It's appropriately called Electric Avenue. I'd heard of it from the song. But never been there. We took over a jerk chicken takeaway on a very busy day and turned it into the bakery which my character works in.

"But then you have a lot of people coming for their jerk chicken. All day. The security had never worked so hard for their money. All day we had these mainly elderly women who were kicking off all the time and being furious that they couldn't get their jerk chicken. It was a bizarre day. We all went away thinking that was a very surreal few hours of our lives."

**Q: How would you describe Marcella?**

"The plot is huge on these sort of dramas. It's so plot driven. But what's wonderful also is the characters are very well drawn. The joy for the directors and actors alike is to be able to really pull the characters out of this fast paced thriller. That within that sit all these wonderful characters.

"The joy we've had is playing the layers. Peter Cullen is a perfect example. It is an orange. On the outside he's this very nice ordinary chap who has served his time with all the other layers you have to peel back to get to the core. Marcella is convinced he is guilty of more killings. But could she be wrong?

"There are different things going on in Marcella all the time and it's like spinning a lot of plates. That's a sign of a good writer and good characters. It's like a festival with all these tents and all these stories going on. It's fantastic the way Hans has layered it. You could suspect almost every single character."

**Q: What has it been like working with Anna Friel and Laura Carmichael?**

"I've always been a fan of Anna. Not just the early days but also her most recent stuff. She is one of my favourite actresses. And obviously you want to work with good actors all the time because you have to up your game."

"Laura was divine in Downton and is just a delight to work with in Marcella. She is a perfect Maddy."

**Q: You have not stopped working after taking the decision to leave Coronation Street?**

"I'm forever grateful there was life after Coronation Street. It's always a daunting decision when you've been in a long running job and then you suddenly decide to leave. To walk away from it is very daunting and I didn't know what would happen."

"There's always that dread, that paranoia that you'll never work again. So it was a big decision to make and a difficult one. But I did feel there were jobs like Marcella out there that I needed to have a go at. Fortunately I hit the ground running. Since then I've filmed Beowulf, Lewis, Maigret and now this."

"Coronation Street was a delight to be in for five years. But I just felt while I was still young enough to have these sort of roles, I needed to get out there and find them. After five years in Corrie I felt I knew my character inside out and had discovered enough about him."

"What's good about doing these other parts is they are brand spanking new. Peter Cullen is a fantastic case in point. I had no idea what I was going to do with him. It's like this new toy that you need to dress up and make up and make the words work. All these brand new lines. It's uncharted territory all over again."

"That's why I think actors never tire of this job because each character is something new to play with and to investigate and explore. These are the reasons I left Corrie."

"I'm also doing a lot of writing at the moment, which I've gone back to. If no acting job comes around then I'll be full on with the writing again. I've written a stage play. I've got producers attached to that and a couple of TV projects."

"The play is called Shrine To The Common Garden Gnome. It's a relationship between a father and his son. Both of whom are alcoholics. But it's not all doom and gloom. There is some light."

"I've also got a book that I'm acquiring the rights to that I want to adapt. I love it. I'm very excited about my writing as much as my acting."



## LAURA CARMICHAEL IS MADDY STEVENSON



### **Q: Why did you want to be involved in Marcella?**

"I loved the scripts and immediately wanted to do it. It's really cool and understated in its writing. But thrilling and dark and all of the things you like in a dark thriller.

"The role is exactly what I was looking for after Lady Edith in Downton Abbey. It's so good to do something completely different and modern and young and ambitious and complex. I was really excited.

"After Downton I started work on a new film called A United Kingdom at the end of October 2015 and then started Marcella at the beginning of November. Then we crossed over a bit filming both at the same time."

### **Q: Who is Maddy Stevenson?**

"Maddy is a rather ambitious and potentially foolhardy student. She's very confident and pretty clear-thinking about what it is she wants and how she thinks she can get it.

"Maddy has been writing an essay about domestic violence that results in death. Peter Cullen (Ian Puleston Davies) is the perfect case study. He has just been released from prison having murdered his wife.

"Maddy and Peter have got quite close. She has asked him a lot of very personal questions about the crime he was arrested for. And over the course of that Maddy's suspicions are pricked about the new set of killings, his connection with that and Marcella's suspicions before about historic murders. She starts to try and delve into that and plays on the closeness she's got with Peter and slightly manipulates him in that way.

"She has a need to be involved. She could have taken what information she felt she had to the police very early on. But she wants to be involved in a big reveal. So she's ambitious and quite proud. Then in time she comes to realise she has been pretty foolish."

**Q: Who else does Maddy have in her life?**

"Maddy lives with her boyfriend Adrian (Nick Hendrix). They have a bit of an up and down relationship. They're a strange couple, really. Nick and I talked a lot about it, about how we think they met and what they're like. Because they're very different. Adrian is a gym bunny and a personal trainer. For them it's as much about the physical side of things. That's what's keeping them together because they're not actually that compatible."

**Q: You and Nick filmed an intimate scene together?**

"It's all just part of the drama and it does become very technical. It's about as far from Lady Edith in Downton as you can get. But I'm sure the scene is going to be really creepy for reasons the audience will discover."

**Q: Is it true no-one in the cast knows who the killer is?**

"It's true. I have no idea. It's a subject of discussion among cast members. I can't wait to find out."

**Q: What has it been like working with Anna Friel?**

"My West End stage debut was with Anna doing Uncle Vanya. Working with her again has been so lovely. My first day filming on Marcella was actually with Anna so that was great. It's just so nice when you've worked with someone before and you know each other well."

**Q: Have you met the writer Hans Rosenfeldt?**

"I met Hans at the readthrough, which was very exciting. But also that scary thing of doing the readthrough in front of the writer and hoping they're not going, 'That's not what I meant.' But he didn't scream, 'Stop' - that was good. He's a really exciting writer."

"Hans is so brilliant. He touches on things, like the dangers of the web, that are very current and topical. It's a frightening idea and explored very well in this drama."

"There's a sparseness and an economy to his writing. Sometimes we find that really challenging. But it's that thing that isn't dissimilar, if I may say so, to that Downton idea. And The West Wing and ER and The Bridge and The Killing. You've got 25 characters. This is not your average. So then you have scenes that are quick and sparse. It gives space to the audience to question. It's not that everything is spelled out for you."

**Q: How would you describe filming Marcella in London?**

"It can be quite hectic. We shot in Brixton which was pretty busy. We filmed a scene in Electric Avenue and it was mad. There were lots of people around while we were filming and, of course, we couldn't stop anyone going about their business."

"People tend not to recognise me because I look completely different to how I did in Downton Abbey. I don't think anyone has gone, 'Oh, that's Lady Edith.'"

"It is really fun getting in the car in the morning and wondering where we're going. Some of the locations have been familiar and some of them have not been."

"Filming in this city does add something to the drama and it will really feel and look like London. I think that's important for our story. I think it will feel different to other dramas because of that."

**Q: Did you do any of your own research before taking on the role of Maddy?**

"I did. I was really interested in who does this course she's on. A lot of the places that run it reference the fact it's crime dramas like this that make people interested in this area of psychology. I found it helpful to look at the modules they would study."

"Because it's quite easy to look at Maddy and think, 'She's completely mad to put herself through this much risk.' But you approach these things in a clinical way. That is what you're looking at and you're responding to."

"It's following a pattern of this behaviour. Rather than just seeming like a psycho killer, it's understanding how that works and why that works and what's presenting itself. So it does become a bit more clinical, which is a key to Maddy and why she does what she does."

**Q: If you had time to be a full time student like Maddy, is there a subject or an area of interest you would want to study?**

"I think this subject of psychology sounds really interesting. Just reading different prospectus, course run downs, I thought, 'This would be fascinating.' So maybe some sort of psychology would be really interesting."

**Q: How do you reflect on your Downton Abbey experience?**

"We were all pleased people were happy with how the series ended. We couldn't have asked for more. I know I'll be grateful to it my whole life. It's been a really wonderful experience."

**Q: Has it changed how people behave when they meet you?**

"I think we've done alright to not really notice it. I don't find it too much of a change. My friends are still the same. That extraordinary journey Downton took was so exciting. No-one would have expected that George Clooney would visit the set and we'd end up at the Golden Globes."

"So people are excited to hear about that. And I'm really excited to tell people about it because it's been really lovely. Some people think you're really posh because you're playing somebody really posh. But I guess I just haven't noticed it too much."

**Q: What does the future hold?**

"At the moment I'm just really excited to keep shoving jobs under the belt, including a play in London after filming Marcella. It does feel like a key learning time for me. To try and gather as much experience from other people and from the variety of jobs."

"After a show like Downton I'm keen to keep trying my hand at lots of different things. From the actors I admire and look up to, that seems to be the key to learning and growing. That variety. And to push yourself in ways where you're not quite sure if you can do it. That's part of the job, to keep asking yourself, 'How about this?' I'm keen to keep working."

## SINEAD CUSACK IS SYLVIE GIBSON



### Q: What attracted you to the role of Sylvie Gibson?

"I had seen The Bridge and was a big Hans Rosenfeldt fan right from the start. So I was very excited about the fact he was writing an original series set in London. I had also never played a high powered businesswoman before so what interested me most when I read her first was her business intelligence.

"I was cheeky in my research for playing Sylvie and called the head of a very high powered construction firm and he took me for drinks at The Ritz. I said, 'The Ritz?' And he said, 'Oh many a deal has been completed in The Rivoli Bar of The Ritz.' So there you have it. I hadn't quite done that leap. The Ritz was where they might meet.

"I met some wonderful people and heard how they dealt with business proposals for government or public sites. I found out all of that stuff which was really fascinating. I love doing that sort of research as well. It was an interesting journey.

"But I was also taken with the fact Sylvie covers her vulnerability. I'm always interested in secrets when I approach a character. She's married to Stephen (Patrick Baladi), a man much younger than she is, which is always a cause for vulnerability.

"Her relationship with her stepson Henry (Harry Lloyd) is complex and complicated. And there is her overwhelming love for her daughter Grace (Maeve Dermody). So those aspects of her character meant she wasn't simply the archetypical steely businesswoman. She had hidden vulnerability and feelings she keeps covered.

"So that's what's interesting about her. There are contradictions and ambiguities within her character and I always love being able to embrace those ambiguities when I'm looking at a character. That's what I found appealing about her."

**Q: How would you describe Sylvie's relationship with Stephen, her husband of four years?**

"We worked out a back story. The man she originally married, Dave, was DTG - Dave Thomas Gibson - Construction and she married into that business and knows every aspect of it. Then her husband died and she met Stephen, who is now chairman of the firm after being brought in as an expert in his field. A younger, dynamic man.

"I suspect Sylvie fell in love with him but also saw from a very pragmatic and practical viewpoint that he would be very useful in the business as well. So he's not just her lover, he's also her business partner. I don't think it was a marriage of convenience. I think she does genuinely love him. But the 20-year gap between the two of them would probably be something that would exercise her and cause her a little anxiety.

"She dresses and lives in a very wealthy way. She would wear designer clothes, be beautifully manicured and coiffured and her home would reflect her taste. But there is still that hidden vulnerability.

**Q: Why is her relationship with stepson Henry difficult?**

"I think the stepchild and the stepmother is always a very complicated relationship. She would have inherited, so to speak, Henry when he was quite small. And that is always a difficult relationship because you try to love your own child and the stepchild equally. Most step-parents manage to pull this off. But I'm not sure Sylvie did. There was an irritation there in her relationship with Henry that she probably tries very hard to cover up.

"Hans writes quite sparsely so he doesn't give you a lot of detail. But from what I read that relationship between Sylvie and her stepson is strained. And he probably grew up to be a child that had a lot of issues with his parenting and his position in life.

"Then along comes Grace, her beautiful daughter, the biological child. That must have been very difficult for him to deal with. A family dynamic of any sort is complex and complicated. But with the stepchild it takes it one level further."

**Q: Marcella co-creator Nicola Larder says Hans doesn't judge his characters. Do you agree?**

"That's a lovely thing to say. And he doesn't. It's quite right. I like to embrace the ambiguities, I would much prefer not to make a character I'm working on black and white because nobody is. We're all grey, nuanced and hidden. There's obviously quite a lot hidden in Hans's script. If you're doing an edge of your seat crime drama then that's what you aim for.

"What I like about the way Hans writes is he's never explicit. That is also part of the genre of crime drama. So it's up to you as the actor to supply the rationale and emotional coherence. He leaves you lots of freedom to do that.

"I approach every job I do through the character I'm playing. I tend not to look at the over-arching plan behind the drama. I think that's quite a good way to approach Hans's work. Because we don't know when we start out on the journey as actors where he is going to take us. The scripts get written as we go along."

**Q: None of the cast were told the identity of the killer until they read the final two episodes. How did you feel about that?**

"It's not how I prefer it. Because an actor predicates his or her characterisation on the end results, the end actions. Then they backtrack and create the character based on the actions you see. Take Lady Macbeth. You work backwards as to what brought her to that point, that allowed her to behave in that way. Then you backtrack and you create your back story.

"Now if you don't know how the character is going to behave in the future then it's very difficult to create the back story. But I can understand why they do it. It's a mixture of practicality of the writer having the time to produce these scripts, so you don't get them until you're shooting them. I personally would prefer to know how my character is going to behave. But it has been a really interesting exercise."

**Q: Sylvie is one of the people shaping the future of London's skyline. Is hers a ruthless world?**

"It's extremely cut-throat up there. She is very tough. And between the time when a proposal is submitted and then the reality of what's being built emerges, all sorts of skullduggery very often occurs and you don't quite know how it's done. I suspect all sorts of corners are cut and people try and get away with it. She is eminently capable of bad practice. She rationalises it but it is bad practice. She's not a good girl. It's for her benefit and the profit both she and her business are going to make."

**Q: One of the issues touched on in Marcella is that of London as an increasingly private, rather than public, city. Does that issue worry you?**

"I feel strongly about that. It's happening in front of our eyes. I think it's very dangerous the way we're going. We will hollow out the city metaphorically and in concrete terms. We will lose the spirit of a great city. All of the people who make this city beautiful are actually being priced out of it. Our health workers, teachers and binmen can't afford to live in this city anymore. It's dreadful. And the young are having to go to pastures greener and newer."

"When Thatcher decided to sell off council and social housing, houses weren't built to replace those that were sold. So the amount of social housing in the city is really shameful. Do you want a city to be like that? All that wonderful colour and diversity gone. The people who service the city, who make it beautiful, can no longer afford to live there. I don't like it at all."

**Q: One of the characters talks about sometimes taking a step back in life. Is that good advice?**

"It is good advice. As a breed us actors, we project rather too much into the future about how we're going to make a living and where is the next job going to come from? But as I get older I think, 'Well, actually, today is a beautiful day. Just enjoy that. That'll do. And don't worry about the future. It will be what it will be.' I think we have to think like that. Otherwise we would be fearful all the time, wouldn't we?"

**Q: Actors get to explore and inhabit all sorts of different lives. Is that a perk of the job?**

"I love that aspect of it. I've always said that acting is the shy man's revenge. To be able to look into the hearts and minds of others, in such depth as we do, that's been probably one of the greatest perks of being an actor for me. Exploring other worlds and other heads, minds and hearts. I love it."

## HARRY LLOYD IS HENRY GIBSON



### **Q: What was your initial reaction when you read the first scripts for Marcella?**

"I couldn't put it down. I wasn't necessarily looking for a British TV job and I wasn't honestly expecting to like the idea. If someone said, 'Serial killer, ITV' I would have said, 'I've probably seen that before to a certain extent.'

"I had been filming in Prague and was sat on a plane going back to America from Europe when I read the first Marcella script. Then the second and third. I was like, 'I don't mind who I'm playing. This is fantastic.' I was gripped by it. And I couldn't even tell you exactly why. It just felt original and fresh and I really cared about this woman and the idea of all the issues she was going through.

"It's weird because it touched upon things you are familiar with. An old case that has been re-opened and the normal ingredients. But it was so good. I loved the fact you were meeting these characters and you had no idea where they fit yet. But each scene was well plotted with enough tension and drama with all the different relationships that you said, 'I don't know if you're going to end up being a suspect, a witness or a victim but I'm very happy to go along with it.'

"It was so well done that every time you felt that storyline was coming to an end a new theme was started off. It was very well structured. A real page-turned. A thriller."

### **Q: Were you familiar with writer Hans Rosenfeldt's work?**

"I wasn't. But I'd heard all about it. I went and watched The Bridge straight away and thought, 'OK, wow, I get it.' But in a way I prefer this even more. The Bridge is not really a whodunit. You're interested in the relationship between the cops.



"In Marcella there is much more of a question mark because it's not simply some evil genius holding the whole city to ransom. It's more personal and darker. Reading it I was worried about what was going to happen to Marcella (Anna Friel) and other characters.

"It's not like an Agatha Christie where you just want to know who did all these terrible things. I'm aware that, whatever happens, it's going to be complicated and messy. It feels very human. And I love that."

**Q: What is it we love about his style of storytelling?**

"On TV we like characters to wander off and not come back for a while. It's much more organic. So the focus is not necessarily on the plot and how it all comes back together. It's about the characters and their relationships. You allow things to be messy.

"Which is why we love police dramas. Series like The Killing and The Bridge. Because you see the real mess of human existence and people desperately trying to put some order on it. That makes for wonderful tension. It's not a simple procedural where you know it's going to get wrapped up every week. It makes it really personal

**Q: Who is Henry Gibson?**

"Henry Gibson is part of the Gibson family who own and run DTG Construction, one of the biggest companies in London, founded by his father Dave Thomas Gibson who died some years ago and was married to Henry's mother before he met Sylvie (Sinead Cusack).

"Henry is the black sheep of the family. He's always had a very uneasy relationship with his stepmother Sylvie who now runs the company and is married to her new husband of four years Stephen (Patrick Baladi). Henry has spent the last 10 years travelling the world on his inheritance, living wealthily but fairly unsuccessfully and miserably.

"Now he has come back and humbly wants to be part of the family firm. He doesn't really have any skills but is given a job as head of environmental issues, which he takes very seriously. This is his way in. He doesn't want to be this castaway. He wants to come back into this family because he doesn't really have anything else and feels this is his last chance.

"Yet he's not fully accepted. His stepmother never makes it easy for him. But he is desperate to prove himself to her. So that's where he starts.

"The Gibson family is a fascinating dynasty. Almost a Shakespearian set up which is revealed as you go on. But you don't know what their relationship is, if any, to the murders or to Marcella. Her husband Jason (Nicholas Pinnock) works at the company, so that's the initial link."

**Q: How would you describe Henry's relationship with his half-sister Grace, played by Maeve Dermody?**

"Grace is his only blood relative. They share the same father, who died. She has always stood by him and they have always been close. Grace went the right way, was nurtured by her mother Sylvie and is now very high up in the company. With Henry way behind his little sister who far exceeds Henry's business prowess, expertise and experience. Which is difficult.

"But at the same time Grace and Matthew (Ben Cura) who is his friend from school, are his two closest friends by far. Maybe his two only friends. Henry helps Matthew out financially."

**Q: Is it true the cast didn't know the identity of the killer until they received the scripts for episodes seven and eight?**

"It is true. It's wonderful they didn't tell anyone. It made the cast very suspicious of each other. We talk about it on set all the time. Most people were been told little bits about things that might happen to their character which they kept to themselves. But I genuinely don't believe anyone knew who it was. The directors threw us red herrings. And people knew how many episodes they were in.

"It was helpful for all of us to come together at the start. Our rehearsal was mainly spent talking about the back story. Because it's quite a complicated set up and you don't fully understand the relationships between everyone until later on. That was very useful. I don't know how much of that will be explained to the audience but it's of importance to the cast.

"The story gets told through you, not by you. So you should not try and take responsibility for it. Which I always think is a good idea. You just do your bit. And if it turns out you are the killer, what a brilliant murderer you are. So ignorance is bliss."

**Q: Marcella is set and filmed in London. You were born in the city and are related to Charles Dickens. What does London bring to the series?**

"We were filming a scene in a building with an amazing view across London. It reminded us of the immense wealth and importance of the people who are rebuilding the city. Outside we could see the people building the extension to the Tate Modern. You look out over London these days and you don't recognise it from 20 or 30 years ago. The sheer amount of cranes on the skyline.

"What I really thought looking out of that window and looking down at London as a construction site was that it's a mess. And it always has been. Especially in the 19th century, it was going through massive changes. Railways were coming in, workhouses were being torn down, streets were being widened. In a way that hasn't really stopped. Even in the 18th century it was like this and the 19th.

"So you always think, 'Well London is going to be great when it's finished.' It's the most changeable city. You go and visit Paris or Prague or these other beautiful cities in Europe and there is a section of it, either small or big depending on where you are, which remains the same. And they are wonderful museum pieces.

"But London has never really been like that. There are corners and pockets which are like that. But then next door to it is this other building. That's always been what it's like. It's the old and new fighting together. That's just the identity of this city compared to the others. I love that. That's part of its energy.

"You realise how high the stakes would be for the Gibson family. These are the people who are re-writing the identity of the city. I've lived in the East End and seen all these skyscrapers pop up in the last 10 years. Now they're just part of the skyline and I know there are more coming.

"Then looking over into Docklands and seeing what's happening out into the far east of London. And you look out over south east London and it's flat. You think, 'That's next. Lewisham, New Cross, they're all going to be developed.' There's still so much space."

**Q: Where else have you been filming in the city?**

"We've filmed in Battersea, Paddington, Camden, Kentish Town and so on. The variety has been great. London is a really big character in Marcella. In the same way that in The Bridge you get to know the difference between Sweden and Denmark and Malmo and Copenhagen and the geography of it.

"But here - because of the vast array of characters from all over the spectrum - you've got people in prison, people running huge companies and everything in between. You see London changing and all the various aspects of it.

“A big construction company at the middle of it makes you think about the changing face of the city and things getting pulled down and built up. There’s a real energy to it. You’ll see London in a different light.

“It’s really expensive to film in London. Even to have a unit base in a car park near Regent’s Park. It costs £5000 a day. This office we rented for the weekend, I’m sure that was massively expensive.

“But as soon as you’re in there it tells us so much in the story. You cannot cheat in doing that. The fact that in a small scene in Henry’s office, St Paul’s Cathedral is outside the window. It’s really worth it.”

**Q: Marcella highlights the dangers of the web. Had you thought about that before?**

“I think it would be terrifying to have a 10-year-old child right now. Because they would know more about it than you do. I don’t know how you police it. I’ve always had a slightly wary relationship with the web because it is limitless. You can create whatever version of things you want on the web. It’s very easy to take advantage of naive people online who are just looking for connections and friendship. It’s very dangerous.”

**Q: One of the characters talks about sometimes taking a step back in life. Is that good advice?**

“I would say it’s very dangerous to step back too often. You should step forward much more. I spend too much time stepping back and thinking about things.

“When I was younger I always thought you could draw this line of your career. But actually you look at any actor, it’s a big old mess. You take different jobs for different reasons. A part of you longs for a certain amount of security. But part of me hopes I will stay brave enough to keep making dangerous choices where you can dare to muck it up. And then you do something else.

“I saw a brilliant documentary recently called Listen To Me Marlon. It’s taken the private recordings of Marlon Brando and tells the story of his life. There are five or six seminal films. And a whole bunch of rubbish. Ridiculous, pantomime stuff that he was deeply embarrassed about. Then you think, ‘Yeah, you never really remember or think about those.’ Everyone has got that. I certainly do.

“So I always think it’s not very helpful to think about it in terms of a career. As if you’re building something. As if there was some kind of end result. There was some award you wanted to win and then you were going to retire. In a way it’s reflective of whatever life you’re leading. Suddenly you’re living in that country and so you want to be there. Then you’re feeling really tired, so you do that role. Then you’re feeling very brave, so you do that job. And that one comes along and it makes no sense but you really like it. So you do that. This one you want to do it but you couldn’t get the part. So you can’t plot a graph.”

**Q: You have a companion on set with you?**

“My dog Zoe is always very welcome on the set. She’s a Pomeranian Chihuahua. I’ve had her for less than a year. She was a rescue from New Mexico, where I was working. I picked her up from the shelter. She was found in the desert with a gammy leg and looking pretty mangy. It’s a real mystery. I don’t know what her story is. She’s a fascinating little dog. I think she’s probably fought off coyotes.”

**Q: How would you sum up Marcella?**

“It’s something very different for British TV. A really smart and accessible human drama. It’s not a whodunit. When I was reading it I didn’t really care who did it. I was just really involved with this woman and how she was dealing with it. In an incredibly stressful position. I found that fascinating.

“And I loved meeting all these new characters and trying to work out how it would all fit together. It’s a real puzzle. Involving this vast cross-section of London and all these different people, all linked by these murders. Just to see how it plays out. It does organically. It never seems forced.

“It’s great when people are really excited about the show they are working on. As a cast, we’re all intrigued and sharing stories about what we know. That gives it a real energy.”

## PATRICK BALADI IS STEPHEN HOLMES



### Q: Who is Stephen Holmes?

“Stephen is chairman of the board at DTG Construction. Up there at the top of this major company in London. He is married to Sylvie (Sinead Cusack), whose previous husband founded the firm but later died, and is 20 years younger than she is.

“I’m not sure how much work he actually does. But Sylvie would not have given him that position if he was just a toy boy. He’s fairly accomplished in his own right. And I think he does care about the company and the family. She gets value out of Stephen. But there is a certain insecurity on her side about that age gap.

“We don’t know a great deal about Stephen but it’s sometimes easier the less you know about a character. And with Stephen the advantage is I’ve not had to explain much. I’ve enjoyed the mystery of that and concentrated on the relationship with Sinead and playing power, the ambition of the company and what our relationship is. So it’s been a discovery for us. But that’s what makes it fun and engaging.

“What we always do is judge or try to make assumptions about characters. In life as well. So to hold judgement is always important. I wasn’t sure where they were going to go with certain aspects and what the outcome was going to be. There’s sometimes a freedom in ambiguity as far as not knowing what the definitive answer is.

“So I didn’t really know what that relationship was and it was nice to go on that journey with Sinead. It’s as much a mystery for the actors going through this as it is for the audience. We all suspend our belief and trust in it.”

**Q: How did you approach Hans Rosenfeldt's scripts?**

"Usually for me it's character that differentiates a good script from a bad one. Hans Rosenfeldt is more plot driven. So for me and Sinead a lot of it has been, 'What can we come up with, with what's there?' It's more about what's in between the lines.

"Sometimes those constraints force you to be more creative than you would be otherwise. You have to trust also that the writers are going to see what you're doing and adapt and evolve their writing to suit that. It should always be a combined process."

**Q: Huge companies like the fictional DTG Construction have an influence on the shaping of London's future. Do you have a view on the way London is being developed?**

"There is a huge debate as to who should take responsibility for that. Public space as well as private. What we're seeing more and more is homes being bought up as investments by Chinese and Russians and where is that leaving London as a city with soul and character? I can see it, certainly, in the 20 years I've lived there and moved out. And going back it feels less and less like itself.

"Of course things have to evolve, move and progress. But it does feel like we're pushing out the different strata of society and only allowing those who can afford certain things to live there. I think London will lose out as a result."

**Q: Is it true the cast were not told the identity of the killer until they were given the scripts for episodes seven and eight?**

"I was completely in the dark. I think it was quite a shock to the person concerned. Not only that they find out they're the killer but then also to explain themselves and the reasons for killing a number of people. That's quite difficult when you haven't had that in mind in the playing beforehand. But I suppose that's again part of what a clever killer would be like, not indicating anything in advance."

**Q: What is it like working with Sinead Cusack?**

"It's been an absolute pleasure. I learn something every time I see her. She's lived quite a rich life and it's been a joy to share that and learn how she started and progressed through the business. And her love of it that's still there. Really reassuring to still have faith in what we do. Her value on her job and what she does. To remind myself of that and how lucky we are. So to be able to work with someone like her has been a real privilege."

**Q: Marcella highlights the dangers of the web. Is that something that concerns you?**

"Definitely. That's a huge concern. And having children and understanding the usefulness of the web. My daughter was on Instagram recently messaging people. You suddenly realise there's a dialogue going on and having to explain to my eight-year-old daughter you don't know who that is on the other end of the line.

"Realising actually those filters should have probably been put in place before. You can miss that so quickly and easily, even as aware as I am. You can still miss it. Then you know that the next thing that comes along, it might take you a few months to even be aware of what it is. So it is scary."

**Q: As an actor you get to both explore and inhabit other lives. Is that one of the most interesting aspects of the job?**

"I've always thought that and that's always been the predominant interest in it. There is a sort of spirituality to it. The empathy and feelings for other people and knowing what they go through is a really important part of society and a modern society that moves forward.

“So I consider myself very privileged to be able to experience certain things without having the burden of responsibility. It is often a privilege to be able to do that. To experience something, to feel something that you wouldn’t ordinarily have the opportunity or the bravery to experience.”

**Q: Sitting in a glass and steel boardroom high up in the heart of London did you feel the seductive power that Stephen would experience?**

“Absolutely. So as actors, to be able to stand up there and have that view of your kingdom below is very intoxicating. Then you look at what makes Sylvie continue to be turned on by that. The need to get a good deal beyond family, beyond everything. That’s the way she still feels most alive. To win, to beat the rival, get the best deal and get the biggest building up.”

**Q: Did Marcella have to be filmed in London?**

“I think so. London in reality is a never ending source of drama, contrast, power, all of that. It’s an incredible city. So to have that opportunity when it’s so expensive to film in London, it’s very rare these days. I moved out of London because I thought nothing is filmed there anymore and I don’t have to be there. So it was a really nice job to go back in and have The Shard in the backdrop and show London off.”



## SYNOPSIS

### Episode 1



After 11 years' absence away from the force, DS Marcella Backland finds herself drawn back to police work following the return of the Grove Park Killer, her last case before she left to start a family. In 2005, the killer tied the victims' hands and feet with cable ties before taping a plastic bag around their heads. The case went cold. But now, over ten years later, it seems he has returned.

Marcella is driven by the news that her previous lead suspect, Peter Cullen, is out of prison for manslaughter and now working in a bakery on a prison placement scheme. But nobody else on her team thinks it could be Peter, and Marcella's lone wolf approach quickly alienates her new colleagues.

But Marcella's also preoccupied with the breakdown of her 15-year marriage to Jason Backland. It's a huge blow to her when he tells her he no longer loves her. She believed they were happy.

Marcella suspects Jason may be having an affair and she follows him in her car. But what will she discover?

Marcella is next seen sitting, crying in her bath, covered in mud and blood. A nasty gash on her forehead. But how has she come to be in this state?

Throughout the course of the episode, we're introduced to the Gibson family and their company, DTG Construction: one of the country's largest developers. Tension is rife within the family as CEO Sylvie Gibson clashes with her errant stepson Henry over the best way to take their development in Lambeth forward. Caught in the crossfire is DTG's Head of Legal, Jason and Sylvie's daughter and Head of Finance, Grace Gibson. We also meet Cara, a young, spirited woman who has devised a con to steal from people using the casual affairs app, Sinnr.

## Episode 2



Marcella tries to make sense of the previous evening's events.

Meanwhile, the Gibson family are in a state of panic when Grace is discovered missing, and Marcella scours CCTV footage in an attempt to discover more about Grace's disappearance.

Cara returns home from her latest Sinnr exploit. She's managed to swipe a watch, some earrings and a bracelet. Cara's unaware of their significance and the danger she's put herself in - all of these items are recognisable as trophies taken by the Grove Park Killer.

Peter Cullen continues his prison work placement at the bakery and is delighted by his budding friendship with a young postgraduate student called Maddy. Marcella warns Maddy that Peter's dangerous, but Maddy assumes she's safe – Peter's supervisor Guy is always with him. But later in the episode, we see Guy head out with Peter and leave him to his own devices.

We're introduced to two new characters in this episode: Yann and Matthew. The couple have moved to London from Norwich but are struggling to survive in the city. Matthew turns to his best friend Henry for financial support whilst Yann reports on the murder of a member of his AA group... but could Yann's fascination be masking something more sinister?

**SYNOPSIS FOR EPISODES 3 – 8 ARE AVAILABLE FROM THE ITV PRESS OFFICE**

## CAST AND PRODUCTION CREDITS

### PRODUCTION

Created by: **Hans Rosenfeldt & Nicola Larder**  
 Executive Producers: **Hans Rosenfeldt, Nicola Larder, Tony Wood**  
 Producer: **Andrew Woodhead**  
 Directed by: **Charles Martin, Jonathan Teplitzky, Henrik Georgsson**  
 Written by: **Hans Rosenfeldt**

### CAST

DS Marcella Backland – **Anna Friel**  
 Jason Backland – **Nicholas Pinnock**  
 DI Rav Sangha – **Ray Panthaki**  
 Sylvie Gibson – **Sinead Cusack**  
 DCI Laura Porter – **Nina Sosanya**  
 DI Tim Williamson – **Jamie Bamber**  
 Henry Gibson – **Harry Lloyd**  
 Peter Cullen – **Ian Puleston Davies**  
 Guy Roberts – **Robert Whitelock**  
 Maddy Stevenson – **Laura Carmichael**  
 DC Alex Dier – **Charlie Covell**  
 DC Mark Travis – **Jack Doolan**  
 Cara Thomas – **Florence Pugh**  
 Phil Maxwell – **David Kennedy**  
 Grace Gibson – **Maeve Dermody**  
 Adrian Cooper – **Nick Hendrix**  
 Stephen Holmes – **Patrick Baladi**  
 Matthew Neil – **Ben Cura**  
 Lea Coombes – **Jasmine Breinburg**  
 Yann Hall – **Tobias Santelmann**  
 The Bearded Man – **Rob Jarvis**  
 Clive Bonn – **Andrew Lancel**  
 Evan Jones – **Otto Farrant**  
 Foreman – **Barry Aird**  
 Shopowner – **Ajay Chhabra**  
 Shopowner's Wife – **Siddiqua Akhtar**  
 Karen Jones – **Beverley Longhurst**  
 Bendek Kroj – **Emil Hostina**  
 New Inmate – **Josef Altin**  
 Joanna Dogan – **Priyanga Burford**  
 Dr David Fairclough – **Richard Cordery**  
 Greg Brady – **David Fahm**  
 Edward Backland (CH) – **Asher Flowers**  
 Emma Backland (CH) – **Imogen Faires**  
 Headmistress – **Geraldine Alexander**  
 A & E Doctor – **Esh Alladi**  
 Linda Callaghan – **Susannah Wise**  
 Benjamin Williams – **Joseph Wicks**  
 Andrew Barnes – **George Anton**  
 Stuart Callaghan – **Stephen Lord**  
 Hassan – **Youssef Kerkour**  
 Mo El-Said – **Yasen Atour**

Aleesha – **T'nia Miller**  
 Victoria Daughton – **Isobel Middleton**  
 Nurse 1 – **Sarah Amankwah**  
 Teacher – **Hugo Bolton**  
 Landlord – **Dan Mersh**  
 Henry's Lawyer – **Emma Davies**  
 Lab Technician – **Naomi Cooper-Davis**  
 Nurse 2 – **Peter Stickney**  
 Bachelor – **Fabio Santos**  
 Stunt Performer – **Jimmy O'Dee**  
 Stunt Performer – **Lucy Allen**  
 Mrs Shaw – **Serena Gordon**  
 Ronnie Weir – **Toby Wharton**  
 May Weir – **Grace Taylor**  
 Beth Bachan – **Shivani Kapur**