



JEKYLL

A Hartswood Films production



in association with
StageScreen Productions
a co-production with BBC America
for BBC ONE

Written By
Steven Moffat

Starring
James Nesbitt, Gina Bellman, Denis Lawson, Michelle Ryan, Meera Syal

6 x 55 minutes

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JEKYLL Introduction

It's 2007 and there's a new Dr Jekyll with an old problem... Mr Hyde.

Popular and hugely successful actor James Nesbitt (*Murphy's Law, Bloody Sunday, Cold Feet*), plays Tom Jackman, the lead role in Hartwood Films' highly anticipated series *Jekyll*. He is joined by an outstanding cast in the six-part series for BBC ONE.

What if you had a dark side? What if your wife found out? What if she preferred it?

Gina Bellman (*Coupling, Blackeyes*) plays Mrs Jackman, whose idyllic existence with her two small sons and doting husband is shattered by an ancient family curse: you think *your* husband's having a mid-life crisis – try being Mrs Jekyll & Hyde.

Denis Lawson (*Holby City, Sensitive Skin*, Emmy nominated for *Bleak House*) plays Tom Jackman's oldest friend Peter Syme, who's just a little worried that Tom now seems to be sharing a flat with a younger, sexier man with a taste for the night life.

Michelle Ryan (*Mansfield Park, EastEnders, The Bionic Woman*) is Tom's enigmatic and dedicated assistant, psychiatric nurse Katherine Reimer, the only person other than Dr Jackman who knows about the secret double life and has the job of helping him lead it: the servant of two masters but only one man.

Meera Syal (*Life Isn't All Ha Ha Hee Hee, The Kumars at No 42, Keeping Mum*) is Miranda, the private detective who stumbles not only on the truth about Dr Jackman and his alter ego, but on a conspiracy over a century old: she must convince Tom that there are more frightening things in this modern world than Mr. Hyde ...

They are joined by **Mark Gatiss** (*The League of Gentlemen, Nighty Night*), **Paterson Joseph** (*Green Wing, William & Mary*), **Fenella Woolgar** (*He Knew He Was Right, The Way We Live Now*) and young actors **Andrew Byrne** (*After Thomas*) and **Christopher Day**.

Writer Steven Moffat (*Coupling, Doctor Who*) has taken a modern twist on the classic tale of scientific misadventure which he describes as "Somewhere between a modern horror story and *The Odd Couple*," whilst producers Elaine Cameron and Jeffrey Taylor comment: "The series is a remarkable conspiracy thriller - more *Spooks* than Robert Louis Stevenson."

James Nesbitt comments: "*Jekyll* is modern, contemporary and cutting-edge – I am very excited to have been given the opportunity to explore the comedy and darkness in both characters."

It is 2007 and there's a new Dr Jekyll, with an old problem - Mr Hyde. But they have a deal - a body share – and an impossible life is somehow lived. What Hyde doesn't know: Jackman is married. There's a wife and two children he'll do anything to protect from his dark side. With all the resources of modern technology, and the best surveillance hardware, he's determined to keep his dark side in line. He's done a deal with his own devil. What neither of them know: an ancient organisation, with limitless wealth and power, is monitoring their every move, and a plan over a century in the making is coming to fruition. The return of Dr Jekyll is no accident...

The directors are Douglas Mackinnon (*The Flying Scotsman, Gentlemen's Relish, Bodies*), and Matt Lipsey (*Border Café, Little Britain*). Executive Producers are Beryl Vertue and Steven Moffat. The series was commissioned by Controller of BBC Drama commissioning, Jane Tranter, and BBC Head of Independent Drama, John Yorke.



Beryl Vertue says: The scripts are brilliant – scary, funny, and full of the unexpected. We are delighted James Nesbitt is playing the lead, one of the few genuine stars who has the range needed to play this extraordinary role.”

Jane Tranter adds: “Steven’s ***Jekyll*** takes a legendary story and places it firmly in the modern world. It is high concept, intelligent and utterly engrossing as we focus on a man whose life is literally split in half.”

Jekyll is a Hartwood Films Production in association with Stagescreen Productions for BBC ONE and is a BBC America co-production.



“JEKYLL” Synopsis

Dr Jackman’s life is in tatters. Recently, he’s been playing host to an uninvited guest – a dangerous alter-ego. Desperate to protect his wife and children from his dark side, Jackman has been forced to leave his old life behind and strike a diabolical deal with his own devil.

Now the two share a body, and an impossible life is somehow lived. It takes a trusted assistant, lots of second-guessing and the best surveillance hardware around to keep the ‘night shift’ in check.

Savage, carnivorous, carnal, Hyde is everything that the repressed Jackman is not; a narcissistic newborn in a grown man’s body, with a Disney habit to go with his drink problem. And he’s getting stronger. Every time Jackman falls asleep, gets angry or aroused – Hyde threatens to take over.

He won’t be chained up forever.

What neither of them knows is that an ancient organisation with limitless wealth and power is monitoring their every move, and a plan over a century in the making is coming to fruition.

Part conspiracy thriller, part horror, part love story, Steven Moffat’s dark and very modern take on the Robert Louis Stevenson classic brings the ultimate tale of inner conflict to unforgettable new heights.



“JEKYLL”

Episodic Synopses

EPISODE ONE

London, 2007. Tom Jackman, the only living descendent of Dr. Jekyll and Mr. Hyde: a new man with an old problem. He's fighting back - but are all the resources of 21st Century surveillance technology enough to keep a Victorian demon in check? Can he keep his wife and children safe during the "night shift"?

A restraining chair in a simple apartment. Psychiatric nurse Katherine Reimer is busy making preparations. Someone is expected on the stroke of midnight. Her boss, Dr Jackman, self-contained, preoccupied, intense, is talking into a Dictaphone: “She can be trusted. If you approve, she’s coming to work for us. For both of us.” This is a man who's done a deal with his own personal devil: “If he ever harms anyone, I'll turn myself in. If ever I look for a cure, he'll put a bullet in his brain.”

As Tom sweeps down the drive of an idyllic country home, his small twin boys, Harry and Eddie, rush to greet him. His wife Claire brandishes a large brown envelope full of photographs: “You might at least have the decency to be having an affair.” She has hired a private detective to find out why he left his family and his job six months ago, with no explanation. Tom is secretly puzzled – there must be more photos. He clocks the name of the agency and then has to tear himself away - Hyde is coming, and Hyde must never meet Claire. Later he wakes in a seedy flat with a prostitute, and no clue where he is: “Just once... seriously... just bloody once... could you tell me where you parked?”

Tom goes to visit the company he jacked in months ago, Klein & Utterson. A slightly grumpy looking man eyes him. Peter Symes is Tom's best friend. Tom tells him to advertise his research job as he's never coming back.

Despite a scheduled change due to happen within the hour, Tom realizes he is just a short distance from the detective agency and risks dropping in to find Min, angry and unreasonably posh, putting all her belongings into a box. Miranda Callender runs the agency: attractive with effortless command and fierce intelligence, she's suddenly come into a lot of money, so is closing down the agency. Paid off - but by whom and why did she hold back some of the pictures? Then Tom bumps into an aggressive young boy in an alleyway who puts a knife to his neck and slams him against a wall. Big mistake. The clock is striking seven - the night shift has begun...

EPISODE TWO

"Ever killed anyone? It's like sex only there's a winner." Dark forces are closing in on Tom Jackman. To keep his children safe, should he listen to the terrible voice whispering in his ear...?

Tom awakes in a restaurant gents. No messages of explanation on his Dictaphone, lipstick on his cheek. Another unscheduled change. His co-diner has left – a pink cigarette stub the only clue as to who she might be. In the apartment Katherine hides a jar of pills. Tom needs to know – who is Hyde seeing? Is he in a relationship? He downs a cup of tea which tastes odd. Katherine is unforthcoming: “He’s entitled to a private life.” Tom has kept Hyde tied to a chair for a week to keep him away from his family. He’s feeling guilty – but then he falls unconscious. Katherine has drugged him.



Scared and haunted, she deletes the security footage, turns off the CCTV cameras, removes the fuse and takes Tom's keys. Tom sits motionless and still as she searches for something – an old, yellowed envelope, a key, a photograph of a young woman.

Syme has been given the task of going to the zoo with Tom and the boys to try and talk some sense into him. Tom was a foundling, no family, no history – and Syme has been his closest friend for twenty years. But suddenly there is a terrible voice whispering in Tom's ear... And his son Eddie is desperately calling for his help. But who would threaten the life of a six-year-old child? Fugitive and hero, there is no-one Tom can trust anymore.

EPISODE THREE

"When you sleep, I will eat your children." Tom Jackman wakes with blood on his hands. Has Hyde finally done the unthinkable...?

Syme's house. A constant dripping noise. Police arrive to kick down the door. A bloodied man lies unconscious in the undergrowth.

A seedy seafront twelve hours earlier. A haggard Tom wakes up in a squalid guest house, with a deep bite mark on his thumb and his foot manacled to a radiator. The room has been trashed. A terrifying message has been scrawled on the wall in dried blood: "When you sleep, I will eat your children..."

In a railway station the lights flicker on and off. Tom rings Katherine who is with Min and Miranda in his flat. The institute are busy picking up his phone signal as Tom desperately explains: "He's trying to take over!" Tom phones Claire, desperate not to fall asleep and let Hyde take control, desperate not to let him know where his wife and family are. Colonel Hart and a group of men in white coats bundle a big metal casket, the shape of a man, into a van in the car park. Tonight is the culmination of one hundred years of planning...

Tom gets to Syme's house and spots a glass with lipstick on the rim. But is Syme really the good friend he claims to be? And what is his wife doing there. In 'that' dress? "Is anything in my life not a lie?"

EPISODE FOUR

"You have my husband in a box!!" An ancient organisation, with a plan a century in the making, finally has Tom Jackman in its clutches. But why?

Flashback. A young, foxy Claire - dressed for a hot date and clearly trouble - speeds down the country lanes on her way to dinner at her good friends, David and Nicki's. Tom is the other guest – intense, nervous, nerdy in his glasses. They're being set up. Manic, fun and slightly out of control, Claire is under strict instructions: Don't be funny, don't be scary, don't ask about his salary. The conversation is like treacle. Tom is a research scientist – on £250k a year. Then he and Claire disappear off together... The morning after and Tom catches a glance of thick hair on his arm. Or was it his imagination? Fast forward and the couple are the proud parents of twin boys – unexpected, as there was only one heartbeat...

Back at the institute something strange is going on. Tom's thumb print no longer opens the security doors. He is bundled into the basement interview room, watched by a beautifully coiffured woman. His sour faced assistant resigns on the spot when she confronts him with sheets of paper with the simple words: "I'm coming" scrawled all over them in his handwriting. Tom plays squash with David who's a doctor. He's desperate to talk – the thumb print, the hair on his arm, the writing. What does it all mean?



Back to the present. The van pulls into the underground car park. A desperate Claire demands to know where her children are and why Tom, a terrified claustrophobic, is locked in a box. Claire went to Syme for help and now he has done this. But, Syme retorts, what if your friend was the cure for cancer? It is a declaration of war. Meanwhile Miranda rings Syme from the security gates, wanting to be let in. As phones ring all over the institute, Miranda demands to speak to Winston Churchill – the real one. And Claire wants to know quite specifically what sort of relationship Katherine, this very young and very pretty girl, has with her husband.

EPISODE FIVE

"It dies with you. Dr. Jekyll's last secret." Edinburgh, 1886: a deal is done, and the true story of Mr. Hyde's origins is buried and forgotten. Until now...

The home of Dr Henry Jekyll, Edinburgh 1886. A man with a haunted and hollow look will be calling back to see him later that night. He spoke to the servant girl, Alice, at the kitchen door and scares her even more than Hyde with all his questions. At 10pm on the dot Robert Louis Stevenson presents his business card, armed with a manuscript. With the appearance of fiction but the substance of fact, the story lacks only an ending. Jekyll is dying because he can no longer control the changes and his last secret will die with him as he tosses a vital piece of paper into the fire.

London 2007. The casket is opened up and Tom calls out, pathetic and chained up, unable to move. But is it really Tom? Hart and his men level their guns at him. Malcolm, who designed the casket, is terrified. Hyde declares that Tom is dead. He has eaten him up. Yum yum. He can read Col Hart, can tell him he's veggie with two dogs – and incurable cancer. Then Hyde begins to see other visions, to plunder Tom's memories. Inexplicable, unbelievable memories...

EPISODE SIX

"Run if you want to live!" Far beneath an ancient country house, in long forgotten chambers, Claire Jackman discovers the truth about her husband. Above, a storm gathers: Dr. Jekyll and Mr. Hyde are coming...

Carver, a mercenary without equal, has been offered a blank cheque to bring Hyde in when they are ready. He receives his orders: "Now!" In a big country house, Syme descends in an old-fashioned lift to a dusty, forgotten gentleman's club. There are six floors hewn deep into the ancient building's foundations – hell is on the lowest floor. They are hiding a secret; the building needs to be a fortress – and a trap for a man who can rip out a lion's throat.

Claire and the children are exhausted. A plump, cheery nurse offers the boys bacon for breakfast. Claire demands to be called Mrs Hyde. But there is no breakfast and her boys have been taken from her. As she hears their cries, the nurse injects Claire with a sedative.

Lurking deep beneath the country house Sophia draws on a pink cigarette: "Do you want to know the truth about your husband? About Dr Jekyll and Mr Hyde and how they came back from the dead?" The answers are all eventually revealed: answers more shocking than either Claire or Tom could have imagined.



**“JEKYLL”
Cast List**

Tom Jackman/Mr Hyde.....JAMES NESBITT
Mrs JackmanGINA BELLMAN
Eddie JackmanANDREW BYRNE
Harry Jackman.....CHRISTOPHER DAY
Benjamin.....PATERSON JOSEPH
Peter SymeDENIS LAWSON
Ms UttersonLINDA MARLOWE
Katherine ReimerMICHELLE RYAN
Miranda.....MEERA SYAL
MinFENELLA WOOLGAR
Special guest appearance by.....MARK GATISS



“JEKYLL” Production Notes

Introduction

THE STRANGE CASE OF DR JEKYLL AND MR HYDE was a novella written by the Scottish author Robert Louis Stevenson, first published in 1886. The story is told from the point of view of a London lawyer, John Utterson, who investigates the increasingly odd behaviour of his old friend, the brilliant scientist Dr Henry Jekyll. After relating a disturbing tale of an angry fiend assaulting a small girl, Utterson uncovers a horrific and terrifying truth.

The book was an immediate success and one of Stevenson’s best-selling works. Stage adaptations began in Boston and London within a few months, and it has gone on to inspire scores of major film and stage performances and countless references in popular culture. The phrase “Jekyll and Hyde” has become shorthand to mean wild, controversial and polar behaviour, or schizophrenia.

In more than 100 film versions, Jekyll has been played by such stars as John Barrymore in a 1920 silent version; Frederic March, who won an Academy Award for his deft portrayal in 1931; Spencer Tracy (1941); Jack Palance (1968); David Hemmings (1981); Anthony Perkins (1989); Laura Dern and Anthony Andrews in the dual role (1989); Michael Caine (1990) and John Malkovich in “Mary Reilly” (1996).

Writer Steven Moffat

Steven Moffat explains that he has always loved the story of Dr Jekyll & Mr Hyde: “The very first thing I wrote as a child was a very bad adaptation of Robert Louis Stevenson’s book. It’s one of those stories that keeps getting told. Like Sherlock Holmes and Dracula and Tarzan and Robin Hood, Jekyll and Hyde are more than great characters, they’re words in the English language – they’ve escaped from the page into our nightmares, our jokes, our headlines, our playgrounds, and – every few years – our cinemas and televisions. The biggest compliment you can pay Stevenson is that practically everyone alive knows his story even though they’ve probably never bothered to read it.

“But if a story can be seen down the years as an adventure yarn, a love story, a horror movie, a sex-change comedy (Dr Jekyll and Sister Hyde – check it out!) and a tale of mid-life crisis, then I’m guessing it’s got something for everyone. But maybe not always the same thing.”

So if there have been so many versions of the story over the years, why make another? Steven clearly relished the challenge, as he explains: “It’s a story we all think we know, one that has survived so much better as a metaphor for the way we live rather than as an original narrative. There’s potential to go in so many different directions with the tale; it’s such a rich and strong idea.”

He continues: “So here we go again! Another Jekyll and Hyde! The doctor and his dark side are back! What’s new this time? Everything! Literally, actually new. For the first time the setting is modern day: no fog, no cobblestones, we’re in London 2007. Dr Tom Jackman is a new man with an old problem.

“But if this story speaks to everyone with a dark side (or to summarise: everyone) why set it *back then*: something that happens to those distant other people in old murky photographs. Why not make it here and now? Why not make it a modern man in modern London? Why not have a helicopter in episode 5?”



He continues: “The story of Jekyll & Hyde was a shocking idea when it came out in 1886 as it wasn’t a period piece, with people in frock coats and period actors with excellent teeth; it was set in the modern day and was shocking in that this respectable man had this terrible dark side. It’s safe, it’s in the distance if you make it a period piece – make it modern and it’s unsettling again. Instead of a tale of naughty Victorian hypocrisy in London of long ago, why not make it about all the horrors slinking around the dark side of your mind *right now?*”

And, in a major difference from the original, Steven explains that whilst Stevenson’s Hyde was the ugly one, a hairy Neanderthal, the modern Hyde is more attractive than Jekyll: “One of the most important things is that our Hyde is not the wolf-man. This is about a different MAN, not a different FACE. 90% of our Jekyll and Hyde distinction is about performance – our Hyde ACTS different, rather than LOOKS different. It’s a story of subtly different men. Victorian evil is fanged and monstrous and different from us. Modern evil is seductive and attractive and looks pretty much exactly like us. How the bad guys have learned to deceive us! This is a modern Dr Jekyll, using modern technology to contain his dark side; Mr Hyde is a modern take on evil: seductive and funny rather than twisted and monstrous.”

He adds: “One of the perils of this show is the possibility of people being slightly disappointed the first time Hyde turns round as his make-up is minimal – not a big deal at all. There’s no fangs, no wild hair, no Halloween mask; our Hyde is just a marginally better looking version of Jimmy Nesbitt. In fact if you saw him in a slightly darkened room, you wouldn’t know which one he was – until he started talking to you. It’s rather like the good and the bad twin, refusing to admit that they look similar.”

In writing his version of *Jekyll*, Steven was determined to dispose of all the baggage of the numerous film versions of Jekyll & Hyde: “Spencer Tracy is brilliant as Dr Jekyll but becomes panto when he turns into Mr Hyde. In a lot of the old films you wondered why anyone talked to Hyde as he was such a monster – our Hyde is Jimmy Nesbitt with a couple of years taken off him really.”

How has this been achieved? “The shape of the ears and nose, the hairline, the black contact lenses - and this is especially clear when he does the big grin. There is a feral side of Hyde which is fangs and a ramping effect, the roar of a lion and it’s always a tiny thing – very, very quick. You never really see the shot.”

So with minimal make-up change, performance is everything: “Hyde is hugely entertaining, beguiling, charming – and child-like. He does what he feels, exactly like a child. He comes across as evil, but any powerful child could be evil too. If you gave a child that level of power, they’d be absolutely monstrous. He does what entertains him; he’s like a predator in that he won’t harm you if you don’t antagonise him.”

The private detective Miranda, played by Meera Syal, sums up Mr Hyde very well in the first episode: “Dr Jackman, I think you assume that your other half is a manifestation of your dark side. I don’t think you’re right. He’s a child. Albeit a child with the body and the drives of a fully grown adult. A ruttin carnivore untarnished by civilisation. He has extraordinary strength and speed. He has stamina far beyond the norm. And he’s brand new. How often, in this world, does the sun rise on something completely new, and how often do we mistake the miracle for a monster?”

Steven continues: “Hyde has very simple ambitions. He does do some dreadful things in the series and can be very violent when he wants to be but he’s not out to conquer the world, he’s not out to kill people. He just wants to have tremendous fun, to booze and shag. He’s also very strong and extremely bright, but he has absolutely no remorse or conscience at all, none of those learned attributes – no feeling of empathy or sympathy with another human being.”

Tom Jackman, by contrast, does have a strong moral conscience, and is trying to protect his family from his dark side by keeping it completely hidden from them: “In many respects Tom



is the only person in the script who isn't beguiled by Hyde. He's also perpetually insistent that Hyde's not part of him; he's standing back from him, resents any resemblance and has no time for Hyde."

He continues: "Jackman is what you might expect in a modern-day Jekyll; he's very repressed, sober, disciplined, organised and very strong. If you knew him socially and did not know about the terrible secrets in his life, you would probably find him a bit dull. He's all about duty and perseverance, he's focused on being a decent family man. But Hyde is lurking somewhere inside him.

"And Hyde almost isn't a character at the beginning but an explosion of repression. He's the opposite of decency, placed in situations where indulging his appetite isn't going to be enough for his survival. It's his sense of purpose that allows them to survive."

Why isn't Jackman called Jekyll in this series? "Everyone has heard of Jekyll & Hyde. We couldn't call him Jekyll or he would have seemed a bit thick, not knowing what was happening when he turned into Hyde."

Of course, this is also a love story, and it is the effect all this is having on Tom's wife Claire and their young sons that most hurts Jackman. Some six months before our story begins Jackman was content and doing well – a successful, well-paid scientist happily married, with a beautiful house, healthy twin boys; until Hyde started to emerge.

Jackman reacts by rejecting his family – he doesn't initially tell his wife, played by Gina Bellman, why he has moved out, which means she is forced to hire a private detective to explain the sudden change. Her idyllic existence is shattered: "But when Claire finds out the truth, she refuses to call him anything but Tom, and I think that's right. She still sees him as the same man and in the end he is the same man twice. I think of him as a magnificent predator, like a lion, and you can't judge lions by human standards because they are acting on instinct and the need to survive, and so is Hyde."

The character of Katherine Reimer, played by Michelle Ryan, is the only person Tom initially takes into his confidence: "As the series opens Katherine is the only person other than Dr Jackman who knows about the secret double life and has the job of helping him lead it. At least she can point Tom in the direction of the aspirin!" Steven laughs: "If you happen to be Mr Hyde and you're a hard-boozing bastard, it's bad luck to be Jackman, who wakes up with all the hangovers!"

The relationship with his very attractive young assistant does have its complications: "As Hyde's appearances become less predictable, a sort of weird little triangle is set up. It's not played up much, but Claire has a sneaky preference for Hyde whereas Katherine definitely prefers Jackman – there's a moment when she accidentally reveals to Claire that she thinks Jackman is the sexy one, making Claire feel guilty that she doesn't agree. Jackman is full of duty and devotion, all those things women think they want from a man whilst Hyde is the absolute bastard that they actually prefer! If she can really get this right, she can have both – husband and lover in one."

Steven adds: "There you have it; two different, great sexy archetypes of men – one's sort of repressed and smouldering and full of duty and right and proper and will always be decent and kind and absolutely always there for you but full of hidden depths - and then the other who's Jack Nicholson on a coke bender, tremendously good fun and a complete bastard and if he loves you, you must be great because he's so horrible!"

He adds: "The series could easily be described as a terrifying exploration of a dual personality, but really it's a kind of adventure. It would be quite cool if now and then you turned into Mr Hyde and had secret super powers. Quite often we play the trick of people



bullying Tom so we can just sit there and go ‘Oh boy, you have so picked the wrong guy,’ which is always great fun.”

Humour – usually of the black variety – is very important in the series, something you might not expect in *Jekyll and Hyde*, as Steven acknowledges: “Hyde is frequently funny, and that’s the most frightening thing. He’s surrounded by guns and lions and camps it up and has a laugh which says ‘powerful’ in a way menacing doesn’t. He acts on instinct and is completely unpredictable.”

Steven concludes: “Forget everything you know about James Nesbitt. Forget everything you know about Dr Jekyll and Mr Hyde. One of the oldest and best stories ever told is about to begin again. It’s London 2007. It’s *today*. And an ancient monster, one that has terrified and thrilled and titillated the world for over a hundred years, is preparing to return...”

James Nesbitt plays Tom Jackman and Mr Hyde

Steven Moffat had absolutely no doubt about who he wanted to see in the lead role of *Jekyll*, someone who could really get under the skin of this dual personality: “I don’t know what slinks around the dark side of James Nesbitt’s mind, but right at this moment I’m guessing he thrashes in his sleep every night, muttering ‘Michael Caine, John Barrymore, Spencer Bloody Tracy!’ Because this is not just one of the all time greatest parts ever created for any actor breathing, it’s two of them. And it’s not just been played by some of the best actors ever, it’s been played by a whole damn list!”

So how did they go about casting this incredibly challenging role? “Well, we made one of those lists. You list every single actor you can think of with a huge BBC ONE following, the acting chops to pull off a famously impossible part, enough charm to beguile you as Hyde even as he terrifies you, enough darkness to keep you on edge as Jekyll even as he breaks your heart... and then you look at that list and realise that if James Nesbitt says no, you’re clean out of ideas.”

But he said yes: “Thank God! Not that we didn’t try to put him off. No big make up job, we said – no hair, no fangs. It’s got to be all performance! You’ve got to be two people, completely different in every respect – and the amount of help we’re giving you is practically none. James took the challenge like a man; he nodded soberly, asked endless annoyingly intelligent questions, and turned an ever more spectacular shade of green as filming approached. And what can I tell you? Over the next few months he turned in one of the most astonishing, inventive, heartfelt and daring performances I have ever seen.”

James takes up the story: “I first met Beryl Vertue at the Comedy Awards and I remember the occasion well because we really clicked. Over the years, we continued to meet up and we always talked about working together. Then about a year ago *Jekyll* came up as a possible project for us, and she sent me Steven’s scripts. The title immediately grabbed me and the writing was incredible: shocking, funny, dark - and I didn’t hesitate - I was desperate to do it!”

He continues: “There was a real buzz about the drama in the industry and it has been very exciting to see it take shape. I had plenty of time to read the scripts and the drama was always there in the back of my mind so I found myself observing and absorbing all the time. I also read Stevenson’s book a couple of times and I watched a number of films which have somehow stayed in the album of my memory: *Star Man* with Jeff Bridges, the alien who comes to Earth. Some of his physicality was useful for Hyde. And *Natural Born Killers*. I also found that I could use pieces of myself that probably haven’t been allowed to surface since I was a little boy and my mum told me to stop showing off, which has been incredibly liberating, very therapeutic!”

Jimmy was determined to enjoy the whole, albeit challenging, experience: “Actors get this sort of opportunity very rarely and it’s a very precious thing to have been given. I’m surrounded by



a brilliant cast and our producer Elaine and Beryl and everyone at Hartwood Films have been unbelievably supportive; Beryl always stressed how important it is to have fun when you're working so hard."

The biggest challenge, of course, is that Jimmy plays two roles, which he relished: "My on-screen exposure over the last few years has been quite high, so I wanted to view *Jekyll* as a blank canvas from an acting point of view. It would be very easy to sit there and say: 'Well, everyone has a dark side,' but I think that is too simple. As much as we want to lead good, decent and happy lives, I think we're also attracted by something that may lurk within ourselves and the people around us. I play Jackman and Hyde as two very different characters who had to be totally different in the way they behave."

The flamboyant, self confident, posturing Hyde seems at first to be the biggest acting challenge? "One of the most important things is to make the fantastical believable. Hyde is very confident and grand-standing, larger than life, and that was a bit scary at first, a bit like diving off a board really. He is also very single minded. He has no fear or moral conscience, no social or moral responsibility. He wants to eat, drink, shag, dominate and just be. And he's a child. We meet him moments after his birth. He's a show-off, and being given an opportunity like that is probably what most actors crave! And to show off very good writing is great.

"But I was very wary of lapsing into Jim Carrey mode. There is always that fear that the crew will look at you in that way the producers do when they first hear 'Spring Time For Hitler' and they cut to the audience and they're all slack-jawed. But once I had the confidence backed up by the writing, it was a fabulous experience."

And, of course, it's always fun to play someone with super powers: "Hyde can do the lot; as the story progresses we find out how amazing he really is. What I like about him, apart from his extreme unnatural superhuman powers, is his fearlessness. And the fact that he's only just been born in many respects means he's quite childish, petulant and easily bored.

"But it was also important to ensure it wasn't about funny voices and movements. The character had to be credible. Modern evil is seductive and brash and cool, and still capable of extreme violence. Hyde is not a fanged and monstrous character but more attractive and seductive. He has a constant swagger, that ability to move wherever he wants and take everything as it comes. Whereas Tom deteriorates emotionally and psychologically and he has to muster up as much inner strength as he can."

He adds: "I didn't want Hyde to have just one rasping, purring, sexy kind of voice, so we played around a lot with that which really helped; at any given time he can adapt and use voices but without it looking as though it's been thought out."

It soon became clear to Jimmy that playing the repressed, increasingly isolated Jackman had its challenges too: "Hyde is such a huge character that you can have a lot of fun with him, but Jackman is more human, which is always harder to play, as you have to find his pain. In many ways he became more difficult to play because of his journey. You're creating a more complex individual, someone who has had to move away from his family, who is trying to suppress and contain this 'thing', this evil character who is taking him over, who has to live with the knowledge, is totally isolated and has no one to turn to. The human cost of having to retreat was probably toughest of all to play. What's attractive about Tom is that he doesn't have the sleek, overpowering nature which is attractive in Hyde, but he does have an inner resolution and a stoicism that is admirable and he doesn't give up the fight."

He continues: "With Jackman you also get to develop relationships, with his wife Claire and with his assistant Katherine, which makes playing him feel more collaborative. Hyde doesn't really care about the other characters! But then there are moments that even Hyde finds surprising, where human emotion is beginning to leak into him, where perhaps he's developing his own sense of human feeling."



Whilst performance was key in the differentiation between Jackman and Hyde, the physical transformation is very subtle, as Jimmy explains: “I went in for a lot of make up tests. Ultimately we want the audience and the characters who work around Hyde to almost do a double take, to think: ‘What’s the difference? Is something not quite the same? The eyes are a different colour - it’s amazing how simple an effect like black contact lenses can be, not just from a visual point of view, but also in terms of character, simple but shocking - there’s a very slight elongation of the nose, a protrusion of the chin which makes the face more angled, a subtle difference in the ears and a bit of a difference in weight – and it’s great that I finally get to wear wigs! I’ve been saying to make-up artists for years that I want a fully head of curly black hair and now I’ve got it!”

He laughs: “It’s not often that you get the chance to have a face you really want; in the past I’ve said that it’s very depressing to hand over the wigs at the end of the day, but now I also have to hand over my chin, nose and ears!”

The Hyde make-up and prosthetics took about an hour to apply, half an hour to remove: “We got it down to a fine art. I’m someone who’s dreadful in make-up. I have three older sisters who, when we were children, used to hold me down on a bad day and put make-up all over me, so I’ve had an aversion to it all my life and hate sitting down in the make-up chair. So at first this was torture for me, but Irene, the make-up designer, made it all as painless as she could!”

He adds: “I’ve also been blessed with two fantastic directors on this, Douglas Mackinnon and Matt Lipsey – our collaboration was key. The deterioration of Tom as Hyde gains more strength is very important to chart and chart properly and they really helped me keep tabs on that.”

The series was shot on location in and around London, from the East End to stately homes, some of which were falling into disrepair: “The scenes we shot in a private zoo were extraordinary. The animals are all in incredible nick. And what a great scene to do, the contrast of the father Tom seeing his small son in the cage with the lions and what that must do to you as a father, and then Hyde arriving, thinking ‘This is great!’ and just having a ball!”

As for whether he identifies with the characters, Jimmy laughs: “My wife would say I’m more Hyde than Jekyll! Some actors can distance themselves from the parts they play, but I fall into the category who use bits of themselves.

“To tell you the truth, I identify with Tom’s love for his family, being away a lot of the time. But there are certain elements of me in Hyde as well. Even though Hyde is what we see as the modern personification of evil, there’s an intelligence about his humour that I love – he’s smart, and I think that’s attractive. There are elements of Hyde that I would love to have in my life; you’d never dare to talk to people in the way he does or move in that way or even think you could possibly get away with some of the stuff that Hyde does – he reads people and situations brilliantly, and I love that.”

He concludes: “This is a classic tale that people have been transfixed by for a hundred years because they are fascinated by the idea of the alter ego, the suppressed dark side. *Jekyll* is epic in its scale but of course there is a very human story here as well and it’s quite terrifying; about a man who is totally isolated, living away from his family, with a terrible dark secret. This leads to an incredible amount of tragedy and human pain and it’s a question of finding a balance. The drama will only succeed if the audience believes in the characters and has empathy with them, and I think Steven has done that with his writing and although this is an ambitious, crazy project it is fundamentally a human story about love and loss.

“I’ve loved it. It’s been a terrifying but incredible journey. It’s also been hard work – absolutely shattering. Fourteen weeks of playing two parts. But I’m not complaining as I have had the



opportunity that any actor would kill for. I can't stress enough how much I have enjoyed working with Beryl and Hartwood, and with Denis, Michelle, Gina, Meera and all the cast. We've all really enjoyed it too – it's a great project with great people and I can't imagine a world in which I wouldn't want to do another series."

Gina Bellman plays Claire Jackman

It's not often that an actress can strike a writer dumb in an audition, but that is exactly what Gina Bellman did when she was seated in Twickenham Studios in front of a semi-circle of producers, directors and the writer one warm day last summer and was asked: "What did you think of the script?"

Steven laughs: "Yeah, like, no pressure! I mean, what are they going to say? 'Hated it, sorry, I'm off.' I've cringed through that question a thousand times, and sweated guiltily through all the barely varying responses – 'I loved it', 'Oh, it's marvellous!', 'Oh, it's so funny and clever and moving and epic and please can I have this job, my cat's dying' – and then, rather wonderfully, Gina Bellman took me by surprise.

"You see, *Jekyll* has everything you need for an evening's viewing: an ancient family curse that turns a good man into a demon, a secret organisation with a hundred years' old plan, an underground lair hiding a terrible secret, two lesbian detectives, four lions and a helicopter...

"The Question had landed, and Gina had done her duty like a proper actress and protested her devotion and then she sat there a moment, with my script on her lap, and she said: 'You know, a lot of my girlfriends are going through problems exactly like these!'

"If I'd been sipping coffee, she would've been wearing it. Wasn't exactly expecting that. Hardly any of my friends have Underground Lair issues. Not one of them has complained of a case of lions. Gina was up for the part of Claire, a modern woman who lands herself a handsome doctor husband and discovers he can turn, in the blink of an eye, into a terrifying, libidinous psychopath. And what Gina goes on to say is this: 'Loads of my friends' husbands are going through mid-life crises!' Well, had to cast her after that."

Gina, equally at home in drama and comedy, is probably best known for playing the dippy Jane in Steven Moffat's *Coupling* and as the eponymous lead in Dennis Potter's classic drama *Black Eyes*.

Gina takes up the story: "I have worked with Steven over several years and I'm a huge fan of his, so just seeing his name on the script made it exciting, and then when I actually read it, it just blew me away. Claire is one of those parts that rarely come along, and I just knew I could do it – it didn't feel like an effort. I felt as if I knew the character and could really relate to what she was going through, in terms of fighting for something you believe in.

"I just identified so much with Claire, a character who goes from strength to strength. In the beginning she's completely bewildered as her husband has left without explanation. He is behaving in a completely mysterious way, this man she loves so much, and she ranges from being feisty and provocative to being hurt and vulnerable. When she finally meets Hyde she realises she is being mentally seduced by him and she starts to fight for her family, her children and Tom's life as it is being drained out of him by his alter ego. It is an epic love story of good and evil and the power of love."

However Gina had to go through the agonies of a prolonged audition process, as she explains: "I'm really happy to work with Hartwood again; we have a long relationship. But I did jump through hoops for this part too! For all of us it was important that I really did test myself at the auditions – and I wanted to feel that I'd earned the part. By the time I'd met them three times I think we all felt we'd taken it as far as it could go in terms of an audition process,



and that it worked well and that was that. It goes without saying that I was just blown away when I got the part!”

Gina describes Claire as: “A mature, wise, experienced, cool woman - a great starting point for the character. I feel so in tune with her and it just feels so natural to me that she would get up and fight like a lioness for what she believes in.”

She adds: “Steven and I were joking about lots of men having their classic mid-life crises and buying a sports car, whereas this guy wakes up and finds he has an alter ego. Claire has absolutely no idea what is going on – in the first few episodes she is fighting for her marriage, unable to understand why her husband has gone awol, protecting her children, and just generally having to be really strong. She’s incredibly stoical and doesn’t give up on him at any point, and I think that’s wonderful, loving and passionate.”

Gina enjoyed the heated domestic argument Claire and Hyde find themselves embroiled in: “Hyde is kind of perplexed because he’s still new to human relationships and so he starts to play along with this wonderful marital scene. That’s Claire’s springboard really because at the end of that sequence she witnesses a horrific act and then she’s on a mission to save her husband from this monster within.”

She continues: “For a long time it’s very hard for Claire to separate the two and it’s very confusing for her – so every time she’s with Hyde she’s searching within him for Tom. And the stronger Hyde becomes, the weaker Tom becomes, to the point where there is a danger that Tom could be dying; she’s always reaching out to Tom, trying to pull him out of Hyde. Hyde in turn becomes quite intrigued by Claire and by Tom’s absolute connection with her, so it becomes a mental ménage à trois.”

Gina spent a lot of time working with the two young boys who play her twin sons: “I really enjoyed that – they’re great little actors. Claire goes from being earth mother to Lara Croft with them, and towards the end Hyde becomes fascinated by her. Suddenly this person who you think has no conscience at all starts feeling connected to her and the children and that’s a great turning point. Hyde is fascinated by love, I think, by the end of the series.”

Gina thoroughly enjoyed working with Jimmy Nesbitt: “He’s a great influence on set, always up beat and positive. He’s had some pretty tough scenes too – every time I look at him he’s lying in a puddle or hanging off a wire, falling out of a window or scaling wire fences, and I’ve never heard him moan or complain. Hyde is incredibly charismatic and Jimmy has brilliantly perfected that as he himself is so charismatic – he’s made Tom thoughtful and insular and pensive to play off against his Hyde who’s quite Saturday Night Feverish in a way – quite John Travolta. Jimmy is playing the part incredibly physically – there’s an animal grace to him.”

She adds: “I’ve come to know Tom and Hyde so well that they’ve become two separate people to me. I think we do interact with each other differently depending on which one Jimmy has just played on set. I think he’s a bit more strutting even off camera when he’s Hyde so we have more of a playful rapport, and then more sensitive when he’s in Tom or Jimmy mode. I’ve really come to admire the way in which he has physically manifested as that part of Hyde – this wonderful physicality to the role that Jimmy has captured perfectly. The Hyde character is incredibly funny so Jimmy will just become naughty and salacious and funny...”

She adds: “As the series develops Tom and Hyde develop a mutual grudging fascination and respect for each other - but Hyde is repelled by Tom’s sensitivity and commitment to his family and at the same time Tom is repelled by Hyde’s violence and aggression and lack of morality.”

All in all Gina relished the emotional and physical challenges in playing Claire: “I’ve had to do lots of running around and being chased, searching for my children and banging on walls,



confronted by intimidating soldiers dressed in balaclavas and riot gear. Claire gets to slap a few of those around!”

She also got the chance to impersonate Jimmy playing Hyde: “There was one scene where Claire becomes possessed by Hyde and taunts Tom, which was great fun to do.”

She concludes: **Jekyll** has just got everything – action, relationships, science fiction, historical references and it is going to appeal across the board. It’s an incredible, epic, witty story about good and evil and the power of love, with goodies and baddies, sex, drugs and rock and roll.”

Michelle Ryan plays Katherine Reimer

Michelle Ryan became a household name playing the part of Zoe Slater in the perennially popular *EastEnders*. However, since leaving the soap in 2001, she has hardly stopped working, and was recently seen in *Mansfield Park* and in the feature films *I Want Candy* and *Flick*. And in February this year she was cast as the new *Bionic Woman* for Paramount Pictures.

Michelle was thrilled to be offered the part of Katherine Reimer: “When I first read the script I thought ‘Wow! This is incredible!’ The part of Katherine for a young actress is a dream job. Before I went along to the audition I thought: ‘I’m too young to be doing this’ until I saw in the stage directions ‘She looks way too young’ so I thought ‘Well, maybe I’m in with a chance!’ Steven’s writing is so good and when I got the call to say I had the job it was just so exciting.”

She describes her character, the psychiatrist Katherine Reimer, as “Very steely, sassy, incredibly sharp, intelligent, very feisty, opinionated, ballsy – she’s a really brave character. There are lots of layers to her. She comes across as so strong, but also has her vulnerable moments.

“She is brought in to help Jackman understand what’s been going on. He’s been trying to cope for so long on his own, but he’s got to the point where he’s beginning to struggle. So she is hired by him to monitor his behaviour and tries to work out what triggers the change, to help him with that. She never knows who it is that is going to walk through the door; Jackman or a drunk, flirty Hyde. Although she lives in the house, she’s never fully asleep, but always has an eye open, just in case. Steven points out that Katherine always makes a note of all possible exits from the room.”

But Katherine conceals her fear well: “Douglas Mackinnon, who directed the first block of three episodes, sat us down to watch the David Mamet film *The Heist*, as he wanted us to get this kind of fearless attitude on set – that we all know what we want out of the situation, and that was really helpful.”

She continues: “I realised that I had to step up and be confident on set; it’s so easy to be intimidated and a bit nervous, but I thought ‘No, I’m going to go in on the first day and match Jimmy and be just as sharp and on the ball and relaxed and able to have fun with it. I think it worked, actually! We had a great buzz on set and Jimmy has so much energy and he’s just so good at what he does, and when you’re working with someone like that it has the most incredible effect on your own performance. He just made it really easy and we kind of whizzed through the scenes. When I told my Mum I was doing **Jekyll** with James Nesbitt she kept on going on about how much she loves him – my parents got to meet him at the first wrap party and they were so excited!”

Michelle had the opportunity to work with some other terrific actors too: “Sitting in a room doing a scene with Denis and Meera and Gina you can’t help thinking ‘Wow, I’m surrounded by all these brilliant actors and they are all so nice!’ They helped me feel really confident and at ease and as if I could hold my own - which I guess is how the character feels, and that all helps.”



Michelle came straight from the set of period drama *Mansfield Park* in which she plays Maria Bertram onto this most contemporary of dramas: “It meant I had a really busy, intense and demanding time filming on *Jekyll*, which was the most fun for me. It was such a huge adrenaline rush.

“My favourite scenes were in the first two episodes when Katherine first meets Jackman and Hyde. There’s a huge sequence in that which was quite scary to film. When she first meets Hyde, Jimmy really made me scream – what you see is not acting, it’s an absolutely real reaction – he was pretty scary!

“However Katherine feels a particular affinity for and attraction to Jackman. There’s something really vulnerable and unattainable about him and I think she finds that really attractive. Hyde’s much more obvious – he’s a real flirt, really cocky and unpredictable and she probably just feels that she’s seen so many guys like him before. So although she’s fond of them both, she has a real soft spot for Jackman.”

Michelle sports a new and very distinctive hair colour for the role of Katherine: “They wanted me to look different from how I usually do, so I suggested dying my hair a deep red for the part, and it looks great, so different from my usual dark hair. I think it makes me look more mature and it’s very sharp. That’s also helped by the costumes which are quite fitted, which helped me hugely; you put on a nicely fitting jacket and it immediately makes you sit up straight and slip into character.”

Michelle did get a few pointers as she prepared for the role: “I spoke to a fellow of the Royal College of Psychiatry, which I thought would help me get into Katherine Reimer’s mind. One of the things she said to me that really stuck was that when they go through training they are always told to re-read the initial charge of the patients because when you’ve built up a rapport with someone, you might start getting too comfortable. And Jimmy also told me to remember that Hyde is unpredictable and that he could break your neck at any minute, so it was important never to get too comfortable.

“The first time Katherine lets Hyde out of the chair, she holds her own - but inside I think she’s actually really scared because she sees that he really is Jekyll and Hyde, she sees the transformation in front of her own eyes so she knows he’s telling the truth. When that first happens there’s a moment when you see she’s found it pretty heavy going and he then does a little childish trick and she screams!”

Michelle concludes: “I think working on *Jekyll* has been one of my favourite jobs since leaving *EastEnders*. It’s so unusual for a young woman to be as good as she is and for me that was a huge draw. But even if I wasn’t in the drama, I would still be intrigued by it. *Jekyll* is a thoroughly modern thriller, which is completely gripping, looks really glossy – and I don’t think there’s been anything like it before.”

Denis Lawson plays Syme

Denis Lawson plays Tom Jackman’s close friend and confidant Peter Syme: “A scientist who isn’t what he seems at all, he’s probably Jackman’s closest friend and they are also colleagues and have been for a long time. I think they met when Jackman was a graduate and I taught him. I then joined a big corporation which deals in genetics and I took him with me. Syme has quite a dry, throwaway, highly ironic humour which I love. I also found it very curious – I asked Steven the writer (perhaps egotistically!) whether he’d written the part for me as it fits me so well – and he hadn’t which is really annoying!”

Denis just loved the scripts: “It was the writing that really attracted me to the part – I mean they are really exceptional scripts – very witty, really scary, sometimes both at the same time, which makes it a phenomenal drama. It’s unusual when you get scripts not wanting to change



things – I’m one of those actors who writers must hate as I’m always wanting to rewrite or swap bits about. But not this time - Steven’s scripts are so skilled and the rhythm is fantastic – it’s unusually brilliant writing.”

Denis was also pretty impressed with James Nesbitt’s performance: “It’s quite extraordinary what Jimmy does with a minimum amount of change to the face. His transformation into Hyde is much more to do with the level of performance – it’s fantastic to watch and to be with. One thing that’s unnerving about Jimmy playing Hyde is that he wears black lenses so it takes the expression out of his eyes. For various reasons Hyde is very, very dangerous when he changes but for equally varied reasons I’m very pleased when he does – without giving anything away! I’m not what I seem, and that is what attracted me to the project.”

He continues: “Syme is a genetic engineer and I have to give credit to my son Jamie who’s doing a PHD in Evolutionary Psychology at St Andrews at the moment. So I rang him up and told him I was playing this part and he laid out the whole Institute for me – what I would do, how I would do it and so on. We talked about the fact that geneticists mess around with fruit flies, because they have such a rapid reproductive cycle you can get a whole stream of generations in very little time, and you can then breed them to have no legs, no wings, blind - and they do this again and again and this was very, very useful to me. In fact when I approach Jimmy’s character, I think of him as a fruit fly!”

He adds, equally cryptically: “To an extent my character is the key to the jigsaw, although there is another key which is a real surprise. Steven fills the story with contemporary twists which keep on coming right up until the very last scene. I wasn’t that familiar with the original novel by Robert Louis Stevenson, but it soon became clear that Steven has really just taken that as his starting point and has given us a very, very different take on it all. There are references to the original period piece – but because he has given it a contemporary setting, he’s been able to put in these really interesting twists and turns to get a really fresh look at the whole thing – we’re at the cutting edge of technology.”

Denis was pretty impressed with the sets he filmed in: “We shot in a massive country pile in Marlow, and the Institute set was also amazing, really high tech; we had a control room that we built in an abandoned office block – almost like a James Bond set with great production values. I mean they really pushed the budget to the maximum to get these extraordinary depths of field and design.”

He adds: “Working on *Jekyll* required a lot of concentration and energy. The script is written in a very filmic way most of the time; unusually for television there are a lot of descriptive pages, tiny little fragmented scenes with no dialogue but huge energy. Then Steven will hit a big set scene and it will be six to eight pages long and that’s quite unusual too and they’re great to play as there’s all that humour going on.”

Denis concludes: “I see *Jekyll* as a very scary comedy thriller, partly because Hyde is violent and frightening as a character but at the same time he’s very funny – and that’s quite an achievement.”

Meera Syal plays Miranda

Meera Syal plays Miranda, a private detective who is hired by Jackman’s wife Claire, when he leaves her without warning and she suspects he is having an affair: “Miranda starts following Jackman and photographing him and it doesn’t take her long to realise that there seem to be two different people – and she can’t quite work this out. When she stumbles across what’s actually happening, she’s absolutely fascinated by this incredible phenomenon and begins to get really involved in the case. Her detective curiosity makes her think this isn’t just a job anymore; it’s something quite extraordinary and she doesn’t want to miss out.”



Meera really loved Steven's script: "A lot of detective roles you read are a load of clichés. Miranda was such a different character and I really enjoyed her relationship with Min, not just because she's a lesbian but because the kind of banter they have is funny and fresh and rather Noel Coward. And they're also actually probably one of the happiest couples in the whole series! Miranda and Min's relationship is one of the spines running through the drama."

She describes *Jekyll* as: "A modern re-working of the old horror story but it's been given a completely different, contemporary and unexpected treatment with some really dark comedy. The very name "Jekyll and Hyde" immediately conjures up images of strange noises and a hairy hand suddenly coming up behind you. But Steven has given it an incredibly modern, hi-tech twist. There's lots of scientific material in there – he's obviously done a lot of research, conjuring up a weird vision of the future."

Meera was delighted to be working with Jimmy Nesbitt: "He is a man who never seems to make a false career move; everything he does is very classy and he's a hugely talented actor. Obviously loads of people know him from *Cold Feet*, but when you see him in something like *Bloody Sunday*, you realise just how fantastic his range is. He's great to have on set as he's so upbeat. It seems to me that playing a part like that could probably get to you psychologically, but he didn't seem at all schizophrenic off stage – away from the camera he was quite normal!"

Meera also enjoyed working with Michelle and Fenella: "We had a real laugh. We spent a few days stuck in a van in the middle of a dark forest, so you get to bond pretty quickly and also Fenella was pregnant, so we were quite protective of her. Everyone felt very sad when we did our last scene as we all agreed it was so rare to do something which you think is going to be so good, where the crew are so great and you actually like everyone you're working with!"

She pauses: "Mind you, James did a really horrible thing to me early on. There was a scene where mid way he changes into Hyde and has these awful prosthetic teeth and I hadn't seen them before. The director said 'Right, just scream in Meera's face'. They said 'Action!' and he opened his mouth and screamed two inches from my face and I completely lost it – I screamed my head off and burst into tears and ran away in the middle of the shot and hid behind the crew! I can't tell you how terrified I was, because I was so hyped up. Everybody laughed at me, which I thought was quite cruel!"

Meera concludes: "I think *Jekyll* is going to be really good and different from what you usually see on TV these days. The way it's shot is so unusual and the script is so amazing. I'm desperate to see the series and genuinely think people will love it and be completely hooked."

Other cast

Producer Elaine Cameron explains that finding the twin boys was in many ways the easiest bit of casting: "Andrew Byrne had just starred in Hartwood's moving drama *AFTER THOMAS*, to much critical acclaim. When Steven wrote about these two six-year-old boys, it made sense to cast Andrew and Christopher, the other little boy, who played his double in *AFTER THOMAS*. They formed a fantastic friendship making that film and they've absolutely loved this."

Executive Producer Beryl Vertue and Producers Elaine Cameron and Jeffrey Taylor

Executive Producer Beryl Vertue of Hartwood Films explains how the project came about: "Producer Elaine Cameron was looking for a supernatural thriller and talking to different agents about possibilities. One of them mentioned a producer called Jeffrey Taylor who had the idea of making a modern *Jekyll and Hyde*. There wasn't a script, but the idea caught Elaine's fancy and she thought it would be something Steven Moffat might like to do. The BBC were immediately interested as they liked the idea and they rate Steven very highly. And now he's turned it into rather a huge project."



“The scripts are wonderful, which means they have attracted a really good cast. They’re unexpected, scary, funny – Steven has written some iconic episodes of *Dr Who*, but he also has a very successful background in comedy writing, including several series of *Coupling* which he made with us at Hartwood, and he gives the characters the most wonderful lines. His version of **Jekyll** is very modern and contemporary, no werewolves or potions. We call our lead character Jackman rather than Jekyll, and Hyde is like his evil twin, but he’s a lot of fun, rather attractive but dangerous.”

Beryl adds: “It’s a big project for Hartwood; we’ve done a lot of drama, but this is the most ambitious that we have done to date.”

Jeffrey Taylor explains that he has been keen for a long time to make a modern version of Jekyll and Hyde through his company Stagescreen Productions: “Not a re-make, but a continuation. It was very appealing to me as an idea because there’s no-one who hasn’t heard of Jekyll and Hyde.”

Elaine takes up the story: “We started with a very simple idea. Steven has taken that idea and turned it into a hugely engrossing, complex, highly entertaining web of ideas. It’s actually quite a mad series and I don’t think people will be expecting that. Brilliantly mad of course! I think there is a real appetite for challenging adventurous pieces and even though this is very much an ‘authored’ drama, it should also appeal to an incredibly broad audience.”

On producing the series she comments: “With scripts as good as these, and such perfect casting – my job should have been a breeze.... The reality of course is that shooting such an ambitious series with never enough money or time always stretches you. Sometimes that challenge is liberating however, and with some seriously clever ideas from our designer and both directors – we never felt we compromised Steven’s vision.”

She concludes: “Steven Moffat’s continuation of the Jekyll and Hyde story is a real cross-genre piece; it’s very, very black and really rather sexy. It’s a supernatural drama, a conspiracy thriller, a dark comedy, a love story – it’s all of those things but unlike anything you’ve seen before.”

Directors Douglas Mackinnon and Matt Lipsey

Douglas Mackinnon was delighted to be offered the opportunity to direct the first three episodes of **Jekyll**: “The drama is universal in its themes – prejudice, exploitation of people, and it’s a good horror story. Jimmy’s performance is crucial. In many respects Jackman is a much harder character to pull off than Mr Hyde. Tom is a very real man in his forties having the worst possible mid-life crisis. Jimmy has made him very human and vulnerable.

“Our Mr Hyde is someone who is brand new and the next stage in human evolution; the sort of person who, if he came into your railway carriage, would make you move immediately. He can be charming and a monster and he’s a chameleon.”

He adds: “The series deals with the ethics of exploiting human beings, the developments in cloning and what would happen if there was a leap in human evolution. Most of all it’s just a really good story.”

One of the real challenges for Douglas was directing the scene in which James Nesbitt has to rescue his young son from a lions’ enclosure: “Jackman discovers the bad guys have put his son in the lions’ den and he turns into Hyde, kills the lions and then calls the leader of the bad guys, Benjamin, into the den for a cosy chat. The zoo we used is private and specialises in training animals for cinema and television. The animals there are vibrant and wonderful because they are so well looked after and well trained.



“Nonetheless we had to be careful with a seven-year-old child, real lions, and Jimmy Nesbitt scaling the perimeter fence. I know that Elaine, our producer, didn’t seem particularly relaxed that week! They all had to be in same place at the same time, so there are quite a few special effects. We shot the lions first but it was also important that they related to what was happening in the scene. Basically the lions are food-led, not pets – they could really kill. Jim, the owner of the zoo, said that lions like children as they are snack-sized humans, so you have to ensure the child looks frightened, as though he really is in there with the lions.”

“But our biggest challenge was the schedule. We had twelve days to shoot each one hour episode, and that’s a tough call with material as complex as this. And of course you can’t rush lions or kids – and you can’t rush make-up. One of the challenges has been when Jimmy turns from Jekyll to Hyde and takes one hour in make-up.”

Matt Lipsey directed the second block of three episodes: “This is the most fabulous piece of writing. The story itself is timeless, but the way Steven has picked up on the whole idea of the continuation of the story and his style is what keeps it fresh and modern. This is not a comedy drama but a drama with comedy, and that makes it very special.

“Tom Jackman is haunted and hunted as a character. As an individual he’s fighting for his existence and the key was making him sympathetic. It was important that he was neither wet nor powerless; since he’s so put-upon he needs to be as proactive as possible, but we also need to care about him. Making him interesting and empathetic has been key.

“James Nesbitt is known as a lovable guy, although he’s played difficult and dark characters, but the villainous side plays really well here. To see him turn into a psycho killer is intriguing, and James has brought his own twist to it, so he manages to make him likeable and that’s very clever.”

Matt concludes: “In some respects I see **Jekyll** as a love story, of one’s man’s struggle against his inner self, but the theme of love permeates throughout. It was love that created the monster in the first place – love as a psychopath.”



“JEKYLL”

BIOGRAPHY

James Nesbitt – Tom Jackman/Mr Hyde

Born and raised in Northern Ireland, James Nesbitt followed the advice of his school teacher and attended drama school in London. Starting his career on the stage, Nesbitt has appeared in numerous plays including PADDYWACK, TRANSLATIONS, AS YOU LIKE IT, PHILADELPHIA HERE I COME, CAN'T PAY, WON'T PAY and, most recently, SHOOT THE CROW in the West End.

His first major television roles included BALLYKISSANGEL and PLAYING THE FIELD, but it was playing Adam in COLD FEET that brought him to the attention of a wider audience. Based around the lives of three thirty-something couples, this critically-acclaimed drama won James a British Comedy Award in 2000 and a UK National Television Award in 2003.

His range of television appearances since then has included the title role of Tommy Murphy in MURPHY'S LAW, a role specially created for James by writer Colin Bateman. The first series screened in 2001 and the fifth series has just completed production.

In 2003 BBC Drama produced a modern re-working of Chaucer's CANTERBURY TALES with James playing the main lead, 'Nick', in THE MILLER'S TALE. In early 2004 he played the lead in PASSER BY, a drama directed by David Morrissey (STATE OF PLAY) and written by Tony Marchant (CANTERBURY TALES, CRIME & PUNISHMENT).

James worked on his first film, HEAR MY SONG, in the early 1990s. He then worked extensively with director Michael Winterbottom on the films JUDE (1996) and WELCOME TO SARAJEVO (1997). He gained wider recognition in the film WAKING NED DEVINE (1998), playing the lovable pig farmer 'Pig Finn'.

In 2002 he played the leading role of 'Ivan Cooper' in BLOODY SUNDAY which won him a BAFTA nomination and Best Actor award at the British Independent Film Awards and the Stockholm Film Festival.

Most recently he appeared in Danny Boyle's new movie MILLIONS and in Woody Allen's MATCH POINT.



“JEKYLL”

BIOGRAPHY

Gina Bellman – Mrs Jackman

Gina Bellman was born in New Zealand and came to England at the age of eleven. “I started elocution lessons because I was being teased, and I had a brilliant drama teacher. At the age of fourteen I appeared at the National Theatre in THE CRUCIBLE. I carried on acting during school holidays, and was all set to go to drama school when I was offered my first professional job appearing in KING DAVID with Richard Gere. So I packed all my school books away and went to Italy on a fourteen million dollar picture.” She became a household name after appearing in Dennis Potter’s drama BLACKKEYES, although she says she always knew she wanted to do comedy as well.

Gina Bellman’s other television credits include: HOTEL BABYLON (BBC); LAST DETECTIVE (LWT); WAKING THE DEAD (BBC); ‘Jane’ in four series of the award-winning COUPLING (BBC); JONATHAN CREEK (BBC); METROPOLIS (Granada); TED AND RALPH (BBC); SHARMAN (World Prods); LITTLE NAPOLEONS (C4); HORSE OPERA (Initial); ORPHEUS AND EURIDICE (Jim Henson Prods); MUSSOLINI (NBC) and ONLY FOOLS AND HORSES (BBC).

Other films include: WHAT WE DID ON OUR HOLIDAYS; ZEROPHILIA; SITTING DUCKS; PRESSURE POINTS; MARRIED UNMARRIED; SEVEN DAYS TO LIVE; PARANOIA; SILENT TRIGGER; EVERYTHING I LIKE; SECRET FRIENDS and LEON THE PIG FARMER.

Theatre includes: ‘Michelle’ in TWO THOUSAND YEARS (Royal National Theatre, dir: Mike Leigh); ‘Marilyn Munroe’ in INSIGNIFICANCE (Royal Theatre, Northampton & Brighton Festival); ‘JJ’ in BEAUTIFUL PEOPLE (Stephen Joseph Theatre); ‘Karen’ in SPEED-THE-PLOW (Duke of York’s Theatre); CLEO, CAMPING, EMMANUELLE AND DICK (Royal National Theatre); TWILIGHT OF THE GOLDS (Arts Theatre); ‘Ophelia’ in HAMLET (dir: Peter Hall); ‘Janet’ in THE ROCKY HORROR PICTURE SHOW (Piccadilly Theatre) and TARTUFFE (Palace Theatre).



“JEKYLL”

BIOGRAPHY

Michelle Ryan – Katherine Reimer

Born in Enfield, Middlesex, and a member of a local theatre group since she was ten, Michelle was just 15 when she landed the role of Slater sibling Zoe in the hit BBC ONE soap EASTENDERS in 2000, which turned her into a household name. Before joining Walford, Michelle appeared in the television drama THE WORST WITCH and in the television series BURNSIDE.

In February 2007 Michelle was cast as the lead in the new NBC drama pilot BIONIC WOMAN, which the producers describe as a ‘re-imagination’ of the original starring Lindsay Wagner which ran from 1976 to 1978.

Other television appearances include: the bride in a brand new ‘MR BEAN’ sketch opposite Rowan Atkinson for COMIC RELIEF 2007; ‘Maria Bertram’ in MANSFIELD PARK (ITV) and MISS MARPLE (Granada). Films include FLICK, I WANT CANDY and CASHBACK.

Theatre includes: WHO’S THE DADDY (King’s Head Theatre); SMASH (lead dancer, London Palladium); THE STARS IN OUR EYES (Her Majesty’s Theatre); NATIONAL DANCE COMPETITION (lead dancer, Her Majesty’s Theatre); NEXT STOP BROADWAY (various roles, Millfield Theatre); HOLLYWOOD AND BROADWAY (various roles, Millfield Theatre) and THAT’S ENTERTAINMENT (various roles, Millfield Theatre).



“JEKYLL”

BIOGRAPHY

Denis Lawson - Syme

Born in Perthshire, Scotland, Denis Lawson has recently become best known for playing surgeon Tom Campbell-Gore in the BBC medical drama HOLBY CITY. But he's also well-known to international audience and to STAR WARS fans for his appearances in the first three films as pilot 'Wedge Antilles'.

Other television appearances include: DALZIEL AND PASCOE (BBC); FEEL THE FORCE (BBC); SENSITIVE SKIN (BBC); LUCKY JIM; FABULOUS BAGEL BOYS (BBC); 2 series of BOB MARTIN; OTHER PEOPLE'S CHILDREN (BBC); 2 series of THE AMBASSADOR (BBC); ROYAL SCANDAL (BBC); NATURAL LIES (BBC); BORN KICKING (BBC); 2 series of THE JUSTICE GAME; ONE WAY OUT (BBC); LOVE AFTER LUNCH (BBC); THE UNCERTAIN FEELING (BBC); THE VICTORIA WOOD SHOW (BBC) and THE KIT CURRAN RADIO SHOW (lead, Thames).

Films include: JOYRIDER; LOCAL HERO; THE CHAIN; STAR WARS TRILOGY; PROVIDENCE and THE MAN IN THE IRON MASK.

Theatre includes: LUST (Walnut Street Theatre, Philadelphia, Barrymore Award); OLEANNA (dir: Harold Pinter, Duke of York's Theatre); LUST (Queen's Theatre, Hornchurch/Theatre Royal Haymarket); VOLPONE (dir: Nicholas Hytner, Almeida Theatre); THE IMPORTANCE OF BEING EARNEST (Royalty Theatre); ASHES (Bush Theatre); LEND ME A TENOR (Globe Theatre); MR CINDERS (King's Head Theatre/Fortune Theatre); PAL JOEY (Half Moon Theatre/Albery Theatre) and BITS OF LENNY BRUCE (King's Head Theatre).

Denis has also directed two plays, THE ANNIVERSARY and SOLID GEOMETRY.



“JEKYLL”

BIOGRAPHY

Meera Syal - Miranda

Actress and writer Meera Syal was born near Wolverhampton in the West Midlands and educated at Manchester University where she read English and Drama. She is probably best known to television audiences for GOODNESS GRACIOUS ME which she co-wrote and in which she co-starred, and for playing grandmother 'Sushila' in several series of the spoof chat show THE KUMARS AT NO 42. Meera's childhood experiences growing up in a small mining community provided background for her first novel ANITA AND ME which was adapted into a feature film. Her second novel, LIFE ISN'T ALL HA HA HEE HEE, was adapted into a television drama, in which Meera co-starred. BOMBAY DREAMS was adapted into a musical by Andrew Lloyd-Webber and staged at the Apollo Theatre in London's West End. Meera was awarded an MBE in 1997.

Television appearances include: THE AMAZING MRS PRITCHARD (BBC); THE SECRETARY WHO STOLE £4 MILLION (BBC); LIFE ISN'T ALL HA HA HEE HEE (BBC); BACK TO MY ROOTS (BBC); THE MILL (presenter, BBC); NOW WHAT!; BAD GIRLS; LINDA GREEN (BBC); 6 series of THE KUMARS AT NO 42 (BBC); FAT FRIENDS (ITV); SINGLE VOICES (ITV); THE AGENCY (BBC); FORGIVE AND FORGET (STV); MRS BRADLEY MYSTERIES (BBC); GOODNESS GRACIOUS ME (3 series, BBC); MENSAHIB RITA (BBC); BAND OF GOLD (ITV); DEGREES OF ERROR (BBC); DEADLY CRACK (BBC); ABSOLUTELY FABULOUS (BBC); SEAN'S SHOW (C4); JO BRAND SHOW; MY SISTER WIFE (BBC); TAGGART (STV); KINSEY; THE BILL (Thames); THE BUREAUCRACY OF LOVE (C4); MAJDHAR (C4); TO HAVE AND TO HOLD (LWT); A LITTLE PRINCESS (LWT); SECRET DIARY OF ADRIAN MOLE (Thames); THE REAL McCOY; HAVE I GOT NEWS FOR YOU (BBC); THE BRAIN DRAIN; DO THE RIGHT THING; THE TRAVEL SHOW (BBC); MARIELLA FROSTRUP SHOW (TV21); LONDONERS (LWT); BOLLYWOOD OR BUST (BBC); JONATHAN ROSS, THE LAST RESORT (Channel X); CHRISTMAS NIGHT WITH THE STARS (BBC); TRUST; IT'S NOT UNUSUAL; FLIGHT; SOLIDER, SOLDIER (Carlton); TRAVELOG (C4); CROSSING THE FLOOR; HOLDING ON (BBC) and DROP THE DEAD DONKEY.

Films include: WASP '05 (dir: Woody Allen); ANITA AND ME; BEAUTIFUL THING; INTERNATIONAL REACTIONS; A NICE ARRANGEMENT and SAMMY AND ROSIE GET LAID.

Theatre includes: BOMBAY DREAMS (Apollo Theatre); THE VAGINA MONOLOGUES (Old Vic); ONE OF US (one woman comedy, Edinburgh Festival and tour); THE GREAT CELESTIAL COW (Royal Court Upstairs and tour); MINOR COMPLICATIONS (Royal Court Upstairs); TRUE DARE KISS (Royal Court Upstairs); KISSING GOD (Hampstead); ALL THE FUN OF THE FAIR (10 roles, Half Moon Theatre); FILM FILM FILM (Shaw Theatre); BYRTHRITE (Royal Court Upstairs); SCHOOL FOR SCANDAL (Bristol Old Vic); KIRTI SONA AND BA (Leicester Haymarket); MY GIRL (Theatre Royal, Stratford East); BLOOD WEDDING (Half Moon and tour); PEER GYNT (National); THE OPPRESSED MINORITIES BIG FUN SHOW (Edinburgh Festival and Shaw Theatre) and BARBENGER COMEDY SHOW (Bracknell Studios).

Radio includes: PRISONER 1084; KIPLING IN LOVE; VERSE UNIVERSE; LADIES EXCUSE ME; WOMEN'S TROUBLES; MORNING STORY; PANKHIRAJ and GOODNESS GRACIOUS ME (all BBC Radio 4) and WICKED WORDS (Ladbroke Radio) and she is a regular reader on the BBC's WORLD SERVICE.



“JEKYLL”

BIOGRAPHY

Fenella Woolgar – Min

After reading Italian and Ancient History at Durham University, Fenella attended the Royal Academy of Dramatic Art. She has lived in Italy, the United States and the Persian Gulf and has travelled extensively in India, where she also worked as a teacher in Delhi.

Television appearances include: HE KNEW HE WAS RIGHT (BBC); EROICA (BBC); THE WAY WE LIVE NOW and PEOPLE LIKE US (BBC).

Film includes: SCOOP (dir: Woody Allen); WAH WAH (dir: Richard E Grant); VERA DRAKE (dir: Mike Leigh); STAGE BEAUTY (dir: Richard Eyre); BRIGHT YOUNG THINGS (dir: Stephen Fry) and AKA.

Theatre includes: MOTORTOWN (Royal Court); BRONTE (Shared Experience); A PASSAGE TO INDIA (Shared Experience); A MIDSUMMER NIGHT'S DREAM (Royal Exchange); THE MISER (Salisbury Playhouse); AS YOU LIKE IT (Royal Exchange); THE CHERRY ORCHARD (Theatre Royal York); HOW THE OTHER HALF LOVES (Palace Theatre Watford); CHARLIE'S AUNT (Sheffield Crucible); WAY UP STREAM (Derby Playhouse) and PLAYBOY OF THE WESTERN WORLD (Bristol Old Vic).



“JEKYLL”

BIOGRAPHY

Paterson Joseph – Benjamin

Paterson Joseph was born in London and trained at LAMDA. He is probably best known to television audiences for the regular role of ‘Reuben’ in 3 series of WILLIAM & MARY for ITV, ‘Mark Grace’ in BBC One’s CASUALTY, ‘Alan Johnson’ in four series of PEEP SHOW and the part of ‘Lyndon Jones’ in 2 series of GREEN WING.

Other television credits include: THAT MITCHELL AND WEBB LOOK (BBC); GIL MAYO (BBC); HYPERDRIVE (BBC); OPEN WIDE (TalkBack); JERICHO (Granada); ROSE AND MALONEY; DOCTOR WHO (BBC); DALZIEL AND PASCO (BBC); DEAD RINGERS (BBC); MY DAD’S THE PRIME MINISTER; SEX TRAFFIC; MURPHY’S LAW; A TOUCH OF FROST; LOVING YOU; SILENT WITNESS (BBC); WAKING THE DEAD (BBC); NOW YOU SEE HER; ARMADILLO (BBC); SAFE AS HOUSES; BETWEEN THE LINES (BBC) and SOUTH OF THE BORDER (BBC).

Film credits include: AEON FLUX; BABY JUICE EXPRESS; THE LONG RUN; GREENFINGERS; THE BEACH and IN THE NAME OF THE FATHER.

Theatre includes: THE ROYAL HUNT OF THE SUN; ELMINA’S KITCHEN; THE RECRUITING OFFICER and WHALE (all National Theatre); DON JUAN; TROILUS & CRESSIDA; LOVE’S LABOURS LOST; KING LEAR and THE PRETENDERS (all Royal Shakespeare Company); THE EMPEROR JONES (Gate Theatre); OTHELLO and LES BLANCS (Royal Exchange).



“JEKYLL”

BIOGRAPHY

Mark Gatiss – special guest appearance

Originally from Darlington, Mark Gatiss is an accomplished author, actor and playwright. He met his LEAGUE OF GENTLEMEN co-writers and performers at Bretton Hall Drama College in his late teens. He has written a variety of novels and audio plays and a string of short supernatural/science fiction films, many of which he has appeared in. His other television work has included writing for the television revival of RANDALL AND HOPKIRK (DECEASED) and script-editing the popular television sketch show LITTLE BRITAIN, making guest appearances in both.

Other television appearances include: FUNLAND (BBC3); THE QUATERMASS EXPERIMENT (BBC 4); NIGHTY NIGHT (2 series, BBC); AGATHA CHRISTIE: A LIFE IN PICTURES (Warner Brothers); MISS MARPLE (ITV); CATTERICK; BARDTO VERSE (BBC); DR TERRIBLE’S HOUSE OF HORRIBLE (Baby Cow); SURREALISSIMO (BBC); BARBARA (ITV); SPACED (C4) and, most recently, FEAR OF FANNY alongside NIGHTY NIGHT star Julia Davis who played Fanny Craddock.

Films include: WALLACE AND GROMIT IN THE CURSE OF THE WERE-RABBIT; THE LEAGUE OF GENTLEMEN’S APOCALYPSE; THE HITCHHIKER’S GUIDE TO THE GALAXY; STARTER FOR TEN; BRIGHT YOUNG THINGS; SEX LIVES OF THE POTATO MEN and NOW YOU SEE HER.

Theatre includes: THE LEAGUE OF GENTLEMEN ARE BEHIND YOU (Phil McIntyre); A LOCAL SHOW FOR LOCAL PEOPLE (Theatre Royal); ART (Whitehall Theatre) and THE LEAGUE OF GENTLEMEN (various roles, Edinburgh Festival, Perrier ’97).

Gatiss is a long-time fan of DOCTOR WHO and much of his writing has been devoted to the series including four novels, two audio plays and, fulfilling a life-long dream, two episodes for the 2005 revived television series. He was the narrator for the 2006 season of documentary series DOCTOR WHO CONFIDENTIAL.



“JEKYLL”

BIOGRAPHY

Beryl Vertue OBE – Executive Producer

One of Britain's most respected producers, Beryl Vertue has an enviable track record of international success. Originally she was an agent for renowned comedy writers Spike Milligan, Eric Sykes, Ray Galton and Alan Simpson and Johnny Speight, and comedy stars Tony Hancock and Frankie Howerd. In the sixties she formed Associated London Films. There she was Associate Producer on THE SPY WITH A COLD NOSE, Executive Producer on the silent comedy THE PLANK starring Eric Sykes and Tommy Cooper, followed by the feature film versions of TILL DEATH US DO PART, STEPTOE AND SON, UP POMPEII and a score of comparable films.

In 1967 Robert Stigwood invited Beryl to join his company where she became Deputy Chairman and pioneered the original concept of selling basic television formats to Europe and America. Two such formats became big hits in the USA – TILL DEATH US TO PART became Norman Lear's long-running series ALL IN THE FAMILY, whilst STEPTOE AND SON became SANFORD AND SON. Beryl then produced several star-studded Movies of the Week for all three American Networks including THE ENTERTAINER starring Jack Lemmon and CAT & MOUSE starring Kirk Douglas, the first television roles for both movie stars. She also produced the BEACON HILL series, based on UPSTAIRS DOWNSTAIRS, for CBS, and ALMOST ANYTHING GOES, based on IT'S A KNOCKOUT, for ABC. Beryl's early British producing credits include the series THE PRIME OF MISS JEAN BRODIE and, one of her favourite achievements as executive producer, the film TOMMY starring Jack Nicholson, The Who, Elton John, Eric Clapton and Tina Turner.

In the 1980s Producer Beryl Vertue left the Stigwood Organisation, where she was Deputy Chairman, to form the independent production company HARTSWOOD FILMS, now based at Twickenham Film Studios. With an award-winning portfolio of drama, light entertainment and documentary films, Hartswood prides itself on being truly independent, "able to make programmes we are genuinely passionate about and believe we can make well". Indeed the company now provides programmes for BBC1, BBC2, BBC3, BBC4, ITV and Channel 4.

A quick glance at some of Hartswood's credits, all of which Beryl has produced or executive produced, reveals the company's remarkable versatility. Star-studded dramas such as JEKYLL and the ITV drama AFTER THOMAS, WONDERFUL YOU, BORDER CAFÉ, THE ENGLISH WIFE, A WOMAN'S GUIDE TO ADULTERY and CODE NAME KYRIL; outstanding light entertainment including six series and several specials of Simon Nye's multi-award-winning MEN BEHAVING BADLY, four series of Steven Moffat's COUPLING for BBC2, two series of CARRIE & BARRY for BBC1, three series of Simon Nye's award-winning IS IT LEGAL?, two series of MY GOOD FRIEND and THE SAVAGES for BBC1.

Hartswood have also produced several critically acclaimed documentaries including THE WELSH GREAT ESCAPE for Channel 4, IN LOVE WITH ELIZABETH, a documentary about the early life of the Queen Mother, THE WAR BEHIND THE WIRE, OFFICERS AND GENTLEMEN for the BBC and GOING TO CHELSEA for ITV.

In 1999 Beryl was made a member of the Royal Television Society Hall of Fame. Women in Film and Television honoured her with an award in the same year for "Outstanding Contributions to the Industry". She was Chairman of PACT for three years and received an OBE in the 2000 New Year's Honours List for Services to Independent Television Production. In 2004 she was given a Fellowship from the RTS and also received a BAFTA, the Alan Clark Award for Outstanding Contribution to Television.



JEKYLL

BIOGRAPHY

Elaine Cameron – Producer

After graduating, Elaine worked as a creative in advertising and then joined Palace Films for several years as a script editor/development executive. She has been with Hartwood Films since 1992 – script editing six series and two Christmas specials of the award-winning comedy MEN BEHAVING BADLY and editing the best-selling book THE A-Z OF BEHAVING BADLY.

As Hartwood's Head of Development, Elaine has worked on many comedy and drama series including IS IT LEGAL (starring Imelda Staunton), A WOMAN'S GUIDE TO ADULTERY (starring Sean Bean), MY GOOD FRIEND (starring George Cole) and THE ENGLISH WIFE, a film for ITV starring Zoe Wanamaker.

In the last few years Elaine has produced (aside from two young children!): WONDERFUL YOU, a seven part drama for ITV starring Greg Wise; BORDER CAFÉ, a seven part series for BBC 1, written by Tim Firth (Calendar Girls); AFTER THOMAS, a one-off film for ITV which went out on Boxing Day night 2006 starring Keeley Hawes and Sheila Hancock and JEKYLL, a six-part drama series for BBC 1 starring James Nesbitt.

Elaine lives in Teddington with writer/director Jed Mercurio (BODIES, CARDIAC ARREST).



JEKYLL

BIOGRAPHY

Jeffrey Taylor – Producer

Jeffrey Taylor first entered the industry in 1983 and mounted a number of stage productions in the UK. He then formed Stagescreen Productions with the British actor Anthony Andrews and the producer Derek Granger.

Since then Jeffrey has divided his time between London and Los Angeles, concentrating on producing new work for film TV and the stage, and has arranged film and television co-productions with Australian, Canadian and European entertainment entities and with major British broadcasters.

Television credits include: HAPPY VALLEY with Denholm Elliott and DEATH OF A SON with Lynn Redgrave, both for the BBC.

Film credits include: WHERE ANGELS FEAR TO TREAD with Helena Bonham Carter and Helen Mirren; FOREIGN AFFAIRS with Joanne Woodward and Brian Dennehy; WHAT'S COOKING with Julianna Margulies, Mercedes Ruehl and Alfre Woodard and A HANDFUL OF DUST with Kristin Scott Thomas, Alec Guinness, Judi Dench and Angelica Huston.

Theatre credits include THE NORMAL HEART, a New York Shakespeare Festival Production with Tom Hulce and THE VORTEX with Rupert Everett in London and Los Angeles.



“JEKYLL”

BIOGRAPHY

Steven Moffat - Writer

Steven Moffat is one of Britain's most eminent television writers.

His two-part story THE EMPTY CHILD and THE DOCTOR DANCES for series 1 of BBC ONE's revival of DR WHO (starring Christopher Eccleston and Billie Piper) won him much acclaim – including the award for Television Moment of the Year and a HUGO Award. He then wrote THE GIRL IN THE FIREPLACE for series 2, with David Tennant as the Doctor, and BLINK for series 3. He is currently writing a 2-part drama for DOCTOR WHO series 4 and a romantic comedy which he is developing with producer Sue Vertue and Hartwood Films for BBC ONE. Steven is also penning a feature screenplay commissioned by Steven Spielberg via his company Dreamworks SKG.

As creator/writer of the cult BBC2 sitcom COUPLING, Steven wrote 28 episodes over 4 series, winning the Silver Rose of Montreux 2001 and the award for Best TV Comedy at the British Comedy Awards in December 2003. COUPLING was produced by Sue Vertue for Hartwood Films. Two pilots and several episodes of a US version were made by Reveille/Universal for NBC, though arguably NBC would have been better off had they screened the UK series which still has a cult following in the US via BBC America.

Steven's first television work was as creator and writer of all 43 episodes over 5 series of PRESS GANG, the story of a group of wayward high school students who are given a local newspaper to run, which won BAFTA and Royal Television Society Awards for Best Children's Programme (and was nominated for two Writers' Guild of Great Britain awards, 1 Prix Jeunesse and another BAFTA).

He then wrote two situation comedies for the BBC, JOKING APART (2 series), which Bob Spiers directed and which won the Bronze Rose of Montreux 1995 and CHALK (2 series), which caused an uproar in the teaching profession.

His other television work includes PRIVATES, the pilot for a one-hour comedy drama, produced by Sandra Hastie of Richmond Films and Television for the ITV Network, directed by Bob Spiers; NORMAN AT THE OFFICE, a one-off half-hour comedy starring Robert Lindsay; OVERKILL and DYING LIVE, half-hour television plays for Dawn French, and EXAM CONDITIONS, a half-hour silent film for the EBU Commission/Central Television, which won the Prix Jeunesse and Plovdiv Awards and was nominated for an RTS award.



“JEKYLL”

BIOGRAPHIES

Douglas Mackinnon – Director Eps 1-3

Writer and Director Douglas Mackinnon made his feature film directorial debut with THE FLYING SCOTSMAN which opens in the UK at the beginning of July 2007. He caught attention with his student film ASHES in 1992 starring Peter Mullan and has become one of the country’s most prolific and accomplished television directors, with a list of credits that includes THE VICE with Ken Stott, the darkly humorous and scarily unsettling medical drama BODIES with Max Beesley, and period romp GENTLEMEN’S RELISH with Billy Connolly.

Douglas’s successful television career has seen him direct a large number of TV series, many of them familiar names such as THE BILL, LONDON’S BURNING, SOLDIER SOLDIER, SILENT WITNESS and MURDER IN SUBURBIA. Other television credits include GIFTED, THE LAST DETECTIVE, THE GOOD THIEF, NICE GUY EDDIE, DIRTY WORK, OUT OF HOURS, THE GRAND, THIEFTAKERS and BACK UP. He plans to continue his film career with a big-screen adaptation of the Alan Spence novel WAY TO GO, “a bleakly funny tale of mortality, spirituality and salvation set amongst a family of Glasgow undertakers.”

Matt Lipsey – Director Eps 4-6

A graduate of The Royal College of Art, Matt Lipsey started his career directing pop promos. He then moved into comedy with two series of the hit programme THE ARMSTRONG & MILLER SHOW hailed for its “delightful surrealistic edge”. He won a BAFTA for Best Comedy Series in 2006 for LITTLE BRITAIN II. He has worked with Hartwood Films on a number of occasions, and spent several months in Australia directing the comedy series SUPERNOVA starring Rob Brydon.

Other television credits include: PEST CONTROL; MAN FROM XL5; SVEN AND NANCY’S EURO 2004; ALL STAR COMEDY SHOW; CATTERICK; YOU’RE BREAKING UP; THIS IS DOM JOLY; 2 series of LENNY HENRY IN PIECES II; THIS IS MY LIFE; DEAD AIR WITH DOM JOLY; DR TERRIBLE’S HOUSE OF HORRIBLE; HUMAN REMAINS; UP RISING; BORDER CAFÉ; MILLENIUM SKETCH SHOW; WONDERFUL YOU; HOLDING THE BABY and BARRY WELSH IS COMING.

He has also directed documentaries in Cambodia, Oman and the UK.