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Press release

Critically acclaimed actress Rosie Cavaliero (*The Enfield Haunting, Inside No.9*) is joined by Philip Glenister (*Life on Mars, Mad Dogs*), MyAnna Buring (*Banished, Ripper Street*), Nathan Stewart-Jarrett (*Utopia, Misfits*), Ralph Ineson (*Game Of Thrones, The Office*) and Sammy Winward (*Emmerdale*) for the second series of ITV's gripping drama *Prey*.

Written by *Prey* creator Chris Lunt, the new three-part story will see Rosie reprise her role as DS Susan Reinhardt the no-nonsense, hard-working cop now reporting to DCI Mike Ward (Ralph Ineson).

Philip Glenister takes the role of Prison Officer David Murdoch whose life becomes complicated when on a routine visit to a Manchester hospital with female prisoner Jules Hope (MyAnna Buring) events spiral out of control. David takes a phone call that will change his life forever.

With the life of his heavily pregnant daughter, Lucy (Sammy Winward), threatened, David has no alternative but to go on the run and inadvertently becomes the prey.

Unaware of the danger to Lucy, DS Susan Reinhardt, whose personal happiness seems forever blighted, tries to unravel why David is suddenly behaving totally out of character. With his reputation as a prison officer intact, Reinhardt tries to understand why he is now making every effort to dodge the police.

Reinhardt and her new colleague, DC Richard Iddon (Nathan Stewart-Jarrett), set off on a thrilling pursuit as a desperate David handcuffs himself to Jules. She is his only bargaining tool as he sets out to move 'heaven and earth' to find his beloved daughter.

The cast of *Prey* also includes Kieran O'Brien (*Silk, Love Life*) and Lisa Millet (*Cucumber, The Paradise*).

The three part series is executive produced by RED founder Nicola Shindler (*Happy Valley, Ordinary Lies, Last Tango in Halifax*), produced by Tom Sherry (*Prey, Scott & Bailey, Ordinary Lies*) and directed by Lewis Arnold (*Banana, Misfits, Humans*).

Prey has been commissioned for ITV by Steve November, Director of Drama, and Victoria Fea, Controller of Drama.

Character biographies

DS SUSAN REINHARDT played by Rosie Cavaliero

Passed over for promotion following the Farrow Case, Reinhardt is back to being a plain old DS. Frustrated at the lack of forward momentum in her career she's exploring the possibility of a move into police teaching.

Her personal life has slightly improved, as she's entered into a relationship with the dependable Phil Prentiss (Kieran O'Brien), but the truth is she's lacking focus and facing an uncertain future. She simply doesn't know what she wants. The next few days, as she pursues Murdoch and Hope, will either make or break her career, and a very surprising development in her personal life will leave her future in even more discord than it already is.

DAVID MURDOCH played by Philip Glenister

A recently widowed father of one, Murdoch works as a Prison Officer at HMP Ravenwood. Popular, unassuming and hard-working, Murdoch is trying to get his life back on track following the death of his wife. He's looking after himself a bit better and has joined an amateur dramatics society in the hope of expanding his social circle.

Murdoch and his life are utterly normal and nothing could prepare him for the events that are about to unfold. Murdoch's relationship with his daughter, Lucy (Sammy Winward), is somewhat strained. He doesn't get on with her boyfriend and it's been causing tension between the two, especially since she became pregnant. Lucy has recently discovered that Murdoch had been seeing a woman named Chrissy (Lisa Millet) and although it was simply for companionship and support, it has only served to increase the strain on their relationship, almost to breaking point.

When Lucy is kidnapped, Murdoch is driven to find his daughter and fix things between them at any cost, even if it means risking his own life and freedom.

JULES HOPE played by MyAnna Buring

Troubled, enigmatic and unpredictable, Jules Hope is a prisoner serving time for fraud. Her motivations are hard to read and we never really know if we can trust her or believe what she is saying.

Who and what she really is lies at the heart of the series. Is Jules a victim or is she responsible for what is happening? Is she really trying to help Murdoch, or is she using him to her own ends. One thing is certain, Jules cannot be trusted and she'll do anything, and sacrifice anyone, to get what she wants.

Character biographies

DC RICHARD IDDON played by Nathan Stewart-Jarrett

Reinhardt's new partner is young and talented but arrogant, laid back and opinionated. On paper Iddon is probably not cut out to be a copper, but somehow, through guile, instinct, and simple luck he is just about making it work. He's been assigned to Reinhardt in the hope that she'll reel him in a bit and make him more of a team player and shave his edges off. With his final review coming up it's in his best interests to impress his new boss, something he's not overly good at.

As the pursuit of Murdoch and Jules Hope unfolds, Reinhardt will come to learn that the attitude and arrogance she's been tasked with knocking out of Iddon might in fact be his greatest strengths, and that underneath the bluster is a genuinely loyal and brave colleague.

Production interview

Q&A with creator and writer Chris Lunt



Q: You must have been delighted with the success of the first series of Prey?

“I look back with incredible pride. It was a wonderful time. Of course you spend that period up until its broadcast feeling pretty sick and worrying because you don’t know how people are going to react to it. I watched the first episode as it went out and turned Twitter off because I was terrified. Then when I turned it back on I realised people had really enjoyed it.

“So it was an enormous thrill for me to see the way people got behind it and the success it had. It has been a springboard into so many other exciting things. It’s changed my life. I still maintain there’s nothing like Prey on television. I’m incredibly proud of that.

“Working with RED Production Company and Nicola Shindler has been fantastic. It feels like home to me. It’s nice that after 10 years of being supported by them I’m able to give something back with the success of Prey, including two BAFTA and two RTS nominations.”

Q: What did you learn as a writer from that experience?

“There’s no way you can imagine what it’s like to have something on TV. It was an ambition for so long but you’ve no real clue what it’s going to be like. I was able to be a lot more ambitious with series two. For instance, when I was writing the first series I thought some things would have to be revised when it came to filming. Including the scene where John Simm, as Marcus Farrow, almost gets run over by a train. I thought there was no way they would shoot that. But, of course, they did film it. Everything I wrote in the script was taken on board as a challenge by the producers and crew and they made it happen.

“So writing this second series I didn’t necessarily hold back when coming up with ideas for stunts and action sequences. For example, there’s one scene where we closed a fair old length of the Golden Mile in Blackpool. Maybe last time I would have set that in a back street or on a B-road. But this time I wrote: ‘Exterior: Golden Mile, Day.’ And they did it.”

Q: How did the second series develop?

“I always wanted Prey to be a stand alone drama. There were one or two TV dramas that always had an eye on the second series. As a result you’d watch them and feel just a little bit short changed when you got to the last episode. I wanted to tell a story that was really emotionally satisfying and not to have an eye on doing a second series.

“But once Prey was on TV and we had the audience reaction, ITV said very quickly they wanted a second series. I also wanted to do another one. But we realised early on we couldn’t bring back the character of Marcus Farrow; it would feel very contrived. That’s not to say we didn’t explore various possibilities, but we felt we were doing a sequel to Prey, not another version of the first series.

“I said we could bring in another ‘prey’, another guy on the run with DS Susan Reinhardt, played by Rosie Cavaliero, on his heels. A massive part of that was Rosie coming back because she is the star of the series.

“Susan Reinhardt is such a flawed character. After the first series I had quite a few police officers contacting me to say she was very true to life. We didn’t necessarily adhere forensically to police procedure. But my view of that is I don’t want people studying for their sergeants exams, I want viewers on the edge of their seat. Officers like Reinhardt do make snap decisions, they do have personal problems. They are human beings.

“When we meet her again she’s got a new boyfriend and is in just as big a mess as she was first time around. She was an acting DCI but is back to being a detective sergeant. The Farrow case means that’s as far as she’s getting.”

Q: Tell us about the casting of Philip Glenister as David Murdoch?

“It’s no coincidence that John Simm is my favourite actor because of *Life On Mars* and *Mad Dogs*. And another of my favourite actors is Philip Glenister. So right from the very first meeting when we discussed bringing in someone new I said, ‘It’s got to be Philip Glenister.’

“The first series was written purely for John Simm. There was never going to be anyone else playing Marcus Farrow as far as I was concerned. And I wrote the role of David Murdoch in this second series for Philip Glenister. It was dream casting for me because I’ve had my two favourite actors in my two dramas.

“David Murdoch is a prison officer; an ordinary man in an extraordinary situation. Marcus Farrow was a detective so was aware of how his colleagues in the police would be chasing him and how they operate. David Murdoch hasn’t got a clue about the situation he finds himself in and gets himself into deeper and deeper trouble.

“He is a genuinely honest, hard-working guy who has made mistakes. It was about doing something a little different with Philip that I knew he was more than capable of doing. He’s not Gene Hunt in this by any stretch of the imagination. He’s not an overbearing character that fills the room.

“Murdoch is involved in amateur dramatics and we see him on stage as part of a chorus in *Jesus Christ Superstar*. That was a tip of the cap to all my old ‘am dram’ friends from where I started. My mum is known as Dame Irene and was a leading lady for many years. She was very thrilled by that idea.”

Q: Why does Murdoch go on the run?

“His daughter has been kidnapped and he has to make an instant decision. I don’t feel I could write Prey if I was not a father myself. That is at the heart of the story. What Murdoch does for his daughter is exactly what I think I’d be prepared to do.

“This second series might also be called ‘Preys’ because we have MyAnna Buring as prisoner Jules Hope who is with David Murdoch on the run. The character of Jules is the linchpin of the entire drama. Who is she and what she is about? Murdoch has a mission to save his daughter, but we don’t know whether we should trust Jules or not; whether she’s manipulating or helping him.

“We had a lot of exciting actresses audition because it is a really intriguing role. But the moment MyAnna read for it I said, ‘It’s got to be her.’ She was brilliant.”

Q: What did director Lewis Arnold bring to this series?

“Lewis is a young director with a fantastic eye. He has ensured the new series looks like the first and yet also made it entirely his own. There’s no doubt in my mind that he will go on to direct movies. A very talented director.”

Q: Why did you set part of the new story in Blackpool?

“I used to go on holiday to Blackpool as a kid and for day trips. We lived in Horwich so we were only an hour away. We’d also go to the illuminations every year, which I still do and take my own kids.

“If we were going to film in a seaside resort, it was always going to be Blackpool. I want Prey to feel like a north western drama so we filmed in Manchester, Blackpool and the Lake District. But we also wanted this second series to have its own identity. Part of that was not necessarily setting it exclusively in the back streets and alleyways of Manchester.

“It was thrilling to film on the Golden Mile and then other scenes through Blackpool. Hundreds of people stopped to watch the filming and that was really exciting, along with the whole scale of what we were doing.”

Q: What else has Prey led to?

“I was named last year, at the tender age of 44, a BAFTA Breakthrough Brit. Part of that is BAFTA will get you five meetings with anyone in the industry you want to meet. So I asked if I could meet five heroes of mine. So far I’ve met Simon Pegg, Ricky Gervais, and Barbara Broccoli, who co-produces the James Bond movies. I told her I want to write a James Bond film and she didn’t laugh me out of the room. Perhaps there’s a way to work your way up that writing ladder.

“At the end of the day, what’s wrong with being ambitious and having an eye on a prize like that? My logic is, if you don’t achieve the goal you’ll achieve something on the road towards it.”

Q: What’s next for you?

“*The Saint* is still in development. I’m working with Ed Whitmore on that. Its had quite a drawn out gestation period but ITV are interested in exploring a series with us. It’s not a confirmed commission presently but we’re working hard at advancing it to that stage. We’re not talking about doing a re-boot. It’s basically a sequel to the sixties’ version and hopefully we can crack the script and then find out if it’s going to happen.

“It’s a lot more difficult to develop something that has massive fandom and respect than it is to just come up with a brand new idea and write it. The truth is, you want to get it right. You don’t want to drop the ball. So it’s a massive challenge. Of all the things I’m working on it’s the one that’s going to take the hardest work to get right.”

Cast interviews

Q&A with Rosie Cavaliero



Q: Following the broadcast of the first series what feedback did you receive?

“It was brilliant. Really, really good. I couldn’t have had better feedback. The funny thing was, a lot of people didn’t initially like my character (DS Susan Reinhardt), but they liked her by the end. After the first episode they’d say ‘I don’t really like her, she’s horrible, she’s not very good at her job, she’s not very sympathetic’, which I thought was great. It’s nice to play someone who’s not particularly liked. But by the end of the series they’d all grown to like her and were really routing for her. So that was an interesting reaction.

“I think the audience enjoyed Prey because it was quite different to what they’d seen before; the way it looked, the pace, not over explaining things. It was full of suspense and really kept them guessing. I think lots of people found Susan quite refreshing as a character on screen because it was nice to see someone being a bit more realistic and normal looking.”

Q: Journalist Neil Midgley described Prey as being ‘grittily British with compulsive appeal’. Would you agree with that?

“Yeah, I would, and he was also really good, as he knew that Susan’s tops were from Wallis! I don’t know how he knew that?!

“The series was different and the team behind it didn’t go for the obvious glamour woman when casting Susan. I think the collaboration between Nick Murphy (director, S1), and Chris Lunt gave Prey its edge and pace. Much like this series and the partnership between our director, Lewis Arnold, and Chris.”

Q: Has Prey elevated your profile?

“It was nice for me to be in a drama, which lots of people watched because I normally do shows that have smaller audiences and have a niche market. I’ve definitely had more straight work offers without having to audition, which has been nice. I think I got the role of Peggy Hodgson in the Sky drama, *The Enfield Haunting*, off the back of Prey so it’s certainly helped.”

Q: Creator and writer, Chris Lunt, had said Prey was a self-contained mini series. Were you surprised when it was re-commissioned?

“I was really surprised and excited. I didn’t think they would do it again with me and not John Simm. A role like Susan Reinhardt only comes along once in a lifetime so you’ve got to seize the good parts when you get offered them and I loved playing her; it’s such a great role.”

Q: We’ve learnt DS Susan Reinhardt is a complex character. Where do we meet her in this series?

“Susan’s moved on a bit. In terms of emotionally she’s not obsessing about her ex. She’s kind of over him and in a new relationship with a guy called Phil (Kieran O’Brien). She’s trying to have a go at maintaining a normal conventional relationship but at the same time she’s a workaholic and when her job gets interesting that completely takes all of her focus.

“Susan is also considering a career change. She loves her work but feels she can’t get any further with it so is contemplating going into police teaching. Her peer in the first series, Ashley Chan (Ben Wong), got promoted and she didn’t so there’s a feeling she’s not quite on track to be going where she should be with her career. There’s also probably a side to Susan that wants to run from the relationship with Phil, as she doesn’t know what she wants. She’s a bit of a commitment phobe and at a crossroads so doesn’t really know what to do. Even though she’s in a relationship she’s not entirely sure it’s right for her.”

Q: Susan’s been paired to work with DC Richard Iddon, played by Nathan Stewart-Jarrett. Tell us about their dynamics?

“Iddon is young and ambitious and Susan’s older and quite jaded! She finds him quite annoying because he’s super keen, and in being super keen he makes mistakes so she treats him like a child. She’s really bossy, always putting him down and at times pretty vile, though on a couple of occasions he does deserve it because he’s a bit impulsive.

“It’s quite a funny dynamic and as the series unfolds they do develop a slightly closer relationship. There’s a sense Iddon admires and likes Susan as a colleague. He can handle and stand up to her. He dares to say things others probably wouldn’t because he’s quite self-confident and believes in his own ability.”

Q: What do we know about this year's Prey?

"Reinhardt and Iddon don't really know much other than a female prisoner, Jules Hope (MyAnna Buring), has escaped from hospital. Prison Officer, David Murdoch (Philip Glenister) who was with her at the time, isn't accounted for either so, Reinhardt and Iddon are trying to piece together what little information they can to track them down."

Q: What do you think differentiates Susan from the other female detectives on screen?

"She's pretty fallible and she makes mistakes. There's an overall low-key look and feel about Susan. She's underplayed in every sense. There's not a lot of make up or hairstyling and her clothes aren't particular glamorous. I think she's quite funny and witty in her own grumpy way!"

Q: Lewis Arnold directs. What has he brought to the second series?

"I actually worked with Lewis on an episode of *Banana* for E4 and really enjoyed the experience so I was pleased to hear he was onboard for Prey.

"Lewis is an incredible director to work with and very talented. He's got so much energy and enthusiasm and never takes his eye off the ball for a second. He's very confident but not in an arrogant way, he just knows what he wants and how to work with everyone in order to achieve it. He's always got ideas and suggestions and throughout the shoot he kept everybody's spirits high."

Q: Was the role still physically demanding?

"For me this series wasn't quite as demanding as the first. I think it was for Philip and MyAnna. I still had lots of running and chasing but I didn't have quite as much as I did last time and it wasn't as energetic. That said, I do have quite a lot of scenes where I'm running through fields and getting out of a car to run somewhere but I'd say Philip and MyAnna cover most of the physical activity. They both had some really tough scenes to deliver especially as they're handcuffed for quite a lot of the story too."

Q: Prey has a strong supporting cast. Can you discuss working with your co-stars?

"Due to how the story plays out I don't have a lot of scenes with Philip and MyAnna. Most of my scenes are with Nathan and then a few are with Ralph Ineson and Kieran O'Brien. We all met at the read through and then again in rehearsal time. Because everyone's so easy to get along with, we all just seemed to click when it came to being on set together."

Q: What's next for you?

"I've two *Hunderby* specials coning out on Sky Atlantic over Christmas and I've been doing a few scenes on *Professor Branestawm* for the BBC which stars Harry Hill and a host of comedy folk. I've also done an episode of *Call the Midwife* which I suspect will be on screen in the New Year."

Cast interviews

Q&A with Philip Glenister



Q: Your *Life On Mars* co-star John Simm was in the first series of *Prey*. Did you speak to him ahead of filming?

“I spoke to him about it. We were having lunch and I just wanted to be sure John knew about the second series. He was fine because he said his character from the first series couldn’t really come back. It would have been a bit silly, repeating the same thing. So I said, ‘They’ve offered it to me.’ And he went, ‘Yeah, go for it.’”

Q: *Prey* writer Chris Lunt wrote this second story with you in mind.

“Yes. He’s working his way through the *Life On Mars* and *Ashes To Ashes* casts. He’ll be casting Keeley Hawes in *Prey* 3, probably. I wouldn’t be surprised.”

Q: Who is David Murdoch?

“David Murdoch is a prison officer and a widower with a grown up daughter who is pregnant and in a bit of a sticky relationship with her other half. David is just a regular, normal guy doing a job and going about his business. But he’s pushed into a position that is quite extraordinary when his daughter is kidnapped. Through no fault of his own he is taken down a path of having to search for his daughter while proving his innocence after going on the run with a female prisoner called Jules, played by MyAnna Buring. If the first series was a version of *The Fugitive*, I suppose this one is more a version of something like *Frantic*. Both with Harrison Ford, obviously.”

Q: This series illustrates what any father would do for their child. Would you agree?

“When you become a parent you lose a lot of your selfishness. You have something else to worry about other than yourself. So you lose that self-obsessed, ‘Am I this? Am I that?’ You protect your kids throughout their lives. My eldest has just become a teenager and it’s true. They change. They become these creatures that suddenly don’t get out of bed in the morning and answer back.

“And people say, ‘Oh, you’ll get her back when she’s about 18.’ But it reminds you - and you think, ‘Well, maybe I was like that when I was 13 or 14.’ I can’t remember. But, yeah, you’d go to the end of the Earth to protect your children. Of course you would.”

Q: David and Jules are handcuffed together for many of the scenes. How did that work?

“They were proper handcuffs. The trouble with the prop ones is they’re plastic and they don’t stay on. Handcuffs can cause problems during filming. For example it’s quite tricky to drive a car. But it’s quite a good discipline in a funny sort of way. It changes the dynamics of their relationship.”

Q: Was there a lot of action involved?

“It was physically demanding. As John said to me, ‘Make sure you use your stunt double. Put him to good use.’ For me, it was a seven week shoot and it went quickly. I worked pretty hard. There was a lot of running, fighting and jumping off roofs. The first time I jumped off a high roof I went to grip the top of the roof to then propel myself down. But there was no grip so I just slid down. Which didn’t look very cool. Or very filmic. Or very Bond. So we did it again and I managed to do it right that time.”

Q: David keeps fit in the prison gym. Are you a fan of gyms?

“Not really, no. I don’t like the smell of gyms. Sweaty men. Every time I’ve been to a gym I just see people staring at themselves in mirrors. So I find them areas of vanity. But each to their own. I do a bit of stuff at home and a bit of cycling, a bit of golf. I just get bored in a gym. I think it can become a bit of an obsession with some people. An OCD-type thing. It’s gentle exercise for me now I’m in my 50s.”

Q: David and Jules jump into the Manchester Ship Canal. How was that to film?

“The only water involved for MyAnna and I was at the very end where we come out of the water. We had dry suits on underneath our costumes but it was very slippery underfoot and we had a very small error of margin. So it wasn’t pleasant. It was a night shoot as well. You get to a certain age where you think, ‘What in God’s name am I doing? Why can’t I just be doing a cosy little sitcom?’ But I certainly wasn’t going to jump into the Manchester Ship Canal!”

Q: Director Lewis Arnold was in charge this time for *Prey*'s distinctive style of filming. What can you tell us about his approach?

"It's almost like guerilla film-making in many respects. There's very little lighting involved and pretty much all of it is hand-held filming. So it's very immediate and very fast. We had a terrific director in Lewis Arnold at the helm, who is fairly new. He was incredibly enthusiastic. He's still at that stage. We kept saying, 'He hasn't been cured yet. A couple more years, he'll be cured.'

"But he was great to work with. It's always nice to work with new directors. Because he's very much an actors' director as well. He's very good with actors. He cares about his actors and about the storytelling.

"It's not all about making it just glossy and nice. He's very concerned with getting the script, story and the characterisations right. Lewis has got it all storyboarded. He does his homework, knows the shots he wants and he plans it meticulously. So once we start shooting we're off and running.

"We worked well together in terms of making tweaks and changes and making things that don't work, work. He's very hands on in that respect and backs the actors up if we feel something isn't quite right. Which invariably there always is on these sort of things. The most important relationship on a set is between director and actor. I was very impressed with him. I think he'll do very well."

Q: You're a great supporter of young talent aren't you?

"My nephew, my brother Robert's son, is about to start at drama school. So we're creating a dynasty. I'm 52 now and they're all in their 20s. Young and enthusiastic and keen and ready. I'm looking forward to retirement. I'll make the decision when I can afford to. If ever I can afford to.

"There are some people who carry on into their 80s, still acting. I'm not sure I fancy that at all, personally. Treading the boards at that age. I'm very good at doing nothing. I've made it almost an art form."

Q: The script has David singing and dancing in the chorus of the local amateur dramatic society. Tell us more about this?

"We didn't film that. I'm not there to do *Strictly*. I just gave a wry smile instead. My singing and dancing days stopped with *Uptown Girl* on *Ashes To Ashes*. That was embarrassing enough. They did try. They said, 'Are you going to do a few steps?' And I went, 'No. I'd rather walk on glass than do that. It's not going to happen.'"

Q: Did you fully immerse yourself into this part of the role?

"I gave it loads on that. I was doing lots of *X Factor* fist pumping when we sang 'Hosanna, Heysanna, Sanna, Sanna Ho.' And I could see the director Lewis Arnold shouting in the background. What I thought he was shouting was, 'Yes, yes.' So I was giving it even more. Giving it real big dramatic fist pumping, Leona Lewis-style and all of that stuff. And actually what he was shouting was, 'Less,' not 'yes'. But look out Michael Ball. He had better start quaking in his tracks!"

Q: Prey was again filmed in and around Manchester. Do you enjoy filming there?

“Manchester seems to be my spiritual home, almost. I was last there for Pete Bowker’s *From There To Here* and, of course, filmed *Life On Mars* there. But this is the first time I’ve worked for the production company RED since *Clocking Off*. About bloody time! I’ve always thought it’s because I’m an Arsenal fan.”

Q: What can you tell us about your time spent filming in Blackpool?

“Blackpool is an interesting place with some interesting people. It was very striking filming along The Golden Mile. It should look great on screen with the Tower and that long stretch. It’s almost like stepping back in time. I don’t remember ever going to Blackpool as a kid. We used to go to Wales a lot because my mum is Welsh and we had relatives there. So most summer holidays, if not in France we’d be in south Wales.”

Q: You also filmed scenes at a former prison in Shrewsbury which closed in 2013. Did you get to explore the building?

“In between takes I was having a little walk around. They hanged people inside its walls up until 1961. It was built near the site of a medieval prison and at one stage in its history when they were doing some digging for foundations or whatever they found lots of buried skeletons. It was a pretty miserable place, I have to say.”

Q: What can you tell us about Rosie Cavaliero, who reprises her role as DS Susan Reinhardt?

“Rosie is terrific because she’s very natural, real and great fun. She’s perfect in that role and, effectively, carries the show. She’s the real lead, the running character through the series. It was also good to work again with Lisa Millett, who plays Chrissy. She was in both *Clocking Off* and an episode of *Life On Mars*.”

Q: You’re now in America filming *Outcasts*. How different is this to *Prey*?

“We shot the pilot before Christmas (2014) and that got picked up to go to series. The thing is with the Americans, they don’t have a stop point for filming. They shoot what’s on the page on the day and just keep going until they finish. Although the hours are long they are meticulous in getting it right which is no bad thing.”

Q: You also spent some time at Comic Con in San Diego back in July. Did you enjoy it?

“It was mad, quite frankly. Utterly bonkers as only the Americans could muster. You fly in and then do this round of press interviews and photo opportunities. Then you go to these parties in the evening, go to bed, get up and do it all over again until you get on a plane home. It was all so manic but such great fun at the time. I’m still recovering from it!”

Cast interviews

Q&A with Nathan Stewart-Jarrett



Q: Did you watch the first series?

“I was away at the time Prey was on but I’d heard about it and its nomination for a BAFTA. Before I auditioned I watched the whole series and thought it was fantastic. It was filmed so differently to how a lot of police dramas are filmed: handheld. This added loads of energy but long takes which made it hyper naturalistic. So it was really exciting to then get the part of Iddon.”

Q: Was the pace of the drama part of the draw?

“The draw for me was the character and the script. I think it usually has to be. I hadn’t played a character like Iddon before. He’s very cocky, very front foot. There’s an arrogance there. I’ve played a lot of nervous, sometimes introspective characters. I don’t get to be cavalier much and that’s what drew me to him.”

Q: DC Richard Iddon has been paired to work with DS Susan Reinhardt, played by Rosie Cavaliero. Tell us about their dynamics?

“You don’t really find out who Iddon is away from work but there’s a simplicity to what he wants. He wants to be a good policeman, if not the best, and he wants to get to the top. It’s not mercenary, he’s just full of youthful ambition, which Susan raises her eyebrows at. He hasn’t experienced anything yet but feels he has all this knowledge. That’s where a lot of the comedy and friction comes from. Susan’s seen it all and really knows what she’s doing, whereas Iddon thinks he knows but has seen nothing, so this creates great moments between them. A small word, a comment or a look, means everything about their relationship. It’s a great dynamic.”

Q: What can you tell us about this year's Prey?

"The fact that two people are on the run in this series makes it really intriguing. From the outset we assess Jules's guilt and Murdoch's innocence, because as the viewer you'll know he's just been roped in. But what's great is that as Murdoch begins to make his own mistakes, you also begin to understand Jules's motivation. The two of them are literally shackled together and this creates a really interesting relationship."

Q: How physically demanding was your role?

"I'd read the scripts but I didn't actually realise that when the stage directions said 'Iddon dashes, he sprints, he runs, he jumps, he leaps', that I'd have to do all of those things. It didn't really click!

"Policemen do run after people, the stakes are huge; to give the show that energy and realism you have to do it.

"For certain scenes I was running through live traffic and jumping off a roof onto an air-vent, which was pretty exciting. Although I wasn't really prepared for it. I remember stretching on my first day and thinking 'cool, we're gonna have a little run here'. I didn't fully realise that would be one day of many! But it was good fun and I think it added to Iddon's impulsiveness. I actually think Iddon is the most physical role I've done. I don't think I said more than three words in the first week and half of filming, I just ran!"

Q: You were involved in an accident on set. What happened?

"I kicked my foot through a pane of glass! This is why I shouldn't do my own stunts: because stuff like this happens. As part of a scene I had to kick a door open. At first we had a few problems with it not opening but it was fixed and for some reason I either missed, or got too excited and my foot went straight through the glass in the door.

"The glass wasn't replaceable but I didn't know that at the time. After it happened I was like 'wow, great!' and I laughed embarrassed. I thought the door had been made with sugar glass and put in place for the scene but the crew told me it was real. It could have been awful and thankfully no one got hurt. I had a few tiny cuts on my ankle but I was totally fine. I can still walk! I hope they got it in the take."

Q: Did you have any favourite filming locations?

"On camera the Golden Mile in Blackpool will look amazing. It was a great location with so much character. I was trying to get Lewis (director) to get The Big One in at the top of our crash scene. Not sure if it made it in there but Blackpool Tower is definitely in.

"Off camera, because it was so hot and so beautiful, is the Lake District. I actually don't think I've been there before. I was only there for a couple of days but we stayed in a beautiful hotel and we were filming in open fields, with sheep bah-ing away. It was really beautiful."

Q: What can you tell us about the time you spent working with Director, Lewis Arnold?

“Lewis is wonderful. Such a great director and he really looked after us as actors. When filming big stunts actors aren’t the centre of attention as there’s just so much going on at that specific time. With Lewis he still managed to come up and give little bits of direction; still managed to make it feel like a scene. He gave us loads of freedom and time to work the scenes and didn’t dictate anything, which is rare for television, as you don’t have much time. Also, he shares my secret love of Chicken McNuggets!”

Q: You filmed on your birthday. Did the cast and crew help you celebrate?

“They went all out and I was really overwhelmed by everything they did. I never really tell anyone when my birthday is if I’m working, but I thought ‘you know what, I’ll just tell Rosie, maybe it’ll be nice to share it with a few people.’

“We were doing a scene, I actually thought we were going for a take, but when I walked into the car showroom to start the scene everyone just started to sing! I was a little embarrassed. It was lovely but I never quite realised how long ‘Happy Birthday’ was until I was stood in the middle of that show room with my face getting hot! When we broke for lunch I went back to my trailer and it was completely decorated with balloons, streamers and bunting. They’d also bought me a bottle of champagne. I cannot tell you how much it meant. They made it so special.”

Q: What’s next for you?

“A couple of weeks after *Prey* finished I went back to Manchester to play a spiritual healer in *Houdini and Doyle*. It’s awesome as it’s a period drama, but also because I had a moustache and got to sweat and preach the word of God to a tent full of people. I’m not doing an American accent but I’ve always wanted to let loose with a character like this...stamping and shaking. It’s been fun... is that blasphemous?!?”

Cast interviews

Q&A with Sammy Winward



Q: Did you watch the first series?

“I wasn’t able to watch it at the time but I do remember my dad talking about it and him saying how good it was. I didn’t have a computer so I couldn’t watch it on catch up but I’ve watched it since.

“When I found out I was being auditioned I watched the clips on YouTube and the trailer. I got the vibe of the first series and could tell it was very fast paced and the way it was shot was very gritty. It wasn’t too clean cut and John’s (Simm) performance was amazing.”

Q: Who do you play?

“I play Lucy Murdoch who is David’s (Philip Glenister) daughter. She’s 23, heavily pregnant and in a relationship with Alan. You first see Lucy after she’s had a big row with her boyfriend and she wants to go and stay with her dad for a little while.”

Q: What can you tell us about Lucy’s relationship with her father, David?

“The backstory is that Lucy’s mother, David’s wife, passed away 6 months before hand so they’ve obviously been through a very hard time together. I think they do have a good relationship. Being pregnant, with no mother around, Lucy needs her dad 100%.

“Lucy is struggling with the fact he’s friends with a lady called Chrissy from his drama club, because he was friends with her before her mum died and she thinks they were having an affair. She doesn’t know for sure, she just keeps having digs at him. Deep down she does want him to be happy and to move on but she’s missing her mum a lot and her loss is still very raw.

“When Lucy meets him at the pub he’s there with Chrissy and her underlying emotions and feelings lead to them having a big argument where Lucy storms off.”

Q: Off camera how did you get on with Philip Glenister?

“My first few scenes were with Philip and he was such a delightful person to work with. He had me in stitches laughing most of the time. We got on really well and as soon as they called ‘action’ he brought his game up straight away.”

Q: Your character is the centre of a hostage situation and endures some pretty terrifying scenes. How did you prepare yourself for these?

“It’s only on the day of filming you find out about the moves and how it’s going to play out for the camera, or how violent it’s going to look. So I played it by ear with those scenes, which makes it a bit more natural for me.”

Q: Did you enjoy working with Lewis Arnold?

“Lewis was absolutely fantastic. From the minute I walked into the audition room, he and Tom (producer), made me feel so at ease. He made me feel as though he wanted me to be there which is always nice as an actor. His direction was brilliant, and he gave you time if you needed it. He’d discuss anything you wanted to discuss, he’d change things if he didn’t feel too happy with it, and the atmosphere on set was really, really lovely. For me I was quite nervous, as it was the first new set I’d walked on to since leaving *Emmerdale*. I was a bit apprehensive about that, but within half an hour of being there the nerves were gone. He made me feel really comfortable.”

Q: What are the notable differences between filming *Prey* and a continuous drama series like *Emmerdale*.

“With *Prey* we got a lot more time. I had an hour in rehearsal with Lewis on my own to discuss things about the character and his approach. We had time to talk before scenes were filmed and change anything. With *Emmerdale* it was a lot more fast paced, as we used to have twelve, maybe thirteen scenes to complete a day. Credit where credit is due as it’s a lot of filming to get through in not much time.”

Q: What other projects have you been working on?

“I’ve just had my first children’s book, *Princess Phoebe Meets the Tudors*, published and hopefully another will follow early next year.”

Q: What led you into writing?

“I’ve always loved history and I knew I wanted to do something with it but I wasn’t sure what this would be. I’ve always been a bit of a history geek, forever reading history books. I used to tell my daughter about various characters through history and she was fascinated. She loved them and she always wanted to hear more. It then led me to think, maybe I could write something, maybe a storybook, which still has all the facts and the characters but with a story running through it to make it more enjoyable and easier to digest for children.”

Synopsis

Episode one

David Murdoch (Philip Glenister) is a middle-aged prison officer; widowed, living alone, he has one grownup daughter, Lucy (Sammy Winward), who is pregnant. She is his world.

When Jules Hope (MyAnna Buring), an inmate at HMP Ravenhill Prison, is taken ill, it's Murdoch who escorts her to hospital. While Jules is waiting for treatment, Murdoch gets a phone call with an ultimatum that turns his life upside down.

If Murdoch wants to see his daughter again, he must break Jules out of hospital and deliver her to the man holding Lucy captive. If he talks to the police, Lucy will die.

Murdoch knows he has no choice but to comply. But when the plan goes awry he is forced to take matters into his own hands.

Pursued by DS Susan Reinhardt (Rosie Cavaliero), Murdoch finds himself in a race against time to evade the law and save his daughter's life.

Production credits

RED Production Company

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The Man, the Shearwater and the Herring produced some of the UK's most popular drama series

The Manchester-based indie has since produced some of the UK's most popular drama series working with esteemed writers including Russell T Davies, Bill Gallagher, Sally Wainwright, Danny Brocklehurst and Sean Conway.

RED's previous TV credits include Russell T Davies' award-winning cult hit *Queer as Folk* for Channel 4, Paul Abbott's *Clocking Off* for the BBC, romantic comedy *Bob and Rose* for ITV, *Burnt* written by Greenhalgh for BBC Three and the critically acclaimed dramas *Unforgiven* by Sally Wainwright and Mick Ford's *Single Father*.

RED Production Company's most recent original dramas include Sally Wainwright's critically acclaimed and award-winning crime thriller *Happy Valley* (BBC One) starring Sarah Lancashire, the gripping mini-series *Prey* by new writing talent Chris Lunt on ITV and Danny Brocklehurst's ratings-winning BBC drama *Ordinary Lies* – all of which were executively produced by Nicola Shindler.

RED also produced Russell T Davies ambitious and innovative trilogy of programmes for Channel 4 - *Cucumber* (Channel 4), *Banana* (E4) and *Tofu* (4oD) as well as David Morrissey's BBC mini-series *The Driver*.

RED is currently in production on a new drama for Sky *The Five*, which is bestselling US novelist Coben's

first original story for TV. It tells the story of a group of friends who are haunted by the disappearance of a friend of theirs with the BAFTA-winning playwright and screenwriter Brocklehurst

RED's first feature film *Blackout* (BBC) is directed by one of the UK's leading screenwriters, Sean Conway. *Blackout* is a 1970s thriller set in a psychiatric hospital (BBC) and is directed by one of the UK's leading screenwriters, Sean Conway. *Blackout* is a 1970s thriller set in a psychiatric hospital (BBC) and is directed by one of the UK's leading screenwriters, Sean Conway.

Franklin.

RED's established returning series – multi-BAFTA winning *Last Tango in Halifax* and *Scott & Bailey* – continue to draw impressive ratings for BBC One and ITV respectively. Sally Wainwright's *Last Tango in Halifax* has been commissioned for a fourth series with the multi-award winning and critically acclaimed *Happy Valley* returning to BBC One for a second series.

Nicola Shindler was named Female Indie of the Year 2012 by Women in Film & TV and RED was Broadcast Award's Independent Production Company of the Year in 2013. *Happy Valley* won Best Drama in the 2015 BAFTA Awards. In 2013, RED Production Company is now part of

StudioCanal's



Cast and Production credits

Cast credits

DS Susan Reinhardt.....	ROSIE CAVALIERO
David Murdoch.....	PHILIP GLENISTER
Jules Hope.....	MYANNA BURING
DC Richard Iddon.....	NATHAN STEWART-JARRETT
Lucy Murdoch.....	SAMMY WINWARD
Phil Prentice.....	KIERAN O'BRIEN
DCI Mike Ward.....	RALPH INESON
Chrissy.....	LISA MILLETT
Alan Gill.....	DANIEL EZRA
Jeff Crabtree.....	KEVIN HARVEY
DS Stafford.....	NICK MOSS
Rizla.....	DAVID JUDGE
Gary Sadler.....	JASON DONE
Joseph Kijek.....	BEN BATT
Anthony Goad.....	CRAIG CONWAY

Cast and Production credits

Production credits

Executive Producer.....	NICOLA SHINDLER
Producer.....	TOM SHERRY
Creator & Writer.....	CHRIS LUNT
Line Producer.....	ANGELA TAYLOR
Co Producer.....	RICHARD FEE
Director.....	LEWIS ARNOLD
Director of Photography.....	SEAN VAN HALES
Casting Director.....	BEVERLEY KEOGH
Editor.....	JOHNNY RAYNER
Production Designer.....	ANDREA HUGHES
Art Director.....	ADAM TOMLINSON
Props Master.....	MICK HORROCKS
First Assistant Director.....	RICHARD HARRIS
Second Assistant Director.....	JOHN TURNER
Third Assistant Director.....	GREG MARTIN
Costume Designer.....	ORLA SMYTH-MILL
Make Up Designer.....	CLARE GOLDS
Composer.....	SARAH WARNE
Location Managers.....	JIM ALLAN & CHRIS WEBB
Stunt Coordinator.....	CRISPIN LAYFIELD
Sound Recordist.....	DAVID HALL
Production Co-ordinator.....	JO HEALY

