



PREY

Created and written by Chris Lunt

Directed by Nick Murphy

Produced by Tom Sherry

PRODUCTION NOTES

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RED | Production Company



INTRODUCTION

BAFTA nominated actor John Simm leads ITV's new high-octane three-part thriller, *Prey* and is joined by Rosie Cavaliero (*Inside No. 9*, *Pat and Cabbage*, *A Young Doctor's Notebook*), Craig Parkinson (*Line of Duty*, *The Mill*, *Great Night Out*), Anastasia Hille (*The Fear*, *The Bletchley Circle*, *The Cazalets*) and Adrian Edmondson (*Ade at Sea*, *The Bleak*, *Old Shop of Stuff*, *Bottom*).

Created and written by television newcomer Chris Lunt and directed by BAFTA winner Nick Murphy (*The Awakening*, *Occupation*, *Blood*) *Prey* follows the story of a man on the run, desperate to clear his name for the sake of his family.

John Simm plays Detective Sergeant Marcus Farrow, a well-liked copper, with a wife and two kids. Although he and his wife Abi (Heather Peace) are going through a rough patch, they're trying not to let it disrupt life for their sons, Max and Finn (Charlie Concannon and Ezra Dent-Watson).

But when Farrow is found at the scene of a murder, with all the evidence pointing towards him, his world collapses.

Arrested and charged, it seems Farrow's fate is sealed. So when he gets the opportunity to escape, he seizes it with both hands.

Now on the run in Manchester Farrow is a criminal on the streets he used to police.

Acting Detective Chief Inspector Susan Reinhardt (Rosie Cavaliero) is tasked by Assistant Chief Constable Warner (Adrian Edmondson) with catching him, and so begins a high-stakes game of cat and mouse across the city.

But Farrow is not just trying to evade capture. He is determined to find the truth and get to the bottom of the crime of which he stands accused.

As a wanted killer, Farrow has few allies. The only people he can turn to are his best friend Detective Inspector Sean Devlin (Craig Parkinson), and colleague Detective Chief Inspector Andrea Mackenzie (Anastasia Hille), but with Reinhardt breathing down his neck, Farrow knows he must be careful.

With the clock ticking, will Farrow evade capture long enough to find the truth, or will Reinhardt get to him first?

One thing is certain – for the sake of his family, Farrow is prepared to do things he never thought possible. And he won't rest until he knows the truth.

The 3x60' episodes are produced by Tom Sherry (*Scott & Bailey*, *New Tricks*, *Murphy's Law*) with RED Production Company with founder Nicola Shindler (*Last Tango in Halifax*, *Hit & Miss*, *Unforgiven*) as Executive Producer.

"We've attempted something different with *Prey*," said Nicola. "It's very fast-paced and to enhance the high-octane qualities of Chris's brilliant scripts we've essentially filmed the episodes from the back of a transit van."

"It's almost a guerrilla style technique, which makes *Prey* feel accessible and edgy with the 'real' factor. We're confident re-defining how we shoot has heighten the tension and created an added layer of intrigue to the drama."

Prey has been commissioned by ITV's Director of Drama, Steve November and will see John Simm's debut as a lead actor on the channel.

"Chris Lunt is a very talented writer and we are delighted to have his debut serial on ITV," said Steve. "He has created extremely vivid characters in *Prey* and we are very excited to have John Simm in the lead role."



Q&A WITH CREATOR AND WRITER CHRIS LUNT

Prey is Chris Lunt's first major TV drama credit. A former lathe turner, cameraman and sales rep, he became a professional writer after his job was made redundant. Born and raised in Horwich, he now lives in Burnley with partner Catherine.

Q: Tell us about your background.

"I was a terrible lathe turner, probably the world's worst lathe turner, for a long time. My dad was in engineering and it was one of those situations where you get to 16, are not overly academic or you've no interest in being academic unless they start teaching *Star Trek* to degree level. I didn't really know what I wanted to do so my dad arranged interviews with engineering firms and I got an apprenticeship as a machinist.

"I was always very creative but coming from the background I came from saying that you wanted to work in TV was something you would never do in a million years. But I knew from being a kid that's what I wanted to do."

Q: You were involved in local theatre?

"My mother is known as Dame Irene. She was a leading lady in local amateur dramatics for many years and talked me into appearing in a number of shows, including *Joseph and the Amazing Technicolor Dreamcoat* when I was 20, *West Side Story* and *La Cage aux Folles*. I got the bug for a little while."

Q: Where did your interest for writing come from?

"It was something that I always wanted to do from being a kid, writing short stories and plays. The only thing I was ever good at during school was creative writing. But I didn't think it was a real feasible option for me. I was working on my lathe by day and also writing an outline for a drama series. It was what I wanted to do but I didn't know how to do it.

"Then I went into work one day, I was stood on my lathe and I just walked out. I said, 'That's it. I'm not staying.' And I literally walked out of the place. I knew then I wanted to break into TV.

“So I got the Yellow Pages, completely ignorant of how that would work. And the first company I phoned up was a company called ABC Television, which was based in Chester and did corporate videos.

“It just so happened that the guy who ran that company had aspirations to get into broadcast TV. So I said to him, ‘I could work as a salesman on the stuff you do already and in the meantime we could be developing ideas and pitching them to whoever.’”

Q: You went on to work as a cameraman. How did this come about?

“One day I got a phone call saying, ‘Do you know any cameramen because we’ve just found out our cameraman’s not well and we’re due in Prague in three days. We need to find someone quick.’ I said, ‘I’m a cameraman.’ I’d never picked up a still camera in my life, let alone a TV camera!

“Three days later I was in Prague holding a television camera with Tim Grundy. And we did the *Two’s Country* series for years. I was the eye to his country. So that was my first taste of what I considered real television.

“The producer was a good friend of a business partner of Gerry Anderson and they were developing a series. So I offered to write one of the first episodes. It never got anywhere but that was my first taste of writing a script from a blank page. That’s when I thought, ‘This is what I really, really want to do.’”

Q: How did you progress to becoming a full time writer?

“I was working on the sales side for a company called Red Vision that did special effects and CGI but at the same time I was putting ideas together for pitches and treatments. I pitched a potential *Doctor Who* spin-off to the BBC, in complete ignorance of how things work. Then my job was made redundant.

“In 2006, while I was still working for Red Vision, I met Nicola Shindler from RED Production Company and she became a massive supporter. There was nothing about me or my ability that said I was a writer. But what she saw was someone very enthusiastic who created worlds. Nicola took me under her wing a little bit and for a long time mentored me and worked with me to make me a better writer.

“I absolutely would not be a writer here today without Nicola. She stuck with me, gave me a chance and taught me how to be a writer. It’s wonderful to have someone like her on your side. So it’s taken 13 years to get where I am today! *Prey* is my first big TV credit.”

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

“I pitched *Prey* in April of 2010 and it started filming in October 2013. I was always trying to sell ideas about science fiction, ghost stories and super heroes. But it was Nicola Shindler who said to me a couple of years ago, ‘You need to do something that’s more grounded.’

So we sat down and brainstormed an idea, which became the basic concept of *Prey*. Then one day I got the phone call from Nicola who said, 'Look, we're going to do it. It's going to happen.' And I cried. I couldn't believe it."

Q: Tell us about Marcus Farrow?

"When I looked at creating the character of Marcus Farrow it was all about him being an everyman. Someone we can relate to, with his own foibles. He had to be an ordinary bloke, on the run and accused of a crime he did not commit.

"Marcus is a man who has always coasted in his life. He has put his family first and maybe taken his foot off the accelerator in his career - although he is a very good copper. It's telling that his best mate for 20 or 30 years is Detective Inspector Sean Devlin (Craig Parkinson), who is his superior while Farrow is still a Detective Sergeant.

"To be able to write Farrow I had to put myself in his shoes. The real emotional heart of the story is that Marcus is trying to get back to his family."

Q: You must have been delighted when John Simm agreed to play Marcus?

"I wrote the first script and then it went to John. And John came back very quickly and said, 'I'm doing it.' So the truth was, Marcus Farrow became John Simm. For me it was a dream casting. There was only one name on the list anyway!"

Q: What has it been like working with John?

"John has really thrown himself into the role and has been nothing short of brilliant. He is the heroic action lead of this series. And he does a lot of action, which he has grabbed with both hands. Literally. During filming we had him hanging off a bridge all day. Another part of the story is one of the most powerful scenes I have ever seen. The work that John has done on *Prey* is phenomenal."

Q: Production had to be halted when John was injured during filming.

"Yes, but the fact we had to stop filming for a number of weeks wasn't a worry. At the time we were so far into the drama and had created such a lot of great material. John came back fighting fit."

Q: Do you think parents will be able to identify with Marcus' feelings as a father?

"I often see dramas talking about families and you can always tell when the person who has written it is not a dad. I don't think I could have written *Prey* if I was not a dad. There are things you simply don't understand until you become a parent. It is like a switch being flicked. That's what I wanted to tap into.

“When I was writing the series and I had to hit an emotional beat, I just thought about my own little lad and being in Farrow’s situation. And there were times when I had to walk away from the keyboard for a while, just to have a bit of time. Being a father is at the heart of *Prey*. What would a father do for his family?”

Q: *Prey* has an impressive supporting cast.

“Rosie Cavaliero is a revelation as Susan Reinhardt, who is Acting Detective Chief Inspector. I tapped into quite a few women I know that have been through the mill a bit with divorces and other things. So Reinhardt is an amalgam of lots of different people I know.

“She’s a woman who has had the stuffing kicked out of her. Her husband has left and had a child with someone else. So she’s finding emotional solace in food, trying to appear a super cop when her home life is a mess. But I never thought of her as a female character - just as a human being. The same with Anastasia Hille who plays Detective Chief Inspector Andrea Mackenzie. It doesn’t matter whether Mackenzie is a man or a woman. She’s the boss and is in charge.

“Detective Inspector Sean Devlin, played by Craig Parkinson, was always going to be a fascinating character to write. Craig has brought such gravity and a depth of feeling to the role. I can’t believe how much of the A-game everybody has brought to *Prey*.”

Q: Adrian Edmondson plays Assistant Chief Constable Warner.

“When Adrian arrived and put his police uniform on he immediately became the character. Warner is the man at the top. He sees more in Reinhardt than perhaps others do and has given her a chance to prove herself. Warner encourages her but at the same time knows that if it all goes wrong, he will get the backlash. Adrian was superb.”

Q: What is it like to see your characters brought to life on screen?

“It could not have been a better experience. As a writer you work in isolation for so long and try not to get yourself too excited about things because let downs and failures are such a big part of the job. If you’re not getting knock backs every couple of months then you’re not working hard enough. So I only think as far ahead as the next thing I’ve got to do and never think beyond the treatment. Then if I’m lucky enough to get a script commission I never think beyond that.

“I didn’t want to get my hopes up too high about how good *Prey* might be. Then I started to see it on screen and the pressure was taken off me because I could see how good it was. But it stopped being the characters I had written and started to be these people that were portraying them.

“I was very proud that fantastic people were playing these characters. And it was an immense source of pride for me to see how seriously they were taking it and what it meant to them. The entire cast shines, as does the director Nicky Murphy.”

Q: Do you have to learn to let go of your project to some extent?

“The first thing you need to appreciate is that from the moment that somebody says, ‘We’re interested in that,’ then you are collaborating. You’ve got to be prepared for that. Ultimately that collaboration makes what you’ve done so much better. It will always have your name on it but you do have to let go of it. As good as an idea might be, the third idea is always going to be better. So my advice to any writer is find yourself a fantastic team to work with.”

Q: The locations used for *Prey* are very specific.

“I’m northern through and through. So that choice of location was very natural. I know the feel of Manchester and the kind of places you’ll find yourself in. I know there are ginnels and terraced houses and they will be in a street near a chippy. So I can write that very well. Write what you know and save yourself a lot of aggravation!”

Q: Award-winning composer Daniel Pemberton has provided the score for *Prey*.

“The music was crucial. So to get Daniel to agree to do it was a massive coup and a big thrill for me. When I’m writing I don’t write in silence, I write with music. He’s just one of many top flight talents involved in *Prey*.”

Q: You have several projects on the go at any one time. How do you manage your time?

“I can handle two scripts at any one time as a rule. But I am a workaholic. There’s no two ways about it, although family life is also very important. I tend to work in very big bursts and manage to stagger things pretty well.

“I work very hard in the job I do now. But when you’ve been going to work in the snow at 6am, writing will never feel like work. It never has and it never will. I love it.

“It all boils down to having an engineer’s perspective on working. I worked 6am to 2pm and 2pm to 10pm shifts for many years. So when I read about writers who say, ‘Well I finish at two and go for a walk,’ I think, ‘Bloody hell.’

“I could not be happier with how *Prey* has turned out and I can’t wait for people to see it.”



Q&A WITH JOHN SIMM

Q: Tell us about your character, Marcus Farrow, and your take on him?

“Marcus Farrow is a hardworking Manchester detective (DS) who is devoted to his wife and two sons. However, when we meet him it's fair to say his relationship with wife Abi (Heather Peace) is going through a "rough patch", he's living apart from them but is confident they can get their relationship back on track. He's a great dad and would do anything for his two boys.”

Q: Marcus is very much a man on the run. How did you prepare for the physical nature of the role - there's a lot of running, stunts and action?

“It is a very physical role so I prepared by upping my gym work. When you hit your mid forties it's a good idea to keep fitness levels up!”

Q: You suffered an injury at one stage during filming. What happened?

“We were filming a scene where Marcus is being chased through fields and ends up wading through a river, it was very cold, we were on about the third take of me clambering up this wet verge, and as I launched myself forward my foot slipped and I felt my calf muscle tear.

“I've never had any problems with my calf muscles before, and it wasn't as if I hadn't stretched and prepared correctly, so I guess it was just bad luck. I've never torn any muscle but there's a first time for everything! It was frustrating, as we had to halt filming for a while as the muscle healed and I had physio, but I was raring to go when we resumed filming in the New Year and there were no more problems.

“It was a very physical role, lots of running, hanging off bridges and climbing fences, hard work, but I must say I absolutely loved it.”

Q: What advantages does Marcus have in trying to outsmart former colleagues now trying to hunt him down?

“He's a detective. He knows the methods they'll use to find him, he knows all the procedures and he knows Manchester, so he has a head start over his colleagues. Always one step ahead. When he's really up against it he's desperate and willing to go to any lengths to prove his innocence, that's when we see how good he is at his job.”

Q: Chris Lunt is a TV newcomer. What did you think of the scripts when you first read them?

“Chris has done a really great job with the scripts, it's a cracking, high-octane, fast-paced unapologetic thriller, and it never stands still, never lets up. But the characters are real and complex and completely believable. When I read it I just thought it was terrific stuff, unlike anything I've done before. There are so many factors in taking a role; I don't want to start repeating myself by doing the same thing again and again because that would be dull. The script reminded me of *The Fugitive* and I'm a big fan of Harrison Ford, so it was exciting to say yes to it.

“As a father, I can absolutely relate to the horror Farrow feels to be in this situation. Sometimes as an actor you have to put yourself in a horrible place to convincingly portray a certain emotion, it's not very nice but you have to draw from real life.”

Q: And working with director Nick Murphy?

“I'd never worked with Nick Murphy before, but loved what he'd done with *Occupation*, and luckily we hit it off straight away. I have of course worked for RED Production Company and Nicola before and I love doing so.

“When I met with Nick and producer Tom Sherry their take on *Prey* was very exciting, I liked the ideas and the vision they had for the piece, about how it was going to be filmed using a minimal crew, fast paced and on the hoof... no time to get bored!

“We had such a tight little unit, there was no hanging around waiting for lighting, it was all very organic and it felt great. It was a very fun job to do. I prefer being busy and luckily enough I usually play parts where I'm on screen a lot, so the working day goes quickly and it's much more enjoyable. I find hanging around frustrating; luckily there wasn't much of that on this job - apart from hanging around dangling from Trafford Park bridge! I loved the camaraderie on *Prey*, the feeling of being in this little unit with the camera in the middle - ready to go, rain or shine - mainly rain.”

Q: There are lots of locations, which were used across Greater Manchester. How was it filming there?

“Manchester is very familiar to me, I spent my formative years there, going to see bands, watching football, clubbing, hanging around The Arndale and Afflex Palace, and I've worked there so many times. But there were certainly some back alleys that I'd never run down before!

“It's a great city, my spiritual home. My parents still live nearby so I'm up there quite a bit.”

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

“Craig Parkinson (Devlin) is a mate, but we'd never worked together before so it was good to get an opportunity to do that. Anastasia Hille and I went to the same drama school and I've long been an admirer of her work, she's a wonderful actress, so it was a thrill to get to work with her.

“Rosie was a revelation to me; I'd seen her do comedy before but not something like this. She's one of the most natural actors I've ever seen in my life. You watch her acting but she's not actually 'acting' at all, it's a great quality to have. I think they all give exceptional performances.”

Q: What else do you have coming up in 2014?

“I've just finished filming the first block of *Intruders* for BBC America; it's based on the novel by Michael Marshall and written by Glen Morgan (*The X-Files*). I play an ex LAPD cop turned author called 'Jack Whelan', it's filming in Vancouver and so far it's been a wonderful experience. I'm filming it back to back with series 2 of *The Village* so I'm clocking up those air miles!”

SYNOPSES

Episode 1

When Detective Sergeant Marcus Farrow (John Simm) looks into a seemingly forgotten case he has no idea about the chaos and heartache that will soon follow. When Farrow is put in the frame for murder he has no choice but to make an escape and can clear his name.

Desperate to be reunited with his eldest son Finn, Farrow does everything he can to get to the truth but with Acting Detective Chief Inspector Susan Reinhardt (Rosie Cavaliero) in hot pursuit how long will it be before Farrow's caught?

CAST LIST

John Simm	Detective Sergeant Marcus Farrow
Rosie Cavaliero	Acting Detective Chief Inspector Susan Reinhardt
Craig Parkinson.....	Detective Inspector Sean Devlin
Anastasia Hille	Detective Chief Inspector Andrea Mackenzie
Benedict Wong	Detective Sergeant Ash Chan
Adrian Edmondson	Assistant Chief Constable Warner
Heather Peace	Abi Farrow
Ezra Dent-Watson	Finn Farrow
Charlie Concannon	Max Farrow
Struan Rodger	Topher Lomax
Brian Vernel.....	Dale Lomax
Ray Emmet Brown.....	Tony Reinhardt
Meryl Hampton	Gilly Hanson
Elif Knight	Leila Hassan
Gem Carmella.....	Amira Hassan
Samuel Gomes Da Silva	Asil Hassan
Greg Cook	Jeff Sharp
Melissa Jane Sinden	Mrs Nutter
Jim Whelan.....	Mr Nutter
Abukar Osman.....	Malaqi
Zoe Dickens	Flo
Emma Edmondson	Janice
Helen Kay	FME Spencer
Louise Prodding.....	Police Officer
Zariah Bailey	Policeman
Daniel Jillings	Policeman
Anthony Grundy	Custody Sergeant

RED Production Company

RED Production Company was set up by Nicola Shindler in 1998 to work with the best writers on modern, innovative and entertaining programming.

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.

This year looks set to be the busiest yet for RED with nine shows in production including Sally Wainwright's new drama **Happy Valley** (BBC) and a third series of **Last Tango in Halifax**, two new Danny Brocklehurst-penned series for the BBC - **The Driver** and **Ordinary Lies**, and **Prey** starring John Simm for ITV. The company is also working with comedian Lenny Henry on his first screenplay **Danny and the Human Zoo** (BBC).

This year also sees the return of RED's partnership with Russell T Davies on an ambitious trilogy of shows for Channel 4, E4 and online. **Cucumber** (C4), **Banana** (E4) and **Tofu** (online) are an in-depth fictional and factual exploration of gay life in today's society.

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, **Burn It** written by Matt Greenhalgh for BBC Three and the critically acclaimed dramas **Unforgiven** by Sally Wainwright and Mick Ford's **Single Father**.

RED Production Company has continued to amass a slate of award-winning and critically acclaimed drama and comedy programming in recent years. Highlights include **Hit & Miss** - Sky Atlantic's first UK commission, BBC One dramas **Blackout** and two series of BAFTA-winning **Last Tango in Halifax** as well as **Bedlam** (Sky Living), long-running series **Scott & Bailey** (ITV1) and new comedy **Pat & Cabbage** (ITV).

Last Tango in Halifax, Sally Wainwright's original drama for BBC One, proved to be a huge ratings hit for the channel pulling in more than 6 million viewers a week in series one and two - leading to an instant commission for a third series which is due to air later this year. The series won two coveted BAFTAs in 2013 for Best Drama and Best Writer.

RED's growing success was recently recognised by Broadcast Magazine when the company won the hotly contested Indie of the Year 2013 accolade. Nicola Shindler was also honoured at the Women in Film & TV Awards in December 2012 when she won the coveted Female Indie of the Year prize.

In addition to TV content, RED has also produced a series of short films for BBC Learning and two series of acclaimed Woman's Hour Radio 4 drama, **Craven**, starring Maxine Peake. The ambitious indie also recently made its first venture into feature films, working with Bill Gallagher on an adaptation of their 2004 hit **Conviction** called **Blood**, with Neal Street Productions. The film premiered at the 2012 London Film Festival.

Last year RED announced a partnership deal with StudioCanal, giving the company access to an extensive library of film titles, international distribution and a growing network of production companies across Europe.

PRODUCTION CREDITS

Executive Producer..... Nicola Shindler
Producer Tom Sherry
Director Nick Murphy
Creator and writer..... Chris Lunt
Line Producer Michaela Eccleston
Script Editor..... Richard Fee
Director of Photography..... Chas Bain
Casting Director..... David Martin
Editor Paul Knight
Production Designer Duncan Howell
Art Directors Andrea Coathupe
..... Guy Bevitt
Prop Master..... Al Brauders
Graphic Designer Rachael Booth
First Assistant Directors..... Richard Harris
..... Jack Casey
Second Assistant Director Andy Kitching
Third Assistant Director..... Lucia Albanese
Costume Designer Orla Smyth-Mill
Make Up Designer..... Fiona Lavin
Composer Dominik Scherrer
Location Managers..... Kevin Jackson
..... Mandy Sharpe
Stunt Coordinator..... Glenn Marks
Sound Recordist Dave Ratcliffe
Post Production House..... Molinare TV & Film LTD
Production Accountant Janis McMorris
Production Co-ordinator Angela Taylor