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PRESS RELEASE

Written by BAFTA, Tony and Olivier award-winning screenwriter Jack Thorne, The Hack is a 7-part ITV Studios co-production with Stan Australia about the phone hacking scandal. Starring David Tennant, Robert Carlyle and Toby Jones, and produced by the team who brought us Mr Bates vs The Post Office.

Set between 2002 and 2012, the drama deftly interweaves two real life stories, the work of investigative journalist Nick Davies, played by David Tennant, who uncovered evidence of phone hacking at the News of the World, and running parallel, the story of the investigation into the unsolved murder of private investigator Daniel Morgan, led by former Met Police Detective Chief Superintendent Dave Cook, played by Robert Carlyle. Toby Jones plays former Editor-in Chief of The Guardian, Alan Rusbridger.

The Hack has been commissioned for ITV by Director of Drama, Polly Hill and will air on ITV1 and STV and will be available for streaming on ITVX and STV Player.

The drama has been directed by BAFTA award winning director Lewis Arnold (Time, Sherwood, The Long Shadow) and is executive produced by BAFTA, Peabody and RTS award winning Patrick Spence, (Mr Bates vs The Post Office, A Spy Among Friends, Adult Material), who is the Managing Director of AC Chapter One.

Jack Thorne (Adolescence, His Dark Materials, Help, National Treasure, the films Enola Holmes) also executive produces alongside Joe Williams (Mr Bates vs The Post Office as Executive Producer, Lupin as Story Producer) for ITV Studios, Lewis Arnold and David Tennant. Abi Bach, producer of multi award-winning dramas (The Honourable Woman, Black Earth Rising, And Then There Were None) is the Series Producer.

Annalisa Dinnella (Sex Education, Ralph & Katie) has written one of the episodes and has co-written two of the episodes with Jack Thorne.

Commented Jack Thorne: “This is a strange and deceptive piece of our recent history. One with so many layers to it. I thought, as someone who is interested in politics, I understood everything that happened. I did not. It’s a fight for the truth that really shocked me. That is why it matters to tell this story now in an age where the truth seems more in danger than ever. It is a true honour to be bringing this story to the screen alongside David, Robert, Toby, Lewis, Patrick, Joe and Abi. I hope we find a way to do justice to the complexity of what happened and of celebrating the incredible reporting that sits underneath it.”

Commented Polly Hill: “I am very proud to have made this important drama with Patrick Spence, Jack Thorne and Lewis Arnold. They are a brilliant team and the perfect people to bring this story to screen. And its testament to them that we have such an incredible cast led by David Tennant, Robert Carlyle and Toby Jones.”

Commented Patrick Spence: "It’s clear that several questions remain unanswered. This drama is our contribution to that conversation.”

Alongside David Tennant, Robert Carlyle and Toby Jones, the cast also includes Rose Leslie, Dougray Scott, Eve Myles, Adrian Lester, Katherine Kelly, Kevin Doyle, Neil Maskell, Lara Pulver, Lee Ingleby, Pip Torrens, Lisa McGrillis, Sean Pertwee, Robert Bathurst, Richard Pepple, Nadia Albina, Phil Davis, Ace Bhatti, Charlie Brooks, and Steve Pemberton.

Commented Stan Chief Content Officer Cailah Scobie: “The Hack is a timely and impactful series that underscores Stan's commitment to bringing high-quality and thought-provoking content to our audiences, together with our partners at ITV, alongside Jack, Lewis, Patrick, Joe and Abi. The importance of this series can be seen with the exceptional cast, led by David Tennant, Robert Carlyle, and Toby Jones.”

ITV Studios is producer and co-financier of the drama and will distribute the series internationally.



INTERVIEW WITH WRITER & EXECUTIVE PRODUCER JACK THORNE

Q: What story does *The Hack* tell?

“It’s about great journalism and remarkable people who are very brave. The other side of it is about abuse of power. But also the laziness of power in the face of people who are looking to corrupt the system.

“I don’t think what happened was as a result of lots of people conspiring together to pollute things. What happened was that a certain newspaper found it was easier to steal stories than to find them. And nobody stopped them.

“The power of what Nick Davies and *The Guardian* exposed was to do with laziness as much as it was to do with conspiracy and corruption. That’s the really interesting thing about this. We trick ourselves into believing there is this dark cabal that exists behind it. And actually what it is, it’s a load of shadows that don’t want to challenge each other. That’s what happened in this case.

“There was the bowing down in front of Rupert Murdoch in order to keep power. That was done by all sides for a very long time and it was a lot easier to do that than to challenge things. I found it really interesting, the notion that the Metropolitan Police were terrified following Stephen Lawrence. That actually one of the results of Stephen Lawrence, which is awful to think of, was that the tabloids had to be included in police calculations as to what they did. That something that was so sad, led to cowardice rather than a front-footed response is very telling I think.

“I hope this show is both a celebration and condemnation of journalism. In an age where people keep saying ‘why did it take TV to shed light on this’ it’s brilliant that we’re talking about people within the press being brave enough to go against the establishment.

“We’re talking about a time when the press had even more power than they do now. Today their power has been diluted slightly. But that ability to be able to destroy a career, destroy an election, to destroy anything they seem to want to destroy was used very brutally through that time.”

INTERVIEW WITH JACK THORNE

Q: This was a different age in terms of personal technology?

“No-one uses voicemails anymore. If I don’t get through, I’ll text someone. It was a very different time then. I got my first mobile phone in 1999. We were just learning how to use them and, as a result of that, it was amazing how easy it was for others to listen in.”

Q: How did you decide on the episode structure in terms of weaving the stories of Nick Davies and Dave Cook together?

“When executive producer Patrick Spence first came to me, he said, ‘We’ve got Nick’s story but we also want to tell Dave’s story.’ And Dave’s story was completely new to me. Then it was working out how to do that. I am obsessed with challenging the rhythm of television. The show WandaVision which was on Disney+ a few years ago, I found it incredibly powerful because I felt like, as a viewer, it required me to lean in. It challenged the bubble of contemporary television making.

“When Patrick said there were these two stories and we want to find a way to twist them together, it was like, ‘Well the interesting thing would be to tell them completely separately and then twist them together. Why don’t we find a completely different set of styles for both episodes so they don’t feel like they fit together at first? Then gradually they do.’ It felt like an audience going, ‘Oh, here’s episode one. I understand the vocabulary of this show.’ Episode two, ‘Am I watching the wrong thing?’ Then going, ‘OK, why have they done that? Why have they made that choice?’ I think audiences are hungry for change.

“Annalisa Dinnella, who wrote episode four and co-wrote two others, is a brilliant writer and was able to share the load with me, bringing her own perspective on it. She challenged me.”

INTERVIEW WITH JACK THORNE

Q: Tell us about Guardian journalist Nick Davies, played by David Tennant?

“Nick is remarkable in what he was able to do - and I hope what the drama shows is it takes a certain type of personality to do it. Walking towards a problem rather than walking away from it was extraordinary. I think what he realised through all of it is that it takes a team to undo it all. The team of people that then came around him - his colleague Amelia Hill, lawyer Charlotte Harris, Guardian editor Alan Rusbridger and all of the brilliant journalists from the New York Times, Glen Campbell from Panorama - it took them all to undo this pernicious disease that had infected journalism.

“David Tennant is a remarkable actor. He is also a very brave person. I think the funny, strange part of his immense ability comes together with his bravery to make Nick a really distinctive and wonderful character.”

Q: What about the casting of Toby Jones as Guardian editor Alan Rusbridger and Robert Carlyle as Met Police Detective Chief Supt Dave Cook?

“Toby Jones is brilliant as Alan Rusbridger. The important thing was not to necessarily get lookalikes all of the time in this show. But to cast actors that felt like they could represent the soul of these people. I’ve had the opportunity to sit with Alan Rusbridger quite a few times now. He is such a kind but also exacting, quiet and powerful man. He carries so many different hats inside that brain of his which he seems to be able to put on effortlessly. Every Guardian journalist I talked to about him said, ‘Alan never shouted at me.’ But somehow he managed to rule that huge office full of very opinionated people.

“Robert Carlyle has a soul that just shines out of him. Dave Cook is such a complicated character to play. We’re just trying to tell his story. To see the heroism in it and the mistakes that were made.

INTERVIEW WITH JACK THORNE

“Robert can tell a whole story through the movement of a shoulder. We were filming an interview scene set in Croydon Police Station. I’d been talking to Robert and then he wandered off and did the scene. And then I was talking to him again. I’m always amazed at the way actors can turn things on and off when they are filming on set. Seemingly at will. Robert said that when he’s doing those kind of scenes he can feel a piece of elastic connecting the camera to him.

“It’s so lovely to have Robert Carlyle and David Tennant together. Two great Scottish actors who knew each other and studied at the same drama school but who have lived very separate careers until now. The scenes between the two of them are really beautiful. They are both so brilliant and have so many different facets of their ability.”

Q: The Hack also features a very strong ensemble cast of well known names?

“There were actors who were hungry to tell this story. That were willing to come in and do a little bit because they wanted to be part of it.

“People who came in and did little turns for us because they believed in the storytelling and wanted to tell this story. My hero Jarvis Cocker covered a song for us because he wanted to be part of this. That’s amazing. The generosity of them all is just fantastic. Including those who came in for little cameo bits.”

Q: What does director Lewis Arnold bring to The Hack?

“Lewis Arnold is amazing. He took full authorial responsibility. He buried himself in this. He’s got such talent. But what he’s also got is an incredible ability to take responsibility for storytelling. Sometimes with directors you get this sense that they’re there to serve the script. And what Lewis did was serve the story. We had some very robust discussions along the way because we needed to be sure we were telling this story right. I love him. I think he’s brilliant.”

INTERVIEW WITH JACK THORNE

Q: What would you say about the efforts made to ensure *The Hack* is a truthful account?

“A huge amount of work has gone into making this a fair dramatic representation. All of the producers involved went to enormous lengths. Because that’s what they do. That’s what they are brilliant at. They walk into these true stories with great big open arms and try and carry everyone with them. The level of detail involved in this is a higher level of detail than I’ve ever been involved in any story ever. It was terrifying at times walking a line between it all. Fighting to tell a character driven story while also embracing all of the facts that need to be told was really hard.

“That’s part of the reason why David Tennant as Nick Davies talks to us directly. Because if we were trying to do a drama that had exposition in every single scene we would have really struggled to tell an entertaining story. So he takes responsibility for involving us in his journey because he is a person that doesn’t talk to others very much. It’s important that he has a relationship with us - the audience. But also he take responsibility for sharing the facts and making sure that people are aware of the facts as they go through it.

“I hope what we’re doing is we’re giving people access to Nick’s brain. Involving them in the way that Nick thinks about the world. I’ve always loved direct address as a way of dealing with lonely characters. Because I think sometimes lonely characters are forced to have relationships with people as a way of expressing themselves. The interesting thing is how much they are a cat that walks by themselves. But you will see that he doesn’t talk to us as much the longer the show goes on. That is partly because there’s less to tell. But also it’s because he doesn’t need us as much. As his great team forms around him, he doesn’t need to have that relationship with the camera.

“I am lucky to be working with the great Mr Bates vs The Post Office people. Joe Williams, in particular, I think spoke to every single person involved. I spoke to some people but I like to maintain some distance when I write because I find it very difficult if you know people personally to write about them. I find that I can’t quite always get that distance from them that I need. But Joe Williams made it his responsibility to meet everyone and form relationships with them and take them with us on this journey.”

INTERVIEW WITH JACK THORNE

Q: This is also a story about selling newspapers?

“That’s the thing I think about as a writer all of the time. There are times that we get applauded for truth-telling. There are times when the truth-telling is in the service of something higher. And there are times when truth-telling is in the service of trying to get viewers. It’s something I worry about immensely about every choice I make. Am I doing this because it’s a nice juicy job or because it’s got something to say? Sometimes I’ve made wrong choices. And certainly by the time the News of the World became what it did, it was making a series of wrong choices in that battle.

“One of the sad things about this is that the News of the World was shut down. There is a sadness in the fact that happened because it was a very powerful newspaper. But it had become polluted as to its own worth. The closure was an act of expediency.”

Q: How are News International’s Rupert Murdoch, Rebekah Brooks and Andy Coulson depicted in the drama?

“Truthfully. When you’re doing a true story, every now and again there is a gift that falls into your lap. You think, ‘No, it can’t be true that actually happened?’ The fact that Dave Cook went to see Rebekah Brooks and told her what was happening to him and asked her to stop it. Probably the most time we spend with Rebekah is in that one scene.

“Other than that, Rupert and Rebekah exist in little chunks of light that come cascading in from the outside. But largely we were telling a story about the fight against them rather than, necessarily, about them themselves.

“Former News of the World editor Andy Coulson was a very ambitious man who became involved in a very ambitious newspaper and then ended up working at 10 Downing Street.

INTERVIEW WITH JACK THORNE

“I think the true story of phone hacking can never quite be told. Because I don’t think we know who was making the decisions behind the scenes. But there is no doubt that he was holding the reins for a serious portion of this time when some of the worst excesses of phone hacking were taking place.”

Q: And the Metropolitan Police?

“I think the Met took some very serious wrong turns during this whole experience that did them enormous damage. And there were a number of people within the Metropolitan Police who made some very regretful choices.”

Q: A scene about Sienna Miller’s experiences illustrates the human cost of phone hacking?

“It’s something I’ve heard from a lot of different people. The fact they stopped trusting their family and friends. They lost the ability to trust anyone. Because they didn’t understand where these stories were coming from. People’s privacy matters no matter who they are.

“Sienna Miller is one of the heroes of this story. I don’t think we would have ended up with the Leveson Inquiry if it hadn’t been for Sienna Miller just keeping on. We had to get permission from Sienna to include her story in this and to tell it quite as brutally as it is. She talks about some stuff that is incredibly sensitive in that scene. We talked to Sienna and she just said, ‘Yes. I think you’re being fair. I’m happy that you’re doing this. Put it in there.’ She is awesome. I don’t think people appreciate how brilliant she was through all of this.”

Q: This is a story which is still relevant today?

“I think we still live in the shadow of this moment. That’s why it’s really important that we tell this story. This post-truth age that we live in is as a result of people polluting the idea of truth. That’s what happened here. There was a manipulation of truth. Nick says it in the final scene - once you stop fighting for the truth then truth becomes less important. Everything that’s happening now feels to me is a result of that Murdoch empire and what happened during that time.

INTERVIEW WITH JACK THORNE

“I got to sit with former prime minister Gordon Brown a few times talking about this. He is an immensely powerful and interesting person. But he said this shouldn’t be made in anger. It’s anger towards the pollution of truth.”

Q: The second part of the Leveson Inquiry to investigate criminality within News International and its relationship to the Metropolitan Police was cancelled by the Conservative government and Labour has dropped its pledge to revive it. Is this story now over?

“No. We need to make sure that things like this never occur again. Leveson part two was about criminality and links within those organisations - press, politics, police. Unless we start investigating those links we will never really rid ourselves of the shadow of phone hacking.”

Q: How do you reflect back on having worked on this project?

“The Hack is the most terrifying thing I’ve ever done. I found it really profoundly hard. And I think everyone involved in this project found it very hard. David Tennant said it was the hardest script he’d ever had to learn because of all the complication involved in it. Wading our way through that complication felt almost impossible at moments.

“But it was a group of people that were determined to tell this story. A shared authorial effort. Producers Patrick Spence, Joe Williams and Abi Bach, director Lewis Arnold and script executive Imogen Greenberg...we talked to each other multiple times every day. For months and months. Trying to get every decision right within it.

“And we did it because we felt like this is a story that TV can do something with. Can create some noise with. And that maybe by understanding the inside of it that we can now look at it again and rid ourselves of some of the stain of it. It’s about the shadow of this. What this moment did for the moment we now live in. That’s the important thing for me.”



INTERVIEW WITH ACTOR & EXECUTIVE PRODUCER DAVID TENNANT

Q: You've worked with director Lewis Arnold and others involved in this drama before. Why did you want to take on the role of Nick Davies?

"Lewis Arnold got in touch. That's always a good starting point. I'd never worked with the writer Jack Thorne before but was a huge admirer of everything he has done. I knew he always chose the right things to write about. And then wrote about them brilliantly. Then I read the script and thought, 'This is a story I lived through, I remember it happening, I had a glancing personal experience with it myself.' It felt like one of the stories of our age.

"It's about a fascinating set of circumstances in themselves. But it's also about where we are at as a society. It uncovers a very particular story that was unique, extraordinary, appalling and revealing. Also at this moment in time our world is all about information and who has it. Truth and power. It's all of those things. And my part of the story is about an extraordinary individual. Nick Davies is a fascinating, brilliant, unusual man.

"So there weren't any reasons not to do it. It was exactly the sort of project that gets me very excited."

Q: You were a victim of phone hacking and accepted substantial undisclosed damages from News Group Newspapers in 2018. Did your own experience play any part in your decision to take this role?

"I think I would have taken it anyway. My experience was not one of the inciting incidents for our story. I have an understanding of it. But really more objectively my experience was of someone who was watching it all unpick and unfold before I had any personal involvement. It was already out there and something I was fascinated, appalled, shocked, intrigued by long before I realised I was actually involved."

Q: Did you meet Nick Davies?

"Before filming began I went down to his place in Sussex and we hung out. Nick was exactly as I imagined he was going to be. He fulfilled my expectations. He was open and articulate. An exciting person to meet. It was great to get to visit him in his den, as it were, and get a sense of what motivates him, who he is and the kind of person he is.

INTERVIEW WITH DAVID TENNANT

“Then, of course, there was a lot of contemporary material available. He’s written a lot, obviously, about it. He’s been interviewed. There’s a lot of material to access. But, without a doubt, the most crucial bit of material was Nick himself. And he was very free with that. Whenever I sent an email with a question or a query he would return a brilliantly thought through reply. Because he’s a journalist, a brilliant writer. So you would get the information you required along with an anecdote that illustrated it and a little bit of gossip on the side. Nick was a fantastic resource. It felt like an honour to be telling his story.

“He visited us on set. Nick has sort of got a uniform. The battered leather jacket, the blue shirt and the jeans. Certainly when he was a journalist. With variations on a theme, that was his daily wear. I had the wig on as well which was not a direct copy of how he looks but certainly a good nod in that direction. I think it would be quite an odd thing for him to witness. To see somebody being a spectre of yourself. I hope that he is pleased with what we have done.

“The story we tell is that he is not an uncomplicated individual. But he’s someone who did something very heroic. I think he is the hero of this tale.”

Q: The drama shows how Nick’s childhood informed his attitudes in later life towards the abuse of power?

“That’s certainly the line that Jack Thorne is drawing. And I think it’s very persuasive. Nick has been very open about his difficult childhood and complicated relationship with his mother. Indeed he was free in talking about that when I met him. So, yes. A man who has tasted injustice at a young age being motivated to chase it down throughout his life seems very plausible. It certainly seems to make sense as I understand who Nick Davies is and why he does what he does. There’s a direct line there as far as I can see.”

Q: There was an enormous amount of work, skill and courage involved in revealing the phone hacking story?

“The tenacity that Nick showed over so many years. We talk to this in the drama. Then having written the pieces he had done, he tried to leave it be. But the very story itself and, indeed, the very perpetrators of the story kept drawing him back in. He couldn’t leave it alone. He wasn’t allowed to leave it alone because circumstances wouldn’t let him.

INTERVIEW WITH DAVID TENNANT

“There’s something rather Greek about that. That Nick was forced to keep fighting and that Goliath never really imagined that David would load his slingshot quite as successfully as he did.

“Of course within that, as the drama tells, there are lots of sliding doors moments where things could have gone very differently. Different people became involved at different stages and as the story developed.

“That moment when there was an understanding that Milly Dowler’s phone had been hacked is really what changed everything. Without that, it would have been a more attritional fight. That was the thing that changed the course of public opinion significantly. Because it really brought home the abuse of power. It suddenly felt personal. Readers of the newspapers and the public could understand that. In a way that, yes, we can feel sympathy for a movie star who has been a victim of phone hacking. But it doesn’t quite hit home in the way that people understood the gross invasion at that point.”

Q: The relationship between Nick Davies and his editor Alan Rusbridger, played by Toby Jones, is also central to this story.

“Jack created that relationship in the way he wrote the two characters. But it’s absolutely based on the reality of the relationship between Nick Davies and Alan Rusbridger. Seeing them together, they have a shorthand, a familiarity with each other. And they have a deference to each other which is quite moving, actually. They can see how they bring the best out in each other. That was something that was captured in the scripts.

“Having Toby Jones to play opposite made that very easy. Because Toby has got such humanity. And at the same time is someone that I look up to professionally. So to get to know Toby and to find him such a delightful human being and to be able to reflect that within the relationship in the drama, that certainly could have been a lot more difficult than it ended up being. Toby is a wonderful, twinkly, warm presence. And he is very good at what he does. It’s a real pleasure to have that to bounce off. He makes perfect sense when you see him as Alan Rusbridger. There’s a Zen-like presence to the real Alan Rusbridger, a calmness, an assuredness. I think Toby captures that perfectly.”

INTERVIEW WITH DAVID TENNANT

Q: There is a line in the drama where Alan Rusbridger says, 'Nick Davies. Always guaranteed to bring a flame thrower to a knife fight.' What does he mean by that?

"I suppose he's referring to the idea that Nick can't help stirring the pot. Can't help but sniff out the controversy and pick at that scab. Which is why, of course, Nick is a great investigative journalist. Because he can smell where the story is and uncover it. He's like a dog with a bone when he senses an injustice or a malpractice or a deception. And he won't let it go until he's shaken the dirt off it. I suppose if you're the editor of The Guardian that's the sort of person you need working for you."

Q: Who else did you speak to as part of your research?

"I've known Gordon Brown for many years. But I didn't meet with him specifically in relation to this. There may have been some other people who were portrayed on screen who I may have met in real life. But not in specific relation to this."

"The part of this story involving Gordon Brown is one that has never really been uncovered. Of what Gordon Brown, Nick Davies, Glenn Campbell and Dave Cook did. That was not a public facing committee. This was something they did because they felt they should and because they could. They had common ground there. The fact that there was that behind the scenes alliance - the rebel alliance as we called it - is part of the story that has yet to be told. I think that was also Jack's motivation for telling this story now. Because he had access to some of that information."

Q: At its heart, The Hack is about the abuse of power. A story with much wider implications?

"It is a story with wider implications. Because it is about power. It's about who holds the power and how you can abuse that power. The power of communication and information. When we are told one thing when actually the opposite might be true. There's so much in there. In a world that is increasingly run by information. Where facts are upstaged by someone's version of the sub-truth. And where that has more power, potentially. Where public opinion can be influenced by something that is blatantly not true."

INTERVIEW WITH DAVID TENNANT

“There are examples of that all around the world. That truth is a commodity is something very dangerous for us all if we’re trying to run a just and fair society. I think that’s the kernel of what Nick was pursuing and the reason that Jack wanted to tell the story now.

“Our view of people or, indeed, groups of people are perniciously influenced by the way ‘facts’ are transmitted to us and it is cheapening society. Even the most learned media observer is probably being hoodwinked by some of this. We’re all being told things that may not quite be true on a daily basis and our opinions are being formed.

“It means that people can be ‘othered’. People can be diminished. That prejudices can be enforced in ways that we don’t even understand are happening to us. And I’m afraid to say I think certain newspapers have been desperately guilty of that. Sometimes for commercial reasons. Sometimes for reasons of their own survival.

“But that’s not an excuse. You can’t put yourself forward as a teller of truths unless you are willing to die by that. The internet makes that more difficult because it’s unpoliced. How do we know what a fact is anymore? Especially if the gold standard of truth telling has been eroded to the point where it means nothing anymore. The idea that if a lie is repeated enough it becomes a fact. That’s terrifying. That’s the end of society as we understand it.”

Q: What has writer Jack Thorne achieved in weaving the stories of Nick Davies and Detective Chief Superintendent Dave Cook together?

“It’s a fascinating way to tell the stories. It’s bold. But then Jack does bold storytelling like no-one else. The fact that you don’t really understand how these two stories intersect until quite far in to the series - it’s episode five before the two storylines merge. You get hints of why they are important to each other earlier on. It’s a big old bold swing that Jack makes. But one that everyone was very excited by and very keen to get behind. We tell these important stories in whatever way we can and in whatever way makes sense.

INTERVIEW WITH DAVID TENNANT

“I think Jack just found a way in through these two characters who were living very separate lives but actually were discovering the same unpleasant truth at the bottom of what they were doing. I think the way Jack weaves these two stories together is really adept and clever. I hope the audiences will appreciate the way the two stories complement each other until they finally come together as one. It’s thrilling to watch.

“Nick and Dave’s stories are also told in two different narrative styles on screen. Lewis Arnold is a real master of directing television in the way he creates two different worlds. There’s a different vocabulary in the way he shot the Dave Cook story and the Nick Davies story. A lot of which perhaps as a viewer you won’t necessarily be consciously aware of. But it’s all there. It’s all taking you on a slightly different journey until those two journeys collide. It’s really cleverly done.”

Q: You talk directly to the audience at times in this drama?

“We did it pretty much as Jack wrote it. But we had license within that.

“To play with when a look down the lens of the camera was helpful and when it might be breaking a moment.

It’s a wonderful device. A fantastic way of letting the audience in to what are, at times, quite dense arguments. Quite complicated bits of storytelling. And Nick just allows you in by turning to the camera and explaining things. By holding the audience’s hand where necessary. Being careful not to overuse that because there’s a danger it can puncture the reality of the moment and reduce the stakes.

“Because you are talking about some very serious issues. But you’re doing it first from Nick’s point of view. It allows Nick to contradict himself, to admit when he’s got it wrong. It allows you to go on this sometimes very confusing journey that Nick finds himself on. He takes you with him. And that almost magical realism that the Nick Davies’ story employs is very specific to following that narrative.

“And then you go to the Dave Cook story and you have a much more traditional police procedural style. The sort of thing you might be quite familiar with on ITV1. And then the two styles ultimately complement each other.”

INTERVIEW WITH DAVID TENNANT

Q: Robert Carlyle plays Dave Cook. Had you worked with him before?

“We’d never met before this which is weird as we are both from the homeland. But I’d always, of course, admired him and was hugely excited when he signed up because it just brought that character immediately to life.

“Robert is such a great bit of casting for Dave Cook. You follow every moment of Dave Cook’s emotional journey. Robert is very good at doing a great deal with very little. He’s got a wonderful intensity to him. As the series goes on we do have a fair few scenes together. But I wish we’d had more to do. He was such a great actor to work with. There was so much going on behind his eyes. It was a real treat.”

Q: The Hack also features a stellar ensemble cast, including Rose Leslie, Dougray Scott, Eve Myles, Adrian Lester, Robert Bathurst, Steve Pemberton, Kevin Doyle, Lara Pulver, Neil Maskell, Pip Torrens, Katherine Kelly, Sean Pertwee and many more?

“When you sign up for a job and realise some extraordinary actors are coming in to do sometimes a day, sometimes two days, sometimes a scene or a couple of scenes, you realise you’re in something that is a bit of quality. That those scripts are connecting with everyone whose in-box they ping into. And while I never really doubted that, you appreciate that it is getting the seal of approval from other very august members of your profession.

“It felt like Jack’s work was being recognised by everyone who read the script. People who should be leading a series on their own would come in and play roles with relatively little screen time. But it so matters that it was played by someone like them. It really counts. They make so many moments sing. We had a Rolls Royce of a cast. It was a pleasure to be a part of that.”

INTERVIEW WITH DAVID TENNANT

Q: Why did the rest of Fleet Street ignore this story for a long period of time?

“I suppose the obvious answer is, it was inconvenient. And while they were gambling on the idea that the public wouldn’t really care if Hugh Grant and Sienna Miller were feeling hard done by, once it became Milly Dowler they realised the game was up and they had to start reporting the story. I suppose they were just hoping it would go away. I don’t know. When you see it in the drama it does look like there was an industry closing their eyes and turning away. That may have been accidental. Who knows?”

Q: This was a different time to today in terms of how people communicated and understood technology? Victims thought their friends or family were giving private information about them to the press?

“The Sienna Miller scene is very telling. Because it shows the human cost. Just because you’re a movie star it doesn’t mean you shouldn’t be allowed some sort of decent expectation of privacy.

“And because people didn’t understand back then that it was possible that somebody could be listening in on your private messages...why should we think that might have been happening?”

“It’s terrible. The paranoia that fuelled and the desperation to find out who was leaking information to the press...the personal relationships that were destroyed by that. It’s that sort of heartlessness and callousness.

“I think until it happens to you it’s hard to appreciate how devastating that can be. How appalling at the lack of your own agency within the privacy of your own thoughts. It almost feels like some sort of surreal theft of your internal self. It’s existential. It took a while for people to really understand the devastation of that.”

Q: Do you think there is a need for a further official inquiry?

“Of course there is. There is an assumption in certain circles that all of the costs of this have just been flushed away. That none of it really matters.

INTERVIEW WITH DAVID TENNANT

“The very fact that Lord Justice Leveson’s planned second inquiry had been ditched repeatedly by repeated governments does make you query what they are trying to protect.”

Q: How do you reflect back on having worked on this project?

“I hope we made something that will tell the story that needs telling.”



INTERVIEW WITH ACTOR TOBY JONES

Q: What was your initial reaction when you were asked about playing Alan Rusbridger?

“I was really thrilled. Executive producer Patrick Spence only does good stuff and I’m a big fan of writer Jack Thorne’s work, as just about everyone in the profession is. I was excited but also daunted because Alan Rusbridger is a big feature of my life. I’ve known of Alan Rusbridger all my adult life. He’s a very influential figure.

“I don’t find that acting gets easier. I find it gets harder as you get older. And, obviously, although I am not playing Alan Rusbridger, I’m playing Jack’s version of him, I’m significantly shorter and don’t have quite as impressive a head of hair in the wild as Alan Rusbridger. So, there is that thing where you just go, ‘I’ve got to do quite a lot of work and research just to feel comfortable with playing the part.’ Also, so it’s not distracting for anyone else.

“There is a boyish quality about him that I found very interesting. For all his gravity and intelligence there remains a boyish enthusiasm - maybe even courage - about him.”

Q: Did you meet Alan before filming began?

“I met him a couple of times. Including sitting in on a Prospect magazine editorial conference where he is editor. It really was useful because there are several editorial scenes in the drama. Just to see Alan’s manner. Apparently easy going. Deceptively easy going. Certainly not a tycoon issuing instructions. An amazing counterpoint to one’s cartoon version of what it is like to be a newspaper editor. He certainly has a calm, methodical, reflective, unhurried, unflustered way about him. It’s a very useful quality to have. I found myself speaking more to him than I had planned. And it’s because he’s never offering more than he needs to when he’s meeting you.

“He is obviously a very old friend of Nick Davies and was very interested in the story we planned to tell. I think he had been included by Patrick Spence right from the very beginning. Alan was very charming to me in terms of being happy that I was playing him. Not disappointed that I was. But also just very nice and very complimentary about my previous work.

INTERVIEW WITH TOBY JONES

“In fact, purely coincidentally, I had been interviewed by him and Lionel Barber for Prospect magazine for Mr Bates vs The Post Office. Once that show had the impact that it did, they were very interested to interview us - as a lot of people were - about why it had the impact it did and whether we had any explanation.

“I also read a couple of books that he has written. One about the press and one about the year he spent learning the piano. That second book gives a clue to his life. What I feel daunting about those people...just the way they are able to have any kind of private life at all. And how crucial that private life is. Because that compartmentalisation, for want of a better word, that one needs to be able to have any kind of life, he's clearly a master of. He's able to manage his energies and concentration in a way that allows him to function as a highly functional human being. Apart from just being an editor. I don't get the feeling he is determined by that.”

Q: Did you meet Nick Davies?

“I met Nick Davies on set. It was great. I was a big fan. Years ago, he wrote a book called Dark Heart based on research he had done looking at various social problems and analysing the origins of social deprivation. How certain crises have arisen. And I was really struck by the thoroughness of this research. Also, a kind of lone wolf quality that he has. Which is one's romantic version of the investigative journalist.”

Q: Alan Rusbridger says in the drama, “Nick Davies. Always guaranteed to bring a flame thrower to a knife fight.” What does he mean by that?

“In the context of the drama, I think what he means is that Nick's determination and enthusiasm for a story...there's a certain necessary dynamism to the way that Nick operates that teeters occasionally on recklessness. I think that's what Alan is warning against in the drama.”

INTERVIEW WITH TOBY JONES

Q: How did the relationship work between reporter Nick and editor Alan?

“I think Alan was always interested in anything Nick brought to him. It was usually based on something that Nick had already gone some way to investigating. I think Alan’s inclination was to support Nick, whatever the case. But I suppose this is a unique situation. In so far as not publishing his sources was critical to Nick’s success. But also, a massive risk for Alan. I think it is to Alan’s great credit - and you see this in the drama - that this is clearly a separate issue to their friendship. It is purely a professional matter. A very grave professional matter. But I think Nick knows, and certainly that’s how I played it, that the qualities he depends on in Alan he can’t abuse. He can’t have it one way without the other.”

Q: Did you do any other research?

“I felt very supported by executive producer Joe Williams and just by the script itself. It’s very clear. As with Mr Bates vs The Post Office, you are dealing with complex issues and you are trying to create drama out of the media.

“In the case of Mr Bates, computer crime. And here newspaper crime. The danger is that it becomes undynamic as a piece of drama.

“But what was extraordinary was that the writer Jack Thorne had found a way. The form is not unique but it certainly had an originality about it. Not least the jump cuts between episodes one and two, two and three, three and four. Just that boldness. It’s so exciting to be part of a show that has that boldness within it.

“That need for viewers to make a connection in a way is emblematic of what the journalist is investigating. Is there a connection? Where is the connection? And that kind of jump cut, it shows you in a way the kind of dramatic connections that are made within the story.”

Q: Your thoughts on working with David Tennant, who plays Nick Davies?

“I can’t stop working with him at the moment. After The Hack we did something else. And I’ve just done Macbeth with him on the radio. I can’t get away from him at the moment. It’s amazing how often that happens. A while back I did loads with Ciarán Hinds.

INTERVIEW WITH TOBY JONES

“We just couldn’t escape each other. One of the great things about being an actor is you don’t have to say goodbye. You’re always likely to see people again.”

Q: Were you a victim of phone hacking?

“If I was, I must have been so boring that no-one ever told me about it.”

Q: Gordon Brown is played by Dougray Scott. Did you know about the former prime minister’s involvement in this story before coming to The Hack?

“I felt so ignorant. As I did with Mr Bates. I thought I was across it. But I wasn’t. All of the side of the story involving Gordon Brown is so fantastic. Gordon Brown himself seems like a politician from a different age.”

Q: The drama highlights tabloid newspaper tactics of fear and monsterring?

“I’ve met enough people who have suffered at the hands of that. That is just terrifying. Really terrifying. Bullying on a mega scale. I can’t really imagine how horrible that must be.”

Q: There was an enormous amount of work, skill and courage involved in revealing the phone hacking story?

“It was an implacable subject that they were up against. A more powerful opponent. It shows immense courage. Inspirational courage. I think on one level the drama should inspire people. We live in an age where these complexities are only going to become more and more complex. About the attribution of guilt and responsibility. It’s going to be even harder for journalists and citizens to source crimes, to source injustice. That’s what makes this ‘old’ story very relevant.”

Q: But both Alan and Nick needed help?

“The New York Times becoming involved alongside The Guardian was crucial. It was a strategy Alan Rusbridger came up with to spread the people working for good. To spread the risk. With a very powerful and equivalent newspaper. Alan has an emotional commitment to Nick and he has to explain strategically why he needs to do that. It’s a form of protection by spreading the risk.”

INTERVIEW WITH TOBY JONES

Q: What does director Lewis Arnold bring to The Hack?

"I worked with Lewis Arnold for the first time on the Yorkshire Ripper drama The Long Shadow. Lewis is absolutely tremendous. I can't speak highly enough of him. He is an extraordinary director. He is across everything. He's across the technical aspects of directing, the administrative aspects of running a production and being able to come right in and discuss a line with you. He knows it all. Lewis is a very impressive director. And the fact that he tends to direct all episodes of everything he does."

Q: Did you enjoy playing the more fantastical, playful screen elements involving Alan and Nick?

"That's just good writing. The more serious events get, often smart people tend to try and find levity as a counterpoint to the gravity of what they are dealing with."

"Alan is a very witty guy. When you meet him you don't have to be with him for very long to discover he has a very dry wit."

"So dry it's sometimes undetectable. And I think it's a relief for the audience. It feels psychologically coherent. It's not just added on. It's very good writing."

Q: You were supported by a very strong ensemble cast of actors who might usually take the lead in other dramas?

"That's a tribute to Patrick Spence, Lewis Arnold, Jack Thorne and David Tennant. People want to be involved with good material. It doesn't really matter how big or small a part is. You just want to be involved. And these are extraordinary scripts. They don't come along very often. Long may Jack write these things."

Q: The Guardian editorial offices look like the real thing on screen. But it was a set constructed in an Uxbridge office building by production designer Anna Higginson?

"It was disconcerting. Amazing work. It's also very useful as an actor. This is brilliant design. They can make everything work for you. It makes acting in it very fun. It's a 360-degree world."

INTERVIEW WITH TOBY JONES

Q: One scene explains why phones were hacked and privacy invaded: To sell newspapers and boost profits. What are your thoughts about that?

“I think that speaks for itself. You would be a very strange person to not respond to that. It speaks for itself. It’s absolutely monstrous.”

Q: Sienna Miller is depicted in The Hack. Her story illustrates the paranoia victims felt. Accusing family and friends of selling private information to the press?

“I had firsthand experience of that with Sienna Miller because I was on a flight with her. I just saw the pressure she was under at the time of the Leveson Inquiry hearings. And on this flight people were trying to sneak shots of her. It was just astonishing.

“Everyone has a mobile phone now. And everyone is trying to get photos of everything. In a way that side of the culture has just been democratised. I’m not saying anything against people who legitimately ask you for a photo. I’m just talking about illicitly taking photographs of people when they’re trying to relax.

“I get it. I think most people who are in the public eye understand. They are quite happy to meet the people who watch them on screen. Quite happy to talk to people. But there’s a distinction to be made between that and being harried and illegally spied on, effectively. It doesn’t seem a very complicated distinction to me. I don’t think you have to be very clever to understand when people are going too far.”

Q: Some may believe the phone hacking saga is now consigned to the history books. But this is a story which is still relevant today? Why does it matter that it is told in this drama?

“It matters because of the idea of being monitored and having our data being scrutinised, having our private lives made public...we’re only beginning to realise the effects of the way we are being observed, being scrutinised, our lives being pored over by big data or whatever.

“This seems like a period drama compared to what goes on now. But it’s the beginnings of all of that. Phone hacking compared to people hacking into each other’s computers feels very related.

INTERVIEW WITH TOBY JONES

“That theme is very much of the moment and will be for the foreseeable future. There was a recent conference about trying to find the beneficial impacts of artificial intelligence and the heads of the social media companies did not attend. It can only be done with the collaboration of the people who are at the helm of these vast corporations. And it’s hard for the citizen to see how that will happen.”

Q: How do you reflect back on having worked on this project?

“I really enjoyed it. Most of my stuff was with David Tennant and The Guardian team. It was really good fun. Good, long, chunky scenes that you could get your teeth into. It was very satisfying work. And David is great to work with. He’s just a very impressive actor. He’s not intimidated by what was an enormous part.”



INTERVIEW WITH ACTOR ROBERT CARLYLE

Q: Why did you want to play Det Chief Supt David Cook?

“I was filming Toxic Town at the time with writer Jack Thorne and he approached me then with the scripts for The Hack. I just thought it sounded like a really interesting thing. Obviously, I was aware of the News of the World stuff that had gone on back in the day. But I didn’t really know anything about Dave Cook and his investigation or the way these two seemingly unrelated stories - phone hacking and the Daniel Morgan murder - were going to link together.”

Q: Who is Dave Cook?

“Dave Cook was a Detective Chief Superintendent in the Metropolitan Police. He started off in the police in Glasgow and worked his way up through the ranks. He had worked on various high profile cases through the years and he was a top man. Absolutely honest, straight as a die.

“Through getting to know him, he said he could have gone even higher in his career. But he didn’t want to go any higher. Because that was a boys’ club that he never ever felt he was really part of. And didn’t want to be part of. So, he was always a bit of a loner within the force.

“He was married to Jacqui Hames who was a presenter on BBC’s Crimewatch programme. But I didn’t know she was also a Metropolitan Police officer. Like a lot of the people who worked on Crimewatch. And she was a good friend and colleague of Jill Dando, who was shot dead on her own doorstep in 1999.”

Q: Did you know about the Daniel Morgan murder case before this came along?

“My memory is a strange thing. I had a vague recollection of Dave Cook appearing on Crimewatch in 2002 with presenter and fellow Metropolitan Police detective Jacqui Hames, who was also his wife. Then they sent me the Crimewatch footage and I thought, ‘That’s it.’ I had remembered it.

“Daniel Morgan was a private investigator working for a firm called Southern Investigations. He was murdered in 1987. He was found in the car park of the Golden Lion pub in Sydenham. It was a brutal murder with an axe.

INTERVIEW WITH ROBERT CARLYLE

“Dave Cook was involved with the fourth and fifth attempt by the Metropolitan Police to solve this murder. He simply wanted justice for the Morgan family, who have been through hell. Dave did his best to try and give them the justice they deserved. It was also a challenge for him. He took it on willingly.

“But by the time the 2002 investigation came along, that was maybe where things started to go badly wrong for Dave personally. Healthwise and with his relationship with Jacqui Hames. He paid a price. I think he tried his best. He thought he knew and the police thought they knew who was responsible for this murder. There were attempts to bring these people to justice.

“But they faced immense challenges. That is what the police face. They have to jump through so many hoops, hoops that are on fire, to try and get a conviction. They may think they know who did it. But it just doesn’t work like that. They have so much to prove and so many rules to navigate. It was incredibly difficult for Dave. That is why he didn’t follow the rules at times. And that came back to bite him.

“Dave’s appearance on Crimewatch was one of the most interesting scenes for me. Because I had the footage. I had to forget about being an actor. The way an actor would do it. The delivery, the pitch, the tone...it’s not mine. It’s quite flat. So I had to learn Dave’s style. And it’s quite robotic as a police officer. It’s maybe a brave thing to do. When you look at that scene you think, ‘What’s Carlyle up to here?’ But it’s almost word for word, gesture for gesture, exactly how he did it.”

Q: Did you talk to Dave Cook before filming began?

“We did a couple of video calls together beforehand. Dave was incredibly helpful. He told me a few things that I can’t repeat. It was horrific. He didn’t tell me these things to shock me. It just gave me the notion of what it was like to be that guy, to have that job, to do that kind of thing. To be confronted by what he had to face over the years.

“That was brilliant for me because police officers of that type can come across as quite robotic sometimes. On feeling, on caring. It’s not always the case. But they take this stuff home with them. It doesn’t go away. It stays with them. So it brings a particular type of personality.”

INTERVIEW WITH ROBERT CARLYLE

Q: We first meet Dave at the start of episode two. Which appears totally unrelated to what viewers have seen in the first episode?

“I loved that. I thought that was incredibly brave. I think it’s true. If you enjoyed the first episode of The Hack and you tune in for episode two, you’re going to think, ‘I’m on the wrong channel here.’ It’s an entirely different thing, different style, different approach.

“Dave’s story is a crime procedural. Whereas David Tennant’s stuff as Nick Davies is different. Even the colour is different. The director Lewis Arnold explained how he was going to link all of these things together and I thought it was a brilliant idea.

“It’s not going to be easy for viewers. You’re going to have to think about it. But if you stick with it, by the end of the seventh episode you will have learned some stuff for sure. You are going to be taken on a really amazing journey.”

Q: What was Dave’s relationship with Nick Davies and how did it develop?

“There’s always been a relationship between press and police. That’s just the way it goes. But they went deeper than that because Dave is a very honest man. And Nick Davies is also a very upright, honest guy. That was the thing that linked them. They became friends in that respect. But it was a professional relationship.”

Q: How did Dave and Jacqui come under surveillance and what were the consequences?

“When Dave’s investigation into Southern Investigations is picked up by the News of the World, that newspaper turned the tables to investigate Dave and Jacqui. She told the Leveson Inquiry she believed this surveillance of them was an attempt to intimidate Dave and subvert his murder investigation. The pressure on their marriage was immense because of that.

INTERVIEW WITH ROBERT CARLYLE

“One of the scenes sees Dave driving his children to school and he is followed by a van. Which turns out to be a News of the World photographer. Then Jacqui sees someone outside the window in the garden at their home - after Jill Dando had been shot dead - with what looks like a gun. Which is a photographer with a long lens.

“There’s something real about that for her. Dave doesn’t brush it off but I don’t think he really understood how terrifying that actually was for her. He knew it was wrong, he knew it was bad, and he tried to fight it and do something about that.

“But he felt he had a duty to continue with the investigation. Of course, it’s not for me to talk about their relationship. They have both moved on. And Dave is very happy now where he is in his life. But that moment when that photographer was chasing him in the van and out in their garden in the dark, that was the beginning of the end of the relationship.”

Q: Were you aware of Gordon Brown’s role in this story before The Hack came along?

“To be honest, I wasn’t. No. Ultimately, once the paint had dried, you go, ‘Oh, right. Gordon Brown was involved in that.’ But I didn’t really know about it. I thought Dougray Scott did an absolutely fantastic job as Gordon Brown. He played it brilliantly. Dougray had met Gordon Brown quite a few times. They are both from Carnoustie.”

Q: Gordon Brown says in this drama that Dave Cook’s story is a “cruel and unusual” one. What does he mean by that?

“I think it’s the fact that Dave Cook is someone who is fighting for justice. And through that pursuit of justice his whole family life is shattered. His career is shattered. That’s the cruelty. Someone who was just trying to do their best. That’s exactly what Dave Cook was trying to do. And his life is shattered because of that. He contracted vertigo with the stress of the whole thing. Really cruel.

INTERVIEW WITH ROBERT CARLYLE

“Dave Cook was not perfect but I hope people understand why that was the case. That’s certainly the way that I’ve tried to play it. To try to show this is a human being. There was that sometimes slightly robotic and emotionless nature of a police officer. So, I tried to be true to that but at the same time give something else to show there is a heart here, there is a man here, a human being here. We really don’t understand what people like Dave Cook go through. And I think that Dave was done wrong.

“It’s very difficult sometimes for actors to remain true to the matter-of-fact nature of police officers who have to be detached and cannot get emotional but then also give it some kind of flair. A lot of the time you see that kind of stuff on screen and it is uninteresting. But the writing was strong enough from Jack Thorne. It gave me that platform to do that. So hopefully I broke through that barrier.”

Q: Both yourself and fellow Scot David Tennant went to the Royal Scottish Academy of Music and Drama, now the Royal Conservatoire of Scotland. But you had never met before this?

“We were there at different times so never met. The first time we met was at a meeting for The Hack. Just before we started shooting. I’ve obviously followed David throughout his entire career and he has done some fantastic stuff. And, of course, talent is always a big part of that. You need that.

“But the other thing you need in this business is professionalism. David Tennant is one of the most professional actors I’ve ever worked with. He was absolutely spot on every day. Right on the money. It was a privilege and an honour to work with him.”

Q: Eve Myles plays Jacqui Hames. Had you worked with her before?

“I hadn’t worked with Eve before but I got on great with her. Because she’s a Welsh Valley girl. So as a Glaswegian we got on very well together. She was fantastic to work with. Very easy to get on with. It’s not always the case.”

INTERVIEW WITH ROBERT CARLYLE

Q: What has writer Jack Thorne achieved in weaving the stories of Nick Davies and Dave Cook together?

“Jack Thorne has done something unique with The Hack. As happened with Adolescence. He’s got something quite unique here in respect of weaving what looks like two entirely separate stories together as one. I don’t think you can underestimate how difficult that would have been to do. There is so much information in this. So many names. I think he has created a wonderful minestrone of a piece. It’s going to be right up there with one of Jack’s best things.”

Q: What does director Lewis Arnold bring to The Hack?

“In effect he has directed two different dramas. Only Lewis Arnold could do that. I’ve never known a director with that energy. He was absolutely on it every day. Directors fit into different categories. Your actor director, your director of photography director, your writer’s director. Lewis is all of these things.

“It’s very nerve-racking for anyone to work with him because he knows your job. He knows everyone’s job. So he was seeing stuff in shots after reviewing a take and would go, ‘I’ve seen such and such.’ And the director of photography filming it hasn’t even seen it. Something in the back, something small, something slight.

“I don’t know what kind of mind Lewis has got. But it’s like a grid. He sees so much stuff. It was incredible to watch him. A fantastic guy. We’re great friends and will continue to be. Undoubtedly one of the best directors I have ever worked with.”

Q: There was a coincidence with one of the filming locations?

“Dave Cook worked at Custom House in London for many years. And it was used in this drama as the offices for the police investigation into Daniel Morgan’s murder. He was interested in filming and how it was going to go. But he only came on set a couple of times. And one of the times was at Custom House. I saw him that day and he said, ‘Being back here after all of these years, I’m like a ghost going through these corridors.’”

INTERVIEW WITH ROBERT CARLYLE

Q: Are you able to sum up what Dave Cook's story represents?

"It represents a man who is striving to find truth and justice in the world. Not just in the injustice that he personally faced through this investigation. But just overall. Trying to get justice for the Morgan family. Trying to be an honest man. That is what he is. And all of these massive obstacles were thrown in his way. For a guy who basically, at the end of the day, is simply trying to do his job. Hopefully people will relate to that. Just in their own daily lives. People trying to get by and getting things thrown at them. He was a good man and didn't deserve the treatment he received."

Q: Why do the stories told in The Hack still matter today?

"I think what it is about now...how do we get the trust back into journalism? From whenever that expression 'fake news' suddenly appeared; it's really been very difficult for good, honest journalists to be believed. For them to get their point across. People are too quick to go, 'Oh well, do you believe that?' And, of course, this is the poisoning of that profession from social media and from artificial intelligence and so on."

"It makes it very hard. If you don't have it in you to trust what's been told to you by honest and accurate journalists, we're in trouble. Where do we turn? Some might spend months or years investigating something. Only for people to turn round and says, 'Ah, fake.' It's just horrific. What kind of world are we living in?"

Q: Were you a victim of phone hacking?

"I don't know. The 1990s was a big time for me. For a certain amount of time, I was news. There was a time during that period where I would go to places and there would be photographers there. I don't know how they knew that I would be there. I never really did anything about trying to investigate that or find the reasons why that happened. But then you put two and two together and you might be making five, but it was certainly in the back of my mind. After all of the phone hacking stories came out, I thought, 'I wonder back then if there was something going on?'"

"We were all so innocent about technology in those days. Nowadays we're all so aware of potential interference in your private affairs. Everyone is. At any level."

INTERVIEW WITH ROBERT CARLYLE

“But back in the 1990s I didn’t think about it. No-one was thinking about it. Now we’re all carrying around electronic tags in the form of mobile phones.

“Years ago, I did a drama called The Last Enemy. Someone connected to that drama had been involved with MI6 and he told me a lot of stuff back then about these electronic tags. And I said, ‘You are kidding!’

“Today, from the moment you set foot outside your door to the moment you come home at night, there is a record of where you are, where you’ve been, what you’ve spent, who you’ve spoken to. All the way down the line. It could be overwhelmingly terrifying something like that. But in the end, you think, ‘Well, what are you going to do?’ You leave home in your car, you go to the garage, you’ve bought petrol, bang...there you are. You’ve been picked up on CCTV. Everywhere you go. It’s just life today.”

Q: How do you reflect back on having worked on this project?

“I did ten years in American TV. And since I’ve come back, I’ve done a few things. But The Hack, this kind of piece, written by a writer of the quality of Jack Thorne and directed by a director of the quality of Lewis Arnold, was exactly what I wanted to be doing. So, I was delighted to do it. I really enjoyed it.

“I feel as if I missed out during the ten years, I was away doing American stuff. I would gaze longingly. At Lewis particularly with Time, the brilliant The Long Shadow and Sherwood. I wanted to be involved with stuff like that. But I feel blessed that I was, in the end, able to get involved in a project with Jack Thorne and Lewis Arnold. And I really hope that I can continue down that road and do more.”



INTERVIEW WITH EXECUTIVE PRODUCER JOE WILLIAMS

Q: How did this project originate?

“Patrick Spence and I have long been fascinated by the phone hacking scandal. For years, before the two of us even met. And I had been a fan of Nick Davies ever since seeing him on the Charlie Brooker programme years ago. I had also read a couple of his books.

“We had already embarked on Mr Bates vs The Post Office at the time and thought this was good, broad territory for us to look at. We were aware there had been several attempts in the past to make a screen drama about the phone hacking scandal.

“So Patrick and I decided to throw our hat in the ring and see where we could get to with it. And in researching the story we came across the unsolved murder of Daniel Morgan. Which we didn’t really know about in huge depth. Then the more we mined that story we realised there was a chance to do a big state of the nation piece about abuse of power and the relationship between the press, police, politicians, and private investigators.

“When we dug even further we discovered that Dave Cook – the detective most associated with the Daniel Morgan story - and Nick Davies were long term friends and contacts. So using their friendship as an anchor for the series we realised we could tell both stories in one.

“The writer Jack Thorne came on board towards the end of 2021 by which point we had already embarked on a lot of research. We came to him very broadly with the idea of doing the phone hacking scandal and combining it with Daniel Morgan. Which not every writer might want to do. But Jack also saw that as a perfect way into the story as well. Jack wrote a script in early 2022 and then ITV came on board. And it went into development from there with Annalisa Dinnella writing one episode and co-writing two more and Lewis Arnold joining as the director.”

Q: What story did you want to tell?

“Even though Patrick, Jack and I knew a fair amount of the story, the more we scratched the surface we realised we didn’t. I think if you ask most people in the street about the phone hacking scandal their entry point will be the reveal of the hacking of Milly Dowler by Nick Davies and Amelia Hill.

INTERVIEW WITH JOE WILLIAMS

“But, in truth, there were years of investigations before that, reporting by Nick and multiple revelations that the Guardian published with limited results until the Milly story made it cut through. His investigation showed journalism at its best, even when it was exposing journalism at its worst. Dave Cook’s investigation ran partly parallel to this. Both stories, as well as being rich with dramatic potential, also very much speak to today’s world.

“Phone hacking and voicemail hacking specifically is quite analogue - people don’t really leave voicemails anymore. But I think that is immaterial. It is a story that, hopefully, will make the viewer ask questions about the hidden forces of power that exist within society between the press, police, politicians, private investigators and elements of the criminal underworld.

“It also makes us think about the power of large companies and corporations and the increasing influence they have in today’s lives. We see it time and again and it makes the story more relevant than ever.”

Q: What were the main challenges you faced?

“There were so many challenges from all different corners. “Obviously there are numerous legal flags. Along with the financial challenges of making drama in the current climate.

“There were also challenges from a narrative perspective. Both stories are quite long. They span many years. They are complex, they have a large cast of characters and there’s a significant backstory. Both to the storylines of Nick Davies and Dave Cook before we join them in the series. So there is the challenge of trying to communicate that to the audience in a way that is entertaining, informative and doesn’t completely bamboozle them.

“But at the same time, Nick Davies’ story is a traditional one of a journalist looking to uncover a scandal. Dave Cook’s story, at the heart of it, is a cop looking to solve a murder.

“When we pitched the story to Jack he agreed that to focus on Nick Davies and Dave Cook would be the best way to go forward.

INTERVIEW WITH JOE WILLIAMS

“But he took it even further. He said, ‘Not only should we tell both of those stories in parallel but they should have different narrative styles in which we tell them.’

“Nick’s story is probably the denser one but Jack settled on a playful magical realism style that involves narration-to-camera, surrealism, and humour as a way to guide us through the narrative. Even though Nick’s story goes to tough places emotionally, there’s still room in there for a little bit of levity to help the audience through this material.

“That device just didn’t seem appropriate towards Dave Cook’s story which goes into much darker places and felt more appropriate to have a traditional police-procedural style. Jack almost wanted the viewer to question whether they were watching the right series when they moved to episode 2. That was a boldness that we found really appealing.

“The great thing about Jack is that he does know how to do intelligent and deeply emotional dramas. But he’s also done a lot of stuff that’s playful and humorous, where it’s appropriate for the scene. I think this series in general offers all sides of his writing palette.

“When director Lewis Arnold came on board he immediately got the concept and ran with it. Bringing more and more visual ideas that ended up on screen. Lewis’s last few shows have gone to quite dark places but it’s easy to forget that he started his career doing quite fun things for Channel 4, like Banana, Humans and Misfits. As in the case with Jack, this series allows Lewis to show off each side of his significant directing talent.

“Lewis, who is one of the most exciting directors working today, also brings with him an incredibly talented and lovely crew, who come with him from job to job and allow him to create an almost family-like atmosphere on set. All of them are fantastic and I think Lewis helps inspire them to be the best in their fields. He’s also brilliant with actors and a big part of why we have such a terrific cast was the chance to work with him, as well as Jack.”

INTERVIEW WITH JOE WILLIAMS

Q: What lengths did you go to in order to ensure The Hack is a fair dramatic representation of a complex story?

“It was a very long research process that went on for several years. I must have read close to 20 books about the subject plus going through the Leveson Report and multiple court transcripts and judgements. The 1,000-page Daniel Morgan Independent Panel Report came out while we were researching this as well. That unlocked more story for us and also gave us a solid legal grounding in terms of how to tell it. Plus myself, Jack and our script executive Imogen Greenberg spoke to around 50 people over the course of making this as well. Both people featured in the series but also others who are experts on press, police and politics. To give us a broad sense of the themes and the context behind the story we were telling. Never before had I spoken to so many interesting people from so many different walks of life. Journalists from The Guardian and the News of the World, police officers of all ranks, private investigators, cabinet ministers, whistleblowers, and learned the most fascinating things.

“We spoke to Nick Davies several times during the making of this show. He also met and spoke to David Tennant. Nick’s book Hack Attack was one of many sources we used for the series. I hope that what we have done is a tribute to the great and brave work that Nick did to help uncover the scandal.

“We also spoke to Dave Cook and he met with Robert Carlyle. We also spoke to seven or eight other officers who worked on the various Daniel Morgan murder investigations. All of whom were generous with their time. Some of this material goes to very dark places in their lives. But they were very open about their experiences. So we spent a lot of time with them and other people within their orbit.”

Q: Who else did you speak to?

“We are all fans of Alan Rusbridger’s gentle, understated manner. And how he worked with Nick at The Guardian. Alan spoke to Toby Jones. Toby sat in on an editorial conference at Prospect magazine which Alan now edits.

INTERVIEW WITH JOE WILLIAMS

“We spoke to former prime minister Gordon Brown a couple of times. We met him in restaurants in London with his security details nearby. He gave encouragement and support towards Nick Davies and Dave Cook, particularly during the crucial year of 2011. He talked to us about that period. It was also fascinating to hear what it was like with him as a political leader having one on one meetings with Rupert Murdoch.”

Q: What contact did you have with the parents of Milly Dowler?

“We were in touch with them through their representatives. They were very gracious and understanding of our approach to what was obviously an awful and distressing time in their lives.”

Q: The casting of David Tennant, Toby Jones and Robert Carlyle as Nick Davies, Alan Rusbridger and Dave Cook?

“David Tennant is one of the best actors working today. There’s a recognizable charisma to him that he brings to every role and the audience immediately connects with. He’s also a chameleon. He zeroes in on things like hand movements, vocal mannerisms and things like that. It was also great reuniting him with Lewis Arnold after the brilliant work they did on Des. They are a really terrific actor-director team.

“Turning to Toby Jones, there is something perfect to the way he captures Alan Rusbridger’s understated authority. I’d worked with Toby on Mr Bates and it was lovely working with him again, particularly as we were filming amid the aftermath of that show’s release. He’s just the most incredible actor. He approaches roles differently to how other actors do. Normally when you make factual dramas you send people all of the video material you have of the real person so they can base their performance on how they speak.

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“But what Toby really wanted from Alan was footage of him walking, how he moves, what he does with his hands. And when you watch his performance you can see that he’s put consideration into that in the way that he does all of his hand gestures, nods and movements plus adjusting his glasses. It’s very subtle but it’s very physical and deliberate.

“Personally it was such a treat to work with Robert Carlyle on this. I’ve been a fan of his for years. It’s quite a different performance to his iconic roles in things like Trainspotting and The Full Monty. Dave Cook is a very understated individual but there’s a lot going on beneath the surface. I think Robert captures that brilliantly. And often he does that with just a simple look.

“The rest of the cast is an embarrassment of riches. Rose Leslie was an absolute delight coming in as lawyer Charlotte Harris, who is one of the great unsung heroes of the story. What a treat to have Dougray Scott as Gordon Brown. Gordon met with Dougray and gave him a copy of his book on the history of Fife as a little present. That was a hard role to cast because you want a Scot and someone with the gravitas to perform that role.

“Dougray obviously qualified on both counts. Eve Myles, who I’d worked with before on Keeping Faith, bringing vulnerability, strength and warmth as Jacqui Hames. We’ve really lucked out on this ensemble. Just the most amazing list of talented and also lovely people.”

Q: Where did you film?

“The Guardian’s offices look like the real thing on screen. That’s down to the genius of Anna Higginson who is Lewis Arnold’s long term production designer and the best in the business. The Guardian set was in an office building in Uxbridge that Anna took over and transformed into our central location. The Guardian were kind enough to let us visit the offices to get inspiration too.

“The offices where the Daniel Morgan murder investigation happened were in Custom House in London, which is also where we built the Westminster Select Committee room and Nick’s office. Coincidentally Dave Cook actually worked in Custom House, so it felt there was a strange bit of symmetry there.”

INTERVIEW WITH JOE WILLIAMS

Q: How does the drama depict the Metropolitan Police's role in this story?

"I think it's fair to say that neither the Daniel Morgan investigation nor the Phone Hacking Scandal, at least prior to 2011, were the Met's finest hours. The series does ask serious questions as to how comfortable Scotland Yard became with the press, particularly when senior officers left the force and went on to work for them. Lord Justice Leveson's report rightly pointed out that this allowed a perception to arise that both sides had become too close. The Hack very much examines this point."

"Dave Cook and his wife Jacqui Hames were also badly affected by the intrusion they experienced during the Daniel Morgan murder investigation. It also did not help that the Metropolitan Police took several years before they properly investigated it. At the same time, Dave's own actions during this period have come under criticism, and these are depicted in the drama as well."

"Even so, we didn't want to make a Met-bashing series. Some good investigative work was done by Dave Cook's team and the series also pays tribute to the work by DAC Sue Akers and Operation Weeting, which helped secure multiple convictions and prison sentences for phone hacking."

Q: The Hack illustrates the impact on those who were targeted?

"We wanted to show what the human cost was of tabloid intrusion. Some of the things that they have done and continue to do are really appalling."

"In the 1990s and 2000s there was such a fierce battle for circulation among newspapers and that desperation clearly caused journalists to turn to unlawful information gathering. As recent court cases have suggested, it wasn't just the News of the World where this occurred either. And that desire for stories ran roughshod over legal and ethical considerations. Particularly when we can see how people's lives were impacted and destroyed as a result of that. People were willing to pay lots of money in order to get those scoops. No matter what the consequence."

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“There are a few scenes in the drama where we show the human impact of that level of intrusion. We touch upon it with Milly Dowler’s hacking but also with the intrusion suffered by, say, Sienna Miller. The fact that she’s a world-famous actor is immaterial. What happened to her on a human level was ghastly.”

Q: The Hack shows the determination of Nick Davies to uncover the truth?

“Nick Davies is a brilliant journalist and an extraordinary character. He’s different from Woodward and Bernstein in All The President’s Men. They were also professionals doing their job but you get the sense they went home at night and carried on with normal lives. Nick’s personal background and the difficulties he had in childhood caused a lifelong resentment towards people who take power and abuse it, something which has been a common theme in his work. That meant this wasn’t just a job for him. It was personal. That makes him a fascinating character for a drama series but also, in real life, gave him the determination that a complex story like this needed to be investigated over several years in the face of stonewalling, intimidation and obstruction.

“The relationship between Nick Davies and Alan Rusbridger is the beating heart of the series. Along with the relationship between Nick and Dave Cook. Even though Nick and Alan are the same age, there’s a wonderful almost paternalistic way that Alan works with Nick as his editor.

“Only a reporter like Nick could have done this story and it needed an editor like Alan to repeatedly back him in the face of pressure from the rest of Fleet Street and the Metropolitan Police over several years.”

Q: Why did the rest of Fleet Street ignore this story for a long period of time?

“There are probably two sides to it. Some titles, as recent evidence has suggested, were engaging in unlawful information gathering themselves so didn’t want it exposed. But it’s also an industry that has come under a lot of pressure. Social media and internet news hadn’t quite taken off at the time The Hack is set. But it was an industry under threat. I imagine there was a sense of just banding together and wanting to protect themselves. As Nick wrote in his great book, Flat Earth News, “dog doesn’t eat dog.”

INTERVIEW WITH JOE WILLIAMS

Q: Why were the revelations about phone hacking in relation to Milly Dowler so crucial?

“Even though people like Sienna Miller had their lives destroyed and the human cost was significant, at the same time there was likely a feeling amongst the public that these were celebrities and this is what they were getting themselves into by choosing to become public figures. Nick Davies and Amelia Hill’s article about the hacking of Milly Dowler showed that it wasn’t actually just public figures. It was a murdered schoolgirl. And for obvious reasons that captured public outrage in the way that the hacking of famous people just would never have done.

“It’s hard to cast one’s mind back now. This was the dawn of the digital age. People thought of voicemail messages as being the same as the answerphone messages on your landline at home. It was something that would just exist there and not exist anywhere else. And if that is the only outlet for your personal thoughts, your movements or things you are doing in your private life and then suddenly a newspaper found out about it, the natural place you are going to turn to - in terms of suspicion of leaking information - is your nearest and dearest.

“Family and friends. Relationships were destroyed because of that. There are a number of people in our cast who were public figures in the 2000s and they were subject to the same paranoia themselves. They told the exact same story as Sienna Miller, ‘I thought it was my mother, my partner, my best friend who were all selling stories to the press about me.’”

Q: How do you reflect back on having worked on this series?

“It’s the most complicated series I’ve ever worked on. For many reasons. The largest cast. The knottiest story. But also the most incredible team involved. It’s a true privilege to work with Jack Thorne, Lewis Arnold, David Tennant, Robert Carlyle, Toby Jones etc. It was a tough show to make but I’m proud of what we have made together.”



INTERVIEW WITH EXECUTIVE PRODUCER PATRICK SPENCE

Q: How did *The Hack* come to the screen?

“Joe Williams and I had been interested in this issue for some time. We looked at various sources for a story about the sometimes uncomfortable links between the media, the police and government. And pretty quickly we realised the phone hacking scandal was the best way of looking at the possible abuses of power within and across those three institutions.

“The Hack interweaves two true stories. One follows The Guardian’s investigation into phone hacking led by Nick Davies and Alan Rusbridger. And the other, the later stages of the Metropolitan Police investigation into the murder of Daniel Morgan. The challenge this structure offers to the audience is, ‘Can you work out why we are telling these two separate stories in one show? How are they connected?’ And the hope is that by the end of this series they will feel quite angry at what they discover the connections to be.

“We went to Jack Thorne with the idea of telling both stories together. Jack was the one who came up with the idea of separating both stories out across different episodes and in different styles. His hope was that when you start watching episode two you might even think you’ve switched on the wrong channel. Because he wants the effect on the audience to be, I recognise her and I recognise him. And I recognise some of what they’re talking about. Oh wow...these stories are linked.”

Q: What did writer Jack Thorne bring to *The Hack*?

“Jack wrote much of the series. Annalisa Dinnella wrote episode four and co-wrote two others with Jack. Jack’s writing is a fantastic mix of the poetic and the incredibly muscular. His work is unarguably powerful and political. It makes you angry. But at the same time you feel like you’re being shown inside the souls of Nick Davies, Dave Cook and Alan Rusbridger. And by the end of it you’re in pieces. You feel like you’ve been taken to places emotionally that you didn’t want to go to. Yet somehow he’s guided you there and you can’t let go.”

INTERVIEW WITH PATRICK SPENCE

Q: And director Lewis Arnold?

“Amongst other things, Lewis had to be in complete control of both different styles. Firstly Nick Davies’ story in the vein of Adam McKay, the wonderful American director who directed The Big Short. The approach is playful. And yet underneath we’re wanting the audience to feel quite angry by what they are seeing. So talking to camera, magic realism, long monologues packed with dense information...you’ve got to be able to handle all of those different elements that Jack threw at him. Effortlessly.

“And then you’ve got to be able to turn to the other strand involving Dave Cook which is shot in the vein of Prime Suspect. Procedural. Classy but very serious. Lewis had to be able to do both. And then he had to be able to do them in such a way that when they join in episode five it feels like the same show. Make it all feel cohesive. I think he’s made it look really easy. As if, ‘What was the problem?’ And I don’t think it was easy at all.

“The other thing Lewis brings is he is an actor’s director. The cast love working with him. They feel brave and safe and they do great work for him. So he filled all of the parts with remarkable actors. Sometimes some of them in quite small parts. So you notice all of them. You feel and believe all of them. As a performance piece I think it’s really strong. And he directed all seven episodes. What sort of energy have you got to have to turn up and run so many marathons? I’ve never worked with anyone like him. He is remarkable.”

Q: What would you say about the lengths that have been gone to in order to ensure The Hack is a fair dramatic representation of a complex story?

“We spoke to around 50 people intimately involved with the story and read numerous books, articles, and public documents. We only used reliable sources and we double and triple checked each one. It was a long and evolving process in which many questions were asked of us. Obviously there are legal questions to satisfy but mainly, ‘Is this a fair portrayal?’, was the key one, and we feel that the series has achieved this goal.”

INTERVIEW WITH PATRICK SPENCE

“And you have to provide ample evidence. We spoke to around 50 people intimately involved with the story. We only used reliable sources and we double and triple checked each one.”

Q: The casting of David Tennant, Toby Jones and Robert Carlyle?

“David Tennant is world class at breathing life into invented characters. But he’s also incredible at portraying real life people. He did it in Des and Litvinenko and now he’s done it with Nick Davies. Marina Litvinenko will tell you that watching David Tennant was a very strange experience. Because she felt she was watching her husband. He brought him to life so well.

“And I think David has done the same with Nick Davies. There are people who have worked closely with Nick who have said that David brought to life every part of Nick Davies on screen in a way that you feel as if the two just merge. Yet he’s giving a performance. He’s playing a role, but he’s inhabited him. Nick himself will say he is very happy with David’s portrayal of him. Without it being a mimic of him.

“Toby Jones is neither the same height nor hair colour as Alan Rusbridger. When we first asked Toby to play him I think it’s fair to say he was a little surprised. He said, ‘What is it about me, Patrick that you think I am the right person to play a man who is six foot two with dark hair? Why did you come to me?’ And the answer is because Toby inhabits Alan Rusbridger in a way that is absolutely Alan Rusbridger without looking anything like him. He has captured Alan’s soul.

“Robert Carlyle’s role as Dave Cook is a part that offers less opportunity for spectacle and bravura acting because the real David Cook is very contained. Yet within that you feel you are watching a man who is wrestling with hell itself. It’s all there.”

Q: What themes does The Hack explore?

“This is a story about abuse of power. It is about the damage that can be done when people who have power abuse it. It’s that simple. And it’s about the courage that is needed to fight back against people who would abuse their power. At the highest level. This is not a story about grubby journalism. We barely go inside the tabloid newspaper offices.

INTERVIEW WITH PATRICK SPENCE

“We’re not particularly interested in telling that story. We’re interested in the abuse of power that sits above that. It’s a very similar point to the one we made in Mr Bates. That we’re supposed to be able to trust people who run our newspapers, our police forces and our government. And this drama calls into question our ability to do that.

“I’m not sure this story is over yet. I’m not sure it should be. There are a lot of people that want to put a lid on it for a number of different reasons. And all we’re trying to do with this drama is ask, ‘Are you sure you don’t want to go back in and review it one more time?’ A good place to start would be studying the dossier that has been handed to the Metropolitan Police.”

Q: There was an enormous amount of work, skill and courage involved in revealing the phone hacking story?

“It takes a very particular kind of human being to take on a story like this, persevere with a story like this and win a story like this.

“Nick Davies is one of the very few people in the world that could have done it. He is a remarkable man. Unique, remarkable and heroic. Nick Davies and Alan Rusbridger definitely needed each other. They remain friends and each other’s biggest supporters. There is a kind of Yin and Yang to Alan and Nick which fits together perfectly. They were lucky to have each other. I have never been as nervous as I was walking into Alan Rusbridger’s office to talk to him. Because I think his work towers above so many others. He is our generation’s Harry Evans. His integrity, courage, leadership and wit. And so it’s not hard to look at Nick through his eyes as well. Because he admires Nick enormously.

“Alan Rusbridger and Nick Davies visited The Guardian set for The Hack and Alan was blown away. Because our production designer Anna Higginson had managed to bring to life so many details from Alan’s actual office. The books he had, his shelves, the photos, everything.”

INTERVIEW WITH PATRICK SPENCE

Q: Other newspapers ignored this story for a long time. Why?

“One of the obstacles that Nick Davies and Alan Rusbridger faced in this investigation was that no-one cared. They went out and said, ‘People’s privacy is being invaded. Their secrets are being stolen.’ No-one was bothered. Because it’s hard to get past a lazy question. ‘If they’ve got anything to hide, what’s the problem? They’re just actors, footballers and politicians.’ And so there was an indifference because it’s hard to understand the personal cost to this very generic claim that privacy was being stolen.

“But when you see scenes in The Hack involving the story of Sienna Miller and others, you realise the damage that can be done. When you are led to believe your own mother is betraying you. How awful is that? Everyone has a right to privacy. Whether they are the families of the victims of 7/7 or a footballer who is thinking about moving from one club to another.

“This was also a precursor to what we are now looking at with Meta and the like. On a far bigger scale. But it’s the same thing. Which is, ‘Do we have a right to privacy and at what cost?’ And look how hard Nick Davies had to fight to show the world that this was something that mattered. It is despicable that you think that somebody else’s private life can belong to you. Just so you can earn money.”

Q: You also tell Dave Cook’s story in The Hack?

“We feel Dave deserves a fully rounded, honest dramatisation of his story. All in one place. From an outsider’s perspective. And then we think it’s fair to ask the audience to make their minds up about - based on what we have put in front of them - whether Dave Cook deserves some of the things that have been said about him. The best thing we could do is to put it all in one place and say ‘Why don’t you decide what you think about him?’ I’m not sure he’s had a fair hearing yet. We hope that this offers a fresh perspective.”

INTERVIEW WITH PATRICK SPENCE

Q: How does the drama depict the Metropolitan Police?

“We have laid out the information as fully as we can and we are asking an audience to make its mind up. At the end of the drama references are made to the dossier that has been handed to the Metropolitan Police. With an invitation to the audience to ask the question, ‘What’s in the dossier?’ I’d really like to know what next steps are going to be taken.”

Q: What are your thoughts about the Leveson Inquiry which was held after the phone hacking revelations?

“Many of Lord Justice Leveson’s recommendations were, more or less, roundly ignored and I wonder how much of a difference there would be if his recommendations had been acted on.

“It feels to us, having worked on this for three or four years, that there are more questions that are worth asking. I don’t think this story is over yet and I wish people weren’t quite so quick to put a lid on it. I’m hoping our drama inspires somebody somewhere to go, ‘Are we sure we haven’t got more questions to ask?’

Q: How do you reflect back on having worked on this project?

“I hope it makes people as angry as I feel when I think about the story. When I think about the abuse of power. I hope that viewers are both entertained but also provoked into being angry that the people we’re supposed to trust don’t always act in the way they should. I hope we make them think.”



SYNOPSIS

Episode one

Investigative journalist Nick Davies receives an anonymous tip off about phone hacking at the *News of the World*. As he follows the trail, he discovers damning evidence that proves that phone hacking at the paper was not the work of 'one rogue reporter', as has been claimed for years but was, in fact, endemic. Nick and his long-time editor and friend Alan Rusbridger must now decide to risk their careers and their newspaper to go up against one of the most powerful media organisations in the world.

Episode two

In 2002, DCS Dave Cook, is assigned to investigate the unsolved murder of private detective Daniel Morgan – the most investigated homicide in the history of the Met. As he's drawn deeper into the case, Dave finds himself under surveillance by *The News of the World* and learns they are business associates of some of those suspected to be involved with the murder. The investigation and the resulting pressure awakens recent traumas and puts pressure on his home life and marriage. With his private and work life now under pressure, Dave begins to pursue the case ruthlessly and attempts to turn the tables on the suspects. As the investigation runs into set-backs, Dave takes up matters with the *News of the World's* powerful editor, Rebekah Wade.

Episode three

With the story now in the open, News International fight back and threaten Nick and Alan with a smear story. As Nick leaps to his editor's defence, a new clue surfaces that could further prove phone hacking by senior Murdoch editors. He teams up with lawyer Charlotte Harris to persuade her clients to take legal action that could get more evidence disclosed in court. Meanwhile, Nick reaches out to his old friend, DCS David Cook, and attempts to secure further disclosures from the Metropolitan Police. As he does, he uncovers the cosy relationship between the tabloid press and Scotland Yard.

SYNOPSIS

Episode four

DCS Dave Cook is dragged back into another re-investigation of Daniel Morgan's murder, after new intelligence comes to light. The re-investigation forces Dave to work with an unlikely ally from within the tabloids, *The Sun* journalist Mike Sullivan, whose articles bring forward another new lead: a career criminal named Gary Eaton who claims to know who planned the murder. But as the caseload increases and the challenges of handling the unstable Eaton mount, Dave's marriage becomes strained, his health suffers, and he believes he might once again be under surveillance. Under such extreme pressure, Dave pushes further to get the case across the line.

Episode five

With Andy Coulson now in Downing Street, Nick and Alan team up with the New York Times in an effort to make the hacking scandal catch fire. As new leads are uncovered, Nick and Charlotte work together to find hacking victims who might be brave enough to take on the Murdoch press. Meanwhile, Dave is challenged in the witness box at the Morgan murder trial over his handling of supergrass witnesses. With the case at risk, Dave takes new measures to help Nick in his quest to expose wrongdoing at the *News of the World*.

Episode six

As the hacking scandal slowly builds momentum, Nick meets with Dave's new ally, Gordon Brown, who persuades him that there is still work to be done. He teams up with fellow Guardian journalist, Amelia Hill, who has a source within the Met's new hacking investigation. Meanwhile, a tip-off from Charlotte Harris leads Nick to wonder if hacking was far more egregious than just celebrities and politicians. The shocking information he discovers next has the potential to blow the hacking scandal wide open.

SYNOPSIS

Episode seven

With the Leveson inquiry into press standards and ethics finally underway, and Rupert Murdoch set to appear before a parliamentary Select Committee, Nick is hopeful for proper accountability and change within Fleet Street. Before long, a pushback begins, as Alan's home is potentially compromised, Amelia is threatened with prosecution over her source, and Dave finds himself under investigation from his former employers. With the Leveson Inquiry more important than ever, Jacqui prepares to give evidence on the human cost of hacking, while Nick delivers a rallying call to arms for open, public-interest journalism.

CAST CREDITS

NICK DAVIESDAVID TENNANT
DCS DAVE COOK.....ROBERT CARLYLE
ALAN RUSBRIDGER.....TOBY JONES
DAVID LEIGH.....LEE INGLEBY
GILL PHILLIPS.....NADIA ALBINA
AMELIA HILL.....CARA THEOBOLD
RUFUS DUFFY.....TERENCE MAYNARD
CAROLINE DAVIES.....ELISABETH HOPPER
JO BECKER.....LARA PULVER
DON VAN NATTA.....JOSEPH MAY
JACQUI HAMES.....EVE MYLES
GLEN CAMPBELL.....NEIL MASKELL
CLARE REWCASTLE BROWNLISA DILLON
SARAH MONTAGUE.....LISA MCGRILLIS

CAST CREDITS

JOHN MULLIN.....ALEC NEWMAN
ALICE.....STEPHANIE LEVI-JOHN
NICK ROSS.....OLIVER MILBURN
RAHUL SHAHACE BHATTI
JEREMY PAXMAN.....NICHOLAS ROWE
MAX CLIFFORD.....ROBERT BATHURST
MAX MOSLEY.....RON COOK
SIENNA MILLERGEORGIA JAY
TOMMY SHERIDAN.....CAL MACANINCH
RUPERT MURDOCH.....STEVE PEMBERTON
JAMES MURDOCH.....JORDAN RENZO
REBEKAH WADE / BROOKS.....ROSALIE CRAIG
STUART KUTTNER.....PIP TORRENS
MIKE SULLIVAN.....STEVEN WADDINGTON

CAST CREDITS

ANDY COULSON.....MARK STOBART
SEAN HOARE.....SEAN PERTWEE
JULES STENSON.....NIGEL LINDSAY
SHERIDAN.....KATHERINE KELLY
JEAN DAVIESSOPHIE BOULD
MICHAEL DAVIES.....JONATHAN COY
GORDON BROWN.....DOUGRAY SCOTT
TOM WATSON.....DANIEL RYAN
JOHN WHITTINGDALE.....PATRICK BALADI
TESSA JOWELL.....LUCY RUSSELL
PHILIP DAVIES.....JASON DONE
ALASTAIR CAMPBELLALASTAIR CAMPBELL
JOHN YATES.....KEVIN DOYLE
SUE AKERS.....REBECCA FRONT

CAST CREDITS

DICK FEDORCIO.....GAVIN SPOKES
SAM ELDWICK.....SILAS CARSON
ANDY BAKER, COM.....NICK HARRIS
DCI CALLUM LOCKHART.....ROBERT GLENISTER
DI GRAHAM TWYLER.....RICHARD PEPPE
DS RICHARD BRIGHTLYJAMES ALEXANDROU
DC SUSAN GANGRIDGE.....NATALIE GAVIN
DS HARI DESAI.....ABHIN GALEYA
DS EZRA SLATER.....BARRY SLOANE
DC BUZZ ALDRIN.....NABIL ELOUAHABI
DS PAUL TROFA.....ALEX LANIPEKUN
DS TANYA ROY.....TORI ALLEN-MARTIN
JONATHAN REES.....ANDREW WHIPP
SID FILLERY.....IAN BURFIELD

CAST CREDITS

GLENN VIAN.....JAY SIMPSON
GARRY VIAN.....RICCI HARNETT
JIMMY COOK.....ROCKY MARSHALL
JIMMY COOK'S WIFENANCY SULLIVAN
LINDSEY WRIGHT.....KATIE BRAYBEN
KEITH SHARPE.....NEAL BARRY
MOLLY HATBY.....LUCY SPEED
CYNTHIA EDMONDS.....NICOLA STEPHENSON
JAMES WARD.....JOHN DAGLEISH
KIM VIAN.....CHARLIE BROOKS
GARY EATON.....PAUL KAYE
KEIMA PAYTON.....DANUSIA SAMAL
LIAM SAYLES.....MICHAEL ELKIN
CHARLOTTE HARRIS.....ROSE LESLIE

CAST CREDITS

MARK THOMSON.....JONATHAN ARIS
JOHN KELLY.....ANDREW LANCEL
ROBERT MORTIMER.....JAMIE PARKER
JUSTICE MADDISON.....ROGER RINGROSE
HARRY DRAPERSON.....SIMON PAISLEY DAY
ALASTAIR MORGAN.....PHIL DAVIS
ISOBEL MORGAN.....EILEEN NICHOLAS
MR APOLLO.....ADRIAN LESTER
MR APOLLO #1.....HARRY HILL
MR APOLLO #2.....KONNIE HUQ
MR APOLLO #3.....GABBY LOGAN
MR APOLLO #4.....JONATHAN ROSS
GLENN MULCAIRE.....GEORGE RUSSO

CAST CREDITS

PATRICIA THORNCROFT.....RACHEL ATKINS
JULIE ANNE CLEVELAND.....JADE HARRISON
SALLY DOWLER.....LUCY BLACK
BOB DOWLER.....COLIN R CAMPBELL
PRESS AWARDS ANNOUNCER.....ANDY JAYE

PRODUCTION CREDITS

Executive ProducersPATRICK SPENCE
.....JOE WILLIAMS
.....JACK THORNE
.....LEWIS ARNOLD
.....DAVID TENNANT
Writers.....JACK THORNE
.....ANNALISA DINNELLA
Director.....LEWIS ARNOLD
Producer.....ABI BACH
Head of ProductionFAIZA TOVEY
Line Producer.....SARA HUXLEY
Director of Photography.....ED RUTHERFORD
Production Designer.....ANNA HIGGINSON
First AD.....SIMON DAMAST
Casting Director.....VICTOR JENKINS
Script SupervisorJANET KELLOCK

PRODUCTION CREDITS

Costume Designer.....RACHEL WALSH
Hair & Make up Designer.....LISA PARKINSON
Composers.....LORNE BALFE
.....JOSHUA PACEY
Editor.....SACHA SZWARC
Production Sound Mixer.....JORDAN MILLIKEN

