

A man with short brown hair and a serious expression is the central focus, wearing a dark jacket. He is looking slightly to the right of the camera. The background is dark and out of focus, showing two other people in dark clothing and some blurred lights, suggesting an outdoor night scene.

THE HUNT FOR RAOUL MOAT

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THE HUNT FOR RAOUL MOAT PRESS PACK CONTENTS

*****All information is embargoed until 00:001hrs on Thursday April 6, 2023*****

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TRUE CRIME DRAMA, *THE HUNT FOR RAOUL MOAT*, PRODUCED BY ACCLAIMED PRODUCERS WORLD PRODUCTIONS, WRITTEN BY SCREENWRITER KEVIN SAMPSON AND STARRING LEE INGLEBY

The Hunt For Raoul Moat shines a light on the human tragedies that lay behind Britain's biggest manhunt, told through the eyes of those who sought to bring a violent killer to justice.

The drama focuses on the innocent victims of Moat's crimes - Christopher Brown, Samantha Stobbart and PC David Rathband; the police officers who put themselves in the firing line in their quest to apprehend Moat; and a local journalist who sought to tell Moat's real story in a landscape of sensationalist reporting and social media provocation.

Lee Ingleby (*Criminal UK, The A Word, Inspector George Gently*) portrays Neil Adamson, a senior Northumbria Police Officer leading the race against time to apprehend Moat, Sonya Cassidy (*The Man Who Fell to Earth, The Last Kingdom, Lodge 49*) as local journalist Diane Barnwell, Vineeta Rishi (*Vera, Collateral, Three Girls*) as Nisha Roberts, Sally Messham (*Artemis Fowl, Doc Martin, Our Ladies*) as Samantha Stobbart, Matt Stokoe (*Cursed, Jamestown, Bodyguard*) as Raoul Moat and Josef Davis (*Young Wallander, Chernobyl, Silent Witness*) as Christopher Brown.

The Hunt for Raoul Moat begins with Moat's ex-partner Samantha piecing her life back together following Moat's imprisonment for an assault. He is then released from HMP Durham after serving a four-month sentence. Sam has a new boyfriend, Chris, and she is terrified of Moat's return.

Despite making serious threats against Sam from inside prison, the former Newcastle doorman is hellbent on rekindling their relationship. When he realises that isn't going to happen, Moat equips himself with a shotgun to confront Sam and her new partner.

The Hunt for Raoul Moat is produced by World Productions, part of ITV Studios, acclaimed producers of *Anne, Line of Duty, The Pembrokeshire Murders and Vigil*, in association with MultiStory Media. The drama is written by novelist and screenwriter Kevin Sampson.

Kevin's drama, *Anne*, the story of Anne Williams, an inspirational mother who dedicated her life to campaigning for justice following her son's death at Hillsborough - also produced by World Productions - aired on ITV in January 2022 to huge critical and audience acclaim.

Commented Kevin Sampson: “The hunt for Raoul Moat gripped me from the start, as it was the first such case to be covered ‘live’ by the new 24-hour news channels in the UK. Even then, it interested me that Moat was being portrayed by some as a ‘legend’ in spite of the brutality of his crimes. In 2023, violence against women remains rife and is all too often accompanied by a victim-blaming agenda. I hope this drama will go some way to condemning this narrative.”

The drama is executive produced by World Productions CEO and Creative Director, Simon Heath (*Anne, Line of Duty, Showtrial*), World Productions Head of Drama, Jake Lushington (*The Suspect, Vigil, The Bletchley Circle*), screenwriter Kevin Sampson (*Anne*) and Mike Blair, on behalf of ITV Studios label MultiStory Media.

Filmed on location in the North East the series has been produced by Kim Crowther (*The Worst Witch, The Dumping Ground, Coronation Street*) and directed by Gareth Bryn (*Karen Pirie, Line of Duty, Last Tango in Halifax*).

Commented Simon Heath and Jake Lushington on behalf of World Productions: “Kevin has written a compelling and unflinching account of these shocking events which highlights the human tragedy behind the lurid headlines. The drama is a timely reminder of how social media and fake news can create a dangerous myth, in this case that Raoul Moat was any kind of hero.”

Released from Durham prison in July 2010, Moat went on the run after shooting three people in 24 hours. Despite Northumbria Police’s best efforts, Moat evaded them for over a week, threatening to kill police officers and members of the public.

This manhunt played out against a warped perception of Moat as an ‘anti-hero’, a persecuted victim fighting back against the authorities. The reality was an armed sociopath who declared war on the police.

The Hunt for Raoul Moat has been commissioned by ITV’s Head of Drama, Polly Hill, who oversees production on behalf of the channel.

Commented Polly Hill: “The Hunt for Raoul Moat shines a light on the human tragedies behind the true story of Britain's biggest ever manhunt to apprehend a violent killer. Following on from his success with *Anne*, Kevin Sampson's scripts are once again insightful and compelling. Equally, the World Productions team are brilliant and they've set the bar extremely high for true crime drama.”



FOREWORD BY WRITER & EXECUTIVE PRODUCER KEVIN SAMPSON

Over that baking hot weekend in July 2010, we were staying near the pretty village of Corbridge, enjoying a walking break around Hadrian's Wall. The first I heard of the search for Raoul Moat was on the Sunday morning - two customers in the local grocery store, worried about radio reports asking residents to be vigilant. Moat, enraged by the news that his former girlfriend had started a new relationship while he was behind bars for assaulting a minor, had vowed to take retribution on his release from HMP Durham. Within 2 days of his release, Moat had left Samantha Stobbart for dead, killed her new boyfriend, Christopher Brown, and shot PC David Rathband in the face. As he went on the run in the North East, the police advice was to stay indoors until the fugitive gunman had been apprehended.

Back home, I found myself gripped by the rolling news coverage of the ongoing search for a killer who had evaded capture and issued a threat to carry on shooting police officers. With the escalating manhunt playing out under the full glare of 24-hour media attention, and the comparatively new social media platforms of Twitter and Facebook adding to a saturated landscape of unreliable commentary, there were regular 'sightings' of Moat alongside academic and expert analysis as to what he might do next. In this sense, the hunt for Raoul Moat was the first major UK police operation played out online, as well as rolling 24-hour coverage via more traditional media channels.

I started following the case closely. From the start, there was a discrepancy between Moat's version of himself - delivered via the 49-page letter he sent to the press - and the brutality of his shootings. A picture began to emerge of a hugely volatile man, who felt that society was giving him just cause to take his revenge. The police were initially only aware of Raoul Moat as a low-level offender, and the 'hunt' for him was as much about finding out who he was, as where he might be hiding out.

Moat's flight polarised public opinion. Here was a man who had used a shotgun to blast his victims with lead weights at very close range, yet a sizeable minority saw his actions as justifiable, if not heroic. Moat's growing number of admirers on social media portrayed him as a folk hero, a rebel - an ordinary bloke who'd been pushed too far and was forced to react. The fact that he had targeted the police and continued to give them the slip played into that underdog narrative.

FOREWORD BY KEVIN SAMPSON CONTINUED

But what lay behind these tragic events was Moat's history of violent, coercive control that had either been downplayed, unrecognised or unreported. The fact that we still refer to crimes in the home as 'a bit of a domestic' tells its own story. Failing to take Moat's threat seriously and released into the community with no tag or curfew, he was free to commit his heinous crimes. It was this – the prevailing tendency in the UK to treat domestic abuse as a lesser offence with no understanding of how it could signpost much more dangerous violent behaviour – that motivated me to dramatize the events surrounding Moat's release from HMP Durham.

During the first three months of the C-19 lockdown, there were over 40,000 calls to the National Domestic Abuse Helpline, with attacks by family members and current or former partners all rising significantly. Although The Serious Crimes Act (which came into force in 2015) gives the judiciary a greater range of sentencing options than they had in 2010, there's still a disparity in perception. Victims are often reluctant to report abuse in the home and there's a lingering insinuation that these things are best sorted out behind closed doors.

I spoke on the record to a range of people closely involved in the case. An impression began to emerge of a man who could be charming and thoughtful, but who would fly into the most terrifying of rages, seemingly without warning or provocation and with devastating consequences. I tried to imagine how difficult it must have been to break that cycle – to leave a partner whose response to your leaving will inevitably be fearsome – and felt that portraying these harrowing events could provide a focus for this under-represented element of our criminal justice system.

The Hunt for Raoul Moat played out across that first week in July 2010 and has since become infamous for Paul Gascoigne's well-meant but hapless intervention and synonymous with Moat's name. Yet those attacks resulted in deaths and life-changing injuries – there were victims. This drama seeks to remember Moat's victims – Chris Brown, Samantha Stobbart and David Rathband – and show how the legal and probationary service needs to do more to take domestic violence seriously and understand its potentially fatal consequences.



INTERVIEW WITH EXECUTIVE PRODUCER JAKE LUSHINGTON

Q: How did this drama originate?

“We had been talking to the screenwriter Kevin Sampson about doing something after his factual drama ‘Anne’ and he mentioned Raoul Moat. MultiStory Media had just made the documentary ‘Manhunt: The Raoul Moat Story’ shown in 2020 and they had approached Simon Heath of World Productions about aspects of the story they could not include or show in that. So it all came together from that.

“It’s easy sometimes to say, ‘We want to tell the story of the victims.’ In this case there was a real sense that people really didn’t know the story of the victims. Or even why Moat killed who he did. Everything had been framed by the manhunt itself and this impression constructed of a half demonic, half anti-hero figure.

“The crimes at the centre of this story and the motive behind that were not that well known by most people. I think the audience will know relatively little about that while thinking they know a lot about this story. I don’t think I’ve ever worked on something which is so well acknowledged in the public consciousness but is actually so little known about.

“With the story of Moat most people go straight to the river bank. The stand off is so well known that what went before was mostly forgotten. That really struck us. I hope this drama does service to the victims and their stories while also in describing what the motives and events really were in a proper way.”

Q: What approach does it take?

“How do you not make it about somebody when their name is in the title? Our stories are about a point of view. So the first episode begins from Samantha Stobbart’s point of view at the start of what is a love story involving her and Christopher Brown. The police don’t arrive until part three of the first episode. In the way in which people view and understand the story, that’s quite radical to do. The story of Chris Brown, who was shot and killed by Moat, has very largely been ignored and he was forgotten.”

INTERVIEW WITH JAKE LUSHINGTON CONTINUED

Q: How do you answer those who say this drama will put Raoul Moat back in the spotlight?

“This was a significant event in our public history. You can’t avoid the fact there are very unpleasant things within this story and bringing them up will remind people of those and of the person involved. But this drama is actually a huge antidote to the quite dangerous cult of personality that built up around Moat. This is a story that unless it gets retold would have a bad legend around it.

“We aim to tell this story as respectfully and carefully as we can. We inform those involved that we are doing it. We would certainly not have gone into this if we did not feel there was a proper story to be told which would have some social value. And inform an audience in a way they may not have been informed otherwise. As well as getting to the emotional heart of what the story is.

“There will always be people who say you shouldn’t do these stories. But we do take the responsibility very seriously. And if we need to address concerns we always try to do that.

“Some people say it’s too soon to tell this story. Again, that’s a very subjective point of view. For some people, something that happened in 1960 is too soon. Who’s the arbiter of that? In this case, there are some dodgy ‘folklore’ perceptions about these events. I think 13 years is enough time to have some distance from it. Although obviously not for the people affected by it. We can’t avoid that.

“But if you left it for far too long a time you are allowing that false understanding of the story to continue. An almost cartoon public perception of what took place. So I think this drama has value in highlighting the true facts of what happened and the impact on those involved. We think it’s not too soon. A decent amount of time has passed but it’s not been so long that people have completely forgotten it. So, it connects with an audience.”

INTERVIEW WITH JAKE LUSHINGTON CONTINUED

Q: Who was Raoul Moat?

“Moat worked as a bouncer and was a bodybuilder. A man capable of an enormous amount of rage. At the time our drama starts he is in prison for assaulting a child. He was very controlling about his relationships and could not understand his much younger ex-partner Sam moving on from him. Even after his violent outbursts.

“Very clearly he was someone who was underestimated in terms of his potential for violence. Because of the underestimation at that time of people who were domestically violent having a capacity for that violence to spill out more widely. Hopefully that is changing. There were also communication failures between the prison and police services which could have prevented what happened.

“Moat was somebody who had a great deal of paranoia. He wanted a lot of respect. In one way his actions got him huge amounts of attention. But they also led to him being belittled and that drove him to become even more violent.

“He was somebody who Sam could not get away from. And in a desperate attempt to put him off chasing her, she told him a lie - that Chris Brown was a police officer. Unfortunately that was a big error. That fuelled his fire even more about what his perceived grudges and paranoias were. But you absolutely understand why she did that. This drama also highlights the horror of domestic violence in this country.

“Moat was not some heroic man pushed beyond the edge. He coldly and calculatedly decided to execute Chris Brown, the lover of his ex-partner, and shoot Sam in a way that could have been fatal. And then decided randomly to target a police officer who was sitting in his car by a roundabout.

“These are not the actions of a man driven to the edge. These are very calculated, deliberate acts. Which, of course, because of his death he never got to answer for. We also tell the story of his conspirators who did go to prison. If anybody wants to think this was done in a rush of blood, it wasn't. There were conspirators. They conspired to commit these dreadful acts.”

INTERVIEW WITH JAKE LUSHINGTON CONTINUED

Q: Did some people support Moat even after he had killed and injured his victims?

“There was the support Moat got from some people in the local community and the area who were very anti-police. Which increased when he declared war on the police. There were people who didn’t understand what Moat had done to Sam Stobbart and Chris Brown. Who somehow saw him as this wronged partner. Even though Sam had split up with him the previous year.

“Social media then allowed people who did express those opinions to gather momentum. Which was a foretelling of the way that has developed online since. The emergence of unreliable and volatile stories on social media.

“At the same time you had a mainstream tabloid media that wanted every little detail of his life. To both vilify him and portray him as a monster and also to ridicule him to a certain extent. The red tops didn’t cover themselves in glory during the few days of the manhunt or afterwards.

“Now that wasn’t what the Newcastle Chronicle was doing in reporting on their own community. The character of Diane Barnwell demonstrates that people like her are not just reporters. They are also members of the community this is affecting. It’s a different attitude to the national press.

“The police didn’t see it coming until it was too late. And then there is a huge pressure to find Moat while at the same time knowing he was targetting police officers. It was very difficult, frustrating and terrifying time to be a police officer. While at the conclusion they would have wanted Moat to stand trial and face justice.”

INTERVIEW WITH JAKE LUSHINGTON CONTINUED

Q: Matt Stokoe faced a difficult challenge in taking on the role of Moat?

“The story of the victims in this drama was something Matt felt strongly about. He’s not the lead of the piece. Although Moat is the antagonist of the whole story we certainly don’t give him as much screen time as some other kinds of dramas might do. Matt thought it was an important part to portray.”

Q: Sally Messham portrays Samantha Stobbart who had split up with Moat.

“Sally portrays the terror of Moat that Sam felt. But you can see her fighting that terror. With a perfectly justifiable need for a new life and a new relationship. And how difficult that is when you’ve got this terrible shadow hanging over you.

“One scene involves a phone call from Moat in prison to Sam. She is obviously terrified of him but at the same time is also trying to hold her own. Sally is terrific in this. We knew straight away she was the right person. Sally just got right inside it from the start and never let go. She deserves huge praise for doing that part. As does Matt.”

Q: Where did you film?

“Aside from establishing shots of Newcastle city centre, we filmed in Yorkshire. The housing estate that doubles for Birtley was just outside Bradford. Our director Gareth had extensively recced every real location. But we did not want to film in or near the real locations. That included not filming in Rothbury.

“We also use some real TV news footage from the time which melded together well with our own filming. It demonstrates the vast amount of media attention there was on this story.

INTERVIEW WITH JAKE LUSHINGTON CONTINUED

“There is one line in the drama about Paul Gascoigne turning up in Rothbury. That was such a small and irrelevant incident. We mention Gazza in one line because we’re not erasing it from history. But it certainly isn’t the concern of our story at all.

“Ray Mears was involved in helping the police during the manhunt. But, again, it’s certainly not the most interesting bit of the story from our point of view. So we’ve name checked them as people who were involved but we didn’t see a huge relevance in either of them.”

Q: What did director Gareth Bryn bring to this drama?

“Gareth is a very clever director. Visually very smart but not self-conscious. The best style is one you cannot name. He does this piece with a lot of flourish, style and immense skill. It’s also done with a lot of care and thought about how to recreate things and how to follow character. All with a basic integrity to ensure he gets it right.”

Q: Why is it important to tell this story in a TV drama?

“A TV drama allows you to be in the moment that these events actually occurred. It allows the audience to really think about what happened. And maybe think differently to what they thought the story was about. Looking at all sides, including what happened to the victims. Drama brings these things home to an audience. I hope we do that well and I hope people think it is of some value.”

INTERVIEW WITH LEE INGLEBY



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INTERVIEW WITH LEE INGLEBY - DETECTIVE CHIEF SUPT NEIL ADAMSON

Q: Did you recall the details of this story?

“I remembered it from the news coverage at the time. The latter end of it when the standoff was happening. But I didn’t recall the actual details of how it led up to that moment. Most people say to me, ‘Oh yeah, Gazza?’ Which was such a very minor incident in the whole thing.”

Q: What were your thoughts when you were approached about this drama?

“When I read Kevin Sampson’s scripts I thought it was a really intelligent piece. Then talking to the director Gareth Bryn and a few of the police officers involved, it was good that it wasn’t a sensationalist take on the story.

“It was very much matter of fact and it felt real. And we got to follow the story of Chris Brown, who was shot and killed by Moat, and Sam Stobbart, who he shot and injured. Along with PC David Rathband who was shot and blinded. The drama highlights the victims and also reveals the truth about Moat.”

Q: Who did you speak to before filming began?

“I spoke to Neil Adamson, who is now retired, and a few other police officers who were involved. Neil was the face of the police investigation but I portray an amalgamation of a few people and jobs pulled into one. Otherwise it would be just too confusing a watch to figure out who was doing what.”

Q: Some viewed Moat as a jilted lover taking revenge in the heat of the moment. What was the truth?

“Sam Stobbart had left Moat the year before and told him to stay away. Having started a new relationship with Chris Brown. Moat’s attacks on Chris and Sam were totally premeditated. The police discovered he used two separate types of cartridges in his sawn-off shotgun. One to kill Chris and one designed to maim Sam.

INTERVIEW WITH INTERVIEW WITH LEE INGLEBY CONTINUED

“The online hero worship of Moat by some was very hard to fathom. Difficult to wrap your head around. This was a paranoid violent bully, in prison for assaulting a child, who after his release murdered and maimed innocent victims.

“Neil would read reports of people saying, ‘Moat is a hero because he kills coppers.’ People can conveniently forget the truth about someone.

“It’s very easy to hide behind a keyboard where people think they can say anything they want. It would be a very different thing if someone had to say these things face to face. I don’t think it would be quite as harsh or cruel. There’s a scene that demonstrates that.”

Q: What does this drama also highlight?

“This story is also about violence by men against women. Moat treated Sam as his possession even though she had walked out on him the year before. What drives men to behave that way? This drama highlights that issue which is still a big problem today.

‘Sam was so desperate for Moat to stay away from her that she told him her new partner Chris was a police officer. Which was not true. Moat claimed he would not have killed him otherwise. But I’m not sure about that. If anything it just made him justify his actions to himself even more.’

Q: At first police thought the shootings were an isolated incident. What happened next?

“Moat declared war on the police and shot and blinded PC David Rathband who was sitting defenseless in a parked patrol car. So what was thought to be a horrific domestic incident became something even bigger.

“Moat made the threat and then carried it out. In such a brazen, brutal way. Shooting David Rathband at point blank range while he was sat in his police car. The threat was real.

INTERVIEW WITH INTERVIEW WITH LEE INGLEBY CONTINUED

“Neil Adamson was the face of the investigation in terms of the press conferences and so on. He was asked if he wanted to step down for his own safety but refused.”

Q: Neil is at David Rathband’s hospital bedside when his injured police colleague tells him the doctors say he may never see again. What was that like to film?

“You can’t help but get a sense of what it must have been like for the real people involved in this story. I talked to Neil about that scene. The two men actually knew each other quite well. You put yourself first and foremost into the role you are playing. And then, of course, you do think about the people you are interacting with and then the real people.

“When you know this really happened you feel you have a duty to do it as truthfully as you possibly can. But you can’t help but get wrapped up in it when you stop to think what the story is that you are actually telling.”

Q: What did the police have to deal with in terms of another threat by Moat?

“Moat threatened to shoot and kill an innocent member of the public for every lie, as he saw it, printed about him in the press. The police were hunting for Moat while at the same time trying to keep the public safe.

“They took his threat to kill innocent members of the public seriously because of his unpredictability. Having already shot Chris Brown, Sam Stobbart and David Rathband, who was to say he would not lash out and try and teach both the police and press a lesson?

“Neil had a relationship with the media and kept them up to date as often as possible. They were trying as much as they could to work with each other, not least in terms of the local newspaper the Newcastle Chronicle. That’s another thing I liked about the script. It was beautifully nuanced and detailed. Also showing the failings when an initial warning about Moat was sent to the police.

INTERVIEW WITH INTERVIEW WITH LEE INGLEBY CONTINUED

“At one stage Neil pleaded with the press to ask them to consider their actions so as not to rile Moat even more. While at the same time trying to find him in a huge area of Northumberland woodland. It was like looking for a needle in a haystack.

“It was a very tense and anxious time for the police with lives at real risk. Which led them to impose a lockdown in Rothbury. Having to make decisions that impact on a lot of people.”

Q: Police were eventually involved in a riverside standoff with Moat. How was that filmed?

“It took around a week to film those riverside scenes at a location in Yorkshire. Including a direct appeal from Neil asking Moat to put down his shotgun. When you’re standing there you realise you are not actually that far from him. Even though you are surrounded by firearms officers and you have a bullet proof vest on, I thought, ‘I couldn’t have done that.’

“And then we see the police negotiator who has to carefully choose their words. Of course they are trained and they have to read an individual situation. Not everybody is the same. But it must also be terrifying at the same time.

“I think Moat wanted the police to shoot and kill him - ‘death by cop’ - but he did not get his wish and ended up shooting himself.”

Q: The final Newcastle Chronicle headline we see is ‘It All Ends In Tragedy’. This must have been a very frustrating ending for Neil and his colleagues?

“That sums up the fact there were absolutely no winners in this story. It’s a very hollow ending. You are left with this trail of destruction which is incredibly sad. Also frustrating for the police. David Rathband called Moat a coward for not facing up to what he had done. I agree with that to a point.

“Neil wanted Moat to be arrested and answer for his actions. Which comes through in the drama. He was very determined to bring him to justice. But, of course, that did not happen.

INTERVIEW WITH INTERVIEW WITH LEE INGLEBY CONTINUED

“There is a scene one year on when Neil goes to see Chris Brown’s mother and sister, which he did in real life. Chris was, and has been, forgotten. Most of the focus people had was on the subsequent riverside standoff between Moat and the police.

“It was very important to our writer Kevin Sampson and the production team that Chris should be remembered. When they were talking to Chris Brown’s family about making this drama one of the key things was to put a name, a face and a person at the forefront. So this was not the Raoul Moat story. We remember his victims.”

Q: Why is it important this story is told in a TV drama?

“Most people think they know what happened in this story. But they don’t. This drama shows you what actually happened. We see the news reports and then the image of Moat on a river bank with a shotgun to his temple. But we don’t see what led to that moment, who he affected, who he killed, who he ruined. That’s why it’s important to tell this story.”

INTERVIEW WITH VINEETA RISHI



INTERVIEW WITH VINEETA RISHI - DETECTIVE INSPECTOR NISHA ROBERTS

Q: Did you remember much about these events from the news reports at the time?

“My memory of what had happened was pretty basic. The headlines about the shootings and then the fact Moat was hiding out somewhere. But, shockingly, I didn’t remember the details of him shooting his ex-girlfriend Sam Stobbart and the murder of her partner Chris Brown.

“At first, I was surprised when this drama came along. But as soon as I read the scripts, I understood why this story has to be told. Kevin Sampson’s scripts are superb and focus on the forgotten victims of Raoul Moat.

“Because it is set in the north east, which is where I am from, I really wanted to be a part of this drama. But you do really feel that responsibility because it is such a delicate story. Real people’s lives have been horrifically affected by these events. So, you do feel a responsibility. It’s such a shocking thing to happen. A rare thing for something like this to happen in the north east.”

Q: Can you tell us about Detective Inspector Nisha Roberts?

“My character is based on two or three different police officers. Nisha wants to do the right thing by everyone. Particularly the victims and their families.

“Early on there were situations when the family of Chris Brown, who was murdered by Moat, were finding out details through the press before the police had time to talk to them.

“Nisha does become involved in liaising with Chris’s mother and sister and we see that relationship throughout the story as the rest of the world forgets about him.”

INTERVIEW WITH VINEETA RISHI CONTINUED

Q: What story does The Hunt For Raoul Moat tell?

“At its heart this story is about the victims along with their families and how their lives were shattered by a killer: Sam Stobbart, Chris Brown and David Rathband. Finding out more about them and their families. And the fact that Moat was in no way the hero that some people on social media made him out to be.

“So much of what Moat did was premeditated. This wasn’t just something he did in the heat of anger or rage. It was all very much thought through. The fact that he packed the cartridges with lead weights to cause maximum damage when he shot and killed the totally innocent Chris Brown. This was evil.

“Moat was a violent bully who terrified his former partner Sam. She was just 16 when she met him and he was 15 years older than her. He refused to accept that relationship was over and took no notice of her pleas to stay away. Then murdering her boyfriend and also shooting her.

“You can only imagine the fear she would have felt. Firstly, when he was in prison for hitting a child - when he would not stop ringing her and saying they would get back together after his release. When she had made it very clear she wanted nothing more to do with him.

“And then after Sam was shot by him, with her new partner dead, her not feeling that threat is ever going to go away. She was also the victim of a hate campaign even though she was the victim in all of this.

“Moat then declared war on the police, shooting and blinding PC David Rathband. And later threatened to target members of the public.”

Q: What did the police face?

“We also tell the story of the police investigation to find Moat under the glare of 24-hour news. Raoul Moat was keen to have that link with the media. For his story to be told. However warped that story was. He wanted to make himself the main story. An obsession with being known.

INTERVIEW WITH VINEETA RISHI CONTINUED

“It’s astonishing that some people took his side without knowing the true facts. The drama highlights the myth created on social media about Moat at a time long before people talked about ‘fake news’ and lies spread online.

“With open hostility to the police who were trying to catch him. It’s very much a thankless job. Going in to face that sort of animosity when you are just trying to do your job.”

Q: Could these attacks have been prevented?

“There were lots of points along the way in this story where you think, ‘Oh, if only.’ If a warning from the prison about Moat’s threat of violence towards Sam had been received and read earlier by the police.

“There are so many of those ‘what ifs’. Sam, her family and Christopher’s family have lived with that every day since. And the fact that Sam lied and told Moat in the heat of the moment that Chris was a police officer because she was so terrified of Moat and desperate to keep him away.

“At first police thought it was a one-off domestic situation. Albeit involving horrific shootings and murder. A jealous ex-boyfriend who used extreme violence. But then it escalated to a war on the entire police force.

“Depicting those scenes as an actor, you absolutely do think about what it must have been like for the real people in that situation. You can empathise and sympathise with those victims.”

Q: Where did you film?

“I filmed one scene driving over the Tyne Bridge in Newcastle but otherwise we filmed around Bradford and other parts of Yorkshire. Nowhere near the real locations in the North East.”

INTERVIEW WITH VINEETA RISHI CONTINUED

Q: Why is it important to tell this story?

“This is a difficult story to tell. But this story remembers the forgotten victims of Moat. Not least Chris Brown. And the blinded police officer David Rathband who ultimately took his own life. The number of lives affected by this paranoid crazed individual. Including his former partner Sam Stobbart’s. It also highlights the important ongoing issue of violence against women.

“What was frustrating for the police, the victims and their families was that Moat did not face justice in court. David Rathband called him a coward who could not face up to what he had done.”

Q: How do you reflect back on working on The Hunt For Raoul Moat?

“Getting to work in the north east on a story connected to the region meant a lot to me. Pulling together with everyone. We all felt that shared responsibility of wanting to tell this story from the point of view of the victims and their families. Hoping that we do it justice and that we have dealt with it sensitively.”



INTERVIEW WITH SALLY MESSHAM - SAMANTHA STOBART

Q: What did you recall of these events?

“I was still living with my parents in the North East at the time. I remember it playing out on the 24-hour news channels. It felt unreal. But it was mainly the manhunt I recalled rather than actually what happened to the victims. The news was all about this man on the run rather than the actual details of the case.”

Q: What were your thoughts when you were approached about this drama?

“I was intrigued as to how it had been written and the way they were going to approach it.

“As soon as I read Kevin Sampson’s scripts and spoke to the director Gareth Bryn, the fact this was a story about the victims reassured me. The shifting of the narrative. Really delving into these victims as three dimensional people rather than just faces next to a headline. Their stories needed to be told.

“I knew we would be in safe hands with Kevin Sampson, who wrote the Hillsborough drama ‘Anne’, and World Productions. This drama also looks at the public’s fascination with this fugitive. Understanding their relationship to the police and authority. And it takes the power and hysteria away from the murderer.”

Q: Where is Sam in her life when we first meet her on screen?

“When we first meet Sam she was aged 22 and had left Moat the previous year. We know that relationship was abusive with him being violent. He is in prison at this point, having hit a child. And we see Sam meeting Chris Brown, played by Josef Davies, and then their relationship developing. Starting to see a brighter future for herself with a new man.

“Both Sam and Chris were emerging from previous relationships with Chris having moved to the North East from down south. Both turning over a new leaf. Which also helped attract them to each other as well.

INTERVIEW WITH SALLY MESSHAM CONTINUED

“Sam was just 16 when she first met Moat and he was 15 years older than her. Moat was a bouncer and very territorial and possessive when it came to her. He was both physically and mentally abusive towards her. And refused to accept their relationship was over, even though Sam had made it very clear to him that it was. Moat’s emotional manipulation and later taunting is just beyond belief.”

Q: What was the picture of Raoul Moat painted by some on social media?

“Moat became a cult hero, in a way. The face of anti-establishment, anti-authority. This sense of him escaping the police became scarily attractive to some people. And Samantha herself got a lot of unjustified abuse online as well. People saying it was her fault.”

Q: You have one scene with Matt Stokoe, who portrays Moat, in a prison visiting room. What was that like to film?

“Filming that prison scene felt very powerful. That is the only scene in the entire drama series that Matt and I are in the same room acting opposite each other. I had not seen Matt since the initial script read through before filming began. So walking into the prison visiting room and seeing his physical transformation, I get shivers now just thinking about it.

“In her desperation to protect herself and to warn Moat off about coming after her, she decided to tell him that Chris was a police officer. Which was untrue. Knowing Moat’s hostile relationship with the police, she thought that would really warn him off. But, in fact, it did the opposite.

“You can totally understand why she told him that. She was only doing it to try and protect herself and her daughter. She didn’t know that was going to flick a switch in his head and trigger the events that followed.”

INTERVIEW WITH SALLY MESSHAM CONTINUED

Q: What happened after Moat's release from prison?

“He lay in wait with a sawn-off shotgun for Sam and Chris. With lead weights in the cartridges, he shot and killed Chris with. And different ones when he then shot and wounded Sam - the mother of his child - to injure but not kill her.

“This wasn't the act of a jealous ex-lover in the heat of the moment. It was meticulously planned. So cold hearted and calculated. Planned when he was still inside prison. The whole thing is very chilling. He took a lot of time to plan it.”

Q: Things might have been different if a warning from HMP Durham had been read in time?

“A warning had been sent from the prison to Northumbria Police after Moat was released about threats he had made towards Sam. But police did not see the warning until after Sam and Chris had been shot.

“The drama also highlights the wider issue of violence against women by partners or former partners. That makes it even more baffling as to why Moat became a cult hero. At the end of the day he was a criminal, a narcissist and sociopath.

“This drama does not romanticise Moat. It steps away from that. Our director Gareth Bryn said he wanted Moat to be distant from us in the way we were filming this. So a lot of the shots are behind him. He's a figure on the periphery. Definitely not the hero of this drama. Which is very important.”

Q: The drama also highlights how Chris Brown was forgotten. Why did that happen?

“I can't put my finger on why Chris was forgotten by most people. Josef Davies, who portrays Chris, does an amazing job of not trying to paint him as just the nice guy that gets killed. There was so much more to Chris than that. If there wasn't then I don't think Samantha would have fallen in love with him that quickly.

INTERVIEW WITH SALLY MESSHAM CONTINUED

“When you have someone as physically dominant and intimidating as Moat, maybe that’s why people think Sam and Chris were just faceless victims. But they were real people. Two people falling in love at the start of a new life. And you can understand Sam trying to protect herself by not revealing for a while her previous relationship with Moat and his refusal to let her go.

“You can see the tension of her keeping it all in and not being able to share it with Chris for a period of time. You can see why Sam desperately did what she could to try and protect herself. It’s very human.”

Q: Where did you film?

“We filmed the Birtley estate scenes in Bradford out of respect to the victims. Bad things happen in all areas but for these dreadful things to happen with a sawn-off shotgun in a sleepy suburb of Gateshead on a Friday night just beggars’ belief.”

Q: What was it like working with the director Gareth Bryn?

“Gareth was brilliant. He was very gentle and thoughtful and we needed that. Because it was such an intense job. I found it emotionally intense playing Sam. He was very respectful of that. Gareth was constantly aware of the intensity of the material and the delicacy in which it had to be dealt with.”

Q: How do you reflect back on working on The Hunt For Raoul Moat?

“Coming from Stockton-on-Tees it was close to home. Also working with other actors from the north east. Everyone involved had such a duty of care and respect. We wanted to tell the story for the right reasons.

“However it’s perceived, I hope I did justice to highlighting Samantha as more than the tabloid pictures that were seen at the time. She was not just a victim. It was important to bring her story to the fore. This will never end for Sam. She will forever live with being associated with Moat. And the media that surrounded it.

INTERVIEW WITH SONYA CASSIDY



INTERVIEW WITH SONYA CASSIDY - DIANE BARNWELL

Q: What were your thoughts when you first heard about this drama?

“When I got the breakdown through for an ITV drama about Raoul Moat I was initially somewhat sceptical. But ITV and World Productions do these real-life dramas incredibly well. They know what they are doing so I knew it was in good hands and I was keen to read Kevin Sampson’s scripts. And then when I did I was sold.

“What was very important was that the shocking aspect of this story relating to Raoul Moat wasn’t the focus. This begins with a love story involving Sam Stobbart and Chris Brown. Two people tentatively in new places in their lives and the world. A young couple who have so much ahead of them. Getting to know these lives that were so tragically impacted. It’s not Raoul Moat’s story.

“The victims are the focus of this drama along with the police investigation. We go behind the curtain of what the police were dealing with. This was such an unusual series of inhumane events. The number of people involved is extraordinary.”

Q: Who is Diane Barnwell?

“In the drama Diane is a crime reporter at the Newcastle Chronicle newspaper.

“Diane is representative of a member of the press who is not looking for the cheap, quick headline. Someone who was part of this community doing what she could to inform and help in whatever way possible.

“I enjoyed playing someone from the north east and invested in that area. I really admired the character’s integrity and what the Newcastle Chronicle newspaper was doing at a time when the national press would just sweep into a story like this and sweep out again.”

INTERVIEW WITH SONYA CASSIDY CONTINUED

Q: What is at the heart of this drama?

“This story is about the victims: Sam Stobbart, Chris Brown, David Rathband and their families. I felt comfortable bringing the story to life because I could see that everybody on the production has done their work respectfully.

“I felt an extra sense of responsibility both in telling this story generally but then knowing it is about real people. There is an extra layer of responsibility there.

“Also, the fact that the local journalists had come across Moat before and were already aware of him. This story also reflects the need for community and that collective. The local press, which is a noble but dying breed, are there on the ground. They live alongside the people they report on and for.

“Diane wants the story. It’s her job. But there was a sense of her saying to the police, ‘We’re all here. This affects all of us. How can we help you? How can you give us the information needed to help people?’ That was striking. It’s not a story of journalists being bad and they only want the story. And the police are not getting it right. These things are not black and white. There are complicated moments in this drama involving both Moat and the police.”

Q: Some people supported Moat on social media even after he had killed. What are your thoughts about that?

“Our drama opens with us being confronted with something deeply uncomfortable. People who believed Moat was some kind of hero. You have to believe that if he had come into their lives then they would not think that. I find it terrifying. That over 30,000 people were involved with a Facebook page praising him. For people that were lionising Moat and seeing him as some sort of legend, I think, ‘You have no idea. You are indulging a warped fantasy in your head.’

INTERVIEW WITH SONYA CASSIDY CONTINUED

“They do not realise the privilege they have of being able to sit behind a keyboard or on a mobile phone in the safety of their environment and in their own little echo chamber. The terrible privilege of being able to indulge these views. A sense that you can say whatever you want, you can mark it as being your opinion and there are no consequences.

“On some level is it trying to force us to see something in ourselves as humans that we don’t wish to look at? It is symptomatic of a deep problem. But how do we collectively remedy this? I just don’t know.”

Q: What does Diane aim to do in the drama?

“She wants people to know the reality of who Raoul Moat was and the facts about these events. People said he was a jilted lover just getting his own back on his ex-partner and the police. Which was nonsense. Diane wants to change the narrative away from easy to write trash headlines, the equivalent of clickbait today. To inform the public about Moat. A violent bully turned murderer.

“We have to understand how a human being can get to this point. How this can happen. Such extreme behaviour. Certainly, in our drama there is a sense of wanting to stop giving oxygen to an already highly inflamed situation. To inform people so they understand the reality.”

Q: Who was Christopher Brown?

“Christopher Brown wasn’t really talked about much at the time and has been mostly forgotten about since these events took place. He was the partner of Sam Stobbart who had long since broken up with Moat and told him to stay away.

“Moat shot and murdered Chris in cold blood. Then shot and wounded Sam. A young man and woman who had fallen in love and done nothing wrong. We see Moat’s consistent badgering, the threats, the fact Sam could not rest. And you are left with a sense of the appalling damage of the actions of this terrible man.

INTERVIEW WITH SONYA CASSIDY CONTINUED

“The drama also highlights Chris’s mother and sister who lost a son and a brother. Then were then, rightly, totally bewildered that anyone could think Moat was some kind of hero or legend. The victims are front and centre of this drama.”

Q: What was handed over to the newspaper while Moat was on the run?

“The Chronicle received a long and rambling letter from Moat containing specific threats to others. An aggressive sob story tirade talking about how hard done by he was. Blaming everybody else but himself.

“I can totally appreciate that if you’re in a newsroom and you receive something like that there would be a huge temptation to publish it. But the investigation and manhunt was still going on and we see Diane handing it over to the police.

“I like the fact that Diane has integrity. I see a woman who loves her job, is brilliant at it, who will go after a story. But goes after it with integrity and a sense of the bigger picture for her community. Rather than thinking about her own career.

“Which is not a story you hear often about journalists. Many journalists are doing incredibly noble work where the article is the thing and it’s not about them. To see a journalist who is truly mindful of what she is saying and doing because it’s going to go out in print.”

Q: Who does Diane interview in the drama?

“There’s a scene where Diane interviews Moat’s brother. He talks about their cruel mother and upbringing. But she makes the point that he didn’t turn out to be angry and vengeful like his brother. I was pleased to see that in the script in the face of the blaming of women throughout history and still today.

INTERVIEW WITH SONYA CASSIDY CONTINUED

“My approach in playing Diane was not to provide the answers about why Moat did what he did. It was in asking questions to leave those conversations out there. Also making the point that so many people experience hardship and bad things in childhood and in life and they don’t go on to do what Moat did.

“The language we use around men who do these things. It’s not their mother’s fault. They’re not the jilted lover. They are abusers and murderers. You do not have a monopoly on trauma and pain and how that is dealt with because you, yourself, have experienced that. That does not give you carte blanche to treat other people badly. Somehow, we are in a world where people have to be reminded of that?”

“There are so many women living in horrendous, dangerous circumstances and it’s just not talked about. We need to have a bigger conversation about how we openly discuss these things in order for those who are suffering today to feel they can come forward and be heard. That is so important.

“There is a clear right and wrong in this story. But it’s very messy and tragic. This is a harrowing series of events. Diane is still there long after the rest of the press have gone away. This is more than just a shocking headline story for her.”

Q: What do we see happening to Diane in Rothbury?

“We depict a brief moment in our drama where on the run Moat walked past Diane in the quiet Northumberland village of Rothbury. She was walking back to her car in the dark and he said ‘Good evening’. Seconds later she realised it was Raoul Moat. That really happened to a journalist.

“It was such a quick moment where you would think, ‘Was that him? What happened?’ Only realising it was Moat after he had walked away. An ordinary but astonishing moment.”

INTERVIEW WITH SONYA CASSIDY CONTINUED

Q: What did director Gareth Bryn bring to this drama?

“Gareth brought respect for the project and the real-life stories we were telling. I felt in very safe hands with Gareth with this subject matter. Along with our brilliant producer Kim Crowther. They were very open to keeping us actors informed and supported.

“For what is a very intense and harrowing story there was a sense of support on set that didn’t make it feel like that on long days of filming. There are scenes involving other actors which would have been incredibly difficult to do take after take. But in Gareth you had someone who knew what he wanted. Then once he had it, we moved on. Which is important, particularly for this story.

“Some people may not want to watch this drama. And that’s OK. I completely understand that. But we wanted to tell this story to remember the victims. To do it as best we could and in the most respectful way. I hope we have achieved that.”



INTERVIEW WITH MATT STOKOE

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INTERVIEW WITH MATT STOKOE - RAOUL MOAT

Q: What did you recall of this story?

“I’m originally from Durham but was away at university at the time. The story caught my attention because of the fact the north east is so rarely in the news. So, when you hear these place names pop up it’s automatically a flashbulb moment. I remember getting texts from my family saying they had helicopters flying over and lots of police cars in the area. It was a story that captivated everybody with a huge amount of media attention on it.

“The main name I could recall was that of PC David Rathband who was shot and blinded by Moat after Chris Brown has been killed and Sam Stobbart injured.

“I then retained a lot of the misconceptions around it. Right up until this production came about when I looked into the reality of what had really happened. I then realised I knew only about half of the story accurately.”

Q: What were your thoughts when you heard this drama was being made?

“I remember getting a phone call to say they were making a drama about Raoul Moat. I said to my agent, ‘I really want to be part of that in whatever capacity I can be involved.’ Thinking that usually several people would already have been cast and we would be talking about the peripheral parts.

“I remember thinking, ‘That’s going to be a bit of a hot potato. Tackling something like that. They’re going to have to find somebody with a thick skin to play him.’ Not thinking it was ever going to be my problem.

INTERVIEW WITH MATT STOKOE CONTINUED

“Then they came back to me a couple of days later and said, ‘They don’t want to see you for one of the police officers. They want to see you for the role of Moat.’ It was the most frightening thing ever. Which is always a sign that you have to pursue it. That it’s completely out of your comfort zone.

“So I went away and learned the limited material they had sent me and gave an interpretation of how I remembered he was. Based on half an hour’s worth of online searching. Then a couple of weeks later a call came through and said, ‘You’re going to do it.’”

Q: Why was it frightening?

“With someone like Raoul Moat it’s frightening because he still has people out there who support and endorse what he did. It’s always difficult to play a real life character and one that society agrees is evil.

“When it comes to someone like Moat you don’t want your decision to embody that character to in any way be viewed as an endorsement of his behaviour. You have to have empathy as an actor but you don’t want to be seen as sympathetic to him.

“The fear was, having seen first hand the different interpretations of his actions, especially in the north east where people know a lot more about him and are more clued up on what happened...I didn’t want to be seen as giving some kind of sympathetic slant to his behaviour by virtue of playing him. So I wanted to do it in a detached way and try and give a realistic depiction of him.

“You also feel this sense of responsibility because it happened close to where you grew up and its depicting a community you know.”

INTERVIEW WITH MATT STOKOE CONTINUED

Q: What story does this drama tell?

“It’s important to say that Raoul Moat is not the lead character in this drama. Nor should he be. One of the purposes of this drama is to bring the victims to the forefront. They were highlighted at the time of these events in 2010 but in a very fleeting way.

“Moat was the story as far as the tabloids were concerned. He was the one selling national newspapers. To the point where they were almost goading him with past pictures. There was this strange narrative between them and he started addressing what he didn’t like in the papers. And the trauma the victims went through got totally lost in that.

“This was also happening at a time when social media was still in its infancy. And this almost viral story began to spread online. It started to bleed into people posting things on Facebook about memorials and so on. I remember a collective mania when Paul Gascoigne’s name came into the mix. It became this online craze. And we have all seen what has happened with social media since.

“I keep coming back to the word ‘misogyny’. We have seen how that has developed online right up to the present day. When you listen to people like Moat talk and his opinions on women and ownership and masculinity and then you see some other men today in the news, it’s really not difficult to draw a comparison.

“You can’t take human beings, as complex as they are, and just condense them down to good guys and bad guys. You’ll always find supporters for these kind of people and sympathy in strange pockets of society. You can’t pretend those people aren’t there.

“You have to draw attention to that because you have to try and shine a light on the fact, we don’t all have one opinion on these people, however flawed they are. We need to confront why some people hold them up as legends or idols. And look at the issue of violence by men against women in our society.”

INTERVIEW WITH MATT STOKOE CONTINUED

Q: How did you prepare for the role?

“Normally when it’s TV you get something like two weeks’ notice that you’re going to be doing something. But this was quite rare. I got a few months’ notice because they wanted me to physically change. That began the period of Raoul Moat almost living in our house effectively because I was reading every book I could read and going on dog walks with voice recordings of his playing in my ears. Going to the gym twice a day.

“When they finally said, ‘Yes, it’s going ahead,’ you’d normally go out and celebrate. This was different because I didn’t have any time to spare. I had to start getting stuck into playing the role both physically and psychologically and in terms of my education about him. Every single day had to be working towards playing him on screen. Which was very tiring.

“It was very emotionally taxing. With television you have a limited amount of time to achieve things and to do your research. To put the hours in before you get on to the set and to educate yourself about this stuff.

“So there was lots of reading books and a number of accounts of what happened. The most sensationalised ones were published within a month of his spree. Then reading a lot of his handwritten letters and listening to hours and hours of his voice on the recordings he made. You start to get some sort of psychological profile of him.

“But it’s almost not enough to just learn about him. You have to try and transpose that on to your own personality and think about how you’re going to animate it. And it just becomes very time consuming. Through osmosis a lot of that paranoia, misogyny, anger and bitterness does start to have this effect on your own baseline day to day. That you come away wondering why you feel kind of depressed, cynical and frustrated. You have to remind yourself why you’re feeling that way.

“I would never sensationalise it to say it was so traumatic for me or it was such a difficult period. It wasn’t like that in the slightest. And I wasn’t psychologically affected by it to the point of trauma. But it was just very emotionally draining. A very heavy mindset to be in for weeks on end.”

INTERVIEW WITH MATT STOKOE CONTINUED

Q: Did you have to put on weight?

At his biggest Moat was 22 stone and he was six foot three. Initially I thought, 'Well I've got a couple of months. What I'll do is bulk up and gain loads of muscle.' But even if you were on steroids you could not achieve his size and physique in the time we had before filming began.

"What I didn't want to do was just try and bulk up and then end up feeling like him but not looking anything like him. So, I had to go the other way. Which was if you get your body fat down, on screen you'll have the same silhouette and then it's just a case of framing and putting actors and the camera in certain positions to make you look bigger than you are.

"There are so few photographs of him. But they include the one of him coming into a hardware shop with his orange T-shirt on. He's got such a specific silhouette because when he came out of prison he'd not had access to steroids and protein powder. He had got much leaner by virtue of being deprived of all of his supplements.

"So that became the look we were trying to achieve and I went on this really punishing diet and tried to get that body fat down. Make him look almost gaunt and trust that Gareth Bryn the director would frame it in a way that he looked like he was this mountain.

"Usually when you're going to the gym and you're training very hard you're doing it because you want to feel better about yourself. You want to have this self-worth. It's different when you're doing it to try and emulate someone whose appearance was so entrenched in his misogyny and so on.

"His physical appearance was his armour against the world and his childhood and this very literal embodiment of what he believed masculinity to be. So that's a strange thing to have to work through while you're at the gym. Because you feel like the goal is to pursue something quite unhealthy."

INTERVIEW WITH MATT STOKOE CONTINUED

Q: Moat also had a distinctive haircut?

“He had a Mohican haircut so I had the sides of my head shaved for the better part of two and a half months. I also had my eyebrows bleached. That appearance invites a certain judgement. So there was lots of wearing a hat when I went out.”

Q: How did the director Gareth Bryn approach your scenes?

“There were certain ways that Gareth framed the scenes. He prioritises the emotional reaction of whoever Moat is talking to. Because these are the people who are the key to the story and are telling us what happened. Obviously, your sympathy and attention should be with them. So, we tried to prioritise whoever was in Moat’s sphere at any one time.

“Also, when you have a character that is so notorious and infamous for his size, his shape and his face, as an actor you are never going to fully achieve the image of that people may have in their head.

“So, the more you can just allude to the size of this man and his presence the better. It’s much scarier to see the effect that somebody has on the other people in the room than to just watch them walk in. You let the audience understand what it might have been like to have been in a room with him rather than just film Moat himself.”

Q: There is a scene with Moat and his ex-partner Sam Stobbart in a prison visiting room. How was that to film?

“The prison scene with Sally Messham as Sam is the only time in the whole drama where you hear Moat speak for any period of time. The rest of the time he’s very spectral - his humanity is slipping away so he’s becoming more and more ‘efficient’ in the way he’s dealing with people for the rest of the story.

INTERVIEW WITH MATT STOKOE CONTINUED

“Sally Messham is brilliant as Samantha Stobbart. That always makes it much more enjoyable when you sit down opposite somebody and you’ve been putting all of the time and work in to the role, taking it really seriously, and then you are presented with a colleague who is putting in exactly the same amount of work and cares just as much as you do.

“Because I’d been listening to all of these interactions between Moat and Sam in the recordings he made compulsively, I had this back story. And also this cadence to the way they spoke to each other. You do hear how couples, even when they are rowing, fall into a rhythm in the way they talk.

“At the start of that scene he is really excited to see her and she is really not excited to see him. It was interesting to feel like this was a continuation of all of the real life conversations I’d heard previously. Rather than some invented thing that as an actor you have to try and bring up your own back story and give it context. So it was great to have that material. It felt much more authentic to arrive at the beginning of the scene than just go in cold.

“Sam was just 16 when she met Moat and he was 15 years older than her. He was a bouncer at a club she attended. He viewed her as his possession and refused to accept their relationship had ended even though she had walked out on him the year before.

“In that final face to face scene in the prison Sam told him she was seeing somebody else, which she was completely within her right to do. She was moving on with her life and had a healthy new relationship. And then - thinking it would deter Moat - she told him that Chris Brown was a police officer. Which he wasn’t.

“The marriage of those two facts was the start of Moat’s breakdown. Where he was so emasculated. ‘I’m stuck in here and there is somebody else out there with my plaything. And the person out there is part of this fraternity of police officers that has been making my life hell for so long because they are holding me accountable for my behaviour and constantly interfering.’

INTERVIEW WITH MATT STOKOE CONTINUED

Q: What was his mindset when he was released from prison?

“My belief was that once he’d had the conversation with Sam and she told him she had a new man and he is a police officer, that’s when I feel like the egg timer turned over and Moat was just on a death march. His mindset was, ‘This is going to end with me dead. But now it’s just a case of how many people I can take with me who have wronged me or are police officers.’

“What we tried to show was this detachment. This complete disregard for societal norms and humanity. He mentioned in a couple of his notes, ‘This all doesn’t feel real. This feels like a film.’ So you have to take that into account. Does he see this as some kind of hero’s revenge story? This cold, calm, collected ruthless killer image that he is projecting outwards - is it completely intentional or has he snapped and this is the by-product?”

Q: Do you have any sympathy for Moat in terms of his mental health?

“The way I feel about it is, I can understand and empathise with the emotions he felt. We all feel things that are wrong and misguided or can be destructive or painful or toxic. Everybody has that to different degrees. But it’s what you then do with those feelings and how they manifest outside of you through your behaviour or your actions or words. That’s where the damage comes in.

“I can understand this guy who had a difficult childhood. He had issues with being this skinny red-haired kid. He set out to, in his own words, make himself massive because then nobody would ever mess with him again. And the bigger he got in his mind, the more imposing he was, the less vulnerable he was. That became his pursuit.

“So when he begins to strip away the things in his childhood - the things he was picked on for...his hair colour and his frame...he dyes his hair bleach blond and decides to get massive and takes steroids.

INTERVIEW WITH MATT STOKOE CONTINUED

“I can understand somebody who hates themselves and doesn’t trust the people around him. It’s always surprising to me when people go, ‘Why did he hate the police?’ Just do any research. It’s such a complicated issue internationally in terms of police forces, police reform and public trust of police forces. If you look at more economically deprived areas then trust in the police bottoms out.

“And so I understand all of these different elements to him. But then you get into the grey area. He was offered counselling in the past and he missed most appointments. There was an infrastructure for people with mental health issues and personality disorders. By and large, the norm isn’t just to let people wander around and deal with it themselves. There is infrastructure in place dedicated to helping people navigate through these things.

“So therefore, what he did with those emotions and how he expunged himself of them, how they impacted on other people, that’s what you can’t forgive or understand. It’s understandable that he feels the police have got it in for him and that he feels he’s been cuckolded. But it’s not OK to then pick up a sawn-off shotgun and deal with it that way.”

Q: Were Moat’s actions premeditated?

“The shooting and murder of Chris Brown and the attack on Sam were carefully planned in advance. One of Moat’s hobbies was fishing. So he took some line weights and packed the shotgun cartridges for Chris as densely as he could with shrapnel. That coupled with the fact he used a sawn-off shotgun meant he could get close to Chris with the intention of maximum damage.

“Then he took as much shrapnel and projectiles as possible out of the cartridges for Sam and filled them with gunpowder. So the shots would make an incredibly loud noise. His goal, he said, was to disfigure Sam so nobody else would want her. Rather than to kill her. He wanted to teach her a lesson. He confessed to that in all of the recordings and letters he made and wrote.”

INTERVIEW WITH MATT STOKOE CONTINUED

Q: Where did you film?

“I filmed all of my scenes in Yorkshire, including the riverside standoff with the police which happened for real in Rothbury. It’s not a surprise the story ends up there as most people will know that. The final riverside standoff took place over six hours but we filmed there for a week. As an actor it just becomes an exercise in endurance. All of the police are going to go over there, I’m going to go over here and I’m going to lie on the ground and then it’s. ‘Action’. It’s just on a loop.

“It’s quite useful because sometimes with these big dramatic sequences your adrenaline can betray you and you can get carried away and lose sight of what it is you’re trying to achieve. But when you break it down like that and take a six-hour sequence and spread it out over a week of filming you can section it off into little compartments and attack each part and judge it right. Mainly I just remember that week being very cold and dark.”

Q: Do you believe Moat had a death wish?

“I believe Moat wanted the police to shoot and kill him. I don’t think he wanted to be sat there for six hours. When you start to interrogate the opinions and world view of people like Moat, they fall apart very quickly.

“And so while he had created this ‘legend’ for himself and justified to himself why he was doing what he was doing, when he was actually presented with a very human sympathetic police negotiator - someone who is educated and trained in talking to people like they are human beings, validating them, treating them as individual - he would never be able to navigate a conversation like that with his viewpoint intact on the other side.

“He wanted that ‘death by cop’ criminal martyrdom. That was his goal, I think. And, of course, he did not get that.

INTERVIEW WITH MATT STOKOE CONTINUED

“David Rathband called Moat a coward for not facing up to what he had done. I agree with that. It’s OK to have embodied this guy for such an extended period of time but still think that. I think he was a coward. That goes back to understanding the mindset of somebody like that but not understanding their actions.

“His opinion of what masculinity is was completely misplaced at its core. He had a total misunderstanding of what masculinity is. It is something that is taught to you by the people who you wish to emulate. So if you have a toxic male or female role model, that’s what is passed down to you.

“But he was once a little boy going to school like everybody else. If he’d had a stable father figure in his life or somebody else to interrupt this fork in the road he was going down, things might well have turned out differently.

“For me, this drama is more like a warning siren than some kind of cautionary tale that wraps itself up very neatly. It’s a ‘grab you by the shoulders and shake you’ story. You need to realise the threads of this man’s argument are still very present in male society today.”

Q: How do you reflect on working on The Hunt For Raoul Moat?

“I’m one of the luckiest people alive because I get to do what I do for a job. I think that every day. But within the context of the acting world, it was certainly the most challenging thing I’ve ever done.

“It would have been nice to have more happy memories of it. But you don’t get that all of the time. You don’t have to enjoy an acting job for it to be worthwhile. I didn’t enjoy playing Raoul Moat but I’m very proud of the piece of work we have all made.”



SYNOPSES

EPISODE ONE

Samantha Stobbart strikes up a new romance with Christopher Brown. She is increasingly nervous about her abusive ex-partner, Raoul Moat, being released from prison, where he has been serving a short sentence for assaulting a child. Moat refuses to acknowledge that their relationship is over. Possessive and pathologically jealous, Moat becomes incensed when he learns about Sam's new partner. Upon his release, Moat commits a brutal and violent crime. On the run, Moat has no intention of going quietly and sets his sights on attacking the very police force now hunting him.

EPISODE TWO

Raoul Moat's attack against PC David Rathband has devastating consequences. Moat continues to evade capture. Moat doubles down on his threats against the police via a letter. DCS Adamson and his team turn their attention to the hostages he is believed to be holding. After identifying the car Moat has been travelling in, the police are closing in on Moat's trail. Senior officers grapple to manage the manhunt, amid reports that Moat's release from HMP Durham was mishandled. A police raid on a tent near Rothbury marks progress, but leaves the police frustrated.

EPISODE THREE

The manhunt zeroes in on the small village of Rothbury. Following the discovery that press attention is antagonising Moat, the police request a media blackout. Information comes to light that Raoul Moat has all the survival skills to last for weeks on his own in the woods. The police enlist the help of a survivalist expert, but Moat continues to elude them. An unexpected sighting makes another attack seem imminent and the police are on high alert. After a shocking turn, the police must try to defuse the situation.

CAST CREDITS

Neil Adamson.....Lee Ingleby
Nisha Roberts.....Vineeta Rishi
Raoul Moat.....Matt Stokoe
Diane Barnwell..... Sonya Cassidy
Samantha Stobbart.....Sally Messham
Sally Brown.....Angela Bain
Beckie BrownSophie Wise
Chris Brown.....Josef Davies
Steve Neill.....Gavin O'Connor
Neil Robson.....Mark Stobbart
Suzie Clarke.....Jessica Johnson
Lesley StobbartGina Murray
Karl Ness.....Joe Blakemore

CAST CREDITS

Qhuram Awan..... Anand Toora
PC David Rathband.....Dan Skinner
PC Debbie.....Elèna Gyasi
Kath Rathband.....Clare Corbett
Justin Endsley.....Paul Charlton
Sue Sim Gemma Page
Mike Anderson.....Bill Ward
Reporter HarryWilliam Owen
Penny AndrewsJoanna Horton
Rory SutcliffeDale Meeks
UC Jimmy.....Brian James Leys
Hannah.....Leah Baskaran
Matt.....Neil Grainger



CAST CREDITS

Jody Wills.....Marianne McIvor
Justin McCombe.....Chris Garner
Louise Robinson.....Christina Berriman Dawson
Surgeon.....Matthew Bates
Sergeant Malcolm Wright.....Nicholas A Newman
Tracey..... Fiona Skinner
Ricky.....Dylan Blore
Nicholas Spencer.....Stevie Raine
Resident.....Stephanie Putson
Suspect.....Daniel Watson
Sarah Wallasey.....Sacharissa Claxton

PRODUCTION CREDITS

Writer & Executive ProducerKevin Sampson
Executive ProducersSimon Heath, Jake Lushington, Roderick Seligman, Mike Blair
Director.....Gareth Bryn
Producer.....Kim Crowther
Line Producer.....Derek Donohoe
Director of Photography.....Ryan Kernaghan
Casting Director.....Dan Jackson
Costume Designer.....Carolyn Buchanan
Make Up & Hair Designer.....Rowena Dean
Production Designer.....Paul Rowan
Script Editor.....Ella Tayler Baron
Editor.....Patrick Hall
Location Manager.....James Muirhead



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