

itv1 **itvX**

HTM
TELEVISION



NEW SERIES

TRIGGER POINT

Trigger Point returns to ITV1 and ITVX for a second series

High-octane thriller, Trigger Point, returns to ITV1 and ITVX for a second series, starring Vicky McClure in the lead role as a police bomb disposal officer (Expo).

The first series, which focused on the Expo officers in the Metropolitan Police Bomb Disposal Squad, was commissioned by ITV's Head of Drama, Polly Hill, and was the best performing drama of 2022, averaging 9.5m viewers per episode.

Alongside Vicky McClure (Without Sin), who stars as Lana 'Wash' Washington, the second series features returning cast members Nabil Elouahabi (Blue Lights, Unforgotten) as Hass, Eric Shango (Suspicion) as Danny, Mark Stanley (Happy Valley, The Thief, His Wife and The Canoe) as DI Thom Youngblood, Kerry Godliman (After Life, Whitstable Pearl) as Sonya Reeves, Kris Hitchen (Four Lives) as John and Kevin Eldon (Sanditon) as Jeff.

It also features new cast members Natalie Simpson (North Sea Connection, Outlander) who plays DS Helen Morgan, Julian Ovenden (Bridgerton) who plays Commander John Francis and Tomiwa Edun as Alex (Young Wallander, Trying).

The new six-part series has been written by Simon Ashdown (Our House, EastEnders), Amanda Duke (Treason) and Daniel Brierley. It was created by Daniel Brierley.

In episode one, Lana is back from secondment in Estonia, training Ukrainian bomb disposal teams, but has not yet returned to active duty. She is giving a routine talk to security officers from major financial institutions about the issues surrounding bomb centred terrorism, when there is a bomb attack in the heart of the city. Lana is closest to the incident, but is she ready to take it on?

Trigger Point will air on ITV1 and ITVX. The series is produced by HTM Television which is co-owned by Jed Mercurio and Hat Trick Productions. The series is executive produced by Mark Redhead (Stephen, Bloodlands), Jessica Sharkey (Bloodlands, Derry Girls) and Vicky McClure with Jed Mercurio (Line of Duty, Bodyguard) and Jimmy Mulville (Bloodlands, Derry Girls).

The series is produced by Mat Chaplin (The Last Kingdom) and directed by Jon East (Bloodlands, The Last Kingdom) and Audrey Cooke (Bloodlands, DI Ray). It is produced in association with BYO and All3Media International, who distribute the series internationally.

Vicky McClure is Lana Washington



Vicky McClure is Lana Washington

Congratulations on the success of series one – you must have been delighted with the response the show received?

I was really thrilled – it's always a gamble putting out a new show with such a big concept like Trigger Point, but I also had a lot of confidence in the series because I thought the script was strong and the characters were great. It was a real shocker when we won at the National Television Awards too, we had so much fun that night. I don't do anything for the potential of an award, that's really the cherry on top for any show, but it's always such a pleasure when you win!

You're an executive producer on Trigger Point, as well as an actor – how did you approach the second series, and how did you want it to compare to the first?

For me it was just a case of elevating what we already had, because you don't want to stray too far from what people liked about the show first time round. The audience responded well to the world of bomb disposal and it's something we haven't seen a lot of on telly, so I was really keen to make sure that we carried on listening to our advisors as much as we could and we tried to keep it as authentic as possible. We are making an explosive drama, but the characters and other elements of the show need to feel believable.

The terror threat this series is very complex. It's not the same one man band that we dealt with last time – it's a much bigger game being played and the Met and expos find themselves in a long running cat and mouse game, they're being sent in circles. It's tense and frustrating and we've definitely got more explosives than last year.

How did it feel to step back into Lana's boots for a second series?

It was really nice going back into a show with lots of returning cast and crew, so we stepped on set and we were all excited to see each other, it all felt so familiar. It was definitely a nice feeling putting the bombsuit and the boots back on and getting back into Lana's world.

We thought a lot about the trauma that Lana and the team had been through and how that feels and how we should play it. I think there's a lot to be said for doing nothing – when you work in those kinds of fields you can become quite desensitised to certain things and deal with them privately, so I didn't want to turn Lana into this quivering mess all of a sudden. She's still got a big job on her hands, but there's always going to be that adrenaline for her. There will always be failures too, you can't get everything right every time. Lana certainly doesn't, and sometimes that's due to incompetence, sometimes it's about the device and sometimes her emotions get the better of her – we had lots of opportunities across six episodes to play on those moments.

What has Lana been doing since the end of series one?

She has been to Estonia to train bomb disposal units that are fighting over in Ukraine. It's very unlikely she'd be sent to the front line in Ukraine, and we thought that could be quite distracting if we went down that road, but it felt very real that they would need her expertise to help train those people going to war. It felt right for her to have got away and to spend time away from her family, and away from the job.

Vicky McClure is Lana Washington

How does she feel to be back at work in London?

The first time we see her she's jumping off a flight with a huge bag, she's been away for six months and she's heading off to give a presentation to the Met about explosives. She doesn't expect to see what she spots overhead – it's a fireball that springs out across London and very quickly she has to go to work to deal with that. She's cautious and anxious about getting into it straight away, it's not what she was expecting, but her location means she's the first at the scene and she ends up taking it on despite the fact that she's not officially back until the next day. That ruffles some feathers with Hass, because he took over while she was away, and that puts a strain on their relationship. She also very quickly discovers that John is still working for the expo team, and she's not happy about that.

She is quickly reunited with her old flame Thom – is there still romantic chemistry between them?

They are pleased to see each other and you see there's a genuine fondness there, but Lana very quickly discovers that he does have a new girlfriend, Helen and she just so happens to be a beautiful, intelligent police officer. Thom is such a gent, he's a good guy and it was a shame that Lana's troubles got in the way of her being open enough to have that relationship with him, but there's only so long that he could wait and he didn't know if she would be back in six months, six years or never, so Thom is just getting on with his life. Lana's intentions are quite unclear and we'll see throughout the series where that relationship does head, there's plenty to explore.

Did you do any more expo training ahead of this series?

Yes we did, we weren't training to be bomb disposal officers of course, but we spent time with our advisor, Joel, who is a real expo, and he talked us through lots of different devices, and we could question him on how they're made. It's nice to understand them a bit more, and interesting to see how simple some of these devices are, as often they are not as complex as you might think. They all look different, they come in so many shapes and sizes, and they're found in so many obscure places. Some are hoaxes and they're set up to look like they are bigger than they really are, so there's a lot of gameplay and mind games.

The writers have been very inventive this year, because we don't just want to keep getting the robot out, and snipping wires, even though that's a big part of bomb disposal. It was great they went a little bit further so it felt like we were looking at different types of devices this year and not just repeating what we've already done.

I did also feel like I was a bit more prepared this year, because there's so much behaviour that I've picked up from series one and I got into a rhythm with acting with these devices, which I brought onto this series. The helmet thing was a big thing last time – everyone was screaming at the telly asking why on earth Lana was taking her helmet off in dangerous situations and I had to keep explaining that if she kept it on and the bomb went off that close it wouldn't protect her. If she takes it off, it is less distracting and won't knock a potential device or obscure her vision.

Vicky McClure is Lana Washington

What was your most memorable scene this series?

There's a sequence where we go underground, so we filmed at a disused underground station and we were all counting down the days till we were shooting there. It was like going into the beyond – it's 150 stairs down with no lifts that work, there's no toilets down there, you can't have any food or hot drinks and there's no signal so no-one can be on their phones. We were down there all day for two days and it was fascinating, the space was incredible to film in so we made sure we didn't moan too much even though it was quite an ordeal!

There was another scene in which I had to get tasered and I've never done that before, either in acting or in real life thankfully! I didn't want to look like an electrocuted cat in a cartoon, so it was trying to get the movements right and not make it look too comical. I did a lot of research and watched videos to try to get a bit of an idea of what the taser does to the body. All the other stunts were ones I've done before – I'm used to throwing myself around now! I do enjoy it, it's a fun part of that job and I feel in very safe hands.

Trigger Point is such a physically demanding show, were you exhausted by the end?

It was so exhausting! It is physical for sure, but the most tiring aspect is that I'm in pretty much every day because even if I'm not acting I'm there as an executive producer, watching footage and writing notes on scripts. I don't want to be an exec just for the title, I've got my own production company now and I like to get involved. I've always been interested in production, ever since I started doing acting many years ago, because I'm pretty nosey and I like to know what's happening.

I feel like a crew member on Trigger Point, which is great. I'm just one of those people who tends not to take too much time off. I think I did have one massage during the shoot because my back felt like it was broken in half at one point, but otherwise I just kept going. I turned 40 while we were filming, so that was a great excuse for me to keep moaning about the fact that I'm 40 and was doing all this running – the camera could tell it was me so there was no chance of using a stunt double! I lucked out though because my birthday was the day of the coronation so everyone was off. I was in the day after though, so no hangovers allowed, but thankfully I'm not a big drinker!

Did you have a laugh with the cast and crew on the shoot?

It was a really fun time, we have a tight team and they're really hard working. They put the graft in from start to finish and they were there till the bitter end, so I'd work with that crew and cast again in a heartbeat. Everyone feels comfortable on that set – Nabil, who plays Hass, even felt comfortable enough to propose to his partner! The proposal was amazing, it was done while we were shooting the perfect scene and we all felt that anxiety as the moment was coming up. We were all fretting over Nabil and checking he had what he needed.

I was happy to bring the Greggs van back to set as I did last year, and everyone seemed happy to have a sausage roll! It's important to look after people because they work long hours, and as actors we're the ones who get paid well and looked after well, so I want to thank everyone else for their hard work – every single department is vital. I also got a mocktail van in because I couldn't make the wrap party, I was

Vicky McClure is Lana Washington

doing Soccer Aid that night, which was a real shame that it clashed. So that was my way of having a drink with everyone. I'm always conscious of making sure people feel appreciated.

Does Trigger Point hold a special place in your heart?

Definitely. Every job is precious to me – I wouldn't take a job unless I cared about the character and the people behind it or thought I could do something good with it. Trigger Point takes up such a large portion of my time and my life, and I hate being away from home. That's the worst part of the job for me, so to be away from family for nearly five months shows the job means enough to me for me to do that. But it's not a bad place to be when you're getting to do the dream job.

I really hope the audience will be happy with this series. Personally, I do think it's elevated, there are some brilliant new actors and we've got some really exciting storylines – it's like Trigger Point series one on heat. I'm confident we've worked really hard to make it as exciting, gripping and emotionally compelling as it can possibly be.



itv

Mark Stanley is DCI Thom Youngblood

Mark Stanley is DCI Thom Youngblood

How does it feel to return for a second series of Trigger Point?

I was excited to come back, especially as I knew they were going to take Thom's storyline quite far this year. It's always an amazing cast and crew on this job and Vicky [McClure] leads it from the front, she's an amazing person to work with. It was great to jump back on and to be around the same lovely people.

I was excited to see what they would pull out of the bag, and the drama is definitely bigger, better and more self-assured this time round. We've got a hell of a lot of action in this series because we know the audience likes to be taken through this high pressure, high intensity environment on a Sunday night. It's nice to keep people gripped with those tight hairpin corners in the story, I think they will be surprised.

Where do we find Thom at the start of this series – he's in a new relationship isn't he?

Yes, six months have passed and Lana has spent that time over in Estonia teaching people how to disable IEDs. Thom has moved on, he's in a relationship with another colleague, Helen, who is a police officer played by Natalie Simpson. Helen is very different to Lana in a lot of ways, so Thom's life has changed. When he bumps into Lana it's a blast from the past, but they didn't leave their relationship on the best terms six months ago. The surprise leads to a lot of apprehension as to what's going to happen between them.

Do you think he has moved on from his relationship with Lana?

He's not over her at all, but Helen is more than just a rebound, he does see something in her. Helen brings such a different energy to his life, she's a go-getter like he is and she's someone whose feelings we have to respect in the show.

I don't think Thom is the best at relationships, but I didn't want him to come off as flippant or fickle in regard to women. He's only been seeing Helen for a few weeks, they're just dating, but she's aware of who Lana is. Thom and Lana had been together for quite a while, and they'd been through a lot together, including losing her brother and best friend. When they see each other again they're put in a really stressful, dangerous situation and it reignites something between them, a trust and a bond. He's not in an enviable position at all – imagine having someone so significant suddenly just walking back into your life, amidst a crazy turn of events that you never envisaged yourself being a part of. She is the only person who can save his life in that moment.

Do you think the audience will be rooting for Thom and Lana to get back together?

I think they might be as confused as Thom and Lana! It's so early to say, things get really lively between them, so I'm hoping the audience roots for both Helen and Lana, there isn't an enemy in this situation.

Do we learn more about Thom this series?

Absolutely, this is a plot-driven, high-intensity, action-based drama but we find time to build on the characters even further this series for sure, and it's great being with interested actors who are committed to what they're doing, so we try to find moments between the characters.

Mark Stanley is DCI Thom Youngblood

In the first series, Thom was really hot and cold, he wasn't always likeable and that was fine. I was trying to find the humanity in him, but he is also a career-driven, blinkers-on kind of guy. This series we see him really take stock of his situation and even though there are two women involved and he makes mistakes, hopefully that humanity will draw the audience to him.

What can you tell us about the threat faced by the team this series?

The writers have been really inventive with the bombs this time, and they've taken modern technology into consideration much more, especially with drone attacks, which can be used efficiently and severely. Jed [Mercurio] told me they were going to put Thom in quite a dangerous situation early on, and I was excited because Thom usually has a lot of procedural scenes, but I'm always happy to be involved in some action.

The great thing about Trigger Point is that we are allowed to use a little artistic licence and bend reality here and there. I think the audience wants some fun and it's great to take the action that notch further – it heightens the stakes and makes the show entertaining. Of course, we keep it as realistic as possible, but at times we give ourselves a few extra ingredients to make it that little bit spicier.

Thom is part of the team responding to a lethal attack on a power station in episode one, what was that like to film?

It was really cold! We were going to shoot it on a rooftop but the weather was so bad and there were problems flying the drone in high winds, so we had to move everything downstairs to the floor below, which made it a controllable environment to work in. It was a freezing February day and there was cold fake blood being poured down my neck with lots of dust in the air – all the things that actors moan about! But it's really fun doing those huge dramatic sequences, everyone gets excited and we hope those scenes make for a really entertaining show.

There are technical elements to nail, so if you shoot a gun then the gunshots are painted in later in post-production, rather than firing blanks on set. So you have to move the gun with force, as though bullets are coming out and it's guesswork, but it's also like you're back in the woods playing with your friends with toy guns again. It's intense, high stakes work but you'd be a fool not to look around at times and think "Wow this is my job, what a privilege."

Was it an exhausting shoot with all of those stunts to do?

I was tired by the end. We did all the action scenes in the first few weeks and then we went into the procedural elements where there was a lot to learn, but there's such a great atmosphere on set, we don't stop laughing. The best moments are when someone forgets their lines when something really intense is happening. We could be filming in our incident room, ready for a COBRA meeting and everyone gets a bit hysterical because we're working long days, drinking too much coffee and eating too many sandwiches – everyone puts on about a stone in a week when we do those scenes! But when the pressure is on, your heart starts beating faster and everyone pulls out their best work when it counts.

Mark Stanley is DCI Thom Youngblood

There's such a feeling of camaraderie on this job that comes from Vicky, she really is a great lead to be working with and we always felt like we were in safe hands. She makes sure everything is ship-shape and as hassle-free as possible.

Does filming this series make you look at the world any differently?

I've got a lot of friends who are part of 3 PARA, and some who have gone into the SAS now after doing three tours of Afghanistan, so there aren't many stories I haven't heard from them. When I'm playing Thom I do sometimes think I would love to have to go at his job in real life! I've always fancied myself as someone who can stay calm in those situations but I'd probably quickly be plummeting to my death still thinking about how to build a life raft. I'd always have hope in my heart that I would solve the issue, in the end.

Nabil Elouahabi is Hass Rahim



Nabil Elouahabi is Hass Rahim

How does it feel to return for a second series of Trigger Point?

It feels great to come back to a hit show that has done so well with both the audience and the critics. There was such a positive vibe around series one and it always feels like you're onto something good when the viewers are left wanting more. My family definitely wanted to see more Hass, so they are happy we're back!

It's also a really lovely cast, and we all just get along really well, so it was exciting to come back to that and we hit the ground running because that dynamic was already in place. There's always a great atmosphere on set and I do think it starts at the top – Vicky leads with such grace, she includes everyone and that makes a big difference. The new actors who came in this series brought a lovely fresh energy to the set as well.

What can we expect from series two?

The team is up against a very shrewd terrorist group, who are intent on disorientating us, and they actually do. The fight comes at a heavy price for our side, but it also firms up our resolve and brings us even tighter together. It's going to be brilliant to watch, with lots of action, but equally lots of lovely quiet moments of characters just talking and sharing what's going on for them before going back out into the fray. I loved it.

Where do we find Hass at the start of this series?

Hass was acting up in Lana's role while she was away, but now he has to give the reins back. It's a strange situation for him and he's conflicted because he respects and likes Lana as a colleague and as a friend, but he had just found his position as the lead expo and she's going to take it back again. So there's always going to be a little bit of underlying tension there, which is an exciting prospect from an acting perspective.

I've given Hass a backstory, which doesn't really appear in the show. I've decided he got burnt in a relationship in the past and doesn't really trust people, so he is quite closed off and just throws himself into his work. That works for me – I felt I had to create that life for Hass so that I'm always arriving at each scene playing a full person, not just a bomb disposal guy.

Will we get to know Hass a little better this series?

Yes, we were introduced to Hass in series one but he was not as prominent, so we didn't know much about him or about his role in the team. In series two we are going to explore him further, which is really nice for me. Some of the scenes between Lana and Hass in series one landed really well and he's a really interesting guy to look at in more detail – even though there's lots of action, there are so many personal stories to explore in the show.

Nabil Elouahabi is Hass Rahim

I spoke at length with the producers about potential ideas for Hass. Ultimately we're going to see him letting the reins go again and stepping back to support Lana, and we see the team in action. That was really fun to do, allowing the audience to get to know him more, and to see his frustrations.

Does his ego take a knock when Lana returns?

I think so, definitely. He's settled and then it unsettles him, and he's not best pleased about giving up the role. Another part of it is that he is genuinely concerned for Lana's wellbeing, and whether she is up to the job, for her sake, it's not just about him taking the glory. This is ultimately a job of public service and that's the number one priority above and beyond everything else. Hass has done tours in Afghanistan and has worked as a soldier in the army for years, so it has been drilled into him that he still has to do right by the public – anything that compromises that would be a red flag.

Does Hass have an opinion on the Lana/Thom/Helen love triangle?

He has to stay out of it. One of the things Hass has figured out in his career is not to get involved – he keeps his cards close to his chest like a poker player. He just wants to get the job done and I don't think he accesses his emotions too many times. He has learned to compartmentalise and while he cares about Lana, he doesn't want to talk about what's going on in her romantic life.

How does he cope with the dangerous situations he finds himself in?

I think he's quite cool, like a lot of these guys. The job does take its toll on him but he's also quite robust, he doesn't fall apart. I modelled him a bit on Joel, a real-life expo who was our advisor on set – he did a bit of training with us and it was interesting how he just went into a zone when he was working and he was very methodical, and then afterwards he was laughing and joking. Expos are accustomed to high-pressure, high risk situations so there is no need to overegg it, they just know what they're doing.

Did you do more expo training ahead of the new series?

Yes, we went back to do some more training with Joel, and I did some more reading and watched videos on YouTube for general research. It really helps putting all the gear on. It makes you feel a certain way, just like wearing a smart suit would make you walk differently, the costume is crucial and the props like the snips, that all becomes very much folded into the work.

I'm not going to pretend to know what it's like to defuse a bomb, that would be arrogant in the extreme, but you do see that repetition creates a certain amount of competence – if you repeat and practice an action it can become second nature, even when it's something as big as that. The expos know they are in control of the situation.

Nabil Elouahabi is Hass Rahim

The other thing that's interesting is considering how the team manages a panicked public, because it doesn't take much to spook people. Ultimately, these guys walk towards the bombs, not away from them, and that really says something about who they are. It also becomes patently clear how remarkably easy it is to make homemade devices and it's incredible how our counterterrorism and intelligence agencies are able to keep on top of them – we're so fortunate to have those services in this country.

Did you have lots of action scenes this series?

There's a big power station scene in episode one, which was great to film and it's lovely to start off with a big action piece like that. There was a good atmosphere on set and we were outside in the dark, which is always daunting. I had to do lots of running around and you have to suspend your disbelief a bit sometimes – you might be sitting in a cupboard thinking, "What will this look like on TV?!" but I've been doing this long enough to know it will look great once the CGI comes in.

Mainly I'm just doing a lot of running. We filmed a scene in the underground tunnels in Aldwych in London and that was a really exhausting day – let's just say I much prefer being an actor to being a bomb disposal person. Luckily I'm really into the gym at the minute so I managed to get through.

What was your most memorable day on set?

I actually proposed to my partner on set this series! It was my last day of filming, and the very last scene I was involved with is a big wedding scene. I was talking to Julian Ovenden, who plays John Francis, and saying I really wanted to propose to her in a very memorable and fun way and then the idea came up, and I thought, "Hang on a minute!" It's a public way to do it, but definitely memorable, and I wanted the moment to be a declaration of my love for her, it was always going to be a big deal.

So everyone on Trigger Point was in on it, and we got her in to be an extra in the scene. The idea was that production had asked us all to bring in friends and family to be guests at this wedding, so she came in with her cousin under the pretence of being an extra. Then I gave an impromptu speech and popped the question. She was stunned and she said yes! It was a wonderful joyous feeling, the cast were all so sweet about it and I will always be grateful for that moment. The cameras were rolling so we have it on video. We had only been together for 11 months but when you know you know. The wedding will be in Morocco but any of the cast can come if they want to.

Eric Shango is Danny



Eric Shango is Danny

Are you excited to be back for a second series of Trigger Point?

Yes, the response to the first series was genuinely unexpected, it did so well. You always wonder if the audience will take to a new show at first, but when we were filming it everything just came together and I was sure we were onto something. It was an amazing group of people to be working with, especially with Vicky [McClure] steering the ship. Coming back for season two, I knew that would be the same, and I felt we could build on the characters we had established in the previous season.

Series two is definitely bigger and better, and I'd say it's more sophisticated and more current too. The twists, the turns and the journeys the characters go on are a little bit more sophisticated and we get more of an insight into the world of all the different characters. The audience will be sitting on the edge of their seats, keen to find out what's going to happen next. This series has more twists and turns than a contortionist, I'm telling you.

Do we learn more about Danny this time round?

Yes, last season we met Danny and you saw him as this young black police officer, who has come from a working-class background, a world where there has been friction between the police and people who live there. So he came into the job with all of that playing on his mind and he was quite anxious, but ambitious and also keen to please. Fast forward to this season, he's much more secure within his job and with the people he's working alongside, so you get the opportunity to see a more rounded version of Danny and find out more about him. He's definitely got a firmer footing in his life and he has found himself some love, he's engaged, so there's an opportunity to go on that journey with the character. Naturally that changes him as a person, and it's always healthy to find a partner when you're in a good space in your own life. In order for him to be understood he needed to understand himself better.

How does he feel about Lana's return to work?

Danny is a very loyal person, and his relationship with Lana is deep and sacred to him. Lana is a professional, and his professional assessment might be that she came back to work a little bit too soon, but he also understands that her heart is always in the right place even if her mind isn't. He sees that and he tries to adapt around it the best way he can. When things need to be spoken about or called out he has a much greater sense of autonomy this season, and he's better at taking the initiative. But he can still find it a little bit challenging to call Lana out on things, because she's his superior and this is a hierarchical world. He doesn't know what he can say and whether he'll be reprimanded. There are times that call for going against protocol, so he assesses that for himself as the story unfolds.

Does he feel awkward for Hass, whose nose is put out of joint when Lana comes back?

Yes, she has been away and in that time they've all built up new routines and systems that work for the job – the scale of what's at stake is obviously different to any other profession, but ultimately it's still a job. Danny has got an affinity with Hass, and he sees that a bit of conflict arises, but ultimately Lana is someone that Danny cares very deeply about. You get taught to expect the unexpected in their job, so it's really paramount that you can put the brakes on whatever is happening in your personal life so it doesn't affect what is happening at work.

Eric Shango is Danny

He has to try his best to keep a lid on everything happening around him. It requires maturity and self-awareness to identify problems and step in where he has to, but Danny knows he always has to be ready. It's not a job where he can switch off.

Did you do more research into expos this series?

Our advisor, Joel is a special guy, who has lived and breathed this job and worn the T shirt, so it's always an honour to be sat with him and for him to advise us, giving us as much context of the world as possible. He makes it easier for us to make this world our own, whether it's in deciphering the jargon or just to give us more roots for our characters and it makes the actors feel more comfortable. It's interesting and also quite surreal to talk to someone who has experienced these things – you're aware of counter terrorism within the police, but we're not necessarily up to date on the different aspects within that, so to sit with him and to walk through his life is amazing. It gives me a sense of what Danny would have been through and what he would have endured to get to this point, and that's where we realise that our job as actors is bigger than putting on some police gear and telling the story, there's a moral obligation to make sure we do this in the best way possible. We tried our best and hopefully everyone watching will remember there are real people who do this for a living on a daily basis, people we don't get to see, who we should applaud. The show has a real sense of honouring expo teams, we think it's really important to pay attention to that. I definitely feel blessed and privileged to do a job like this with a moral requirement, as well as having the chance to play this character. This is an early gig for me and it's very enjoyable.

Have you enjoyed filming your stunts for series two?

It was so much fun, the stunts and the wow factor really engage the audience and keep the show alive, and I really enjoyed getting up every day to do them, those were the days I most looked forward to! It was definitely exhausting, especially as we had really cold weather and night shoots, and the stunts are very physically demanding, but everybody's really up for it and it's really safe. I do a lot of my own driving stunts, which is really cool and I'm really proud of them, I felt like a regular Tom Cruise filming them!

We have stunt co-ordinators and instructors to hand at all times and I had a double if I ever needed him, but I'm an eager beaver and if I don't do the stunts myself I know I will feel like I've cheated the show, so I do my best to do it myself where possible and I go into it as bravely as I can. It's really fun – you get in the car and it's all kitted out to feel like a proper police car, you check your siren is working between takes. You can communicate via the walkie talkie and then you've got to be mindful of the cameras and you've got to remember to act while driving at a certain speed, it feels very high octane. Then you do really fast stops, pulling into the camera without knocking it over, it's really varied. It's the closest I'll ever get to being in that situation, so you've got to take those opportunities with both hands when you can! I don't want to reveal too much, you'll see it unravel, but there were different elements that required different streams of focus from me, and you've got to act all the way through. I got my driving licence when I was quite young, about 18, so I'm quite a seasoned driver. When you get in your own car at the end of the day it is a little bit overwhelming.

Eric Shango is Danny

I had to hit the gym ahead of this series to prepare, that wasn't up for debate, you've got to look the part. Physical health and going to the gym is something that I take a lot of pride in anyway, and it's always good to be physically ready for a role of this nature. Danny finds it important to be in shape for work and I do too!

Do you have any highlights from filming this season?

As an actor, I loved the scene where we get to explore more of Danny's engagement between him and his special person, that was one of my favourite days. And just for me personally, the days where we were able to have the Greggs van and the mocktails van on set after work were brilliant. Some of those mocktails were fantastic, I felt the sugar rush!

I also loved the day when Nabil [Elouahabi] proposed to his girlfriend. It's crazy because you start to build relationships with people at work and you start to feel what they feel, so I felt more nervous than him on the day I think, genuinely. Up until that point nobody in my life had ever proposed to their partner, and Nabil is a close friend, so to witness that moment and see how excited and happy was something I'll never forget, it was a special moment to take away from filming.



Natalie Simpson is DS Helen Morgan

Natalie Simpson is DS Helen Morgan

How would you describe Helen?

Helen is quite a straightforward person, what you see is what you get. She's very professional, very ambitious in her job and she takes things very seriously both in and out of work. She likes to get on with people, so it's an interesting dynamic that you have between her and Lana, because Lana isn't trying to please anyone at all, she is just doing what she thinks is right. Whereas Helen does try to please everyone and ends up getting in situations where she can't do it all. She was a lot of fun to play.

What is Helen's approach to her work?

She is quite senior for her age, which goes to show how dedicated and ambitious she is. She is very hard-working, she arrives first and leaves last and she likes to do what her seniors tell her to do, which is how she has risen up the ranks so fast. She follows orders to a T, so she finds it very frustrating working with Lana, who does absolutely nothing by the book – Helen has no understanding of how that can possibly work. Also it just seems to Helen like half of what the expo team does is possibly illegal, so I think she has a bit of a crisis, wanting to please everyone and to be good at her job at the same time, it's the perfectionist's nightmare.

Helen is in a relationship with Thom, is it serious?

They have been together for about six months before the start of this series, so it's still a relatively new relationship. She really likes him and he's also a convenient guy to date because they work together. She's someone who prioritises work and probably hasn't been in that many relationships, so this one is quite an important one for her, because it seems to fit perfectly into her life. I don't think she has planned much further ahead, but she does really like him.

She knows that Thom was with Lana beforehand, and he has mentioned to her that it was a slightly challenging relationship for various reasons. So now she is being introduced to Lana for the first time and working alongside her. It's in her nature to want everyone to get along and Helen has no reason to think that she and Lana can't manage that. At the beginning she works very hard to keep things professional between them, but that derails as the season goes on!

Is Helen threatened by Lana when she comes back on the scene?

I think it would be unrealistic to say she isn't slightly threatened, because Lana is a rather intimidating person, even without her history with Thom. Anyone who is that outspoken and headstrong is going to be slightly intimidating. At first Helen's not worried about Lana's past relationship with Thom, because they seem to be on amicable and professional terms, but as time goes on she realises she needs to keep an eye on it. But she also thinks she doesn't necessarily have a right to get involved because Thom and Lana have a much deeper, longer history, whereas she's only been with him a few months. It's complex – I'd say she's slightly threatened, but doesn't show it.

Helen is exposed to a very dramatic bomb scene in episode one – how much does that shake her up?

Helen is usually much more office based in her work – this is the first time she's been up close to this amount of danger, so it's definitely

Natalie Simpson is DS Helen Morgan

new territory. She tries to take that in her stride, but unlike the expos she is new to this kind of environment and you get to see a raw reaction to quite dangerous situations. The bomb disposal team have been doing this for a lifetime, and Thom has more experience of it, but in Helen you see the human aspect, the fear and trepidation around these moments. She's brave and she's had training, but if you're surrounded by a minefield of bombs you just become human.

She really leans on the expos, but once she gets out of those situations she's quick to shake them off, get back to work and move on. She's not going to sit at home for days thinking about it, although possibly she should do after some of the things she sees! She comes back in the next day and gets on with it. She's definitely seen some things in her career, it just hasn't been bombs.

How did you feel when you were cast as Helen?

I got the audition through my agent and obviously I knew of Jed [Mercurio] and Line of Duty, but I hadn't yet seen Trigger Point. You watch so much when you're an actor so normally if I get an audition for an existing show I put it on in the background while I'm making dinner. With Trigger Point I was so gripped by the first episode that I actually had to stop it, eat and then watch it properly, so I thought that was a good sign! It was nice to be invested in the story before I even got the job, and in the audition the character sat really comfortably with me, I understood her. I really enjoyed it so it was a massive pleasure to get the part and I cannot even describe how much I loved doing the job! It's also just great to be part of a Jed Mercurio project because his work is so well-known and so celebrated, it felt very cool to be involved.

Did you do any research to play this role?

Funnily enough, John, who was the driver on Trigger Point, has a son who works as a governor in Pentonville Prison. John said his son could give me a tour, so I took him up on it. It's a Category B all-male prison and he told me exactly how it all works. Of course, this is the prison system, so not what Helen does on a day-to-day basis, but she makes threats to people about spending the rest of their lives in Belmarsh, so I thought it would be interesting to get a perspective on a similar prison.

It was a hugely eye-opening, overwhelming experience. You watch documentaries about prisons, but being inside is a different experience. I did find it slightly intimidating and I felt scared at points because most people there had committed violent crime.

There was also a lot of police language to learn, and Mark Stanley, who plays Thom, said it all with such ease, but I felt a bit confused at first! The first week, I had to look up everything I said, but then you get used to it. One day I was on location in my full police gear and it wasn't that clear we were being filmed, so I was getting strange looks from people thinking I was a real officer.

Did you enjoy working with Vicky [McClure] and the Trigger Point cast?

The cast were so lovely, I cried like a baby on my last day when I had to leave them, it was actually quite embarrassing! I had such a lovely time with them and they were just so welcoming. I can't even begin to understand the amount of work that Vicky had to do on a day-to-day

Natalie Simpson is DS Helen Morgan

basis on Trigger Point, she had to have so many hats on, with the acting and exec producing and everything else she's working on too, she was so incredible. And she'd always be there early!

Vicky was really thoughtful, she would be the one to get everyone snacks and she got the Greggs van to turn up every so often to feed us! And Mark is really lovely, I travelled in with him on the first day and I remember getting into the car at 5am and he gave me a massive hug, it was so nice. We spent 90% of the time on this job just laughing, in between being blown up! We did have one cast night out organised by Mark, it was brilliant, we just danced all night.

Do you worry the audience will be rooting for Lana and Thom's romance at Helen's expense?

I secretly love to play baddies, but I always get cast as goodies annoyingly, so I wouldn't mind if people were rooting for Lana and Thom! I get tired of people feeling sorry for my characters, they're always put upon women and the poor little victim. I'd quite like people to think Helen is in the way and to dislike her, that would be interesting, although maybe I will change my mind when it happens!

It is interesting to be the other woman, because even though Helen and Thom are together, Helen is in the way of Lana and Thom's love story and the audience will probably be on her side because you're seeing the story through her eyes. I'm interested to see what people think of Helen. She's one of those annoyingly nice people, but perhaps they'll find her too saccharine, we will see.

Was it a physically demanding job, filming Trigger Point?

Yes, there was a lot of running and physical stuff, which was really fun. I did one stunt – they brought stunt doubles on set in case we couldn't do it, but we did. It was for a bomb blast and I had to throw myself backwards, which is hard because you're running at almost full speed and then have to stop to go backwards. Stopping instantly was harder than falling. A lot of it is done in CGI, so I had to react to nothing. They don't do the actual explosion, so they'll say "Bang!" and then throw rubber glass and dust at you.

I sat behind the wheel of a police car, but I didn't get to drive it, they got someone who was a really good driver to do that. But it looks as if I've done some cool driving because I get out of the driver's seat looking stressed, it was some great post-driving acting!

Also, I have a new found respect for the police officers who wear stab vests, because they were actually really heavy on the shoulders. The way it fits around you, I found that sometimes I was getting back and shoulder pain and I thought, "This is a lot of work just to not get stabbed!"

Natalie Simpson is DS Helen Morgan

Did you learn anything about counter-terrorism methods on this job?

If anything I've just become paranoid – I was on the train the other day and the conductor found a bag that had been left. He picked it up and I almost screamed at him, "Don't pick it up, check for wires!" I was being really dramatic and wanted to run to the back of the train, but he just picked it up really blasé and it was fine. The job has definitely made me a little bit more cautious and I notice things being left around a bit more.

Did you enjoy filming in London?

We stayed in London for the whole shoot, which is the first time I've ever been able to travel into work every day from home, it felt like a normal job! It was great because it meant I could be at home with my pet rabbit, Pomolina, who doesn't like to be left – she's an extremely pampered rabbit! We were filming in places like Dagenham and Uxbridge, so I got a good tour of Greater London.

What can viewers expect from this series?

There is a huge amount of drama in every episode and there is a lot of death – do not get attached to anyone at all! I think it's as good if not better than season one and I'm really excited for everyone to see it.



Kerry Godliman is Sonya Reeves

Kerry Godliman is Sonya Reeves

How does it feel to return to the role of Sonya?

I was very happy to come back for a second series, and delighted to hang out with Vicky [McClure] again. I really like playing Sonya, she's quite an unusual part for me – I would never have imagined I could play a data analyst. Vicky and I have a running joke that when I'm playing Sonya I'm just walking around quoting the periodic table and talking in scientific code, it's all so alien to me. But that's the joy of acting, when you have the chance to play someone utterly different. Sonya is unlike me in every element of her nature, she couldn't be further from me – she's brainy, scientific and she's a grown up.

How would you describe Sonya?

She's always professional and she works all the time, it's relentless for her. There isn't much let up and it's a high crisis job. You probably do need a coping strategy when you work in a career like that, and I think she has become desensitised to a lot of things. Maybe that troubles her a little, that she has slightly numbed the softer parts of her personality, but if you see the stuff she sees every day, there will inevitably be some fallout to that.

She always stays professional, but she is also a human being, and one of the things I like about this show is that the human experience is very delicately, subtly shown alongside the intensity of bombs being diffused and extreme trauma. It's that tension that drives this drama forward, and all of these experts are still people – of course these experiences are going to impact them quite deeply, but it's not their job to show that, they have to get on with it.

Did you do any research to better understand Sonya's world?

To a degree, but there's a limit to what I can understand in her line of work. We were given a great briefing about the nature of her job, and how Sonya and Lana would know each other and work together. The part we fleshed out more was the nature of their friendship, because that's always at the heart of Sonya's scenes and it's a relationship I really like. Both of them are women working in male-dominated jobs, which is not alien to me, and I suppose that would bond them too.

Sonya isn't there much, but she is a key part of the overall ecosystem of Trigger Point. Importantly, the character gives Lana an opportunity to show a different element of her personality – you see her at work, you see her in romantic entanglements and then her scenes with Sonya provide something else and add lots of texture to Lana.

Sonya must be thrilled to see Lana again, as she returns from her work in Estonia?

Yes, she's genuinely really pleased to see Lana and it's a nice scene when they get back together. I really like the fact that scene is

Kerry Godliman is Sonya Reeves

not excessively sentimental or highly emotional – they're both very cerebral, practical women, who are extremely career orientated and professional, but there's a tenderness between them. I like that interplay, and you see in their scenes together that they share an intimacy, they allude to their love lives or personal circumstances, and then they just crack on with work. Sonya is a code cracker, she deals in codes and perhaps emotions are less comfortable for her, but she is very good in a crisis.

Does she want Lana and Thom to get back together?

I think she'd be reluctant to say either way. Sonya's not one of those friends who tells her mates what to do, she'd just tell Lana she has got to do what she thinks is right. I think Sonya recognises that Lana and Thom's relationship was troubled, but that there was love and tenderness there, and she doesn't want her friend to miss out on that. And if they can make it work then it might be nice. It's sort of implied that Sonya isn't super lucky in love, so I think part of her does root for them to get back together, just because there's a romance to it and everyone likes that.

Would you be any good at Sonya's job?

Absolutely not. I would be the exact opposite of how she is – I'd keep announcing that I was feeling so many feelings and I'd need to talk about my emotions, how it feels to be in this job and what impact it had on my family life. I'd be awful at it. But it's great fun to play her and say all the grown-up words. As I get older my casting gets far more interesting, so I get to play scientists and barristers, highly professional people with very responsible jobs. It's great fun.

Do you enjoy working on an action-packed drama like Trigger Point?

It's a full-on set and I'm not there loads, so I can often be absent for a few weeks and then come in for a scene. I really love the intensity of it, but I'm aware I don't have the same workload as the leads. It definitely feels like an intense shoot and I've enjoyed that. I've had some really lovely days on this job, but I sort of pop in now and then to have a sandwich with Vicky McClure and talk science, we have a very nice time.

How does it feel focussing on such unsettling subject matter?

The plot is highly tense and can leave you feeling really jumpy. When we came back for series two they told me there were going to be even more bombs, and I wondered how there could be, there were already quite a lot in the first series. But the whole show hangs on that tension. Of course, it's not very nice to think about – I live in London and we've lived through terrorist attacks being a terrifying and miserable presence, it's real. It does make for really good drama though, because all brilliant dramas are rooted in a lot of truth, that's the unsettling side of it.

Kerry Godliman is Sonya Reeves

Many viewers associate you with your fantastic comedy performances, do you enjoy tackling serious dramas too?

I do feel lucky that I get to do both. I did drama first, way before comedy. When I first left drama school, I was doing Casualty and The Bill, all the dramas, and then quietly working up a stand-up career on the circuit. Those two worlds didn't really ever cross over for me until I worked with Ricky Gervais, because he knew me from the comedy world but some of his shows had quite dramatic elements too. When I did Afterlife it became such a big show, so you get seen more and people think of you for other things.

What kind of TV do you enjoy watching?

I do quite like a gritty drama like Trigger Point, but there's so much TV now and I'm always so late to the party – I've literally just watched Mare of Easttown and it's been available for years. I was telling my friends how good it was and they said, "Yes, we did tell you years ago." I shouldn't even tell you this, but I haven't seen Line of Duty yet, but I intend to.

The TV I watch is largely dictated by my kids, because we enjoy watching things together. They're teenagers so they often want to watch something like Stranger Things or Squid Game. They're not overly keen on watching me on screen, although they do confess that when I'm away and they miss me, they do re-watch my series of Taskmaster. That makes me feel awful, like they're being remotely parented by a panel show.

What kind of roles are you keen to play next?

Unfortunately, actors don't really get to decide, it's up to other people what they offer you. But I am really happy that I get to straddle comedy and drama, and the more unusual and against type the casting is, the more interesting and fun I tend to find the job. Casting has always slightly bewildered me, and it's hard to be objective, but I've found that I've been given more interesting parts as I get older. I know that's not everyone's experience, but perhaps it's just good timing for me – the industry has changed for women in comedy and TV and we are now more visible than we were 20 years ago. I do a series called Whitstable Pearl, and I never predicted I'd ever get the chance to play a private detective solving mysteries.

I'm extremely grateful that I get to work at all – there's a tiny tier of A-listers who carve and shape their choices, but the rest of us don't, it's out of our hands. That's why I like stand up because I have more control over that, and I can write it and do it myself. I love comedy and stand-up is one of my favourite things to do, but it's just really nice to take a break from the jokes sometimes, and have a role like Sonya in Trigger Point, exploring a rich world not driven by comedy.



Julian Ovenden is Commander John Francis

Jed Mercurio, Executive Producer

How does it feel to be back for more Trigger Point?

We were really thrilled with how the first season was received and it's great that we're lucky enough to be doing a second season. It's a fortunate position to be in when you've had a successful first season – we know we've done something that appealed to the audience, which meant that we had a lot of information about what we should be doing with a second season.

We're offering up the same kind of thrilling bomb disposal sequences and a lot of challenges for Lana, because we know how many people responded to that character. Vicky McClure is a huge star and everything she does on screen is so naturalistic and believable, so we've been trying to create a lot of scenes for her where we explore her personal challenges alongside her professional challenges. There are complications for her this season, which relate to the aftershocks of what happened in season one. There's a lot at stake for Lana as she tries to rebuild her life.

What were the biggest challenges when creating a compelling second series?

I think when you're coming back to do a second season you have to push forwards, you have to develop the characters more and develop the scenarios in a way that doesn't feel like you're just giving the audience more of the same. That was the challenge that was laid in front of the production team and the writers, but everyone really rose to that challenge and we are delighted with the result.

One of the things that we always have to work very hard on with Trigger Point is the bomb stories. Every episode features at least one bomb disposal sequence and we have to make sure they're all distinctive and exciting. They also need to make sense, and create a lot of tension – you want to be in a situation where the audience doesn't know what's going to happen next. It's about coming up with scenarios where we can throw the team into jeopardy and give them a challenge to solve in terms of defusing a device.

It's also quite hard filming in London, but we feel it's most credible for the show to be set there. London is one of the major cities of the world and it's the only city in the UK that has the scale and breadth of terror threats that give us an opportunity to tell the kinds of stories we need in order to create a plausible bomb threat for each season. There are lots of challenges to shooting on location in London, but our production team has been incredibly inventive and resourceful in finding ways to shoot there and still stay on a TV budget.

Are the stunts difficult to realise?

Yes, the stunt elements and special effects are quite considerable, so it's a complicated series to put on screen. That puts a lot of strain on our time, setting up an explosion and making sure it's done with extreme safety, but also ensuring that it's going to give us the results we want on screen. The planning is considerable and it takes a lot of time, which makes for a very challenging shoot. People are working long hours and there's many weeks of preparation before we even start shooting. I'm incredibly grateful to the brilliant hard work of our whole cast and crew.

Jed Mercurio, Executive Producer

The first episode opens with an attack on a power station, but there was snow at one point that week, so we had to rethink how we were going to shoot it. Originally it was going to be shot on a rooftop, but because that was covered in snow we had to shoot a level down. Ultimately, it worked very well.

What can you tell us about the terror threat the team faces this year?

With any series like this, one of the things you really have to spend a lot of time working on is the villain's plan. So in season one, it was quite small and personal in the end. And then in this season it's much more enigmatic. We have a mysterious group who are going about severely disruptive acts of terror and it's only really revealed later in the series what their agenda is. Upfront it purports to be about overthrowing a capitalist and unequal authority, but it's got parallels to the French 1968 movement, which was about seizing back control from a corrupt elite. That's very much part of the aim of this organisation, and the way they go about that is to attack infrastructure, and attack people in authority.

It's so enigmatic, it appears that the whole of London is under threat. But we don't know what will happen next and where the next attack is going to come from. So the team really have to be on their toes, especially because the terror campaign is claiming that the police are protecting an elite, so that makes them targets – there's a personal threat for the team.

Have there been any differences behind the scenes on this series?

My role has been similar as an executive producer, I'm closely involved with the script development and working alongside the production team to give input on the stories we're telling and how we shoot sequences. Mark Redhead was more involved as an executive producer this year, and Daniel Brierley hasn't written all the episodes this series, we've had other writers working on the show too.

Were you tempted to write an episode yourself?

No, I think it's really important to maintain a distance on *Trigger Point*. I'm involved in my own writing projects, but on *Trigger Point* I'm purely there as an executive producer through my production company, HTM Television and it's an arrangement that works really well. I love working with other writers, not just on *Trigger Point* but on lots of other successful television shows too.

With experience you learn what things work and what things don't work for an audience. So I do throw in suggestions or advice where I can, or I try to explain how I think a story will work for the audience and give examples of stories that I've worked on in the past. I'm very grateful to be in a privileged position where over recent years I've made some television that's been seen by lots of people, which means that there's been lots of reaction to it. So I get a lot of information about what works and what doesn't. I'm always thinking about the audience's relationship with the show and who they're rooting for – at times we give them what they want and at other times we have to subvert that to create the drama of the series.

Jed Mercurio, Executive Producer

Is it very different working as a producer rather than the writer?

I'm very lucky to be in the position I'm in and I do recall what it was like for me starting out. I've benefited from people helping me and giving me guidance on how to solve certain script problems, and that's a big part of what I do when I'm working with new writers. It's great to see how that bears fruit. We meet lots of writers who have some really good ideas about what might make an exciting television series, but everybody starting out needs guidance on how you might shape your ideas, or create the architecture of a series.

Personally, I got a very unusual start in TV, because I was working as a hospital doctor and I responded to an advert in the British Medical Journal from a production company developing a new medical drama. I had a lot of input about the realities of the NHS back then in the mid-90s, and as that was being turned into stories people were incredibly helpful showing me examples of scripts, so that I understood the absolute basics of how you lay out a script and how you tell a story. I was very fortunate that I learned via apprenticeship and it was great to be part of that very steep learning curve.

What has it been like working with Vicky McClure as an executive producer as well as an actor?

It's great working with Vicky – we have obviously worked together for a long time on Line of Duty, which has more of an ensemble cast to share the stories. Whereas Trigger Point is absolutely about Vicky as the star of the show. That means she has a very high workload and she's filming pretty much every day. She's very involved in how the stories affect her character, and as an executive producer she's very involved in the production process. So she's got a really strong insight into how things will work and she does it all in a very inclusive and professional way. She's an absolute delight to work with and she's brilliant at raising people's spirits. When you do a returning series it's especially important to create a happy atmosphere on set, but when you're shooting in the freezing cold it's not always very comfortable working long hours. But Vicky cheers people up via her Greggs addiction, when she brings the van on set!

Could you see Trigger Point becoming a long-running series?

I don't think you can predict whether shows will be long-running, all you can do is do the best possible job with each season and hope it connects with the audience. If we're fortunate enough that season two is viewed with the same enthusiasm as season one then it would be brilliant if we could do season three, but we're not thinking about that yet. We'd love season two to be a hit and to have opportunities to do other seasons, but no one's counting their chickens.



EPISODE SYNOPSSES (1 – 3)

Episode 1

Yet to return to active duty after the traumatic deaths of her brother Billy and colleague Nut, Expo Lana Washington (Vicky McClure) is making a routine presentation when an explosion rocks a nearby power station. Lana is swiftly called into action by Hass (Nabil Elouahabi), her replacement as Senior Expo, who warns her of a suspect device at the scene. Arriving first at the incident alongside her assistant Danny (Eric Shango), Lana's suspicions are immediately confirmed - the devastating transformer explosion was no accident. She also discovers that things have changed in her absence – her ex-boyfriend DCI Thom Youngblood (Mark Stanley) has had a promotion and found a new flame, while the dangerously unreliable John Hudson (Kris Hitchen) is back on the Expo team. What's more, Lana has a demanding new boss, Commander John Francis (Julian Ovenden). While investigating the incident, the team discover a clue which they hope will lead them to the bombers' whereabouts - but are they walking into a trap?

Episode 2

A lone male is spotted running from a high-rise building in Docklands and immediately suspected of involvement in the drone attack on the power station. A chase ensues and thanks to Thom (Mark Stanley) the man is caught; but the team soon realise he couldn't have carried out such a sophisticated and skilled attack alone, and an investigation is launched to find the other perpetrators. Intelligence from Dr Sonya Reeves (Kerry Godliman) regarding the attack on the power station suggests the involvement of someone on the inside and, under pressure to get results, DS Helen Morgan (Natalie Simpson) makes a breakthrough. The trail leads to the house of a power station employee, where Lana (Vicky McClure) makes a chilling discovery and the utter ruthlessness of the terror group is revealed. But this is only a prelude to a horrifying denouement which will challenge Lana's courage and resolve as never before.

Episode 3

The terror campaign continues when a journalist is sent a suspicious package suggesting a new bomb threat which is set to explode that evening – but where? The gang appear to be taunting the authorities. Then a source emerges from the shadows with what appears to be solid intel on the terror cell; with little else to go on, Lana and DS Helen Morgan (Natalie Simpson) risk a meeting with the mysterious informant Alex (Tomiwa Edun). Can he be trusted, or is this another game being played by the terrorists? The clues left by the gang take Lana and her team on a perilous mission deep under London's streets, then into the heart of the British government – but can they neutralise the threat in time?

Maanuv Thiara is DI Amar Batra



CHARACTER CREDITS

VICKY MCCLURE	LANA WASHINGTON
NABIL ELOUAHABI	HASS
ERIC SHANGO	DANNY
NATALIE SIMPSON	DS HELEN MORGAN
MARK STANLEY	DCI THOM YOUNGBLOOD
JULIAN OVENDEN	COMMANDER JOHN FRANCIS
KERRY GODLIMAN	SONYA REEVES
TOMIWA EDUN	ALEX
KRIS HITCHEN	JOHN
KEVIN ELDON	JEFF
TAMZIN GRIFFIN	VAL
OS LEANSE	HUGO
BETHAN CULLINANE	HOPE
THOM ASHLEY	NICK HOOD
MAANUV THIARA	DI AMAR BATRA
DAN WHITLAM	TIM



PRODUCTION CREDITS

EXECUTIVE PRODUCERS

JED MERCURIO
VICKY MCCLURE
MARK REDHEAD
JESSICA SHARKEY
JIMMY MULVILLE
SIMON ASHDOWN

WRITERS

DANIEL BRIERLEY
AMANDA DUKE
CHRIS BRANDON

PRODUCER

MAT CHAPLIN
ALISON B MATTHEWS

CO-PRODUCER

JON EAST

DIRECTORS

AUDREY COOKE
CHRIS ROE

COMPOSER

MIRANDA JONES

PRODUCTION DESIGNER

DEAN BYFIELD

FIRST ASSISTANT DIRECTOR

WILL DUTTON

DIRECTOR OF PHOTOGRAPHY

NICK GILLESPIE

COSTUME DESIGNER

ALFIE BIDDLE

LOCATION MANAGER

LOUISE ALLEN

HAIR & MAKE-UP DESIGNER

DAVID COLENUTT

POLICE ADVISOR

RED MILLER

EOD ADVISOR

DAVID ZINZAN

JOEL SNARR