

A man in a dark, heavy jacket stands in the center of a street in front of a large classical building with a dome, surrounded by fire and smoke. The scene is chaotic and appears to be a scene of destruction. The man is looking directly at the camera with a serious expression. The background is filled with fire and smoke, suggesting a recent explosion or battle. The building has many columns and a large dome. The sky is dark and overcast. The overall tone is dramatic and intense.

itv

Trigger Point

# TRIGGER POINT

## Series 3

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# TRIGGER POINT

A third series of ITV's propulsive drama, Trigger Point, starring Vicky McClure as EXPO Lana Washington and produced by Jed Mercurio's HTM Television, returns to the channel this autumn.

Commissioned for ITV by Director of Drama, Polly Hill, Trigger Point follows a team of bomb disposal officers, known as EXPOs, as they dedicate themselves to keeping the capital safe from explosive devices and terrorist threats.

Series two, which aired in 2024, averaged 8.1m viewers and was streamed 30m times on ITVX, making it the second most watched drama on ITV1 that year, with Mr Bates vs The Post Office taking the number one slot.

Earlier this year, and following the success of the show, the third series received a special honour when Her Majesty The Queen visited the Trigger Point set and met with the team to mark the start of ITV's 70th year celebrations.

The new series also sees returning cast members; Eric Shango (On The Edge), Nabil Elouahabi (Blue Lights, Unforgotten), Natalie Simpson (North Sea Connection) and Maanuv Thiara (DI Ray, Landscapers) and guest star Jason Flemyng (Gemma Boverly, Lock Stock and Two Smoking Barrels).

The third series comprises of six episodes and sees Lana Washington and her team investigate a bomb threat that soon reveals itself to be the start of a sinister vendetta: someone is targeting individuals and demanding revenge. Working alongside the Police Counter Terrorism Unit, the Bomb Disposal Squad race against time to find the bomber before they claim their next victim.

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The lead writer for the third series is Chris Brandon (Bloodlands) with Jamie Donoughue (Doctor Who, A Discovery of Witches) and Audrey Cooke (Trigger Point, DI Ray) directing. Kristian Dench (Red Eye, The Capture) is series producer, Kingsley Hoskins (The Road Trip) is block producer.

Executive producers are Jed Mercurio (Line of Duty, Breathtaking), Daniel Walker (The Tourist, Boat Story), Jessica Sharkey (Breathtaking, Derry Girls), Chris Brandon and Vicky McClure.

Trigger Point series 3 will air on ITV1 and STV and will be available to stream on ITVX and STV Player with series 1 and 2 available to watch now on ITVX.

Trigger Point is produced in association with All3Media International, who distribute the series internationally.



## INTERVIEW WITH JED MERCURIO

### **How does it feel to be back for a third series?**

It's always a great feeling to be working on a show where the fans are watching it and they want more. There's a lot of choice for viewers, and we always appreciate it when people choose to watch Trigger Point. I've been making television for a long time, and I've made plenty of shows that hardly anyone watched, so I always feel very fortunate and privileged when we have a hit – it's just as much work to make a show that doesn't connect with people for whatever reason, and it's all down to the democracy of the audience. I'm really thrilled that so many people are watching Trigger Point but that doesn't mean that we take anything for granted – we have to offer them the best version of the show otherwise they'll just watch something else.

### **How tricky is it to raise the stakes on a long-running show?**

It's always a challenge, because there's a reason why an audience likes a show, and you have to give them things that fulfil expectations. But on the other hand, you can't just offer the same as you've always done, you have to break new ground. So it's always a balancing act, and the time we spend in preparation and script development is really exciting, as we're considering what we're going to bring back from previous seasons, and what new elements we're offering the audience.

### **What were your priorities for series three?**

The first priority is always characters, particularly Lana. We know she's been through a lot, and we wanted to put that on screen. It's important that we show the toll that the job takes on expos – these are heroic characters, trying to save lives, literally putting themselves right next to an explosive device and dealing with the challenges of that. There are consequences and there's loss, which all creates a really interesting psychological challenge for Lana. In Vicky [McClure]'s hands we know this is a story that will be delivered in a really moving way, and we want to pay tribute to the work the real

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explosives officers do, and their courage. Vicky really cares about the naturalism of her performance and representing people who do that job in real life. After the characters, the second thing we think about is the threat they're facing. We need to create an arc for the antagonist, and we need that character's agenda to be expressed in the type of bombing campaign that they carry out. We do spend a lot of time trying to identify what will define each season through that character. We've loved working with Jason Flemyng this year, I've been a fan of his for years, and I'm really thrilled that we managed to bring him into the team.

### **How have you upped the ante with the bomb scenes this year?**

That's a very big challenge for us, because most bombs are of the same type. There are small technical variations regarding how they're triggered, but generally if people are going to blow things up they want to use tried and trusted methods. So we are looking at that all the time, and I think we have to hold our hands up and say that that we do push things in that particular department. We want to keep things fresh and surprise the audience, so we know we can't keep repeating similar scenarios. We really benefit from our discussions with our explosives officer advisors, who give us insights into the technical side of the job.

I think we broke some new ground this year, we did some stunts that involved water, which we hadn't done before, and that was really exciting. We also featured chemical explosives and potentially chemical weapons in the story, which gave us something else to work with – it's not just the force of an explosion, but actually having noxious chemicals involved meant there were other areas to explore dramatically. That was one of the things giving this season its own unique identity.

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**Can you let your imagination run wild, or do you have to think carefully about what stunts are possible to create on screen?**

All the writers and producers on this show are very experienced, and we know there's no point writing something you can't film. Experience will tell you when something might be achievable, or might not, but part of the excitement is writing something that sits in between, where you have to try to figure out *how* you can achieve it.

**Once again, you're working on a show where we're never confident anyone will survive till the end of the series, not even regular characters! Is it important to have that kind of jeopardy?**

I grew up watching episodic dramas with a case of the week – there would always be some jeopardy facing the regular characters, but you knew that they would survive. One of the things that's happened in TV in recent years is that shows have been prepared to cross that line and to kill off regular characters. The audience is probably mixed in their response to that. I'll be honest with you – some sections of the audience really relish watching a show where they don't know what's going to happen next and a regular character could be dispatched. But people have a real relationship with characters they love, so we do understand that there's a negative side and some viewers genuinely feel grief stricken when they miss a character. So it's always a very delicate discussion when we get into those decisions.

**Were you nervous about killing off Thom Youngblood in series two?**

We're always nervous, because a choice like that has got to be in the best interest of the show, and you always have doubts because it's so subjective. There are no rules about what we're doing, and you never know when killing off a character will have more of a negative response from the audience than a positive one. You never know at the time, it's only in retrospect

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that you understand what the show is without that character. We hope that the show has been carried forward after Thom's death, and it has broken new ground as a result.

### **Do you enjoy being an executive producer on this show, rather than a writer?**

Yes I relish this role. Trigger Point was someone else's idea, so being a non-writing executive producer felt right for me. I'm involved in the discussions about the characters and plot and I'm really pleased that I get to contribute to that, but it's not my show as a writer. I enjoy the experience of writing my own show, but I respect the Trigger Point writers, they do a fantastic job, and I love talking to them about the scripts. But I don't want to cross the line and it's a tough show to get right. Sometimes giving notes is a lot easier than actually writing the script – it's quite a nice feeling to leave a long, detailed script meeting knowing I don't have to be the one to rewrite the script!

### **How much time do you spend on set?**

I try to get on set as much as I can when I am in London. I love hanging out on sets, it's still something that excites me, and even now it's still where I'm most at home. I love spending time with the cast and the crew and being part of the process of putting the script on screen. Some showrunners don't enjoy it, or the demands of the job keep them away, but to me it's a shame if I can't be on set, because you never know if you're going to get another season. Things are precarious in this industry, so I don't take anything for granted.

### **You must be proud of your friend Vicky [McClure] for her achievements on this show as both an actor and an executive producer?**

Oh, absolutely. I've known Vicky a long time now, and she's grown into one of our best loved, most respected actors.

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She's a fantastic executive producer as well – she really cares deeply about the show and is great at leading people, as well as being thoroughly professional and great fun to hang out with. One of the first photos ever taken of us working together was when we were filming the first season of Line of Duty. We're standing on a roadside laughing, and I don't know what the joke was, but I imagine it was at my expense! That's the relationship we have. She's lots of fun, and I'm always thrilled to work with her.

### **Do you watch much TV in your downtime?**

Definitely – I love watching TV, that's why I feel so privileged to be part of making it. The show I watched most recently was The Studio with Seth Rogen, because I was really curious to see how they portrayed Hollywood. I also really enjoyed Paradise and I've just been watching a documentary about the Vietnam War. I watch a lot of live sport too!



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## INTERVIEW WITH VICKY MCCLURE

### **Where do we find Lana Washington at the start of series three?**

She's not coping. Lana is a strong person, and she likes to see herself as a perfectionist, but I think we very quickly see that's starting to crumble. We know from the previous two series that she has experienced a lot of loss, which was always going to catch up with her eventually, and this is the start of it. So we are going to be dealing with PTSD, plus she's struggling with tinnitus, and she is relying on medication to get her through. She's quite a lonely character at the beginning of the series.

### **Does she realise she's carrying this trauma, or is she in denial?**

Personally, I think she does know, but until people are ready to deal with these kinds of things they will just mask it and use other means to get through, so that's what she's doing. She doesn't like to accept help, she's one of those people who will struggle on alone, but that will have an effect on her and on the team. The cases she's dealing with impact other people's lives.

### **Lana is such an accomplished professional – will we see her work start to suffer?**

Work is the one place where she feels she has structure, and she's got her people around her, whereas at home she doesn't have anyone – she's not got a partner or any family except her mum and dad who aren't very present. So I think work is where she can actually escape the reality that she's quite lonely, and she's struggling. But her trauma definitely creeps into her work without a doubt.

### **How did you prepare to play Lana's fragile mental state?**

PTSD is such a wide-ranging problem for people, so you're never going to be able to hit it on the nail for everybody that's going through that. So I lean on our advisor Joel, who is an actual expo, and has seen a lot. He has always been absolutely paramount

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for me in terms of research, having him on set is the biggest gift for me. He has been able to share lots of tips and advice on how that storyline will play out, and he knows Lana well by now, so he knows what kind of character I've tried to develop and how PTSD would affect her.

Tinnitus was is a tough one. My dad actually has tinnitus – he was a joiner, so he has worked with power tools all his life, and it's quite common for people in that position. I do think it's a more common condition than we realise. I was trying to play how distracting it is – it's not a headache, it's a constant noise within your head, and if you're dealing with really intense, high-octane situations that can really get in the way.

### **Lana clashes with her boss, DCI Batra – does that dynamic prove to be awkward for her as the series continues?**

Yes, and I've always been keen to explore Lana's reaction to being given those kinds of barriers – it always feels like she's facing a brick wall when it comes to police protocol and what the police say she can't do. She works with the police, but she's not a police officer, so she doesn't have the same rights or the same beliefs. The red tape that comes with the job is madly frustrating for her, so I don't think it would matter if it was Batra or somebody else, she's never going to be very forgiving because it's her boots on the ground. She is physically going into these situations, but they are the ones stopping her from doing what she instinctively thinks is the right thing.

### **With your executive producer hat on, tell us how you approached series three?**

I'm always driven by character – we love the explosions and the detail of the action scenes, but it would be quite a dry show without the characters. There's only so much people want to see me snipping wires to defuse a device. So it's all about

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trying to build on character. We've forged a really amazing cast, including guest star Jason Flemyng, and you don't want to lose out on the brilliant performances these actors can bring. So it's always about giving people lots of story to play with. The writers have been brilliant in letting us mix it up a bit, and finding more character detail, which has been paramount to making Trigger Point the sort of show people love, where you really get to explore the real people behind the profession. The scripts are always strong, because our writer, Chris Brandon is really driven by the explosive world that we're trying to capture. The show has got to be constantly on its toes, and you want people on the edge of their seats. He achieves that brilliantly.

### **What has it been like for you stepping back into that bomb suit, and playing Lana again?**

The suit definitely helps with the character, although we've been filming during a heatwave and everyone around me has a tan, I am so annoyed! Meanwhile, I have been covered in black from head to toe. But I love playing Lana, she's got attitude and so do I to a degree, so I'm really able to bring that out when I play her. She's full of energy and she's a hero, which I am not, so it's beautiful to be able to play one and to have moments where you save the day. And when Lana doesn't manage to save someone's life that also gives us so much to play with, because it's all or nothing. Trigger Point is nothing short of pure high-octane drama, so every day is a mission, and every scene is impactful – slow days don't exist on this job. You're always challenged, which is what any actor wants, it's brilliant.

### **Do you feel confident with the expo equipment these days?**

Well, I definitely couldn't defuse a bomb, so please nobody ever come to me for that – I don't have those skills! I do feel more confident with the equipment though. I never want it to look like I'm fumbling around, I need to be using all the kit with

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ease as Lana would, and that does feel very natural to me now. I always call myself Buckaroo because people keep adding things onto my costume with the boots, helmet and knee pads, which get very sweaty, but I'm used to that now. I've always got my torch on me and various things in little pockets. Being so familiar with the equipment has been helpful when we've needed to work out what we're going to do with a device or a scene. There's an instinct there now, and there's nothing nicer than when Joel tells me I'm absolutely right on something.

### **Can you tell us about some of the action scenes this series?**

There's a particular scene where Lana is trying to save some hostages, which was visually very distressing to look at, and haunting to be part of. Respirators play a big part in this season because we're dealing with a chemical attack, so that was very difficult for everybody – wearing respirators for long periods of time is no mean feat. It was quite challenging but it will look great in the scene.

I don't have a gym membership and I certainly don't need one on this job because Trigger Point is my gym! It's brilliant because I'm 42 now, which is not old by any stretch, but sometimes I'm knackered and I'll have a scene of running from A to B that requires lots of takes, sometimes in the heat and wearing all the gear. It's a real challenge sometimes but I love pushing myself to the limit, and I've got the best crew I could possibly wish for. They prop me up and feed me tea constantly. Everyone is putting in such effort to get everything right, so you just get up and crack on. I haven't had a spa day or a holiday, but I have an amazing make-up artist who is also a masseuse, so sometimes she'll give my shoulders a rub!

I'm not the real deal – I'm not an expo and of course I don't deal with real devices. There are also certain things that we can adapt so they aren't quite as heavy or cumbersome for me. But there was a scene with a breeze block that was bloody heavy. They made a rubber one for me, because I had to carry it quite a way, but it just felt wrong that it had no weight, so I used a real one. I wanted it to look right and to show respect to the expos, but by the end of the day I did think, "What was I thinking?!".

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### **The Queen visited set during filming this year – that must have been a special day?**

Yes it was absolutely mad! I remember when it was spoken about, I had to ask a few questions. I said, “What do you mean the queen? The queen of what? Oh, *the Queen!*”. It was to celebrate ITV’s 70th anniversary and apparently she was given lots of options of shows that she could visit, but she chose Trigger Point, which was fantastic. There was a real buzz around the set, everyone was really excited. She did the clapper board and had a play with the focus pull. We were filming an explosion in VFX, so I think she was maybe a little disappointed that nothing really happened, it will all happen in post-production! It was a great day, she walked around the set and I talked her through the bomb suit, just to give her a bit of an idea of what we do. I was a bit nervous because the world’s eyes are on you – it’s world news when the Queen comes to town and I didn’t want to trip over or swear! But ultimately it was just a really nice chat.

### **How proud does it make you to be shooting series three and four of Trigger Point?**

Trigger Point is an incredible production with Jed [Mercurio] and Jimmy [Mulville] at the helm. TV is insanely fast now, shows come and go in a flash and people watch telly in completely different ways, a lot of it is a mystery. I don’t go into it thinking about ratings, but the fact that we got those viewing figures for series two is immense. Mainly I always want the job to be a fun shoot for everybody, and then I want viewers to enjoy watching what we’ve made. Past experience has shown me that if you make something with the right attitude, it really lands on the screen. I just want a happy set, and that’s what we’ve had from day one.

### **Have you brought the Greggs van back to set this year?**

Oh yes! And they brought a blue carpet in honour of the royal visit, with people dressed up in royal attire, delivering

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sausage rolls on a tray! Moments like that give everyone a real boost. We had a lovely barbecue on set the other day too and sometimes we'll get the ice cream van in. I'm known as a feeder – my mum has always been a feeder and that's obviously trickling down to me, because I'm always walking around set with a bag of sweets, chocolate or crisps. A fed crew is a happy crew!

### **You're so busy with such a variety of projects – how do you look at your career at this moment in time?**

I'm immensely grateful. I still look back at my days of working in an office and not being sure if it was ever going to work out for me, and so to now be filming series three and four of a huge ITV show, that's not lost on me. Don't get me wrong, I'm allowed to have the odd moan because I'm knackered, but apart from that, I'm just amazed. People get so excited when they visit set, and even I turn up to base and sometimes can't believe this is my job. I love what I do. Of course I'll still be really excited to go home at the end of this shoot, because I'm such a home bird and being away is always the toughest part of the job for me. Very rarely do I get to shoot in Nottingham, which is why my production company Build Your Own Films is working tirelessly on productions set in the city.

### **Do your ambitions lie behind the scenes now, as well as in acting?**

I love acting, but if you count up the hours, you're always going to spend way more time on production than shooting a scene. I love to make a difference and I'm always trying to champion the working class, both on and off screen, so I'm really proud that we've been able to give out lots of opportunities to trainees on Trigger Point, giving people their first chance at being on set. Our industry really needs to improve in that regard because great talent is being missed.

On Trigger Point we really do harness those diverse voices. It's so important because we need to see more TV where people really recognise the characters and the world. To be able to produce that kind of story, you need to have lived

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experience, and if we don't have creatives that actually understand those worlds, then we're not going to be able to capture them authentically. It has to start from the top down across every department. There are shockingly few people from working class backgrounds in the industry, especially given the percentage of TV viewers who are working people.



## INTERVIEW WITH ERIC SHANGO

### **Where do we find Danny at the start of series three?**

Danny has just got married so now his focus has shifted – he’s no longer thinking exclusively about his own wellbeing, instead he’s thinking about his wife and how his job could affect her. Essentially he’s beginning to question whether this line of work is actually something he should still be doing, rather than just something he wants to do. He is more tentative, but there are also lots of things keeping him in this job and he still wants to establish himself and prove his credibility. So he’s conflicted, balancing the journey of marriage with the magnitude of this high risk, mentally demanding job.

### **Lana is struggling with her trauma, is he concerned for her?**

Yes. He is aware that his connection to Lana is one of the closest and most profound in her life, and he is always concerned for her because she’s been through so much, especially with the loss she faced last series. But he wonders if he’s really in the best position to speak about her personal life or assess whether she’s fit to do the job – is that his place? But then he thinks if he doesn’t speak up then who else is going to do it? So we do actually see some moments of reproach between them where things aren’t happy go lucky, and that’s important, because nobody should be living in a world where everybody’s saying yes all the time. Watching this conflict arise from Danny, who was always the most agreeable, subordinate person towards Lana, makes for a nice shift and I’m excited to see it play out.

### **It must have been fun to film that changing dynamic with Vicky [McClure]?**

For sure, it has been a lot of fun. We’re really close in real life, so we have barely ever had a disagreement. Getting to play that change between the characters has been great because we have so much trust there, so we’ve been able to stretch it as far as it can go. Trigger Point is so unpredictable – obviously there’s always going to be a bomb somewhere, but otherwise you just don’t know what will happen, which is like real life.

# INTERVIEW WITH ERIC SHANGO

## **How does it feel to be back for a third series?**

From my perspective, there's always a feeling of gratitude. I feel blessed to work on this show as an actor and storyteller, and coming back has filled me with more confidence. Just as Danny has grown, I've also grown – I got this role when I was 25 and now I'm approaching my 30s. A lot changes quite quickly in that time, there's a shift around this age where you become more of an adult. It feels quite apt that Danny is going through the same thing, so it's almost quite cathartic and therapeutic to play him, especially when emotional moments arise, because I understand those complexities.

## **Were you involved in lots of action scenes this series?**

Oh wow yes, the amount of running! It was probably the most physically demanding series for me so far, especially when we were filming in the summer heat. You can never really fully prepare yourself for those scenes, but I try to train as much as I can. It's quite challenging with our working hours, but you've just got to get up earlier and get to the gym! It takes a lot out of you by 4pm when the tank is empty and you're filming in the heat, but you've just got to stay as mentally and physically conditioned as you can. The action is what I got into this job for, it's what excited me as a child when I watched films like Troy or Gladiator, and it's what I always imagined doing. So I can only look back on the action in Trigger Point with pride and joy. It's a great team effort.

## **Do you feel confident handling the expo equipment now?**

Yes it's amazing. We've been so lucky having the experts around to advise and train us, and when we're doing these scenes it's an ode to the brave individuals who actually carry out this job on a day-to-day basis, we have to honour that. It's surprising how your brain begins to think in a certain way after a while, and you start to develop an instinct, those training sessions pay off.

## INTERVIEW WITH ERIC SHANGO

### **Were you involved in any particularly memorable stunts this year?**

Every day is memorable with this group of people, but I had a car chase scene to film, and I loved it. I spent a couple of days with the stunt team and Jason Flemyng, and I just couldn't believe that I was able to do something like this, the kind of scene I'd watched on TV as a child. When I watched it back it was quite surreal that it was actually me – it was very colourful and very scary at times, but we live for the thrills!

Working with Jason was amazing too, he's the consummate professional and supremely talented – he's been in the business for donkeys' years and it showed. He was able to provide me with gems, so acting with him was just like being on an internship. All the way through this job I've been working with the greats, from Adrian Lester in the first series to the amazing group of actors I'm working with now.

### **What can viewers expect from this series?**

There's lots more to come: they already expect the unpredictability, edge of your seat action and twists in Trigger Point, and the show is even more cinematic and captivating this time. It feels like you're watching short movies every episode. The audience should put everything away and pay attention – this is not a show where you can scroll on TikTok while watching, you've got to be locked in. All gas, no brakes!



# INTERVIEW WITH NABIL ELOUAHABI

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

He's very much side by side with Lana. Hass has evolved into almost an older uncle figure, he's kind of the wise guy now and there are some lovely interactions between Hass and Wash. He is concerned about her wellbeing, but he knows that you catch more flies with honey than vinegar, so he's very gentle with it, and is just consistently present for her. He knows that Lana has been through so much recently, including so many deaths, and of course everybody has a breaking point, it's just working out where that will be for her. The pressure keeps piling on while she is simultaneously doing this very intense job – it's interesting to see how she deals with that.

Hass has a lot more to do in series three, so you really begin to know who he is and how he operates, he's much more involved. It has been great to let him grow a bit and you understand that he really is Wash's right-hand man, the two of them are the experts here. The fact that they are dealing with a chemical threat this time really heightens the drama – it's so rare on British soil. It's been invaluable having our expo advisor Joel on set to help us with those scenes, he really helps us to understand the context Wash and Hass are working within, it's profoundly helpful.

## **How does Hass feel about Batra being the new boss?**

Well, it's interesting, because we saw last series that Hass had his own flirtation with being the boss. But as you see Hass developing, he has come to an understanding within himself that he doesn't need the extra stress, that's not his ambition anymore. He thought about it, but he's comfortable not having that pressure, he prefers to play the supporting role. When Wash has confrontations with Batra he backs her, and he agrees with her for the most part, but he is a bit more diplomatic and strategic in the way he deals with things. He's not going to burn the house down just to get to one room.

# INTERVIEW WITH NABIL ELOUAHABI

## **What do we learn about Hass's personal life this series?**

We don't see much of his home life this time, but we do hear that he is divorced, and his daughters are part of that process. He also says that the divorce is proving to be expensive for him, and we later learn that he's dating again, he's using the apps. One thing we find out is that Hass is sober. I suggested that because I'm sober too, and when it comes to TV shows we see people getting drunk on screen a lot. It's my truth that I don't live in that way anymore and I thought it would be good to reflect the fact that people deal with life in different ways. I'm really pleased that the writers took that on board without making it a huge thing.

## **Have you enjoyed returning for series three?**

Yes. It's funny, in some ways my time on the show has been a blur, and in others it almost feels like a lifetime. The experience has been so intense and full, and the characters have evolved so much, in a brilliant way. One thing I've really enjoyed this year is that the writers have allowed me and Vicky [McClure] to improvise. We've improvised quite a lot, to the point that there's a running joke with the sound department that they always put a microphone on me even if I don't have any dialogue in a scene – they know I'm always likely to throw something in! They've shown a lot of faith in us to give us the freedom to play around like that, it's been great.

Trigger Point is a great show to be part of because Vicky is such a team player, she almost doesn't want to be the lead, she encourages others to come up with their own ideas, and from a creative perspective she has always so open and collaborative. There have been so many incredible little moments this series, and series three really has felt like a well-oiled

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machine – the crew works long days but they are all so warm, sweet and professional, it was such a fulfilling experience. It was great to have different directors coming in too. And there's also a scene where someone is in Speedos, but I can't give anything away except that it wasn't me!

### **How physically demanding is this job?**

It's mainly getting into the bomb suit that's hard, I know the real expos are in them for seven hours at a time and the heat in there is incredible. I just sweat so much when I have to wear one, and fortunately I don't have to have all the metal plates in like the real expos do, as we're only acting. The weather was brutal towards the end of the shoot, so hot – there are a couple of photos of me and Vicky with leather shammies around our heads!



# INTERVIEW WITH NATALIE SIMPSON

## **How is Helen feeling at the start of the series?**

There's a concoction of emotions for Helen. Obviously she still feels grief for Thom, but it's more than that. She was only with him for a few months, but everything became quite messy at work as a result of that relationship, it became very difficult for her to navigate. Then there was her suspicion about what was going on with Thom and Lana. So I think she now feels quite embarrassed and perhaps a bit helpless. At the start of this series, we see her putting on a slightly tougher front, because she wants to deal with work in a more professional way and she needs to get herself under control. She didn't mean for everything to happen the way it did, and for her there's nothing worse than having romance muddying the waters at work, it's made her feel that she's not quite doing herself justice. I think now she just wants to keep a clear head and prove her professionalism.

## **It's not long before a big mistake happens on her watch though, is it?**

Yes, and that only adds to her frustration. Under normal circumstances, she's probably really good at her job, but there has been a series of unfortunate events and she is working alongside people who work very differently to her, so she always feels a step behind. Lana does what she wants and doesn't really check in with Helen, which is the opposite way to how Helen likes to work. So these mistakes keep happening, and she feels like they are happening to her. She feels a lot of shame and guilt, which she struggles to shake. It doesn't help that her close friend Batra is promoted to DCI, but she stays as a detective sergeant. It's very tough for her because she knows she's very competent – it only adds to her frustration. There's only so much that one person can take in terms of work embarrassment and feeling as if she's not quite good enough, so something has got to give at some point...

## **Is there still tension between Helen and Lana?**

Helen is someone who likes to do things by the book, she really believes in meritocracy and that hard work gives good results.

## INTERVIEW WITH NATALIE SIMPSON

Then she comes across Lana, who is really successful but working in a completely different way, making Helen look as if she's just a stickler for the rules, and that's quite frustrating. Lana is straight talking, she'll say how she feels, whereas Helen feels there should be a slight veneer at work. She finds it quite offensive how outspoken Lana can be, and Helen is finding it harder to hide how she really feels. It's not that she seriously hates her, but she finds her challenging – and she knows that if she makes any mistakes Lana will point them out and rub it in.

### **What has it been like filming those scenes with Vicky [McClure]?**

It's been great – frostiness between characters only really works if you're friends off screen, otherwise it can be very challenging, because you don't know where the boundaries are. So it helps that we get on so well and we spend a lot of time joking and corpsing on set – sometimes you worry that perhaps we go too far but we don't mean to. It's just awful if one person gets the giggles, because then everyone laughs and there's no way out. You can't look at each other, but you still have to do the scene and pull yourself through it. The worst offender for corpsing is definitely Nabil [Elouahabi, who plays Hass], but Vicky is funny too – if she ever drops a line she'll go into weird accents! I can usually keep my cool but Nabil's face just makes me laugh in those moments! We're very lucky that there's such a good atmosphere on set, it's probably one of the most chilled jobs that I've done and that comes from the top down.

### **Has it been exciting to see how Helen has evolved this series?**

It's been really cool, I'm so happy with her character arc – there has been so much to play with, and so much change for all the characters, Helen included. When I first signed on to Trigger Point it was for one season only and one storyline, but I've managed to do a lot more than I ever anticipated, which has been so exciting.

## INTERVIEW WITH NATALIE SIMPSON

### **The stakes keep getting higher too – the bomb threat this series is really tough for the team to combat isn't it?**

Yes, I really like the fact that every year there's a completely different bomb threat and completely different reasons as to why these attacks are happening. I always find it very interesting whenever I'm reading the new season's scripts, seeing which direction we're going in. We've seen the same bomb threats depicted on British and American TV for many years, but I really like the fact that we explore bombers from very different walks of life, with different backgrounds and very different reasons for what they're doing. It makes the show much more exciting.

### **Have you spoken to any real police officers as part of your research for the role?**

I met a detective sergeant on set during season two, and I just remember she seemed so mature and grounded, she was a force to be reckoned with. We don't have daily police advisors with us on the job, like we have the expo advisors, but I have spoken to officers. Sometimes we have real police with us if we're filming on the streets of London, and I remember talking to a DS who was telling us about the police ranks and how they would react under pressure, which was really interesting. Of course, we're filming a drama so we need to add a bit of spice – in the real world, the police are hopefully a lot calmer than we would be on our TV show!

### **What have been the biggest filming challenges this year?**

There's a lot of bombs and a lot of chasing, but I really enjoy the physical stuff and all the stunts. I have a double, but I don't think they've actually used her for anything yet. The only thing that's challenging is that whenever we film a bomb explosion they put fake debris and dust in the air to make the scene look real. It's very safe for us, but it's extremely uncomfortable to breathe in, so when we have to cough and splutter in the scene I can tell you that's not fake!

Often the weather can be a challenge on this job. Nothing will ever be as cold as season two, sitting on the top of a car park in the hail, or filming at 2am in below freezing weather! Luckily series three warmed up as we went along, it was much better.



## INTERVIEW WITH MAANUV THIARA

### **Where do we find Batra at the start of series three?**

It's quite exciting, Batra has had a promotion – he was previously a DI, but Francis left, so he has been promoted to DCI and he's very much heading up this operation. He's a very good detective because he's a details guy, but he's not used to being in charge, and he's not necessarily equipped to come head-to-head with such a strong personality as Lana. That has been a great thing to grapple with this series – very quickly Lana starts to question how he is running the operation and Batra has to find a way to deal with that. He's finding his feet and there's no time for him to get used to anything before this big case comes his way. I'm sure he would have liked another month to work out exactly where his office is before he had to dive into this operation!

### **He makes a bad judgement call early on – does that knock his confidence?**

He's a bit shaken by it. This promotion is a big deal for him and he takes great pride in his work. He believes in doing things a certain way, by the book, which has served him well up until now. He messes up, and of course he understands that bad calls can be made and it was a decision he made in good faith, but it still shakes him that he made the wrong move. His friendship with Helen provides a really nice support for him in that moment.

Also, the bomb threat the team is facing this year is unknowable, and in a way it becomes slightly more personal, which is frightening. The messages the bomber sends feel particularly sinister and Batra is always one step behind. The team has not faced something like this before, and you see Batra getting frustrated, the cracks start to show and he makes bad decisions. You see the real impact of this stress on Batra's shoulders.

## INTERVIEW WITH MAANUV THIARA

### **Tension brews between the police and the expos doesn't it?**

Yes you really see that this series, which has been fun to play. You see Lana becoming increasingly frustrated, because the threat this season creates a cat and mouse game. In Batra's eyes, Lana is a little bit out of control, so there are moments where he makes a call against her. We've had years of Lana and the suits butting up against each other, so Batra came into this job expecting Lana to be difficult, and he braced himself that. But he wasn't expecting her to be quite *this* difficult, and there are plenty of tense moments, where the stakes are high and actually nobody is right or wrong.

### **Is there any hope for his working relationship with Lana?**

When he got this promotion he factored Lana into a lot of his early decision making, and at the very beginning of the series he is actually on side with her. Batra disagreed with a lot of the decisions that Francis made against Lana last year, he could see her position, so he came into the new job hoping to work with her, and understanding that you get things done if you work as a team. But I think the very real stresses of the job and the high stakes of this particular investigation get to him a little bit, and his lack of leadership experience starts to show. Also, while he respects Lana, she comes bursting into meetings ready for a big, fiery bust-up. From Batra's point of view, even if she's making sense, he will always say that he can't break the normal way of doing things just because Lana has a hunch. And if they do follow her lead, they've got to do it in a certain way. But often, for Lana, that's too slow.

### **Were you excited to play Batra at his new rank?**

Really excited, it kind of felt like a promotion on and off screen because I had so much more responsibility as an actor this time around as well. So it felt like a real show of faith from the team. This also felt like an opportunity to play the more human side of Batra, getting a little glimpse into what he's like as a person when he is put under this level of stress. His whole demeanour is different under this pressure. Trigger Point is an absolute dream job for me anyway, especially working with this amazing team and the different directors that come in, who all bring their own tone and flavour to the show. Vicky [McClure] leads from the front, and she's absolutely responsible for the lovely tone on set, it's a really fun

## INTERVIEW WITH MAANUV THIARA

job. Everything is always upbeat and relaxed, it's the most chilled set I've ever been on. Vicky just knows that if you're filming scenes about trauma, it's important to have downtime on set where everyone is positive and having a laugh. You can be filming a bomb disarming sequence for a week in a wasteland somewhere and it's pretty intense, but morale is always still high because we're mates and we get on so well. So I feel very lucky to work on this show.

### **Were you involved in any big stunts this year?**

I didn't have many stunts this season, the closest I got was being covered in mud for one scene! We filmed that in the dead of winter, at the old Shredded Wheat factory in St Albans, and it was muddy on set and off – when we got there we had to lose the first day of filming because the place was like a bog and none of our trucks could get to set! I'd love to do more action scenes – that would be the dream, get Batra to move into expo!

### **How much research do you do ahead of a series of Trigger Point?**

I like to do a lot of research, speaking to real life detectives. They do such a high-pressure job and it really helps me to talk to them, because you want to be as honest and truthful as possible if you're telling these stories. It's also incredibly interesting to hear what they have to say. I wanted to ask how they make big decisions under that pressure. Those conversations really help with the small details of my performance, things that the audience will never see, but they are useful to me in creating that authenticity. Things like learning what Batra would look for at a crime scene, or even what he would keep in his office in case he needs to do a quick change, or needs to stay overnight at work. Also Batra is quite young for this promotion, so I wanted to understand how that would have happened, and what scheme he would have been on, which tells me something about his personality.

### **What was it like welcoming the Queen to set for her visit?!**

It was an amazing moment, really incredible. It felt like a bank holiday atmosphere even though we were all at work, there was such a cool vibe on set. We had so much fun and Her Majesty seemed impressed, she even used the clapperboard for us. It was so cool that Trigger Point got to be part of this momentous occasion, what an honour. It's really quite surreal to imagine the Royal Family sitting at home, tuning in to watch us!



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# INTERVIEW WITH JASON FLEMYNG

## **How did you get involved with Trigger Point?**

I went in a little blindly – I knew the show and how hugely successful it is, and I've been watching Vicky [McClure] on screen for years, I think she's amazing. But I didn't realise what a brilliant gig it would be. Last summer my kids got a job playing the twins in the new adaptation of Lord of the Flies, which shot in Malaysia. I was burnt out after working solidly for 30 years, so we locked the house up, gave the lease car back and disappeared to Malaysia as a family. I've been so privileged to work so consistently, but that opportunity to take seven months out was amazing. But then I got back home and really wanted to work so I phoned my agent. Trigger Point was casting and the role seemed perfect.

I didn't really realise quite how big the show was until we started. I've spent years telling people about the subtitled sheep farming film I've done set in Czechoslovakia, and they don't know what I'm talking about – but every single person you talk to knows of Trigger Point! It has turned out to be the best job ever, like a massive Christmas present, I loved every second of it.

## **Your character is a sinister presence for the first couple of episodes – we barely see your face and you have no lines. Was it strange to film those scenes?**

Yes, I actually realised that the main reason I get nervous when I act is because I'm worried about forgetting my lines, which is ridiculous as there are lots of other things to be thinking about too. But on this job I didn't say anything for the first ten days of filming, so I was completely confident I couldn't mess up any words, I absolutely loved it! It was a good way back into acting after being away for all those months. But then as the episodes evolve everything gets much more complicated for my character and I drew on a lot more skill to play the part – I had some epic scenes, so that was great. I did enjoy that early bit though – finding ways of getting the character across using just my wrist, or whatever part of me was in shot!

# INTERVIEW WITH JASON FLEMYNG

## **What can you tell us about your character – without too many spoilers?!**

He's a union boy, a working-class lad, who just decides that the world has let him down. Corporate greed and capitalism have thrown him into touch, and instead of just rolling over or disappearing like most people have to, he decides to reap his revenge and take control. In his eyes certain people should be in prison. Good people do bad things, and that's what we see with him. So he's a sort of cross between Hannibal Lecter and Che Guevara!

## **Do you have many action scenes as the series progresses?**

I'm involved in a big chase and there are a couple of epic scenes towards the end of the series. I've been doing chases and fight scenes for so long in action-adventure flicks and X Men films, and I always really enjoy them, but I'm 58 now, so those sequences are probably going to get less and less. There's not as much call for me to take my shirt off as there used to be, but I'm still fighting the good fight!

## **You've played a lot of villains over the years – is that because baddies are more fun to play?**

Well, I can't compare because I've never played a goodie! Never – I've done 160 movies and sometimes I might seem like the nice guy, but I will always turn out to be the monster by the end. I'm definitely not moaning because I live in a nice house and I've sent my kids to a good school as a result, but it is quite funny. I have no idea how it happened because I have no side to me and no temper. I don't really understand it!

## **Do your family find it amusing that you're always cast in these roles?**

My kids won't watch anything I'm in. I did a series called A Town Called Malice, and as part of the publicity I ended up in an

## INTERVIEW WITH JASON FLEMYNG

advert on the side of a London bus. I've spent 50 years trying to achieve that, but they were so embarrassed because it was the bus that drove past their school. I thought they'd be quite pleased, but that's the truth of it! I'm so proud of them doing their own acting work though. There is one of my scenes from Trigger Point that I've got on my phone just to amuse them, but I can't talk about it because of spoilers!

### **What are your favourite memories from filming Trigger Point?**

I really loved this job, and for me it's always about the people. I loved working with Chas Bain, the director of photography, because he's a really close friend, but also meeting new friends on the show. Vicky was amazing, we have some really great scenes together. I've been very lucky to stand slightly out of focus behind the best actors in the world in my career, including Brad Pitt and Cate Blanchett, and the truth is you should never be intimidated by the best actors because they only make you better. If you play football with Ronaldo you'll look like an absolute idiot, but if you act with the greatest they lift you up. Vicky is up there with the best British actors we have, so I was so happy to be working with an actor of her quality.

I was relieved because I've admired Vicky for years and it's always nerve-racking to meet people you admire – it can be frustrating when they're not as you hope. But Vicky is so brilliant and the whole atmosphere on that set is down to her. Everyone feels comfortable and people are forgiven if they make a mistake, it's lovely. She's kind, and the business doesn't have as many people like her as you'd hope.



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# SERIES SYNOPSIS

## **EPISODE 1:**

Explosives Officer Lana Washington (Vicky McClure) and her team are called to investigate a suspected bomb threat – an iconic, London Black cab that’s been abandoned in a wasteland. However, they soon realise they’re at the site of something far more sinister. Working alongside her colleagues in Counter Terrorism Command, the team race to find out what the person behind this unique bombing campaign wants, who they are, and who they might be targeting next...

## **EPISODE 2:**

With two incidents appearing to be connected, Counter Terrorism police work to establish a link between the two victims – a retiree and a university lecturer. As the investigation continues, the team grow suspicious that they aren’t being told the whole truth, and an intervention from DS Helen Morgan backfires, leaving the unit at a loss.

## **EPISODE 3:**

With the help of Lana, Counter Terrorism Command learn more about the recent murders. But their progress doesn’t go unnoticed by the bomber, whose campaign only intensifies, putting more people in grave danger.

# SERIES SYNOPSIS

## EPISODE 4:

All hope looks lost for the remaining missing person, until a new lead emerges. With Lana now known to the bomber, she has to work harder than ever to avoid falling into his traps, pushing her to breaking point.

## EPISODE 5:

The bomber's next target is symbolic of their whole campaign, and Lana, rushing against the clock, must find the bomb amongst the pandemonium. Her search peels back the layers of the bomber's secrecy, yet the two of them are thrown into new territory that neither is prepared for.

## EPISODE 6:

After the last attack, and with breakthrough evidence, Counter Terrorism police are close on the bomber's heel. Lana faces a reckoning when she uncovers the truth behind the campaign, as the confession so desperately fought for finally comes out.



## CAST CREDITS

|                         |                       |
|-------------------------|-----------------------|
| Lana Washington.....    | VICKY McCLURE         |
| Hass.....               | NABIL ELOUAHABI       |
| Danny.....              | ERIC SHANGO           |
| DS Helen Morgan.....    | NATALIE SIMPSON       |
| DCI Amar Batra.....     | MAANUV THIARA         |
| Steven Wyles.....       | JASON FLEMYNG         |
| Sonya Reeves.....       | KERRY GODLIMAN        |
| Dr Agnes Raffner.....   | LUCY ELIZABETH ALLEN  |
| Jenny Manning.....      | KATIE BERNSTEIN       |
| Edward 'Ned' Cole.....  | MICHAEL GOULD         |
| Phil Croxley CTSFO..... | CHRISTOPHER HATHERALL |
| Rich Manning.....       | MARK ROWLEY           |
| Jeff Washington.....    | KEVIN ELDON           |
| Val Washington.....     | TAMZIN GRIFFIN        |
| DC Neil Brenton.....    | TOM GLENISTER         |
| Elena.....              | ADELA LEIRO           |
| Ewan Knox.....          | SIMON KUNZ            |
| Jessica Tanbury.....    | GABRIELLA FORTUNA     |

## CAST CREDITS

Wren.....MAISIE AYRES  
Michael Adeyemi.....KOFI SAMPANEY  
Jo Adeyemi.....KAYE BROWN  
Maggie Kelsey.....JENNY WHIFFEN  
Dean West.....STUART PACKER  
Peter Howard.....JOHN JOYCE-O'KEEFFE  
Isaac Wyles.....WILLIAM ILKLEY  
Anders Larsson.....SAM CRANE  
Anya Wyles.....EMMA AMOS  
Site Manager.....JERMAINE DOMINIQUE  
CTSFO 1.....STANLEY KAYLEY



# PRODUCTION CREDITS

## Executive Producers

CHRIS BRANDON

VICKY McCLURE

JED MERCURIO

JESSICA SHARKEY

DANIEL WALKER

## Writers

CHRIS BRANDON

FFLUR DAYDD

HARLAN DAVIES

## Created by

DANIEL BRIERLEY

## Directors

JAMIE DONOUGHUE

AUDREY COOKE

## Series Producer

KRISTIAN DENCH

## Producer

KINGSLEY HOSKINS

## Director of Photography

CHAS BAIN

## Production Designer

ROBERT FOSTER

## Line Producer

CLARE PEARCE

## Editors

CHRIS ROEBUCK

ADAM MASTERS

SADAF NAZARI

## Composer

CHRIS ROE

## Casting Director

ISABELLA ODOFFIN

## PRODUCTION CREDITS

### Script Supervisor

HANNAH KENNEALLY-MUIR

### Hair & Makeup Designer

SJAAN GILLINGS

### Costume Designer

LOUISE ALLEN

### Production Sound Mixer

KIERON WOLFSON

### Production Executive

GEORGIA HOGAN

### Production Accountant

JANIS McMORRINE

### Supervising Location Managers

PETER KELLY

ELLIOTT CAEN

### 1st Assistant Directors

WILL DUTTON

VIDAAL NANKERVIS

### Gaffer

PETER CHESTER

### Key Grip

HENRY CARTER

### Post Production Supervisor

AMY HUMPHREY

### Colourist

DAN COLES

### Re-Recording Mixers

RICHARD DAVEY

STEFANO MARCHETTI

PAUL COTTERELL

### Visual Effects

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