

Fremantle



KILL JACKIE

SERIES ONE
PRESS PACK

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CAST

Catherine Zeta-Jones	Jackie Price
Daniel Ings	Sam
Sidse Babett Knudsen	Karenina
Óscar Jaenada	Zigor
Hattie Hook.....	Charlie
Darci Shaw.....	Gwen
Raff Law	The Yank/Sean Harper
Enzo Cilenti.....	Don Markel
Christine Adams	The Doc
Julian Rhind-Tutt	Friedrich
Kārlis Arnolds Avots	Akilles
Set Sjöstrand	Tukka
Tadashi Ito	Li Dong
Sebastian Armesto.....	The Cuban
Julian Barratt.....	Tucker
Gavin Spokes	Billy
Johnathon Cake	Linden
Bamshad Abedi-Amin	Leo
Bill Paterson.....	Ewan
Daniel Blasco.....	Dai
Rithvik Andugula	Colin
Ryan Nolan	Aled

CREW

Damon Thomas.....Director Block 1
Dawn ShadforthDirector Block 2
Tom ButterworthShowrunner/Writer
José Luis Escolar..... Producer
Peter Lawson Executive Producer
Conor Keane Writer
Victoria Davis..... Script Editor
Xavi GimenezDOP
Noam Piper.....Production Designer
Dixie Chassay Casting Director
Claire Finlay-ThompsonCostume Designer
Tara McDonald..... Hair and Make-up Designer
Andrew Kotátko.....Music Supervisor
Byron SmithEditor

SERIES LOGLINE

Jackie Price has been living a quiet, luxurious existence for the last 20 years – travelling the world, selling fine art using sophisticated tax loopholes and, above all, trying to stay anonymous after escaping a dangerous past as an international cocaine dealer. But just as life starts to feel a little boring, it takes a sudden lethal turn when she discovers The Seven Demons, a squad of the world's most terrifying hitmen, have been hired to kill her. Assuming someone from her past is behind it, Jackie unleashes her old instincts and embarks on a wild, dangerous game plan: to take down The Demons one-by-one before they kill her. She soon realises her own demons are much more terrifying than the ruthless killers on her trail...and buried secrets ultimately lead her much closer to home, with surprising consequences.

SEASON 1 – STORY OVERVIEW

When we first meet JACKIE PRICE in episode one, she's living a quiet, luxurious existence in Bilbao, attending galas in the Guggenheim and selling fine art collections by exploiting a sophisticated, convenient tax loophole by way of a luxury freeport – essentially, a tax-exempt warehouse where assets like art, precious materials and jewellery can be stored and traded while appreciating in value. Life is simpler without connections, and Jackie relies on no-one but herself and a handful of trusted people she pays handsomely to help her stay anonymous. Crucially, she is desperate to avoid any links to her dark criminal past as an international cocaine dealer – a dangerous game she managed to escape 20 years ago.

Always on the move, with bases around the world, Jackie certainly appears to live a glamorous, jet set existence – but in truth, recently she's started to feel a little bored and lonely. After setting up a series of wealthy buyers for her latest collection, Jackie decides on a whim that she doesn't want to sell to the highest bidder. She'd prefer to lose two million than give her precious art to SEAN HARPER, aka 'The Yank' – a young man with noisy table manners. Jackie instructs her savvy twentysomething assistant CHARLIE to sell it to the second highest bidder; reject Sean via the usual 'burner phone' protocol, and sever all contact to ensure her anonymity. We'll later learn that Sean wanted to buy the collection on behalf of his billionaire father. And as a petty, rich, insecure brat with rejection issues, he isn't giving up yet...

Next, Jackie decides to pop to London to visit her flat and enjoy a spot of tea at the Dorchester. But before she knows it, she's had the week from hell. She's been beaten-up by masked attackers, bitten off a security guard's ear and investigated the murder of her sleazy neighbour. To top it all off, at the end of the episode, Jackie learns that someone has hired a squad of infamous hitmen, 'THE SEVEN DEMONS', to assassinate her. Until now, Jackie has tried to keep her past buried and her deadliest, most violent instincts in check. But when the clock strikes midnight, she will have the world's deadliest killers on her tail. So, no more hiding in the shadows. Nothing is off limits. She has nothing to lose. And weirdly, instead of being terrified, this rekindles a fire inside Jackie, giving her the thrill and taste of her old life. This might just be the best day she's had in years.

Assuming someone from her past has hired the Demons, Jackie decides to head straight back to Bilbao to cash in her treasure trove of art, tap up some old contacts in the drug-smuggling game, and make a plan to take down the Demons one-by-one, on her own turf. At first, Jackie is riding high, killing her first few Demons in creative, inventive ways. But as the body count

mounts and her wealth goes up in flames, she begins to experience deeper, more personal losses, with unintended consequences. It also becomes increasingly apparent there is a much deeper loss eating away at Jackie, with a secret pain she's been battling to keep hidden. Meanwhile, it turns out Jackie's 'present life' wasn't so dull after all. Her whimsical decision to reject The Yank was actually a lethal one. It turns out Sean is the one who hired The Demons to take her out!

After an action-packed, relentless campaign against the Demons throughout episodes one - three, an increasingly deluded Jackie finally takes things one step too far and hits an all-time low halfway through the season. At the end of episode four, finding herself out of money, out of allies and with no game plan, a wounded, bleeding Jackie is forced to go to ground while she figures out a new strategy... and there's only one place left to go.

In episode five, a 'bottle episode', we follow Jackie as she swaps the sunny squares of Spain for the damp streets of Swansea. She's finally heading home to Wales, the place it all began. Here, we'll learn more about Jackie's childhood and meet some of the lively Welsh characters from her past – including her estranged father, EWAN. At his best, he's a lovable rogue; at his worst, he's a snake who'd turn on anyone for a small fee. Most importantly, Jackie uncovers a shocking revelation which will change the course of the rest of the season – and her life...

Jackie unexpectedly comes face-to-face with her 20-year-old daughter, GWEN, who she'd given up for adoption at birth. Although Jackie had done her best to get out of the cocaine game and leave her criminal past behind, after getting shot and almost killed at eight months pregnant, she knew she'd always be living with one eye over her shoulder. She has since believed Gwen was adopted by a nice family and living a lovely life in Hampstead. Turns out Gwen's actually been living back in Swansea with Ewan, who tracked her down to claim child benefits and encouraged her to come back to her 'real family'. Gwen now runs with her own local gang of dangerous criminals, and comes with a fierce, violent temper. A chip off the old block, but worse.

After a series of comedic but tense emotional family revelations between mother, daughter and grandfather, the Demons finally track Jackie down. FRIEDRICH, the chilling, ruthless Head Demon, descends on the quiet Welsh street and unleashes his signature devastating impact, with losses that cut deep. Jackie narrowly escapes again with her life, but an angry Gwen manages to negotiate a position with the Demons by assuring Friedrich she hates her mother just as much as he does, and is even prepared to kill her. As Gwen drives off in Friedrich's van, Jackie emerges from the shadows, picks up a hidden stash of gold Krugerrands and sets off in her old MG, driving back across Europe. She's still on the tail of the Demons, but with a renewed mission and purpose – she's now a mother (whatever that means) and it's time to get her daughter back.

The final three episodes of the season see Jackie navigate ever-changing alliances and increasing plot schemes between The Demons and the local criminal cartels – all with their own personal beef against Jackie. The stakes rise ever higher as Jackie plots to take down the remaining Demons – but the most terrifying person she is forced to confront is her own daughter; an apparent 'monster' of her own making. In a spectacular final showdown at the end of episode eight, with nowhere left to turn, Jackie is finally forced to consider how much she is prepared to sacrifice to protect her child...

It's the last thing she expects, but by the end of season one, Jackie finds herself at the head of a highly dysfunctional gang, with a new mission in the works. A misfit family, but a family at last.

FULL SERIES SYNOPSIS – SEASON 1

LONG 600 characters

Jackie Price, an ex-cocaine mogul turned art dealer, has been living an anonymous, luxurious but boring existence for the last twenty years. When a routine decision sets off an unexpected chain of events, she discovers The Seven Demons, an elite international squad of assassins, have been hired to kill her. Jackie hatches a wild, deadly game plan to hunt them down before they find her, but as the body count rises, leaving a trail of destruction across Europe, she soon realises her own long-buried demons and secrets are much more terrifying than the killers on her tail...

(583 characters including spaces)

MEDIUM 400 characters

Ex-cocaine dealer Jackie Price has been living a quiet, luxurious but boring existence for twenty years. When one routine decision sets off an unexpected chain of events, she learns The Seven Demons, an elite squad of assassins, have been hired to kill her. Jackie embarks on a wild ride across Europe to hunt them down before they find her, but soon realises her own demons are much more terrifying...

(400 characters including spaces)

SHORT 100 characters

Jackie Price goes on a wild ride to hunt down an elite squad of assassins before they kill her.

(98 characters including spaces)

LOGLINE – 1-2 sentence descriptions that sum up an episode.

When a routine decision sets off an unexpected chain of destruction, ex-cocaine dealer Jackie Price learns The Seven Demons, an elite squad of assassins, have been hired to kill her. Jackie embarks on a wild mission across Europe to hunt them down before they find her, but soon realises her own demons are much more terrifying than the ruthless killers on her tail.

FULL EPISODE SYNOPSIS – SEASON 1

EPISODE 1

Short

After a sudden ambush in her London apartment, ex-cocaine dealer Jackie Price discovers The Seven Demons, an elite gang of assassins, have been hired to kill her. Fleeing to Bilbao, Jackie launches a deadly game plan to hunt them down one by one before they find her.

Long

Ex-cocaine mogul turned art dealer Jackie Price has been living a safe, glamorous but dull life for the last 20 years. After a routine decision sets off a chain of unexpected events, she finds herself ambushed by masked men in her London apartment, before learning that The Seven Demons, an elite gang of ruthless assassins, have been hired to kill her. Fleeing to her Bilbao base with Charlie, her trusted assistant, and unsuspecting tax lawyer/sometime-crush, Sam, Jackie hatches a wild game plan to take down The Demons one-by-one before they find her. Life just got a lot less boring.

EPISODE 2

Short

The first Demon, The Cuban, hunts Jackie, while Jackie plots to entrap him with help from old contacts. Jackie is surprised to learn the name of the person behind the hit, before witnessing The Demons' brutality first-hand, with devastating consequences.

Long

The first Demon, The Cuban, is deployed to hunt Jackie. Meanwhile Karenina, Jackie's ex-security consultant and cyber expert, works on probation for The Demons to track her movements and hack her finances. Holed up in a safehouse in Bilbao with Charlie and Sam, Jackie hatches a risky plan to entrap The Cuban, calling in old favours from The Don, a local kingpin, and Poltergeist, a mysterious concierge service for the super-rich. Jackie is surprised to learn the name of the person who called the hit. Later, she finally experiences The Demons' brutality first-hand, with devastating consequences.

EPISODE 3

Short

Jackie goes on a mission to track down Zigor, The Demons' reclusive founder, to enlist his help in taking down the remaining Demons. As they plot to trap Li Dong, Sam finds himself playing an unexpected role, while Jackie unleashes her darker instincts to show The Demons just how far she is prepared to go to survive.

Long

A grieving, haunted Jackie goes on a cross-country mission to track down Zigor, The Demons' founder, now retired and reclusive. After a wild night of revelations, she enlists his help to take down the remaining Demons. As they plot to lure and kill Li Dong, the brutal knife artist, Sam finds himself playing an unexpected role in a new, morally ambiguous underworld. Meanwhile, Jackie finally unleashes her old dark instincts to match The Demons at their own game, and

shows them just how far she is prepared to go to survive.

EPISODE 4

Short

Pressure mounts on The Head Demon to finish the job, while brothers Tukka and Akilles are deployed to hunt Jackie. Jackie, Sam and Zigor concoct the most elaborate scheme yet take them down, but events take a catastrophic turn, forcing Jackie to make an unexpected move to survive.

Long

Tensions rise as Sean Harper pressures The Head Demon to finish the job. Brothers Tukka and Akilles are deployed to hunt Jackie, while Jackie, Sam and Zigor concoct the most elaborate scheme yet to exploit their sibling rivalry and take them down. The team learn the name of the Head Demon, which has a deep-lasting impact on Zigor. Later, despite the warning signs, Jackie's campaign to destroy The Demons finally takes a catastrophic turn. With dwindling finances and allies, she is forced to make an unexpected move to survive.

EPISODE 5

Short

Reeling from the disastrous events in Spain, Jackie goes to ground back in Swansea, where she is surprised to encounter a gang of unexpected guests at her childhood home. Jackie is forced to confront long-buried secrets with life-changing consequences, but the stakes get even higher when The Demons show up.

Long

Still reeling from the disastrous events in Spain, Jackie goes to ground and seeks temporary refuge in Swansea, her childhood home. After a brief reunion with her estranged father, Euan, leading to surprising revelations, events take another sharp turn when they are taken hostage by a gang of local youths, led by a hostile young woman, Gwen. Jackie is finally forced to confront the real demons that have been haunting her, but just as she begins to process the life-changing emotional consequences, the stakes get even higher when The Seven Demons show up.

EPISODE 6

Short

Gwen and Sam's loyalties are tested when they are taken hostage, while Friedrich, the ruthless Head Demon, forges a surprising deal which changes the course of The Demons' future. Meanwhile, Jackie and Zigor plot to entrap The Doc, but find themselves in desperate need of rescue.

Long

Jackie returns to Spain with a new resolve to destroy The Demons. Zigor and Jackie plot to manipulate The Doc, The Demons' second-in-command with a special interest in the darker side of human nature. Over in the Demons' Lair, a kidnapped Sam is subjected to The Doc's experiments, revealing some awkward self-truths, while newest hostage Gwen offers Karenina support to hunt down Jackie. Elsewhere, Friedrich forges an unexpected deal which changes the course of The Demons' future. When their plan goes awry, Jackie and Zigor find themselves in dire need of rescue, while Sam's loyalty is tested.

EPISODE 7

Short

Tensions escalate between prisoners Jackie and Gwen, while Sam and Zigor struggle to deal with the emotional fallout of their encounter in the forest. Sean Harper finally finds himself out of his depth when his father compromises his deal with Friedrich, with explosive consequences for Jackie and The Demons.

Long

Imprisoned in the back of Karenina's van, tensions escalate between Jackie and Gwen as she delivers them towards Fred, and their deaths. Sam and Zigor try to track them down, while struggling to deal with the emotional fallout of their encounter in the forest. Elsewhere, Sean Harper finally finds himself out of his depth when his father shows up, compromising his deal with Friedrich. After attempting to align himself with a local band of criminals, he unwittingly sets off yet another chain of destruction, with explosive consequences for both Jackie and The Demons.

EPISODE 8

Short

Rallying her ragtag team of recruits, Jackie mounts one final showdown to destroy the remaining Demons, and realises just how much she is prepared to sacrifice to win.

Long

After a series of fatal mishaps, Jackie finds herself with one last chance to destroy the remaining Demons. Rallying her new ragtag team of recruits, she navigates ever shifting loyalties and calls upon old contacts Poltergeist and The Don to help mount one final showdown. The team spend a last night together in a surprise location, forging unlikely bonds. Meanwhile, Friedrich plots his own final scheme to kill Jackie, once and for all. When events take a dark twist, Jackie is finally forced to face the consequences of her mistakes... and realises just how much she is prepared to sacrifice.

CHARACTER BREAKDOWNS

JACKIE PRICE (50s) - Jackie has been living a quiet, luxurious existence for the last 20 years – travelling the world, selling fine art using sophisticated tax loopholes and, above all, trying to stay anonymous after escaping a dangerous past as an international cocaine dealer. But just as life starts to feel a little boring, it takes a sudden lethal turn when she discovers The Seven Demons, a squad of the world's most terrifying hitmen, have been hired to kill her. Assuming someone from her past is behind the hit, Jackie unleashes her old instincts and embarks on a wild, dangerous game plan: to take down The Demons one-by-one before they kill her. She soon realises her own demons are much more terrifying than the ruthless killers on her trail, and her buried secrets ultimately lead her much closer to home, with surprising consequences.

CHARLIE (20s) is Jackie's PA and closest friend. She first met Jackie as a young, orphaned schoolgirl. Jackie sponsored one of her local school programs, recognised her intelligence and tech savviness, and later took her on board as an assistant. Charlie is a tough cookie and has learnt to keep her cards close to her chest, but beneath her professional exterior lies untapped warmth. She is overprotective of her boss, often to the detriment of herself.

SAM (30s) is Jackie's buttoned-up lawyer and long-held – somewhat childish – crush. He is also liberal to the point of destruction, representing the moral compass the other characters in the show often desperately lack. But there are depths to Sam that aren't so squeaky clean, which he'll need to unlock when he discovers his righteous ways won't help him survive in a new playground with no rules.

ZIGOR (60s) is the legendary ex-head of The Seven Demons. He used to be a revolutionary, wanting to change the world. Now he's a hermit, hiding from his past and those who want to settle old scores. Zigor will use his reputation and his expertise to help Jackie get beneath the current Demons' skin, exploiting their modern, mercenary ways to destroy them from within. But Zigor is also battling a deep personal pain, which will force him to reckon with his conscience and test his commitment to Jackie's cause.

GWEN (20s) is Jackie's daughter, though neither her nor Jackie know that yet. She got stuck in the mill of life at a young age, having been repeatedly abandoned by those who were supposed to love her. This rejection has formed a fierce temper and an outlook that's allowed her to survive and thrive in the low-level criminal world of Swansea, but she's about to have her eyes truly opened by the most ruthless criminals on the planet – The Seven Demons.

EWAN (70s) is Jackie's estranged father. At his best, he's a lovable rogue and dreamer; at his worst, he's a snake who'd turn on anyone for a small fee. Like Jackie, he grew up choked by poverty. Unlike Jackie, he never managed to get out. He's grown up and old at the bar-tops of Swansea, regaling those stupid enough to listen to his stories about what could've been.

SEAN HARPER (20s) is a fine example of the rich idiot kid with too much money and not enough sense. He's the guy who hired The Demons to kill Jackie, kicking off this whole mess. His wealthy father has always bailed him out in the past, whilst casting a dark, brutish shadow over Sean's entire life – but this time, he's gone way too far over his head.

THE SEVEN DEMONS are an international gang of elite contract killers, known for their unparalleled ability to always finish the job. In the past, The Demons were seen as world-shapers, overthrowing dictatorships and disappearing unscrupulous billionaires. The modern Demons have no such conscience; they'll kill anyone for the right price.

FRIEDRICH (FRED) (50s) is the Head Demon. He has the eye of a sniper (literally), through which he dissects the world, looking for weaknesses that will give him the edge over those he must kill. Fred is also a man of fine tastes. His weaknesses, if you could call them that, are art, whisky, cigars and his constant pursuit of the impossible: complete personal perfection.

THE DOC (40s) is the ageless outlier in The Demons; the second-in-command who's smarter than all seven combined. She's interested in the darkest side of human nature, exploiting and experimenting with it to feed her fascinations. Jackie is unreadable to The Doc, making her even more enticing. She'll kill Jackie if she has to, but not before uncovering what makes her tick.

KARENINA (50s) is ex-Russian forces and seemingly unfazed by even the most gruesome parts of life. She used to be Jackie's friend and muscle, but she's recently been recruited by The Demons. Karenina loves the chase before the kill. It unleashes the giddy child within, using her honed tech skills and homicidal instincts to try to impress her new colleagues – but she often lacks the emotional intelligence to understand what really makes people tick.

THE CUBAN (20s) is a sharply dressed killer with a love of all things Cuban. He struts about in a distinct outfit, effortlessly dispatching those who dismiss him as an ill-appropriated joke. At the heart of it, he is a hunter, embodying The Demons' bloodthirsty lack of compunction.

LI DONG (30s) is the strong, silent type with a penchant for parkour and close-contact killing. The only thing more impressive than his knife skills are his dance moves. Li is a Northern Soul fanatic. When his murderous ways make him feel hollow, a dancefloor is the only cure.

TUKKA AND AKILLES (30s) are the savage, muscular but troubled twin brothers of The Demons. Tukka is the obvious leader; sharp, cool-headed and liked. Akilles is more of a showboater; flexing his biceps, posting his kills online and hungry for attention and power at all costs. Together, they are greater than the sum of their parts, but rarely see eye-to-eye. They love and hate each other in equal measure.

DON MARKEL, 'THE DON' (40s) is head of the Acuñas, the Galician Mafia's most feared family. Markel has recently been made Don after the death of his father. He owns every port in Northern Spain, casting a calm but ruthless eye across his business. A life of crime was something he inherited, rather than aspired to. He enjoys the wealth but everything else feels ill-fitting. Markel doesn't want the same life for his son, but fears it is inevitable.

MARKEL JUNIOR, 'DON JNR' (16) is a privileged kid whose father has recently become Don. He's in his teens, at an age where he thinks he understands what his father does and is desperate to prove he can do it even better. He keeps up the facade of being a clean, innocent kid in front of his father. In reality, he has decided to mimic him by finding his own crew – a rough gang of street youths. Markel Junior leads them because of his family's reputation – and he has proved himself savvy and confident. However, ultimately he's still a kid, and soon finds himself out of his comfort zone when The Demons come to play...

SEAN SENIOR (70s) is tanned, monied, rich, and not afraid to let people know. He believes

money is the lubricant of society and everything in life is to be negotiated – he is the master of the art of the deal. This makes him especially hard on his young and only son, Sean Harper, who he very much views as a disappointment in all aspects of life. Ultimately, he’s prepared to teach his kid the harshest of lessons.

LEO (50s) is a wary, corruptible cop who’s no stranger to bribes. Recently skint from his divorce, his life isn’t exactly where he wants it to be, but he only has himself to blame. He knows Jackie from way back, when she dealt cocaine, and she bribes him to keep his ears and eyes out for her in London. Leo is useful when you’re in a legal bind, but you wouldn’t let him in your house.

TUCKER (50s) - a smooth operator who Jackie employs to broker her art deals. Finding the highest bidders, he slips from the criminal underworlds to the upper echelons of society with all the smoothness of a snake. Jackie knows Tucker is not to be trusted and would be prepared to cash her in for the right price, but if she can play him at his own game, he may prove a useful bait for The Demons.

BILLY (40s) is Jackie’s man on the street. He’s a builder by trade, a coke-user by choice and an underworld go-between by reputation. He is bearlike in stature but not in manner. Billy’s heart is often pinned to his sleeve, and he cares about Jackie.

OLLIE (20s) is a frat boy type and sidekick to Sean Harper. He is constantly acting as Sean's hype-man, soaking up all of the benefits that come with having such a wealthy friend. He is overly excitable with a fondness for cocaine and hip-hop music.

PATSY (70s) is the long-standing butler to Sean Senior. Patsy has grown up and grown old with Sean Senior, over the past 50 years. Irish originally, hired by Sean Senior as a nod to his roots, Patsy is smarter than his boss, but masks this behind his disarmingly obedient manner. In many ways, Patsy is Sean Senior's closest friend. Albeit a paid one.

CAST INTERVIEWS

An interview with Catherine Zeta-Jones

Playing Jackie Price

How did you get involved with the project?

It's been a five-year journey to bring Jackie Price to the screen. It began with a call from our executive producer, Peter Lawson. He said, "I'm sending you a book". It was a fantastic book called *The Price You Pay*. I read it and I loved it. It was a crazy story, but it was a story about a man. So, I called him back and I said, "I love the book, but I presume you're gonna make the lead a woman otherwise I don't know why I've just read a 300-page book all about a man!" He said that they wanted to make Jack, Jackie – so I was in!

What excited you about the scripts?

Tom Butterworth, our main writer, Connor Keane, Peter Lawson and I collaborated to develop the scripts and when they came in each one of them just blew my mind. This show has everything: high-octane, high-energy action, a very poignant backstory, which unfolds throughout the eight episodes, and a lead character who has a quirky personality that allows me to go back to my Welsh roots. It's very rare to embark on an eight-hour movie, basically, that's cut up into eight episodes, where you get five scripts before you even start. And for an actor, it's a treat! I could see where Jackie Price was going and I could see how much fun it would be to push the envelope because what the writers did was make Jackie very real. As soon as I read the scripts I knew they got her.

What drew you to the character of Jackie Price?

The character of Jackie Price excited me for many reasons. She was a woman in a man's world, and I know that sounds a bit archaic, but the world in which she lived and worked was very dubious, colourful and dangerous. She more than survived, she thrived in it. Jackie had been a very successful dealer of narcotics, but got out of that world and went into a less nefarious, but equally dodgy world of art dealing in a freeport where taxes are manipulated. I love the fact that she was this dangerous woman and that I was playing a woman written for a man because the nuances of that were very exciting to me. Although Jackie has lived and worked on the wrong side of the law for many years, inherently she's a good person and has a vulnerability to her. To play the spectrum of all those different facets is fun and I've loved playing her. Being able to pull out all these different emotions, comedic, real, vulnerable, high-octane stunts and action. It's been exhausting but incredibly fulfilling and I can't wait for everyone to see her because she's a badass!

Why was it important to you for Jackie to be Welsh?

In the book, the story is set in America, but that was changed for the series, I said to Peter and our writers, "I want to play her Welsh". There are many reasons why that was a big deal for me. Firstly, I've never, in the whole of my career, played a Welsh woman with a Welsh accent. I've never actually filmed anything in Wales. I've been all over the world and never actually filmed anything in my country! I've always had to do accents, which I'm very happy to do, from Spanish, American to every regional accent in the UK, and when you work in another accent part of your brain is constantly thinking about the way your mouth is forming the words – so to alleviate that and have one less thing to think about has been wonderful! It's been liberating not to have to do that, and it's enabled me to throw in stuff that I maybe wouldn't have thought of because half of my brain was thinking accent while the other one was thinking character. When

you first see Jackie, she is in a fabulous outfit done up to the nines, strutting along the river beside the incredible Guggenheim Museum and then you hear the way she speaks! It's a great moment because what comes out of Jackie's mouth doesn't go with the image of the woman you first meet! Jackie is a cat with nine lives, a woman of many disguises and many different personality traits which the audience will get to discover over the course of the series.

Can you give us an overview of the series?

The storyline, in a nutshell, is that Jackie Price had a past, but moved out of the dark world in which she was living to go down a 'steadier path'. Everything is going great, until someone that she wronged comes back for revenge and hires The Seven Demons, a very dubious set of human beings, to kill Jackie. The drama follows her journey as she tries to make that not happen. It gets very close on many occasions as Jackie has to navigate her way through these assassins' attempts to kill her and, in doing so, brings other people with her to help her evade this unscrupulous gang.

Where do we find Jackie in the beginning of the series?

We first meet Jackie Price outside of the most amazing building in Western Europe, the Guggenheim Museum, which is spectacular. Designed by architect Frank Gehry, there's something just magical about it. The connection with Jackie and the Guggenheim is art – Jackie is buying and selling serious pieces of art to clients who are trying to launder money or avoid paying tax by keeping them in a freeport. She's not really a legit art dealer, but she's an art dealer nonetheless. Her world before this was much darker and much more sinister because she was one of the biggest cocaine dealers in Europe. She's a woman who came from the wrong side of the tracks in Wales, from a family that was dysfunctional to say the least and found herself going to the bright lights of London to build a better life. Financially, she got a better life, but morally, she certainly did not. So now we find her in Bilbao, Spain dealing art. But due to a dubious transaction, some bad guys come back into her life and hire The Seven Demons, a motley crew of professional assassins sent to kill Jackie, but Jackie has no intention of getting killed and that's the journey we go on.

What's it been like working with director Damon Thomas?

I knew who Damon was and his work but I'd never worked with him before, so when he got really excited about directing the series I was thrilled. There is nothing like being on the set with Damon! Talent aside, he's one of the kindest people I've ever met and that's the best way to go to work every day – with kind people. He gets the best out of the actors and the crew because we all want to make it work for him. He also has all the great things an actor wants and is such a great collaborator. He's put his amazing stamp on the first season and has really set a tone for the series. I want to do more with him. He's wonderful.

How's it been working with Daniel and Hattie?

What's wonderful about the show is that Jackie interacts with so many colourful characters and because of that I have such great actors to work with. The two central characters around Jackie from the start are Sam, played by Daniel Ings, and Charlie, played by Hattie Hook – both wonderful people and great actors. It has been really fun to play with them.

How was it having Bill Paterson play your Dad?

I did a movie with Bill Paterson years ago and love him! So for him to play my dad is fantastic – even though he's not Welsh! But to be honest that adds to our characters' contentious relationship.

Can you tell us a little bit about working with costume designer Claire Finlay-Thompson to

create Jackie's look?

When Claire and I met, I just knew she'd be perfect for this because she got the glamour of it all but also the quirkiness of Jackie. Jackie is very wealthy, she likes to buy clothes and likes shiny things. She likes heels, likes to show a bit of leg, a bit of cleavage every now and again. It's not haute couture, but it's up there with Jackie's twist on it. Claire is a real talent and got it straight away. She made up a whole bunch of storyboards that I thought were great, and then came to meet me in London and New York with suitcases of stuff for me to try on. I was her Barbie for the day and each time we could see Jackie emerging.

Can you tell us a little bit about working with the hair and make-up team to create Jackie's look?

Jackie needed 'a look' and Kirsten and Angela created one for her which really helped me become her. I'm always a nervous Nelly before I do anything, but three days before we started shooting, we did the hair and make-up test and we nailed it. There wasn't even a question of, hmm, maybe we should try this or that. Instead, day one of the shoot I got dressed, hair and makeup done and walked onto the set and Jackie was born!

How has it been working on the sets created by production designer Noam Piper?

The production design for this show is amazing. Noam Piper, our production designer, has just nailed it. He has created the world in which we play, and on this show, there are so many different worlds, from Spain to London to Wales and what he's created for all of those worlds is genius. He built the interiors of Jackie's house in Wales here in Spain and it looked amazing, the attention to detail overwhelmed me with how good it is. As an actor, when you put yourself in a room and a place where it's just right, everything else is a bonus because you're not struggling to imagine Jackie's world, the attention to detail just makes it feel real.

Can you tell us about the locations you've filmed in?

When you read the script and the opening scene is a very cinematic crane shot, following Jackie Price, strutting along the riverside in a fabulous outfit right next to the Guggenheim Museum – it's pretty magic! It began what has been a wonderful international journey through some fantastic the locations in Bilbao, San Sebastián, London, Wales. It's not just a few locations and a studio interior, we go all over the places and visually it's really exciting. But for me, filming not just in my home country but my hometown was very special. It was great to go back to Swansea, back to streets that I remember. The first thing I did was go to Johnnies, my favourite fish and chip shop, and Joe's Ice Cream – their Welsh classic vanilla is phenomenal and I highly recommend people head to Swansea for them! We filmed very close to where I went to dancing school and where my grandmother was brought up, nearby to where my auntie went to church – my childhood was all in this area. People know me there and the people who lived in the street where we filmed were very sweet – they were very quiet while we were shooting but then said, "Hiya Cath". They're proud of me there, genuinely proud of me and it makes my heart soar. I have a very special place in my heart for Wales and the Welsh people.

Has it been fun to make *Kill Jackie*?

It takes a village to create what we created and we have a lot of good people in our village. We formed such a wonderful family in Spain, London and Wales with our cast and crew, it really has been a joy. When you're away from your family and your home and you're on location all the time, it's nice to have such a great work community where everyone gets on and are all working hard to make the show as good as we possibly can. I'm so humbled by the work everybody does to allow me to step on a set and do my job. It's immense what goes into creating every scene and it really takes a village. It's a cliché, but it does.

Was there a favourite moment of filming that you'll take with you?

Well, I've never been asked to bite someone's ear off before and I'll probably never get the chance to do that again! But the most poignant moment for me was walking down the streets of Swansea, not just as Jackie, but as me. Going home to a place that I love, doing what I love to do. That was very, very special.

What do you think audiences will enjoy about *Kill Jackie*?

To put it into a nutshell is really hard. Even to put it into a box, which is bigger than a nutshell, is still hard because there are so many elements to enjoy. It's a roller coaster ride of suspense – a cat and mouse chase of good and evil, but what is good and what is evil? There's drama, and I mean real drama, with real characters in a world that becomes chaotic. It's dangerous, funny because Jackie actually gets a kick out of the chaos and crazy. I think people will also get to love Jackie and these great characters played by amazing actors from Spain, Denmark, the Far East, London, Wales, Scandinavia. It's a real mix and everyone brings their A game and they will get to see me as a Welsh girl, warts and all!

An interview with Daniel Ings

Playing Sam

What was your initial reaction to Tom Butterworth's script?

When I first read the script, I loved the irreverent humour and the blending of genres. There's a crime caper vibe to it. It's violent, but in that pop-y Tarantino way, it's pure entertainment.

What was it about Sam that attracted you to play him?

Sam is an interesting foil for Jackie, because she's so cool, measured and really understands the world she is operating in. Meanwhile, Sam is a fairly goofy dude and I liked the idea of playing him because he is the one character who's completely out of his depth. I could see the humour and warmth he brings and how he is the audience's way into this world. I'm always drawn to characters and situations where things aren't afraid to get a bit weird. I like the fact that my character gets given a truth serum or suddenly has to dress up as Jackie. I'm a fan of physical comedy and in this show it's often comedic, but also fairly well-grounded, and undercut with moments of cool drama, carnage and chaos. Taking the character of Sam on that journey was great fun, coming into this world of gangsters, crime and assassins as the one person who's a fish out of water felt like a fun entry into that world.

Where do we first meet Sam?

We first meet Sam happily going about his business as a tax lawyer for Jackie Price. He's very coiffured, put together, maybe a little bit too particular about the way he does things. But all of that is quite quickly unravelled and undermined by having to go on the run with Jackie and we quickly see him become a man on the edge.

What is the relationship between Sam and Jackie?

At the beginning, Sam and Jackie have a fairly professional relationship, he's slightly in awe of her and sees her as a powerful client and a valuable asset. But all of that's quite quickly undermined by the fact that she has a criminal past and that he's actually been hiding tax for a criminal mastermind. As the series goes on and the stakes get higher, the relationship becomes more like that of a bickering couple. They're clearly very fond of each other, but it's quite irritating for Jackie to have this guy on the sidelines who's just always sniping and moaning, and it's definitely irritating for Sam having Jackie on the sidelines constantly killing people. Part of the fun of the show is it's a bit of a buddy caper at points but gradually their relationship

develops to a point where they can change and ground each other. For Sam, there is something about the chaos and adventure that Jackie takes him on that unleashes something in him.

What have you enjoyed about making *Kill Jackie*?

I've loved making this show, it's been awesome working with Catherine and Damon Thomas. I'm a film buff and Catherine was in so many of those cool, vibey 90s films, *Zorro* and *Traffic* – it was an insane experience getting to work with her. She's an incredibly grounded person and a great scene partner because she's all about the work, but is also super fun and very tolerant of my ad-libs and improv!

Do you have a particular memory on set that you'll take with you?

The moment that stood out the most for me was getting into drag as Jackie! I spent three or four days dressed as Catherine Zeta-Jones – that was pretty awesome! I was surprised just how much I liked it!

What do you think audiences will enjoy about *Kill Jackie*?

Kill Jackie is a fun, crime-caper romp, it's a lot of fun!

An interview with Hattie Hook

Playing Charlie

What was your reaction to reading the scripts?

My first reaction to the scripts was that they are absolutely wild and so much fun. They're fast-paced, thrilling and there's so much crazy action. They're darkly funny, quirky and weird but there's a lot of heart as well. I was so excited to jump in!

Tell us about your character, Charlie

Charlie is Jackie's PA and she is the exact person you would want by your side. She's super practical, efficient and intelligent. The most important thing to her is protecting Jackie. There's a real caring side and an unspoken sensitivity to her. She feels things quite deeply but she's very much the type to keep that to herself, so the side we see is the tough as nails, no-nonsense side.

What is Charlie's relationship with Sam and Jackie?

Sam, Jackie and Charlie have such a fun dynamic. Jackie and Charlie are very used to working with each other but when Sam comes in he's super chaotic and he is not coping with things very well. Jackie's a little more tolerant of that than Charlie, so there's conflicting energies going on between them all, which is so much fun to play. And doing that with Catherine and Dan has just been so much fun. Catherine is a complete force of nature, Jackie is such an awesome anti-hero and she plays her perfectly with so much intelligence, humour and precision. Dan is the most exciting scene partner I have ever had, you never know what is going to come out of his mouth and I've had to bite my cheeks during takes to stop myself from laughing.

What have you enjoyed about filming?

I remember reading the scripts for the first time and, scene after scene, thinking, oh, I'm so excited to film that. Just so much crazy stuff is happening all the time. So I feel every day on set has just been something completely new and different. It's all been fun and exciting.

Have you been involved in any stunts?

I was very lucky. I got to be a part of a stunt at the end of the first episode, a massive explosion. We had all these lighting effects, a massive gust of wind and all this fake glass flying everywhere. It was so cool, I felt like Tom Cruise and was taking so many pictures to send to my mum.

How has it been working with Damon Thomas?

Damon is unreal. He has an exact vision for everything, which just makes my job so much easier. He's so much fun on set, he's hilarious and creates such an easy-going environment.

What are you most excited for audiences to see?

There are so many amazing elements in the show I'm excited for viewers to see, some pretty broad scoping action, a whole sequence on the stairs with Li Dong and Jackie on a motorbike. There are so many crazy sequences like that and I'm excited for viewers to see it.

An interview with Sidse Babett Knudsen

Playing Karenina

What was your initial reaction to the scripts?

When I read the scripts, they jumped off the page. There's so much energy in them, they're really fun and feisty. Jackie is an amazing character, she gets to do and be so many different things and she's surrounded by great characters who are all very colourful and varied. It is a very rich story!

How would you describe Karenina?

Karenina is ex-military elite special forces and has been working privately for a while. She's done a lot of other jobs and has some holes in her CV, so I think she's been casually cutting up bodies and putting them in cases. She's been working as Jackie's security to set up her protection system in her flat with weapons so she doesn't get killed. They got along very well, Jackie and her seem to recognise each other. But then, Karenina is given an assignment by The Seven Demons and it's a really big chance for her because she wants to be a Demon and thinks she should be a senior Demon, maybe even be the boss.

What made you want to play Karenina?

I really like Karenina, she's really funny. She's not achieved the point in her career that she thought she'd be at this time in her life so she's very frustrated. She's a soldier, plays by the book, and even though she thinks that she's shown her worth, recognition just keeps eluding her. She's completely into the system, the hierarchy, and then in this quite mature time in her life, she finally gets the chance to play in the big league. I have wanted to get back to comedy, because that's how I started, and I've been playing lots of serious women. There's something in this character that resonates and there's something in this part that I've wanted to play my whole life.

How has it been working with Catherine Zeta-Jones?

Catherine's so fun and working with her has been really joyful. She is super pro, present and easy to work with. I didn't know how Welsh sounded before, but it's such a lovely dialect and when Catherine started speaking in her own accent, I just fell in love with her.

How would you describe the humour in this show?

The humour in this show is sometimes dark, and sometimes really silly. Often it's in the writing, with some really funny lines, but it very much comes from the characters as well, because the

characters are very different. The Demons are very, very different. We all have different dialects, accents and difficulties expressing ourselves, there's a lot of humour in that. I have a Russian accent and sometimes that in itself is just funny.

How has it been working with Damon Thomas?

Damon is really wonderful. First of all, he knows what he wants. He's very clear in his communication, he's very precise and when he comes in with a comment, you just understand right away what it is that he wants. I really enjoy working with him. It's also really important that when you do comedy that the person in charge, the director, has a good sense of humour because it just communicates much better

An interview with Óscar Jaenada

Playing Zigor

How would you describe *Kill Jackie*?

Kill Jackie is a union of action, comedy and surprise that creates a chaotic environment, where you don't know where the action really happens, but it brings you back together and makes everything make sense. I like to call it an action-comedy.

Tell us about your character, Zigor

Zigor is an outsider, a hermit living in a secret house. He had a very tough past and his wife was killed. He decides to get revenge, but it doesn't go well. Jackie knows Zigor is the key to knowing how The Seven Demons work so she wants to have him closer and you get the sense that something has happened between them before. There is something between them that makes Zigor decide to help her.

How does Zigor and Jackie's relationship develop throughout the series?

The evolution of their relationship is that in the beginning, Zigor doesn't trust her but, as the episodes develop, you can see that maybe there is something that makes him believe in her.

How's it been working with Catherine Zeta-Jones as Jackie Price?

It's was a very good decision to have Catherine for the role of Jackie, she has a great sense of humour and she's a great scene partner. I like to change things up and Catherine was great at working with me to develop things in the scene, we had a very good connection and I really enjoyed working with her.

Are there any specific scenes that were really fun to film?

I'm so happy with all the scenes I have filmed with Catherine. We shot a very funny scene on the beach when Zigor mistakenly gives Jackie ecstasy, instead of painkillers, they are dancing really hard on the beach. That was a fun scene to film with Catherine.

You're from Spain, but how has it been filming in Bilbao?

I've worked in Bilbao before on two movies and I'm so happy to be here again. Also in San Sebastián because I live there and it's a beautiful place to film.

What will audiences enjoy about *Kill Jackie*?

We are all from a lot of different places and each actor brings their culture, their way to show his or her art and it gives great energy to the scenes and I think to the series.

CREW INTERVIEWS

An interview with Damon Thomas

Director, Block 1

How did you first get involved in *Kill Jackie*?

I was approached by Peter Lawson, who sent me the pilot script. I read it and thought it could be amazing and loved the idea of Catherine Zeta-Jones playing Jackie Price. I then got to talk to Tom and Peter about where we could take it tonally. Luckily they agreed, and that's how it all got going.

What made you want to direct the series?

It all starts by having a brilliant character, and when you pair that with an A-list Hollywood actor, it has the potential to be gold and that's what really excited me. Catherine Zeta-Jones playing a really interesting out-there character in her own accent and going back to Wales was a very exciting prospect, and the fact that Catherine was really up for it too made me want to direct the series.

What is the tone of the show?

It's always a balance that you're trying to find and hopefully we have achieved that balance between the comedy and the drama of the show. You always want contrasts and interesting juxtapositions, so there's comedy next to violence. You take these extraordinary characters and put them in an interesting space and suddenly, hopefully, the magic happens.

What's it been like working with Catherine Zeta-Jones?

You have to have your lead want to go on the journey with you, and Catherine's been brilliant. It takes a great actor to do the comedy, the emotional depth and everything in between, especially when they are doing something that they don't play that often. Catherine was up for that challenge, to take on this mad, slightly crazy character, but keep her grounded. The thing about having a show like *Kill Jackie* is that Jackie Price has to be the centre of the universe around which all these other strong flavours orbit. We have to root for her, so she has to be quite a grounded figure. She can be funny, she can be violent, but she is the person that we root for and want to be with to the end of the show. Catherine holds that character so well – she is the core of our series.

What's it been like working with Daniel Ings?

Daniel has been brilliant. He can drop comedy into every situation; he can make anything funny. He also has great chemistry with Catherine and that's been such fun to explore with the pair of them.

Can you tell us about Daniel Ings dressing up as Jackie?

That was one of my little ideas. I had a stunt sequence in which Jackie outwits this super-fit knife guy and I had to work out how she could do that and that led me to think it would be possible if someone else was dressed as Jackie to be a decoy and I thought, let's get Daniel to do it! Obviously, he loved it and played it in a way that was just brilliant. Daniel dressed as Jackie, in a wig and make-up, is one of those comedy gold moments.

Can you tell us about the supporting cast you have assembled?

Jackie Price is the gravitational centre of the show – everything and everyone orbits around her. Because she's such a powerful presence, it gives us license to push the boundaries with the characters around her. Each one brings a very distinct flavour, which has allowed us to build a truly eclectic supporting cast drawn from all over the world. That range is something I really love. It gives the series a richness and unpredictability and lets us lean into bold choices and

idiosyncrasies. Hattie, who plays Charlie, is fantastic – she’s Australian yet delivers a South London accent with such ease and authenticity. She brings enormous heart and intelligence to the role. Darci Shaw, who plays Gwen, is an extraordinary young actor. She more than holds her own alongside Catherine and the brilliant Bill Paterson, which is no small feat. Watching those scenes come together has been a real joy.

We also have Julian Barratt, who I’ve worked with before. He’s a wonderful comedian, but also an exceptionally subtle actor. He completely nails the strange, slippery quality of Tucker in a way that feels both funny and unsettling. Óscar Jaenada is a hugely respected Spanish actor with real screen presence, and he’s been a revelation as Zigor. And Bamshad, who plays our jaded cop, is terrific. We’ve all seen that character many times before, but he came in with such a confident, distinctive audition that he completely owned the role.

How did you build the world of *Kill Jackie*?

Ultimately, it all comes down to collaboration, and I was incredibly lucky to be surrounded by such an amazing team. I’ve worked with our costume designer Claire Finlay before, so I knew exactly how brilliant she is. On this show, she really pushed the costumes to help create a heightened, stylised world that feels bold and distinctive. Noam Piper, our production designer, brought the same ambition. He completely understood the importance of embracing colour, geometry and architecture – all the elements that really excite me visually. Together, we made a conscious decision not to shy away from bold choices, whether in costume, locations or tone. We wanted the world of the show to feel confident and expressive, and that came directly from having collaborators who were willing to lean into those bigger, braver ideas rather than play it safe.

Can you tell us about filming in Bilbao?

As a director, you’re always searching for unusual, characterful spaces to film in, and Bilbao offered that in abundance. Before this project, my knowledge of the city was fairly limited beyond the Guggenheim Museum, which we absolutely had to feature, but what really surprised me was how many extraordinary locations the city has beyond that. We did a lot of location scouting and uncovered an incredible range of spaces. Bilbao is a uniquely rich place to film: it’s a port city, but it has so many different textures, from vast industrial warehouses to the intimacy of the old town. It gave us an enormous visual palette to work with. We follow our characters through ongoing stories, and they lead us into these striking, often unexpected environments. The key was choosing spaces that felt distinctive, then shoot them in a way that gives the show its own clear identity. Photographically, I wanted a consistent visual language to run through the series, to act as a kind of glue that holds everything together.

Can you tell us about filming at the Guggenheim?

Opening the series with Catherine outside the Guggenheim was an incredible sequence to film. I’d pitched Tom and Peter on the idea of giving the show a truly heroic opening, placing our central character against one of the most beautiful buildings in the world as a statement of intent. It felt like the perfect way to say, this is where we are, this is the world of the show, and this is the woman we’re about to follow. Thankfully, they agreed, and we went for it. And then we got unbelievably lucky. The weather had looked grim all day, and just as we arrived, the clouds lifted and this extraordinary sunset appeared. It was one of those rare, magical moments where everything aligns. Truly, thank you, God of Television!

How is Jackie Price similar to the strong female leads we’ve seen in your shows like *Killing Eve*?

They're different stories, but tonally the shows are similar. They are both thrillers with comedy very much in their DNA. I try to shoot shows with a certain attitude, which pulls away from convention. It's not just the script, character and actors you choose to convey those things, you have to create a world and that world is every space you choose. When you marry tone, thriller, comedy with the right setting and the right script, that combination becomes the full package.

What does *Kill Jackie* offer audiences?

Kill Jackie is a really fun ride, seeing Catherine in a way that you've never seen her before, in a story that has a lot of dimensions to it. It's escapism, fun, thrilling and hopefully satisfying!

An interview with Peter Lawson

Executive Producer

How did you first get involved in *Kill Jackie*?

It's been quite a journey, longer than I'd care to admit. This project began with a manuscript for an extraordinary novel by Nick Harkaway, *The Price You Pay*. The central character was originally written as a man, which is obviously something we've since reimagined, but Nick's voice was so distinctive and the character and the world he'd created was so compelling that I just couldn't let it go. At first, we thought it might work as a feature film, but it quickly became clear there was simply too much richness and too many great ideas to contain in that format. What followed were several years of gradually shaping it into what it is now. And here we are in Spain, working with the wonderful Catherine Zeta-Jones, and it's incredibly satisfying to see it finally come to life.

How was the process of developing scripts with Conor Keane and Tom Butterworth?

Conor Keane was one of the original writers, and about a year ago I brought Tom Butterworth on to write alongside him and take on the role of showrunner. We had a really fun writers' room in London. From the outset, we wanted to hold on to everything that made the book special: the structure, the voice and these incredible characters. The novel was written with a male lead, but we deliberately kept the core characteristics of that character intact when adapting it for Jackie. That was something Catherine really responded to and enjoyed playing. All credit to the writers for recognising that Jackie needed space to grow. Rather than having her fully formed and wildly extreme from episode one, they found a way to let the character evolve across the eight episodes. That sense of progression gives the story room to breathe and makes the journey far more rewarding for the audience. What they've done brilliantly is preserve the essence and voice of the original book, while shaping it into something that works for television, grounded enough to draw the audience in, but still retaining the boldness, wit and spirit that made the source material so distinctive.

What's it been like working with director Damon Thomas?

The tone was one of the trickiest things to get right. From the very beginning, what Tom, Catherine and I talked about was aiming for something in the Coen brothers' territory; a dark, witty thriller with humour, nuance and genuine emotional weight. That balance between comedy and danger was absolutely central to the show. Damon had already proven he could operate in that space with *Killing Eve*, which became a useful tonal reference for what we were trying to achieve and we were incredibly lucky to get him involved early in the scripting process. What was invaluable was the way he challenged and questioned the material. He wasn't afraid to push back on ideas or interrogate whether something was really landing in the right way, and that sharpened the work enormously. In the end, he's absolutely nailed the tone, finding that

sweet spot where the darkness, humour and drama all coexist without cancelling each other out.

How did Catherine first get involved with the project?

We already had a pilot script in place, and I happened to know Catherine's film agent quite well. Around that time, we'd started talking about the idea of switching Jack Price to Jackie Price, without fundamentally changing the character. Once that idea landed, I couldn't stop thinking about what Catherine could do with a role like this. It felt like a slightly mad idea, but I pitched it to her agent and asked, would she ever consider something like this? His response was immediate: She'd love it, nobody ever brings her things like this. Catherine read the book, we had a conversation, and that was the beginning of our journey together. Right from the beginning, she was more than an actor attaching to a show. She came on board as a genuine creative partner and has been deeply involved throughout. She's a bit of a wild one and she has a wicked sense of humour. She's incredibly funny, fiercely intelligent and committed to doing bold, interesting work.

How did it come about that Catherine plays Jackie as a Welsh woman?

Catherine playing Jackie as a Welsh woman was something we discussed early on and that we definitely wanted to do. It was Catherine's idea for Jackie to go back to Wales, so in the middle of the series we have a bottle episode where Jackie has to go back to Swansea to rediscover her family in the show and it was the first time Catherine had ever shot anything in Swansea.

How has it been working with Daniel Ings and the amazing international supporting cast?

Daniel, he's fireworks in a box. He's so much fun. He's an amazing comedic actor, but there's also a very strong, dramatic actor in there when he lets it out. The two of them together are a lot of fun. She keeps him in check. It's a really cool character that he's grabbed onto and delivered some really funny performances. We also wanted an international cast who could play against type and lean into the crazy characters that we've created. We have an amazing casting director, Dixie Chassé, who's been fantastic in opening our eyes to people we maybe hadn't thought about or thought we couldn't ever get. But luckily they loved the material and we did get them.

What ambitions did you have for the overall look and feel of the show?

I really wanted the show to feel exotic. A lot of the series that feel exciting and alive right now embrace a bit of what you might call 'location porn'. It's about escapism, the pleasure you get from the world on screen that makes you want to step into it. We wanted to lean into the opportunity to move between distinct the worlds of London, Wales, Bilbao, San Sebastián and letting each place have its own personality. That makes the experience more immersive and, ultimately, more fun, but those locations aren't just pretty backdrops. They're part of the storytelling, just like the characters are.

What it's been like working with the creative team to achieve your goals for the show?

The scale of the show isn't small, but we're very much operating with an indie-film mindset. It's eight hours of television, yet each episode feels like its own contained film. We're constantly on the move, which brings a real momentum to the production. The crew has been exceptional. Every department head delivered at a really high level, and the performances have been fantastic. Catherine is absolutely on fire and she leads by example in every way. The younger actors she's working with clearly feed off her energy; she's had a great time, and that spirit is infectious. It's not easy being away from your families for a long time and the work is hard, but we created something that is hopefully unique to the TV space at the moment. Creatively, the team has gone above and beyond. Noam, our production designer, has delivered far beyond

our wildest expectations. And Claire, our costume designer, has been phenomenal; the range of looks, from Catherine to Daniel to The Demons is extraordinary. The ambition, care and craft across the board have been genuinely inspiring.

Can you tell us about some of the amazing stunts in the show?

From the outset, Tom and I agreed that if we were going to do action and stunts, they had to serve a purpose. Everything needed to come from the story and be executed properly, rather than feeling gratuitous. We've been incredibly lucky with our stunt team. We have a professional parkour artist and stunt performer who's turned out to be a genuinely strong actor as well. At one point, we were scouting a location high in the hills above Bilbao, looking out over the entire city. We spotted a railing and thought, that looks pretty high. He took one look and said, "I'll jump that". It was about 50 feet. We got this incredible wide shot of him leaping off, with the whole city laid out behind him. Jordi, our stunt coordinator, is an absolute legend. He's brought in some really inventive ideas, and working alongside Damon on the choreography has resulted in some genuinely fun, character-driven fight scenes. There may, or may not, also be a speedboat chase down the river in Bilbao towards the end of the series. We'll see if we can pull that off. The aim throughout has been to do things that feel fresh and unexpected.

What's it been like filming in Bilbao?

There were a few major things that made filming in Bilbao incredibly enticing. First: it's Spain, who wouldn't want to work there? Second: Bilbao and the Basque region offer a fantastic tax incentive and, alongside that, we had the opportunity to work with José Luis and his company Calle Cruzada, an exceptional Spanish production and services outfit who were instrumental in building the infrastructure around the show. The crews there are phenomenal. Location was also absolutely central to the story and it was important visually. Bilbao felt fresh, somewhere we hadn't really seen on screen in its own right. Often the city has doubled for other places purely to access the tax credit, but no one had really shot Bilbao as Bilbao and the production value it offers is outstanding. One of our opening shots has a drone coming off the bridge, revealing Catherine Zeta-Jones in a cocktail dress walking past the Guggenheim, one of the most iconic buildings in the world. That was a pinch yourself moment filming that. Then we've got the old Spanish architecture of Plaza Nueva, the surrounding hills, the vineyards out in Rioja, the river, the coast. It's all there. You don't need to build it, you don't need to VFX it, it's just astonishing

What do you think audiences will enjoy about *Kill Jackie*?

Hopefully they will have a lot of laughs, a lot of fright, a lot of thrills, plenty of action, but also enjoy the fact that it's a weird story about family, dysfunction, joy and the love of it all. It's a subversive, fun, in-your-face show. A really interesting journey for them to go on with these characters they haven't seen before.

An interview with Tom Butterworth

Showrunner/Writer

How did you get involved to become the writer and showrunner for the show?

About a year and a half ago, I was approached by Peter Lawson who had been developing the project for quite a while and had a version that was getting a lot of interest and had Catherine Zeta-Jones attached. They were looking for a showrunner to come on board to bring it all the way through to production. So, I read the book it was based on and the scripts they had and signed up!

How would you describe *Kill Jackie*?

Kill Jackie follows an ex-cocaine dealer, Jackie Price, who, 20 years after leaving that life behind, has reinvented herself as a highly successful art trader operating through freeports. It's still a morally dubious job, but far safer and far more lucrative than her old one. The problem is, she's bored. Jackie is a born outlaw, someone who thrives on risk, adrenaline and the smell of gunpowder. When she believes her past has finally caught up with her in Bilbao, she relishes the challenge and slightly shocks herself by how readily she's up for a fight to the death. She feels like a purer, truer version of her is suddenly being reawakened.

The threat comes in the form of The Seven Demons: a mysterious, elite group of assassins who no one knows much about, other than they're the most expensive killers on the planet, that come at you one at a time and don't stop till they've finished the contract. So when Jackie understands that's who she's up against, it's hard for her to believe that she's going to win. But because there are other people relying on her and other people she needs to protect, she convinces herself, and everyone else, that she's more in control than she really is. We think of the Demons like Premiership football players. That was an idea that emerged in the writers' room. Individually, they're elite, highly skilled and extravagantly rewarded. But they're not bound by loyalty or belief, just money. Like pampered stars in a top club, they function as long as they're winning. When Jackie begins to test them, those cracks appear. There's no real solidarity there; they're ultimately only in it for themselves. And conversely, although Jackie's surrounded by a dysfunctional family, that gives her a strength that The Demons just don't have.

How have you expanded from the original IP, *The Price you Pay* by Nick Harkaway?

I read the book before the script, and it was a huge part of why the project appealed to me. *The Price You Pay* is a beautiful, gonzo, quietly political story, extreme in its plot, but with a sly moral core. It follows a psychopathic drug dealer pursued by assassins, and what I loved was the way Nick Harkaway gradually reveals that the protagonist is far more violent and complicit than he initially lets on. You're lulled into seeing him as a victim, only to realise he's probably driving the chaos and may even be addicted to it. That combination of an extreme genre situation with a persuasive, charismatic, darkly funny narrative voice felt both nuts and very controlled, and that was the tone I wanted to translate. By the time I came on board, the inspired decision had already been made to switch the lead from Jack to Jackie, and that opened up the opportunity to expand the story for television. Knowing we were shooting in Bilbao and telling this over eight episodes, we gave Jackie a deeper emotional spine, specifically a past she couldn't outrun. By making her a woman who gave up a child at the same moment she tried to leave the drug world, we introduced a private pain and long-buried secret that could surface over time, giving the series greater emotional depth while preserving the bold, gonzo spirit of the original book.

How did you set the tone for the show?

We wanted to keep the characters grounded in emotional truth, otherwise it would just be about a drug dealer on the run from assassins. We wanted our character to be someone who is going through some things that we all go through. We wanted to give them some losses, some pain and some very basic struggles that anyone can relate to. I love imprinting something that's universal into a very heightened, elevated genre plot because it feels like you get to have your cake and eat it. That way audiences can enjoy the tension, the thrills and the action of a genre show, but with a character that is going through things privately that they can relate to.

What was the initial process like with other creatives on the show?

Conor Keane and I wrote the first three or four scripts ourselves, and then went out looking for directors. We did a very small writer's room with just us and Victoria Davis. When Damon came

on board, it added another vital layer. He's both a director and a writer, with a deep understanding of story and character, so the conversations could move fluidly between script, tone and execution. He brought a fresh perspective on how the story might unfold, which pushed and reshaped some of our ideas in really productive ways. It became a genuinely collaborative process.

If a show has extreme elements, creatively, you have to commit, you have to go there and you have to believe that they are important to the story and to the entertainment of the show, that it does have teeth and claws and it has designs on your nervous system, as well as being something that's hopefully got stuff that's blackly funny and true and maybe resonates outside a story about a gangster, an ex-coke dealer, going on the run. That's the aspect of genre that always interests me, ones which find other gears and other resonances, beyond just being a thrill ride.

Who is Jackie Price and why is Catherine Zeta-Jones perfect for the role?

Catherine's involvement was a big part of why I signed up, I've always loved her as an actor. She's got that quality of being totally natural, full of dignity and able to make you laugh without ever looking like she's trying very hard, she very naturally inhabits the characters she plays. There's this confidence to everything she does on screen that I love and I was particularly excited about writing Jackie Price for her, because she is a character that is both comfortable and uncomfortable in her own skin and Catherine is just wonderful at portraying that. I knew that when I pushed the character to emotional extremes or gave insights into her losses or made her do things which were tormenting, that Catherine would be able to do it.

It felt like a gift to write the character as a Swansea girl, it meant she could be more down to earth and there was something great about hearing Catherine act in her lovely, natural accent. It allowed the character to be more grounded, despite her job and the exotic world she inhabits, somehow, she's a person of the people. You buy the idea that she could have become a successful drug dealer, because she's so smart, but you also feel that she wasn't pretentious about it. She is just talented and a natural outlaw, one who grew up in Swansea and has just graduated into bigger and bigger worlds and, crucially, people like her. It's very easy to root for Catherine Zeta-Jones, especially when she's doing a Swansea accent.

Can you tell us about Sam, played by Daniel Ings?

Sam is Jackie's straight lawyer, who deals with the public-facing parts of her business and is in no way connected to the underworld or criminality. When he finds himself pulled into the situation that Jackie's inadvertently created, where he's on the run from elite assassins, he's the fish-out-of-water character in the story. He's dragged out of his safe, but repressed, suburban life into Jackie's old world, where he's suddenly got to find a way to survive. And to begin with, he's mostly shit scared and panicked about it, understandably. And underlying their professional relationship, Jackie has enjoyed having this rolling romantic fantasy about them over the years that she teases him with, because she likes watching him squirm.

What Daniel brings is a huge amount of energy and vivacity to a character who could easily have felt quite buttoned-up. He's brilliant at giving the character real agency, someone who stands their ground and feels active rather than passive. What's especially great about Daniel is his willingness to completely sacrifice his dignity in service of the character. Not every actor is comfortable doing that. He has a very sharp instinct for how funny it is when a character's sense of self-importance collapses, and he leans into that fearlessly. He's not afraid of playing ridiculousness, and he does it in a way that stays grounded and genuinely funny.

Can you tell us about Charlie and why she is an important character that we meet?

Charlie is Jackie's long-standing PA, travelling companion, and foil in her globe-trotting, money-laundering art deals. She's highly capable and tech-savvy, but over time it becomes clear she occupies a much deeper emotional space in Jackie's life. When we learn that Jackie lost a daughter who would now be Charlie's age, the relationship takes on a new weight. You realise that the bond between them meant far more to Jackie than she would ever have articulated at the time. They bicker, they banter, it's like big sister, little sister. But actually, deep down, Jackie is very connected to Charlie and despite her tough exterior, she worries about her more than she lets on.

Can you tell us about The Seven Demons?

When you first come across them you think they are just a killing machine, each one of them, but in this series we show other aspects of them. We follow them home, which you don't normally do with assassins, and discover that there's something quite weird and fallible about all of them.

Johnny Cubano is just a lethal up-close killer who always kills with 3D printed handguns, and dresses like an almost cartoon Cuban spaghetti Western killer. Until you realise that he's not Cuban at all, that is just a guise he puts on because he's probably watched too many Scarface films when he was a kid. It's silly, but I really love it.

Li Dong is a martial arts expert and knife artist who collects rather gruesome trophies from everyone he kills and has a secret passion for Northern Soul music, and has taught himself to dance from YouTube videos. I just thought the idea of watching an assassin bust some shuffle moves would be fun but also essential to the plot.

Tukka and Akilles are a two-headed Finnish military killing machine. They are brothers who've got daddy issues and are being obliged to do therapy by Friedrich, the Head of the Demons, to sort out their sibling rivalry. They squabble like teenagers, even though they're these two seven-foot Nordic giants and international assassins.

The Doc is a peripheral Demon and an essential character to the show. Her job is to psychologically profile candidates to be Demons. She's a very stylish woman with a little dog and an eye patch, but you discover her role is central to the existence of The Demons because she's their recruiting officer. In addition to that, she was married to Friedrich until they had an acrimonious divorce, but have had to carry on working together and that's the aspect which humanises them. The Doc's the one character who Jackie understands she might be able to get to personally.

Friedrich is the Demon in Chief and describes himself as God in his world. He's probably an ex-mercenary and probably done terrible things in Africa with coups and things like that. He's worked his way up to being in charge of The Seven Demons and runs them like a Formula One racing team. He pays a fortune to them in order for him to win. He's a very clinical, effective and humourless, but then you discover that he's tired of working for the whims of billionaires, and he's tired of being just a hired killer and what he wants is a more executive role in the world. And what he really wants, is to repair his marriage with The Doc.

Karenina is a trainee Demon, she used to be friends with Jackie, until she's recruited by The Demons. And because she is Karenina, she slips seamlessly from friend into frenemy. She's one of the more extreme Demons because she's excellent at her job but struggles with social

skills and because of that has never been given the promotions and preferment that other less-talented people have been given and that's pissed her off.

The intention is that you feel like this becomes increasingly a workplace drama, albeit a very nuts one. These characters have a job where they've got to track and kill someone in quite a sophisticated way, but they're also quetching about the invoices that haven't been paid on the last Airbnb they hired.

Can you tell us about the setting for the show?

It was brilliant to have Bilbao as the setting of the story, it is an astonishing place to visit because it's such a mix of different cities all in one quite small, walkable city. It definitely feels Spanish but it also feels Eastern European, American and Scandinavian. It has medieval bits, post-industrial wastelands, old steel and mining works, it's a visually original town. It's got escalators in the streets all over the place, it's got lifts at the end of the roads and was so well suited as a background for a show that would scramble with your head a bit! It also suited Jackie's state of mind when she's being pursued, somewhere that was as visually arresting and strange, but home to her. It felt like it was her city. We were also able to bring Wales into the story when Jackie is forced to flee Bilbao and returns to her childhood home in Swansea.

An interview with Claire Finlay-Thompson

Costume Designer

What was your initial reaction when you read Tom and Connor's scripts?

When I first read the scripts for *Kill Jackie*, I was instantly excited. Then I found out Catherine was playing the role, and my first thought was: how do I dress this woman to make her feel utterly formidable? Jackie is hardcore, and her wardrobe needed to reflect that. I went back and did a deep dive into 1960s graphic novels, particularly Modesty Blaise. What really struck me was the idea of a woman who is an uncompromising role model, someone who doesn't take no for an answer and can take down a room full of men without blinking. There's something bold and graphic about that world, and I loved the idea of leaning into it visually. I never imagined Jackie in florals or anything soft. Her palette is strong and blocky, almost graphic-novel in feel. That boldness felt right for the character.

What was the process like building Jackie's wardrobe with Catherine?

You always start with the script and come back to that. We had an early Zoom meeting where we talked everything through, and I pitched the idea of using graphic novel references as a visual foundation. Catherine really responded to that straight away. From there, it became about dressing the character properly. I love dressing women to look like women, choosing colours that really suit them, but also making sure they feel completely comfortable. They have to live in these clothes, move in them, and be Jackie, so comfort is essential. At the same time, I want the clothes to feel fun, bold and iconic. Jackie is a good fun character to dress, because she doesn't care, she just looks amazing. She's not afraid to look really good. She's such a fun person to dress and Catherine is the same.

What are some of your favourite Jackie looks?

When I first arrived in Bilbao and crossed the bridge, the Guggenheim completely took my breath away. I wanted Jackie's opening look to echo that moment, as if the building itself had come to life. Roland Mouret had designed this incredible dress covered in flat bronze sequins that mirrored the Guggenheim's copper tones, and that immediately became the winning choice. Catherine wore it with a vintage Oscar de la Renta shrug that she happened to pull out

during a fitting in New York, one of those perfect, serendipitous moments. We also borrowed real diamond jewellery from a local Spanish house, complete with a security guard on set.

Jackie lives in an elevated art world, so for the Guggenheim party I wanted the costumes to feel like moving artworks. We managed, against the odds, to bring over extraordinary vintage Philip Treacy flower hats from a theatre archive, and they helped create that sense of spectacle and excess.

For Jackie's core wardrobe, we leaned into designers like Roland Mouret and Nadine Merabi, strong tailoring, clean lines and powerful silhouettes. Shoulder structure and block colour were key, drawing subtly from the graphic novel inspiration and keeping her look bold but unfussy.

One of my favourite looks is when Jackie visits Billy in a tight pencil skirt, a silky top and a Rixo coat. She looks formidable, someone who knows exactly who she is and how she wants to be seen. Jackie found her silhouette years ago and stuck with it. She's comfortable, confident and ready to fight in whatever she's wearing. For the 2005 flashbacks, Jackie wears a vivid electric-blue dress and a double-breasted sheepskin coat designed to do a lot of work, glamorous enough for the period, but bulky enough to conceal both a pregnancy bump and a pretty massive shotgun! We also made what we call the 'escape coat', packed with hidden pockets for passports, cash and essential details you may never see, but which give the costume its truth.

Catherine and I designed Jackie's wedding dress together; it is a deceptively complex piece. It couldn't be traditional or voluminous, as she eventually wears it with a tracksuit, so we kept it short and functional, with hidden magnets allowing sections to tear away. It's deliberately tacky, but highly engineered.

And then there's the hospital gown. I've never seen Catherine happier. Trench coat over a hospital gown, bandages, blood, biting people's ears off - it's instantly iconic. Honestly, that's your Halloween Jackie costume sorted.

Can you tell us about designing the look for Sam?

Sam is a lawyer who goes on the run with Jackie with no notice. He just leaves with a briefcase and no other clothes so we made him a beautiful, bespoke three-piece suit. We made multiples of it and then gradually he just loses bits of it. First, he loses the jacket, then the shirt comes untucked as he basically unravels, and you hopefully can see that with the arc of his costume unraveling. He has this really fun moment where he's dressed as Jackie, and then later in a bullfighter wedding costume which is fun.

What about Daniel Ings dressed as Jackie?

We'd already set the costume for Jackie, and so we put Daniel in the same thing and he just looked really good in it. The pictures of him in that scene look fab!

Can you tell us about designing the look for Charlie?

I wanted Charlie to look really young and fab. I worked with Hattie, who loves her clothes to be a bit baggy. When she's with Jackie in her art world, she's a mini Jackie, but in shorter versions of what she wears, a shorter Nadine Merabi gold dress. When she's casual, she's very casual. Inspiration for me was Billie Eilish, Lola Young, that vibe. Charlie is just cool, she looks good, she looks comfortable. She's young and fresh.

Can you tell us about the Seven Demons looks?

I loved designing The Demons because they are all so unique and we wanted them to each have their own signature look. I want fans of the show to be able to identify The Demons by their costume. I love working with Damon because he's fearless with colour and embraces the slightly weird. When I suggested putting the Albanian character in a pink suit, he was instantly on board. It makes the process playful and collaborative. You can really riff with him on costume, and that kind of openness leads to the best ideas.

For The Cuban, Cuban shirts were a big inspiration, along with a Western-style jacket, but it was important he didn't look like he was wearing a costume. We settled on corded silk as the base, layered with snakeskin elements, then broke it all down. Our breakdown artist, Ibai, worked miracles painting and distressing his costume so it felt worn and beautifully lived-in rather than pristine. We paired it with these incredible Jeffrey West boots in snakeskin-effect leather with a gold snake detail, which we enhanced to really pop. They're a great shape, but because of stunt doubles we needed multiple pairs, and lining them all up was surprisingly stressful because each pair looked slightly different thanks to the snakeskin pattern.

For Li Dong, the inspiration was mod/Northern Soul so we went to all the mod shops in Carnaby Street around Soho and got Gabicci special cardigans, the shorts and the monkey boots for him. I took elements of yellow through and we matched his shoelaces, just to give him that graphic novel feel of a signature look.

Tukka and Akilles are brothers so they have loads of the same thing. It's like that's their uniform. They are Demons and they don't go shopping, they like having all their own stuff. So I designed these tracksuits for them. The first time we see them they're flanking Friedrich in the Demon's lair, either side of him. I was always going to put Friedrich in a dark blue suit, and wanted his shoulders to be a bit more pronounced. I imagined that these guys, either side of him, were like big muscly bouncers. I wanted their tracksuits to have a slight stretch in them, so you can see their physique underneath because they work out all the time. So we made them Balenciaga tracksuits. Tukka's is burgundy and Akilles' is green. I painted their shoes myself burgundy and gold to match the fabric. I had to paint six pairs of shoes because we've got all of these stunts and needed them all to be the same and the socks that match. Even the sunglasses have got burgundy lenses in. Everyone who's come into the workroom, has said I want one of those tracksuits!

The Doc's costume I dreamt up before Christine was even cast. This year's Met Ball was my inspiration and she just looks brilliant in it. It was scripted that it was tailoring, so I wanted her to be in a really beautiful suit with elements of red: the red eye patch, the red leather tie and her red fingernails. We've put stretch in it so she can move around. I wanted her to be very spikey, she's got pointy shoes, Shaun Leane earrings which are like hooks - every part of her is pointy and needly. We also made her a strange rubber abattoir-esque apron, and a white coat that's really fitted and interesting. She's just a really cool character and Christine just absolutely rocked the look!

Karenina is very military and focused so we had her in combat trousers or a jumpsuit, and a flack jacket. We made her costume in a really beautiful wool that's got viscose in it, so it's breathable for her to wear because it's warm in Spain. It falls really nicely, looks like military wear but we've tailored it to Sidse so that it looks really good on her. She has Jimmy Farley yellow glasses, and we've done a bit of yellow stitching on her jackets and she has chunky Dr. Martens with the yellow stitching on. So elements of yellow carry from top to toe.

Can you tell us about designing the look for The Yank?

The inspiration for The Yank was actually my 17-year-old son! He's got a vintage clothing business and the trousers The Yank wears to the art party were from his collection. They're Japanese embroidered baggy jeans. We've also used a lot of Billionaire Boys Club, Icecream and all these young, really fun, bright, brash, out-there clothes brands for him. Raff is so much fun to dress, he's just delightful and really fun.

Can you tell us about designing the look for Gwen?

Gwen has a Swansea girl look. I love the tracksuits she wears. I think they look really cool and fierce. She starts in leopard jean Adidas and then a Juicy Couture hoodie and a little top and then we switch her into her Demons tracksuit which is purple and gold.

Can you tell us about designing the look for Zigor?

Originally Zigor was just scripted in a pair of white budgie smugglers and a Pixies t-shirt. Pixies were my favourite band when I was younger and the Do Little album was the best and so I thought, if it's going to be a Pixies t-shirt, we have to have that one. So we got that one, we cleared it, and then we broke it down. I ended up using a 1980s pair of trunks rather than a white budgie smuggler. And then for his suit, the inspiration was Gary Oldman in *Léon*. Going back to his Demon days from before. He's all in white because his kills are so clean that he can go in wearing a white suit and leave without a mark. He looks cool too. Óscar's amazing, he just rocks.

How about the look for Tucker?

We thought it was going to be really hot in Spain, so I put Tucker in a tropical weight, cashmere jacket. I wanted him to be a man who travels around Europe with that timeless Englishman abroad look to him, with elements from around everywhere. He's fun to dress.

How has it been working in Bilbao?

Working with the Spanish crew has been really great fun. I really love my team, they have been terrific and have really helped us out. When you come to a new city, it's always about the people and we've got some great people to work with here.

How have you worked alongside make-up designer Tara McDonald and production designer Noam Piper?

It's been great to work alongside Tara and Noam. Everyone's running their own lane, but we're constantly checking in with one another. All the heads of department stay in close communication because you have to, costume doesn't exist in isolation. You need to know what the sets look like, how colour and texture are working elsewhere, whether characters should blend into the background or deliberately stand out. It's all interconnected. You're not designing on your own, you're part of a larger design team, so you're always talking to the production designer, the hair and make-up team, sharing ideas and visuals.

That collaboration is a huge part of the fun. There's also a very practical side to it. If Catherine is sprinting up steps, coming off an escalator, or jumping onto a motorcycle, she needs to be in costumes that allow her to do that: comfortable wedge shoes, trousers with stretch, clothing she can genuinely move in. It all has to work in real-world conditions. And we're not just dressing the lead actor, we're also dressing stunt performers and doubles, who all need to function safely and convincingly in the same costumes. Everything has to look great, but it also has to work.

An interview with Tara McDonald

Tell us about your role on *Kill Jackie*

Being the hair and make-up designer on *Kill Jackie* was an intense experience with amazing characters to design. I came on board late with only three weeks to prep and that included packing all my kit and travelling over from London to Bilbao. I then had to recruit my team with what little time I had left. Apart from my key hair stylist Astrid Stebich, I was required to use local crew.

What was your first experience with the scripts?

When I first read the scripts, I was overwhelmed by the number of characters and deaths; in episode one alone I'd counted around six killings. The key priority quickly became making sure every character had a strong individual look.

Casting really helped as the actors themselves were already distinctive and that gave us a great starting point. Prep time was limited so most looks were created fast, often just a quick fitting and a couple of hours of experimentation. Small tweaks made the difference; adjusting facial hair, refining hairstyles or finding one defining detail. Li Dong's look for example came together by subtly reshaping his goatee and hair until it felt specific. With Karenina, we explored several options before settling on the red bob. Everything happened quickly but that urgency helped keep the designs bold, instinctive and clear.

What was the overall aim for the tone and feel of the show, in hand with other HODs?

We didn't really use external reference images for the characters. Most of the ideas were originated by myself and the directors. We talked through each character in detail and I'd come up with two or three possible looks. From there we'd discuss and let the ideas evolve. Karenina is a good example of how organic the process was. Once we settled on the red wig, we started talking about whether she should have a scar. We tried placing it in different areas of the face, experimented with various products and techniques, different textures and depths to see what felt right. Eventually we all agreed on a fine, aged scar on her cheek. It was a very instinctive, collaborative process. Each look emerged through conversation and experimentation and that's how we arrived at something that felt specific and lived-in.

How have you worked alongside Catherine's make-up team to create Jackie Price?

The look was created by Catherine and her team before I came on board. Catherine had a very clear idea on how she wanted to look. However, on a day-to-day basis my team and I worked closely with Catherine's team discussing her make-up looks, hairstyling and injuries.

Can you tell us about creating the look for Sam, played by Daniel Ings?

Sam has a clear progression in his character and we really see him change over the course of the story. At the start of the script, he's referred to as 'the guy with the hair' so we needed a distinctive hairstyle to begin with. As the story progresses, Sam becomes a lot less concerned with his appearance!

How did you turn Daniel Ings into Jackie Price?

Turning Daniel Ings into Jackie Price was fun and he thoroughly enjoyed the process. We applied fake nails, false lashes, full Jackie Price make-up and gave him a long brunette wig.

Can you tell us about creating the look for Charlie, played by Hattie Hook?

Charlie's look was 'girl next door'. We wanted her to feel modern and young. I gave her subtle, scattered tattoos that hint at who she is beyond her job. In the script she mentions that she was

part of a swimming club called the 'Peckham Penguins' and I loved the idea of acknowledging that with a tiny penguin tattoo just behind her ear – it's something sweet and personal. She also has a small swimmer tattoo on her wrist.

Can you tell us about creating the looks for some of The Seven Demons?

There was ongoing discussion about whether The Cuban was actually Cuban or someone merely posing as one. That raised the question: do we lean into that ambiguity or do we present him as convincingly Cuban?

Sebastian Armesto, who plays The Cuban, comes from a Latin background which helped ground the decision. Ultimately, we chose to give the character a paler complexion. We also experimented with ideas like giving him a large moustache but quickly realised we didn't want to push him to be a caricature. The costume itself was already quite bold and expressive so we intentionally dialled everything else back. We chose a simple goatee and slicked-back hair.

Christine Adams as The Doc was a very exciting character to design and I had lots of ideas for her. At one point she was going to wear an afro but in the end we settled on her own natural hair which we cut into a Grace Jones style. As her costume was masculine and she wore an eyepatch, I wanted her make-up to be strong with bright colours focusing on a green eye and sharp pink cheekbones, so we drew some inspiration again from Grace Jones in the 1980s.

Can you tell us about creating the look for Ewan, played by Bill Paterson?

Bill Paterson's character Ewan has been living alone in a house in Wales without electricity or hot water for years. Bill fully committed to that reality. He prepared for the role by growing out his hair and beard. The most challenging aspect of his look came from a specific scene in which we see a mark on his chest, an imprint left by Dai, a character in the story who brands people with an acid stick when they fail to pay him. We had to create a bespoke piece for this which was probably the trickiest part of Bill's make-up. A prosthetic piece was designed and applied daily to his chest.

Can you tell us about creating the look for Gwen, played by Darci Shaw?

Gwen is living in Wales and she's a tough little cookie. The costume designer and I discussed ideas for this character in great detail. She suggested drawing inspiration from Lola Young. The false eyelashes, long nails, heavy liner and lots of lip gloss. Gwen is the kind of character who spends every penny she has on her appearance. Her hair is meticulously styled with not a strand out of place. We gave her a small butterfly tattoo on her chest to reveal a more sensitive side beneath the toughness but overall she's still very hard-edged. When she gets to Bilbao her look shifts. She becomes more sophisticated, changing her eye shadow, her hairstyle, refining her overall appearance. Gwen was a hugely fun character to create and deciding where to take her visually was a real pleasure.

Can you tell us about creating the look for 'The Yank', played by Raff Law?

Working with Raff was a joy!

He was so committed to his character and gave us complete freedom, which is always wonderful. He said, "Do whatever you need to do", so we shaved into his hairline and eyebrow and left him with this slightly ridiculous little moustache but he embraced all of it. He has a great sense of humour about himself with no vanity at all and was happy to go wherever the character needed to go.

Our producer Peter Lawson suggested giving him a ‘thug life’ tattoo. It was a genius idea. He obviously looks absolutely nothing like Tupac but it worked. It’s playful, memorable and really adds to the character.

How has it been working in Bilbao?

Working in Bilbao has been a really interesting experience. I adore my Spanish team and I found myself at times stepping back and allowing and trusting their instincts with the background artists and this has resulted in choices I would never have thought of. Particularly in the nightclub, wedding and market scenes. That authenticity really adds texture and flavour to the world of the show.

There were some challenges of course, especially with access to products and wigs. Unlike in the UK, not everything is readily available here so we’ve had to be more inventive by reusing and recolouring wigs from my own kit and adapting things on the spot. It’s been challenging but also creatively energising. Overall, it’s been a genuinely fantastic experience. The team here are highly skilled, collaborative and generous with their ideas. Working with such a fun cast while spending time in another country has made this show especially memorable.

An interview with Noam Piper

Production Designer

What was your initial reaction to the scripts?

The *Kill Jackie* scripts aren’t overly descriptive, which is a gift from a production design perspective as it leaves space to interpret and build the world. It’s a heightened world, but one that still needs grounding, and the challenge was figuring out how to make it feel believable while layering in subtext, motifs and texture. You’re constantly asking: who are these characters, and how do their worlds collide? There are red herrings everywhere, which makes the journey great fun.

I met with Damon Thomas and the producers early on, I presented some initial, instinctive visual ideas, and it was clear we were on the same wavelength. That connection carried through once we arrived in Bilbao, many of the early concepts naturally resurfaced when we began exploring the real locations.

For the visual deck, I deliberately avoided referencing other films or TV shows. Instead, I focused on time and place: Bilbao and the Basque Country, alongside the backstories rooted in Swansea and London. I drew inspiration from street photography, fashion, architecture and sculpture, allowing the design to grow from those environments rather than from existing screen work. That emphasis on place, space and atmosphere, rather than a fixed visual rulebook, really resonated with the team.

How did you begin to create Jackie’s world?

Kill Jackie begins in a highly cosmopolitan world, it features London and Bilbao, two cities with strong identities and big visual flavours. It’s a materialistic environment defined by movement, vehicles, art and money. As the series unfolds, deeper themes begin to emerge: parenthood, childhood, family, solitude. With that shift, the geography changes too. We start to move away from dense urban spaces and into more pastoral landscapes.

We first meet Jackie in incognito mode. You’re dropped into the story without really knowing who she is, and for much of the first episode you’re questioning everything. We wanted to lean

into that mystery. Visually, that meant keeping her London apartment quite anonymous. Jackie isn't ostentatious or showy; the space hints at wealth and sophistication, but nothing that gives away the darker layers underneath. It's a controlled, mature world, designed so that anyone entering it would see comfort and status, but nothing nefarious. That restraint is deliberately contrasted with her safe house, her true home, which she hasn't returned to in 20 years. This space represents the worst period of her life, a time she was extremely wealthy and making impulsive, reactionary choices. The result is an eclectic, irrational interior. Nothing matches, there are no coordinated suites, and every chair, sofa and artwork clashes with the next. It's a chaotic, kaleidoscopic space that reveals who Jackie was beneath the façade. Jackie's Bilbao apartment is a very interesting set, reading it off the page, any production designer would immediately say this is a set build because of the amount of action, stunts and SFX that takes place there. But this is the wonderful thing we do as designers, we embrace the journey and we go and look at locations.

I was scouting a location for Zigor's home and it wasn't the right option for that in the end, but when we there the owner said, "we have this abandoned villa in our backyard, maybe you'd be interested in having a look at that". He took us to this abandoned villa, which has all the British proportions, bay windows, it was absolutely beautiful but was completely derelict. To our great surprise and fortune, the owner allowed us to do whatever we wanted and gave us complete carte blanche. So rather than creating a space from scratch, we had the bare bones with beautiful volumes, beautiful light to play with, so we ended up doing essentially a set build within this remarkable space and matched the exterior with a real London location. In the script Jackie's security consultant, Karenina, has installed a security mechanism which involves remote machine guns so that if she ever finds herself in a perilous situation, she's able to quickly unleash these deadly weapons embedded behind these beautiful pop art style Tom Jones prints which raise up to reveal guns protruding from little slits and completely destroy the apartment. It was lot of fun to do that. It's a brilliant scene.

How has Jackie's profession as an art dealer been incorporated into your designs?

Art plays a really big part in *Kill Jackie*. Jackie is a contemporary art dealer so she has these wonderful collections of art. The process for us to make them started by choosing a palette of real artists, the types she might have in her collection, like a Basquiat, Yves Klein, Francis Bacon, and then we created artworks inspired by them in-house. I'm blessed to work with such incredibly talented craftspeople, painters, scenic artists, sculptors and propmakers, allowing us to create pretty much any artwork we pleased. In a world where AI could have done it, we've preferred to do it the old-fashioned way and have created and painted all of the artworks from scratch.

A lot of Jackie's art world revolves around freeports, something I had to research, as I wasn't particularly familiar with them. They're essentially high-security warehouses, exempt from certain tax regulations, where the ultra-wealthy can legally store assets such as luxury cars, artworks or wine collections tax-free.

Naturally, filming in an actual freeport was never going to be an option, so we needed to find a location that could convincingly stand in for that world. We were incredibly lucky to come across Azkuna Zentroa, a cultural centre in Bilbao redesigned by Philippe Starck. It's a remarkable space, highly cinematic and we initially scouted it for entirely different reasons. That's often the joy of the process. As we explored the corridors, rooms and open spaces, we began to realise they could function beautifully as the setting for Jackie's art auctions. Visually, they were strikingly close to the real freeport references I'd seen.

Of course, the space required substantial art intervention, but that's where the work is most rewarding, when location and design merge so seamlessly that you can't tell where one ends and the other begins. All of the artwork used in the auction scenes was created by our art department. For Jackie's art gallery party, some artworks were scripted, like the crucifix made of mobile phones, which was a bespoke piece we created ourselves, but alongside that we incorporated a mix of additional works: sculptures by local artists, chosen to give the crowd something to move around and interact with. The result was an eclectic, authentic-feeling art environment that made the party feel genuinely alive and grounded in the world of contemporary art.

How did you create the world of The Demons?

The Demons inhabit a very luxurious world of their own. They've been described to me as Premier League footballer versions of assassins which is part of the irreverent tone of this production. So they inhabit this luxury cabin in the woods, which is actually an environment that we would all happily reside in, full of designer piece furniture. The idea behind the Demons' interiors is they're pretty sparse. They've got to feel like rented accommodations, not spaces that these characters would live in permanently. So there's a sense of a façade and veneer to them. We wanted to heighten the reflections and the lights in that space by having huge windows. We painted the walls this really dark, almost gloss, black which was quite a strong intervention, and worked really well for us as it created a lot of reflections in an otherwise quite empty environment.

What has setting the show in Bilbao given you creatively?

We're incredibly lucky to be filming in Bilbao, it is such a wonderful city for so many reasons, but has this really broad and eclectic range of architecture. You've got Frank Gehry's Guggenheim, which is an absolute wonder and an architectural masterpiece, Philippe Starck's redevelopment of the Azkuna Zentroa, Santiago Bridge, Zaha Hadid's redevelopment of Zorrozaurre, which is a little island in the middle of Bilbao. You've got the old and the new, all the old Baroque architecture and modernist stuff. It's a real rich tapestry of architectures and we, as a creative team, really lent into all of that. It's one of our greatest strengths to be filming in this extraordinary city, so we really wanted to make it into a hero on screen.

Bilbao is a very hilly city, with these incredible, almost ziggurat-like staircases woven through it. When we arrived, it felt like too good an opportunity not to use them for an action sequence. So when we found the Solokoetxe Steps, on the edge of the Casco Viejo, we carefully mapped out a route, shot-by-shot, designing how the cast would move, jump and parkour their way down this maze of stairs. It became a really successful sequence. With every location, I'm always thinking editorially, how one space contrasts with the next, and how those transitions play on screen. Uribarri Market was a good example of that. It's a large market scene, but we deliberately avoided making it feel quaint or overly charming. Instead, we treated it as a working person's market, functional, grounded and slightly timeless.

Beyond Bilbao, we explore the Basque Country, beginning with San Sebastián, a city that feels entirely different in tone. Where Bilbao is gritty and industrial, San Sebastián is pristine, coastal, and more overtly luxurious, with a sense of history and elegance. From there, the journey continues into vineyards near Pamplona and eventually into the desert. There's a clear visual arc, from industrial and cosmopolitan to agricultural and rugged, ending in something that feels like a road movie.

How did you mesh together the locations in the UK with those in Spain?

Every environment falls under the same production design language, whether we're filming in the UK, Spain, the Basque Country or Wales. A core part of the job is creating a coherent world that flows seamlessly across time, place and story. We move between flashbacks and the present day, across multiple countries, but it all needs to feel unified and nothing should pull the audience out of the experience. That cohesion comes from careful planning with the director and cinematographer, and from being very deliberate with location choices. Although the world is slightly heightened, it has to feel grounded. For each setting, we scout multiple options and curate the right spaces, constantly weighing one environment against another. It's almost an editorial process that happens long before we shoot. On top of that, there are the finer threads, set dressing, graphics, vehicles, all the details that build the world. Once a visual language is established, the goal is to maintain it throughout, ensuring a consistent, cohesive look across the entire series.

The interior of Swansea for example is actually filmed in Bilbao, and Jackie's London apartment is filmed on location in the Basque Country. Making sure we have all of those architectural tropes we all are familiar with, whether it's Edwardian or Victorian style, and ensuring all those proportions are correct, whether that's wallpapers, set decoration or graphics. It's not so obvious doing that once you're abroad. So that's a big part of my job, and I hope, fingers crossed, that an audience won't detect that at all.

Can you tell us about the vehicles we see in the show?

Vehicles play a major role in *Kill Jackie* because the characters are constantly on the move. From private jets and helicopters to luxury cars, classic vehicles and even a garbage truck Jackie escapes in, each choice helps build the world. We also use dressing vehicles for Don Markel's bodyguards, the Sushi Kids and their bikes to subtly define different environments and social groups. Even parked vehicles contribute to the tone, quietly signaling where you are in the city and what kind of world you've entered. Karenina largely inhabits The Demon's van, a fully kitted-out hacker's paradise disguised as an anonymous surveillance vehicle. Rather than building a traditional set for this we chose to work with real vans to maintain realism and proportion. We use multiple versions: an exterior van, a matching interior van built as a mobile filming rig, and a hybrid that works both ways. Keeping it grounded was essential, the space is deliberately tight and claustrophobic, and that physical reality feeds directly into the performances.

How has it been working with the rest of the creative team?

Production design works in constant dialogue with many departments, but the key visual partners are always direction, camera and lighting. I spent a great deal of time with Damon and cinematographer Xavi Jimenez, particularly during pre-production, to talk through everything in depth: tone, flavour, scale and where the project sits visually across its different environments. Those early conversations were essential in deciding how far to push an idea, or when to hold back. Damon is an incredibly visual director, he arrives with strong ideas and has a very architectural approach to framing and composition. His deep understanding of both design and cinematography makes the creative process really exciting and enjoyable! It's been nothing but a privilege to collaborate with such a brilliantly talented cast and crew.

CAST BIOGRAPHIES

Catherine Zeta-Jones

Catherine Zeta-Jones is a multi-award-winning actress whose career spans film, television, and stage. She won the Academy Award, BAFTA Award, Critics' Choice Award, and Screen Actors Guild Award for Best Supporting Actress for her performance in the hit film *Chicago*. On stage, she earned a Tony Award for Best Actress in a Musical for her portrayal of Desirée Armfeldt in Stephen Sondheim's *A Little Night Music*.

She currently stars as Morticia Addams in Tim Burton's critically acclaimed Netflix series *Wednesday*. Among her many film roles are Steven Soderbergh's *Ocean's Twelve*, *The Terminal* opposite Tom Hanks, and the Coen Brothers' dark comedy *Intolerable Cruelty*. She also received a Golden Globe nomination for her performance as the wife of a drug-runner in Soderbergh's *Traffic*.

Zeta-Jones first gained international recognition in *The Mask of Zorro*, starring opposite Antonio Banderas and Anthony Hopkins, followed by *Entrapment* alongside Sean Connery.

Born in Wales, she began her career on the London stage before gaining widespread attention in the television series *The Darling Buds of May*, based on the novels by H.E. Bates.

In 2010, she was appointed Commander of the Order of the British Empire (CBE) in the Queen's Birthday Honours List for her services to the film industry and charitable work.

Daniel Ings

Daniel Ings is a British actor best-known for his numerous roles in film, television and stage.

Daniel's TV credits include Matt Taverner in the hit BBC Two comedy *W1A*; Mike Parker in *The Crown*; Luke in *Lovesick* with Johnny Flynn; Dan in Netflix's *Sex Education*; Andy in *Instinct*; and Francis in Netflix series *The English Game*. Other TV appearances include *Peep Show*, *Vera*, *Endeavour*, *Agatha Raisin*, *Black Mirror*; in Hugh Laurie's adaptation of Agatha Christie's *Why Didn't They Ask Evans?* alongside Will Poulter and Lucy Boynton; *The Gold* (Paramount+) and *The Winter King* (ITV). Daniel starred in the main role of Cob Betterton in the popular award-winning HBO/Sky Atlantic series *I Hate Suzie* and its second season *I Hate Suzie Too* opposite Billie Piper. The series was nominated for Best Drama at the 2021 TV BAFTAs.

On television, Daniel can be seen as Freddy in Guy Ritchie's Netflix's series adaptation of his 2019 film, *The Gentlemen*, alongside Theo James and Kaya Scodelario. He can now be seen reprising his role in season 2. He was recently seen starring in the *Game of Thrones* spin-off, *A Knight of the Seven Kingdoms* (HBO Max), as Ser Lyonel Baratheon. The show has been Emmy nominated for Outstanding Drama Series.

He will next be seen in *Kill Jackie* opposite Catherine Zeta-Jones, and it has been announced that he will star in *The Rachel Incident* for Channel 4 and in A24 and Apple TV series, *The Husbands*, opposite Juno Temple.

His film appearances include *The Woman in Cabin 10*, alongside Keira Knightley; *Pirates of the Caribbean: On Stranger Tides*; *Eddie the Eagle*; and *The Marvels* as Ty-Rone alongside Zawe Ashton. He will be seen starring in Shaun Levy's *Star Wars: Starfighter*, alongside Ryan Gosling, as well as opposite Cynthia Erivo in the screen adaptation of *Prima Facie*, which will premiere at TIFF (Toronto International Film Festival) this year. It has just been announced he will also star in action comedy, *Jason Statham Stole My Bike*, directed by David Leitch.

In addition to his screen work, Daniel recently fronted Paul Smith's *Art of Travel* campaign, celebrating a curated selection of refined travel pieces crafted for those who move with purpose and dress with ease.

Sidse Babett Knudsen

Sidse Babett Knudsen is an Emmy-nominated Danish actress who rose to international prominence as the lead in the BAFTA-winning television series *Borgen*. In 2016, she won the César Award for Best Supporting Actress for her performance in *Courted*. Her television credits include HBO's *Westworld*, Jack Thorne's *The Accident*, Amazon's *Electric Dreams*, and Apple TV+'s acclaimed series *Prime Target*, opposite Leo Woodall. Sidse's film work spans a wide range of international cinema, including *Sons*, which competed at the Berlin Film Festival in 2024; Ben Sharrock's BAFTA-nominated *Limbo*; Tom Tykwer's *A Hologram for the King* opposite

Tom Hanks; Ron Howard's *Inferno*, also opposite Hanks; and Jessica Hausner's *Club Zero*, which premiered at the Cannes Film Festival in 2023.

Óscar Jaenada

Óscar Jaenada is a Catalan actor with over 25 years of experience and more than 60 film and television credits. He has worked with acclaimed directors including Terry Gilliam, Steven Soderbergh, Rob Marshall, Jim Jarmusch, Fernando León de Aranoa, Achero Mañas, and Jaume Collet-Serra. Renowned for his transformative performances in biopics such as *Camarón*, *Cantinflas*, *Hernán Cortés*, and *Luisito Rey*, Jaenada has received numerous accolades, including a Goya Award, a Platino Award, the Berlin Film Festival Shooting Star, the Toronto International Film Festival Audience Award, and Best Actor at the Nantes Film Festival. His international work includes *Pirates of the Caribbean*, *Rambo: Last Blood*, *The Shallows*, *The Losers*, *The Cold Light of Day*, and *The Walking Dead: Daryl Dixon*.

Hattie Hook

Hattie Hook is an Australian actress known for her versatile work across film, television, and stage. She made her feature debut in the critically acclaimed *Of an Age* and went on to star in the series *Savage River*. She gained wider recognition for her role as Pattie in *Ten Pound Poms*, returning for its second season. Her television credits also include *The Narrow Road to the Deep North* and *My Life is Murder*. In 2022, Hook received the Rising Star Award at the Casting Guild of Australia Awards, marking her as a standout emerging talent.

Darci Shaw

Darci Shaw is a British actress who most recently starred in *A Thousand Blows* for Disney+ and Hulu, and *This City is Ours* for the BBC. Previous television credits include a leading role in Netflix's mystery adventure series, *The Irregulars*, *The Bay* for ITV and the Sky hit series, *Brassic*. Film credits include *The Colour Room*, *Midas Man* and perhaps most notably, *Judy*, where she played a young Judy Garland, in the same role as Renée Zellweger. Darci's theatre credits include *Romeo and Juliet* and *Fiddler on the Roof* at Liverpool Everyman Theatre Rep Company. Darci will next be seen in the Amazon series *Kill Jackie* playing 'Gwen', Catherine Zeta-Jones' daughter. She is currently filming *Hamburg Days* for the BBC.

Raff Law

Raff Law stars opposite Glen Powell in the feature film *How to Make a Killing* and on television, Raff stars as series regular Sgt. Ken Lemmons in the Apple TV+ limited series *Masters of the Air*, produced by Tom Hanks and Steven Spielberg.

He will next be seen starring as Sean alongside Catherine Zeta-Jones in the upcoming Amazon revenge thriller *Kill Jackie*. His upcoming pipeline also features *Talk to Me*, an immersive project for Meta, as well as the independent fantasy-horror film *Triton*, which he filmed alongside Freya Allan and Josh Whitehouse under the direction of Janell Shirtcliff.

His breakthrough role was the title character in the feature film *Twist*, starring alongside Michael Caine and Lena Headey.

Enzo Cilenti

Enzo Cilenti is an accomplished actor across film, television, and theatre. Recent screen work includes *Black Mirror*, *The Crown*, *Reputation*, *The Serpent Queen*, *I Fought the Law*, *The Siege*,

and *Maigret*. His film credits include *The Beekeeper*, *Heart of Stone*, *Across the River and Into the Trees*, Ridley Scott's *The Martian*, *High-Rise*, *Free Fire*, and *Bridget Jones's Baby*. On stage, he has appeared at the RSC, the Old Vic, and the Donmar Warehouse, including recent productions of *Edward II*, *Present Laughter*, and *Berberian Sound Studio*.

Christine Adams

Christine Adams will next be seen in the upcoming AMC+ revenge thriller *Kill Jackie* opposite Catherine Zeta-Jones. She was recently seen opposite David Duchovny, Jack Whitehall, and Carice van Houten in the Amazon series *Malice*, and opposite Adjani Salmon in Season 2 of A24's *Dreaming Whilst Black* for the BBC. She also reprised her role in Season 2 of the Apple TV action-thriller *Hijack* alongside Idris Elba. Adams recurred as 'Regina Diaz' on the NBC drama *Ordinary Joe* and she portrayed "Lynn Pierce" on a four-season run of the DC Comics CW series *Black Lightning*. She also starred on the ABC series *The Whole Truth* as 'Lena Boudreaux', opposite Rob Morrow and Maura Tierney, on the Fox series *Terra Nova* as 'Mira', opposite Jason O'Mara, and on the AMC series *Feed The Beast*, with David Schwimmer and Jim Sturgess. Additionally, she played Anthony LaPaglia's wife on the ABC pilot *Americana*.

Adams' many recurring television roles also include *Marvel's Agents of Shield*, Starz's *Counterpart*, CBS's *The Mentalist*, TNT's *Legends*, Netflix's *Castlevania*, and ABC's *Pushing Daisies*. She has also guest starred on a variety of series, including Netflix's *Love, Death & Robots*, CBS's *Pure Genius*, BET's *Real Husbands of Hollywood*, ABC's *Castle*, FX's *Nip/Tuck*, CBS's *NCIS: Miami*, NBC's *Heroes*, FOX's *Lie To Me*, ITV's *Fortysomething* and the cult BBC series *Dr Who*.

In film, Adams can recently be seen in Lionsgate's *Miller's Girl* opposite Martin Freeman and Jenna Ortega. Her other film credits include the HBO Max feature *Moonshot* opposite Cole Sprouse and Zach Braff, *The Unholy* opposite Jeffrey Dean Morgan and Cary Elwes, *The Girl with the Dragon Tattoo*, *Batman Begins*, and *Tron: Legacy*. A native of London, England, Adams always wanted to be an actress and studied at Middlesex University. She currently resides in Lisbon, Portugal.

Julian Rhind-Tutt

Julian Rhind-Tutt is a distinguished British actor renowned for his wide-ranging work across stage and screen.

He is perhaps best known for his iconic portrayal of Dr. Mac in the BAFTA-winning cult series *Green Wing*. Other television credits include Paramount+'s *Sexy Beast*, Sky Atlantic and Amazon's *Britannia*, *The Reckoning*, Jimmy McGovern's *Banished*, *The Wipers Times*, *The Hour* as Angus McCain, and *Oliver Twist* as the sinister Mr. Monks, all for the BBC. International audiences also know him for his performances in Netflix's *The Witcher* and *Man vs Bee* opposite Rowan Atkinson, Hulu's *Harlots* as The Marquis of Blayne, Charlie Brooker's *A Touch of Cloth*. We will next see him in *Kill Jackie*, Amazon TV's adaptation of *The Price You Pay*, alongside Catherine Zeta-Jones.

His film work includes roles in Luc Besson's *Lucy*, *Stardust*, *Lara Croft: Tomb Raider*, *Notting Hill*, *The Trench*, *Rush*, *Aaaaaaaah!*, and Ridley Scott's epic historical drama *Napoleon*.

Rhind-Tutt has performed at some of the most well-renowned theatres in the UK, including the National Theatre and the Royal Court.

Karlis Arnolds Avots

Karlis is regarded as one of the most promising actors to emerge from Latvia in recent years. Since graduating from the Latvian Academy of Culture in 2020, he has worked consistently

across both Latvian theatre and on-screen. He played the role of 'Jazis' in Viesturs Kairiss' feature film *January*, which was Latvia's foreign-language Oscar submission and which premiered at the Tribeca Film Festival. In the television series *Soviet Jeans*, Karlis played the lead role of 'Renars' – an ardent rock'n'roll fan who sets up an underground jeans factory in a psychiatric hospital. The show premiered at Series Mania in Lille, where Karlis was awarded the Best Actor prize, both there and also at the Rome Film Festival.

He has been nominated by the Latvian National Film Awards in the Best Actor category for two consecutive years. Karlis co-wrote and played the lead in the feature, *Ulya*, which portrayed the tremulous teenage years of the legendary, world-famous Latvian women's basketball player Ulyana Semyonova. It premiered in Un Certain Regard at Cannes and is Latvia's official submission for the 99th Academy Awards (2027) in the Best International Feature Film category. Karlis was the European Shooting Star for Latvia at the 75th Berlinale. He can next be seen as the lead antagonist, 'Egil' in Amazon MGM's epic series *Bloodaxe*.

Set Sjöstrand

Set Sjöstrand is a Swedish actor trained at the Stella Adler Studio of Acting in New York. His television credits include *Vikings: Valhalla*, *The Wheel of Time*, *Treadstone*, *Fortitude*, and *Smilla's Sense of Snow*. His film credits include *Guns Akimbo* and *The Machine*. His most recent project is the Amazon Prime series *Ride or Die*.

Tadashi Ito

Tadashi Ito is a Japanese-Spanish actor and stunt performer known for his dynamic screen presence. His television credits include *La Casa de Papel*, *Vis a Vis*, *Cuéntame*, *Estoy Vivo*, and *¡García!*. Film work includes *Society of the Snow*, *The Platform 2*, and *Historias Lamentables*. With a background in both acting and stunts, Tadashi brings a distinctive physicality to his performances.

Sebastian Armesto

Sebastian Armesto is a British actor with an extensive career across film, television, and theatre. His film credits include *Star Wars: The Force Awakens*, *Pirates of the Caribbean: On Stranger Tides*, *Bright Star*, and *The Mercy*. Television work includes *Gangs of London*, *Broadchurch*, and *A Small Light*. His stage credits span productions such as *Leopoldstadt* and *King Lear*.

Julian Barratt

Julian Barratt is a British actor, writer, and comedian, best known as the co-creator and star of *The Mighty Boosh*. His television work includes *The Great*, *Killing Eve*, *Bloods*, and *Truth Seekers*. Film credits include *Mindhorn*, *In Fabric*, *The Electrical Life of Louis Wain*, and *A Field in England*. Barratt is known for seamlessly blending comedy with darker dramatic roles.

Gavin Spokes

Gavin Spokes appeared as Lyonel Strong in HBO's *House of the Dragon*, Apple TV's *Slow Horses*, Ridley Scott's *Napoleon* and the feature *Cold Shoulder* opposite Lesley Manville. He will next be seen in Jimmy McGovern's *Time* series three for the BBC. On stage, he has received an Olivier nomination for *Guys & Dolls* and starred in *Hamilton* and *Company*, alongside acclaimed dramatic theatre work at the National Theatre and in the West End.

Jonathan Cake

Jonathan Cake is a British actor whose television credits include *Emily in Paris*, *And Just Like That...*, *The Affair*, *Five Days at Memorial*, *Camping*, and *Desperate Housewives*. Film work

includes *First Knight* and *Brideshead Revisited*. On stage, he has performed leading roles for the RSC and National Theatre, Shakespeare in the Park, and on Broadway, recently finishing the multiple-Tony-award-winning *Death of a Salesman* on Broadway. He also hosts the award-winning theatre podcast *Stage Door Jonny*.

Bamshad Abedi Amin

Bamshad Abedi Amin has appeared extensively across British television, with credits including *Has Fallen*, *Trying*, *Malice*, *Shetland*, *Criminal Record*, *Whitstable Pearl*, *The Last Kingdom*, and *Inside No. 9*. His film work includes *The Nest* and *Desert Dancer*, and his theatre credits include *Porcelain* at the Abbey Theatre.

Rithvik Andugula

Rithvik Andugula can currently be seen as DC Evan Chaudry in both series one and most recently in series two of the BBC's *Death Valley*, opposite Tim Spall. He recently appeared in Searchlight's *O'Dessa* and Disney+'s *Extraordinary*. On stage, he received critical acclaim for his performance in *Branwen* at the Wales Millennium Centre and in *Our Town* at Welsh National Theatre and Rose Theatre Kingston, alongside Michael Sheen. Rithvik is also an accomplished rapper and songwriter.

Ryan Nolan

Ryan is an actor from the west end of Newcastle. He's a 2017 graduate of the Theatre Royal's Project A. Ryan's film credits include *1917* (Universal), *How to Build a Girl* (Film 4) & television credits include *Becoming Elizabeth* (Starz), *The Power of Parker* (BBC), *The Left Behind* (BBC) and he will next be seen in Amazon Prime's *Kill Jackie* with Catherine Zeta-Jones and *Saviour* for ITV. His stage credits include *The Bounds* (Live Theatre/Royal Court), *Hyem* (theatre503), *Road* (Northern Stage), *One Off* (Live Theatre), *Father Unknown* (Durham Gala).

Ron Perlman

Golden Globe-winning actor Ron Perlman can now be seen in *Fallout* for Amazon Studios and *Cape Fear* for AppleTV+ opposite Javier Bardem and Amy Adams. Ron will next be seen in the Amazon/Fremantle series *Kill Jackie* opposite Catherine Zeta-Jones, the upcoming third season of *Cross* for Amazon, and as a series regular on the new FX series *Legends* opposite Charlie Hunnam. Ron also recently wrapped production on *The Savivors* with Adam Scott and Greg Kinnear.

Ron currently stars in the critically acclaimed BBC spy thriller *The Capture* and can be seen opposite Donald Glover in Amazon's *Mr. and Mrs. Smith* and with Natasha Lyonne in Peacock's *Poker Face*. On the feature side, Ron can be seen starring opposite Ben Affleck and Matt Damon in the Doug Liman feature *The Instigators* for Apple, as well as *Day of the Fight* with Steve Buscemi and Joe Pesci, and *Absolution* with Liam Neeson.

In 2023, Ron starred as "Podesta" in the 2023 Academy Award-winning film *Pinocchio* directed by Guillermo del Toro. He also played the starring role of "Optimus Primal" in the latest iteration of the Transformers franchise *Transformers: Rise of the Beasts* for Paramount. In 2021 he starred in two Oscar-nominated films – as circus strong man "Bruno" in *Nightmare Alley* opposite Bradley Cooper and Cate Blanchett and as "Benedict Drask" in Adam McKay's *Don't Look Up* opposite Leonardo DiCaprio, Meryl Streep, and Jennifer Lawrence. Other recent blockbuster studio films include Paul WS Anderson's *Monster Hunter* for Sony and *Fantastic Beasts and Where to Find Them* for Warner Bros.

Ron is a classically trained actor whose career spans over four decades. His most iconic performances include *In the Name of the Rose* with Sean Connery and F. Murray Abraham, the *Hellboy* franchise by Guillermo del Toro, *Sons of Anarchy* for FX, the *Beauty and the Beast* television series written by George R.R. Martin, for which Ron won a Golden Globe for best leading actor. In 2017, Ron starred as the lead of highly regarded thriller series *Hand of God* for Amazon Studios. In addition to his studio success, Ron has starred in over 70 independent features – many of which have been directed by the greatest talents in the film industry, including *Drive* by Nicolas Winding Refn and Jean-Pierre Jeunet's French-language masterpiece *City of Lost Children*. Many of Ron's fans know him best through his storied career as a voice actor, with iconic performances in *Batman: The Animated Series*, *Adventure Time*, *Teen Titans*, as well as the *Fallout* video game series.

Ron Perlman's performances are unmistakable and unforgettable. Known for his spectacular range, he flawlessly shifts between heroes and monsters, buttoned-up professors and blue-collar mob bosses, stone-cold killers and sensitive lost souls. A true master of his craft, he creates characters that not just engage but enrapture his audience.

Bill Paterson

Bill Paterson was born in Dennistoun, Glasgow, and made his professional acting debut in 1967 alongside Leonard Rossiter in Bertolt Brecht's *The Resistible Rise of Arturo Ui* at Glasgow Citizens' Theatre. He later joined Billy Connolly in *The Great Northern Welly Boot Show* and became a founder member of John McGrath's 7:84 theatre company, touring the UK and Europe.

Bill has worked extensively in theatre, including productions at the National Theatre such as *Earthquakes in London*, *The Marriage Play*, *The Good Person of Szechwan*, *Guys and Dolls* and *Schweyk in the Second World War*, for which he received an Olivier Award nomination. His West End credits include *Misery*, *Death and the Maiden* and *Whose Life is it Anyway?* Most recently, he appeared opposite Brian Cox in *Waiting for Godot* at The Lyceum, Edinburgh.

Television credits include *Tomb Raider*, *Guilt*, *Brassic*, *Good Omens*, *Fleabag*, *House of the Dragon*, *Outlander*, *Doctor Who*, *Little Dorrit*, *The Singing Detective* and *Auf Wiedersehen Pet*.

Film credits include Netflix's *Ladies First*, *Rebecca*, *High-Rise*, *Miss Potter*, *Richard III*, *The Witches*, *The Killing Fields* and *Comfort and Joy*.

ABOUT THE PRODUCERS

From the creatives behind *Killing Eve* and *Gangs of London*, *Kill Jackie* is an eight-part series co-produced by Fremantle and Steel Springs Pictures and co-created by Conor Keane, Tom Butterworth (*Gangs of London*), Peter Lawson (*John Wick*) and Damon Thomas (*Killing Eve*). The Executive Producers are Peter Lawson and Jose Agustin Valdes for Steel Springs Pictures, Rebecca Dundon for Fremantle, Catherine Zeta-Jones, Tom Butterworth, Damon Thomas, Dante Di Loreto and Jeffrey Levine. The lead Director is Damon Thomas. The Writer and Showrunner is Tom Butterworth. Conor Keane co-wrote the TV adaptation and is associate producer. Nick Harkaway serves as executive consultant on the series. José Luis Escolar's Deabru Kalea Filmeak supervised production in Bizkaia.

Fremantle handles sales in all territories except the U.S. which is managed by De Maio Entertainment and Steel Springs Pictures. The book rights deal was handled by the Curtis Brown Media Rights Team on behalf of Patrick Walsh at PEW Literary. Catherine Zeta-Jones is represented by UTA and Ziffren Brittenham LLP. Tom Butterworth is represented by Curtis Brown (Nick Marston and Katie Battcock). Daniel Ings is represented by United Agents, WME, TFC Management, ColorCreative, Sloane, Offer, Weber & Dern and CLD Communications.

Fremantle

Fremantle is a leading global creator, producer and distributor of some of the world's most successful content across Entertainment, Drama & Film, and Documentaries.

Amplifying local stories on a global scale, Fremantle produces and delivers premium, multi-genre IP across the 28 territories it has a presence in. Fremantle is a proudly independent group of content creators, and home to some of the biggest entertainment formats, compelling international dramas, award-winning films and high-quality documentaries.

From *Got Talent* to *My Brilliant Friend*, *Family Feud* to *Poor Things*, *Mussolini: Son of the Century* to *It's Never Over*, *Jeff Buckley*, *Too Hot to Handle* to *Big Mood*, *Maxton Hall* to *Idols*, and *Maria* to *The Zelensky Story*, our focus is simple – Fremantle creates and delivers irresistible entertainment.

Fremantle also represents world-leading digital and branded entertainment, with more than 550 million fans and 390 billion views for its standout content across all platforms. Fremantle's Global Channels unit consists of more than 20 FAST channels worldwide, including *BUZZR*, *Rig TV*, and *Baywatch*. Fremantle is part of RTL Group, a global leader across broadcast, streaming, content and digital, itself a division of the international media, services, and education company Bertelsmann.

For more information, please visit www.fremantle.com, follow Fremantle on Twitter @FremantleHQ and Instagram @fremantle or visit Fremantle's LinkedIn page.

Steel Springs Pictures

Peter Lawson's Australian-based production company, Steel Springs Pictures, specialises in developing and producing film and TV projects across a range of genres with a deep commitment to relaying commercially impactful true-life stories. The company is committed to

promoting fresh and innovative voices, and is particularly interested in pursuing Australian stories, utilising local talent, with the aim to bring unique perspectives to screens worldwide.

Steel Springs Pictures' first film *Alice*, starring Keke Palmer, premiered in Competition at the 2022 Sundance Film Festival, and was released theatrically in the US through Roadside Attractions, and Universal Pictures internationally. Upcoming on the slate is the 8-part television series *Kill Jackie* starring Catherine Zeta-Jones for Amazon Prime set for release in late 2026; *Uprising*, based on the extraordinary true story of Howard University's soccer team from writer Taylor Materne (*Hustle*); *The Banksy* from writer Neil Cross; the Australian genre thriller *The Killing Times* with Dylan River, Shaun Grant and Blackfella Films; and a satirical comedy feature based on John Safran's book *Puff Piece*. In 2024 AACTA-nominated producer Bonnie McBride (*Speedway*, *Demonic*) joined Steel Springs Pictures as Head of Production. The company is committed to promoting fresh and innovative voices, and is particularly interested in pursuing Australian stories, utilising local talent, with the aim to bring unique perspectives to screens worldwide. Lawson has built an impressive career over the past three decades as a production executive and Executive Producer heading up production divisions at Miramax Films, Thunder Road, The Weinstein Company and Open Road Films. Peter was an Executive Producer and central to the creative and commercial success of Tom McCarthy's critically acclaimed and Oscar award winning film *Spotlight* and the Keanu Reeves action franchise *John Wick*.

About Prime Video

Prime Video is a first-stop entertainment destination offering customers a vast selection of premium movies, series, live sports in one app across thousands of devices. Customers can discover Prime Originals from Amazon MGM Studios alongside an unmatched library of licensed movies and series; Prime-exclusive tier 1 live sports; and playback features like X-Ray that enhance the viewing experience. On Prime Video, customers can customize their viewing experience and find their favourite movies, series, documentaries, and live sports – including Amazon MGM Studios-produced series and movies *Fallout*, *Ride or Die*, *Reacher*, *Elle*, *The Wrecking Crew*, *Off Campus*, *The Devil's Mouth*, *The Boys*, *The Lord of the Rings: The Rings of Power*, and *The Summer I Turned Pretty*; UK produced Originals such as *Bait*, *Steal*, *Clarkson's Farm*, *The Girlfriend*, *Molly-Mae: Behind it All*, *Your Fault: London* and *Last One Laughing UK*; licensed fan favourites such as *Nine Perfect Strangers S2* and *The Assassin*; Prime member exclusive access to coverage of live sports including UEFA Champions League and NBA, and acclaimed sports documentaries including, *Built in Birmingham: Brady & the Blues*, *King Kenny*, *A Beautiful Obsession*, *Sven* and the Amazon Original *All or Nothing* franchise, including *All or Nothing: Arsenal*.

All customers, with or without Prime, can also access 100+ add-on streaming subscriptions (Apple TV, HBO Max, MGM+, Paramount+, ITVX, Hayu, and more) and the largest selection of titles available to rent or buy. In April 2026, Amazon shared Prime Video is a large and profitable business in its own right. Prime Video is one of many benefits included with a Prime membership, which bundles savings, convenience, and entertainment. Prime members can share benefits, including Prime Video, through Amazon Family. For more information on Prime Video, visit [Prime Video: Watch movies, TV shows, sports, and live TV](#).