



# SIX FOUR

Series Press Pack





# Press Pack Contents

All information included within this pack is strictly embargoed until 00:01am, 20<sup>th</sup> March 2022

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## **Introducing Six Four**

***By writer, Gregory Burke***

‘Six Four’ by Hideo Yokoyama is a novel about the individual's relationship to the truth, and the moral corruption that can exist in institutions and the people who populate them. Set in a Japanese police department, it tracks the corrosive effects of a mistake in a historic kidnap case which led to the death of a young girl. The mistake, by a panicked young policeman, was covered up, but haunts those involved for the rest of their careers, and, inevitably, corrupts the institution of which they are a part. When, fifteen years later, a detective is provoked into revisiting the case when his own daughter goes missing, he is forced to fight against the suffocating hierarchy of deference that blights Japanese society in order to reveal the truth about the institution he is working for.

The UK is, obviously a much less deferential society than Japan, but part of the reason that I thought ‘Six Four’ would prove fertile territory for a television adaptation here is that in recent years we have not lacked our own examples of institutional inertia; whether miscarriages of justice, failures of governance, or scandals in politics and business, our public life and collective health has been jeopardised by corruption. In many of these situations the same dilemma is at their core; to what is the individual within the institution loyal, and does that loyalty inevitably lead to a compromise with the truth. The individual's relationship with truth is what lies at the heart of ‘Six Four’.



## Introducing *Six Four* continued...

Marriage is also an institution. At the core of the story of 'Six Four', there is a couple whose loyalty to each other, and relationship with the truth, is also being tested. In my adaptation, our couple, Chris and Michelle, have their lives thrown into turmoil by the disappearance of their teenage daughter, Olivia. The sudden absence of the child who represents their shared life and their love for each other, and who has been present in their relationship since the very beginning, forces them into a confrontation with their past and present. It forces them to re-examine everything. In the first instance, this fissure is provoked by their contrasting approach to how they tackle Olivia's disappearance. While Michelle heads for London and her previous life as an undercover police officer in the Met, Chris, still a serving detective in the Scottish Police, finds himself becoming drawn into a historic case by the questions of a journalist who is following up a lead on a story about it. This historic case is not something Chris was involved in, but it does involve his brother, Philip, who is about to be appointed the Chief Constable of the Scottish Police Service.

As Michelle delves deeper into her past life, and the deceptions that were an inevitable part of her job, she has to confront the dangerous people she was investigating, people who may still want to do her harm, but also the possibility that this life has made her too adept at lying. Chris, at the same time, is realising that the truth about the historical case he is pursuing, may not only destroy his brother's stellar career, but also endanger his own and his family's lives. And, both of them, separately, are converging on the same truth; that perhaps the person who may be the thing that holds them together, is the thing that is going to drive them apart.

# Character Biographies





# Character Biographies

**CHRIS O'NEILL** – Chris is a Detective Constable, middle aged and distracted by the doubts that assail middle age. Though he hasn't achieved the career success of his brother Philip, he's a better detective than most who've been promoted above him. Chris is deeply disturbed by the sudden disappearance of his daughter, Olivia, and is devastated to learn that he is not her biological father. His marriage has recently been rocked by his affair with Samantha Wishart, but he is determined to consign this to the past and loves Michelle deeply.

**MICHELLE O'NEILL** – Michelle worked as an undercover police officer and met Chris after her cover was compromised and she moved to Scotland for her safety. They quickly fell in love and she has hidden the fact that Olivia is not Chris' daughter but conceived while she was undercover. In the heat of an argument, she told Olivia the truth about her paternity shortly before she ran away. Michelle is desperate to find Olivia and is terrified that she will fall into the hands of Piers, the biological father and criminal she helped to convict.



# Character Biographies

**PHILIP O'NEILL** – Philip is the Assistant Chief Constable and Chris' brother. Ambitious, he is determined to land the top job as Chief Constable and has aligned himself closely with Justice Minister Robert Wallace. One of the original group of officers investigating Julie Mackie's disappearance, we will discover that Philip's relationship with Wallace is rooted in his complicity in the cover up of Julie Mackie's death, and that he has been in Wallace's pocket ever since.

**SAMANTHA WISHART** – A journalist who had an affair with Chris. After a tip off from Annabel's teacher, Samantha visits Jim Mackie who tells her that the police covered up the kidnapping of his daughter, and promises her the biggest story of her career. She gets spooked when it is clear she is being followed and intimidated after speaking to Chris about what she has discovered.

**JIM MACKIE** – In his 60s, Jim Mackie was once a lawyer working for the Scottish Independence movement and is a former friend and mentor of Robert Wallace. His life was devastated 16 years ago by the sudden disappearance of his daughter, Julie. He is convinced that she was murdered and it was covered up by the police to protect the Security Services working to destabilise the independence movement. A good man wracked by grief, he is doggedly obsessed with what has happened to his daughter, and, after receiving proof, determined to get justice.

**ROBERT WALLACE** – serves as Justice Minister in the Scottish National Party but is intent on becoming First Minister. He has been causing a political stir by calling for a wildcat referendum. We will learn Robert is an agent of the British security services, codename 'Six Four', with a brief to cause division in the SNP and obstruct the cause for independence. He helped orchestrate the break in that resulted in Julie Mackie's death, and was part of the cover up after it went wrong. He is married to Pauline and his daughter Annabel goes to a private boarding school.



# Character Biographies

**ANNABEL WALLACE** – Annabel is 17 and very privileged. The Justice Minister's daughter, she attends Strathalmond, an elite boarding school in the Scottish countryside. She has a crush on her teacher, Stuart, who she confides in about a conversation she overheard between her mother and father about Julie Mackie's death. Stuart has gambling debts and tries to sell this story to Samantha Wishart, setting in motion the chain of events that leads to Annabel's kidnapping.

**OLIVIA O'NEILL** – Olivia is Chris and Michelle's 18-year-old daughter. Olivia's world was upended when Michelle told her that Chris is not her biological father. Furious that her parents have been lying to her all her life, Olivia has run away from home. She returns once, briefly, and confronts Chris, telling him that she won't come home until he and Michelle sort out their marriage.

**GORDON BYRNE** – Now a policeman posted in rural southern Scotland, Gordon is one of the original group of officers who investigated Julie Mackie's disappearance. He was in a closeted relationship with another officer on that operation, Gary McLean, who was murdered. His love for Gary and suspicions about who killed him have motivated Gordon to help Jim in his fight for justice, even if it means kidnapping Annabel Wallace.

**BILL MARTIN** – Bill is one of the original group of officers who investigated Julie Mackie's disappearance and was chiefly involved in the cover up of her supposed kidnapping. He's now a private security officer for Robert Wallace. He is a ruthless, clandestine figure - a lifetime of intrigue and intimidation written all over him.

# Cast Interviews





## Kevin McKidd is Chris O'Neill

### Tell us about your character?

I play Chris O'Neill. He's a grey man in a sense. He lacks ambition. He's in a rut in his personal life and in his professional life. He was obviously, in his younger years, much more passionate and I think something's happened to him. It's an interesting journey for him through this story because he becomes really ignited again and passionate, reconnecting with his passion for police work. And he's good at it, you know, ultimately. But when you first meet him, he's going through a midlife crisis almost.

### What first attracted you to 'Six Four'?

You know, it's funny, when I first read it, I was like, should I be the brother, Phillip, or Chris, you know? And I kind of went back and forth. I was a wee brother, in my family dynamic. I have a big brother who's five years older than me and he was going to be the hot shot, and I was kind of like the runner-up almost. Not in a bad way but that's just what it looked like our lives were going to be.

And that dynamic of being the wee brother and kind of being in the shadow of your big brother and what that does, even as adults, how that dynamic just still exists. And there's a tension there but there's also that brotherly love. That's when I realised I should probably play Chris because it's basically similar to my own upbringing in life.



## What do you think makes the story compelling?

I think it's always compelling to find a character, and Chris kind of embodies that, of somebody who puts himself into jeopardy, into danger, into real threat, to try and get to the truth of the matter. Chris is kind of the small man, really, trying to fight a big system. A big system that's built on lies and backhanders and payoffs and hush money and political pressure and all that kind of murky stuff that's the glue to that sort of political world. And then you have this man who's just a man. He's a family man who gets on a mission. It's kind of a David and Goliath thing, which I think is very compelling. It's an archetypal story for a reason because I think everybody likes the underdog and Chris O'Neil is very much the underdog in this.

Hopefully, the audience will be very invested in that and very invested in walking this path with Chris through this really murky world. And he tries to keep a hold of the torch of truth, the light of truth through it all. Will he make it? Will he be corrupted, too? These are all the questions that the drama deals with.

## What have been the standout locations?

Wanlockhead! No. (laughs) It was really fun going around the streets of Edinburgh. We did a lot of running about the cobbled streets of the Cowgate and up towards, the Scotsman steps and quite iconic landmarks in Edinburgh that many people know. So it was fun to use them as locations. Edinburgh is such a beautiful city. So those moments were really fun for me.

## What did you like about the script?

I've always liked Gregory's writing. I think his writing is quite deceptive sometimes. You know, you go "what's going on...", it can be hard. But once you crack it, there's always quite a powerful simplicity to his writing, in a strange way. And it's very theatrical, even though it's quite realistic. There's a lot of realism in Gregory's writing but there's also a theatricality because he understands theatre, you know? So I've always liked that about his writing.

I think it was also this family drama that I was really drawn to. Chris and his brother Philip, and that sort of tussling that they have. And this big brother, little brother, he's almost this bully but they love each other. It all felt very real and well-observed, not generalised, it felt very specific and well-written. Because sometimes you watch these whodunits and you get lost in the minutiae of just the mystery. And I think what's lovely about this is, well what I certainly got is that I'm really invested in this family and are they going to find a way to make it through this maze of lies with the family intact at the end of it?

## Will 'Six Four' appeal to viewers searching for escapism?

I think everybody always likes a good whodunnit, you know? I'm a big fan of twists and turns. Is it a flight of fancy? No. It's pointing at the power structures of the way the world is today. I think it has a great appeal because each act and each episode leads you inexorably on to the next kind of cliff-hanger, the next twist. And I think that's really satisfying for audiences to watch.







### **Did you enjoy working with director, Ben A. Williams?**

I've loved working with Ben. I think he's great with actors. He's great technically with the crew. I think a lot of times you find directors that are either great with the crew and then not so great with the actors or vice versa. And he seems to be able to do both really well. And he's really open to your ideas, but he's very firm on, when he knows tonally how he wants something to be, he'll help get you there as the actor. So, you feel like he's collaborating with you. We've laughed a lot too, he's a real laugh to work with. You have to have a good time. We're here for hours and hours and hours. He's a mensch as they say in America. I consider him like a pal now, as opposed to just a work colleague.

### **Why do you think we love detective dramas so much?**

I'm in a hospital drama in America (Grey's Anatomy) and I think there's something about these hospital dramas... I think it's all about human adversity; there's something to be solved. In a medical drama, there's an illness to cure, in a detective drama, there's a mystery to solve. And just seeing people, seeing other people, humans struggle with a problem that they have to overcome. I think it's pretty universal.

I think at the core, that's why detective stories are always going to have an appeal, because people love the kind of 'ooh' and 'ah' of the twists, of "I didn't see that coming, I didn't see that coming". But I think fundamentally it's about seeing somebody try and deal with adversity and to solve it and to turn it into a positive and into a good thing.

## **How's it been filming back in your native Scotland?**

It's been great. It really does feel like coming home, a real homecoming for me. And it's been long overdue. I've really been homesick, especially the two and a half years of COVID, not being able to come home. And I just knew I wanted to do something here. So this came up and I just jumped at the chance. And the fact that I know Gregory's writing, all the stars kind of aligned because, as you know, the window I have to do something is very specific. Everything happens for a reason, and it makes me want to just come home more and more and work here more and more. Because everybody's so great and everybody is really passionate about what they do. It's my homeland.

## **What do audiences have to look forward to when they watch 'Six Four'?**

Real twists and turns, real mystery, real suspense. Some pretty irreverent humour. There's some beautiful acting by a great ensemble cast, some of the greatest Scottish actors that we have, are in this. I think, for people that aren't from Scotland, they're going to see some beautiful parts of this country and hopefully get a sense of the place, not just the kind of 'shortbread tin Scotland' but the more real, more urban Scotland. It's a really exciting ride. Once it gets going, it doesn't stop. And it's a thrilling drama that I think will really draw everyone in and people will become very invested in and be second-guessing what's going to happen. They're probably not going to get it right because Gregory has written a very taut and smart and surprising story that I think is going to really hook people.





## **Vinette Robinson is Michelle O'Neill**

### **Tell us about Michelle O'Neill and her character**

Michelle and Chris O'Neil have been married for 18 years and are going through a tricky time in their relationship. At the start of the show, their daughter's gone missing, which is something they're having to deal with, in their own separate ways. I would say she's single-minded. She is very strong, quite fierce. There's an underlying vulnerability to her which might not be at first apparent.

### **What attracted you to the project and the role of Michelle?**

The creative team. Ben and Greg. And also just I think that Michelle's character is really interesting, as someone who's got this past life that she's pushed down for so long; she can't do anymore and what that does to her psyche and her state of mind, I think, is a really interesting thing to explore.

### **What makes the story of 'Six Four' compelling?**

It's got all the elements of a really good crime thriller but at the heart of it is this relationship between Chris and Michelle. And because you connect to those characters and the very relatable struggles that they have in their marriage, that is your inroad to the piece. And so it stops it from being quite a cold thriller where you're just, you know, looking at police chases and things. It gives you a human connection to the rest of the story.



## **What did you like about the script?**

I think it's a really tightly-structured script. So those hook points of where we leave each act and each episode are really well-written. And I love that Greg, because of his theatre background, gives us space to have these big four-page scenes. And some of them we sort of come in and out of over a sequence but we film them as one scene. And that's a real joy as an actor because it's so rare that you get that in TV.

## **Will viewers be gripped by the twists and turns?**

Viewers will absolutely be gripped by the twists and turns. (laughs). I think there are lots of different elements to this story, the sort of historical missing girl case, the present-day one and Michelle and Chris's own journey to that. I think there are lots of different elements and hooks for the audience in the story.

## **Did you enjoy working with the director, Ben?**

I think Ben is brilliant. Yes, I think he's super smart. He's got a real handle on the characters and their journeys. I think he's really good dramaturgically at knowing what elements of the story need to be pushed and focused and developed. He's a great actor's director.

## **Why do you think we love detective dramas so much?**

They give us an element of escapism, actually. Not in the, like, 'Lord of the Rings' fantasy kind of way but, you know, they allow us a window into a world we're not often party to and which is fascinating.

## **What do audiences have to look forward to when they see 'Six Four'?**

I think they are in for a really absorbing drama that allows them, all the twists and turns of the political thriller, but also allows them to engage with a couple's journey. And I think that particular journey is really relatable. And I think it's ultimately uplifting because we see them at a crisis point but even though that's difficult, they seem to be able to make a choice to work through that. I think it also asks really interesting questions about the nature of power structures and what we can do as individuals within that. The influence we have on that.

So I think it's engaging and thought-provoking. I think Greg setting it in Scotland and making it very particular to this place is an interesting window into this country and the political establishment in this country. And also just the various landscapes of Scotland, because we go from really gritty inner city locations to beautiful grand houses, to bleak countryside, to beautiful countryside. So you get a real spectrum of Scotland.



## James Cosmo is Bill Mackie

### Why were you keen to be part of 'Six Four'?

I just thought the content was so intriguing. All these dark political things are going on, and it's very well written. Reading the character they asked me to play, in the first episode, you think, "Oh, this poor guy, his daughter's gone missing." But by the end, you go, "Oh, my God, what is going on here?" So I thought, "If it intrigues me, it will intrigue the audience."

### What else made you eager to be involved?

I wanted to work with Kevin McKidd again because we'd worked together two or three times early on in his career. And then, of course, he had gone to the States and done 12 years of 'Grey's Anatomy'. I don't know how he's done it, but he's managed to keep grounded all the way through his career. That's amazing. All credit to the man. So it was just lovely to pick up that relationship again. Neither of us have changed very much, and it was just like meeting an old friend. There's such a lot of trust between us. We have worked with each other enough to know how to play off each other. There's an unspoken dialogue going on there. We're reacting to each other's performances, and that made it very, very enjoyable to work with him.



## **Where do we find your character at the beginning of 'Six Four'?**

He's been a lawyer, and he's been a politician, so he is obviously a very smart guy. But he's been hit by this appalling tragedy of his daughter just disappearing. After a while, that must be worse than a death because there is no closure. You're constantly thinking, "What if?" There are so many variables that there is no way to resolve that problem. It's clearly had a profound effect on his mental health. His wife has died from grief, basically, and he has just spiralled into this black hole of depression, anxiety and conspiracy theories. He has lost contact with most of the world.

## **Tell us what makes Ben such a top-class director.**

He has done a superb job on 'Six Four'. He's a hugely talented young man. I'm a fly fisherman and when you see a really good fly fisherman, it looks like the easiest thing in the world. You think anyone could pick that up and do that. Well, they could pick the rod up, certainly. But it would take them about 10 years to be able to do what he's doing. And it's the same thing with Ben. He makes it look incredibly easy. And because he makes it look easy, everyone relaxes and can concentrate on the work in hand. That made a big, big difference to us because the hours were sometimes long.

## **The tension in this drama is expertly ratcheted up, isn't it?**

Yes, once you watch episode one, you're not going to be wanting to wait a week to see the next one. Every episode reveals more and then hides more. It's very, very clever, and beautifully made.

## **What does the Glasgow setting add to the drama?**

Glasgow is an extraordinary town. It's very, very rich in characters. It's a very groovy place, full of students. The people bring a wonderful warmth and character and vibrancy to the place. It takes brilliant joy in conversation, literature and the arts. But it also has a dark grittiness to it. You could believe that things happen there below the radar. So Glasgow is very much another character in the show.

## **What might audiences take away from 'Six Four'?**

That's a hard one. One thing they'll take away is, "My God, is James Cosmo still acting?" Or maybe, "Should James Cosmo still be acting?" That's more apt!



## Andrew Whipp is Phillip O'Neill

### What first attracted you to 'Six Four'?

Well I thought it would be a great story with Gregory Burke writing it - I'd loved his film '71 and knew his plays Gagarin Way and Black Watch. So I was attracted by that. To work with Kevin and these other great actors was a real draw as well.

### What do you think makes Gregory such a great writer?

He has a massive brain. He really knows his stuff and obviously researches incredibly deeply. We were lucky enough to have him around for quite a lot of the time – he was on set a fair bit and was very collaborative and open to ideas. He'd explain the different structures of the police force in Scotland and how it's different from England and can talk at length about these things which was fascinating.

### What makes the script so gripping?

It's an exciting and very clever script because it's working on three levels. There's the harrowing domestic story of a daughter's disappearance and the effect on a family. Then there are the internal politics of the police investigation involving politicians and the media. So it's working on a domestic and a procedural level, but there is another level to the story underneath which gradually comes through. There's a more far-reaching, political dimension to it which I think is really ingenious. It turns into a more political thriller than you're aware of at the start.



## **How would you describe your character?**

Phillip is the Assistant Chief Constable and has climbed the ladder through hard work and ambition. He's nearly at the top of the tree but not quite and has a bit of a chip on his shoulder. Being a Catholic in the police force he feels is keeping him from the top job which has probably driven him to work so hard. As the story goes on there are pressures from elsewhere at work on him too. Pressures from inside and out which is never good. He also looks like me which was lucky.

## **What is the relationship like with his brother like?**

His brother Chris, Kevin's character, is also a policeman but at a more junior rank. He's a detective who people might have expected to have progressed further. So there's a tension between them – a kind of sibling rivalry. They love each other but they're quite distant – a lot of things unsaid. I'm fascinated to understand why they ended up going down these different routes. There's a lot of pressure on their relationship which builds and builds through the series.

## **How did you find it working with Kevin?**

Aside from being a brilliant actor, who everyone's admired for decades, he's an absolute gent. He was a lot of fun to work with. Very collaborative, very open. No airs and graces. Lots of good stories! We have some great scenes together – I hope I get to work with him again.

## **He's a huge star all over the world, isn't he?**

Yes, but he was saying that he was loving being back in Scotland and working at home again. He also said that this was the first policeman he's ever played – don't know how he's managed to dodge that bullet. I suppose he's been too busy being a brilliant doctor and waving swords at people. Not at the same time obviously.

## **What do you hope the viewers will take away from 'Six Four'?**

Well I think they'll find it really exciting for a start. And without sounding too pompous, I hope they take away the idea that we should question everything. That we shouldn't always believe what the authorities and the state tell us. Maybe that's something we're all pretty much used to now anyway. Ok that might sound a bit pompous.



## Brian McCardie is Bill Martin

### What attracted you to the project and the role of your character?

What attracted me to the project is a myriad of different components coming together because it is a collaboration. The script written by Gregory Burke is top-class. It's interesting and with a lot of plot twists and turns and no characters are stock characters, they all read as specific individuals. And it's unpredictable; I found it fascinating. And the director, Ben. I just saw a serial that he did called 'Sherwood' (also made by House Productions), which was excellent and very well-executed. And the whole team, from Clare Kerr, the producer, and the whole of the crew. I know a great many of them from over the years and they're all best in class. So it's all of the elements put together.

### What makes the story of Six Four compelling?

Well, what makes the story compelling for me, and I think probably for an audience, is that there are, as far as I have read and experienced, no clichés involved in it. So you just are not sure where exactly this is going to end up. It is a thriller. You have to bring your brain as a viewer. I think on top of that, it's interesting at this time, specifically with Scottish politics and the involvement of the Deep State, as well as a lot of personal elements.



## **Have there been any standout locations?**

Wanlockhead was outstanding. It's the highest elevation little village in Scotland and it was eerie and desolate and creepy but homely to the people that lived there, at the same time. And, you know, the birds looked like they thought they were too high in the sky when they were flying low. The sheep seemed like they had vertigo, you know? So that and the whole atmosphere, it created a very special atmosphere because of the elevation.

## **What did you like about the script?**

It's complicated. There are no easy answers at any point throughout it and it's just very clever and well-written.

## **And did you enjoy working with the director?**

I loved working with Ben. He's a kind of 'next generation director' whereas older generation directors were very authoritarian and dictatorial.

Now, with the evolution into digital, none of that applies so there's a looser, freer feeling, in so much as the director knows that even a bad take might have moments in it which are very usable and they're stored.

(Continued) Instead of being like a football manager - I compare everything to football! - instead of being an authoritarian manager like Alex Ferguson, he's more a director like Guardiola. An older brother who's your friend, who's still the captain of the ship and still good at making decisions, but not as impatient.

## **Why do you think we love detective dramas so much?**

Detective dramas, I think are fascinating because it's a bit like a mental crossword and you're trying to work out the answers two seconds before the detective onscreen does. Or at least keep up. And the best ones, you are just three seconds behind the beat and if it's done its job well, there should be a few occasions where you go, "Oh, of course, of course, of course, that's smart."



# Production Interviews





## Ben A. Williams, Director

### What appealed to you when you were first approached about 'Six Four'?

There was a lot. The team that had already assembled before I was involved. I've been a huge fan of Greg's writing for years. I think he's one of the most interesting and intelligent playwrights and screenwriters that we have. No one else writes with the level of respect for the audience's intelligence as Greg. He doesn't talk down to you. It's up to you to piece it together. He leaves a lot of space for his audience to think their way into things. It's the same in 'Six Four': all the pieces are there, but it's up to you to put them together.

### What other elements came into play?

More than anything, I love thrillers. I've spent most of my career directing them in one form or another. This one had a list of qualities that really intrigued me: the Scottish setting was great. The three missing girls in three different timeframes. Its origin as a Japanese detective novel. The script grapples with the notion of what's right and what's wrong when you're a police officer, and how one can be corrupted by the attractions of power, politics and wealth.

### It's also humorous, isn't it?

Yes. There's a good streak of Scottish humour in it too.





## **What marks Gregory out as a writer?**

His breakout movie '71 is a really good expression of what his writing is like. That film doesn't offer easy resolutions, it gives you complicated situations that question your moral judgement and ask what you would do if you were in the same situations. In 'Six Four' there's a whole cast of characters who are morally compromised one way or another. It's as if Greg is confronting you and asking you, "Well, you think that person is good, but how about now?"

All four episodes of 'Six Four' are full of very complex characters doing morally interesting things. It's full of intelligence and wit, and lots and lots of twists and surprises that are very, very hard to achieve, unless you've got a writer as smart as Greg.

## **What does Kevin bring to the part of Chris?**

He's the perfect Chris O'Neill. We couldn't have found anyone better suited to the role. Chris is this kind-hearted, troubled, downtrodden and unfortunate detective. He wears his heart on his sleeve, and is used as a bit of a doormat by other policemen. He's clearly got a lot of talent and is very, very good at his job, but also has this aversion to joining in with the glad-handing and backslapping that you need to get ahead. I think Kevin shares a lot of those qualities. He's incredibly humble. He's really big-hearted. But he doesn't exploit his celebrity status. Kevin is also one of the most talented actors I've ever worked with. He has a real charm and warmth on screen that you just can't fake. There are these sequences where all he does is read and research, but he's so compelling, so intelligent, so watchable. There are a couple of moments in 'Six Four' where all he does is just sit by himself and think, and you're sitting there with a lump in your throat.

Kevin's also an exciting mix of Scottish and American. He was born and started his career here, but now lives and works in LA. That mix of what's Scottish and what's American is all over 'Six Four'. All the songs that play in the show – including our title track - are by artists you might not know are Scottish. We shot scenes on Glasgow streets that one week before were doubling as Philadelphia or Gotham City. We didn't intend any of this, but it's central to the show's unique cinematic look and feel.

## **What do you hope viewers will be saying to each other at the end of the drama?**

What we're aiming for is to start conversations. Who really controls our leaders? What does it take to lead a modern police force? To be a morally upstanding police officer? What does a modern family really look like?

We've also worked hard to present a different vision of Glasgow and Scotland. There's not a single bagpipe or folk singer anywhere near Luke Richards's amazing score. Glasgow is shot as it really is: as a big metropolis built on a grid system, closer to Manhattan or Chicago than you'd expect. Our rural scenes take place in the hard, bleak country of the Southern Uplands, a far cry from the 'shortcake tin' Highlands we've all seen before.

'Six Four' is not your usual thriller. There's a rich emotionality to it. I think it has a strength of emotion that will really take people by surprise. I watched the fourth episode today for the fiftieth time. I directed the thing, and I was in tears!

**Juliette Howell, Executive Producer**

**'Six Four' is adapted from a Japanese novel. Why did you decide to set it in Scotland?**

It felt like it was absolutely not something that would be set in London - it felt as if Scotland might be a good place to try and explore some of the politics that unravel in the book. We also very much wanted to work with Greg Burke. We're just huge admirers of his.

**How did he respond when you approached him about adapting the original Japanese novel?**

He loved it. He saw huge parallels with the way the police works in Scotland, the way it intersects with institutions and how it speaks to power. He had a really, really clear way through it.

**What are Gregory's strengths as a writer?**

Humanity courses through all of his work . He has an extraordinary ability to create rich, complex characters. He's interested in relationships, and he's interested in digging underneath the surface. He's a really clear plotter as well. There's also a very specific humour that you see across all of his work. It's very particular, and it's what makes his work feel so authored. He's so precise in his ideas, and yet he's also generous and warm and funny. He's phenomenally clever. Whatever he's writing about on the surface, he's always got something to say, and it's always relevant. He's just incredibly special. That doesn't always go hand in hand with being a brilliant person, but luckily, he's both!





## **How does Gregory integrate politics into this story?**

There's a version of this story that could be much drier, but it comes back to this idea of these wonderfully rich, complex, flawed characters within the setting. They feel very relatable. There are two parents at the centre of this; both police officers, whose daughter has gone missing, and they've got completely different ideas about how they should go about finding her.

Greg has a clever way of engaging you and then saying; "OK, let me just open up the world a little bit more. They work in the police force, - how does the world of politics and the judiciary intersect with that?" They're all meshed in this idea of the establishment and Greg is really interested in that. On the surface it wouldn't necessarily feel accessible and human, but as a viewer you have a very emotional response to the dilemma that these characters find themselves in, and that's the real driver in it.

## **Kevin is one of the biggest TV stars in the world. How difficult was it to secure his services for 'Six Four'?**

Where we were incredibly lucky was that Greg and Kevin already knew each other. They had worked together 11 years ago - in fact it was Kevin's last television piece in the UK. He had spoken about wanting to come back to Scotland and do something set here. He was the dream casting for Chris experience not only was he supremely talented, but Greg also had him in his head when he was writing. And that's why it was just wonderful when we sent him the script, and he responded so positively. We had lots of conversations about his character, and Kevin brought such intelligence and integrity to the part.

## **What makes Ben such a good director?**

We had an incredibly positive experience working with Ben on 'Sherwood' and there was no doubt in our minds that we should engage him on 'Six Four'. He has huge visual flare and a great instinct for casting, which carries forward into a fantastic rapport with the whole cast and crew. There was always a sense of a band working together. Ben's ability to communicate and guide really paid off. He's a wonderful leader. He's not authoritarian about it, but he's very good at bringing people together to realise his overall vision.

## **What do you hope will be the take-away from 'Six Four'?**

I hope audiences will feel captivated by the plot as well as being utterly engaged by the characters and the central dilemma that they face. It's an emotional rollercoaster that feels both thrilling and truthful. At its heart, it's about family and finding your place in the world.



## **Molly Bolt, Executive Producer**

### **What is your take on the compelling central relationship in 'Six Four' between Chris and Michelle?**

It's a complicated relationship, which Kevin and Vinette play brilliantly. Every moment they spend together, you're willing them to find a way to work it out. They have different approaches about the best way to find their missing daughter, which is right at the heart of what makes it difficult to come together.

Is the resolution of finding their daughter the only way to resolve their marriage? Is there another way through it? You're really rooting for them as a couple, but your allegiance gets pulled from one to the other throughout the series.

### **What makes Gregory such a special writer?**

He's really interested in people. He's the most curious person and is very genuine. He loves getting under the skin of a character or an idea. If he hears an anecdote, he'll go off and research it and try to figure out how it happened.





## **How does Gregory weave politics into the drama?**

It's as much to do with challenging the establishment as it is to do with politics. We do touch briefly on Scottish independence, which obviously has not come directly from the novel. But interpersonal politics are really crucial as well. This has very much come from the novel's central themes, particularly in terms of the personal and the professional colliding. That's something that Greg has a really strong vision for.

He likes to challenge, and we love that provocation and think that it's a brilliant way of engaging audiences in a way that can be accessible and entertaining. It also makes you think about it later, after an episode has ended. With Greg, it's never a case of "once it's off, it's off." His writing has some very thought-provoking elements to it.

## **What distinguishes Ben as a director?**

He's terrific with cast and has a really cinematic approach to scenes. Alongside that, he has a wonderful energy, a brilliance with the script and a terrific can-do attitude, that always gets great results.

## **Did Ben and Gregory work well together?**

Absolutely. Ben's interrogation of the scripts was excellent. He really enjoyed working alongside Greg, who is also incredibly, genuinely collaborative. Sometimes when people talk about collaboration, it is slightly euphemistic or used quite loosely. But there's a genuine space in both Ben and Greg's work that they intentionally keep open for somebody else to be part of. They both really thrive on that. It was a really exciting pairing. They've just been wonderful together.

## **What does the Scottish setting add to the piece?**

One obvious element is that it is about Police Scotland as opposed to the Metropolitan Police, which audiences are more used to. Greg's specificity and knowledge of the inner workings of Police Scotland is so deftly interwoven. It makes you feel in very safe hands and as if the story couldn't be told anywhere else. We also go to the beautiful, remote uplands and to Edinburgh. There are some absolutely stunning locations. And then equally, we're in the heart of Glasgow, which is a thriving, working city. It's urban, it's busy. And so that variety is really interesting.

## **What feelings do you hope audiences will be left with after watching 'Six Four'?**

I hope they feel the enjoyment and satisfaction of having been pulled through a thrilling story that has a very, very strong undercurrent of emotion to it in a way that engages you in the heart and the head. We're hoping that people will think that they're able to guess what might happen next, and then have the rug pulled out from under them. I love that when you watch something; you think you know what's going to happen, and then you're wrong-footed. Greg's scripts are so cleverly layered and the characters really surprise you. That's always satisfying and enjoyable.

## Clare Kerr, Producer

### **You are Scottish and you live in Scotland. What do you think 'Six Four' has to say about Scotland?**

Scotland sells itself as the best wee country in the world, and I think Greg's interested in how true that is for everybody who lives here. He's exploring the gaps between the people with power and those who have to just get on with things. When we meet Chris, he's very much getting on with things, but his brother has the power. Greg is looking at that and the notion of "are we really all one big family? Or are there some people you can trust more than others?" He's examining that at a micro level with Chris, but Greg is also looking at that in terms of the country. Should you always trust everything you're being told. There's a huge amount of trust in some people in Scotland, but I do think it's healthy to keep questioning that. That's what Greg wants us to do. Just keep asking questions. Don't take it all at face value.

### **What are the outstanding characteristics of Gregory's writing?**

He's listening to how people really talk to each other. He's interested in that exchange. What are people saying on the surface? And what's being implied underneath? And what are we not saying to each other when we're trying to cover up our thoughts? He tries to write the way that people speak, particularly Scottish people, and he does it very well indeed.





## **Why do the Glasgow backdrops enhance the drama?**

The way Ben has shot the city really adds to a sense of a big impressive place. Glasgow used to be called the second city of the empire. The grids in lots of American towns and cities are modelled on Glasgow's grid system. Lots of people were leaving Scotland to go and build cities elsewhere. When Ben came, he was really impressed by the city and how it looked to him like an American city - although we did have to say to him, "No, American cities look like Glasgow, not the other way round!" So Glasgow adds a universal, metropolitan feel. It's a big place with a big personality. Chris is just a small character in this big metropolis. We're showing all sides of the city. Often filming in Glasgow takes place in big housing schemes. But the suburbs and the business district feature a lot in 'Six Four'. The typical, quiet suburbs where people are just getting on with their lives, that's where Chris lives. Then there's the business district, where people can disappear into the city and be concealed as well. So, the drama is trying to create a sense of two very separate places. One has just a very straightforward, suburban feel, and the other is an area where there's a lot of activity and a hive of people beavering away and you can't always quite get to see who's doing what.

## **What were the most difficult scenes to film in 'Six Four'?**

The most physically challenging was being out in Wanlockhead in Dumfries and Galloway at this really isolated cottage. It's down a dirt road, which is 15 minutes from the village along this potholed track. Every 15 minutes on that track felt like half an hour. And once you were there, the mobile phone signal didn't work so we needed to use GPS phones. Our valley had its own little microclimate.

(Continued) The first few days were great, really sunny, and then the weather would start coming in. You could just see it coming down the valley towards you. "Here comes the rain, not what we need for this scene." Then, once it was very still after the rain, the midges would rise up from the heather and bite everybody. So it was physically really hard going.

## **How did people cope with that?**

Very well. We were there for about 10 days. Getting stuff out to people and getting them their lunch - it was a big operation with minibuses. Part of the challenge of filming in Scotland is finding these amazing locations and not being put off by the logistics of getting out there. To be fair, the Scottish crews really like showing what they can do. It's like a huge camping expedition every day. They push on through, and they're really prepared. They've all got the right gear and they see it as a challenge. Although I'm pretty sure they were all very happy to get home at the end of it all!

## EPISODE SUMMARIES

### Episode 1

DC Chris O'Neill is approached by a journalist about a cold case involving a missing girl. His own daughter is also missing, and his wife Michelle goes to London to search for her.

### Episode 2

Pauline Wallace receives a ransom call. Chris discovers a link between Annabel's kidnapping and the supposed cover-up in the Julie Mackie case and Michelle confronts Piers.

### Episode 3

An unexpected visitor confronts Chris with the consequences of Michelle's secrets. A visit to Gary McLean's killer brings Chris closer to the truth and Annabel faces her captor.

### Episode 4

Michelle returns to Scotland and accompanies Chris in search of Annabel. Robert and Mackie face off as the truth behind Julie Mackie's disappearance threatens to come out.



## PRODUCTION CREDITS.... EPISODE 1

EXECUTIVE PRODUCERS.....JULIETTE HOWELL, TESSA ROSS, MOLLY BOLT  
WRITER.....GREGORY BURKE  
DIRECTOR.....BEN A. WILLIAMS  
PRODUCER.....CLARE KERR  
DIRECTOR OF PHOTOGRAPHY.....MATTIAS NYBERG  
LINE PRODUCERS.....BRAD LOGAN, JAMIE LEE AIRD  
SCRIPT SUPERVISOR.....MOIRA BYRNE  
CASTING DIRECTOR.....ORLA O'CONNOR  
COSTUME DESIGNER.....LESLEY ABERNETHY  
MAKE UP & HAIR DESIGNER.....IRENE NAPIER  
PRODUCTION DESIGNER.....MARK LEESE  
PROPS MASTER.....JIM ELLIOT  
FIRST ASSISTANT DIRECTOR.....FAY SELBY  
SECOND ASSISTANT DIRECTOR.....GREIG LIDDELL  
PRODUCTION MANAGER.....SHIRLEY CRAWFORD  
PRODUCTION COORDINATOR.....MOLLY MOFATT  
PRODUCTION SECRETARY .....EILIDH MACKINNON  
PRODUCTION ACCOUNTANT.....PAUL ZIELENIEC  
EDITORS.....SIMON REGLAR, BERNY MCGURK



# About House Productions



Launched in 2016 by Tessa Ross and Juliette Howell, House Productions brings the best of film and television together to create quality storytelling, be it on the big or small screen. In December 2021, BBC Studios acquired the company which now sits within the global content company's portfolio of indies.

House Productions' recent TV productions include the hit BBC One drama *SHERWOOD*, written by acclaimed playwright James Graham and directed by Lewis Arnold and starring David Morrissey and Lesley Manville, which became a huge critical and ratings success and critically acclaimed *LIFE AFTER LIFE*, an adaptation of the Kate Atkinson bestseller from Bash Doran, directed by John Crowley and starring Thomasin MacKenzie for BBC Two; *BREXIT - THE UNCIVIL WAR*, a single film again written by James Graham, starring Benedict Cumberbatch and Rory Kinnear; and *TRIGONOMETRY*, from Duncan Macmillan and Effie Woods which first aired on BBC TWO and iPlayer in spring 2020, having sold across the world and included in the launch slate of HBO Max in the US.

The company has two new dramas about to launch; *THE GOOD MOTHERS*, a Star Original for Disney+ that recently won the inaugural Best Series Award at Berlinale 2023, offers a unique twist on the crime genre with the mafia seen entirely from the women's perspectives; and also on *SIX FOUR*, an intense crime thriller, set and filmed in Glasgow, starring Kevin McKidd, from award-winning writer Gregory Burke for ITVX.

The company's film slate includes the BAFTA nominated Sebastián Lelio psychological thriller feature, *THE WONDER*, a co-production with Element Pictures for Netflix, which premiered at The London Film Festival in 2022; *STARVE ACRE*, a stylistic modern horror, based on the novel by Andrew Michael Hurley, from BAFTA Award-nominated writer and director Daniel Kokotajlo, starring Matt and Morfydd Clark; *THE IRON CLAW*, written and directed by Sean Durkin and starring Zac Efron, Maura Tierney and Lily James; BAFTA winner Edward Berger's *CONCLAVE*, an adaptation from Peter Straughan of the Robert Harris best-selling conspiracy thriller, starring Ralph Fiennes, Stanley Tucci and John Lithgow, which is currently in production in Italy; and the soon to start shooting *THE SEMPLICA GIRL DIARIES* from BAFTA Award-winning actor and celebrated director, Richard Ayoade who directs and stars in his own adaptation of the Booker Prize-winning author George Saunders story of the same name.