

FAT TONY & CO.

A SCREENTIME production for the NINE NETWORK

Production Notes

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IMPORTANT LEGAL NOTIFICATION TO MEDIA

ScreenTime would like to remind anyone reporting on/reviewing the mini-series entitled **FAT TONY & CO.** that, given its subject matter, the series is complicated from a legal perspective. Potential legal issues include defamation, contempt of court and witness protection/name suppression. Accordingly there are some matters/questions that you may raise which we shall not be in a position to answer. In any event, please note that it is your responsibility to take into consideration all such legal issues in determining what is appropriate for you/the company who employs you (the "Company") to publish or broadcast.

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SYNOPSIS

FAT TONY & CO., the brand-new production from Screentime, tells the story of Australia's most successful drug baron, from the day he quit cooking pizza in favour of cooking drugs, to the heyday of his \$140 million dollar drug empire, all the way through to his arrest in an Athens café and his whopping 22-year sentence in Victoria's maximum security prison.

Already a key player on the Australian drug scene in his own right, Fat Tony becomes more deeply embroiled in the underworld as he joins forces with up-and-coming drug dealer Carl Williams. He strikes an uneasy truce with the Carlton Crew, the territorial and dangerous royalty of the Melbourne underworld, even doing business from time to time with the Moran family. With his three brothers and Carl Williams, Tony expands his drug empire into a multi-million dollar industry, all the while investing his profits in honest bricks and mortar, determined to leave a legacy for the family and the city that he loves.

However, the burning tension between Carl and the Carlton Crew is quickly devolving into all-out war – the Melbourne Gangland War that would eventually claim some thirty lives. Tony is losing control of his well-ordered operation, and is finding it harder and harder to remain a neutral businessman. But Tony isn't like other underworld figures - he always has a plan and an eye to the future, even when it seems like the police have closed every door to him.

The ambition and drive that it took for Tony Mokbel to rise from a suburban milkbar owner to Australia's most wanted man was matched only by the sheer determination of the police in their ten-year battle to shut Fat Tony down. The Victorian and Federal police undertook a marathon attempt to bring him to justice, spanning countless arrests, legal battles and the downfall of more than one corrupt officer.

FAT TONY & CO. is the true story of Tony Mokbel; how he grew entangled with the country's most notorious underworld figures, how he built his massive fortune, and how he became a fugitive on a yacht bound for Greece, desperate to escape mounting criminal law battles.

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KEY PLAYERS

TONY MOKBEL

Born in Kuwait and raised in Lebanon, Tony emigrated to Australia with his family at age nine. From modest beginnings as a milk bar owner, he spent the 80s and 90s building upon his underworld involvement and is now known as the kingpin of Melbourne's party drug trade. Although he has been convicted of several drug charges and has served jail time, he can't face going back behind bars for an ill-fated importation of Mexican cocaine, and in March 2006, disappears in the middle of his trial. After hiding out in rural Victoria for several months, Tony is smuggled out of the country on a yacht and taken to Greece, where he plans to forge a new life for himself, partner Danielle and their baby. However, he continues to be doggedly pursued by Australian police who are intent on bringing him back to Australia to face justice.

DANIELLE MCGUIRE

Danielle McGuire is best known for being a serial underworld girlfriend and drug dealer. Labelled throughout the 1990s as the 'pill press queen of Melbourne', for producing thousands of ecstasy and speed tablets, she is also the acknowledged girlfriend of 'Carlton Crew' member and fellow drug dealer Mark Moran. Following Mark's violent demise, Danielle takes up with underworld kingpin Tony Mokbel, whom she later accompanies to Greece whilst he is in hiding.

CARL WILLIAMS

Carl Williams is a dumb, affable fat boy, who in fact is nowhere near as dumb or affable as he looks. Our story begins shortly after Carl has severed his ties with the Morans after being their long-time gofer and drug mule, and has struck up a profitable friendship with Tony Mokbel. He has the smarts and the guts that it takes to plot his way to the top of the underworld, but his violent temper and long list of enemies could send him spinning out of control.

ROBERTA WILLIAMS

Roberta Williams is every bit as smart and ambitious as her gangster husband Carl, and can at times even match his quick temper and foul mouth. We see Roberta in her gangland heyday, welcoming daughter Dhakota and taking in millions in drug money; but over time a different Roberta emerges - a sombre woman who keenly feels the toll that those high times have taken on her family and friends.

MILAD MOKBEL

The youngest of the Mokbel brothers and three years Tony's junior, Milad Mokbel is his amphetamine production partner and a handy ball of muscle to have around. When not in one of Tony's labs cooking up a storm, or doing some dispute resolution to protect the family's interests, Milad is likely to be at home with wife Renae and their three young children.

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HORTY MOKBEL

The second Mokbel brother and two years Tony's senior, Horty is a part-time drug dealer and full-time professional gambler. Horty has always had a fractious relationship with Tony and is not one to respond well to being ordered around by his younger, more successful brother. Horty also enjoys a better friendship with Mick Gatto than Tony, as Horty and Mick are long-time gambling partners. At times during business disputes, Horty will also side with Mick rather than with his brothers.

MARK MORAN

Mark Moran, drug kingpin and older brother of Jason, is the young blood in the Carlton Crew. Mark has risen to prominence in Melbourne's drug trade with Jason and stepfather Lewis, and has little esteem for rival operator Tony Mokbel. Though he has less of a temper than his brother, there is something more sinister and dangerous about him that puts him at the top of Carl Williams' list of enemies.

JASON MORAN

Jason Moran, drug dealer, youngest of the Moran family, is a firecracker with a very short fuse. Indulged all his life, he acts first and repents at leisure. The sworn foe of Carl Williams, and on rocky footing with Tony Mokbel, Jason thinks he can do away with his competitors and run the drug trade with father Lewis - but his enemies are stronger than he thinks.

LEWIS MORAN

The patriarch of the Moran clan, Lewis is little more than a good-for-nothing crook. Lazy, laid-back and fond of a drink, he seems relatively harmless, but his foul temper and lack of compassion shouldn't be underestimated. He is more likely to be found in the pub with his mates than at home with wife Judy. He shares a close bond with son Jason, though his relationship with stepson Mark is not as strong.

JUDY MORAN

What drives Judy Moran is a fierce, almost maniacal pride in her family - two sons Mark and Jason and husband Lewis. Hardened and driven slightly mad by years as an underworld wife, Judy sees what she wants to see.

WILLIE THOMPSON

Willie's relationship with Tony dates back to the 1970s, when they were classmates at Moreland High School. Since then, they have stayed close friends, working together cooking and selling drugs with mate Carl Williams. However, much to Willie's frustration, Tony deems him small-time, not fit to accompany him into the higher levels of the drug industry. Willie has a friendly relationship with the Morans, although this friendship with Carl's sworn enemies could turn out to be dangerous.

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MICK GATTO

Mick Gatto is described by both underworld identities and the police alike as affable, gregarious and dignified. Nor does he need to raise his voice to make himself heard. In his younger days Mick occasionally clashed with the law, but says that's now all behind him. To demonstrate the point he cites his successful career as an arbitration and mediation consultant, and part-owner of a crane hire company.

GRAHAM "THE MUNSTER" KINNIBURGH

Kinniburgh is the Carlton Crew's elder statesman. In the 1970s he gained a reputation as Australia's greatest safecracker but now he contents himself with 'facilitating' other people's criminal endeavours in return for a cut of the profits. Otherwise he's to be found at home with his wife of 40 years, or at La Porcella restaurant drinking coffee with Mick Gatto and arbitrating the tussles of the younger, more rash members of the underworld.

ALPHONSE GANGITANO

Alphonse is everyone's idea of a glamorous Mafioso - which isn't surprising since he models himself on Robert de Niro, Al Pacino, Joe Pesci and Marlon Brando. Well-educated, smart, good-looking, charming, Gangitano should have made a success of himself in the legitimate world as a lawyer or businessman or even a politician, but he chooses instead to become a standover man running protection rackets around Carlton and the CBD. Not even his best friends know why. But all are aware of the dark, self-destructive streak in his soul.

DETECTIVE SERGEANT JIM COGHLAN

Jim Coghlan is a member of the Victoria Police drug squad, thence the Purana taskforce, and has been on Tony Mokbel's trail for nearly a decade. A man more interested in bank statements than arrest warrants, Jim has the meticulous, industrious mindset needed to follow the maze of criminals' assets and finances, which results in hundreds of millions of Tony's assets being seized as the proceeds of crime. He is also one of the two Australian police who will travel to Greece on a mission to arrest Tony.

DETECTIVE INSPECTOR JIM O'BRIEN

Jim O'Brien is Jim Coghlan's boss, the head of the drug squad and subsequently in charge of the Purana taskforce. Big, brusque and businesslike, Jim is the kind of man you don't want to cross. Leading the dogged pursuit of the Mokbels and their underworld friends over a number of years, Jim's interest in the case is personal, as is his hatred of Tony.

FEDERAL AGENT JARROD RAGG

Agent Jarrod Ragg is the Federal Policeman assigned to Tony Mokbel's case, a case which remains open on his desk for over a decade. Brisk, thorough and unfailingly professional, there is something dangerous about Ragg that does not go unnoticed by the criminals that he deals with. His persistence is a source of fury and frustration for Tony Mokbel.

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PRODUCTION INFORMATION

Title: **FAT TONY & CO.**

Format: 9 X 1 Hour Drama Series

Logline: The story of Australia's most wanted drug dealer and his eventual capture in Athens.

Production Company: Screentime Pty Ltd

Broadcaster: Nine Network Australia

Principal Cast: Robert Mammone as "Tony Mokbel"

and in alphabetical order

Hollie Andrew
Steve Bastoni
Nicholas Bishop
Craig Blumeris
John Brumpton
Tawni Bryant
Debra Byrne
Dean Cartmel
Richard Cawthorne
Vince Colosimo
Zoe Cramond
Matthew Crosby
Stephen Curry
Lester Ellis
Nick Farnell
Rowan Francis
Gyton Grantley
Kevin Harrington
Les Hill
Shane Jacobson
Odette Joannidis
Gerard Kennedy
Christine Keogh
Simone Kessell
Jeremy Kewley
Antonio Lancuba
Louise Mandylor
Maria Mercedes
Louisa Mignone
Dan Mor
Tony Nikolakopoulos

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Ben Noble
Ryan O'Kane
Vince Poletto
Robert Rabiah
Jake Ryan
Frank Sweet
Samantha Tolj
Alex Tsitsopoulos
Kym Valentine
Brian Vriends
Madeleine West
Simon Westaway
Tom Wren

Executive Producers:

Des Monaghan
Greg Haddrick
Jo Rooney
Andy Ryan

Producers:

Peter Gawler
Elisa Argenzio

Directors:

Peter Andrikidis (Episodes 1,2,7,8 & 9)
Andrew Prowse (Episodes 3 & 4)
Karl Zwicky (Episodes 5 & 6)

Series Writers:

Peter Gawler (Episodes 1 & 2)
Adam Todd (Episodes 3,4 & 5)
Jeff Truman (Episodes 6 & 7)
Michael O'Brien (Episodes 8 & 9)

Director of Photography:

Joe Pickering

Production Designer:

Paddy Reardon

Costume Designer:

Sauna Lovisetto

Hair & Make-up Supervisor:

Helen Magelaki

Composer:

Burkhard Dallwitz

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Filming Locations:

Filmed on location in Greece and
Melbourne, Australia

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About SCREENTIME:

Screentime, A Banijay Group company, is a specialist television production company with an outstanding list of over 40 productions including **POPSTARS** and four seasons of **RBT**. Their award winning and celebrated dramas include six series of **UNDERBELLY**, the **UNDERBELLY FILES**, **THE INCREDIBLE JOURNEY OF MARY BRYANT**, **SOCIETY MURDERS**, **JESSICA**, **MY HUSBAND MY KILLER**, **A MODEL DAUGHTER: THE KILLING OF CAROLINE BYRNE**, **BREAKERS**, **MDA**, **CROWNIES** for ABC TV and the critically acclaimed **Tim Winton's CLOUDSTREET** for *showcase*, and **BROTHERS IN ARMS** for Network TEN. Having most recently completed production of the miniseries **JANET KING** for ABC TV and the observational documentary series **OUTBACK CORONER** for Foxtel, Screentime is currently in production of the documentary series **TAKING ON THE CHOCOLATE FROG** for STUDIO on Foxtel, and the miniseries **ANZAC GIRLS** for ABC TV.

A MEMBER OF THE BANIJAY GROUP, Screentime includes Screentime Pty Ltd and Screentime Communications in Australia, Screentime Limited in New Zealand and joint venture partners Flying Start Pictures in New Zealand and Screentime ShinAwil Productions Limited in Ireland.

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SELECT INTERVIEWS

Production

PETER GAWLER
(Producer & Writer)

PADDY REARDON
(Production Designer)

HELEN MAGELAKI
(Hair & Make-up Supervisor)

Cast

ROBERT MAMMONE
(Tony Mokbel)

(and in alphabetical order)

HOLLIE ANDREW
(Roberta Williams)

RICHARD CAWTHORNE
(Federal Agent Jarrod Ragg)

VINCE COLOSIMO
(Alphonse Gangitano)

STEPHEN CURRY
(Detective Sergeant Jim Coghlan)

GYTON GRANTLEY
(Carl Williams)

SHANE JACOBSON
(Detective Inspector Jim O'Brien)

LES HILL
(Jason Moran)

JAKE RYAN
(Mark Moran)

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PETER GAWLER
(Producer & Writer)



Q. What was the motivation behind making a series devoted to Tony Mokbel?

Principally, because we thought it was a very good story, but it wasn't a story that, for legal reasons, we could tell six years ago when we made series one of UNDERBELLY, as in the middle of pre-production on that series, Tony Mokbel was arrested in Greece. From that point onwards our hands were tied in terms of recounting the full tale of the gangland war and the people involved so we were unable to tell his story. But, in the back of our minds, we always felt that it would be a story that we would like to return to.

And then, through one of the Victorian police officers who had helped us with series one of UNDERBELLY, we met another police officer who, over a coffee, recounted the story of catching Tony. Furthermore, he told me that he had been tracking Tony since 1999. He had been in the Drug Squad where he'd been assigned to investigate Tony Mokbel, then he had moved onto Proceeds of Crime, where he'd also been assigned Tony Mokbel, and then he'd been drafted to Purana 2, where he was again assigned Tony Mokbel. He'd been following Tony Mokbel for eleven years which, in a way, was too good to be true as he had the inside knowledge. Through him, we initially realised what a rich and interesting story it was and that it was not just a story about the Victorian Police, but also a story about the Federal Police, which was a whole new angle.

Q. How do you think that Tony Mokbel is perceived by the general public?

I suspect that they regard him as a bit of a lovable rogue because publically he's either in a suit and a red tie pulling faces at the camera or having mug shots taken and wearing a wig the wrong way around.

Q. In a dramatic sense, how is he portrayed in this brand-new series?

We portray Tony as a very ambitious and quite capable man, with a good business brain and a determination to get to the top at all costs. A man who is torn however, between his desire to be the biggest player around and a sense of duty

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to his family and also, genuinely, I think, to the community. He did want to leave a legacy. There are aspects of the Tony Mokbel story that are impossible to reconcile if he was a straight-out gangster whose only ambition was to line his own pockets and destroy everybody in his way.

That amazing building that he was trying to erect on Sydney Road in Brunswick, is, I think, some evidence of that. Also, when he was arrested, he was in the process of purchasing land outside of Athens with the intention of building a medical centre. Now that doesn't sound like Al Capone, or Terry Clark or Carl Williams - there's something else going on. So I think that you have a man who is in fundamental conflict. He loves his mother, he loves his family, he wants to do the best for them, he wants to leave a legacy, he wants to make his father proud, he wants to make his sons proud, I'm convinced of that. So he's a different style of crook.

Q. How important do you think humour is to the show?

It's vital. It's real life and they're real people and there's a huge amount of humour in daily Australian life. Traditionally we tend to deal with the worst that life can throw at us with a kind of a deadpan, gallows humour that may or may not have come from the trenches in World War 1 – that's one theory. But whatever it is, it's there - and for all that Tony is a man of Lebanese background born in Kuwait, he grew up in the Northern suburbs of Melbourne, playing Australian Rules Football, with Aussies as close mates. I think that it's just part of him and also where a lot of the humour springs from. A series depends on the character of the central protagonist.

Q. Stylistically does this brand-new series owe anything to the UNDERBELLY franchise or is it completely stand-alone?

Consciously, we have made it stylistically different from UNDERBELLY. Although it has several elements in common because it is also true crime drama, but where we can, we've tried to distinguish it from the UNDERBELLY franchise. It has a relatively spare, classic visual style - it doesn't have quite the same kinetic, visual energy that several of the UNDERBELLY shows possessed. Some of those were aligned to a graphic novel style, whereas this isn't.

Q. How has the relationship with Tony Mokbel and Danielle McGuire been depicted?

Explosive! It's a great relationship and very credible. You believe that they love each other and you understand why she comes back to him after he's fooled around and why he wants to keep coming back to her even though there have been other women in his life. You understand why she is the partner that he ran away with because she's as tough, feisty and smart as he is – they're a good match.

Q. How do you think the fact that Robert Mammone and Madeleine West have acted together in the past has impacted upon their on-screen chemistry?

It's really helped. Their friendship has provided a certain security and comfort level as neither is afraid of looking bad, weak or ugly in the other's eyes, so I think that feeds the on-screen honesty of their relationship. There's genuine warmth and you

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care about them, which is great. You might deplore what they are - what Tony is - doing, but you nevertheless care about them as people.

Q. Tell us about Robert Mammone's performance as Tony Mokbel.

Robert embraced it with two hands, particularly when he knew the full extent of the journey. And being the fine, committed actor that he is, when he met with us in Sydney, he said, "right, I'm putting on weight now." He liaised with a dietician and worked out when he should be at his heaviest and just committed himself to that course – he didn't really care how he looked – he wanted to be "Fat Tony" and he wanted to turn himself into "Fat Tony". He also realised that we were going to have to do major things with his hair, which included cutting a channel down the middle so that he didn't look like a bald man, but more like a monk! It was a huge role for him as he's in the lion's share of the show. He's charismatic, energetic, powerful – all those qualities that you want in a leading man. But he's also playing Mokbel the crook and Robert's not scared to show the ugly or weak sides to Tony Mokbel. If it's on the page, that's what he will do. He can be ugly to Danielle and ugly to women, he can beat somebody with a baseball bat or he can abuse people. If that's the character, that's where he goes. It's an entirely fearless performance - he just puts himself out there and consequently it's an utterly charismatic performance – you can't take your eyes off him. To borrow from Greek culture, he strides across the series like a Colossus.

Q. There are certain characters that appeared in the first series of UNDERBELLY who we meet again in this brand-new series. But this time around, they have a harder edge. Can you explain why?

Because the perspective of the storytelling is different, we can look at them in a fresh light. Carl Williams' character was an interesting example of this. For a start, we know more about Carl Williams now than we did when we made series one of UNDERBELLY and can therefore explore, I think, to a greater extent, the man who commissioned so many murders in a way that we couldn't previously. It's our view that Tony's relationship with Carl, which was close – they were mates, I don't think that there's any doubt about that – but we now realise that Carl did present a real danger to Tony - that Tony was too close to this highly volatile, dangerous felon, so we needed to dramatise that to show Tony's dilemma in a clearer light. So that's one of the reasons. Also, the Morans are seen again, but from a different perspective and it was important to us to depict them as violent, hostile crooks, which contrasts with Tony's style, so that was something that we did consciously.

Q. I believe that part of the series was filmed in Greece. Can you tell us about that experience?

Filming in Greece was tricky but we needed to do it and the only time that we could do it, in terms of our post-production schedule, was before we started main unit shooting as we had access to the actors and the director, so we simply couldn't wait to do it after the shoot. But the problem we faced was that the scripts for the later episodes were still being developed, so to some extent we were 'whistling in the dark'. You might write a scene that you think you may need in half a dozen episodes time but you can't be sure as things change. So there were continuity issues, just in terms of what we were going to shoot, and how we were

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going to shoot it. Also, Athens is a tricky city in which to film, as, just like everywhere else, you need to seek permission for everything. Being overseas doesn't make it any easier and as a foreign unit you can't just come in and lay waste to Athens. So we operated through a Greek production company and they were fabulous. We had a terrific crew and got a lot shot. And we took three actors over there – Robert, of course, along with Stephen Curry and Richard Cawthorne who played the two police officers sent to Greece by their respective police agencies to find Tony and bring him home. We shot there for around eight or nine days and then when the actors returned to Australia, we spent a couple of days placing cameras in cars and just driving around and doing some pretty interesting stuff like following prison vans. I think that if the authorities had realised what was happening, our director and camera crew could have found themselves in the back of a prison van themselves! But it was totally invaluable and the whole experience of filming in Greece has just opened the series out.

Q. Do you think that FAT TONY & CO., carries any particular message?

The point that we're trying to make is that in times of adversity, Australians will naturally form a team. In this particular story we have the Victorian Police and the Federal Police who don't always see eye-to-eye – there are frictions between all law enforcement agencies – but because the pursuit of Tony Mokbel was an international job, the Federal police and the Victorian Police joined forces and they did so effectively, solving the problem and getting their man. That's a triumph that I feel that this series recognises.

And the other point that we make concerns a police saying. It's said that, "organised crime can exist without systemic corruption but it can't grow," and organised crime grew through the nineties and the early years of 2000. I suspect that was because there was a level of corruption, which is what Tony Mokbel was feeding on.

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PADDY REARDON
(Production Designer)



Q. What sort of colour palette did you adopt?

It's quite a complicated tale so it was important to delineate the various camps in the storyline. On one side you have the Purana Task Force, and on the other, the various criminal elements associated with Mokbel. So at an early stage we divided the spectrum so that we could use the blues and greens for the lawmakers and the reds to mauves for the criminals. That was further broken down when Tony goes to Greece, for which we adopted a group of colours that utilised white clay shades and earth tones for several scenes that were set there. Simultaneously, we incorporated light blue shades to match some of the colours we had encountered in Athens. So although it was quite a complicated colour palette, we tried hard to give the audience a clue as to where they were at any time, because there were many scenes that were intercut with up to five locations. So that became one of the motivating factors for the production design.

Q. Tell us about the look you were aiming for with Tony Mokbel's Melbourne house.

We were definitely after a Mediterranean feel. Some of the elements that we had gleaned from reference photos and locations indicated quite a Rococo complexity to some of the furnishings – he wasn't adverse to a bit of luxury. So where possible we used gold and red plus oil colours, along with lots of patterned fabrics and black, which gave the impression of a heavy, brocade sort of life. We also incorporated quite a bit of black with his cars, as that was another of his signature colours.

Q. What was the biggest challenge in finding and dressing Melbourne locations to replicate Greece?

Trying to replicate another country is always challenging. One of the ways in which we achieved that was to try and find architecture that we hadn't previously used in Melbourne for any key locations. We did manage to find some brutalist architecture, constructed from concrete and stone, which was a good match for

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our Greek police station because it's easy to find stonework in Greece. So we took that as a theme and, as far as we could, tried to match the nature of the Greek buildings. To some degree it also worked with Mokbel's Greek apartment, which was older in style, with railings and quite distinctive detailing – so we copied that look for the Melbourne apartment that was used as his Greek abode. Sometimes it was viable to just find a distinctive apartment, as if it looked sufficiently outlandish it could be perceived as being in Athens - so that's initially what we went hunting for.

Q. Stylistically, what were the main differences between the Melbourne police station and the Greek police station?

The Melbourne police station was shot in a city block that looked down Flinders Lane and we painted the interior with dark, ultra marine blue and black as signature colours. We also decided to incorporate the outside world, so we shot several scenes in front of a picture window that looked south. Wherever possible, we tried to involve the outside world in the Purana landscape.

We shot the exterior of the Greek police station, which was white marble with a concrete structure, in Athens. To match the exterior when filming the interior scenes when back in Melbourne, we found a fairly brutal looking stone and concrete building which I skinned with a black basalt look. This gave it a stone heavy, almost military feel. It also featured fewer windows than the Melbourne police station.

Q. Tell us about the sets you designed to double for Korydallos Prison.

Korydallos in Athens is regarded as one of the most hard-edged, maximum-security prisons in Europe. I was lucky to find one piece of footage online that was shot by an inmate. Even though the quality is quite poor, you can clearly see the nature of the place. But whenever people talk about Greek prisons they start thinking about MIDNIGHT EXPRESS, which was actually a Turkish prison. I looked at that, and could see what the art department had been aiming for, but felt that as that was filmed in 1978 and because we were shooting a different kind of show, we could probably do something a little better.

For me, the moment when Tony walks into the prison, after having earlier said, "I'll do this time in the Greek prison easy," was the key – we wanted him to enter and be shocked. So we filmed outside of Korydallos Prison - and it does look reasonably hard edged - but I made the interior look a lot harder than the exterior so that it's almost like a descent into hell. We built the prison in a very rustic, almost cave-like way, with lots of aging and a colour palette that ranged from ochre through to sand. We also aged it heavily. The photos I've seen depicting the living areas of the real Korydallos Prison are actually quite white and stark, but I decided to lower the tone, so also added wet walls and backlighting to make it look quite cavernous and almost medieval. We also had great casting of extras, so were able to create a kind of hellhole for Tony's introduction to the Greek prison system. So you could say that we did veer a little bit from reality.

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Q. Tell us about the set for Tony's nightclub.

In real life, Tony's nightclub was a Melbourne eatery that was on the street, which you could see into. On the surface, it was quite upmarket and visually arresting. We took that a little further underground and turned it into a darker, more multi layered and coloured experience because it transpired that in telling the story throughout the first few episodes, we needed to inject a little more colour into some of the locations. So we chose Tony's eatery and heightened it with plenty of neon along with a European pattern and colour scheme to match Tony's more Mediterranean outlook on life.

Q. Tell us about the set for the scene in Episode 7 where the Greek police officers take their Australian counterparts out for dinner.

We'd already shot the exterior of these locations in the tourist district of Athens, which is located near the railway station. When I reviewed the location photos of this area, which were sent to us by the Greek production company, I said, almost jokingly to our director, that I was reminded of the Dog's Bar in St Kilda, which is a very iconic venue. When it came time to film the interior scenes we did actually investigate a few Carlton locations, but I felt that with the sequences towards the end of the show, we could actually get a little closer with our match, so we negotiated to use the Dog's Bar for a few hours. It was the right colour and had the right architecture already, so we were halfway there. We just changed the menu boards to Greek and added a little more of the Greek decoration that is typical of those tourist restaurants in Athens.

Q. Is it difficult to replicate a drug lab?

We recreated nine drug labs throughout the series and decided to make each of them different – a decision that we arrived at by virtue of reference. It's easy to make them all look the same, but challenging to make them look diverse. So I felt that for the sake of the story and the various characters that appear in each drug lab, we owed them the debt of looking different from one another. We therefore used a few devices – i.e., we shrouded them all in different coloured plastics that shielded them from the outside world, so that we were working with red or blue or yellow or green – a quite simple sort of badging. But generally speaking, the process of making speed or ecstasy- or any other drug for that matter - is relatively easy to identify. Anybody, like myself, who has completed VCE Chemistry, is pretty much across the technicalities of it so the business of designing a drug lab wasn't hard. The dressers did have a bit of trouble sourcing some of the equipment because really the only reason you would use various items would be to build a drug lab, but once we were over that issue and people realised that we were making a film, we were able to get on with it and badge each lab differently – mainly through the colour and lighting.

Q. Tell us about the yacht that transports Tony from Australia to Greece.

This was an interesting challenge as first of all he buys a luxury yacht, then transports it from Newcastle to Fremantle where it's refitted for his purpose and then stows away on it and sails it to Greece.

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All of the various ports that they visit along the way were shot in Melbourne at a number of different marinas. There was also no actual match for the yacht that was bought – and is still sitting in Athens - and we couldn't use that! Plus there were a number of sequences which were filmed at sea that needed to replicate the Indian Ocean, the Gulf of Aden, the Suez Canal and so on. Most of those were shot in Port Phillip Bay amidst various weather conditions, some of which left half the crew seasick. There was also a sequence where Customs board the yacht and Tony hides in what was basically a locked cupboard beneath another cupboard, whilst Customs search the boat. We built that cubbyhole in our studio. So at some points there were about five or six elements to the yacht. We also used quite a bit of CGI because in the real story the yacht was placed on a trailer and transported across the desert, but that wasn't going to be possible for us, so, with some effort, it became a CGI element.

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HELEN MAGELAKI
(Hair & Make-up Supervisor)



Q. How did you approach designing Robert Mammone's hair for his role as Tony Mokbel?

It was tricky because Robert has a very thick, full head of hair and Tony Mokbel, of course, had receding hair. I knew the approach I was going to take, but my biggest challenge was that we weren't in a position to shave Robert's hair before he went to Greece, so we only had about ten days to get it right before we started shooting.

I commissioned a wigmaker to craft Robert's hairpiece. We spoke about what I wanted, and as our wigmaker was based in Sydney, we accumulated a lot of correspondence! The wigs are all hand-manufactured – people don't realise how much skill and time is required to make one. These days it's a craft that's not practised by many people, as it's extremely time consuming and taxing on your eyesight. A wigmaker can sit for twelve hours, knotting for approximately two weeks to make a wig.

Once the wig was finished and Robert returned from Greece, the wigmaker came to Melbourne and we did a fitting with Robert. The process probably took around six hours with Robert sitting in a chair over a two-day period, as we had to partially shave his head (top of his scalp) in order to get his hair as close as possible to Tony Mokbel's.

Shaving Robert's hair was a daily procedure. But at the beginning, in pre-production, it was a slow process as if we removed too much it left a big hole underneath where the wig sat. So one person would be shaving and the other would be holding the wig so that we knew exactly where to remove Robert's hair.

Then we would dry-trim the remaining hair around the sides of his scalp, which would be stretched and blow-waved straight as Robert's hair, although not curly, has a lot of movement. The section of his hair that we didn't remove was from the

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crown and just above his ears coming around to the temple at the sides of his head. So every day we needed to clean shave the top of his scalp but this would leave a very white area as with Robert having such thick, dark hair, his scalp never sees any sun. To overcome this we had to blend six or seven different shades of special film industry make-up to disguise the white area where the skin on the top of his head met his forehead. Once that process was completed, we would glue the wig on and then apply more layers of make-up to the top of the wig's lace. It would take two people approximately an hour and a half every morning. Once that wig came off, it needed to be cleaned and prepped for the next day's filming, which was also a big process.

We had two wigs that we would alternate. They were fashioned from real hair and were very finely knotted, so we had to be extremely careful, as they were terribly fragile and also needed to last us for fourteen weeks. You really have to know how to look after such delicate hairpieces. Every night we had to put pins in the lace so that they would retain their shape as it's basically like when you wear a new pair of jeans and the fabric stretches, but when you wash it, the fabric shrinks and they feel snug again. It's exactly the same with a wig. Every night we'd have to wet it so that when the lace supporting the hair had dried, it would shrink back to its original shape.

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ROBERT MAMMONE
(Tony Mokbel)



Q. What research did you undertake in order to approach this role?

Although Tony Mokbel was a very public figure, there wasn't a lot of footage of him, other than attending court and exiting and so forth. Most of the images of Tony were stills of him from newspapers. But thankfully, I was able to come across an interview that he conducted via phone from Greece when he was in Korydallos Prison so I could hear him and that was huge. He was also quite a 'man about town' so I've been fortunate in that nearly every second person in Melbourne has a story about him - so you could say that most of my research was conducted through the good citizens of Melbourne.

Q. In a dramatic sense, how are you approaching the portrayal?

The thing about playing a character like Tony dramatically is that you've got to remember that he was quite a powerful figure in the world that he spent his time in. He was a larger-than-life character and I need to remember that whilst we would like to be as close as we can to the genuine article, it is still drama and we are entertaining. Therefore, there's an element of that which I bring to the character, whereby I want the audience to enjoy what they're watching. Now whether that's through fear or admiration or just jealousy or whatever, all of these elements combine to make a show that people want to see.

Q. Tell us about the experience of filming in Greece.

We filmed in Greece for a little while and were able to visit some of the places where Tony actually went to in Athens. It was an amazing experience, and the Greek crew were wonderful and we also ate very well! However, it was pretty busy and we were there to work. Athens was lovely, and we were welcomed by the locals, but on my first night I was talked into entering a bar and was befriended by a couple of scantily clad ladies who made themselves very friendly towards me and I thought, "hang on a minute, I know what's going on here!" But then I thought, "What would Tony do?" so I enjoyed their company for a little while, but

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not for long as I made a swift exit before anything happened, but it was one of those moments that only occurs when you are travelling, so I just enjoyed it as Tony might have enjoyed it – and that was my first night in Athens, and I thought, “Gee it can only get better from here!”

Q. How did you enjoy working with Madeleine West who portrays Danielle McGuire?

Madeleine and I go back some way. We worked on the first series of UNDERBELLY together and we were also in another show where we were having an on-screen liaison, so Madeleine and I have a pretty good working relationship. She's a feisty girl with a terrific personality who's a lot of fun to spend time around - and I think that she maybe doesn't mind spending time with me, as we seem to laugh a lot when we're together. I think that it's important that the two characters are comfortable in each other's company and Madeleine and I certainly are. We wanted to convey some of the love that Tony and Danielle felt for one another – because from my understanding, they were the 'genuine' article. They were lovers in the purist sense and ultimately it's our job to put that across.

Q. What were the physical changes involved in portraying Tony Mokbel?

Well the obvious one was that he was bigger than I was. I've had to go on a weight-gaining diet. Since the start of the year, when I knew that they were proceeding with this brand-new series, I've put on fourteen kilos, and for a guy of my previous size, that is a fair bit. So that's basically where a lot of effort was directed towards my physical presentation. Taking it off is going to be a lot harder!

The other physical aspect of portraying Tony was that his hair is much thinner than mine. Helen Magelaki, our Make-up/Hair Supervisor, did a wonderful job in transforming what was a full head of hair into a thinning one. This meant that every morning when my head was shaved, a hairpiece was placed on my scalp to create a receding, thinning hairline. Tony's hair was almost as well known as he and his exploits were, so it was important to get it right and I think Helen and her team have done a wonderful job. And yes, the 'squirrel' does make an appearance!

Q. How is Tony's relationship with his family depicted?

Tony's relationship with his mother and brothers is the same as with many immigrant families who made Australia their home. They came from Lebanon in the 1970s when the civil war over there exploded and they literally had to leave because they were Lebanese Christians, so they decided to come to Australia, and like a lot of families who suddenly find themselves in a foreign land, they stuck together. I believe that Tony's father died when he was fifteen and I think that when you lose a parent as a teenager, you really hang onto the one that's left. Tony loved his mum and his brothers and they were a tight-knit family. In fact, one of our actors on the series, Steve Bastoni, went to high school with Tony and he told me some interesting stories. Tony wasn't that tall – and tended to be as wide as he was high - but apparently you didn't mess around with him or the other Mokbel brothers. They were all pretty tough boys.

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Q. What was of the things that you liked most about working on this series?

What I've enjoyed most is the fact that I got 'to play' with a lot of friends – industry colleagues who are just terrific actors who bring those elements to the screen that I enjoy, which is a spontaneity, a passion and a realism. For example, Peter Andrikidis, who directed several of the episodes, kept saying to us, “keep it real - nothing cheesy.” And I think that became the mantra for all of the actors on this production.

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**HOLLIE ANDREW
(Roberta Williams)**



Q. What sort of research have you undertaken for your role?

I read her biography, watched her documentary and luckily for me she's been in the public eye quite a bit so there was quite a lot of available information for me to use. I steered away from the version of Roberta in series one of UNDERBELLY, even though I know Kat Stewart incredibly well and she's an amazing actress. I was actually away when the first series of UNDERBELLY came out, so I hadn't seen a lot of it and I purposely didn't revisit it as I wanted to be authentic to my approach to the role, so that was something I didn't do. As far as the real Roberta goes, I just obtained as much information as I could. I watched interviews with her, including radio interviews where they had cameras in the room, and I tried to view obscure footage of her doing things like laughing, eating or drinking – the sort of mannerisms that inform. From there I was able to make my own choices as to how I was going to approach the role.

Q. How would you describe the on-screen rapport that you've established with Gyton Grantley who plays your husband, Carl?

We've actually worked together previously, which was great, because not having a huge run-in to the show it was really nice to walk onto a set and work with a person whom I knew quite well. And ironically we've played opposite each other before so we've had prior on-camera experience. So when we filmed Carl and Roberta's wedding or had to kiss or that sort of thing, it was kind of like putting on an old, fabulous jumper that fits really well.

Q. In terms of the dramatised storyline, how would you describe the relationship that Carl and Roberta have?

With this version of the story as portrayed in **FAT TONY & CO.**, and through conversations with producers and directors as opposed to me having seen how it was conveyed in series one of UNDERBELLY, I believe that this time around their relationship is rather different because 'this' Roberta is quite different. As Gyton

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and I inherently have this beautiful chemistry, I feel that there's a lot of love between Carl and Roberta and I'm really excited about bringing that out because one of the big things that I came across during my research was that they were best friends. One of the things that was often said about them was that they kind of wished that they'd never actually married, but they got Dakota out of it, so that was fantastic and they had no regrets. But they were always best friends from the day dot to the end and I think that aspect of their relationship is pretty exciting to explore this time around.

Q. Have you had to make any physical changes to your appearance in order to portray Roberta?

I wear about three bras and squeeze myself into things that I probably wouldn't normally. I was also able to put some luxurious long locks in my hair, which is one of the bonuses of the acting world as you get to be under the command of the make-up and wardrobe departments. I'm the sort of person who walks in and says, "let's go, what are we going to do?" So whether it's shaving my head or giving me long hair or making it pink, I'm down for it, if it helps me prepare as an actor. This time I lucked out and got some really cool long hair! It was a win win!!!

Q. What are you enjoying most about working on this series?

That would be discovering things about a woman who has been perceived in such a specific way. I'm excited about flipping the public perception on its head a little bit and showing a different side to her - delving into parts of her that I think may have been kept in the dark, such as her parenting skills and the love that she had for people. I'm really curious to head into the areas on which she's potentially been judged and bring out a different side to them. From what I gather, she's a very strong woman and some of the things that both Gyton and I get to do are pretty out there. Bringing a truth to it is what's really exciting for me - not making it feel like it's an Abbot and Costello show, which it could be perceived as. A lot of people could look at it and go, "Oh it's funnier than fiction," but this is legit and bringing an authenticity to it is, I think, an exhilarating challenge.

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RICHARD CAWTHORNE
(Federal Agent Jarrod Ragg)



Q. Tell us about your awareness of the case prior to being cast.

I think like most people who know of the story, my awareness of the case and Tony Mokbel was really just from the media. I'm one of those actors who tries to use as much of the material that's offered by the script and the writers because I feel that it's very important to remain in the world that has been created. So I used a lot of the scripted material as a basis with which to form my character and also there was a degree of information that was provided by the production regarding the character that I'm playing and the case, so I used all that plus whatever I could source online.

Q. In this dramatised version of events can you tell us about your character's role in bringing Tony Mokbel to justice?

The character that I play is an agent for the Federal Police and I believe that the Federal Police played a key role on bringing Tony Mokbel before the courts.

Q. How are you approaching your portrayal?

I believe that the best way for me to approach the role – and this is very much my feeling – is that he's a man of integrity, so everything has to be by the book with him, especially, as part of our story is the fact that he's building a case against Tony Mokbel – so nothing can be brought into question. Everything that he does has to be by the book and that's really how I'm approaching the character dramatically. I'm portraying a man of integrity, a man of compassion and also a man who is really mindful of not 'messing-up' whilst trying to compile this case against Tony because if the evidence is collected badly, or something is done

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inappropriately, it could really unravel the whole case, so I think that trying to be meticulous with all aspects is really something that has helped me, as an actor, approach the character.

Q. Dramatically speaking, what qualities do you most admire about your character?

One thing that comes to mind is that his involvement with the case took place over the course of ten years, so that really says a lot about someone's commitment. And I think that his motivations were very pure – he's a 'man of the law' and that seems very important to him.

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VINCE COLOSIMO
(Alphonse Gangitano)



Q. How does it feel to be portraying Alphonse again? Are you approaching your portrayal any differently for this brand-new series?

It was a surprise when they asked me to reprise the role, although I did think that it might come up again one day. But it's sort of scary as there's been so much said about it all, post the first series of UNDERBELLY that I wondered how they were going to dissect it and what they were going to say about it. There are so many cynics and judges out there and people who scrutinise and analyse what we do, so it has to be good. You also listen to what people said about the character as it's not so much about what you're doing, but what people are saying and how they're describing you, because that gives you a few hints too. It's about getting the 'attitude' back - the feel and the mood of Alphonse Gangitano. And I didn't want anybody else to portray him in this show.

As it happened, the character came back to me a lot more quickly than I thought he would. I re-watched series one of UNDERBELLY, had a little think about it, read some notes, and found it was a bit like when you learn to tie your shoelaces - you never forget. So the character returned to me a lot more easily than I had thought.

Q. As somebody who has portrayed people on both sides of the law, do you have a preference, and if so why?

As long as a character has a few different dimensions it doesn't really matter. When you're playing the 'good' guy there are many rules that you have to adhere to. You 'can't say this' and you 'can't say that' and you have to 'do this' properly. But when you're playing somebody on the wrong side of the law, you're given 'pats on the back' about doing something extremely right out of left centre. But when you're playing the good guy it's like, "that was great, but you actually can't do that," so you have to go back and do it again - so if there were a preference, I'd have to say guys who operate from the wrong side of the law.

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Q. What impact, if any, did your previous portrayal of Alphonse have on your career?

The show was so popular that for a while in Melbourne – and it even happened a couple of times overseas – I'd get a, "Hey Alphonse!" People did love the show and love the portrayal, and they'd say to me, "You went too early," and my answer to that was, "It's better to leave the audience wanting more than to outstay your welcome." People still remember it today and when you tell them that it was actually six or seven years ago, they're quite surprised. So yes, it had a big impact and it's something that people remember, because it happened in our hometown (Melbourne). It was also a really good series, so I think that it left them wanting more.

Q. How do you clear your head after an intense day of filming?

Well, you go home and see the dishes and realise that life hasn't really changed! Then the next day you're being massaged by beautiful women and robbing armoured vans, but then you're back to taking your little girl to school. So you hit reality again quite quickly. It's not like I have to go home and start breathing or meditating - it's all there for me. That's the way I approach it. And sometimes a drink or a nice hot shower cleanses you - then you get back into your own clothes and feel like yourself again. I don't actually have any particular routine that I go through to get rid of a character.

Q. What are you enjoying most about this experience?

I'm loving the fact that the 'group' are together again, although I've seen them lots of times since then and have worked with some of them. But to return and hop into these characters again and have the knowledge of what happened over the intervening years - and to look at each other and know that - is really funny. And on day one we walked onto the set and everyone's relationships clicked right in. It was like, "I know what I'm like with you and you know what you're like with me," and it all just merged and that was actually fascinating. It was nice to see the boys again and great that we could slip into the same characters again after so many years.

Q. Why do you think that audiences are so drawn towards crime stories?

It's the familiarity of where they came from. So many people feel that they had a 'relationship' with these people – whether it was Alphonse, Mick Gatto, the Morans, or whoever. It's six degrees of separation, as somewhere down the line, someone knew him, or he lived in that street, or I sold him that suit, or he came into my café or whatever. There's a relationship and it's all about their hometown. So there's a familiarity, especially when we're doing a story that connects with people who were born during that era, or they knew about it because their parents did. It's that familiarity that makes you want to switch-on to verify everything that happened, and also have an opinion - everyone has an opinion. You could write it thirty-five different ways and it still wouldn't be right for everyone – but it won't be wrong for everyone either. So this is our dramatised interpretation of what happened and I think it's a good one.

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Q. What do you think audiences are going to enjoy most about this brand-new series?

I'm sure that audiences are going to love this because the characters are familiar and Robert who plays Tony Mokbel is fantastic. And the fact that we've actually done some filming abroad in Greece so that audiences can see exactly where this person went to, and the length to which he went to try and get away with something, will engage them. Sometimes you can pretend with that sort of stuff, but we actually did film scenes in Greece and I think that it was a brave move that audiences will gain from.

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STEPHEN CURRY
(Detective Sergeant Jim Coghlan)



Q. What was your knowledge of the events portrayed in this show prior to being cast?

Being a Melbourne boy, I was fascinated by the Melbourne underworld war and the compelling nature of all these crazy, real-life events that happened right on our doorstep, so I've been kind of shamelessly interested. I can probably say that I've studied it far more than I should have!

Q. Tell us about the research you undertook in order to portray your character?

I was given a lot of information about the character – he's a real person – and basically gleaned a great deal through the production's research department. He rose through Victoria Police and I learned about the difference between Victoria Police and Australian Federal Police, which are separate agencies, but who do, on occasion, work together. My character was made to work alongside the guys from AFP to try and solve the case.

Q. What do you admire most about your character?

Mostly his dogged determination, his dedication to the job, his honesty and his genuine desire to see justice carried out.

Q. How did you find the experience of filming in Greece?

It was fantastic! I went there with director Peter Andrikidis and fellow cast members Robert Mammone and Richard Cawthorne. We had lots of fun and ate far too many kebabs and calamari for anyone's good, but it was great! The Greek crew were absolutely brilliant. It was just a fantastic experience and I also got to have my wife and baby over there as well. It was really good fun.

Q. Why do you think audiences are besotted with crime shows?

I guess the reality of it appeals and in this instance, because it's based so locally. Like me, they've been watching it from the outside for many years, which makes it

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particularly fascinating. All of these events happened on our doorstep. You can watch THE SOPRANOS or similar, and go, "Oh well, that's New York mafia," but these things happened here. I grew up in Balwyn, which is right next to Kew where the "Munster" met his end. You kind of think about the leafy streets of Kew, yet the truth of what went on there is morbidly fascinating and will always be so. I can genuinely say that I'm a little bit obsessed by it all.

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GYTON GRANTLEY
(Carl Williams)



Q. How does it feel to be reprising the role of Carl Williams?

It's very exciting to be back in the skin of the character of Carl Williams – it's been a while. I'm nervous but also very excited about the challenges in terms of finishing the story.

Q. Have you had any discussions with Hollie Andrew as to how you want to depict the on-screen relationship between Carl and Roberta?

Hollie and I have known each other for a while - she's a wonderful actress and I think that the terrific thing about having some of the characters played by new actors is that it just shows a different portrayal. At the end of the day, these are characters and Hollie has brought some wonderful new dimensions to Roberta. I'm really enjoying our process so far.

Q. Have you had to change your appearance physically in any way to portray Carl?

Yes! It's been a bit harder this time around – six or seven years later – but it's the same old stop moving, stop exercising and eat as much as you can. It sounds quite exciting but you get lethargic, and also a little depressed, because you're not developing endorphins, but you remind yourself why you are doing it and it's worth it all in the end.

Q. Tell me about your wardrobe as Carl?

Carl has a wonderful wardrobe – he's quite the stylish man. His attire ranges from the stone acid-wash jeans with the white sneakers to a nice range of hoodies and of course the 'bling'. Then there's the manicures, the eyelash tinting and of course the tips – you can't go past the late 90s tips. He was a real fashionista, for sure!

Q. How did your initial portrayal of Carl Williams impact upon your career?

When the first series of UNDERBELLY came out, obviously the success was wonderful, but I guess that the popularity of the character of Carl really did

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change my life. I'd been acting for seven or eight years but never really had any recognition for my work, but suddenly I couldn't walk down the street without cameras in my face or people wanting to say 'hello' – which is terrific. Obviously you start realising what fame is like and the negatives that can accompany it, such as the intrusion on your lifestyle. But by the same token you have to realise that it's what you signed up for and, most importantly, people are only hassling you because they love what you did. So you just have to look at the positives and move on.

Q. As an actor, how do you clear your headspace after an intense day of filming?

Working with this particular subject matter, you can have some pretty rough days and get involved in some pretty dark ideas, but it's different for everybody. In coming home, I just like to wind-down with my friends or family or watch some TV. I can't really do much at the moment, as I have to keep still so that I don't lose any weight. Normally, I'd go for a walk or surf or do a little exercise, as you just try to distract yourself from anything that is the show. But at the end of the day, we really enjoy it and everyone gets along very well, so after a day's shooting you will often find yourself having a meal or a drink with some of the cast and reflecting on the day.

Q. What do you think audiences are going to like about FAT TONY & CO.?

I think the reason that the first series of UNDERBELLY was such a success, and why this brand-new series will attract audiences, is because it's an Australian story – it's a Melbourne story. Victorians lived with it being on their front doorstep, in their newspapers, every day for ten years. Being in the city of Melbourne, it's amazing how much people respond and relate to the story. So I think that having it retold and then, as the story progresses, journeying to the parts we haven't explored previously, will close the book for a lot of people. I think everyone will look forward to getting involved in the gossip again – it's going to be very exciting!

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SHANE JACOBSON
(Detective Inspector Jim O'Brien)



Q. What was your awareness of the case prior to being cast in the series?

I was as aware of the case as I suppose most people were. Tony Mokbel is a name that everyone knows so you couldn't help but be curious about what was going on.

Q. What research did you undertake in order to portray your character?

I looked at some interviews that he had undertaken and he appeared to be a confident and powerful man so I've tried to emulate that.

Q. Tell us about your character's role in bringing bring Tony Mokel to justice.

Well he's the head of the Purana Task Force so he's a straight cop, an honest cop, but he does have a single vision, which is to bring Tony Mokbel to justice and in the end, to bring him back to Australia for justice to be served. So, dare I say it, he has a 'dog with a bone' attitude – he just won't let it go. He's pivotal in leading the Task Force in their quest to find and bring Tony to justice.

Q. What aspects of his character do you most admire?

That would be his 'never give-up' attitude, which is something that you see with major sporting people who achieve greatness, or politicians who are trying to do their best. I admire the passion that drives people to carry on until their mission is accomplished, so I think that if I was to admire anything about him, it would be that aspect, and also the fact that he was very much responsible in bringing Tony Mokbel to justice. It's very nice to know that there are people like him out there.

Q. What are you enjoying the most about working on FAT TONY & CO.?

I couldn't be more serious when I say that an incredible cast has been assembled for this show. At times, when shooting scenes I'm saying to myself, "I'm getting a chance to work with this great Australian actor." I was truly stoked when I learned that I'd been cast as there are just so many amazing Australian actors jammed into the one project.

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Q. What do you think audiences will enjoy about this series?

It's very good drama and I think that what is great about it is that even though it's based on events that people out there may, or may not, be aware of, there are often some details that are added to a drama, such as this, that make it grittier. In all honesty, I think that it has great performances and scripts and as actor that's all you can hope for. And I feel that people are going to discover those elements too.

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LES HILL
(Jason Moran)



Q. How does it feel to be portraying Jason Moran again? Are you approaching the role any differently this time around?

Playing Jason Moran again hasn't really brought any changes for me as far as character goes. It's pretty much revisiting the same person – I'm not going to change anything. From my understanding of the character, there was enough of an accurate portrayal, in a dramatised sense, the first time around, so I'm basically walking the same sort of line. I had a pretty good time researching him for the first series of UNDERBELLY, which I watched again to touch base, physically speaking, with some of the idiosyncrasies of the character. But other than that, there was no real need to change anything. He already existed in my head, albeit in a dark corner, for a little while.

Q. Since last portraying Jason, you have portrayed characters on the other side of the law, do you have a preference, and if so why?

Since first portraying Jason, I've had the opportunity to portray many different characters. I don't really have a preference for which side of the law that a character is on - it's more about the depth and arc of their story and obviously the people that I'm working with on each project as well. I think that some of the challenges faced by people who are positioned on the wrong side of the law, can provide some interesting stories, but having said that, if you're playing what they call the archetypal hero, than that's an interesting journey to walk as well. So for me, there's no preference as to whether a character is on the wrong or right side of the law, as long as there is an interesting tale to be told.

Q. Have you had to make any physical changes in order to portray Jason?

Not really, as I try to keep myself in reasonably good shape. I do a lot of sport plus strength and conditioning training twice a week with a select group of fight trainers. So this is just me - there's no particular need for me to change – at least not for this role.

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Q. How are you enjoying working with Jake Ryan who portrays your on-screen brother, Mark Moran?

Callan Mulvey, who portrayed Mark last time, has big shoes to fill, but Jake Ryan has brought good weight to the role - he's done a cracking job. As far as the on-screen relationship goes, we have a pretty good rapport off-screen too which I think will reflect in the relationship as it's portrayed on-screen. There's not a great deal of work for us to do this together, but the scenes that we have done show that we do gel as people and I think that will come across.

Q. What was your initial reaction when you were asked to portray Jason again?

Initially I was unsure as to how they were going to 'bring him back from the dead', so I waited to speak with the writers and the producers. Peter Gawler called me and we chatted about what they were hoping to do with Jason as well as the other characters, including who else was coming back for this brand-new series. Then I waited to read the scripts so that I could see where they were heading. It's interesting, as there's not a great deal of work for the character this time around but it's good to return and, in particular, work with some great performers again. I think that Tony Mokbel's story is worth telling, so I'm enjoying being part of that.

Q. How do you 'let go' of your character after a heavy day's filming?

I've never really had an issue with clearing my head after anything intense. I've got a very definitive line between reality and what I do at work, so for me, when I walk off set, that's it - I suppose the term is 'data dump.' I get rid of it - it's finished - there's no point in carrying that stuff around with you. I think it's probably a little unhealthy if you can't let go, as it's just a job.

Q. What are you enjoying most about working on this series?

To be honest, it's being able to work again with some great people. We've got some terrific directors back, such as Peter Andrikidis, and we're working with the same production company, Screentime. It's also good to catch-up with Gyton Grantley, Simon Westaway, Kevin Harrington, Gerard Kennedy and Robert Mammone, whom, for a whole bunch of reasons, I didn't get to work with much during series one of UNDERBELLY. It's also good to be working again with Madeleine West with whom I've acted alongside on a number of jobs, including RESCUE: SPECIAL OPS where she played my love interest. It's great to see her again as she's always a barrel of fun.

Q. Why do you think audiences are drawn to dramatised true crime stories?

I have a theory that it's not just dramatised true crime drama, but true crime. People want to see people living outside of the law as they can visit those lives without having to get their own hands dirty. But I certainly believe that fictional crime stories, as long as they're portrayed with reality, will carry just as much weight with audiences. I don't necessarily think that dramatised true crime is what it's about. I feel that it's about interesting characters and stories and I think that's what it has always been and the way it's always going to be.

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JAKE RYAN
(Mark Moran)



Q. What research did you undertake in order to prepare for your role?

Because of the lack of information actually available on Mark, I did read a lot about the overall events of the time and the Morans as a whole. I also read the Judy Moran autobiography but I deliberately didn't watch the first series of UNDERBELLY as I didn't want my performance to be swayed by what I saw Cal Mulvey doing. I'm a big fan of Cal's, but I thought it best to keep it my own. So it was really just a matter of familiarising myself with the events of those times. I just let it evolve from there and allowed the character to emerge as I thought he would be.

Q. Did you have to do any physical preparation for the role?

I lost nearly ten kilos. I'd put on that weight for a previous role but as Mark, from what I've read, was something of a fitness fanatic who liked to keep strong and healthy, I needed to start training and at least try and get half fit! For a couple of months, it was a pretty big focus.

Q. How have you enjoyed working with Les Hill who plays your on-screen brother, Jason Moran?

Les has been great – in fact, everyone has. In replacing somebody else, I wasn't sure what the dynamic would be like, but everyone has been terrific and Les has been wonderful. Les is such a professional and his knowledge of cameras and angles is amazing - he knows as much as a Director of Photography. And he's been very giving, as thanks to his army training background he's helped me every time we've had to fire or hold a gun, as I had no idea! He's been a good brother!

Q. How do you clear your head after an intense day of filming?

I find it pretty easy, as once I step away from a character and the cameras stop rolling, I just shake it off. It's only acting - just a bit of fun. I don't take it so seriously that I get stuck in a psychopathic headspace if I play somebody on the wrong side of the law for too long. I find it pretty easy to step away from.

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Q. How have you enjoyed working with Debra Byrne who plays your on-screen mother, Judy Moran?

Deb's great! I've got a bit of a crush on Deb, but in a nice way! She's such a sweetheart and we've spent a lot of time just chatting about everything but acting! She's a lovely, lovely lady. Growing-up, she was a familiar face, so to now be playing her son has been terrific. She has such a lovely presence that it's been like having a mum on set the whole time who's looking after you. She's gorgeous.

Q. How do you think that audiences are going to react to FAT TONY & CO.?

When people speak about the UNDERBELLY franchise they always refer to the first series, which featured several of these characters. And even though this show is a brand-new series that's not part of the UNDERBELLY franchise, I think that people will be 'over the moon' to see actors like Robert, Les and Vince working together again - and as Alphonse Gangitano, Vince Colosimo is just electric. And it's also interesting to revisit facets of that story which this time told are being told through somebody else's eyes, because, I suppose, it's so subjective. Nobody really knows what the truth is. And because of everything that has happened since then, such as the death of Carl Williams and Tony Mokbel's capture, it's another massive chapter that has emerged that I think people will be fascinated by.

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MADELEINE WEST (Danielle McGuire)



Q. What sort of research have you undertaken in order to portray Danielle?

It was basic research in terms of looking at existing news footage and articles. I also spoke with people who knew her or had interaction with her, plus as actors, we have the prerogative of using our imagination.

Q. In a dramatic sense how are you approaching the characterisation?

The characterisation of Danielle first and foremost requires an empathy with her situation, which is very difficult when you're dealing with a character that in any other set of circumstances might be publically maligned for their behaviour. But you have to understand that in the beginning, all behaviour comes from a true source and that we are all responding to an action - we're all reacting. So I think that the first thing is to emphasise with her situation. Then it comes down to the physicality - the walk, small mannerisms, the way that they speak - and then when you have the script in your hand, it all comes together.

Q. How are you enjoying working with Robert Mammone?

Robert and I have a great time together. We've played lovers in SATISFACTION, lovers again in the first series of UNDERBELLY and we were both in an American film called THE CONDEMNED. I really respect him as a performer plus he's great fun to be around. He's also very grounded, and I think that sets the foundation for any kind of relationship as it creates good chemistry. I just enjoy being in his company and that's half the battle.

Q. Have you had to make any changes to your regular appearance in order to portray Danielle?

Just some small details – things like hair colouring and a bit of fake tan on the skin, plus I had to wear false nails. I have four very small children and nails and nappies do not go very well together - I've already managed to chop one off making dinner! So it's just small things. I'm a very low maintenance kind of person and physically, this character is a very high maintenance person, so that's been the

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only thing. I've kind of had to put all my domestic chores on hold for the next couple of months – which isn't a bad thing - and that's about it.

Q. Tell us about Danielle's on-set wardrobe.

We've taken a bit of creative license in terms of what we imagined she might wear, so it's highly impractical - it's all about the aesthetic - so very short, very voluptuous, very curvaceous figure hugging outfits. I think that the wardrobe department has done a fabulous job.

Q. What are you enjoying most about the experience of working on FAT TONY & CO.?

As in some ways it's a reprisal of a previous show, it has involved bringing back a group of people who have already forged a strong friendship and understanding of each other. Plus the characterisations are just so unusual and so different for Australian television. It's unlike anything that any of us has ever done before, so it's great fun and we all get to play these crazy, wacky roles. We've had a lot of creative license and a lot of fun. And we're telling a story that so many people, especially in Melbourne, can emphasise with. Everyone knows somebody who was involved with this person, or went to school with that person, or who lived down the road from somebody, so it's great fun feeding off the public's reaction. Everyone so enjoyed series one of UNDERBELLY that even though this is a 'stand-alone' series I think that they're going to love **FAT TONY & CO.**, just as much.

Q. Do you have any difficulty clearing your head after a particularly intense day of filming?

In the past I had a lot of trouble debriefing but now that I've got a family to come home to and domestic responsibilities, there's no issue at all. As soon as I step through the front door, there's the dog to be fed, there's nappies to be changed, there's washing to be done and there's children to be fed and put to bed. There's reading to do, there's lunch boxes to make so in that respect, my family is my greatest touchstone. There's no time for 'acterly naval gazing' when you've got to go home and change nappies.

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KEY CREW BIOGRAPHIES

DES MONAGHAN **(Executive Producer)**

Des Monaghan is one of Australia's leading and multi-award winning Executive Producers.

Formerly Controller of Programming and subsequently Director of Program and Production for Television New Zealand (TVNZ) Networks 1 and 2, in the late 1980s, Monaghan set up South Pacific Pictures Limited before being appointed Network Director of Production and Program Development for the Seven Network in Australia.

Forming Screentime in 1996 with Bob Campbell, the television production company is a member of the Banijay Group and has operations in Australia, New Zealand and Ireland. With productions in all genres including telemovies, mini-series, long form drama, comedy, serial drama and infotainment/reality, Screentime also produces formats, which are owned by the group in over 40 countries.

Screentime has produced many of Australia's most celebrated dramas with Monaghan as Executive Producer, with recent productions including the UNDERBELLY franchise, the critically acclaimed Tim Winton's CLOUDSTREET for Showtime Australia, CROWNIES for ABC TV, TRICKY BUSINESS for the Nine Network, BROTHERS IN ARMS for Network Ten along with UNDERBELLY: BADNESS and UNDERBELLY: SQUIZZY for the Nine Network.

The company has most recently completed production on the miniseries – JANET KING for the ABC TV and is currently in production of the miniseries' ANZAC Girls for ABC TV, and TAKING ON THE CHOCOLATE FROG for STUDIO.

GREG HADDRICK **(Executive Producer)**

With multiple awards to his credit, Greg Haddrick is one of Australia's leading writer/producers. Writer of the first block of HOME & AWAY, his early credits also include co-writing and script-editing ELLY & JOOLS and writing for E-STREET, GP, BLUE HEELERS and FLYING DOCTORS.

Group Executive Director and Head of Drama for Screentime, a member of Banijay Group, Haddrick's credits include THE INCREDIBLE JOURNEY OF MARY BRYANT, MDA for the ABC, THE SOCIETY MURDERS and THE INFORMANT for Network TEN, JESSICA, MY HUSBAND MY KILLER and THE POTATO FACTORY.

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Haddrick produced the first series of UNDERBELLY as well as writing episodes 4, 6 and 10. He also produced UNDERBELLY: A TALE OF TWO CITIES in addition to writing episode 8 and executive produced the UNDERBELLY telemovies and UNDERBELLY: RAZOR for the NINE Network and CROWNIES for ABC TV. Executive producer OF BROTHERS IN ARMS for Network Ten as well as UNDERBELLY: BADNESS and UNDERBELLY: SQUIZZY for the Nine Network, Most recently, Haddrick executive produced the miniseries JANET KING and the World War 1 miniseries ANZAC GIRLS for ABC TV.

JO ROONEY (Executive Producer)

Since joining Nine in 2006 as Network Drama Executive and Executive Producer of Children's Drama, Rooney has been involved in the development, production and commissioning of such groundbreaking projects as the UNDERBELLY series, SEA PATROL, RESCUE SPECIAL OPS and THE STRIP. Recently, she served as Executive Producer on THE GREAT MINT SWINDLE, TRICKY BUSINESS, UNDERBELLY: BADNESS, HOUSE HUSBANDS and UNDERBELLY: SQUIZZY. She has also commissioned many new Australian children's dramas including LOCKIE LEONARD and DOGSTAR.

As an Associate Producer with the Australian Broadcasting Corporation during its golden years, Rooney was involved on a number of award-winning productions including BRIDES OF CHRIST, LEAVING OF LIVERPOOL, POLICE RESCUE, WILDSIDE, SEVEN DEADLY SINS in addition to numerous hours of quality drama.

Following her time with ABC, Rooney spent several years with Southern Star where she was Producer on WATER RATS, YOUNG LIONS, and THE ALICE, and Co-Producer with John Edwards on FIREFLIES and MARKING TIME. Rooney was also part of the team that put together the critically acclaimed series, LOVE MY WAY.

ANDY RYAN (Executive Producer)

Ryan has worked as Writer, Script Producer and Network Executive on some of Australia's most successful dramas for adults and children.

After graduating from AFTRS in 1997, Ryan's television career began as Script Editor and Writer on Seven's then-new ALL SAINTS. Following a period as a Freelance Scriptwriter, he moved to HOME AND AWAY as Story Editor, before branching into children's animation as Script Producer on the Australian/German co-productions THE ADVENTURES OF BLINKY BILL and FLIPPER & LOPAKA. After two years as Script Producer on the top-rating McLEOD'S DAUGHTERS, Ryan joined Nine as Network Executive in 2006.

At Nine, Ryan oversees the development, commissioning and production of Australian drama for adults and children. Recent series include UNDERBELLY series

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1-5, SEA PATROL series 1-5, THE STRIP and RESCUE: SPECIAL OPS series 1-3. Telemovies include SCORCHED, WICKED LOVE, BLOOD BROTHERS, three UNDERBELLY: FILES telemovies and BEACONSFIELD. Children's dramas include LOCKIE LEONARD, DOGSTAR, STORMWORLD, GASP! and DENNIS & GNASHER.

Most recently, Ryan has served as Executive Producer on THE GREAT MINT SWINDLE, TRICKY BUSINESS, UNDERBELLY: BADNESS, UNDERBELLY: SQUIZZY, HOWZAT! KERRY PACKER'S WAR and HOUSE HUSBANDS.

PETER GAWLER (Producer & Writer: Episodes 1 & 2)

One of Australia's most talented producers and screenwriters, Peter Gawler's gift with words has seen him write and edit an extraordinary number of television productions throughout the last three decades.

Recipient of the 2003 Centenary Medal for 'Service to Australian Society in Writing for Television' and the winner of ten Australian Writers' Guild (AWG) AWGIE Awards for his work on the television series WATER RATS and the telemovies HALIFAX FP, THE POSTCARD BANDIT, LITTLE OBERON, the original series of UNDERBELLY, UNDERBELLY: THE GOLDEN MILE and the telemovie UNDERBELLY: TELL THEM LUCIFER WAS HERE. Gawler's most recent award was for UNDERBELLY: BADNESS.

Gawler's extensive writing credits include for television: GP (1993), LAW OF THE LAND (1993), BLUE HEELERS (1994-1996), WATER RATS (1995-1996 and 1998-2001), THE MAN FROM SNOWY RIVER (1994-1996), MURDER CALL (1996-1998), GOOD GUYS BAD GUYS (1996), THE VIOLENT EARTH (1997), HALIFAX FP (1999-2001), STINGERS (2001), THE POSTCARD BANDIT (2002), LITTLE OBERON (2005), MDA III (2004-2005) and A MODEL DAUGHTER: THE KILLING OF CAROLINE BYRNE (2009). Gawler also wrote the mini-series FALSE WITNESS (2008) for which he was awarded the Queensland Premier's Literary Award for a Television Script in 2009.

Gawler wrote the feature film PLAYING BEATIE BOW (1984) and was a script editor on director Andrew Dominick's feature film CHOPPER, which launched actor Eric Bana's international career.

Script Editor/Writer on episodes 1, 2, 5, 8, 11 and 13 of the first series of UNDERBELLY, Gawler wrote episodes 1, 2, 12 and 13 of UNDERBELLY: A TALE OF TWO CITIES. He also wrote episodes 6, 7 and 11 of UNDERBELLY: THE GOLDEN MILE, and the screenplay for TELL THEM LUCIFER WAS HERE - one of the three telemovies that formed THE UNDERBELLY: FILES. Most recently Gawler wrote episodes 1 and 2 of the critically acclaimed UNDERBELLY: RAZOR, episodes 3 and 4 of UNDERBELLY: BADNESS and Episode 8 of UNDERBELLY: SQUIZZY.

In conjunction with Elisa Argenzio, and on behalf of Screentime, a Banijay company, Gawler produced UNDERBELLY: THE GOLDEN MILE, the telemovies THE

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UNDERBELLY: FILES as well as UNDERBELLY: RAZOR, UNDERBELLY: BADNESS and UNDERBELLY: SQUIZZY.

ELISA ARGENZIO (Producer)

Elisa Argenzio's experience in film and television production is extensive. Encompassing a range of senior production roles, her credits includes many seminal feature films and television programs of the last two decades, including Director Lawrence Johnston's multi-award winning film LIFE, which she produced.

As Production Manager, Argenzio worked with director Geoffrey Wright on his features LOVER BOY and ROMPER STOMPER. Around that time, she also worked on director Ray Argall's acclaimed feature RETURN HOME. Additional Production Manager credits include director Sue Brooks' ROAD TO NHILL, Robert Connolly's THE BANK, which starred David Wenham and Anthony LaPaglia, and notable television shows such as GOOD GUYS, BAD GUYS.

Argenzio's Line Producer credits are equally substantial and include the four-part ABC series QUEEN KAT, CARMEL & ST JUDE, SOMETHING IN THE AIR (series 2), Network Ten's telemovie LIFE, the 13-part children's series NOAH & SASKIA and four of Australian television's most acclaimed mini-series of recent times – SOCIETY MURDERS, THE KING, the first series of UNDERBELLY and UNDERBELLY: A TALE OF TWO CITIES. She has also served as Line Producer on several feature films including METAL SKIN, YOLNGU BOY, THE WANNABES, THREE DOLLARS, OPAL DREAM and the 2005 movie IRRESISTIBLE which starred Susan Sarandon.

Her credits as producer encompass CARLA CAMETTI P.D., a six-part television series starring Diana Glenn and Vince Colosimo that aired in Australia on SBS Television along with UNDERBELLY: THE GOLDEN MILE the UNDERBELLY: FILES, UNDERBELLY: RAZOR, UNDERBELLY: BADNESS and UNDERBELLY: SQUIZZY.

PETER ANDRIKIDIS (Director: Episodes 1,2,7,8 & 9)

Since graduating from AFTRS as one of its youngest graduate students, Andrikidis has gone on to become a dominating presence in the Australian television industry.

He has received directing awards for productions as diverse as WILDSIDE, GRASS ROOTS, the television movies, MY HUSBAND, MY KILLER, JESSICA, HEROES' MOUNTAIN and the mini-series THE INCREDIBLE JOURNEY OF MARY BRYANT and EAST WEST 101. More recently, Andrikidis directed the mini-series KILLING TIME, the ABC drama THE STRAITS, the television movie BLOOD BROTHERS, the Screentime mini-series BROTHERS IN ARMS, the HBO/ABC series SERANGOON ROAD and Screentime's JANET KING for ABC TV.

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His keen eye and reputation for extracting excellent performances from his actors has seen him receive the Centenary Medal for *Outstanding Services to Australian Society and Film Production* in 2003, and in 2006 he was voted one of the Top Ten Directors in *Encore Magazine's Celebration of the Industry's Finest* alongside Baz Luhrmann, Gillian Armstrong, Phillip Noyce and Rolf de Heer.

ANDREW PROWSE **(Director: Episodes 3 & 4)**

For the past two decades, Prowse has enjoyed a successful career as a Director, Producer, Writer and Editor.

Prowse has directed a number of Australia's best known TV series including WILDSIDE, HEARTBREAK HIGH, ALL SAINTS, MCLEOD'S DAUGHTERS, RUSH, THE DOCTOR BLAKE MYSERIES and episodes 3 and 4 of UNDERBELLY: SQUIZZY.

Prowse has also directed TV in the US including the series MONARCH COVE for Lifetime Channel and BIONIC WOMAN for CBS as well as the telemovie HEATSTROKE for the Sci-Fi Channel.

Teamed with the renowned US producer/writer David Kemper, Prowse directed and produced the hit international TV series, FARSCAPE, for the US Sci-Fi Channel and Channel Nine. In 2004 he produced FARSCAPE: THE PEACEKEEPER WARS, the big budget finale telemovie of the series for the Sci-Fi Network.

Prowse's film directing credits include WHITEFORCE, DEMONSTONE and DRIVING FORCE, whilst his writing credits include series hits POLICE RESUCE and ALL SAINTS as well as the US optioned film THE ADVENTURES OF LUTHER ARKWRIGHT, the TV series GOING HOMER optioned by the Sci-Fi Channel USA, and the feature film BLACK MOUNTAIN optioned by MGM USA.

Prowse has also edited many films and telemovies such as RUN CHRISSIE RUN, FAIR GAME, CYCLONE TRACY, THE TIME GUARDIAN, THE SIEGE OF FIREBASE GLORIA and CALL ME MR. BROWN and PLAYING BEATIE BOW, for which he was nominated for a 1986 AFI Award for Best Achievement in Editing.

KARL ZWICKY **(Director: Episodes 5 & 6)**

Zwicky is a Director and Producer. He was Series Executive Producer and Supervising Producer on MCLEOD'S DAUGHTERS (Millennium/Nine Network), Series Producer on CROWNIES (Screentime/ABC) and produced A MODEL DAUGHTER: THE KILLING OF CAROLINE BYRNE STORY for Screentime/Ten Network.

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His diverse directing credits traverse adult and children's drama, live action and animated feature films. His feature, PAWS, starring Billy Connolly, was a UK theatrical success and VICIOUS, which he co-wrote, was invited to 'Un Certain Regard' at the Cannes Film Festival.

He directed the award-winning series MCLEOD'S DAUGHTERS as well as the US productions FARSCAPE, THE LOST WORLD, BEASTMASTER and SINBAD AND THE MINOTAUR. He created and directed THE MIRACULOUS MELLOPS (series 1 & 2), directed the mini-series THE CUT for ABC television as well as episodes of CITY HOMICIDE, POLICE RESCUE, FLYING DOCTORS, K9 AND HEARTBREAK HIGH. Most recently, Karl directed TRICKY BUSINESS for Screentime/Nine Network along with episodes 5 and 6 of UNDERBELLY: SQUIZZY.

ADAM TODD **(Writer: Episodes 3,4 & 5)**

With credits ranging from SEA PATROL and STINGERS to THE ALICE and RUSH, Todd is a screenwriter well-versed in a range of genres who divides his working life between writing and script producing.

His awards include an AWGIE in the one-hour drama category and an AFI for RUSH in the Best Series category. Most recently, he wrote episodes 6 & 7 of UNDERBELLY: SQUIZZY.

JEFF TRUMAN **(Writer: Episodes: 6 & 7)**

For the past two decades, Truman has been accumulating a formidable slate of writing credits, having penned episodes for some of Australia's top-rating and critically acclaimed television dramas.

To date, his credits include A COUNTRY PRACTICE, ABOVE THE LAW, MCLEOD'S DAUGHTERS, STINGERS, LAST MAN STANDING, BLUE HEELERS, THE ALICE, THE STRIP, ALL SAINTS, RESCUE SPECIAL OPS, SEA PATROL, RUSH, PACKED TO THE RAFTERS CITY HOMICIDE, UNDERBELLY: RAZOR, UNDERBELLY: BADNESS, UNDERBELLY: SQUIZZY and TRICKY BUSINESS.

JOE PICKERING **(Director of Photography)**

After honing his craft on a variety of productions across the 80s including the feature films WINDRIDER, which starred a very young Nicole Kidman, and SHAME, Pickering spent much of the 90s working on two diverse, but extremely popular, television series; HEARTBREAK HIGH and WILDSIDE. From 1995 until 1997 he shot 70 episodes of the former, and during 1997 and 1998 he filmed 60 episodes of the latter. Throughout this decade he also worked on director David Caesar's feature

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film IDIOT BOX, plus several telemovies such as THE FEDS, FIRST DAUGHTER and the award-winning drama WAITING AT THE ROYAL.

Over the last decade, Pickering has brought his keen eye to some of Australia's most prestigious television productions including the telemovie HEROES' MOUNTAIN – THE THREDBO STORY, the landmark mini-series CHANGI and THE INCREDIBLE JOURNEY OF MARY BRYANT along with notable shows such as BEASTMASTER, GRASSROOTS, WHITE COLLAR BLUE, FIREFLIES, McLEOD'S DAUGHTERS, EAST WEST 101, 30 SECONDS, THE CIRCUIT, WILD BOYS, THE STRAITS and BIKIE WARS: BROTHERS IN ARMS and SERANGOON ROAD. Pickering also shot the original series of UNDERBELLY, along with series 3, UNDERBELLY: THE GOLDEN MILE, series 5, UNDERBELLY: BADNESS and the UNDERBELLY telemovie, THE MAN WHO GOT AWAY.

PADDY REARDON (Production Designer)

A consummate professional, Reardon has lent his visual flair to many major Australian features including JAPANESE STORY, HORSEPLAY, THE HARD WORD, CHOPPER, NOISE, MURIEL'S WEDDING, THE HEARTBREAK KID, PROOF and THE BIG STEAL, receiving five AFI nominations for production design in the process. In 2007 Reardon won the AFI Award for Outstanding Achievement in Television Screen Craft for his work on BASTARD BOYS, CALL ME MUM and THE KING.

Reardon's television portfolio ranges from the telemovie CALL ME MUM, the children's shows HOLLY'S HEROES, FERGUS MCPHAIL, THE SADDLE CLUB and HORACE AND TINA to the acclaimed drama WAITING AT THE ROYAL. Additional TV credits include LAST OF THE RYANS, THE FEDS, ONE WAY TICKET, BOYS FROM THE BUSH, CARLA CAMETTI P.D., and THE KING: THE STORY OF GRAHAM KENNEDY.

To date, Reardon has been in charge of Production Design for the entire UNDERBELLY franchise, encompassing UNDERBELLY, UNDERBELLY: A TALE OF TWO CITIES, UNDERBELLY: THE GOLDEN MILE, the UNDERBELLY: FILES telemovies, UNDERBELLY: RAZOR and UNDERBELLY: BADNESS. His most recent feature film credits include SAVE YOUR LEGS and THE MULE.

SHAUNA LOVISETTO (Costume Designer)

Since graduating from Flinders University in South Australia with a Bachelor of Arts, Lovisetto has enjoyed a diverse career in theatre, film and television including several years spent in Cape Town, South Africa where she worked for Space Theatre and the Drama Department of the University of Cape Town.

Following that period, she returned to Australia where she served as Wardrobe Supervisor for the State Opera of South Australia for twelve months, before turning

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her attention to film and television, creating costumes for, amongst others, the feature film STRUCK BY LIGHTNING and the mini-series GOLDEN FIDDLES.

In addition to numerous commercials for many major brands such as Holeproof, Latina, Medibank, Heinz and Myer, Lovisetto's Costume Design credits include THE GLENMORE JOB, series 1,2 & 3 of SATISFACTION, series 2 & 3 of TANGLE, series 3 of THE LIBRARIANS, JUDITH LUCY'S SPIRITUAL JOURNEY, the ABC comedy series, WOODLEY and PLEASE LIKE ME and MR AND MRS MURDER for Network Ten.

BURKHARD DALLWITZ (Composer)

Widely regarded as one of Australia's leading screen composers and acclaimed internationally, Dallwitz was born in Germany and began classical piano training at the age of eight. In 1979 he travelled to Australia, and a year later became a permanent resident. In Melbourne he studied music at Latrobe University where he majored with Honours in Composition. Since 1984, he has worked as a composer for feature films, television and commercials.

Over the years Burkhard has been the recipient of several APRA/AGSC Screen Music Awards and nominations and in 1999, he was awarded the Golden Globe for Best Original Score in a Motion Picture for THE TRUMAN SHOW. This score also won the Chicago Film Critics' Award and the ASCAP Film and Television Award.

In 2001 he won the APRA award for Best Television Theme for the 2000 Sydney Olympics and in 2004 he won the APRA/AGSC Screen Music Award for Best Music for a Television Series for CRASHBURN. Burkhard also received two nominations in the 2006 APRA/AGSC Screen Music Awards for the Australian feature film THE CATERPILLAR WISH.

In 2008 he was awarded the APRA/AGSC Screen Music Awards for Best Music for a Television Series for UNDERBELLY and Best Television Theme for 'It's a Jungle Out There'. Other recent scores have included the European feature film MANIPULATION and the international mini-series FALSE WITNESS.

In 2009 Burkhard scored the second series of UNDERBELLY: A TALE OF TWO CITIES and then composed the score for Peter Weir's feature THE WAY BACK. He also received two APRA/AGSC Screen Music Awards nominations for his work on FALSE WITNESS and UNDERBELLY: A TALE OF TWO CITIES.

In 2010 Burkhard received an ARIA nomination for UNDERBELLY: Original Television Soundtrack Album and an APRA/AGSC Screen Music Award for Best Music for a Television Series UNDERBELLY: THE GOLDEN MILE.

In 2011 he was nominated for Feature Film Score of the Year for Peter Weir's THE WAY BACK and won the Screen Music Award for Best Music for a Mini Series or Telemovie for his score for UNDERBELLY FILES: TELL THEM LUCIFER WAS HERE. 2011 saw him complete several overseas and local productions, among them the 4th

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series of UNDERBELLY: RAZOR

In 2012/13 Burkhard scored the mini-series, UNDERBELLY: BADNESS and UNDERBELLY: SQUIZZY, as well as the feature length documentary RED OBSESSION. He also won the 2012 Screen Music Award for Best Music for a Television Series for UNDERBELLY: RAZOR making it his fifth award in as many years for the UNDERBELLY franchise.

Burkhard has several soundtracks out on general release and lives with his family in Melbourne, Australia. He continues to work on local, European and U.S. film and television productions.

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PRINCIPAL & SELECT SUPPORTING CAST

ROBERT MAMMONE Tony Mokbel

and in alphabetical order

HOLLIE ANDREW	Roberta Williams
STEVE BASTONI	Det. Snr. Sergeant Charlie Bezzina
NICHOLAS BISHOP	Det. Sergeant Paul Dale
CRAIG BLUMERIS	Det. Snr. Constable David Miechel
JOHN BRUMPTON	Reuben Fox
TAWNI BRYANT	Emma Styles
DEBRA BYRNE	Judy Moran
DEAN CARTMEL	Phil Costa
RICHARD CAWTHORNE	Federal Agent Jarrod Ragg
VINCE COLOSIMO	Alphonse Gangitano
ZOE CRAMOND	Zarah Garde-Wilson
MATTHEW CROSBY	Terry Hodson
STEPHEN CURRY	Det. Sergeant Jim Coghlan
LESTER ELLIS	Johnny Tedesco
NICK FARNELL	Det. Snr. Sergeant Wayne Strawhorn
ROWAN FRANCIS	George Williams
GYTON GRANTLEY	Carl Williams
KEVIN HARRINGTON	Lewis Moran
LES HILL	Jason Moran
SHANE JACOBSON	Det. Inspector Jim O'Brien
ODETTE JOANNIDIS	Carmel Mokbel
GERARD KENNEDY	Graham "the Munster" Kinniburgh
CHRISTINE KEOGH	Barbara Williams
SIMONE KESSELL	Det. Snr. Constable Tamara Chippindall
JEREMY KEWLEY	Tuppence Moran
ANTONIO LANCUBA	Kabalan Mokbel
LOUISE MANDYLOR	Lora Mokbel
MARIA MERCEDES	Agape
LOUISA MIGNONE	Det. Const. First Class Maria Tomasetti
DAN MOR	Red Reckoner
TONY NIKOLAKOPOULOS	Stavros Makrakanis
BEN NOBLE	Bruce Richmond
RYAN O'KANE	Det. Snr. Constable Boris Buick
VINCE POLETTA	Horty Mokbel
ROBERT RABIAH	Dario Mancini
JAKE RYAN	Mark Moran
FRANK SWEET	Billy Fischer
SAMANTHA TOLJ	Renae Mokbel
ALEX TSITSOPOULOS	Milad Mokbel
KYM VALENTINE	Peg Mancini
BRIAN VRIENDS	Det. Sergeant Malcolm Rosenes
MADELEINE WEST	Danielle McGuire
SIMON WESTAWAY	Mick Gatto
TOM WREN	Willie Thompson

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SELECT CAST BIOGRAPHIES

ROBERT MAMMONE is TONY MOKBEL



Following his dynamic performance in the first series of UNDERBELLY, Mammone stars in **FAT TONY & CO.** as the enigmatic Tony Mokbel.

Mammone's film and television work, both in Australia and overseas, spans two decades of excellence and includes collaboration with some of the world's foremost directors; Andy and Lana Wachowski with the MATRIX trilogy, John Dahl's WWII epic THE GREAT RAID, Martin Campbell's THE VERTICAL LIMIT, Scott Wiper's THE CONDEMNED and Ivan Sen on MYSTERY ROAD.

Via television, Mammone's performances have been regularly viewed on an international scale through productions such as SALEM'S LOT directed by Academy Award winning Cinematographer Mikael Salomon, NIGHTMARES AND DREAMSCAPES, two "Stephen King" inspired telemovies and the NBC telemovie STARTER WIFE.

On the local front he has appeared in productions such as the feature films CATERPILLAR WISH, STORAGE, SWERVE, the action/fantasy epic shot in China, THE LAST DRAGON, as well as such top-rating television series as EAST WEST 101 (series 3) BLACKJACK, CARLA CAMETTI PD, SATISFACTION (series 1 & 2), DANGEROUS and, for the last few years, in the long-running HOME AND AWAY, which is currently aired in 109 countries.

(and in alphabetical order)

HOLLIE ANDREW is ROBERTA WILLIAMS



Andrew graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2002 with a Bachelor of Arts (Musical Theatre) after completing an Honours Degree in Drama at Adelaide's Flinders University in 1999.

Television credits include CNNNN, LIFE SUPPORT, HOME AND AWAY, ALL SAINTS, SUPERNOVA series 1 & 2 (BBC & UKTV), the second series of DOUBLE THE FIST (ABC), DOUBLE TAKE and UNDERBELLY: BADNESS.

Her stage credits range from THE RUBY SUNRISE and WRONG TURN AT LUNGFISH (Ensemble Theatre), THE ADVENTURES OF SNUGGLEPOT AND CUDDLEPIE (Company B), HAIR! (Production Company), JUMPING THE Q and 5th AT RANDWICK (Naked Theatre Company) to THE LAST FIVE YEARS (Echelon Productions), and MUSIC BY MOONLIGHT concert series at Sydney Olympic Park.

In 2004 Andrew was nominated for an AFI Award for Best Supporting Actress for her

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performance in director Cate Shortland's feature drama SOMERSAULT and in 2009 was awarded the prized theatrical GLUG Award for Best Supporting Actress in Ensemble Theatre's production of THE RUBY SUNRISE. More recently, Andrew performed in a six-month Australian & Korean tour of the play/musical THE SAPPHIRES staged by Company B and Black Swan.

STEVE BASTONI is DETECTIVE SENIOR SERGEANT CHARLIE BEZZINA



Steve Bastoni has a string of film and television credits including ON THE BEACH, which was nominated for a Golden Globe. He became a household name as "Angel" in the long running series POLICE RESCUE and has starred in a multitude of TV productions including WILDSIDE, THE MAGISTRATE and SOUTH PACIFIC, alongside Glenn Close and Harry Connick Jr., and in Francis Ford Coppola's modern adaptation of DR JEKYLL AND MR HYDE. Other TV credits include roles in STINGERS, the award winning mini-series BLUE MURDER, TALES OF THE SOUTH SEAS, BEASTMASTER, THE ALICE, NEIGHBOURS, SLEUTH 101, UNDERBELLY: THE GOLDEN MILE, RUSH, LOWDOWN and MR AND MRS MURDER.

In 2004 Bastoni played "Macheath" in the Company B production of THREEPENNY OPERA. In 2002 he enjoyed success in the role of the notorious "Bill Sykes" in the Cameron Macintosh production of OLIVER! under the direction Sam Mendes. This production toured nationally and also staged a season in Singapore.

Bastoni's film credits include THE LIGHTHORSEMEN, HEARTBREAK KID, 15 AMORE, HE DIED WITH A FELAFEL IN HIS HAND, MATRIX RELOADED, CROCODILE HUNTER, MAN-THING, SUBURBAN MAYHEM and MACBETH. His performance as "Alfredo" in 15 AMORE resulted in a Best Actor nomination at the 2000 AFI Awards as well as a Film Critics Circle nomination in the same category.

NICHOLAS BISHOP is DETECTIVE SERGEANT PAUL DALE



Born in the UK, Bishop moved to Australia with his family at an early age and graduated in the late 90s from Sydney's National Institute of Dramatic Art (NIDA) with a Bachelor of Dramatic Art.

In the years since, he has carved a thriving acting career both in Australia and the US accumulating many notable film and television credits.

Locally, he has starred in a slew of key television series including WILDSIDE, HEARTBREAK HIGH, MURDER CALL, WATER RATS, ABOVE THE LAW, FLAT CHAT, BLUE HEELERS, FARSCAPE (series 3), ALL SAINTS, WHITE COLLAR BLUE, McLEOD'S DAUGHTERS and HOME & AWAY, in which he had an ongoing role for three seasons. Bishop also took lead roles in the US TV shows PAST LIFE and the medical

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drama BODY OF PROOF, alongside Dana Delaney. Additional US credits include NECESSARY ROUGHNESS for Sony Pictures TV, THE GLADES for Fox/A&E and the CBS shows HOT IN CLEVELAND, NCIS: LOS ANGELES, BACKSTROM and CSI: CRIME SCENE INVESTIGATION, for CBSP/Universal.

Bishop's feature film credits include the lead role in the critically lauded drama WALKING ON WATER as well as OCCASIONAL COARSE LANGUAGE, POWDER BURN, MY MOTHER FRANK, SISTERS IN BLOOD, PUNISHMENT, BLACK LIMOUSINE and the recent US drama STAY THEN GO.

CRAIG BLUMERIS is DETECTIVE SENIOR CONSTABLE DAVID MIECHEL



A talented musician and singer as well as a versatile actor, Melbourne-based Blumeris has starred in numerous fringe theatre productions and featured in many mainstream television shows and commercials throughout the last fifteen years.

Highlights include guest-roles in NEIGHBOURS, CITY HOMICIDE, BLUE HEELERS, BLONDE, RUSH and UNDERBELLY FILES: TELL THEM LUCIFER WAS HERE.

TAWNI BRYANT is EMMA STYLES



Born in Perth and based in Melbourne, Bryant is an accomplished actor and voice-over artist who has studied her craft both in Australia and abroad at such institutions as Los Angeles' Berg Studios and Margie Haber Studios.

Her television credits include appearances in the ABC critically acclaimed series, THE SLAP, and short films such as MR SUCCESS, BODY HEAT, BLUEBIRD STREET and the feature film FORESHADOW.

DEBRA BYRNE is JUDY MORAN



With an outstanding career spanning more than thirty years, Debra Byrne has amassed credentials in music, television, film and theatre that few can match.

Most recently she has appeared in Disney's MARY POPPINS as the Bird Lady and the new musical METRO STREET for the State Theatre Company of South Australia (including the South Korean tour). Other theatre credits include: CATS, JERRY'S GIRLS, LES MISERABLES, SUNSET BOULEVARD, THOROUGHLY MODERN MILLIE, LITTLE ME, FOLLIES, MINEFIELDS AND MINISKIRTS and LOVE LETTERS.

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With two TV Week Logie Awards, Byrne's credits include her own ABC-TV series with John Farnham, CITY HOMICIDE, THE SECRET LIFE OF US, POLICE RESCUE, HOME AND AWAY, LAW OF THE LAND, NAKED, GP and TRICKY BUSINESS.

Her extensive music career includes albums *Caught in the Act*, *Sleeping Child* and *New Ways to Dream*.

DEAN CARTMEL is PHIL COSTA



Since graduating with a Bachelor of Dramatic Art (Acting) from Victorian College of the Arts, Melbourne-based Cartmel has performed in several stage productions for La Mama, Melbourne Fringe and Studio 45.

He has also appeared in director Robert Connolly's Network 10 drama UNDERGROUND and Director Anna Kokkinos' AUSTRALIA ON TRIAL – MYALL CREEK CONSPIRACY

RICHARD CAWTHORNE is FEDERAL AGENT JARROD RAGG



Awarded the 2012 AACTA Award for Best Guest or Supporting Actor in a Television Drama for his role in KILLING TIME, Richard Cawthorne has worked consistently in television, stage and film for a number of years.

His television credits include BIKIE WARS: BROTHERS IN ARMS, THE STRAITS, EAST WEST 101, CANAL ROAD, EAST OF EVERYTHING, RUSH, CITY HOMICIDE, THE PACIFIC, HALIFAX FP, STINGERS, BLUE HEELERS, EUGENIE SANDLER P.I and most recently, UNDERBELLY: SQUIZZY on the Nine Network.

On the big screen, Richard has appeared in 10 TERRORISTS, NOISE and RAZOR EATERS, for which he received the Best Actor Award (across all categories) at the Shriekfest Film Festival in Los Angeles.

Equally comfortable on the stage, Cawthorne's theatrical credits range from VINCENT IN BRIXTON, THE HOBBIT, PUGILIST SPECIALIST, THE NIGHT HERRON, UNDER THE WHALEBACK, SOME VOICES and A MIDSUMMER NIGHT'S DREAM to RAISED IN CAPTIVITY, JESUS HOPPED THE 'A' TRAIN, THE DAM, A COUNTRY WIFE, *Rorschark*, IN THE JUNGLE OF THE CITIES and ALCESTIS.

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VINCE COLOSIMO is ALPHONSE GANGITANO



Colosimo is one of Australia's most recognised actors. With an AFI Award for Best Supporting Actor in 2002 for his performance in the acclaimed drama LANTANA and a key role in the internationally celebrated CHOPPER he attracted attention from the US earning guest starring roles in the top US series WITHOUT A TRACE and the final series of THE PRACTICE.

Colosimo first came to notice in the feature films STREET HERO and MOVING OUT, which earned him an AFI Award nomination for Best Actor and a Sydney Film Critics Circle Award for Best New Talent. He won the Empire Award for Best Australian Actor for his role in WALKING ON WATER in 2003 and also appeared in the features THE HARD WORD, THE NUGGET, TAKE AWAY, OPAL DREAM and the 2006 Project Greenlight feature, SOLO. Additional feature credits include Ridley Scott's BODY OF LIES, the Spierig Brothers' DAYBREAKERS, THE KINGS OF MYKONOS, SWERVE and director Michael Rymer's FACE TO FACE.

His extensive television credits include MR AND MRS MURDER, MISS FISHER'S MURDER MYSTERIES, CITY HOMICIDE, COPS LAC, BLUE HEELERS, MDA, THE FALLS, GOOD GUYS - BAD GUYS, HALIFAX F.P, STINGERS, KATH & KIM, WE CAN BE HEROES, BRYAN BROWN'S TWO TWISTED, CARLA CAMETTI PD, THE LIBRARIANS (series 2), THE SECRET LIFE OF US, ALL THE WAY and A COUNTRY PRACTICE, His unforgettable performance as Alphonse Gangitano in UNDERBELLY (series 1) earned him both AFI and Logie nominations and he went on to star in Nine's telemovies SCORCHED, WICKED LOVE and PANIC AT ROCK ISLAND.

Colosimo has also enjoyed a vibrant theatre career, starring in the hit national tour of THE WOGBOYS, which was later adapted into a feature film in which he co-starred. He has also performed in productions of THE CLUB, OHELLO and PIAF for Melbourne Theatre Company and ROSE TATTOO and TWELFTH NIGHT for the State Theatre Company of South Australia.

In 2013, Colosimo was seen in Baz Luhrmann's THE GREAT GATSBY and SPARTACUS: WAR OF THE DAMNED on the Starz Network. He will next star in ScreenTime's new series JANET KING and the telemovie, JACK IRISH: DEAD POINT, both on the ABC.

ZOE CRAMOND is ZARAH GARDE-WILSON



New Zealand born Cramond first caught the attention of Australian viewers with her ongoing role in the hit Seven Network series PACKED TO THE RAFTERS in which she starred as Emma Mackey during seasons 5 & 6.

Prior to that her TV credits included the New Zealand productions OUTRAGEOUS FORTUNE (series 5), SHORTLAND STREET, A NIGHT AT THE CLASSIC, GO GIRLS (series 2 & 3) and the Australian telemovie PANIC AT ROCK ISLAND.

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Cramond also appeared in the family drama, BRIDGE TO TERABITHIA and was a finalist in season 12 of the celebrity dance competition DANCING WITH THE STARS.

MATTHEW CROSBY is TERRY HODSON



NIDA graduate, Crosby, has worked as an actor since childhood – one of his early roles was as Mame's grandson in the 1967 JC Williamson production of MAME. He is also a writer, dramaturg, director and producer who from 1996 until 2000 was director of The Actor's Furniture Group.

Crosby has appeared extensively throughout Asia in many performance works and in 2011 travelled to Japan and Korea, supported by Asialink and the Australia Council returning, in 2012, to observe rehearsals and develop a solo performance as part of the Stories 101 project. In the same year he performed and undertook dramaturgy for long-term collaborator Yumi Umiumare in the Green Room Award-winning DasSHOKU SHAKE! In 2013 he returned to Tokyo to perform, in Japanese, the role of Friar Lawrence in Su Jin Kim's adaptation of ROMEO AND JULIET.

In addition to his work abroad, Crosby has appeared in many local television shows including DELTA, CERTAIN WOMEN, RAFFERTY'S RULES, SONS AND DAUGHTERS, 1915, PATROL BOAT, CAPTAIN JAMES COOK, JANUS, HALIFAX FP, MDA, STINGERS, BLUE HEELERS and MISS FISHER'S MURDER MYSTERIES.

STEPHEN CURRY is DETECTIVE SERGEANT JIM COGLAN



Curry became a household name with his breakout role in the Australian feature film THE CASTLE in which he starred opposite Michael Caton and Eric Bana as Dale Kerrigan. Additional big-screen forays include SAVE YOUR LEGS, THE CUP, ROGUE, THUNDERSTRUCK, THE NIGHT WE CALLED IT A DAY, TAKE AWAY, THE NUGGET, THE WOGBOY, CUT and SILVER STRAND.

One of the country's most respected actors, Curry's television credits are impressive and in recent times include IT'S A DATE, THE TIME OF OUR LIVES, the telemovie CLIFFY, MR AND MRS MURDER, REDFERN NOW, RAKE and CLOUDSTREET. Prior TV credits range from WILFRED, 30 SECONDS, FALSE WITNESS, THE INFORMANT, THE SECRET LIFE OF US and CHANGI to FRONTLINE, QUEEN KAT, CARMEL AND ST JUDE, DAY OF THE ROSES and MARY BRYANT.

In 2007, he portrayed legendary Australian television personality, Graham Kennedy, in the Fremantle Media & TV1 biopic, THE KING. Curry received many awards for this portrayal, including an Australian Film Institute (AFI) Award for Best Lead Actor in a television drama, a Silver Logie Award for Most Outstanding Actor in a Drama and the ASTRA Award for Most Outstanding Performance by an Actor.

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Apart from film and television, Curry has performed in theatre shows including performances of the famous sketches of Peter Cook & Dudley Moore in GOOD EVENING (with Shaun Micallef) at the Sydney Opera House, Melbourne Comedy Festival, Brisbane and Perth. He also hosted the 2008 AFI Awards and has presented at many other leading Australian film nights throughout the last decade.

LESTER ELLIS is JOHNNY TEDESCO



The son of world champion boxer Lester Ellis senior, Ellis (who is also a competitive boxer) has opted for a career as a professional actor, and with his drive and striking screen persona, looks to be one of Australia's most promising, emerging actors. Credits to date include the ABC youth-oriented TV drama series, NOWHERE BOYS, created by Tony Ayres, and Chris Lilley's latest series JA'MIE: PRIVATE SCHOOL GIRL, also for the ABC. Ellis is a full-time student of Screen Acting at Film & Television Studio International (Melbourne).

NICK FARNELL is DETECTIVE SENIOR SERGEANT WAYNE STRAWHORN



Farnell's feature film portfolio is diverse and includes WHERE THE WILD THINGS ARE, directed by Spike Jonze, Ana Kokkinos' BLESSED, Robert Connolly's BALIBO, Gregor Jordan's NED KELLY plus BOYTOWN, MATCHING JACK, BIG MAMA'S BOYS, MULE, SUMMER CODA and BLINDER.

To date, Farnell's most notable television credits incorporate the title role in CHARLES BEAN'S WAR for the History Channel, KILLING TIME, UNDERBELLY (series 1), RUSH, BLUE HEELERS, CITY HOMICIDE, MARSHALL LAW, SATISFACTION, NEIGHBOURS, DIRT GAME, THE KING, THE MURRAY WHELAN SERIES, BRUSH OFF, STINGERS, TRIPPING OVER, HAWKE, MR AND MRS MURDER, TWENTY SOMETHING the UK/Australian miniseries MRS BIGGS and THE PACIFIC, for HBO.

GYTON GRANTLEY is CARL WILLIAMS



Since graduating from QUT Brisbane with a BA in Drama Acting, Grantley has worked extensively in film, television and theatre. He is renowned for his portrayal of Carl Williams in the acclaimed first series of UNDERBELLY, winning both an AFI Award for Best Lead Actor in a Television Series and a Silver Logie for Most Outstanding Actor.

His feature film credits include the thriller THE REEF, the box office hit BENEATH HILL 60 along with BALIBO, PRIME MOVER, ALL MY FRIENDS ARE LEAVING BRISBANE, A MAN'S GOTTA DO, UNDER THE RADAR, DANNY DECKCHAIR, BLURRED and SWIMMING UPSTREAM.

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Grantley also appeared in the 2009 Tropfest finalist film BEING CARL WILLIAMS, 2011 Tropfest finalist MAESTRO and the shorts BEYOND WORDS and EVERYTHING'S SUPER.

Television credits range from 30 SECONDS, A MODEL DAUGHTER, BARGAIN COAST, RESCUE SPECIAL OPS, EAST WEST 101 SERIES 2 and OUT OF THE BLUE to ALL SAINTS, HEADLAND, SUPERNOVA, SMALL CLAIMS, HOME AND AWAY, THE COOKS, FAT COW MOTEL and the pilot, MERMAIDS. He was also the Host and Narrator of the series THE REAL HUSTLE for the Nine Network and is a regular cast member in their hit series HOUSE HUSBANDS. He will next be seen in the ABC telemovie CLIFFY.

On stage, Grantley recently reprised his 2012 role as Luther Billis in Opera Australia's Broadway production of SOUTH PACIFIC. Other theatre credits include DOMESTIC BLISS for the Old Fitzroy Theatre, VINCENT IN BRIXTON for the Ensemble Theatre, THE REMOVALIST for La Boite Theatre, THE BLUE ROOF for Jigsaw Theatre Company plus VERTIGO and THE VIRGINIA for Tamarama Rock Surfers.

Most recently Grantley appeared in the title role of RUBEN GUTHRIE for La Boite Theatre, AN OAK TREE for QTC and received a Matilda Award Nomination for Best Male Actor in a Leading Role.

KEVIN HARRINGTON is LEWIS MORAN



Melbourne-born Harrington brings a wealth of acting experience to his portrayal of Lewis Moran, patriarch of the Moran clan, a role he played brilliantly in the first series of UNDERBELLY.

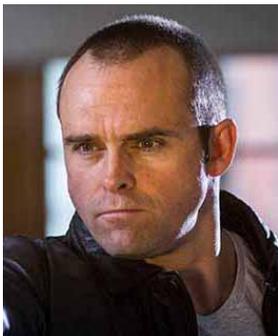
As David Bishop in the long-running TV series NEIGHBOURS, Harrington became a familiar face to Australian audiences, compounded by his roles in other popular TV shows such as BLUE HEELEERS and SEACHANGE. Additional TV credits include RED HILL, SLEUTH 101, CITY HOMICIDE WINNERS & LOSERS, TANGLE and the recent telemovie CLIFFY.

In 2003, Harrington took the title role in the big-screen comedy THE HONOURABLE WALLY NORMAN, for which he received an AFI nomination for Best Actor. Other feature film credits include THE DISH, AUSTRALIAN RULES and director Alkinos Tsilimidos' drama TOM WHITE.

Harrington has also performed in theatre and was a contributing writer for the TV series ALL TOGETHER NOW.

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LES HILL is JASON MORAN



In **FAT TONY & CO.**, Hill reprises the role of Jason Moran for which he received much acclaim in the first series of the UNDERBELLY franchise.

Hill has been studying drama since he was twelve and whilst still in his mid-teens starred in the TV series HOME AND AWAY as "Blake Dean". During this period he also appeared in director John Duigan's feature film FLIRTING, THANK GOD HE MET LIZZIE (alongside a very young Cate Blanchett) and the adventure telemovie PIRATES ISLAND.

Since that time, he has carved an impressive career, with a wide-ranging slate of television credits. Highlights include guest appearances on WILDSIDE, WATER RATS, PACIFIC DRIVE, G.P., A COUNTRY PRACTICE, the telemovie SCORCHED, ROGUE NATION, SEPARATION CITY, THE PACIFIC, TERRA NOVA and THE GREAT MINT SWINDLE. Hill was also the series lead in the long-running action drama RESCUE SPECIAL OPS and most recently has had a recurring role in the hit Nine Network series HOUSE HUSBANDS.

SHANE JACOBSON is DETECTIVE INSPECTOR JIM O'BRIEN



Shane Jacobson is one of Australia's favourite personalities, an award-winning actor and presenter who has worked with some of the biggest names in the world for more than twenty-five years.

He is perhaps best known for his award-winning role in KENNY, which he co-wrote with his brother, also the film's director, Clayton Jacobson.

Jacobson's other film credits include NEWCASTLE, CACTUS starring Bryan Brown, CHARLIE & BOOTS, directed by Dean Murphy and starring Paul Hogan, SURVIVING GEORGIA, directed by Sandra Sciberras and Kate Whitbread and the animated feature SANTA'S APPRENTICE, appearing as the voice of Santa alongside Magda Szubanski and Delta Goodrem. He also plays a minor role in THE BOURNE LEGACY with Jeremy Renner.

On stage Jacobson performed in the 2008 revival of classic musical GUYS AND DOLLS, a performance for which he was awarded a Helpmann Award for Best Actor. Other theatre credits include THE DROWSY CHAPERONE for the MTC alongside Geoffrey Rush.

In television Jacobson featured alongside Guy Pearce in the AACTA award winning telemovie series JACK IRISH. Other credits include THE GREAT AUSTRALIAN BAKE OFF, in which he appears as a host, TOP GEAR AUSTRALIA and MYSTERY OF A HANSOM CAB. He can currently be seen in the ABC teleseries TIME OF OUR LIVES alongside Claudia Karvan and Justine Clarke.

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ODETTE JOANNIDIS is CARMEL MOKBEL



Since graduating from Victorian College of the Arts with a Bachelor of Dramatic Arts, Joannidis has worked steadily in theatre and TV and is also a sought-after voiceover artist.

Television credits include CITY HOMICIDE, THE SECRET LIFE OF US, EUGENIE SANDLER PI and STATE CORONER, whilst her stage work has encompassed roles with Malthouse Theatre, Playbox Theatre, La Mama, Theatre Works and Grant Street Theatre in productions ranging from THE SPOOK, 7 DAYS 10 YEARS, SKINNING THE FOX, PARADISE AND NOTHING BUT to THE HAPPY END, THE WAY OF THE WORLD and THE ART OF SUCCESS.

GERARD KENNEDY is GRAHAM "THE MUNSTER" KINNIBURGH



Kennedy reprises the role of Graham Kinniburgh from the first series of UNDERBELLY.

A household name through his portrayal of Detective Frank Banner in the landmark TV police drama DIVISION 4, this masterful thespian has amassed an incredible list of film and television roles over the last forty years, confirming his place as one of Australia's most iconic actors. A two-time winner of the Gold Logie, Australia's highest television accolade, his extensive TV credits include TANDARRA, POWER WITHOUT

GLORY, AGAINST THE WIND, THE LAST OUTLAW, CARSON'S LAW, GOLDEN PENNIES, GREAT EXPECTATIONS: THE UNTOLD STORY, EMMA: QUEEN OF THE SOUTH SEAS, THE FLYING DOCTORS, MISSION IMPOSSIBLE, EMBASSY, BOYS FROM THE BUSH, FRONTLINE, THUNDERSTONE, BLUE HEELERS, CITY HOMICIDE and CONSPIRACY.

Feature film credits range from ELIZA FRASER, THE IRISHMAN, NEWSFRONT, THE LAST OF THE KNUCKLEMEN, FATTY FIN and THE LIGHTHORSEMEN, to the upcoming WOLF CREEK 2, the sequel to the 2005 hit-thriller, WOLF CREEK.

SIMONE KESSELL is DETECTIVE SENIOR CONSTABLE TAMARA CHIPPINDALL



Originally hailing from New Zealand, Kessell is one of Australia's busiest actors whose impressive credits across film and television are commensurate with her talent.

Kessell's film roles to date include lead roles in STICKMEN, LIQUID BRIDGE, FRANK'S DREAM along with roles in director Ron Howard's FROST VS NIXON, Gregor Jordan's THE INFORMERS, Jonathan Teplitzky's BURNING MAN and most recently director Roland Joffe's epic romance, SINGULARITY.

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Her television repertoire has encompassed drama, action and romance with notable credits including HERCULES, McLEOD'S DAUGHTERS, XENA WARRIOR PRINCESS, MEDIVAC, WILDSIDE, STINGERS, BEASTMASTER, GREENSTONES, WATER RATS, FARSCAPE, ALL SAINTS, THE LOST WORLD, UNDERBELLY: A TALE OF TWO CITIES, REAPER, FRINGE and PANIC AT ROCK ISLAND.

Kessell has also guest-starred in the US productions TWO AND A HALF MEN, CRIMINAL MINDS and CSI: MIAMI, and was a cast member of the sci-fi series TERRA NOVA.

JEREMY KEWLEY is TUPPENCE MORAN



Since his professional acting debut at just fourteen in Fred Schepisi's award-winning film THE DEVIL'S PLAYGROUND, Kewley has enjoyed a flourishing and diverse acting career.

Kewley has played leads in a number of television series, from the renowned ABC-TV drama series JANUS to Nine Network's undercover police series STINGERS. He was a semi-regular cast member in Seven Network's BLUE HEELERS and appeared as Frank Parry QC in the 2007 ABC-TV mini-series BASTARD BOYS. He has also guest-starred in the popular Disney Channel children's series AS THE BELL RINGS and enjoyed recurring roles in the ABC-TV comedy series VERY SMALL BUSINESS.

Additional television credits include McLEOD'S DAUGHTERS, UNDERBELLY FILES: TELL THEM LUCIFER WAS HERE, AN INNOCENT MAN, MYF WARHURST'S NICE and NEIGHBOURS.

LOUISE MANDYLOR is LORA MOKBEL



In **FAT TONY & CO.**, Mandylor stars as the matriarch of the Mokbel clan.

Prior to this role, she appeared in the feature films TROJAN WARRIOR and THE HEARTBREAK KID, whilst on the small-screen she portrayed the mother of Mersina Halvagis in AUSTRALIA'S MOST WANTED.

Mandylor has also enjoyed guest-roles in the hit ABC series, THE SLAP, NEIGHBOURS and Nine Network's TRICKY BUSINESS.

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MARIA MERCEDES is AGAPE



The multi-talented Mercedes is a show-biz veteran with extensive credits across stage, film and television.

Commencing her career as a singer, Mercedes' musical stage credits include NINE-THE MUSICAL, CHESS, SHADOW & SPLENDOUR, CHICAGO, FAME – THE MUSICAL, SERIOUSLY-PET SHOP BOYS RE-INTERPRETED, MENOPAUSE THE MUSICAL and LOVE NEVER DIES. Mercedes also starred as the alternate “Norma Desmond” opposite Hugh Jackman as “Joe Gillis” in Really Useful Company’s renowned Australian production of SUNSET BOULEVARDE, giving close to 100 performances.

On the small screen, Mercedes has had starring roles in the television comedy/variety series GREEKS ON THE ROOF, a recurring role in NEIGHBOURS as “Lucia Cammeniti” and more recently guest-starred in MISS FISHER’S MURDER MYSTERIES and series 2 of HOUSE HUSBANDS. She also featured in director Mark Hartley’s 2013 remake of the 1978 horror classic PATRICK.

DAN MOR is RED RECKONER



Dan has a rich and diverse background of life experiences and has studied acting in Melbourne and Sydney, in addition to undertaking dance and mime classes. A graduate in Life Sciences-Biology, he has led a semi-nomadic life, having travelled the world extensively, living and studying in four countries. Prior to serving in the Israeli army as a weapon expert, Mor also captained the Israeli National Water-Polo team.

Mor exploded onto the big screen with a eye-catching turn as a drug lord in writer/director Serhat Caradee’s feature drama CEDAR BOYS, which he followed with an eye-catching turn as “Danny Karam” in UNDERBELLY: THE GOLDEN MILE. Most recently he was cast in the Israeli television police drama, 100.

LOUISA MIGNONE is DETECTIVE CONSTABLE FIRST CLASS MARIA TOMASETTI



Mignone studied acting at Adelaide’s Flinders Drama Centre and since graduating, with a Bachelor of Creative Arts (Drama), has worked across film, stage and television.

Feature film credits include director Shawn Seet’s drama TWO FISTS ONE HEART, SHE LOVES ME and Kieran Darcy-Smith’s directorial debut, SAY NOTHING, alongside Joel Edgerton and Teresa Palmer, whilst her television credits incorporate guest roles in EAST WEST 101, MY PLACE, WONDERLAND and RAKE (series 2 & 3).

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BEN NOBLE is BRUCE RICHMOND



Since embarking on his career Richmond has studied acting in Australia (St Martins Youth Theatre, Brave Studios with Ana Kokkinos), Canada (Impatient Theatre Co., Toronto) and New York (Atlantic Theatre Co. Acting School).

A veteran of over 100 television commercials, Richmond has also acted extensively in fringe theatre and featured in many short films. Television credits to date include NEIGHBOURS, CRASH ZONE II, ASTRO-NOTS and season two of BJ FLETCHER PRIVATE EYE.

RYAN O'KANE is DETECTIVE SEGEANT BORIS BUICK



Hailing from the New Zealand town of Dunedin O'Kane studied Performance Art at New Zealand Drama School. He secured his first small-screen role half-way through his studies in the 2005 TV series THE INSIDERS GUIDE TO LOVE. He then went on to play a lead role in the NZ box office-hit SECOND HAND WEDDING.

Since moving to Australia, Sydney-based O'Kane has worked steadily, with credits including CITY HOMICIDE (as series regular "Rhys Levitt"), RAGE, THE FALL GUYS, HOWZAT! KERRY PACKER'S WAR, CONSPIRACY 365, THE DOCTOR BLAKE MYSTERIES and MR & MRS MURDER. Feature film credits include the comedy SAVE YOUR LEGS and the upcoming PIRATES OF THE AIRWAVES.

VINCE POLETTA is HORTY MOKBEL



A graduate of NIDA, one of Poletto's earliest television credits was in the mid-nineties drama, HEARTBREAK HIGH, in which he starred as Matt Logan.

With a career that has focused primarily on television, Poletto has guest-starred in many top series. Highlights include WILDSIDE, ALL SAINTS, CITY HOMICIDE and DEVIL'S DUST. He also appeared in the feature film SALLY MARSHALL IS NOT AN ALIEN.

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ROBERT RABIAH is DARIO MANCINI



Rabiah was nominated for Best Actor at the 2012 AFI/AACTA Academy Awards and 2011 If Awards for his performance in the Michael Rymer directed feature drama FACE TO FACE. Since commencing his career some fifteen years ago, Rabiah has amassed many roles spanning stage, television and screen with feature film credits including CHOPPER, THE WOG BOY, FOUR OF A KIND and UNDER THE RADAR.

In addition to an extensive acting career, Rabiah has produced and scripted productions such as JERICHO (for which he won the Monte Miller award from the Australian Writers Guild) and has guest-starred in many TV series including KILLING TIME, STINGERS, BLUE HEELERS and NEIGHBOURS.

He will next be seen in the upcoming feature drama SILENT NIGHT, for which he also penned the screenplay.

JAKE RYAN is MARK MORAN



In addition to his dramatic skills, Melbourne-born Ryan studied Taekwondo for eighteen years, earning his black belt at just nine years of age, making him the youngest person to do so in Australia at that time.

A multi-international medallist and Korean Open Champion, Ryan was also a member of the Australian National team for eight years, and ten times the Australian champion – rating 4th best in the world on three occasions. Pursuing his dream to compete at the Olympics, a serious knee injury a year prior to Beijing saw him withdraw, so Ryan moved to Sydney to pursue his other love – acting. He subsequently studied with the late, legendary Bill Hunter and spent two years learning his craft at the Actors Centre Australia.

To date, he has starred in the prison drama series WENTWORTH and UNDERBELLY: RAZOR and appeared in MR AND MRS MURDER, LAST MAN STANDING, HOME AND AWAY, the Nine Network documentary-drama series TROUBLE IN PARADISE and features which have included THE GREAT GATSBY, SALAM NAMASTE and BOYTOWN. Ryan is also a talented painter who recently held his own exhibition.

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FRANK SWEET is BILLY FISCHER



Although only aged in his early twenties, Adelaide-born Sweet has been acting for several years and made his feature film debut in the acclaimed 2006 indie drama, *2:37*.

Since that time, he has also guest-starred in several television series including *McLEOD'S DAUGHTERS*, *CITY HOMICIDE*, *RUSH*, *KILLING TIME* and *UNDERBELLY: SQUIZZY*.

Sweet is also an accomplished drummer, whose band, *Skye Harbour*, won MTV Australia's Kickstart competition for unsigned bands, beating 700 competitors to become the 2008 winners.

SAMANTHA TOLJ is RENAE MOKBEL



A familiar face on the Australian acting scene for the last decade, Perth-born Tolj has guest-starred in several top-rating television shows including *MARSHALL LAW*, *MDA*, *LAST MAN STANDING*, *McLEOD'S DAUGHTERS*, *RUSH*, *SATISFACTION*, *RESCUE: SPECIAL OPS*, *EAST WEST 101*, *KILLING TIME* and *HOME AND AWAY*.

Tolj also enjoyed a recurring role in the police drama, *STINGERS*, and was a cast member of the long-running *BLUE HEELERS* as well as Seven Network's popular family drama *PACKED TO THE RAFTERS*.

In 2011 she had a supporting role in director George Miller's *HAPPY FEET 2*.

ALEX TSITSOPOULOS is MILAD MOKBEL



Tsitsopoulos recently starred in the independent horror feature *PEEK A BOO*. Additional film credits include the 2010 thriller *TRACY* and *HATING ALISON ASHLEY*.

Since training at Victorian Youth Theatre, Tsitsopoulos has appeared in many commercials and TV shows, highlights of which include *THUNDERSTONE*, *SADDLE CLUB*, *SHORT CUTS*, *GUINEVERE JONES*, *FERGUS McPHAIL*, *WILFRED*, *LOWDOWN* and *TANGLE*.

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KYM VALENTINE is PEG MANCINI



Well-known to Australian audiences through her long-running role as "Libby Kennedy" in the television series NEIGHBOURS, Valentine also starred in the early nineties comedy series MY TWO WIVES and guest-starred in BRIDES OF CHRIST and HOME AND AWAY

Stage credits have included the co-lead in the Gary Reilly production of VAGINA MONOLOGUES and the role of "Baby" in the 2004-2006 Dirty Dancing, World Premiere season. With an international profile following her long stint in NEIGHBOURS, Valentine has also taken lead roles in several UK pantomime productions including CINDERELLA, SNOW WHITE, and PETER PAN.

BRIAN VRIENDS is DETECTIVE SERGEANT MALCOLM ROSENE



A graduate of NIDA, Vriends is well known to Australian audiences through his long-running role in the hospital drama, ALL SAINTS. More recently, he has been a regular cast member of the iconic TV series NEIGHBOURS. This seasoned actor's additional television forays include THE FEDS, TIME TRAX, PACIFIC DRIVE, FALLEN ANGLES, TALES OF THE SOUTH SEAS, STINGERS, FIREFLIES, THROUGH MY EYES, UNDERBELLY (series one), THE HOLLOWMEN, VERY SMALL BUSINESS, CITY HOMICIDE and RUSH.

Theatrically speaking, Vriends has performed key roles in several productions for Melbourne Theatre Company and Sydney Theatre Company in plays ranging from PHAEDRA, TITUS ANDRONICUS, and KING LEAR, to THE LIFE OF GALILEO, A MAN FOR ALL SEASONS and HAMLET, whilst big-screen outings include STRUCK BY LIGHTNING, SPIDER AND ROSE and PLAYING FOR CHARLIE.

MADELEINE WEST is DANIELLE McGUIRE



Madeleine West first came to prominence starring as "Dee" in Network Ten's long running series NEIGHBOURS for which she received a Logie Award nomination for Most Popular New Female Talent.

She has gone on to appear in CITY HOMICIDE, STINGERS, LAST MAN STANDING, CANAL ROAD, RESCUE: SPECIAL OPS, series 2 of LOWDOWN, WINNERS & LOSERS, THE STARTER WIFE, with Debra Messing, and the telemovies HERCULES and BIG REEF. Most recently, she has been seen in the Nine Network's HOUSE HUSBANDS and MR AND MRS MURDER on Network Ten.

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Madeleine's performance in the Nine Network's critically acclaimed series UNDERBELLY earned her an Australian Film Institute Award for Best Supporting Actress in a Television Drama, while her leading role in Showtime's SATISFACTION earned her an ASTRA Award nomination for Most Outstanding Performance by a Female and a Silver Logie nomination for Most Outstanding Actress.

In 2014, Madeleine will be seen in the Spierig Brothers' thriller, PREDESTINATION with Ethan Hawke. Her other feature film credits include the Lionsgate thriller THE CONDEMNED, the Australian comedy YOU AND YOUR STUPID MATE, Nadia Tass' drama, MATCHING JACK and Boyd Hicklin's feature SAVE YOUR LEGS!.

SIMON WESTAWAY is MICK GATTO



Blessed with a commanding screen presence Simon Westaway has amassed a considerable CV of film and television credits and also starred in the arena spectacular production of THE MAN FROM SNOWY RIVER directed by David Atkins and Ignatius Jones.

Big-screen career highlights include BABE: PIG IN THE CITY, THE THIN RED LINE, AUSTRALIAN RULES, THE FINDER and the animated adventure comedy HAPPY FEET.

His television credits are no less diverse and include THE THORN BIRDS: THE MISSING YEARS, WILDSIDE, HALIFAX FP, BEASTMASTER, STINGERS, WHITE COLLAR BLUE, SMALL CLAIMS, THROUGH MY EYES, BLUE WATER HIGH, RAKE and OLD SCHOOL.

In **FAT TONY & CO.**, Westaway reprises the role of 'Mick Gatto' from series 1 of the UNDERBELLY television franchise.

TOM WREN is WILLIE THOMPSON



As the suave Dr. Doug Graham in the popular TV series, WINNERS AND LOSERS, Wren has won a legion of fans. His portrayal also saw him nominated for a 2012 Logie Award for Most Popular New Male Talent.

Upon graduating from Melbourne's Victorian College of the Arts, Wren enjoyed a recurring role in the popular children's series THE SADDLE CLUB and has also guest starred in the television shows BED OF ROSES, CITY HOMICIDE and RUSH.

His love of acting has seen him perform with several renowned theatrical companies including Bell Shakespeare, Red Stitch, Melbourne Theatre Company and Company B, Belvoir in productions ranging from OTHELLO, THE LITTLE DOG LAUGHED and A MAN FOR ALL SEASONS to THE ONLY CHILD and THE SUICIDE.

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EPISODE SYNOPSES

EPISODES ONE TO NINE

Episode One “The Tony Special”

Tony's story begins in the mid '90s in a pizza bar in the suburbs of Melbourne where he is pursuing the twin but at times conflicting dreams of becoming a restaurant and property tycoon and building a drug empire. Somehow managing to maintain an uneasy truce with Melbourne's criminal royalty, the Carlton Crew, and with the help of a few bent cops, his rise is irresistible. But his friendship with fellow drug dealer and sworn enemy of the Carlton Crew, Carl Williams, jeopardises it all. And when the Drug Squad turns his right hand man Billy Fischer against him, Tony looks to be living on borrowed time.

Episode Two “The Mexican Job”

Tony has more balls in the air than he can count: a new club, a new girlfriend in “Pill Press Queen” Danielle McGuire, and a string of heavy-duty drug imports worth millions. In particular, he is consumed by plans for his new ‘winged keel’ building, a property development every bit as bold and audacious as Tony himself. But it's a trial importation of a trivial three kilos of cocaine from Mexico that will ultimately bring him undone. Police agent Billy Fischer passes on everything Tony tells him to his state police Drug Squad handlers and they pass it on to the Federal Police. Thus Tony suffers a double whammy – arrested on a range of domestic drug trafficking charges by the state cops and charged with the Mexican cocaine importation by the Feds. Two strikes and you're out!

Episode Three “When the Dogs Bark”

When systemic corruption in the Drug Squad is exposed, the domestic drug charges against Tony collapse and he is set free - but the Mexican cocaine importation charge survives. Tony decides to stick to local drug operations from now on, and even contemplates restricting himself to legitimate property deals. But his friendship with the increasingly dangerous Carl, who's picking off the Carlton Crew one by one, is the albatross around his neck. Carl's blatant murder of Tony's good mate and small time dealer Willie Thompson over a drug debt, and the killing of another friend to mask Willie's execution, have Tony feeling nervous. He fears that if he calls Carl out on the murders he will put himself in the firing line.

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Episode Four “Killers, Thieves & Lawyers”

The Federal Police finally bring Tony to trial for the Mexican cocaine job. Realising that the crown witnesses against him are rock solid, and therefore he may have to do serious gaol time, Tony takes a massive gamble and recruits a pair of unlikely cleanskins to set up what they call “The Company” to take over his drug manufacturing and distribution empire. Meanwhile Carl is gaoled by the state police to stop any more gangland murders. Now Tony's worry is that his “best mate” Carl might be tempted to make serious allegations against him in the hope of cutting a deal with the authorities. Then he hears the alarming whisper that one of Carl's hired killers has already made allegations against them both – Tony is to be charged with murder too! Not prepared to trust the legal system, he flees the country whilst in the middle of his cocaine trial.

Episode Five “Where's Tony?”

Federal Agent Jarrod Ragg searches high and low for the absconder Tony Mokbel without success. He gets no help from the state police Purana Taskforce who actually find Tony's absence makes investigating his financial empire an easier task. Tony spends his first days on the run hiding out in the Melbourne suburbs before heading for a farm up country that belongs to one of his drug cooks. Meanwhile the Mexican coke trial concludes in his absence and he's found guilty and sentenced to a dozen years. With additional charges still looming, Tony now feels that his best option is to leave the country. He recruits a canny Greek fella he knows from the gambling clubs and persuades him to organise an ocean-going yacht to spirit him somewhere the Aussie cops will never find him – the question is where? “Greece,” says his Greek mate, “where else?”

Episode Six “A New Life”

While Tony fights seasickness all the way across the Indian Ocean to the Aegean, his pregnant girlfriend Danielle McGuire trips through Europe managing to “burn” the local police tasked to follow her. By the time Not-So-Fat Tony arrives in Athens to be reunited with her, Danielle has settled into a luxurious apartment and given birth to their daughter. Back in Melbourne the Purana Taskforce decides it's time they lent a hand finding Australia's Most Wanted drug dealer. Fortuitously, the government posts a handsome reward for information leading to Tony's arrest just as one of his disgruntled employees comes forward with valuable information – including a mobile phone number Tony is known to call regularly. It is via that phone-tap that a Greek-speaking Purana Taskforce member realises their man is hiding out in Athens.

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Episode Seven “The Incorruptibles”

In sunny Athens, industrious Tony sets about building another drugs-and-property portfolio, blissfully unaware that two Aussie police officers have arrived on a mission to capture him. The problem for the two cops is that they aren't permitted to operate in a foreign jurisdiction, they can only brief the Hellenic Anti-Drug Squad and hope for the best. But their ace is the fact they're able to eavesdrop on Tony's calls to the mobile back in Melbourne (then relayed back to Greece). After a series of close calls and mad dashes around Athens, sometimes only minutes behind Fat Tony, the cops pick up a call from him arranging to meet a business acquaintance in the Delfinia café down by the waterfront. This time the Australian policemen and the Greeks are ready and waiting. Tony – disguised under the notorious bad wig - is arrested.

Episode Eight “A Chip & a Chair”

Catching Tony is one thing, extraditing him to Australia another. Tony has always backed long shots and now he tries every trick, every angle to prevent being dragged back to face a bunch of serious drug trafficking charges Purana have compiled and the murder charges he vehemently denies. Meanwhile his vast drug manufacturing operation in Victoria is shut down and his entire crew rounded up and arrested. And as if Tony doesn't have enough problems, his old pal Carl Williams is offered a deal by police if he'll provide chapter and verse on Tony's criminal enterprises. Carl extracts every concession he can before finally rejecting the idea of shopping his mate Tony, demonstrating there may just be “honour among thieves” after all! Tony eventually runs out of legal obstacles and is flown back to Australia by Learjet to face the music.

Episode Nine “Drawing Dead”

The murder charges against Tony Mokbel prove a mountain too high for the police and prosecutors. The Crown witnesses – both hitmen - prove erratic on the stand and Tony is acquitted of one charge while the other murder case is withdrawn before trial. But the original Mexican cocaine conviction will stick and he's now facing an avalanche of new drug charges related to “The Company's” activities. Meanwhile Carl Williams is spared from any further temptation to testify against allegedly corrupt cops and/or Tony when he is brutally murdered in his cell. Tony is sentenced to thirty years behind bars for his drug convictions with a minimum of twenty-two to serve. But it's the heartbreak that follows Danielle admitting she can't wait that long that really brings him down. And that's where we leave Fat Tony, sitting in his cell cooking brown rice, wondering if it was all worth it. While the state and federal police officers who chased him for a dozen years pack the Mokbel files into dozens of archive boxes and send them off to Records.