

A SCREENTIME production for the NINE NETWORK

## Production Notes

Des Monaghan, Greg Haddrick  
Jo Rooney & Andy Ryan  
**EXECUTIVE PRODUCERS**

Peter Gawler & Elisa Argenzio  
**PRODUCERS**

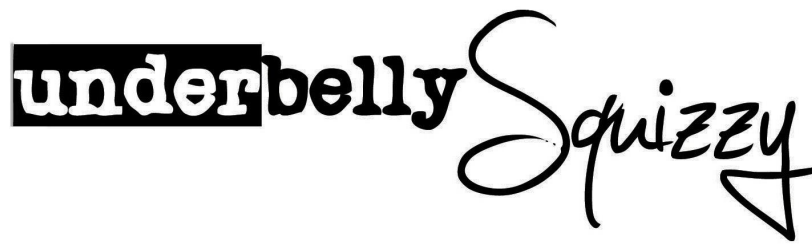
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## BRIEF SYNOPSIS

Spanning the years 1915 to 1927, **UNDERBELLY: SQUIZZY** will chronicle the exploits of Joseph Theodore Leslie Taylor, known to all as "Squizzy" – the vertically challenged crime tsar whose ego and ambition knew no boundaries.

With an unquenchable thirst for money and power, Squizzy also yearned for respect and fame and was not averse to betraying friends and followers who stood in his way. A master manipulator, he courted the press, entertained the masses with daring accounts of his criminal exploits and graduated from simple theft to loftier heists that gained him maximum media coverage, ultimately creating a public persona that made him the first superstar gangster of the 20th Century.

## SYNOPSIS

In 1915 the world is at war in Europe and the Middle East. In Melbourne, Australia, another war is being waged. A pint-sized crook christened Joseph Theodore Leslie Taylor but known to all and sundry as "Squizzy", leader of the Bourke Street "Rats", a notorious gang of pickpockets, is locked in combat with "Long Harry" Slater's "Narrows" gang. The prize is control of the city's streets, brothels, opium dens and stolen goods – and the status of "king" of Melbourne's underworld.

The vendetta sees dozens of soldiers from both sides shot, bashed, stabbed and bombed, while the ill-equipped and undermanned police can do little more than stand by and count the casualties. After twelve bloody months the Rats emerge victorious, and Squizzy climbs to the top of the mountain of bodies, surveys the horizon and dreams of his next conquest.

Squizzy Taylor has the strategic brain of Napoleon - with a bit of Machiavelli, Al Capone and Kim Kardashian thrown in. He wants to be rich and he wants to be powerful and he wants to be respected ... but most of all he wants to be famous. He is Australia's first celebrity crook: courting the press, entertaining the masses with his exploits, arranging media briefings, dressing more and more elaborately all the while. He uses his criminal exploits to create a public identity far bigger, grander, greater than his five feet two inches, graduating from simple theft to elaborate jewellery store heists, baroque bank hold-ups, daring gaol escapes and risky jury tampering schemes.

While he rarely uses a gun himself people caught up in Squizzy's plans have a habit of turning up dead. He also has a bad habit of betraying his friends and followers. Squizzy's business partners Henry Stokes and "Snowy" Cutmore, and best mates "Tankbuster" McDonald and Angus Murray are all eventually sold out by the little general in his quest for fortune and fame.

# underbelly Squizzy

Yet Squizzy is also a man with a yearning heart who loves and is loved by three very different women. Dolly Grey, loyal prostitute and mentor; respectable God-fearing waitress Lorna Kelly who bears him a child; and young femme fatale Ida Pender, the Bonnie to Squizzy's Clyde, each claim him for her own; each answers to a distinct corner of his soul.

But those who live by the sword tend to get skewered in the end. After a decade of double crosses Squizzy is sent to prison for his part in a fatal armed robbery and comes face to face with a host of his Narrows gang enemies. Their brutal revenge breaks his body and almost breaks his spirit. When he is freed the world has moved on and the name Squizzy Taylor no longer inspires quite the same fear and admiration on the street. He and Ida move into a humble room provided by the ever-forgiving Dolly and he sets about rebuilding his empire.

And then comes a cold day in 1927 when his final pigeon comes home to roost. Squizzy is lured to a worker's cottage in Carlton where an ambush awaits. In the shoot out that follows he is mortally wounded. The precise whos, whys and wherefores of his death remain unclear to this day, but theories abound...

Dandy, mug lair, occasional cross-dresser, one-time jockey, movie actor, dancer, lover, fighter ... bully, coward, thief ... father, family man, devoted son ... Squizzy Taylor is all these things. In telling the story of a short-arse crook from the slums of Melbourne we dramatise the rise and fall of Australia's first gangster superstar.

# underbelly Squizzy

## THE MAIN PLAYERS

### **Leslie "SQUIZZY" Taylor**

Short but well made, the charismatic Taylor is a great plotter, planner, charmer, big thinker and big talker, who is fatally attracted to his own mythology. Squizzy Taylor has the strategic brain of Napoleon - with a bit of Machiavelli, Al Capone and Kim Kardashian thrown in. He wants to be rich and he wants to be powerful and he wants to be respected ... but most of all he wants to be famous. He is Australia's first celebrity crook: courting the press, entertaining the masses with his exploits, arranging media briefings, dressing more and more elaborately all the while. From small beginnings as a pickpocket, to the leader of the Bourke Street Rats, to the brains behind some of the most spectacular crimes of the era. (which sometimes become spectacular failures...)

### **Dolly Grey**

Part-time whore and thief, Dolly is Squizzy's first love who never stops loving him, even after he's dead and gone. She joins in a few of his early escapades, often offering a bit of careful advice – not that Squizzy listens. She would love to marry the little bugger, settle down...but she knows that Squizzy doesn't think his mum will approve of a whore.

### **Lorna Kelly**

An innocent waitress with the face of an angel, Lorna falls for Squizzy without realising he's the city's biggest gangster. Before she knows it, she's pregnant out of wedlock, and facing ostracism from her straight-laced background...but then Squizzy throws over Dolly and Lorna becomes Mrs Squizzy Taylor. Lorna seems a meek and mild little mouse, but as her marriage to SquizzyY creaks and strains and he treats her with increasing callousness, Temperance Union attending Lorna reveals a spine of steel, doing the (almost) unthinkable in the 1920s and suing for divorce.

### **Ida Pender**

17-year-old Ida is a teenager working at a hosiery counter when Squizzy comes in to buy stockings for his wife. She is beautiful, immature, passionate, flighty, naïve, and a know-it-all...in other words a typical teenager. Except she really, really loves Squizzy. She is attracted to the danger, the celebrity, the romance of his life and legend. Ida becomes Bonnie to Squizzy's Clyde and sticks with him to the bitter end, growing-up a lot as she goes.

### **Henry Stokes**

Henry Stokes is a gambler, major fence for stolen goods and owner of a high end, illegal gambling joint on Melbourne's docks. Quiet, thoughtful, patient, satisfied with being successful behind the scenes and not attracting attention. Admires and rather enjoys young Squizzy but gradually finds his attention-seeking counter productive to good criminal trade. Is it Stokes who sets Squizzy up in the end?

# underbelly Squizzy

## **Annie Stokes**

Mrs Stokes is the acid-tongued, non-fool suffering, intensely loyal wife to Henry. They're a partnership built on mutual respect and love, even if Annie is known to offer words of advice and criticism unasked. A good-looking, strong-minded woman who sees the world and all the people in it for exactly what they are. Has the secret 'hots' for young Squizzy.

## **Rosina "Rose" Taylor.**

**SQUIZZY's** ma Rose is a widow of many years and has come down in the world somewhat, having grown-up in leafy, well-to-do Brighton, now living in the slums of Richmond. Rose's house proud, and reads the occasional tea-leaves for people. When it comes to her beloved Leslie, she always chooses to believe the best of her little pony, even when his wanted poster is plastered on every (gas) lamp post.

## **Albert "Tankbuster" McDonald**

Safebreaker Tank met Squizzy in the notorious Bayswater boys' home when both were kids. Tank's a soft-spoken man of few words, shy around women, more comfortable with blokes. Joins up and serves on the Western Front returning with a medal for bravery pinned to his chest, a bad case of post-traumatic stress syndrome and impotence. Tank's overriding quality is his loyalty to Squizzy, but he's ultimately let-down and disillusioned by his mate.

## **John "Snowy" Cutmore**

Brittle, brutal, increasingly addicted to alcohol and cocaine. Snowy's fun to be around when he's in the right mood but he's got a hair-trigger temper and spits in the milk of human kindness. After a falling out with **SQUIZZY** he leaves Melbourne for some years only to return and swear murderous vengeance on his former best mate.

## **Angus Murray**

Flim-flam man (fraudster), bigamist and bookworm, Angus is one of Squizzy's original inner circle (along with Snowy and Tank). He's self-educated and much better read than any of the others and his main tool of trade is his 'gift of the gab'. Angus has talked people out of their money and his way out of trouble his whole life. Like Tank, he's loyal to Squizzy so when Squizzy busts him out of jail Angus feels he can do no other than go along with him on an elaborate robbery...and will eventually swing for it.

## **Senior Detective Frederick Piggott**

A career cop, Piggott is straight as a die, a teetotaler who never cusses. He is also a genuinely forward thinker, introducing fingerprinting, crime scene photography, dog squads and forensics to the Victorian Police Force (think Sherlock Holmes Downunder). He tolerates rather than likes his colleague Detective Brophy. Piggott swears to bring Squizzy down if it's the last thing he does.

# **underbelly** Squizzy

## **Senior Detective John Brophy**

A not-so-honest copper who swears frequently, Brophy's not badly bent – just takes a little cut here and there from brothels and sly groggeries to top up his meagre copper's salary. He's well-liked and pretty likeable, using the force of his personality, occasionally his fists and his many years on the street to keep a handle on Melbourne's underworld. He tolerates Squizzy as a pickpocket but when he crosses the line to murder, all bets are off for Brophy.

## **Detective James Bruce**

Tall, confident and keen to make a difference, Bruce is half a generation removed from his more senior colleagues Piggott and Brophy. Less intellectual than Piggott, and more idealistic than Brophy, Bruce finds himself coming up hard against Squizzy and the Melbourne underworld. His determination to uphold the law leads him to become a particular target and his home is attacked. As part of his crusade to get Squizzy, Bruce meets the little blighter's estranged wife Lorna...and despite being a devoted family man himself, James Bruce finds himself drawn to her...

## **“Long Harry” Slater**

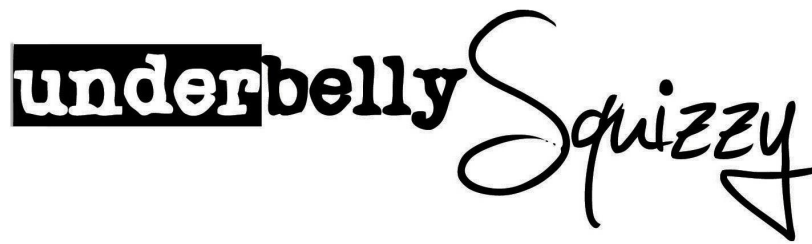
Height: taller than Squizzy, but only by a cigarette paper. Long Harry is leader of the (Fitzroy-based) Narrows Gang. For years Long Harry and his mob and Squizzy and his mob have rubbed along fine. But when Squizzy's elaborate plans lead to a turf war and bitter vendetta, Long Harry isn't going to back down.

## **Ted Whiting**

Long Harry Slater's 2<sup>nd</sup> in-charge, Ted Whiting has a vicious streak and a wealth of rat cunning that he's not averse to drawing upon when the situation demands.

## **“Bunny” Whiting**

A formidable physical opponent, and 'baby' brother of Ted Whiting, Bunny is a champion wrestler with the brawn to match his sibling's quick mouth. A man of few words, Bunny supplies the 'muscle' in this brotherly relationship.



## PRODUCTION INFORMATION

Title:	<b>UNDERBELLY: SQUIZZY</b>
Format:	8 X 1 Hour Drama Series
Logline	Australia's first gangster superstar of the 20 <sup>th</sup> century
Production Company:	Screenetime Pty Ltd
Broadcaster:	Nine Network Australia
Principal Cast:	Jared Daperis as "Squizzy Taylor" <i>and in alphabetical order</i> Jane Allsop Matt Boesenberg Richard Cawthorne Ian Dixon Greg Fleet Luke Ford Gracie Gilbert Diana Glenn Sam Greco Fletcher Humphrys Elise Jansen Camille Keenan Peter Moon Nathan Page Susie Porter Ken Radley Andrew Ryan Dan Wyllie Ashley Zukerman
Executive Producers:	Des Monaghan Greg Haddrick Jo Rooney Andy Ryan
Producers:	Peter Gawler Elisa Argenzio

# underbelly Squeazy

Directors:	David Caesar	(Episodes 1 & 2)
	Andrew Prowse	(Episodes 3 & 4)
	Karl Zwicky	(Episodes 5 & 6)
	Shawn Seet	(Episodes 7 & 8)
Series Writers:	Felicity Packard	(Episodes 1 & 2)
	Jeff Truman	(Episodes 3 & 4)
	Andy Muir	(Episode 5)
	Adam Todd	(Episodes 6 & 7)
	Peter Gawler	(Episode 8)
Director of Photography:	John Brawley	
Production Designer:	Paddy Reardon	
Costume Designer:	Louise Wakefield	
Hair & Make-up Designer:	Helen Magelaki	
Composer:	Burkhard Dallwitz	
Nine Network Publicity:	Terry Stuart: Nine Network Australia T: 03 9420 3458/ M 0407 272 062 E: TStuart@nine.com.au	
Filming Locations:	Filmed entirely on location in Melbourne, Australia	

## About SCREENTIME:

Screentime, a Banijay company, is a specialist television production company with an outstanding list of award winning and celebrated dramas including five 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. Most recent productions include Brothers in Arms for Network TEN and Tricky Business and Underbelly: Badness for the NINE Network. The company is currently in production of the miniseries Janet King 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.



# **underbelly** Squeazy

## PRODUCTION INTERVIEWS



with

**PETER GAWLER**

(Producer and Writer)

**PADDY REARDON**

(Production Designer)

**LOUISE WAKEFIELD**

(Costume Designer)

# underbelly Squizzy

**PETER GAWLER**  
(Producer & Writer)



**Q. Who was Squizzy Taylor?**

Squizzy was a notorious Victorian crook who came to prominence in the early decades of the 20<sup>th</sup> century. He was a lad who lost his dad when he was around twelve years of age and although that did have an impact upon him, he was somebody who really chose a life of crime, rather than was forced into it. He had brothers and sisters and a mother who were all quite respectable – although I think that he did have one brother who was involved in criminal activities too – but essentially they were a decent working-class family who had known better times. His father had been a tradesman, so they'd been brought up with a normal set of values for the era.

Maybe it was his father's death, when Squizzy was at such a formative age, that propelled him onto a different path, but maybe it was just an inclination, as he was criminally active from an early age. Because of his size, he was, at some point, involved in the racing industry where he worked as a jockey – or at least he trained as a jockey. I think that he also worked as a strapper, but believe that he was kicked out of that particular profession because he had indulged in various nefarious activities. He also became a pickpocket, a little bit like the Artful Dodger of Dickens' fame – so you could say that he had always had a 'criminal bent'.

But what set Squizzy apart, aside from his stature, was his ambition. He was a kid who dreamt large. He gathered a group of people around him who did his bidding and set sail on a life of crime.

# underbelly *Squizzy*

**Q. What do you think motivated Squizzy?**

I think that from an early age, he fell in love with the idea of becoming famous. He really was a celebrity gangster before the term was coined. He loved to see his name and his photograph in the paper and I feel that motivated him more than the money. Of course the money was important, as the money was a measure of his success as a crook, but I believe that he just wanted to be famous. He wanted to be a celebrity, which is a bit of a dilemma if you're a crook, because the more famous you become, the harder it is to get away with crime and of course he was drawing the attention of the police every time he walked down the street.

**Q. Squizzy is remembered as a ladies' man. Why do you think that this is?**

It's very true that he was a ladies' man. There are a number of significant women who figured large in Squizzy's life and from what we can determine they all stayed in love with him until his death.

Dolly Grey, whom as far as we are aware, was his first love, was a prostitute. I think that it's fair to say that Dolly loved him all of his life. In many respects, he was the man of her dreams, but he left her when he became attracted to a girl called Lorna Kelly.

Lorna Kelly was not from the criminal class, nor was she a prostitute. She was essentially a good girl and it's likely that Squizzy fell in love, both with her and with the idea of respectability – so he married her. Lorna bore him a child and for a while he flirted with the idea of becoming a respectable man, a pillar of society. But of course, he has this criminal bent and couldn't be what he wasn't. So inevitably, that marriage collapsed. However, I don't think that Lorna ever really got Squizzy out of her system either.

From there, he met a shop girl called Ida Pender, who was younger than both Dolly and Lorna. He fell in love with Ida, and she with him. They were very much kindred spirits. She was the Bonnie to his Clyde and she provoked him to perform even more reckless acts. Together, they were quite a handful, as like Squizzy, Ida was an adrenalin junkie. She loved the excitement of what they were doing and so did he. It was pretty much a criminal match made in heaven and when he died, at a relatively young age, Ida was lost.

We also have his mother, Rose, who survived him and she clearly loved him. They were close – there was a real bond of love there - a mother/son love, but I suspect that there was always a veil between them, as she can't have been unaware of his criminal activities. But I don't believe that she would have approved of them, as she was, essentially, a respectable woman. So she probably preferred to believe that he wasn't a crook. She didn't want to examine that aspect of his life too closely. So whilst she loved her son and he visited her regularly, we're also led to believe that at times members of his gang took refuge from the law in her home. So I don't know how she rationalised that, but clearly she did. She loved him and she survived him.

# underbelly Squizzy

And then of course we have another female in his life, Lady Margaret Stanley, the wife of a former Victorian Governor. I'm not saying that Lady Stanley had an inappropriate relationship with Squizzy, but she did have an interest in him. They met, they exchanged letters, they even exchanged gifts, so whether she understood him or not, she was fascinated by him and I think he was interested in her because she was interested in him. So you have another strong woman who was intrigued by this young bloke, who was clearly smart, cheeky, ambitious and a livewire. I can understand why he attracted people – men and women – so it's not so surprising that he attracted a group of women who all loved him. And I think that in his own way, he loved them all in return.

**Q. Why do you think that Squizzy remains a popular figure in Australian history? Why do we continue to be fascinated by him?**

It's because he was a cheeky little bastard who 'thumbed his nose' at the establishment. Squizzy was a cocky little bugger who liked to see his name in lights. He wrote poetry to the paper – I'm not saying that it was very good poetry – but here's a guy who's on the run (he was on the run for something like a year at one point, having jumped bail on a serious charge) but doesn't leave the country. He didn't even leave town! He spent that year essentially living in the centre of Melbourne, disguising himself whenever he wanted to go out.

Reputedly, he went to the Moonee Valley Races dressed as a woman and in another instance, supposedly, walked the banks of the Yarra dressed as a schoolboy, in a boater and a blazer. I mean this guy, has – as he says in the show himself – just got balls. He's got attitude. So I think that it was easy for the public to embrace him, particularly at a time where life was pretty grim. Remember, people were going through the First World War, depression and the Spanish flu epidemic. They were devastating events – yet here was this bloke, who was sailing through life, apparently, thumbing his nose at the authorities, doing pretty much as he liked – which, in a sense, all of us would love to do, but presumably most of us have too much sense to. But Squizzy was out there doing it, and he was a public figure, so he became a celebrity and I think that's why we remember him over and above most other active crooks.

I'm sure that throughout Australian history there were many crooks that were far more successful when it came to amassing a fortune, for Squizzy never made much money, he wasn't that sort of a criminal. His capital was in his celebrity, his notoriety.

# underbelly Squizzy

**Q. Tell us how you came to cast Jared Daperis as Squizzy.**

It's probably the most difficult casting process that we've been through in the history of UNDERBELLY, because for starters, we wanted an actor, who, let's say, had to be on the shorter side of tall. There are some wonderful actors around who were just a bit too tall, because Squizzy's size really was part of his character. To an extent, he did have short man's syndrome. He did want to prove himself, particularly against bigger fellows, so we were looking for an actor who was not all that tall. But of course, we wanted a genuine leading man. We wanted somebody who audiences would be fascinated to watch throughout eight episodes, because unlike other UNDERBELLYs this series is very much one man's story. For example, in UNDERBELLY: BADNESS, we had a very strong villain, but we had a very strong police officer balancing him. It was, if you boil it down, the story of two men – but this is the story of one man and that one man had to be genuinely special.

We thought long and hard about the age of the actor, because even though Squizzy was in his late thirties when he died, he's only in his early twenties when the story starts. He was basically a kid in a man's world, whose lack of years made his ambitions even harder to achieve – which is why we decided that we needed somebody who was youthful. We also wanted a young man who was charismatic and 'one hell' of an actor. So we looked at a lot of terrific contenders throughout Australia and New Zealand, plus we checked out Australian and New Zealand actors who were based in the United States and the UK. Eventually, we had a short list and underwent extensive screen testing with a number of people who were all very, very fine candidates.

Jared was one of the first that we tested. Initially, we put him at the top of the list but kept on looking, because you don't always believe your first instincts, so this went on for weeks and weeks and weeks. We called people back, whilst we tested Jared with full make-up, wardrobe, and re-tested him opposite other actors already cast. We went through all of this to find our Squizzy, but we kept coming back to Jared, and I'm so glad that we did because never has anybody inhabited a role to such an extent as Jared Daperis.

Jared is remarkable. He commands the screen, and absolutely nailed the character arc, which allowed him to go from a young, wet-behind-the-ears gangster in his early twenties, to, by the end of the series, a veteran who's been there and has the marks to show it. He just 'ate-up' the process. Plus he's sexy - he's Tom Cruise! Jared's fantastic and to top it all off, he's just one of the nicest blokes in the business and the consummate professional. There wasn't one day (and he was on every day) where he didn't arrive on-set line-perfect. He's in 90% of the scenes. I haven't done a statistical analysis, but he was shooting every day and there were many days where he would be shooting the last scene and then was scheduled to be in the very first scene, the next day. So it's been a marathon effort. We couldn't have asked for anybody better.



# **underbelly** Squizzy

**Q. What's going to set this season of UNDERBELLY apart from UNDERBELLY: RAZOR?**

Squizzy Taylor will set it apart from UNDERBELLY: RAZOR. Regardless of when it's set, the personality of each UNDERBELLY series comes from the personalities of the characters. It will be as different from RAZOR as it will be from BADNESS or THE GOLDEN MILE because Squizzy's personality dominates the series. He's not Kate Leigh or Tilly Devine, or one of those scrappy bitches out on the street. He's something of a 'song and dance man' whilst at the same time he's a pugilist. He's different, so the show will be different. I can promise you that!

**Q. Tell us about some of Squizzy's Australian criminal contemporaries.**

The one who really springs to mind is a man called Richard Buckley who is featured in this story. Richard Buckley was a man who spent most of his life in prison and, at that time, was reputed to be the most violent criminal in Australia. He joins Squizzy's gang and basically, tragedy follows. He was a terribly, terribly dangerous man and almost the polar opposite of Squizzy himself. He's the only one that I'd point out as being a contemporary who's really worth looking at as a separate case. He was a man who was incredibly brutal because he had, I believe, been brutalised himself, throughout most of his life.

**Q. Tell us about Angus Murray.**

He was a fraudster – that was his stock in trade – and he was also a bigamist – so he's a man who's selling a bill of goods to all sorts of people, including the women he married.

I think that Angus, Squizzy and Bert McDonald, known as "Tankbuster" had grown-up together – they were friends as kids - so there was a long-term relationship there. He wasn't a violent criminal in the way that Richard Buckley was, but at the same time, he was a fraudster whose business, presumably, was 'ripping-off' widows and orphans, so I don't think that we need have too much sympathy for him. But he was hung and that's a matter of some contention. Should he have been hung - particularly in the circumstances where he did not fire the shot that killed the Bank Manager – that was Richard Buckley. But by association, Angus was guilty and he was the one that they had in custody, so he was the one who was hung. Although it was the 1920s, his execution was the subject of great public outcry at the time.

**Q. Tell us about Squizzy's demise, which has always been veiled in mystery.**

We know when Squizzy died and we know where he died, but we don't know precisely how he died. I don't think that the coroner was ever able to deliver a conclusive verdict, as there are a number of theories.

The commonly held story is that Squizzy and his enemy Snowy Cutmore, formerly his friend, shot each other at Snowy's mother's place in Carlton and that Squizzy managed to get into a cab and travel to hospital, but died either en route or at the hospital. I believe that the taxi ride was fairly slow, so he didn't have much chance of survival, as he had taken four bullets.

# **underbelly** Squizzy

There are a couple of other theories – one being that it may not have been Snowy who shot him dead, as there might have been a third party present – a gunman hired by somebody else. The whole thing might have been a set-up – we're just not sure. And there are some anomalies. The gun that fired the bullets that killed Squizzy was found behind Snowy's mother's house in a laneway. We don't know who threw it there or how it got there, so there are some questions. But given that Squizzy led a fairly violent life, I suppose the fact that he met with a brutal death is no surprise.

**Q. What sort of funeral did he have?**

Although he was not a respected figure, he was, at the very least, a figure that people were fascinated by, so I believe that his funeral was very well attended.

**Q. Tell us about the level of CGI involved with this series.**

The story of **UNDERBELLY: RAZOR** was largely contained to one neighbourhood, so we were able to film in Redfern in an area known as The Block, which we essentially had full control over for the period of the shoot – plus the central CGI component of **RAZOR** was the harbour bridge in the distance.

But with **UNDERBELLY: SQUIZZY**, the story is somewhat different, because as Squizzy is socially mobile and ambitious, it means that he travels all over the place which presents a big challenge when you're shooting in Melbourne 2012. Therefore, we did quite a lot of what's called 'green screen' where you erect a green screen behind the action and shoot the actors against it, and then later, using computer wizardry, you marry the actors to a different, period-specific background, so to speak. Additionally, via CGI, we've spent lot of time and money removing air-conditioners, CCTV cameras from walls, mobile phone towers, parking signs, stop signs on the road, white lines painted on the road, etc. But if you're going to sell the idea that this is Melbourne circa 1920, it's essential.

**Q. Script-wise, was it challenging to find the right slang for the period?**

It can be, so we made a decision not to be too strict about it. We want people to relate to this story as though it's a modern story. So even though we have tried to avoid modern expressions like OK, or Hi, or Cool, we haven't religiously applied the slang of the time, because a lot of it is quite difficult to understand. Much of the slang has gone out of usage - some terms just haven't travelled terribly well, so we've kept the language more neutral and modern so that there's no veil between the characters and the audience.

**Q. How do you think Squizzy would have responded to today's social media?**

He would have been a star! He would have had a blog. He would have tweeted. He would have had a wonderful time.

# underbelly *Squizzy*

**PADDY REARDON**  
(Production Designer)



***Q. How did this project compare with UNDERBELLY: RAZOR?***

Even though the UNDERBELLY franchise has spanned six series and three tele-movies, we felt that **SQUIZZY**, which commences in 1915 and continues until 1927, should have a completely different look to the 1920s look of RAZOR. So we set some benchmarks, which involved an overall greater contrast for the project.

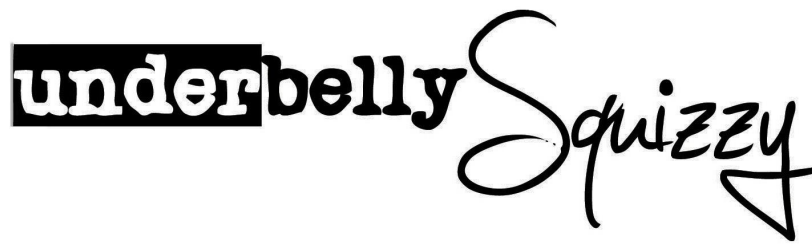
***Q. How would you describe the difference between UNDERBELLY: RAZOR, which was set in Sydney, and SQUIZZY, which is set in Melbourne?***

RAZOR basically took place within the inner-city suburbs, whereas **SQUIZZY** was set more within the city grid, so this time around, we went for a darker, more urban look.

***Q. Describe the visual difference between Melbourne and Sydney as depicted in RAZOR and SQUIZZY.***

From a design viewpoint, the Darlinghurst slums depicted in RAZOR, although gritty, had a certain amount of colour and texture, whereas the Melbourne vistas seen in **SQUIZZY** are much darker, with tall buildings and a narrow alley kind of feel. So in some ways, we went for a more oppressive, desperate look this time around. And in RAZOR we basically had two duelling families whilst in **SQUIZZY**, we have one man trying to survive on the mean streets of turn-of-the-century Melbourne.





**Q. What was the ratio of location/studio/backlot filming on UNDERBELLY: SQUIZZY compared to UNDERBELLY: RAZOR?**

With RAZOR, we basically filmed 45% on specially built studio sets, 45% at our Redfern backlot, with the remaining 10% shot on location.

With **SQUIZZY** we had a percentage that was closer to 30% studio, 25% backlot and 55% location. This made the shoot more challenging because it necessitated more location moves, etc., but we were still shooting ten pages or ten minutes a day. It wasn't ideal but on the plus side it afforded a greater selection of looks, which helped us to avoid settling into too much of a formula. If I were to compare the two options, the **SQUIZZY** scenario was probably the sweeter one, as although it was physically tougher, we reaped the advantages visually.

**Q. What sort of look were you aiming with for the sets and the backlot?**

Basically the backlot developed from the knowledge that there was no way we could shoot in the lanes of Melbourne, because many of those lanes have almost become museum pieces for the graffiti and street art that has emerged in the last fifteen years.

If you look at the Eastern side of Melbourne's lanes, which lead between Spring and Queen Streets, they're mostly unsuitable for filming as you'd have to disguise all of the graffiti. Plus because Melbourne has taken the laneways to its heart, they're also full of vibrant cafés. So instead, we recreated a section of the laneways, which were at the top-end of the corner of Spring and Little Lonsdale Streets, which are on a block of land now occupied by the Taxation and Commonwealth Offices. At the back of those two big buildings you can still see the remnants of the original Little Lonsdale Street brothels, gaming houses and small businesses. So with a nod to those, we embarked upon building our backlot at the Abbotsford Convent. We built the bottom two floors of those buildings, which we covered with a CGI top.

**Q. Tell us about the sets that were built at the backlot.**

We worked with writer/producer Peter Gawler and the other scriptwriters to determine which locations would have the longest running spread across the eight episodes. And with any series of UNDERBELLY, you can guarantee that there will be several characters who are injured, so it was a given that we would need to build a hospital set!

Our backlot was built within an arts precinct known as the Abbotsford Convent, located near the Yarra River in Abbotsford. It used to be a home for wayward girls, which was run by the Catholic Church. The site boasted large dormitory areas on the first floor, one of which was transformed into our hospital. Other sets that were located on the first floor included the police station, which was in every episode, the prison cells adjacent to the police station, and also one of our three tailor shops that featured in the series. Squizzy's lair, which was attached to the Bell Tower, from where he surveys Melbourne from high above, was also built there, as were a number of freestanding sets that we used periodically.

# underbelly Squizzy

**Q. Tell us about the Police set.**

On RAZOR we built a more metropolitan, architecturally sophisticated set, which was inspired by the design for the Milson's Point Railway Station and surrounds on the North side of the Sydney Harbour Bridge.

For **UNDERBELLY: SQUIZZY**, we drew from a much earlier, almost Georgian period, inspired by the look of the first City West Police Station located on Melbourne's Bourke Street, down over King Street towards Spencer Street, I was there in 1980, when it was derelict, searching for locations for the movie SQUIZZY TAYLOR (on which I worked as a set decorator). At the time, I was taken with the architecture and severity of the cells, which inspired the design of our cells and the two-tone colour scheme that we used for this set.

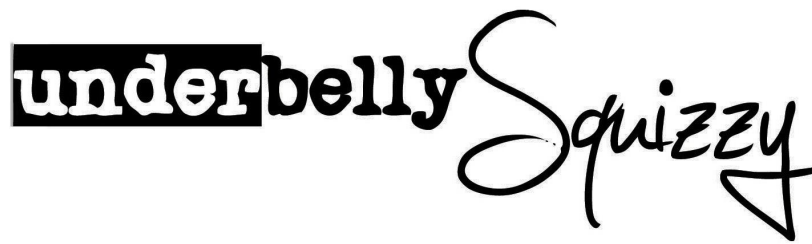
The police station was definitely the sort of place, which, with the right lighting started to resemble a Dickensian hell-hole. We wanted to keep it fairly hard-edged and I think that we succeeded.

**Q. Discuss the set designed for Long Harry's Sly Grog Shop.**

The original design was based upon a Victorian public spectacle known as a travelling Cyclorama. Because back then they didn't have television or movie reels, Cycloramas were impressions of major international landmarks, where people could stand within, look around and get the impression that they were alongside, say the Pyramids, or one of the other wonders of the world. By the end of World War 1, Cycloramas had largely disappeared from Melbourne, but there were still a couple, including a famous one that was located on the corner of Little Bourke and Spring Streets, which served as the inspiration for our set.

Because we were dealing with a heritage situation at the Abbotsford Convent, which extended to the floors which were constructed from original pitch over handmade bricks, we couldn't embark upon as extensive a build as originally planned as we weren't in a position to put fixings into the floor. Eventually, we erected pillars, which rested on the floor and were affixed to the existing truss work. Thus, the Cyclorama, with its freestanding, kind of steam punk metal studded skeleton, was turned into a surround of very hefty looking pillars. Within those pillars, we also built a boxing ring, because our Cyclorama had become a boxing venue. We added a ramshackle bar, which also had a steam punk kind of feel and that's where Long Harry and his gang hung out.

There was also a good opportunity for us to play around with colour because the whole place was painted acid green, so we added chrome yellow and created a colour contrast – which was one upside to the inherent heritage restrictions.



**Q. Tell us about the buildings that were constructed in the exterior of the backlot.**

One of the buildings that served as an inspiration for our exterior was the old Mietta's building, which is now attached to a hotel in a lane off Collins Street. That building was essentially an Italianate, Victorian structure with big, arch windows that became the exterior for Henry Stokes' Gambling Establishment.

We were also excited by a former, and very unusual, hotel near Victoria Market, built from bluestone, Hawthorne brick and a little bit of sandstone which is now a Mexican restaurant. A replica of that building ended up being built on the other corner of our backlot exterior.

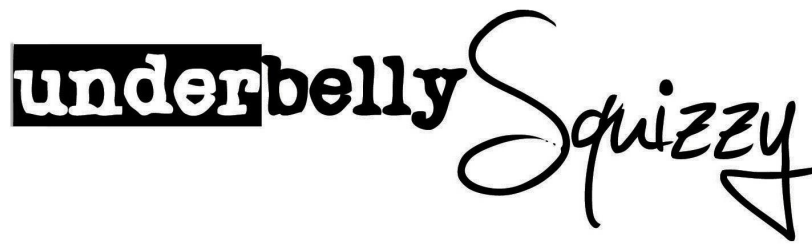
Several other buildings inspired our designs, including a couple of 1860s buildings near the corner of Flinders Lane and Russell Street, which were still in an original, if somewhat derelict, condition. We reproduced them, but for our purposes, made them appear slightly newer. They were all quite squat, chunky and functional buildings that existed before the Gold Rush and had the sort of style that we decided to concentrate upon.

**Q. Describe Henry Stokes' gambling establishment set**

With one of the sets that I had designed for RAZOR, I'd been unfairly accused of building the Bermuda Triangle because extras who went in there, were lost or rarely seen again because it was so big! So this time around we decided not to build such large sets.

Stokes' gambling establishment was constructed within a relatively narrow studio space, which contained two pillared rooms with exits and a large, heavily moulded, ring-frame that ran around the circumference. I recalled pictures that I'd seen of early Monte Carlo Gaming Rooms and from those images we designed some colourful, heavily tapestried sets of drapes, which featured throughout. So basically, there were two rooms connected with a short corridor of pillars which allowed our Director of Photography to shoot from one set to another, with a good feeling of depth. And because of the narrow design, extras could always be seen when filmed from certain angles.

We also invented our own lighting style as I wasn't interested in placing lights too high on the walls as given that the shooting style of UNDERBELLY is fairly tight, I felt that they'd be out of shot. Instead, we created double-hung chandeliers on stands that made from gilded wrought iron and hung at chest height. Thus, we were able to move them around in the background as required, and create a world where you shot through the chandeliers. So you could say that Stokes' was a combination of theatricality and reality with an early Monte Carlo feel to it.



**Q. Tell us about the Crystal Café set.**

The Crystal Café was a well-known Melbourne tearoom, which was located in Bourke Street. It was a large Victorian, several-storied building, with the café situated on the ground floor. Another floor featured a billiards area, whilst another floor had gaming or sporting facilities and possibly a library, so it was quite a big establishment.

Originally, I had wanted to recreate one of the millions of long, small, murky cafés that I remembered in Melbourne from the 1960s, before they disappeared and were transformed into tourist T-shirt shops in Swanston Street. But once I saw the Crystal Café I realised that I needed to do something on a bigger scale, so we created an arched room with a large central counter – (a lot of action takes place around the counter) - which featured big windows and doors with heavy mouldings - mainly because the real Crystal Café, although it was a Victorian building, had been designed with a Grecian influence so everything was a little bit oversized.

Within that space, we incorporated some bold colours, offset against the wood grain, to which we added our lighting, some of which came from the RAZOR sets. Once it had been lit by John Brawley, our Director of Photography, the Crystal Café set afforded gem-like glimpses of fine lighting with mouldings illuminated by rays of light. It was something of a palate cleanser, as you'd film a scene there and it would change the tone of the show, and then you would re-enter the darkness of the other sets. It was somewhere to go in the series that wasn't grim and murky, nor a nightclub/gaming establishment like Stokes'.

**Q. Describe Dolly's home.**

I had the idea that Squizzy was pretty young when he was with Dolly, so I particularly wanted this youthful innocence to be evident. Accordingly, we built this little cottage that was quite cute and reminiscent of Hansel and Gretel, with lining board walls and pretty geometric green Victorian wallpaper, which we had made by Karman Grech who created the wallpaper for RAZOR. And the bedroom, which is where we sort of start, was built with a dormer window. It was a sloping-roofed, little world in lilacs and purples, which complimented Dolly who was often dressed in pinks. The idea was that they were almost like kids on a honeymoon that turned sour.

# underbelly Squizzy

## **Q. Discuss Labassa.**

When Squizzy left Dolly for Lorna Kelly, he bought a house that in reality was, I think (although we never managed to establish its exact details), a 'spec' home (1920s equivalent of house off the plan) in the recently established suburb of Caulfield. To the best of our research, we believe that it was a relatively modest, but new house, which he later lost. There is an Italianate, Victorian mansion in Caulfield called Labassa, which is regarded as one of the finest examples of Victorian Italianate architecture in Melbourne. It's a grand, slightly florid example of Italianate Victorian, and at first blush I thought it was too much of a stretch to double for Squizzy's home but given that this is UNDERBELLY, we had trod familiar territory as far back as the first series, where we gave people outrageous homes, so in that sense it didn't look out of place.

So we decided to go with Labassa and gave it a younger feel via curtaining and various appointments. It's as if Squizzy bought what, at the time, would have been a slightly out-of-favour, run-down mansion in the midst of suburbia, that would have been too expensive to run until he took it over with his ready cash. So we justified it like that – reasoning that it could have been on the market for ten years or more, until Squizzy buys it and adds his own touches – so that's the road we travelled.

## **Q. Tell us about Squizzy's St Kilda home with Ida.**

I wanted Squizzy's St Kilda home, which he shares with Ida Pender, to serve as a distinct contrast to Dolly's pretty little cottage. To achieve this, we used a different layout, added a bathroom and adopted a dark colour scheme with olive tones, because by this stage, Squizzy had lost his innocence. This was a dark point in his life so I wanted to make it obvious that it wasn't a celebratory dwelling.

We also excluded much of the fine detail that we'd featured in Dolly's cottage and spent three days aging the wallpaper by painting over it and then spraying it with a mixture of water, paint, shellac and other materials to dramatize, visually, how far he'd fallen by this point.



# underbelly Squizzy

**LOUISE WAKEFIELD**  
(Costume Designer)



**Q. Tell us how assembling the wardrobe for *UNDERBELLY: SQUIZZY* differed from *UNDERBELLY: RAZOR***

The biggest variation was the period – it made a huge difference as we started in 1915 for this series, which marked a massive change in the shape of fashion, particularly for woman up until around 1927, which is where *RAZOR* started, and **SQUIZZY** ends. So it was a tricky transition between the early period of wartime to the 1920s. Corsets disappeared, skirts became shorter, more flesh appeared – everything changed.

Most films or TV series that don't have to portray this transition in a short time generally choose to depict more of a 1920s look, but because we had to start from wartime, I actually had to show that transition on film. So I sourced clothes from the usual hire places in Melbourne and Sydney and also from overseas, but we ended having to make a large percentage, particularly for the principal cast.

And the tricky thing with this one was that because there was more complexity in the shapes required for the earlier period, as well as more separates, it necessitated more in-house work. But that doesn't necessarily mean that you have more time or money, so you have to operate in a very practical way in order to be able to assemble the costumes as quickly as possible.

# underbelly *Squizzy*

**Q. How many people have you had working in the costume department?**

Depending upon the workload at any given time, we had two cutters and two or three sewers, but our core staff always revolved around two cutters and two sewers, which is not a lot when you have incredibly demanding scripts – so you have to be very mindful of what their limit is and what they can actually produce.

**Q. Tell us about sourcing the fabric and trimmings.**

As a designer, I find that you have to distil in your mind the essence of the period and of the character. Therefore you work out that Dolly is sort of sugary pink with frills and honey shades – and then you consider that early period around 1915 and recall that there were lots of stripes and brocades at that time, so you immediately realise that her look is going to be different to Lorna, who was the second woman in Squizzy's life.

Lorna, who came along in the early 1920s, was a far more staid character, who was also a member of the Temperance Society, so I dressed her in watery blues and suchlike.

Then we had Ida who was Squizzy's third love. Ida was more of the 1920s - in fact I pushed her much more into that period. And there are plenty of suitable fabrics and trims available now, so it was really just a matter of putting them all together and knowing how to use the textures and colours to achieve the results quickly because we had to cut very simply as I needed the fabrics to do a lot.

**Q. Tell us about the hats and shoes.**

Bronwyn Shooks who worked as my milliner on RAZOR, also worked with us on **SQUIZZY**. For this series, we were required to produce quite a few different styles of hats. The early hats, from the period 1915 to 1920, ranged from fat cloches to hats with rather broad brims, and then as we moved into the 1920s we saw more of the interesting little, fitted shapes that appeared throughout RAZOR.

By now, Bronwyn and I operate using 'shorthand'. I collect a range of felts as well the basic shapes required, and also put a lot of trims together. Then we have a meeting and go through a great deal of research that we've undertaken for different hat shapes that we both like.

From there, I assemble little bags – I call them show bags – which are basically bags containing a hat's particulars and suggested trims, so that when we had an actor who needed a hat quickly, we could do a speedy turnaround. I would send items to Sydney overnight, so that Bronwyn could work on them immediately. She would then shoot me pictures so that we could finalise the items. Given our tight shooting schedule many hats were often finished the day before we needed them!

# **underbelly** Squizzy

**Q. Discuss the shoes that were created for the series.**

Well again, it's that thing of determining the overall period shape. We actually found that for the earlier period, opportunity shop shoes from the 1990s worked quite well. There were some things there that were similar, such as various heel shapes that worked. And because there is such a variation of shoes available now, we were able to buy some from current ranges. For example, Dolly wears a pair of new boots that we purchased from Myer. Although they weren't fabulously period, they gave the impression of the period, and suit the fashion style that we adopt for UNDERBELLY, which tends to be a more commercial look than a true period one.

**Q. Have you had to do much aging of fabrics?**

The distinction between this series and RAZOR was that we didn't want to be as downmarket or 'back-alley' in style this time around. Squizzy obviously starts from a low period as a pickpocket and goes on to make money, which brings him into contact with more 'well-to-do' types. We had some men's stock from RAZOR, so we already had a selection of rough trousers and jackets which had experienced 13 episodes of work, so they looked lovely and old which was great, plus some of the hire stock also had the age. And in need, a bit of dust ages things pretty quickly – so for this series, I didn't need do as much dying or aging as was required for RAZOR.

**Q. Have you been true to the period?**

I have to try and not 'bite off' more than we can deal with. So I tend to opt for a general look that, particularly for the men, doesn't change, whereby I can use certain suits and arrangements of waistcoats, trousers and jackets and have stiff collars for the earlier period, with what they tend to call spear-pointed, soft-collared shirts as we headed towards the 1920s.

Because we shoot two episodes at once, we don't have the luxury of changing the period between, say, episodes 1 and 2, so we had to go with a basic look that worked, particularly for the extras. I couldn't dress them in too early a period, as then we would have had trouble with episodes 3 and 4. So we had to find a silhouette and a shape that would work and transition through.

I'm sure that if you were a fly on the street in 1915/1920, you would have seen all manner of different silhouettes because it was such a huge transitional era. Some ladies would have been wearing skirts to the ankles, and others with skirts just up to the calf. Then there would have been some who had started to shift to a looser style of top whilst others would have been wearing something tightly stitched. So I had to develop a look that would make it all work.



# **underbelly** Squizzy

**Q. Tell us about Squizzy's wardrobe.**

Jared Daperis, who plays Squizzy, has a great shape and suited clothes that were well fitting, so in dressing him, we had everything made. His collars were made in Australia and we produced his trousers and waistcoats in-house, whilst his jackets and shirts were created in Thailand because that was the only place where we could get a sufficiently fast turnaround.

In total, he had approximately eight suits, including some multiples, which were produced in different sizes for stunts. Plus occasionally we would make him a new waistcoat, because we could do that quite quickly, in-house.

**Q. Tell us about the costumes for Henry and Annie Stokes.**

They were a curious pair – quite theatrical, we decided - which again, allowed us to bend rules and go for something with a bit more of a carnival/circus feel. With Annie Stokes (Diana Glenn), we used the earlier period (1914/1915) as there were some very interesting, high-fashion shapes at that time with quite a lean look, for which I found some great references. It was quite a powerful shape, so we basically used it for her throughout the entire period. With the exception of one dress, which we hired, plus a couple of camisoles, skirts and jackets, we made her wardrobe.

Henry Stokes (Nathan Page) – a very interesting character - wore a mixture of all sorts of periods. One of his velvet brocade waist coats was actually a nasty 1990s item with nylon at the back and one of his suits was from the 1950s. But by putting the right colours and textures together you can mix and match and make things look more interesting than just a straight suit – and of course the fabulous hair and make-up helped.

**Q. Discuss Long Harry's look**

As a street character such as Long Harry pops in and out of the series, his wardrobe needed to be quite strong, so we kept his look simple without many changes. We found a silhouette that worked and stuck to it. The brown hat that he wore was right for his character, as were his dark shirts, which although not necessarily of the period, suited his persona.

**Q. Tell us about Snowy Cutmore's wardrobe.**

When we met Snowy in RAZOR, he was a member of the Norman Bruhn/Razor gang and more of an opium addict who was also dealing cocaine. Prior to that period, we think that he wasn't into opium, so as part of Squizzy's gang we dressed him in a flashier style, because his character is younger and fresher. However, by 1927, as a slightly older man, he was on drugs, so we 'broke him down' a little bit by giving him a rougher wardrobe.

# underbelly Squizzy

**Q. Tell us about the shorts worn by Bunny Whiting.**

Bunny's shorts were a little bit of fantasy that originated from the script department and myself. It was a great idea to make Long Harry's establishment a fun place by having wrestling taking place in the background - rather than just a two-up joint. And the huge painted backcloth gave it more of a sideshow feel.

So rather than just having two guys hitting it out in trousers or old shorts, we thought, "let's go the whole rock n' roll wrestling theme," so we gave Bunny (Sam Greco) little gold shorts which were partly based on reality, but also worked for the great shape of his body. We also found some fantastic red boxing boots online, so we made it fun!

**Q. Discuss the jewellery.**

A lot of the jewellery came from my own personal collection. Plus we had costume items. Many of the pocket watches and chains used came from the Props Department who had purchased them especially for the show. Plus we hired a few items from various designers in Melbourne who had a lovely collection of pocket chains, etc. But generally speaking, you can buy some incredible items that look fine for the period. It doesn't take much to do a quick online check to research the jewellery of the period and then approximate it from what's available from local stores, which is something we did quite a bit.

# **underbelly** Squizzy

## SELECT CAST INTERVIEWS



**with**

**JARED DAPERIS**  
(Squizzy Taylor)

**MATT BOESENBERG**  
(Snowy Cutmore)

**CAMILLE KEENAN**  
(Dolly Grey)

**ELISE JANSEN**  
(Lorna Kelly)

**GRACIE GILBERT**  
(Ida Pender)

**RICHARD CAWTHORNE**  
(Long Harry Slater)

# underbelly *Squizzy*

**JARED DAPERIS**  
(Squizzy Taylor)



**Q. Tell us about Squizzy Taylor.**

Squizzy was Melbourne's first celebrity gangster and almost the world, who basically pioneered bootlegging many years before his American counterparts. So when you think about it, he really was one of the first gangsters to develop the concept of organised crime. He was a savvy, charismatic, egotistical criminal.

**Q. What was life like for Squizzy when he was growing-up?**

He was born into a reasonably good family in Brighton, which back then, was a nice, leafy village. His father passed-away when he was about twelve or thirteen, so he had to 'step-up' and fend for his family. There was also a bit of a depression in Melbourne at the time, which led them to move to Richmond. In some ways, he was almost a product of the times, in that he had to make some money for his mother, siblings and for himself, so crime was an easy way out. He started as a pickpocket and went from there.

**Q. Why do you think that women loved Squizzy?**

I think that that the mixture of charm and ego was almost intoxicating for them. He was so confident within himself, that he probably made those around him feel confident too. There was also something exciting about him as there was nobody else quite like him at that time. Nobody chased celebrity like he did and for girls, that would have been quite exhilarating.

# **underbelly** Squizzy

**Q. What do you think Squizzy found most appealing thing about a life of crime?**

For Squizzy, it was definitely fame over fortune. He did make a lot of money – we did some math on how much he actually made in today's figures and from all of his robberies and thefts it equated to around two hundred million dollars. But in the end, he walked away with nothing, so it was definitely the fame that he chased. He wanted to be a celebrity - he even wanted to be in the movies – so I think that's what ultimately excited and drove him onwards.

**Q. Tell us about the ladies in Squizzy's life.**

He tended to blur the lines between them. He didn't necessarily finish one and start with another, he was a bit more savvy - so I think that there might have been some 'encounters' although they weren't necessarily rivals as they were all very different and basically represented the character that he wanted to portray at the time – such as being respectable and pursuing the Australian dream with the big house and the family which his first wife, Lorna Kelly, represented. But then, when he became a little older, he wanted somebody young and sexy, which Ida personified and for Squizzy, that was exciting. So I believe, that's what those two ladies represented, and in terms of rivalries, he managed to keep them as separate as he could.

**Q. How did you physically get into character?**

During pre-production there were many discussions with Louise Wakefield, our Costume Designer, and Helen Magelaki, our Hair & Make-up Designer, with regards to what we wanted to achieve. As the series spans twelve years, we initially wanted to depict Squizzy as being young and fresh, but not necessarily as successful as he eventually becomes – we wanted to have somewhere to take his character as he ages. And given that the 1920s had a really specific style, that was influenced by World War I, which saw the diggers returning with crew cuts, we wanted to set Squizzy apart by casting him in different light with a fresher look so that audiences could relate to him. We also worked on his physicality with respect to how he 'holds himself' at different periods in his life, so that we experience his cockiness and charisma when everything is going well and then conversely, when he goes through some rough periods, we wanted to depict that physically and vocally too. So taking all of these elements into account, we strove to find a suitable arc for him.

**Q. What has been the most enjoyable aspect of portraying Squizzy?**

Just everything! It's been great to play a man who had three gorgeous partners and lived in a beautiful mansion in Melbourne, which was a booming city during that period. Bringing Squizzy to life has been an incredible experience as it's not often that you have the opportunity to portray somebody who was so charismatic. It's been a lot of fun, as I've been able to 'let loose' and enjoy myself every step of the way.



# underbelly *Squizzy*

**MATT BOESENBERG**  
(Snowy Cutmore)



**Q. Tell us about Snowy Cutmore. What sort of man was he?**

Snowy was the sort of man, whom if he was your mate, knew how to have a very good time - but I don't think that he had many mates. Conversely, if he was your enemy, I think that you had to watch your back very carefully.

The best thing that I can do is to share a few anecdotes that I've read about him. One that I particularly liked described how he walked into a circus at Northcote. He just strolled straight in and when the ticket lady said, "Where's your ticket," he replied "The bloke behind is paying for me." When he was inside, the manager came up to him and said, "Sir, you don't have a ticket." Snowy said, "So!" and then the police arrived. Apparently, he just stood on a chair and said, "Come on you demons," and literally fought the police, the staff and the circus patrons. He just wanted to punch everyone. Strange behaviour!

The other anecdote that I love, concerned him being accused of stealing a pair of boots off the back of a cart in Richmond. Apparently he went into court and didn't bother with a fancy lawyer and just said, "Your honour, I was far too drunk to even walk, so how could you reasonably think that I was able to steal some boots?" Apparently the judge actually said, "Yes, that sounds about right," so they let him off.

# underbelly Squizzy

He was obviously a big drinker who possessed a violent streak. One anecdote, which was a little more disturbing, concerned his visit to a brothel in St Kilda. Apparently, he made a certain request to the prostitute he was seeing, which she declined, so he attacked her with a branding iron and chased her naked, out onto the main road. So if you combine all of these stories with the fact that he also joined the army and was AWOL for the first month AND lost his kit bag, you get the feeling that he was a loose cannon who couldn't follow discipline and just did what he wanted. That's my interpretation, anyway!

**Q. Tell us about Snowy's relationship with Squizzy.**

It was a pretty complicated relationship. With many of these gangsters, you learn that their friends were the ones whom they needed to be most wary of. From my research, I believe that their association started in 1914. Squizzy was on trial for something and Snowy was one of his first alibis – ("Oh no, Snowy Cutmore was with me!") – so they actually went back a fairly long way. In the show, they execute a number of jobs together, and offset one other beautifully because they're mindful of the other's strengths. But Squizzy comes up with some ideas that are different to Snowy's – I won't say that they're better – but they were rather unorthodox. Snowy was more direct. His approach was, "Let's just do the business and get out," whereas Squizzy's plans were more sophisticated.

So as they progressed, their different methodologies conflicted. Snowy's way of thinking was that you've got to make your enemies fear you, as you can't always talk people around. On the other hand, Squizzy preferred to operate along the lines of, "We can negotiate everything," which Snowy didn't necessarily agree with – so that caused friction. And then they reached a fairly major backstabbing moment, where Snowy was sure that Squizzy was responsible for having had him shot - which was not the done thing!

So trust became an issue between them. Most of these guys, didn't really trust anybody, so even though Snowy and Squizzy grew-up together, matters snowballed until Melbourne became too small to hold both of them – it was like having two bulls in the paddock. Even though Squizzy was smaller in stature, he certainly didn't lack in ambition. Snowy had equal ambition, but only one of them could be at the top.

**Q. Why do you think that people today are still fascinated by Squizzy?**

Probably because he was the first organised gangster. Organised crime basically didn't exist before Squizzy Taylor came along. He thought, "Let's make this an operation. Let's bring in the politicians, the suppliers and the people on the docks and let's coordinate all of this and make a bit of a plan and a real profit." He was the first person to see the amazing opportunities that prohibition, cocaine and other factors in the 1920s afforded. Shortly thereafter, prohibition in other parts of the world generated many gangsters, but as much as I hate to admit it, Squizzy was essentially the first to take advantage of the scenario. I think that he knew a thing or two.

# underbelly *Squizzy*

## DOLLY GREY (Camille Keenan)



**Q. Tell us about the character that you play.**

Dolly Grey was a prostitute who operated in the Little Lonsdale Street area of Melbourne from, I think, around 1913 thru to 1919. She was a really colourful character, who led a very interesting life and basically defied the conventions of her time by not subscribing to what it was to be a stereotypical woman. Dolly was a sex worker, but she also had an ongoing relationship. There are also accounts of her doing things like driving a car, which would have been quite exceptional for a woman during that period.

**Q. How would you describe Dolly's relationship with Squizzy?**

Her relationship with Squizzy was a little unbalanced. In real life she was eleven years his senior, so Jared and I spoke about what that connection might have been in terms of how such a relationship would have existed in reality. What is it that attracts a woman who is eleven years older, to a man who is significantly younger than her? We decided that much of it would have been based on a strong friendship, so they must have had a really good connection with each other - be it mentally or spiritually – it would have to have been something that wasn't overtly sexual, as that was her occupation and if he had just wanted to see prostitutes, he would have visited them, but instead, he chose to have a relationship with this woman. So we really tried to make it about their friendship.



# **underbelly** Squizzy

**Q. Tell us about the other women in Squizzy's life and your character's relationship with them.**

According to historical accounts, Dolly never met Ida but she did go to see Lorna at a house that Lorna had been 'harboured at' by Squizzy, which is shown in episode 3 of the series, but there weren't huge accounts of contact between them, as far as I can tell. All of Squizzy's ladies had diverse personalities. It's not as though he went for a certain type – it seems that he was interested in all types of women.

**Q. Describe the process of physically transforming into Dolly.**

On average, I arrived three to five hours before I even made it onto set, as the transformation process was pretty intense – it took a long time, and many people, to turn me into the physical personification of Dolly as I definitely didn't show-up to work looking like her at all!

**Q. Have you enjoyed shooting any particular scene to date?**

My favourite scene so far has been with Andrew Prowse – who directed episodes 3 and 4 - whom I think is a really special director, because you arrive on set and believe that you're going to shoot one thing and then you shoot something entirely different! The scene that I enjoyed most with Andrew involved Lorna's character (played by Elise Jansen), where Dolly shows-up and confronts Lorna about her relationship with Squizzy. I had no idea that it was going to turn out the way that it did, but it was a lot of fun to film.

# underbelly *Squizzy*

**ELISE JANSEN**  
(Lorna Kelly)



**Q. Tell us about the character you portray.**

I play Lorna Kelly, the second key woman in Squizzy's life. When we meet Lorna, she's eighteen and doesn't know who Squizzy is, but falls pregnant to him and then marries him. Lorna is a Christian woman and part of the Temperance Movement and quite straight. She's unaware of Squizzy's profession when they meet, but falls in love. They marry, but because of her moral standards, she has issues regarding his 'profession' – as when she learns what he really does for a living, it goes against her ethics and threatens to destroy the belief that she had in him.

**Q. Did you have much interaction with the other 'women' in Squizzy's life?**

Not really. When the series opens, Squizzy is with a prostitute called Dolly Grey, which was quite a different relationship to the one that he shared with Lorna – particularly as Dolly became involved in some of his activities. There is a scene between Lorna and Dolly where Dolly confronts her and tells Lorna that Squizzy is a criminal, which I think is something that Lorna had sensed but hadn't really wanted to confront. It was actually a lovely scene to shoot.

# underbelly Squizzy

**Q. What was your favourite scene to shoot?**

I don't know that I've had a favourite scene as I enjoyed so many of them. And it was particularly great to work with different cast members, from Jared and Camille to Ashley Zukerman, whom I shot several scenes with. We all filmed some very beautiful moments.

**Q. Tell us about Lorna's wardrobe and the make-up transformation process.**

It was amazing and a long process! Louise Wakefield, our Costume Designer is so talented and has designed, and had made, most of Lorna's costumes, which were a real treat to wear. It was also a great help in allowing me to mentally transport myself to that era.

And it was the same with hair and make-up. Of the three women in Squizzy's life, Lorna was definitely the most 'toned-down' as she didn't wear nail polish or red lipstick. She was a far more natural looking woman, as she didn't become embroiled in the world of drugs and gangs.

# underbelly *Squizzy*

## GRACIE GILBERT (Ida Pender)



**Q. Tell us about Ida Pender, whom you portray.**

Ida was the third of Squizzy's loves throughout the series. She met Squizzy when she was fairly young – there was quite an age difference between the two of them, but they shared an instant attraction and fell in love. You could say that there was electricity between them. I also think that Ida was attracted to his dangerous lifestyle. I imagine that theirs was a passionate and somewhat flighty relationship.

**Q. Why do you think that women were so attracted to Squizzy?**

He had an air of confidence combined with sex appeal, plus he had a real way with the ladies. I believe that it was that 'air' that drew women to him. In some ways I think he was probably quite misunderstood.

# underbelly Squizzy

**Q. Tell us about the other women in Squizzy's life – do they interact very much?**

To be honest, they didn't really have a great deal to do with one another as they were all part of Squizzy's life at different points and were quite diverse in terms of their personalities. So apart from the brief period when Ida and Squizzy went to stay with Dolly, they didn't have much involvement.

**Q. Tell us about the wardrobe and hair and make-up process that was required to transform you into Ida.**

It was quite a process! They did such an amazing job, that I felt as though I came to work every day to play dress-ups with all the beautiful costumes that they created for me! A huge amount of work went into each and every one of them as they were made specifically for Ida's character, largely from gorgeous vintage fabrics.

And the hair and make-up took around two hours every morning. When it came to transforming me from Gracie to Ida, the ladies in that department were incredible. I'm nowhere near as glamorous as Ida in real life, so it was quite a process for them. I feel very lucky to have worked with such talented people.

# underbelly *Squizzy*

## RICHARD CAWTHORNE (Long Harry Slater)



### **Q. Who was Long Harry Slater?**

Long Harry was a classic standover man from the 1920s, a fairly prominent criminal who popped up in Melbourne's underworld. He was dark character, who was physically imposing and had quite a reputation.

### **Q. How did you make the physical transformation into Long Harry?**

Long Harry Slater was quite large – I think that he was over six foot – he was taller than I am. So in order for me to convey that kind of presence and power, I almost had to be larger myself. As a character, I needed to feel bigger. I don't quite know how the process works, but it's helped by the way that your clothes fit, how you hold yourself, the shoes that you wear and the way that you walk.

It's all those elements that can help you to create a larger than life character. I think that a lot of it is also intuitive. But your costume, working out where your physical centre is and your vocal work, all help to create the man. I don't mean it to sound mystical, but there is something intuitive about creating a character.

# **underbelly** Squizzy

**Q. Tell us about your research and how much of your portrayal is your own personal interpretation.**

With **UNDERBELLY: SQUIZZY**, so much of the storyline that concerns Long Harry was already in the script so from the outset I had wonderful material to work with. Therefore, what I did in terms of research was to try and learn what sort of character he was, which is where the writers were helpful as I was able to draw from their inspiration for the character in the first place. So by referring to the script as a starting point, I was able to shape Long Harry using my own interpretation.

When I look at a period like the 1920s and see how people lived and survived, I think that they were really limited in terms of the choices that they had. They either had the money or were resourceful or simply fell by the wayside. But Long Harry was a survivor, just like a lot of these people – such as Squizzy and Henry Stokes – were, and ultimately they found their own way of 'getting by'.

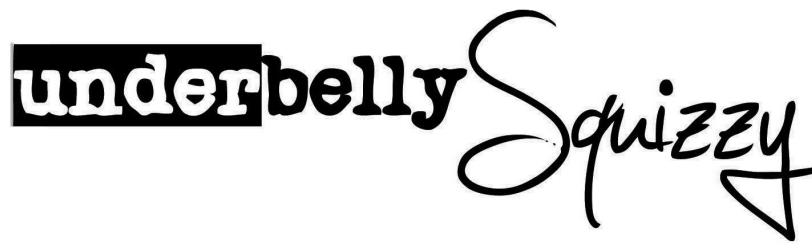
**Q. Why do you think that people are still fascinated by Squizzy?**

Squizzy was a remarkable character who didn't do things by half-measures. He was also a battler, who essentially came from nothing, which I think had a great bearing on his public persona. Squizzy was an everyman, the common man and he 'made it' - albeit, in a way which was questionable, but he 'made it' and built an incredible empire, which fascinates me. I think that he was amazing, and do hold somebody like Squizzy in reverence.

**Q. How have you enjoyed working on a period piece?**

I love dressing-up generally and particularly like the era that we've been recreating. I think that it's great fun to visit a period of history where people had a whole set of different rules. I don't dress nearly as well as Long Harry does and I never wear a hat – but by stepping into those shoes and that world, it transports you. I don't know what it would have been like to have lived during that time, as this is about as close as I'll ever get – but it's been a lot of fun.





## KEY CREW BIOGRAPHIES

### **DES MONAGHAN** **(Executive Producer)**

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

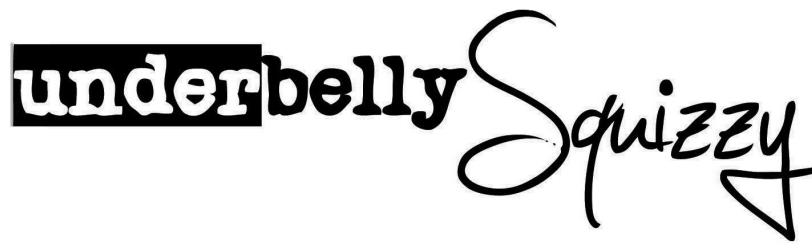
Formerly Controller of Programming and subsequently Director of Program and Production for Television New Zealand (TVNZ) Networks 1 and 2, in the late 1980s, Monaghan set up South Pacific Pictures Limited before being appointed Network Director of Production and Program Development for the Seven Network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

The company is currently in production of the miniseries – JANET KING for the ABC and in development of the miniseries' ANZAC GIRLS for the ABC, and Peter FitzSimons' BATAVIA for Network TEN.





**GREG HADDRICK**  
**(Executive Producer)**

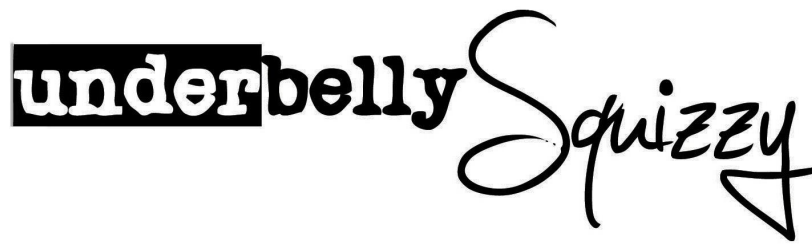
Seven-time AWGIE (Australian Writers' Guild) Award winner, three-time AFI Award winner and an International Emmy Award nominee, Greg Haddrick is Head of Drama for Screentime, a Banijay company.

Producer of Australia's epic mini-series, THE INCREDIBLE JOURNEY OF MARY BRYANT, for Network Ten, he co-created, co-wrote and co-produced MDA (series 1 and 2) and was executive producer and co-writer of the third series of MDA for the ABC. He also co-wrote and co-produced the critically acclaimed telemovies THE SOCIETY MURDERS and THE INFORMANT for Network Ten, was associate producer of the mini-series of Bryce Courtnay's JESSICA, wrote the award-winning telemovie MY HUSBAND MY KILLER, and script-edited the mini-series of Bryce Courtenay's THE POTATO FACTORY.

Early in his career, Haddrick spent four years as a story-liner, writer and script editor for the Grundy Organisation. Then in 1987, he wrote the first block of the internationally successful Australian serial HOME & AWAY. He co-wrote and script-edited Millenium Pictures' children's mini-series ELLY & JOOLS and in the early 1990s wrote for E-STREET, GP, BLUE HEELERS and FLYING DOCTORS.

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 UNDERBELLY: THE GOLDEN MILE, writing episodes 3 and 13. He is the producer of the iconic miniseries Tim Winton's CLOUDSTREET (with Brenda Pam), and executive produced the UNDERBELLY Telemovies and UNDERBELLY: RAZOR for the NINE Network and CROWNIES for ABC TV. Most recently Haddrick executive produced BROTHERS IN ARMS for Network TEN and UNDERBELLY: BADNESS for the NINE Network.

Haddrick is executive producer of JANET KING and ANZAC GIRLS for the ABC and BATAVIA for Network TEN. Under his tenure as Screentime's Head of Drama, four productions have won TV Week Logie Awards for the Most Outstanding Drama of the year.



**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 and UNDERBELLY: BADNESS. 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.

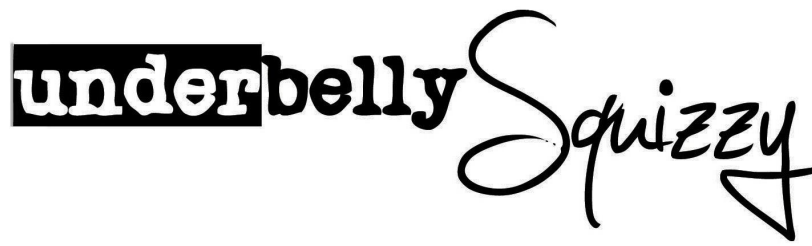
**ANDY RYAN**  
**(Executive Producer)**

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 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.

During 2012, Ryan has served as Executive Producer on THE GREAT MINT SWINDLE, TRICKY BUSINESS, UNDERBELLY: BADNESS, HOWZAT! KERRY PACKER'S WAR and HOUSE HUSBANDS.



**PETER GAWLER**  
**(Producer & Writer: Episode 8)**

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.

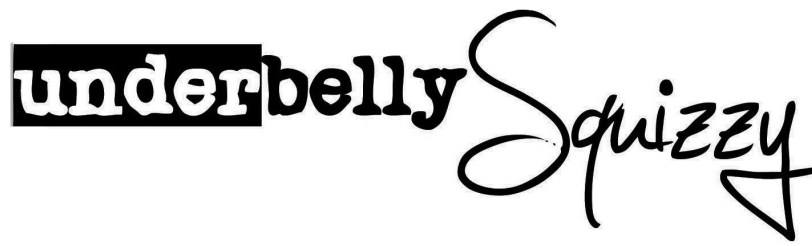
Recipient of the 2003 Centenary Medal for 'Service to Australian Society in Writing for Television' and the winner of nine Australian Writers' Guild (AWG) AWGIE Awards for his work on the television series WATER RATS and the tele-movies HALIFAX FP, THE POSTCARD BANDIT, LITTLE OBERON, and the original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

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 tele-movies that formed THE UNDERBELLY: FILES. Most recently Gawler wrote episodes 1 and 2 of the critically acclaimed UNDERBELLY: RAZOR and episodes 3 and 4 of UNDERBELLY: BADNESS.

In conjunction with Elisa Argenzio, and on behalf of Screentime, a Banijay company, Gawler produced UNDERBELLY: THE GOLDEN MILE, the telemovies THE UNDERBELLY: FILES as well as UNDERBELLY: RAZOR and UNDERBELLY: BADNESS.



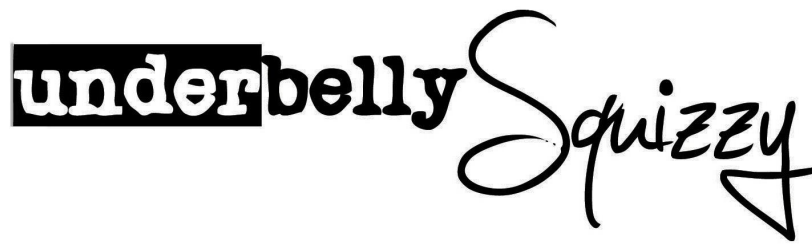
**ELISA ARGENZIO**  
**(Producer)**

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 and UNDERBELLY: BADNESS.



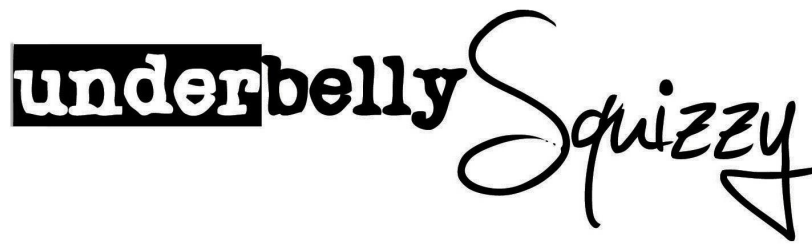
**DAVID CAESAR**  
**(Director: Episodes 1 & 2)**

Caesar was raised on his grandparents' dairy farm on the New South Wales south coast. The entertainment bug was evident at an early age when he started making animated Super-8mm films whilst still at school.

Before moving to Sydney, Caesar worked as a truck driver and played rugby. During this period he produced his first film on 16mm, NO MORE HEROES. Soon thereafter, he was accepted as a student into the Australian Film, Television and Radio School (AFTRS), where his first major work, SHOPPINGTOWN, was awarded Best Film in its category at the 1987 Greater Union Awards for Australian Short Films, which led to a limited theatrical release in Sydney.

On graduating from AFTRS, Caesar worked on several productions for ABC, SBS, the Nine Network and BBC. His first feature credit was GREENKEEPING, which was followed in 1996 by the break-out hit IDIOT BOX starring Ben Mendelsohn and Jeremy Sims. Additional feature credits include the critically acclaimed feature MULLETT and the black crime caper, DIRTY DEEDS, which starred Bryan Brown, Sam Neil, Toni Colette and John Goodman.

For the small screen, Caesar has worked on a host of respected television shows including WILDSIDE, WATER RATS, STINGERS, CRASHBURN, FIREFLIES, RAN: REMOTE AREA NURSE, DANGEROUS, K9, RUSH, COPS LAC, RESCUE SPECIAL OPS, MISS FISHER'S MURDER MYSTERIES. UNDERBELLY RAZOR, UNDERBELLY: BADNESS and TRICKY BUSINESS.



**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, and most recently RUSH for Network Ten, setting-up the drama in 2008 and returning for Series 3.

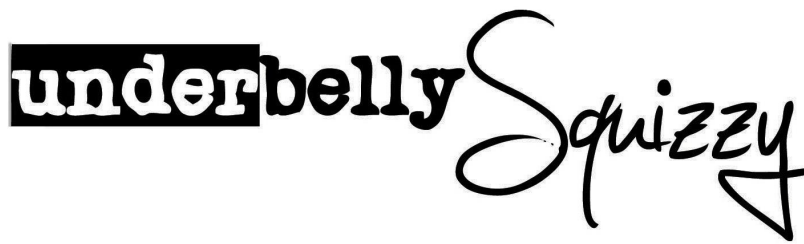
Prowse has also directed TV in the US including the series MONARCH COVE for Lifetime Channel and BIONIC WOMAN for CBS as well as the telemovie HEATSTROKE for the Sci-Fi Channel.

Teamed with the renowned US producer/writer David Kemper, Prowse directed and also produced the hit international TV series, FARSCAPE, for the US Sci-Fi Channel and Channel Nine. In 2004 Prowse 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.

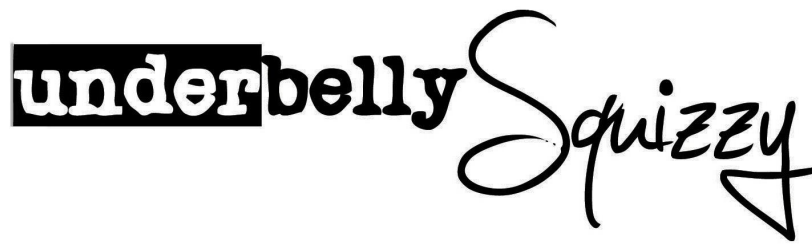
His diverse directing credits traverse adult and children's drama, live action and animated feature films. His feature, PAWS, starring Billy Connolly, was a UK theatrical success and VICIOUS, which he co-wrote, was invited to 'Un Certain Regard' at the Cannes Film Festival.

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.

**SHAWN SEET**  
**(Director: Episodes 7 & 8)**

Since joining the film and television industry in the late eighties, Seet has amassed an impressive array of credits as an Editor and Director.

His editing credits include the films BETTER THAN SEX and A WRECK A TANGLE, the mini-series' DO OR DIE (for which he won the Open Craft Award at the 2001 AFI's), RAN and the television shows FIRE, MEDIVAC and ALL SAINTS. On the directorial front, Seet has helmed the feature film TWO FISTS, ONE HEART, the tele-movie LOOT, along with TV shows such as MDA, ALL SAINTS, THE SECRET LIFE OF US, FIREFLIES, THE ALICE, DANGEROUS, RAIN SHADOW, CANAL ROAD, THE STRIP, :30 SECONDS, RESCUE SPECIAL OPS, UNDERBELLY: A TALE OF TWO CITIES, UNDERBELLY: THE GOLDEN MILE, UNDEBELLY FILES: TELL THEM LUCIFER WAS HERE, SLIDE, UNDERBELLY: RAZOR, TRICKY BUSINESS and the ABC telemovie, THE MYSTERY OF THE HANSOM CAB.



**FELICITY PACKARD**  
**(Writer: Episodes 1 & 2)**

Based in Canberra, Packard, has written for theatre, film and television and is also a resident teacher at the University of Canberra where she lectures on Scriptwriting and Literary Studies

Her television credits include G.P. (series 5, 6, & 7) for ABC Television, the dramatic mini-series TRACKERS (1996) which aired on the Seven Network and more than seventy episodes (including three series finales) of the long-running family drama HOME AND AWAY. She has also written for MDA (series 3) and wrote the telemovie INJUSTICE for ScreenTime and Network Ten.

Packard was one of the series writers on the inaugural series of UNDERBELLY (episodes 3, 7, 9 & 12) and has been a valued member of the writing team since, with additional credits including UNDERBELLY: A TALE OF TWO CITIES (episodes 3, 4, 9 & 10), UNDERBELLY: THE GOLDEN MILE (episodes 1, 2, 8 & 12), UNDERBELLY: RAZOR (episodes 3, 4, 10 & 13) and UNDERBELLY: BADNESS (episodes 1 & 2).

**JEFF TRUMAN**  
**(Writer: Episodes 3 & 4)**

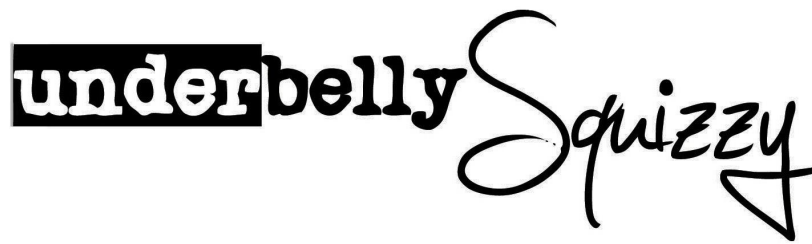
For the past two decades, Truman has been accumulating a formidable slate of writing credits, having penned episodes for some of Australia's top-rating and critically acclaimed television dramas.

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 and TRICKY BUSINESS.

**ADAM TODD**  
**(Writer: Episodes 6 & 7)**

With credits ranging from SEA PATROL and STINGERS to THE ALICE and RUSH, Todd is a screenwriter experienced 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.



**ANDY MUIR**  
**(Writer: Episode 5)**

Andy Muir is an award-winning screenwriter who has over ten years experience working on Australian television drama as a screenwriter and researcher. He has an association with the UNDERBELLY franchise dating to the first series but has also written for serials, children's series and comedy, including the first two series of the hit Working Dog show, THANK GOD YOU'RE HERE.

**JOHN BRAWLEY**  
**(Director of Photography)**

One of the country's most exciting young cinematographers, Brawley's feature films credits include LAKE MUNGO, THE PERFECT HOST, which starred David Hyde Pierce and Nathaniel Parker, and the Cairnes brothers' comedy horror 100 BLOODY ACRES.

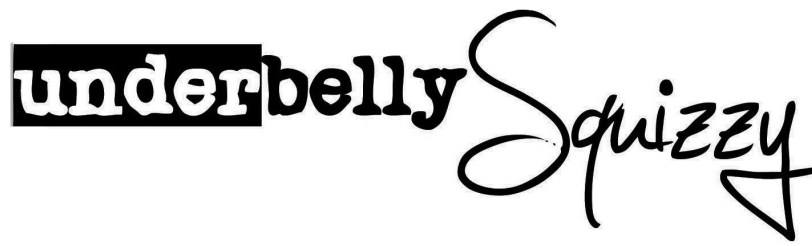
In addition to the ABC TV-commissioned comedy series LOWDOWN and TWENTYSOMETHING, Brawley has also worked continuously with producers John Edwards and Imogen Blanks on premium TV drama content. Projects have included three seasons of the critically feted OFFSPRING, the third series of Showtime's acclaimed drama TANGLE and most recently, PUBERTY BLUES.

**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 credit was the big-screen cricket comedy, SAVE YOUR LEGS.

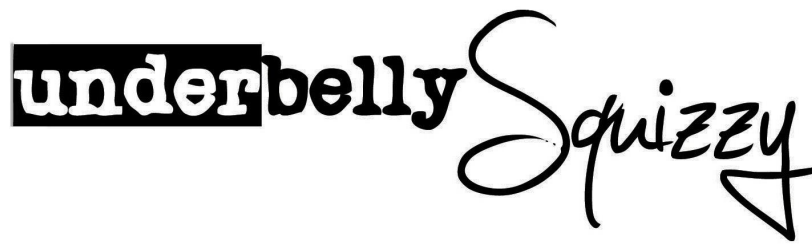


**LOUISE WAKEFIELD**  
**(Costume Designer)**

Born in England, Wakefield has worked steadily in costume design for film, television and theatre since 1981. Early assignments included several period mini-series; FOR THE TERM OF HIS NATURAL LIFE, UNDER CAPRICORN plus the features PHAR LAP and HIGH TIDE, the latter directed by Gillian Armstrong.

Wakefield's talent was responsible for the costumes throughout the internationally acclaimed film, SHINE. Other feature credits include DAYDREAM BELIEVER, THE LAST DAYS OF CHEZ NOUS, THE NOSTRADAMUS KID, BABE, FISTFUL OF FLIES, DOING TIME FOR PATSY CLINE, PAPERBACK HERO, SIAM SUNSET, WALK THE TALK, THE NUGGET, STEALTH and GUESTS. In 2001 Wakefield also took charge of costume design on SOUTH PACIFIC, the lavish telemovie adaptation of the Rodgers and Hammerstein musical, which starred Glenn Close and Harry Connick Jr.

Wakefield's television credits include THE FERALS, MISSION TOP SECRET 2, THE WHIPPING BOY, THE INCREDIBLE JOURNEY OF MARY BRYANT, UNDERBELLY, UNDERBELLY: A TALE OF TWO CITIES, UNDERBELLY: THE GOLDEN MILE, the UNDERBELLY: FILES telemovies, UNDERBELLY: RAZOR and UNDERBELLY: BADNESS.



**BURKHARD DALLWITZ**  
**(Composer)**

Born in Germany, award-winning composer Burkhard Dallwitz was studying classical piano by the age of eight. At thirteen, he was composing, and from fifteen, wrote, arranged and performed for various musical groups.

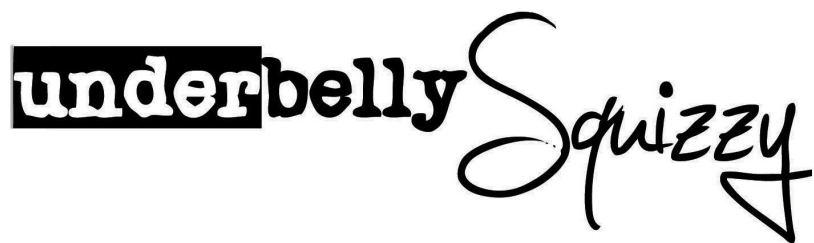
In 1979 Dallwitz relocated to Australia, where he continued his music studies. Since 1984, he has worked as a composer for feature films, television and commercials, rapidly gaining an international reputation as a composer of note, and in 1996 he released his first CD of original instrument works, *WORLDS APART*.

Dallwitz's feature film scores include the sci-fi drama *ZONE 39*, the romantic comedy *PAPERBACK HERO*, starring Hugh Jackman, and director Peter Weir's futuristic drama *THE TRUMAN SHOW*. His score for *THE TRUMAN SHOW* went on to win the Golden Globe for Best Original Score in a Motion Picture, along with the The Chicago Film Critics' Award, the ASCAP Film and Television Award. The soundtrack reached number two on the Billboard chart.

Dallwitz has also won two Screen Music Awards from the Australian Guild of Screen Composers (1993 & 1996) and in 2001 won the APRA Award for Best Television Theme for the Sydney Olympics 2000. In 2002 the renowned 385-voice Tabernacle Choir performed and recorded his theme for the Salt Lake Winter Olympics.

Dallwitz has several soundtracks out on general release and continues to work on local, European and US film and television productions. Additional credits include feature films such as *CATERPILLAR WISH*, the German production *MANIPULATION*, starring Klaus Maria Brandauer and Sebastian Koch, and *THE WAY BACK*, directed by Peter Weir and starring Colin Farrell.

Dallwitz has scored the music for the entire *UNDERBELLY* franchise.



## PRINCIPAL & SELECT SUPPORTING CAST

**JARED DAPERIS** Squizzy Taylor

*and in alphabetical order*

**JANE ALLSOP** Lady Margaret Stanley

**MATT BOESENBERG** Snowy Cutmore

**RICHARD CAWTHORNE** Long Harry Slater

**IAN DIXON** Ted Whiting

**GREG FLEET** Richard Buckley

**LUKE FORD** Albert "Tankbuster" McDonald

**GRACIE GILBERT** Ida Pender

**DIANA GLENN** Annie Stokes

**SAM GRECO** "Bunny" Whiting

**FLETCHER HUMPHRYS** Edward Jenkins

**ELISE JANSEN** Lorna Kelly

**CAMILLE KEENAN** Dolly Grey

**PETER MOON** Mr. Fink

**NATHAN PAGE** Henry Stokes

**SUSIE PORTER** Rose Taylor

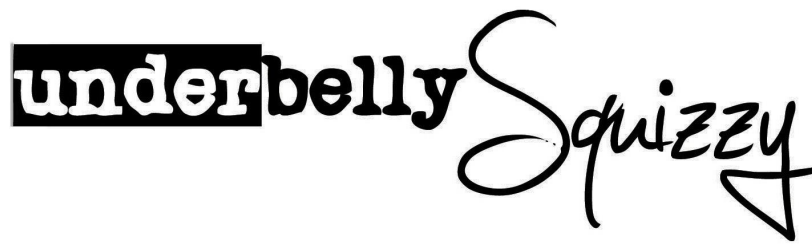
**KEN RADLEY** Senior Detective John Brophy

**ANDREW RYAN** Angus Murray

**DAN WYLLIE** Senior Detective Frederick Piggott

**ASHLEY ZUKERMAN** Detective James Bruce





## SELECT CAST BIOGRAPHIES

### **JARED DAPERIS is "SQUIZZY" TAYLOR**

Despite his youth, Daperis is an acting veteran, having been performing since the age of five. He first appeared in the whimsical children's TV series, LIFT-OFF, which was quickly followed by guest roles in THE MAN FROM SNOWY RIVER, JANUS, MERCURY, VIOLENT EARTH and THE ORDER.

Additional small-screen credits include a varied slate of television series, such as STINGERS, HALIFAX F.P., BLUE HEELERS, ROUND THE TWIST, THE PONDEROSA, OCEAN STAR, CARLA CAMETTI P.D. and the eight-part crime caper SMALL TIME GANGSTER, for Movie Network in which he played the privileged son of a crime-boss, enthralled with the idea of becoming a Hollywood-style 'gangster'.

Daperis has also starred in several feature films and received critical acclaim for his lead performance in the 2007 family-relationship drama PLAYING FOR CHARLIE, directed by Pene Patrick.

In 2009, he spent a period in New York where he undertook acting classes, including intensive studies at the Stella Adler Studio of Acting.

Returning to Australia, he was cast as jockey, Frankie Dettori, in director Simon Wincer's feature movie, THE CUP, which focused on the drama and excitement behind the running of the 2002 Melbourne Cup horse race.

In addition to his on-screen roles, Daperis has also appeared on stage as the Artful Dodger in OLIVER! and as Nathan in THE FULL MONTY, both for International Management Group (IMG).

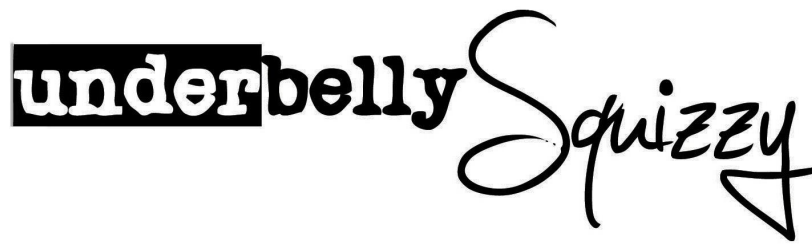
*and in alphabetical order*

### **JANE ALLSOP is LADY MARGARET STANLEY**

British born Jane Allsop has starred in many notable Australian television series ranging from DEVIL'S DUST, HOUSE HUSBANDS, TANGLE, THE SLAP, RUSH, CITY HOMICIDE, SNAKE TALES and LAST MAN STANDING to NEIGHBOURS, THE KING, THE ADVENTURES OF LANO & WOODLEY, HALIFAX f.p., and KANGAROO PALACE.

She also starred in the UNDERBELLY FILES telemovie, TELL THEM LUCIFER WAS HERE. But it was her long-running role as Constable Jo Parrish in Seven Network's BLUE HEELERS that made her a household name, earning her the 2000 Logie Award (Australia's equivalent to The Emmy Awards) for Most Popular New Female Talent.

Allsop's film roles include GURU WAYNE and FOUR JACKS and she has appeared on stage for Playbox in THE FAT LADY'S STILL SINGING.



**MATT BOESENBERG is JOHN “SNOWY” CUTMORE**

For this series, Boesenberg reprises his role as notorious gangster Snowy Cutmore, whom he first portrayed in UNDERBELLY: RAZOR.

Following a scholarship awarded by Australian Theatre for Young People (ATYP) Boesenberg moved to New York to study with The Atlantic Theater Company (established by David Mamet and William H. Macy). From there, he travelled to England, where he studied at the British American Drama Academy under the guidance of teachers such as Jane Lapotaire and Alan Rickman.

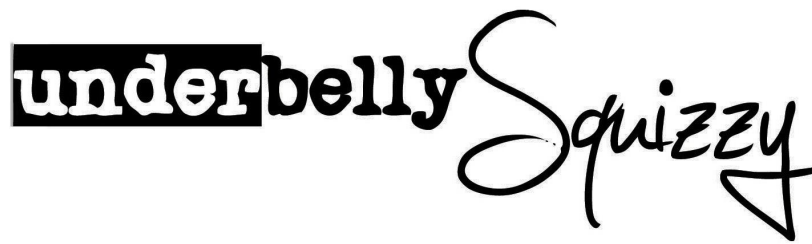
Since returning to Australia, Boesenberg has guest-starred in many local dramas including RUSH, CITY HOMICIDE, THE STRIP, BLACKJACK, STINGERS, ALL SAINTS, HOME AND AWAY, SATISFACTION and CARLA CAMETTI P.D. He has also enjoyed roles in several US productions including KNOWING, THE PACIFIC and INVINCIBLE.

**RICHARD CAWTHORNE is “LONG HARRY” SLATER**

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

Richard's 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 and EUGENIE SANDLER P.I. 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 at home on the stage, Richard'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.



**IAN DIXON is TED WITING**

A professional actor since the late 1980s, Dixon spent the first decade of his career largely working in theatre.

He has enjoyed lead roles in productions ranging from THE PICTURE OF DORIAN GRAY, FORTUNE, SIR and WEST SIDE STORY to GREASE, PETER PAN, THE TEMPEST, THE CHANGELING and QUILTING THE ARMOR for organisations that have included State Theatre of South Australia, Griffin Theatre Co., Victorian State Opera, Gordon Frost Productions, Playbox Theatre Co., and La Mama.

Dixon has also regularly guest-starred on a wide assortment of television shows, including HEARTBREAK HIGH, GUINEVERE JONES, MARTIAL LAW, STINGERS, COLD, BLUE HEELERS, CITY HOMICIDE and RUSH.

**GREG FLEET is RICHARD BUCKLEY**

The versatile Fleet is an actor, writer and experienced stand-up comedian who has performed to great acclaim both in Australia and abroad.

A NIDA graduate, Fleet's early career focused on his comic gifts, with a series of collaborative shows which way to autobiographical and character-driven performances. On the acting side, Fleet has been a regular cast member and guest star on numerous television series such as NEIGHBOURS, FLYING DOCTORS, PHOENIX, FULL FRONTAL, JANUS, TIME GENTLEMEN PLEASE, LAST MAN STANDING, REAL STORIES, THE LIBRARIANS and DIE ON YOUR FEET.

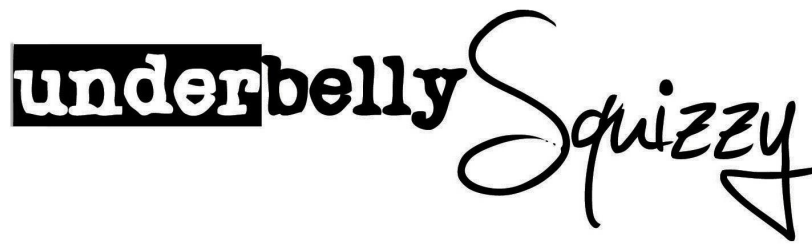
He has also been a sought-after regular guest and host on prime afternoon and drive-time radio

**LUKE FORD is ALBERT "TANKBUSTER" MCDONALD**

Born in Vancouver, Canada, but raised in Sydney, Ford came to international prominence when he was cast opposite Brendan Fraser in the Universal blockbuster THE MUMMY: TOMB OF THE DRAGON EMPEROR.

Additional feature film credits include the Australian productions JUNCTION BOYS, KOKODA and ANIMAL KINGDOM as well as lead roles in THE BLACK BALLOON (for which he was named Best Supporting Actor at the 2008 AFI Awards), FACE TO FACE, the box-office hit, RED DOG and director Rolf de Heer's THE KING IS DEAD. Ford also led the cast of the 2008 UK action-thriller, GHOST MACHINE, alongside Sean Faris and Rachael Taylor.

His extensive television portfolio includes the series ALL SAINTS, STINGERS, McLEOD'S DAUGHTERS, HERCULES, HEADLAND, 3 ACTS OF MURDER and the lead in the US series pilot for NOMADS. Most recently he starred in the Screentime production, BIKIE WARS: BROTHERS IN ARMS



### **GRACIE GILBERT is IDA PENDER**

Gilbert has been studying acting since the tender age of thirteen when she was cast in series one and two of the children's series, LOCKIE LEONARD, based on the Tim Winton books.

After completing secondary school, Gilbert, who grew-up in Perth, embarked upon a Law degree, but the acting bug 'bit' again, when she was asked to audition for a new TV series.

The series turned out to be SLIDE, the popular Fox8 teen drama, which followed the lives of five teenagers on the bumpy path to adulthood. Cast in the lead role of "Tammy Lane", Gilbert proved a hit with audiences and critics alike and looks set to be on the threshold of an impressive acting career.

### **DIANA GLENN is ANNIE STOKES**

Glenn began her professional acting career in her hometown of Melbourne before moving to Sydney where she was cast as a series regular in the cult TV series THE SECRET LIFE OF US. Around this time she was commissioned by Arena TV to write and perform a series of 15-minute comedy sketches based on her project THE GIRLS.

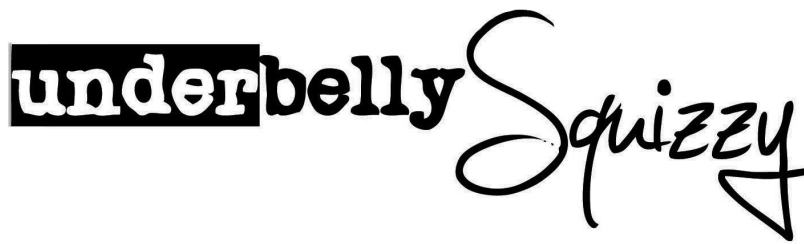
Glenn has starred in several key television productions including LAST MAN STANDING, CANAL ROAD, THE ELEPHANT PRINCESS and HOME & AWAY. In 2009, she took the title role in the SBS crime series, CARLA CAMETTI PD and was a regular cast member of the controversial, Showtime series, SATISFACTION. Glenn also enjoyed lead roles in the ten-part drama, KILLING TIME and the acclaimed television adaptation of writer Christos Tsiolkas' book, THE SLAP.

Feature film credits include the lead female role in director Anna Reeves' drama, THE OYSTER FARM for which she was named Best Actress at the St Tropez Film Festival and the 2007 thriller BLACK WATER.

### **SAM GRECO is "BUNNY" WHITING**

Sam Greco is internationally renowned as one of the key fighters in the illustrious K – 1 Martial Arts Tournament. Greco recently retired from tournament fighting, but is still revered in by fight fans and recognized throughout the global martial arts community.

In addition to his sporting achievements, Greco has amassed an eclectic portfolio of film and television credits including the feature films SCOOPY-DOO, and TWO FISTS ONE HEART, along with roles in television shows such as PIZZA, UNDERBELLY (series 1), RUSH, SWIFT AND SHIFT COURIERS, KILLING TIME, OFFSPRING and HOUSOS.



**FLETCHER HUMPHRYS is EDWARD JENKINS**

A television veteran, Humphrys has had both regular and guest-starring roles in many of Australia's notable TV shows of the last seventeen years.

Combining television work with regular stints in film and theatre, Humphrys' diverse array of television credits include A COUNTRY PRACTICE, BLUE HEELERS, STATE CORONER, NEIGHBOURS, THE CRASH ZONE, EUGENE SANDLER P.I., SOMETHING IN THE AIR, STINGERS, McLEOD'S DAUGHTERS, MARSHALL LAW, ALL SAINTS, LAST MAN STANDING, NIGHTMARES & DREAMSCAPES, SATISFACTON, EAST OF EVERYTHING, CANAL ROAD, RUSH, SMALL TIME GANGSTER, HOME & AWAY, CONSPIRACY 365, JACK IRISH: BAD DEBTS and BIKIE WARS: BROTHERS IN ARMS.

Feature film credits include THE HEARTBREAK KID, CHOPPER, GURU WAYNE, RAZOR EATERS, JOHN DOE and CRAWLSPACE.

**ELISE JANSEN is LORNA KELLY**

A graduate of Western Australian Academy of Performing Arts (WAAPA), Jansen was named Best Actress at the 2009 W.A. Screen Awards for her role in the short film MISCONCEPTION.

This stunning young actor has spent the last few years honing her craft on stage and screen, with theatrical performances ranging from THE CHERRY ORCHARD, ROMEO AND JULIET and LES LIASONS DANGEREUSES to LYSISTRATA, THE SPOOK and the Kate Cherry directed production of CLOUDSTREET.

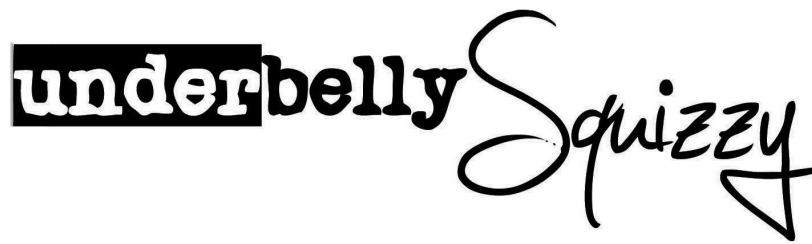
On television, she has guest-starred in NEIGHBOURS, WINNERS & LOSERS and CITY HOMICIDE and also appeared in the 2011 feature film CRAWLSPACE.

**CAMILLE KEENAN is DOLLY GREY**

Since relocating to Australia from New Zealand to join the regular cast of the controversial television drama, SATISFACTION, Keenan has been on the fast track to becoming one of the country's most recognised young actors. For her work in SATISFACTION, Keenan was nominated for 'Most Outstanding New Talent' at the 2010 Logie Awards and won 'Best New Talent' at the 2010 ASTRA Awards.

Over the last few years, she has guest-starred in CITY HOMICIDE, as well as enjoying on-going roles in the TV shows RUSH and the top-rating family drama PACKED TO THE RAFTERS, where she portrayed Bree Jennings for twelve episodes.

Feature film credits include appearances in 30 DAYS OF NIGHT, KING KONG and FACING TOMORROW along with lead roles in the New Zealand independent productions BLACKSPOT and LASTING NOTIONS. She will next be seen opposite Dustin Clare in the upcoming New Zealand feature drama, SUNDAY.



**PETER MOON is MR. FINK**

Largely recognized as a comedian, particularly through his involvement in the cult Australian sketch comedy series, FAST FORWARD, Moon is also an accomplished actor with a wide-ranging slate of film and television credits.

From hosting shows such as GOOD MORNING MURWILLUMBAH, LIFESTYLES OF THE RICH AND FAMOUS and WORLD CUP COMEDY, Moon has guest-starred in classic Australian television shows ranging from PRISONER, COP SHOP, THE SPECIAL SQUAD and RAFFERTY'S RULES, to dramas and mini series including THE ANZACS, THE LANCASTER-MILLER AFFAIR, THE FLYING DOCTORS, HOUSE ROLES, NEIGHBOURS and CITY HOMICIDE. Moon was also one of the lead cast in the Bill Bennett directed feature comedy, THE NUGGET and was a member of the top rating 2-Day FM Morning Crew radio program for eight years.

**NATHAN PAGE is HENRY STOKES**

Since commencing his career in the late nineties, Page has appeared in numerous high-profile productions spanning theatre, film and television which have included ongoing roles in THE SECRET LIFE OF US and MISS FISHER'S MURDER MYSTERIES.

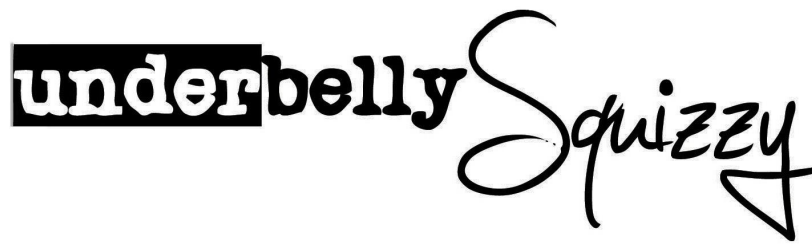
Additional television credits include WHITE COLLAR BLUE, ALL SAINTS, HOME AND AWAY, UNDERBELLY: A TALE OF TWO CITIES, PAPER GIANTS: THE BIRTH OF CLEO and the telemovies SCORCHED, WICKED LOVE: THE MARIA KORP STORY and PANIC AT ROCK ISLAND. His theatrical appearances have encompassed roles with such high-profile organisations as Company B Belvoir 2, Sydney Theatre Company, Melbourne Theatre Company and the State Theatre of SA, whilst his film credits have included STRANGE FITS OF PASSION, SAMPLE PEOPLE, ACCIDENTS HAPPEN, THE BOYS ARE BACK and most recently director Julia Leigh's SLEEPING BEAUTY.

**SUSIE PORTER is ROSE TAYLOR**

The multi-award winning Porter has beguiled critics and audiences alike since graduating from Sydney's National Institute of Dramatic Art (NIDA). To date, she has amassed multiple awards and nominations, which include AFI Awards for Best Lead Actress in a Television Drama for RAN (2006) and EAST WEST 101 (2009) and Best Supporting Actress for THE CATERPILLAR WISH.

Born and raised in Newcastle, Porter's feature credits include FEELING SEXY, IDIOT BOX, PARADISE ROAD, WELCOME TO WOOP WOOP, AMY, BOOTMEN, THE MONKEY'S MASK, MULLET, BETTER THAN SEX, TEESH AND TRUDE, LITTLE FISH, THE CATERPILLAR WISH, and SUMMER CODA. Her body of television work includes guest and lead roles in THE SECRET LIFE OF US, STATE OF PLAY, SILENT WITNESS, RAN (Remote Area Nurse), LOVE MY WAY (series 2), NIGHTMARES AND DREAMSCAPES, SISTERS OF WAR, THE JESTERS (series 2), EAST WEST 101 (series 3), DANCE ACADEMY (series 2), BROTHERS IN ARMS: THE BIKIE WARS, PUBERTY BLUES and the telemovie, DANGEROUS REMEDY.





**KEN RADLEY is SENIOR DETECTIVE JOHN BROPHY**

One of Australia's busiest actors, with a career spanning three decades, Radley has appeared in over fifty film and television productions and was also the voice of 'B2' in series 1 to 6 of the long-running, cult children's series BANANAS IN PYJAMAS.

Feature film credits range from THE BIG STEAL, THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT, CHILDREN OF THE REVOLUTION and BABE 2 to RABBIT PROOF FENCE, THE BOOK OF REVELATION, BLESSED and RED HILL

For the small screen, Radley has guest-starred and taken recurring roles in a list that reads like an anthology of Australian television drama. Amongst his more recent credits can be found STINGERS, THE SECRET LIFE OF US, VERY SMALL BUSINESS, RUSH, BED OF ROSES, CITY HOMICIDE, THE LIBRARIANS, AUSTRALIA ON TRIAL, MISS FISHER'S MURDER MYSTERIES, HOWZAT! KERRY PACKER'S WAR and MRS. BIGGS.

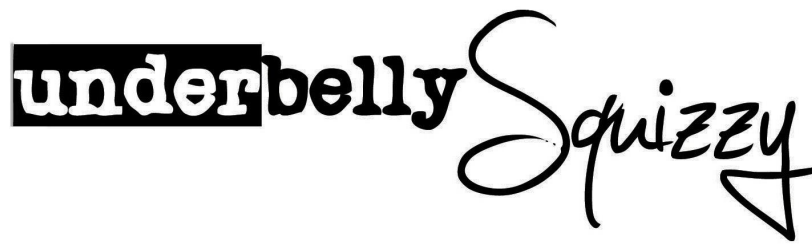
**ANDREW RYAN is ANGUS MURRAY**

A 2008 graduate of Queensland University of Technology's Acting course, Ryan has already amassed an impressive slate of Australian film, stage and television credits.

One of his most notable big screen credits to date has been director Stuart Beattie's adventure film, TOMORROW, WHEN THE WAR BEGAN. Additional feature film credits include ALL MY FRIENDS ARE LEAVING BRISBANE, THE BLACK BALLOON and the telemovie, TWO FLIES.

Ryan's many television credits include guest roles in ALL SAINTS, DOUBLE THE FIST, CHANDON PICTURES, THE FUTURE MACHINE, REEF DOCTORS and THE JESTERS, in which he starred as Zak Green.

He will soon be reprising his role as Chris Lang in TOMORROW, WHEN THE WAR BEGAN 2 and recently completed filming the thriller LEMON TREE PASSAGE.



**DAN WYLLIE is SENIOR DETECTIVE FREDERICK PIGGOTT**

Versatile Wyllie is a familiar face to Australian audiences through his many performances spanning film, television and theatre. Television credits include BAD COP, BAD COP, THE ALICE, LOVE MY WAY (Series 1, 2 & 3), BASTARD BOYS, CURTIN, UNDERBELLY (Series 1), CHANDON PICTURES, MY PLACE, BANANAS IN PYJAMAS, WILFRED, BURNING MAN, SLIDE, THE STRAITS, TANGLE and PUBERTY BLUES.

Since the early nineties, he has also had key roles in many feature films including SPOTSWOOD, ROMPER STOMPER, MURIEL'S WEDDING, THE THIN RED LINE, HOLY SMOKE, CHOPPER, PETER PAN, THE LAST CONFESSION OF ALEXANDER PEARCE, ANIMAL KINGDOM and THE KING IS DEAD.

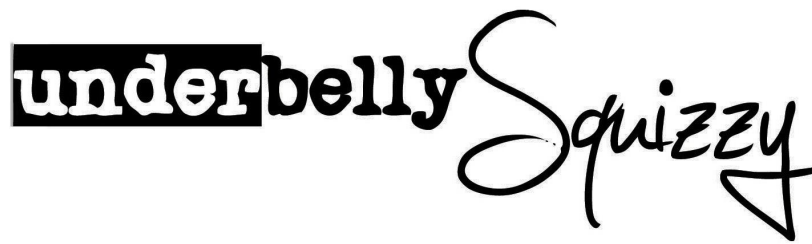
A respected stage performer, Wyllie's theatrical credits are also extensive and include the landmark production of CLOUDSTREET in which he created the role of Fish Lamb.

**ASHLEY ZUKERMAN is DETECTIVE JAMES BRUCE**

Zukerman is an exciting young actor who graduated from Victorian College of the Arts (VCA) in 2006 with a Bachelor of Dramatic Art – Acting.

Best known to television audiences through his ongoing role in Channel Ten drama series RUSH, Zukerman has also starred in THE PACIFIC, LOWDOWN, TERRA NOVA and the feature film BLAME.

His theatre credits include THE HISTORY BOYS and THE HYPOCRITE for Melbourne Theatre Company, AS YOU LIKE IT for Belvoir Street Theatre, THIS IS OUR YOUTH for Inside Job Productions, of which Zukerman is a founding member, and BC for The Hayloft Project for which Zukerman received a Green Room Award for Best Male Supporting Performer.



## EPISODE SYNOPSES

(Episodes 1 to 8)

### Episode 1

#### **"SQUIZZY STEPS OUT"**

It's 1915 and young Leslie "Squizzy" Taylor has had enough of grafting a living picking pockets. He might be a shorty but he has big ideas and an even bigger ego – which only swells when he pulls off a daring heist from a city jewellers in broad daylight with his Bourke Street Rats inner circle of Snowy Cutmore, Angus Murray, Tankbuster McDonald and his best girl, prostitute Dolly Grey. Even if big crim about town and fence Henry Stokes doesn't give Squizzy quite the price he thinks his loot is worth, Squizzy's taken his first step into a bigger, brighter, riskier world.

But what's the use of being a criminal genius if no-one, including the police, rates you? While a more circumspect crook might rejoice in anonymity, Squizzy's ego compels him to prove himself and he throws his gang into a much more challenging crime. They're going to rob the bank manager of one of the new branches springing up on the city's semi-rural outskirts. Only trouble is, it's a fair hike and none of them can drive. Squizzy books a taxi under an assumed name, blithely assuming he will be able to "convince" the driver to play along with his plan. But it all goes wrong and the resolute young driver ends up with Snowy's bullet in his head.

Squizzy's not too worried – the cops are jokes. But one cop isn't laughing – Detective Piggott is conscientious and committed and finds an eyewitness among the orchardists and dairy farmers who describe a very short man and another with a Panama hat.... Squizzy and Snowy are at the races, drinking a toast to Tankbuster who's joined up to fight the Hun, when in swoop coppers – *Leslie Taylor, you are under arrest for murder*. It seems Squizzy's circuit of Fortune's Wheel is destined to be very rapid indeed...

# underbelly Squizzy

## EPISODE 2 “Squizzy Puts One Over”

Facing a murder charge, Squizzy's out on bail, thanks to a few quid slipped to the Bail Justice. He tracks down the Crown witness “convincing” him that his eyesight is unreliable. Detective Piggott can only watch in dismay as Squizzy is acquitted. But he resolves that one day he'll bring down the cocky little so-and-so.

Angus approaches Squizzy about a quick job to produce some urgent cash but Squizzy is under constant police surveillance now and needs to lie low to wait out the heat. With pressing expenses Angus pulls a solo bank robbery and gets away with 400 pounds! Sadly he is caught shortly afterwards and sentenced to fifteen years in the roughest prison in Melbourne.

Meanwhile, Squizzy has a new plan – another jewellery store robbery, but this time with the added bonus of giving the cops a small “peace offering”. Of course it does mean setting up the 2IC of Long Harry Slater's Narrows Gang as fall guy but that's a sacrifice Squizzy's prepared to make! The elaborate scheme unfolds according to plan except that the cops leave their run a little late and fence Henry Stokes is arrested along with Slater's man and charged with major theft.

Squizzy admits he miscalculated and attempts to set things to rights by bribing the trial jury, resulting in a surprising acquittal. However Long Harry is deeply suspicious that Squizzy and Stokes have pocketed the lion's share of the takings and has both men severely bashed. Moreover, Slater declares that his end of town is off limits to Squizzy and his gang.

Snowy comes back from fencing the bulk of the jewellery robbery takings in Sydney to a city divided. And Dolly too, is distressed by the animosity – she loves her Leslie but his crazy plans have led folk practically to war! She takes herself over to Long Harry's Narrows Gang hang-out to talk some sense into them all, taking in a bit of Dutch courage as she goes. But Long Harry and his boys send Dolly back to Squizzy scorned, humiliated and brutally raped.

# underbelly Squizzy

## EPISODE 3 “Squizzy Takes Charge”

As Armistice is declared in Europe, in Melbourne, the battle lines have just been drawn. Squizzy sets about revenging the outrage against Dolly Grey and the Fitzroy vendetta is ignited. Shootings, bashings and an attempted canicide are the order of the day. Tankbuster returns a decorated war hero and a changed man. Squizzy embraces him, alienating Snowy Cutmore who is proving a dangerous man to have around. To complicate matters, the returning diggers have brought the Spanish flu home with them and the virus fells cop and crook, saint and sinner alike.

Meanwhile, Squizzy's roaming eyes land on the young and wholesome waitress Lorna Kelly. Neglecting Dolly, and motivated partly by a desire for respectability, he sets about wooing the girl. Tankbuster takes up the cudgels on Dolly's behalf and gets himself shot in the process.

Dolly confronts Lorna, telling her the truth about Squizzy's nefarious gangster activities. Naïve Lorna doesn't believe her and reveals that she's pregnant with his child. Dolly knows she has lost the man she loves.

It's now that thieves fall out and the dangerous and erratic Snowy Cutmore turns on Squizzy. However, Snowy's attempt to revenge himself on his former mate is foiled by Dolly and some cast iron cookware. Squizzy issues instructions for Tankbuster to execute Snowy but Tank doesn't have the stomach for the job and banishes Cutmore to Sydney instead.

Squizzy's next masterstroke is to orchestrate a 'chance' encounter between Henry Stokes and Long Harry Slater that results in a bar room shoot-out. Seriously injured, Long Harry Slater flees to Sydney while Stokes exiles himself to Tasmania to avoid a gaol term, leaving Squizzy in charge of his gambling operations. For now at least he is the undisputed king of Melbourne's underworld.

# underbelly *Squizzy*

## EPISODE 4 “Squizzy Breaks Some Hearts”

In Stokes' absence Squizzy runs his gambling empire, showing no mercy to those who cheat or can't pay their debts. Squizzy is happy to spend Stoke's dosh on the fineries of life but finds the day-to-day running of the empire boring. Lorna gives birth to baby June and the event has the potential to change Squizzy's life. He feels a love for his daughter like nothing he has felt before. He spends even more of Henry Stokes' money buying a grand home in Caulfield for his new family, and Lorna encourages him to find legitimate work.

Meanwhile, honest Detective James Bruce is giving the gambling empire a hard time. In reprisal, Tankbuster bombs Bruce's home – which brings even more heat on the crooks. Weary of playing mine host, Squizzy turns to robbing warehouses of their fine cloth. For a time he's a man with a foot in both camps – law abiding and law breaking, attending temperance meetings and running a sly grog empire.

Henry Stokes returns from Tasmania unexpectedly, furious at how Squizzy has run his businesses into the ground. Squizzy throws a lavish party for him to heal the rift, but shortly afterwards Stokes is arrested for possession of stolen property – fur coats gifted from Squizzy! However the little general brazenly intimidates a judge and Stokes get off the charge.

Chastened, Squizzy takes to the racetrack, wondering if an honest career isn't the best policy after all. Yet old habits die hard; the moment he sees a punter with a fat wallet, he falls back to his old trade and nicks it – problem is, he is caught red-handed by hard-headed Detective Brophy. Brophy locks him away in the watchhouse to cool off but while he's locked away, baby June takes ill with the flu and quickly succumbs. Squizzy is devastated by the loss of his beautiful little girl. In his fury and grief he torches a police car.



# underbelly Squizzy

## EPISODE 5 “Squizzy Tempts Fate”

The death of his daughter sends Squizzy into a downward spiral. What's the point of trying to live a decent life when fate deals you such a blow? To hell with it all, he says, and starts another war with the Narrows Gang, not caring whether he survives it or not.

On the home front Lorna struggles to keep the façade of the good wife true. She knows what her husband does, if not the detail. Turning a blind eye is growing harder with every day. With Squizzy's crimes attracting a great deal of police attention, it is Lorna who must bear the brunt of it.

Loyal 2IC Tankbuster knows that Squizzy is running on empty and heading for a wall, but what can he do except try to protect him from himself? Just when things are spinning out of control Squizzy meets a new flame – ingenue Ida Pender. Could she be the voice of reason to help avert disaster?

Unfortunately, Ida proves to be less the voice of reason and more a fan for the flames, inspiring Squizzy to abscond while on bail for a burglary matter. He is now a man on the run for an insignificant crime. The madness of this festers between Tank and Ida who jockey like teenage brother and sister for Squizzy's attention. Only one can win. The balance tips in Ida's favour when Squizzy decides to use her in a robbery that doesn't go to plan. Is this the end for Tank and his best mate?

Needing time to regroup, Squizzy finds himself drawn back to the arms of safe, dependable Lorna. Maybe she is the stabiliser he needs. Maybe they can make a fresh start. Maybe they can have another child?

But after a night with Lorna, Squizzy realises he was wrong. Being with his wife stifles him. It is only Ida who allows him to breathe!

However, Ida's inexperience in criminal matters lands both herself and Tankbuster in gaol, which inevitably threatens her lover Squizzy's freedom.

# underbelly Squizzy

## EPISODE 6 “Squizzy Makes The Front Page”

Squizzy's twelve months on the run mark the pinnacle of his notoriety. Fêted by the press as a criminal with class, he is known as the dapper pimpernel running circles around a police force at a complete loss to catch him. He has finally arrived as Australia's first celebrity criminal!

However the police are wising to Squizzy's tricks. Ida, who has been manipulated into giving evidence against him and Tankbuster, is secreted away and out of reach in one of this country's first attempts at a witness protection program. If she makes it to court her testimony could see Squizzy deemed an habitual criminal to be locked away for all time – if he's ever apprehended, that is.

Squizzy organises an elaborate kidnapping of Ida but when she falls back into his arms all is forgiven. Then the stars miraculously align with Squizzy and Ida approached to star in a movie about race fixing.

Meanwhile, the police regularly raid Squizzy's Caulfield House, upturning Lorna's life, looking for something, anything that will lead them to Squizzy Taylor. Detective Bruce befriends the pregnant Lorna and tries to convince her to turn her husband in. She may be devastated by Squizzy's disappearance and the fact he's taken a lover, but she is a loyal wife no less and won't budge.

Ida's loyalty reconfirmed, the police's case in disarray and with a film to be made, Squizzy decides to turn himself in, convinced he can beat any court case. In classic Squizzy style, he arrives at police headquarters at a time of his own choosing, on his own terms, with a contingent of press to witness the event. And as he predicts he is immediately bailed yet again.

But he discovers there's a price to fame when a former admirer turned stalker guns him down in the street. Although Squizzy survives, the film does not – the government censor bans it in the public interest for its unsavoury association with such a notorious criminal as Mr. L. 'Squizzy' Taylor.

# underbelly Squizzy

## EPISODE 7 “Squizzy Loses The Plot”

Squizzy arranges the breakout of his good mate Angus Murray from prison in an attempt to reunite the Bourke Street Rats' inner-circle of three, Squizzy, Tankbuster and Murray. The team, however, will never be as it was. Murray has done the last five years in Pentridge tough, he's a broken man by the time he gets out, his only ambition being to leave town to start a quiet life afresh, somewhere far, far away.

But Squizzy has gone to considerable trouble and expense to free Murray and isn't about to let him go so easily. Murray owes him, right? One last job... a straight forward bank robbery ...

Meanwhile, Lorna gives birth to Squizzy's second child, another daughter, Lesley. Tankbuster delivers the news but Squizzy doesn't want to know.

The bank robbery is a disaster. The bank manager is shot and mortally wounded. Murray is arrested, while the triggerman, a brutal ex-con called Richard Buckley, escapes capture. Squizzy's old tricks of threatening witnesses and jury tampering fail for once and Murray is inevitably found guilty and sentenced to hang. Tankbuster pushes for an attempt to break Murray out of prison a second time but it ends badly and Angus's fate is sealed.

When Squizzy won't face the condemned man in prison, Tankbuster sees him for what he is – a hollow, emotional fraud and coward. The bond between these two old friends is broken the day Angus Murray swings.

# underbelly Squizzy

## EPISODE 8 “Squizzy Cooks A Goose”

Convicted of harbouring the executed murderer and bank robber Angus Murray, Squizzy is sent to gaol where he is confronted by his enemies, the Narrows Gang's Whiting brothers. His punishment at their calloused hands is brutal and soul destroying.

Meanwhile, surviving on her own, Ida gives birth to their baby girl, Gloria, and the young mother begins to grow-up fast.

When Squizzy is released, his health compromised, he again flirts with the idea of going straight and opens a men's barber shop, and he and Ida, who's loyally waited for him, set up house in a room above Dolly's brothel. But a leopard finds it difficult to change its spots and it isn't long before Squizzy strikes a deal to sell cocaine in partnership with former foe Long Harry Slater. Once again, Squizzy dreams of re-establishing his criminal eminence.

A turn of fate leads the former Governor of Victoria's wife, Lady Stanley, to Squizzy. She encourages him to turn his entrepreneurial mind away from crime. She allows him to see what he could be and for one glimmering moment he looks to an altogether different future.

But Squizzy's die is cast, and he discovers he has more enemies outside gaol than in. A plot is hatched to kill him and on a cold day in October, 1927, in a humble cottage in Carlton, he dies in a gunfight.

So who was it that fired the fatal shots? Snowy Cutmore returned from Sydney? Snowy's vengeful mother? Long Harry Slater? Henry Stokes? Long Harry and Stokes acting in concert? A hired gunman from Sydney acting on yet another party's orders? Or a bent cop with a grudge to settle? The truth may never be known, but one thing is for sure; Squizzy Taylor was the architect of his own downfall.

*Vale Joseph Theodore Leslie “Squizzy” Taylor.*