



Sunday Shorts #18: Brothers

Cinema Australia / August 1, 2015

A Queensland based short film, *Brothers* is a gripping crime drama about Mitch, who is thrown into the world of crime and joins his older brother in a bank heist. Mitch has to learn how to survive in a very different world.



Andy Sparnon

Andy Sparnon *Jack*

Andy may be relatively young in the industry but that hasn't stopped him from advancing as an actor having worked alongside some of the Australian A-listers he'd always admired on the screen.

In 2013 Andy played a supporting role alongside Australian icon Martin Sacks (*Blue Heelers*, *Underbelly*, *Wentworth*) in the feature film *Rise*. While not only a pivotal moment for Andy it was also a positive learning curve. Seeing a great actor at work influenced his perception of the art.

"Being called back to audition for a significant role in a major Hollywood blockbuster reinforced my belief in my potential as an actor. I value those opportunities whether you get the part or not – I haven't earned my way yet to where I really want to be. It's

the film.

He lead his troops well and always got the best out of me and respected our opinions creatively or if we had any ideas to put forward he was always open to it. I felt comfortable and trusted his direction at all times – I would love to work with Cameron again one day!

On fellow cast and crew

Amazing – they were all so much fun and a world of knowledge for me as an actor. Everyone brought their own special ingredients to their character and the film. I learnt a lot from every cast member and made some life-long friends. It's always a great set when everyone gets along so well and really enjoys what they do!



Andrew Conder

Andrew Conder SOC, ACS *Director of Photography*

Both a member of the American Society of Camera Operators and the Australian Society of Cinematographers, Andrew has worked extensively in the film and television industry since 1981.

Starting in Brisbane at BTQ7 (currently Channel Seven), his work started him off travelling around Australia and Internationally shooting magazine style stories for children.

In 1990, Andrew went freelance and has since worked on over 30 feature films and worked with some of the most famous names in entertainment.

Some of the projects he's worked on include *Pirates of the Caribbean*, *Scooby Doo*, *Terry Nova*, *24*, *Peter Pan* and *Crocodile Dundee in LA*.

Andrew has worked alongside the likes of Rowan Atkinson, Kiefer Sutherland, Geoffrey Rush, Sarah Michelle Gellar and Pamela Anderson to name a few. During the years, Andrew has also had the opportunity to work with some great cinematographers including, Don McAlpine, Darius Khondji, David Burr, David Eggby, Jeffrey C Mygatt, Ellery Ryan, Ron Johanson, John Stokes and Ben Nott.

Andrew has recently finished production on the feature *Red Billabong*, and the TV series *The Family Law*.

On the script

I was excited about shooting this script – I could really visualise every shot as I was reading it – it was written so well. I loved the connection of the brothers and wanted to exploit that.

On working with *Brothers* director Cameron Brunt

Cameron is a brilliant director that belies his age! Each time I work with him he has grown so much as a director – he has an inbuilt knowledge of filmmaking that is greater than a lot of more experienced directors I have worked with. He is very visual and knows what he wants but also appreciates ideas from the crew and is keen to work with everyone to achieve the best look for the film.

Watch out for Cameron Brunt! He is a director that the world will sit up and take notice of very very soon!!

The best moment on-set

I thought my most interesting moment on set was shooting the night exterior at the start of the film with just a couple of lights and trying to give it a creative look that served the story telling. I also liked the way the camera played this scene out in one flowing shot.

On the film's overall look

We were kind of paying homage to Ben Affleck's *The Town*, so we wanted to follow the kind of colour pallet used there. We liked the yellowy-green of the halogen street lighting and the grittiness of the film. I don't really like a lot of camera angles shot at normal eye height unless it is part of the storytelling so I like to get the camera down low a lot and I also like to do whole scenes in a single shot if it suits the scene so I guess you can expect a lot of those kind of shots.

On fellow cast and crew?

The thing about short films is that everyone that is there are there because they simply love to get in and help out. No one is getting paid but you will quite often dig up real gems that just work and work to get the film made. On this film I was blessed by a fantastic crew! Everyone of them pitched in and got it done. So many of them put their equipment and skills out there just for the joy of filmmaking and I marvel at that every time – without them, there is no film.

Cameron has a knack of getting high quality actors around him and everyone on *Brothers* had amazing talent. It makes my job easy when the acting is so good and of course it's always a load of fun on set when Joss McWilliam and Mark Hembrow are around!