



*Calligram Pictures presents*



# Co - Stars

*Tears unseen are tears wasted.*

CALLIGRAM PICTURES *Presents* SKYE FELLMAN JOEL DRABBLE *in* 'CO-STARS'

*Director of Photography* SCOTT DUNBAR *Edited by* CALVIN SIM IZAC BRODRICK *Sound Recordist & Designer* ANGUS WILLIAM TAJ MANION *Script Supervisor* NOAH GEROMETTA

*Executive Producers* TAYLOR GLOCKNER JACKSON KANARIS IZAC BRODRICK *Written by* SKYE FELLMAN IZAC BRODRICK *Directed by* IZAC BRODRICK



*A female performer, naked in a bathtub on stage, is shocked and angered to find that a male performer, also naked, has appeared in the bathtub with her.*



*Interview with director*

# IZAC BRODRICK

*How did Co-Stars begin?*

Skye Fellman, the lead actress in the film, sent me a script she'd written that she wanted me to direct. When I read it, the story unsettled me, but it also made me laugh. There was this weird tone to it that I liked, and I knew that if we worked on it together and developed the script, it could become something that I'd feel I simply had to direct. So we pushed it forward from there.

*There are many theatrical elements and themes in the film's presentation and screenplay. How did the film's writing influence a theatrical presentation?*

One of the larger ideas in the film is the idea of performing. We found it fun to use the theatrical elements in a diagenetic form to get this across. I wanted people to be able to see people performing. In Skye's early draft of the script, the two performers were film actors. Then my producers, Jackson & Taylor, found the location, which looked like a stage, and lended itself to a theatre performance.

Theatre acting also tends to be more energetic, more animated, and that would help us portray higher contrast between when the performers are performing and when they're not.

*You've worked with both Skye Fellman and Joel Drabble before in 'Flesh & Ivory'. Did you write the script with them in mind?*

Yes. When Skye sent the script to Calligram, she made a push for her to be lead which I agreed with. I thought it was a great idea. She wrote a great role for herself. With the male character she'd written, all of the things I needed that actor to do, Joel was capable of.

It would be easy to use them as a pair cause they've worked with each other before, also for comfortability sake, because they spend the film partially clothed in front of each other.

*As you were directing this film, what are some new elements that you considered?*

I've never directed anything with a melodramatic element before. It was interesting to direct something that was in the style of theatre. It made me want to direct theatre in the future.

There was also a comedic element which i had to balance with a psychological horror element later in the piece. Finding the transition between those tones was fun, but very important to me, because I knew it'd flop miserably if it felt forced or random. That mix of tones grabbed me when I first read the script Skye sent me. I had never read something that was available for me to direct with that tone before.

*Your characters in this film don't have names. Who are these two people to each other?*

They are two people who have a lot of things in common because their most recent relationships sound very similar. They also share a need for some sort of attention or validation from the audience, which is a quality they despise in each other. So there's that too.

*How did you work with your cinematographer, Scott Dunbar, to achieve your lighting design of the movie?*

Scott is incredibly talented, so getting him on was a no brainer for me. When we figured out that once the curtains were closed there would be a certain red glow cast upon the characters for the majority of the film, we were incredibly happy with this, so it became about finding a way to balance the red and illuminate the background.

We were happy that the script had a perfect excuse to cover the characters in red light, because at least that was an interesting place to start. The red light also made the red make-up disappear on the performers' cheeks when the curtains were closed, which I loved.

*How long did it take to shoot the film, and how were the choices of location made?*

A very key element we needed was a bathtub that wasn't build into a wall, and was accessible on all sides. Around Brisbane this was difficult to find. It was important to us because we wanted to put the camera on any side of the bathtub.

I re-wrote parts of the script to make it a theatre performance because the bath looked like it was on a stage. The property owners were very nice and gave us as much time as we needed to shoot. We shot the film over 2 nights. About 20 hours total.



# CREDITS

CALLIGRAM PICTURES PTY LTD PRESENTS

*An Izac Brodrick film: "Co-Stars"*

STARRING	Skye Fellman Joel Drabble
EXECUTIVE PRODUCERS	Taylor Glockner Jackson Kanaris Izac Brodrick
PRODUCED BY	Gianni Ciavarella James Pitt Dana Henley
DIRECTOR OF PHOTOGRAPHY	Scott Dunbar
PRODUCTION DESIGNER	Izac Brodrick
EDITED BY	Calvin Sim & Izac Brodrick
MUSIC	Elsie Clark - 'Cry Baby Blues' (1921)
SOUND RECORDIST & DESIGNER	Angus William Taj Manion
SCRIPT SUPERVISOR	Noah Gerometta
WRITTEN BY	Skye Fellman Izac Brodrick
DIRECTED BY	Izac Brodrick
RUNTIME	12 min, 11 sec
LANGUAGE	English

# PRODUCTION COMPANY



## CALLIGRAM PICTURES

*If writers and directors don't have the freedom to refuse input towards their projects, then they relinquish their authenticity as artists.*

Calligram Pictures was founded in 2020 by 5 friends drawn together by a love of cinema and filmmaking. Based in Brisbane, Australia, we develop, produce, and distribute original stories that challenge, engage, and inspire discussion.

We respect the autonomy of our team members, and aim to facilitate a domain in which our collaborators have the same freedom to experiment we strive for ourselves.

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