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TIGA • KALI  
STUDIO

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### **Short Synopsis**

*Canbury* is a trilogy of stories concerning the lives of six twentysomethings, dealing with their progression (or lack thereof) beyond the confines of adolescence: two friends discuss their opposing attitudes to relationships; a male and female fail to act upon their mutual attraction; two males sit comatose through boredom.

### **Full Synopsis**

*Canbury* is a trilogy of stories concerning the lives of six twentysomethings, set in Canbury Gardens, Kingston-upon-Thames:

Part I: Two females sit on a bench. One of them mentions that she recently ran into a pregnant friend of theirs. Their conversation soon turns from their friend to reflections about their own current situations in life: one bemoans the lack of her relationship experience, worrying about the fact she hasn't settled down, while the other firmly believes that they are too young to be worrying about such things. She expresses her belief that they should simply be enjoying and experiencing their lives, but her friend remains unconvinced: to her, relationships *are* life.

Part II: A male takes a seat on a bench, hoping to find a quiet moment during which to eat his lunch. However, before he can start, an attractive female comes and takes a seat next to him. It is clear from their body language that the two characters are attracted to one another, yet neither is bold enough to make a move. After an awkward moment of eye contact the male decides to busy himself in reading a newspaper, hoping to hide his embarrassment. Taking this as a sign that a conversation will never start, the female decides to leave. It is a wasted opportunity for both of them, and the male is left alone and regretful.

Part III: Two males sit by the side of the river, comatose through boredom and watching the river pass by before them. They talk about how to spend their time: although one of them is already drinking, he suggests going to a pub. However, his friend, whose neck is in a brace, replies that he can't drink due to the painkillers he is taking, and this reminds him that it is time for him to take his next pill. Seeking some water with which to take the pill, he finds that there is only one drink to hand: his friend's beer. The two friends return to watching the river, but this time they are both drinking.

### **Director's Statement**

For me, and for many people of my age who grew up in Kingston-upon-Thames, Canbury Gardens represents a certain nostalgia; a symbol, perhaps, of our adolescence. With the exception of one local youth club and a handful of music venues with lenient door-policies, it was the primary place where we spent our under-age, teenage years: hanging out, talking, drinking.

It is by the nature of their surroundings, therefore, and through their relationships to it, that the protagonists of *Canbury* share a certain nostalgia for their past, a nostalgia which raises questions as to whether they are making, or have made, the most of their lives. While themes of 'missed' opportunities and 'wasted' youth emerge through these questions, the film is not meant as a judgmental or polemical piece. Ultimately, it strives to present something approaching a truth: a truth of life as it may have happened, may still happen, or in one case did happen.

Alex Barrett,  
London, January 2008



## Production Notes

The genesis for *Canbury* can be traced back several years, to when the film's writer/director Alex Barrett was still studying at what was then The Surrey Institute of Art & Design in Farnham, Surrey. As part of his course, Barrett wrote a one-page, untitled script about two people sitting by the River Thames, one of whom was drinking, while the other was unable to drink due to the painkillers he was taking. For several years, Barrett considered making the script – which would later become the third part of *Canbury* – as a standalone film. As he explains: 'it was always a project that I wanted to make, but for one reason or another, I never took the necessary steps to put it into production'.

Last year Barrett was in postproduction on his short film *Andrew*, when he had an idea for a new project. Sitting down at the keyboard, he wrote the script that would become the second part of *Canbury's* trilogy of stories. The script was written as two short prose paragraphs, with the first detailing the action of the scene, and the second being a note to the cast and crew about the style the film should take (interestingly, these stylistic intentions changed dramatically as the larger *Canbury* project began to take shape). As Barrett explains: 'As I'm sure is the case with a lot of writer/directors, I was becoming somewhat jaded by the limitations of the conventional screenplay format and thought it might be interesting to do something slightly different'. Although Barrett was very keen on the script, he was aware of the fact that he'd just written a film with the same location (a bench in Canbury Gardens, Kingston-upon-Thames) as his earlier, untitled screenplay. 'Even though I was really keen on the script, I knew that if I made it I would never make the other film, due to the similarity in setting'.

Rather than simply never make either film, Barrett began to discuss with Andrew Visser, who would later become a cinematographer and producer on the project, the idea of turning the two scripts into a trilogy. Both

Barrett and Visser felt that the material they had would make a good trilogy of stories, told in a single film. But a third part remained elusive. 'I came up with quite a few ideas, and it took us a while to settle on the third story', says Barrett. Once the idea for a third story (which would later become the first part of the film) was settled upon, Barrett began to put together a script for the project. However, as he began writing the new section he once again became dissatisfied with the traditional approach to screenwriting. 'For whatever reason, the dialogue I was writing for the girls wasn't working for me, it wasn't exciting me in the way that a script should excite the director' Barrett explains. 'Andrew and I both felt that ultimately we'd be better going for another prose paragraph, similar to what I'd done for the middle part of the film, than a more conventional dialogue script'. Although Barrett then proceeded to write a detailed prose version of the scene, this was soon stripped down to the very essentials for the casting process, during which the auditioning actresses were asked to improvise a conversation based upon the new, simpler outline. As a result of the approach taken by Barrett to the writing stages of the overall film, the bulk of the final script was essentially a prose page addressed to his cast and crew outlining his intentions for the project, what it meant to him, and what he was hoping to achieve.



'I was feeling quite nervous about the whole thing', Barrett admits. 'Normally when you go into production on a film you have a solid script from which to build, but we effectively just had outlines of ideas for two thirds of our

film! I'd had experience of working in this way before, on *Is This a Question? Is This an Answer?* [Q/A, Barrett's graduation film], but it's always a bit of a gamble'. Barrett was reassured, however, as the producers began the casting process. 'A lot of the females that we saw managed to improvise a conversation really well, and the people that we were auditioning for part two were really hitting the groove and bringing the paragraph to life. So it became apparent pretty early on that if we cast it right we'd be fine'. Luckily the producers managed to find an outstanding cast which really helped Barrett bring his vision to life. Also crucial to the execution of the film was its crew, largely assembled from Barrett's old University friends.



'I was originally trying to persuade Andrew to shoot all three segments, but he rightly suggested it might be more interesting to have a different cinematographer shoot each part. Choosing Ben [Jones] and Daniel [Rothschild] was pretty much a no-brainer – we'd all worked together before in one capacity or another [Jones has shot three of Barrett's previous shorts, while Rothschild assisted on the Barrett-edited short *Tuesday*]. It made the shoot an enjoyable experience, and of course meant that I had some beautiful looking footage at the end of it all!' states Barrett. The crew was rounded out by sound designer Jason Creasey, with whom Barrett had worked on *Andrew*. 'Jason did a great job on *Andrew*, and you couldn't ask to work with a nicer person, so again it was a pretty easy and obvious decision' says Barrett.

With the cast and crew in place it was almost time to shoot. A week before the three-day shoot took place, Barrett met with actresses

Charlotte Coy and Sari Easton for a rehearsal/script writing session. As the actresses had only been given the basic prose outline of their section, Barrett started the rehearsal by reading to them the longer, more detailed prose he had written in place of a proper script. Using this as their starting point, Barrett, Coy and Easton were then able to work together to write a natural and convincing script based upon their combined feelings and experiences.

Having felt this approach to be a success, Barrett then set about writing a longer prose version for the middle section of the film, which he read out to actors Rachel Bright and Lachlan McCall during their rehearsal period. 'As well as the prose outline for the scene, I'd broken it down into beats, which I also went through with Rachel and Lachlan. They both really brought something to each and every one of those beats, and really helped to create a convincing and gripping segment for the film. It could've so easily been a disaster, but thanks to Lachlan and Rachel I think we managed to achieve something quite special' says Barrett.

The final segment of the film (actually the second segment to be shot) proved the most challenging to shoot, due to the ever-changing light conditions; unfortunately the sun couldn't decide whether to stay in or come out! Although the script-writing approach to the section was perhaps more conventional than with the others, Barrett still worked with actors James Groom and James Wallace on the morning of the shoot and allowed them to bring something to their roles.

With the shoot complete, the film rolled quickly into postproduction, with Barrett taking up the editing duties. As he explains: 'Due to the nature of the project and the uncertainty of the script, I felt that it made sense for me to edit the film. To be honest, when we started editing we still weren't sure if we'd made a film which would work or if the final version would end up being anything like what we'd imagined at the 'writing' stage. I guess I felt that, as with *Q/A*, it was only really

in the edit room that I'd actually earn my writing credit!' As it turns out, the final cut ended up being very similar to the description of the project as outlined in the original script, a fact which is perhaps testament to the continuity of vision Barrett was able to bring to the project by editing it as well as directing.

The film was completed with Creasey's audio work, his beautiful and sparse score reinforcing and supporting the work of Rothschild, Visser, and Jones behind the

camera. 'I was really pleased with what Jason's audio work brought to the project, and the great work done by the cinematographers', states Barrett. 'I really feel that it finished off our project with a lightness of touch and grace, rounding out the whole process in a suitable and striking manner – which is all a director can ever ask for. With a project as collaborative as this, you really live or die by the skill of the people you work with...and as you can see, I got pretty lucky all round!'



## **Full Production Credits**

### **Cast**

Part I: Charlotte Coy & Sari Easton

Part II: Rachel Bright & Lachlan McCall

Part III: James Groom & James Wallace

Written, Directed & Edited by Alex Barrett

Additional Dialogue in Part I by Charlotte Coy & Sari Easton

Produced by Alex Barrett & Andrew Visser

### **Cinematography**

Part I: Daniel Rothschild

Part II: Andrew Visser

Part III: Ben Jones

Linking Material and Still Photography by Ben Jones, Daniel Rothschild & Andrew Visser

Location Sound and Original Score by Jason Creasey

### **Special Thanks to**

Martyn and Annette Barrett

Peter Emery

Andrew Gill

Andy Hall

Steven Kelly

Wendy Moran

Jack Taylor

Ian Williams

The Royal Borough of Kingston-upon-Thames

University College for the Creative Arts, Farnham

Filmed on location in Kingston-upon-Thames, Surrey.

While elements of this motion picture are based upon actual persons, and the events depicted derived from the lives of those persons, some events, elements and characters have been fictionalised or invented for dramatic purposes. Any resemblance to actual persons, living or dead, or to events or circumstances other than those portrayed and depicted herein is entirely coincidental and not intentional.

© MMVIII, Alex Barrett

## **Production Information**

**Genre:** Drama

**Shooting Format:** HDV

**Aspect Ratio:** 1.78:1

**Sound Mix:** Stereo

**Running Time:** 11 mins, 55 secs

**Country of Origin:** UK

## Cast Biographies – Part One

### **Charlotte Coy**

Actress and Additional Dialogue



Charlotte trained for the first half of 2007 at TVI studios in New York. Here she was taught by leading New York industry professionals and specialised in improvisation and the Uta Hagen technique. Since returning to the UK Charlotte has completed five short films and has worked for the London Film Academy and the Arts Institute at Bournemouth as part of their Skillset programme in association with the UK Film Council. Charlotte is currently developing her own film project, which will be shot in the spring.

### **Sari Easton**

Actress and Additional Dialogue



Sari trained in Meisner Technique at the Actorstemple. Her film credits include the multi-award winning *Non Fat* (Film Four) dir. Oliver Manzi, *Applause* dir. Adam May, and *Why am I so Wise?* dir. Liam Lockspeiser. Stage and commercial credits include a campaign for Johnson & Johnson's Lipcare and the new writing series *Monday Mouthful* at the Etcetera Theatre. She recently filmed the comedy sketch *Funeral* dir. Faye Milton with Mike Fielding (The Mighty Boosh) and Julia Davis (Nighty Night).

## Cast Biographies – Part Two

### **Rachel Bright**

Actress



Rachel has recently graduated from a three year acting course at Birmingham School of Acting. While training her roles have included, Princess Anne in Shakespeare's *Richard III*, Jackie in Sarah Daniels *Head-Rot Holiday* and Bella in a short punk film, *My Best Friends Are Metal*. After graduating Rachel has filmed a feature and many short films, and played the part of 'Polly' in a new musical set in 1980's Camden, called *Electronica*. Rachel hopes her career will span not only filming, but theatre, musical theatre and radio as a whole.

### **Lachlan McCall**

Actor



Lachlan has a wealth of film credits with recent work including roles in *Wedding Shots*, *Meeting Dickens*, *The Wall* and Tobias Tobbell's upcoming feature *Aimless*. He is also currently coming into post-production on *Hero*, a film he co-wrote and starred in for his production company 'Hello Jude Productions'. Recent television work includes *Crimewatch UK* and *Vic Reeves Investigates...Jack the Ripper*. He has worked extensively in theatre with credits including *The Shape of Things* (The Space), *Diagnosis: Superstar* (Soho Theatre), *Marchers* (White Bear), *The Counterfeiters' Tragedy* (Lion & Unicorn) and a European tour of *The Picture of Dorian Gray*. Lachlan is an experienced film-maker and has both directed and written for the stage in the past. He trained at ArtsEducational in London and has studied on the University of Reading's prestigious Film & Drama course. Lachlan can currently be seen playing the lead role of Bassanio in Galleon Theatre's production of *The Merchant of Venice* at the Greenwich Playhouse until March.

### Cast Biographies – Part Three

#### **James Groom**

Actor



James began acting from a young age and predominantly in theatre, performing at Her Majesty's, Drury Lane, The Lyceum and the Bloomsbury, and performing in a wide range of roles through into adulthood. After reading Film at Kent and UCLA James returned to acting, performing in fringe theatre productions in both London and at the Edinburgh festival. James was and is part of the Silent Collective, a young theatre company born from Kevin Spacey's Old Vic New Voices programme, and has performed on stage and Radio with the company. James will be returning to a tour with the collective culminating in Edinburgh 2008 as well as various other up coming film roles. Following this James is returning to Central School of Speech & Drama to do an MA in Screen Acting.

#### **James Wallace**

Actor



James acted all the way through school doing mostly am-dram theatre. He played roles such as Mozart in *Amadeus* and Mercutio in *Romeo and Juliet*. His professional debut was as Boy in *Waiting for Godot* at the Royal Exchange in Manchester, somewhere he is keen to act again. After school, James worked as a theatre technician for three years, during which time he discovered and practised new skills such as photography, painting and writing – including stories, scripts and poems. Having made one short film of his own, James would like to go on to make more, hopefully getting at least another two made by the end of 2008. Having quit his job in November 2007, he has stumbled into acting again and has now acted in six short films, with more on the way.

## Crew Biographies

### **Alex Barrett**

Writer, Director, Editor and Producer



In 2005, Alex received a BA (Hons) in Film and Video from The Surrey Institute of Art & Design, where he developed a style of mixing striking visuals and probing philosophical inquiry, before exploring the film-making medium itself in his graduation film *Is This A Question? Is This An Answer?*, which enjoyed several successful festival screenings. During his final year, Alex also edited the festival-screened short film *Tuesday*.

In Autumn 2005, he co-founded the production company Tiga Kali Studio, and has since gone on to write and direct a number of personal and commissioned projects with the company, notably the festival-screened film *Great & Small* (runner-up, Insight Film Festival 2007). In addition, he has also achieved success with his freelance work, such as the WWII-drama *Between the Lines* (FXHome.com's top rated film of all time). His latest short prior to *Canbury – Andrew* – is expected to be seen playing at film festivals over the coming months, and he is now in development on his debut feature. For more information on Alex and his company see [www.tigakalistudio.co.uk](http://www.tigakalistudio.co.uk).

### **Andrew Visser**

Cinematographer (Part Two) and Producer



Andrew graduated with a first class honors degree in Film and Video from The Surrey Institute of Art & Design in 2005 where he specialized in writing and directing. His graduation film *Double Helix* went on to screen at several festivals, including Brief Encounters International Short Film Festival where it picked up the NAHEMI/Kodak Prize for Creative Filmmaking and The End of the Pier International Film Festival where it won Best Short Drama.

Since the summer of 2006 Andrew has worked as Production Coordinator at the University College for the Creative Arts on their Film Production BA. Alongside this he has worked on various different film projects including collaborating with both Alex Barrett and Ben Jones on several Tiga Kali Studio short films in the capacity of both editor and executive producer.

Recently Andrew has established 'A Room of One's Own Films' and in spring 2007 he started collaborating with Daniel Rothschild on *Untitled Relationship Portraits*, a series of ongoing micro shorts. He is currently writing and developing a new short to be completed in May 2008, which will see him reunited with the filmmakers behind *Double Helix*.

**Crew Biographies cont.****Daniel Rothschild**

Cinematographer (Part One)



Daniel graduated from The Surrey Institute of Art & Design in 2006, with a degree in 'Film and Video'. Since then he has worked with Andrew Visser on *Untitled Relationship Portraits*, and has recently begun a series of short films for the web.

**Ben Jones**

Cinematographer (Part Three)



Ben graduated from The Surrey Institute of Art & Design in 2005, where he acted as cinematographer on a number of short films, including the twice award-winning *Double Helix* (written and directed by Andrew Visser). After his studies, Ben worked as a camera trainee on the hit BBC series *Hotel Babylon*, and has since gone on to do freelance work on a variety of productions. In addition to this freelance work, Ben has continued to work as a cinematographer, shooting the films *Great & Small* (dir. Alex Barrett) and *Hidden Light* (dir. Andrew Visser), amongst others.

## **Crew Biographies cont.**

### **Jason Creasey**

Location Sound and Original Score



Despite a successful 20-year career of composing and sound design for clients ranging from Erasure to The Royal Opera House, Jason decided 2007 would be a good year for change. That change was to adapt his diverse studio-based knowledge and deep understanding of sound to fit into the world of location recording and mixing for film.

"It's fabulous to be involved at a much earlier stage in the movie-making process of sound than studio-based composing allows" Jason says. "Location recording has given my ears the chance to negotiate the challenges of capturing clean audio on a sometimes far-from-quiet film set, whilst the post production mixing and sound design has allowed my attention to detail to expand beyond the usual sonic footprint of musical instruments".

Jason believes this all amounts to a much more intimate grasp of a script and its characters which is particularly useful if he's composing for the film as well. "I find it extremely rewarding to be able to offer film makers such an all-encompassing sound service, not to mention having a deeper understanding of something that means so much to them and to be able to add to that sonically."

For further information about Jason and his work, please visit [www.hitsound.co.uk](http://www.hitsound.co.uk).

### Production Stills

The following stills are available to order in either digital or printed formats, and are included on the DVD-ROM section of the *Canbury* preview DVD. Although TIGA KALI STUDIO retains the copyright of these images, permission is granted for them to be reprinted freely in connection with the publicity of *Canbury*. Should none of these stills fulfil your requirements, please contact the producers for a CD-ROM containing a complete set of stills from the film. When ordering stills, please refer to the code found beneath the images below.



Canbury\_01



Canbury\_02



Canbury\_03



Canbury\_04



Canbury\_05



Canbury\_06



Canbury\_07



Canbury\_08



Canbury\_09



Canbury\_10



Canbury\_11



Canbury\_12

### **About TIGA KALI STUDIO**

TIGA KALI STUDIO is a new media production company founded by Alex Barrett, Maulin Patel and Andrew Shau Seong Yap in Autumn 2005, with the primary goal of producing fresh, uniquely recognisable and thoughtful independent short films. In addition, they have created a website which acts not only as a source of information and publicity about their films, but also as a host for original online art galleries. All three founding members have achieved an individual level of recognition and success, and believe that they can capitalise upon this through dedicated teamwork, both with each other and with the network of freelance talent they have built up around them. The company intends to continue to produce distinctive and innovative products targeted at a wide and intelligent audience.

TIGA KALI STUDIO's debut fictional short *Great & Small* has recently been seen at film festivals, while their current co-production with ROLL WITH IT PRODUCTIONS LTD – *Andrew* – is expected to be seen playing on the festival circuit over the coming months. In addition, the storyboards for their film '...' are featured in the latest edition of the influential book 'The Guerrilla Film Makers Handbook' by Chris Jones and Genevieve Jolliffe. For more information on the company, its founders, and its films, please visit [www.tigakalistudio.co.uk](http://www.tigakalistudio.co.uk).

### **Contact Details**

To contact any of the cast and crew of *Canbury*, please use the following email address:  
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