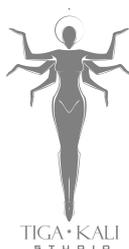




| PRESS PACK |



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Synopsis

In a small room a man kneels down to pray in front of a framed painting of Jesus. The picture is garish and kitschy. His prayers are soon interrupted by a noisy fly, which seems intent on landing on his hands. After several futile attempts to wave the fly away, the man leaves the room and the fly settles on the painting. The man bursts back into the room and swats the fly with a rolled-up newspaper. The carcass of the fly leaves a smudge on Jesus' cheek: it looks like a tear.



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Director's Statement



In the troubled times of the 21st Century, many things are done under the pretext of religion. This is true not only on a global and national level, but also on an individual and personal level. Indeed, belief in a higher power or omnipotent being is often a decisive factor in the way that we choose to lead our lives. Yet, as often as not, there is something amiss, something off kilter, about the decisions made in the name of belief. All religions, ultimately, preach love and tolerance, and any practice in religious life which contradicts this must, therefore, be seen as either being based on a misinterpretation of the scriptures, or, quite simply and far more likely, a fine example of human hypocrisy at its most basic level. In a world where material gain is seen as being more important than spiritual love, it seems naïve to hope for life to be led in any other way. In short, life is led very much in a 'say one thing, do another' way. Thus, while many men and women may indeed praise all of God's creatures – great and small – these praises are likely to not be carried through into the day-to-day practice of their lives. In addition to making a mockery of the very religion they practise, these actions must only anger and sadden the selfsame God to which they pray.

Alex Barrett,
London, November 2005.



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Production Notes

'Great and Small' began life a long time before it finally made it into production. As writer/director Alex Barrett explains: 'The script was written when I was still in my second year of University. I thought it might be a project that I could work on during my final year, but other projects got in the way, and it never happened'. Post-graduation Barrett began to consider his options, and decided to approach fellow graduates Maulin Patel and Andrew Shau Seong Yap, with the idea of forming a small production company. 'I had two scripts – 'Great and Small' and '...' – left over from my Uni days. I still felt that they were both strong scripts that needed to be made. Luckily for me, Andy and Maulin agreed'. And so Tiga Kali Studio was born, intent on bringing both of these films to the screen. Preproduction was quickly begun. 'We originally intended to shoot both films back-to-back, so we put them both into preproduction at the same time', explains producer Maulin Patel. The idea of shooting both films within a week-long period was soon changed, but the idea of using the same crew on both films was retained. Cinematographer Ben Jones and editor Andrew Visser were soon recruited to join the core team, fresh from their success on the award-winning 'Double Helix', which Visser wrote and directed. 'We recruited Andrew and Ben fairly early on, as not only are they good friends of ours, but they're also extremely talented individuals' says Barrett. Both Barrett and Patel had worked with Visser and Jones before, and that previous working relationship proved invaluable in creating a productive, 'family' atmosphere on set. As Barrett concedes: 'It certainly goes a long way towards creating a productive and relaxed working

environment, and it also speeds things up, because we're already aware of how everyone else works when on set'.



The casting of the film proved to be slightly trickier. After the call went out for actors, the production was swamped with replies. 'We had a lot of people apply', confirms Patel. Due to time and budget restrictions, Barrett and Patel decide to be strict on who they called to audition: 'we had so many people apply that we could afford to be picky. We only called in those who we thought were really strong potential candidates' says Barrett. Ironically, actor Stuart Reid was the first person that was seen for the role. 'I remember he was early' says Barrett. 'While he was sitting waiting I thought that he looked too young for the role. I originally wanted the actor for the film to be much older – in their forties or something. But then Stuart started acting and we were all just blown away. He made me reconsider my whole vision for the casting of the film. But I have to admit I was slightly resistant at first – I didn't think it could be that easy! I remember thinking 'surely we can't cast the first person we've seen?' Plus, there was a



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slight niggling in my mind about the age-issue'. By the end of the casting session Barrett, Patel and Yap had seen many strong potential candidates. Luckily, the filmmakers had taped all the auditions, making it easier to review the actors' performances. Despite the high standard of many of the applicants it wasn't long before a decision was made. 'We kept going back to look over Stuart's tape. He was incredible. Once I'd got over my slight age-issue I knew he was the one we wanted. I think the final film proves how right we got it: Stuart owns the role, and I can't imagine the film any other way'. With the cast and crew assembled, the film was ready to roll into production.



'Great and Small' was filmed in one intensive day on April 1st 2006. The intimate, five-man shooting crew had met the day before to prepare the location, as Barrett explains: 'The film takes place in a room which is essentially a Christian 'shrine-room'. However, the location we were shooting in belonged to a Hindu household. As you can imagine, a fair amount of work had to be done'. Thus, the walls were stripped of their pictures, and the sofas removed. In went the 'shrine' table, complete with Yap's production art picture of Jesus. However, the main

feature the production team were keen to get in place were the candles, which were to form the main lighting source for much of the film. Although the crew had done a lot of lighting tests during the preproduction process, it was impossible for them to know how it was all going to come together before they got to the actual location. 'Those few hours of set-up the day before saved us a lot of time on the day', Barrett explains. 'Not only did it mean that we could concentrate on the performance on the day of the shoot, but it also allowed Ben to sleep on his decisions, meaning last minute tweaks could be made on the day'. As Jones continues: 'Although we performed various lighting tests for 'Great and Small', nothing was really decided until we finalised the set layout. The location had a variety of permanent practical lamp fixtures which I decided to utilize, and so the scene blocking governed which ones I could work with. The idea was to keep the look very low key, but with such a small space this proved to be quite a task keeping light off the walls'.

The morning of the shoot was given over to rehearsal – as is captured by Andrew Visser's on-set documentary 'Autofocus: The Making of Great and Small' Part I. Barrett explains: 'I wanted to see what Stuart could bring to the film. I wanted to work with him not only to bring out the best performance possible, but also to bring out the most naturalistic blocking. Although I had my own ideas and storyboards for the film I didn't want to restrict Stuart. So I worked freely with him without consulting the script, just to see what ideas we could come up with. Once the blocking and performance were finalised I worked with Ben to figure out the camera angles'. Ironically, despite the



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freedom and improvisation on set, the final angles and blocking ended up being fairly similar to Barrett's original storyboards for the film, which were drawn several years ago at the time the original script was written. When asked about them, Barrett shrugs: 'I'd forgotten about them, to be honest. And then one day after Tiga Kali had committed to making the film I came across them by accident. I guess they helped, but at the end of the day we just shot the film in the way we thought was best. Ben came up with some great stuff too, so there are definitely things in the film which aren't in those original boards'. Due to the layout of the room, the final blocking and angles called for a careful restructuring of the room. 'There was a door next to the shrine, on the left. But our ideas called for it to be opposite the shrine. So we cheated it. I think it works' says Barrett. The shoot itself went smoothly, with cast and crew being fed courtesy of Andrew Shau Seong Yap's delicious cooking.

With shooting wrapped, the footage was handed over to Andrew Visser for editing. The edit itself was rather quick and painless, with Visser crafting the shots together into a cohesive three-minute whole. The footage was then handed over to Yap, for what turned out to be an extremely protracted VFX process. Due to budget and resource restrictions, Yap was forced to work on the film in his spare time, with paid work being his priority out of pure necessity. While this meant that

work on the film continued slowly, continue it did, and when Yap completed the final version of the animation everyone in the crew was thrilled with the results. With the animation complete, it was then up to sound designer Xander Williams to add the finishing touches. 'Sound can never be underestimated in films, and especially in a film like this,' says Barrett. 'We relied heavily on post-production sound for the film, and the work done really helped bring the film to life'. The final stage in the creation of the film was for Verbal Vigilante Music to add the hymn over the end credits. It had always been the intention to have the film itself play out without music, and it was decided early on that having the hymn 'All Things Bright and Beautiful' over the end credits would help to subtly reinforce the film's message. With the hymn in place, the film itself was completed, but its journey was only just beginning...



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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 'Great & Small' 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 'Great & Small'. 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.

From the film



G&S01



G&S02



G&S03



G&S04



G&S05



G&S06

From the set



G&S07



G&S08



G&S09



G&S10



G&S11



G&S12

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Full Production Credits

Starring Stuart Reid

Written and Directed by Alex Barrett

Produced by Maulin Patel

Executive Producers: Alex Barrett, Andrew Visser and Andrew Shau Seong Yap.

Cinematography by Ben Jones

Edited by Andrew Visser

Sound Design by Xander Williams

'All Things Bright and Beautiful' Performed by Verbal Vigilante Music

Production Design, VFX and Animation by Andrew Shau Seong Yap

Grip: Maulin Patel

Stills Photography by Andrew Visser.

On-set Catering by Andrew Shau Seong Yap.

Special thanks to: Martyn and Annette Barrett, Alex Bryce, Al Green, Michelle Moubarak, Philip Myall, Bee Padhiar.

Extra special thanks to: Shailesh and Ranjan Patel.

The events and characters portrayed in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual events or circumstances is entirely coincidental and not intentional.

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Stuart Reid Biography



Stuart Reid attended the Liverpool Institute for Performing Arts, otherwise known as LIPA, between 2001-2004, leaving with a 1st Class BA[Hons] degree in Acting.

Stuart's love is for Film and Theatre and he has done various short films and theatre productions since leaving drama school.

Stuart has recently finished performing the lead role for Nicolas Neubold's "The Soulmate" , a new film by SGX Film productions in Vienna .The film will be entered into film festivals all over the world, so keep an eye out.

Selected Filmography:

2007: Great and Small
2006: The Soulmate
2005: Deep River Rock
2004: Smallville promo
2003: Coupling
2003: Digging For Fire



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Alex Barrett Biography



Alex Barrett was born on June 25th, 1984. Despite a brief childhood dream of being a comic book artist and writer, it wasn't long before he found his true passion: the mixture of image and sound known as cinema. From a young age, he exhibited a keen interest in the visual arts, nurtured by family trips to Italy where he immersed himself in the art of the Renaissance painters and sculptors. Although drawn towards photography, he knew that cinema was the best medium to balance his visual sensibility and his passion for creative story-telling. With his personal goal decided, Alex completed his school education. After attending two Raindance Masterclasses, he then went on to study Film and Video at Surrey Institute of Art and Design. After the completion of the first year of his degree, he embarked on a

personal project known as 'Borders&Boundaries'.

Mixing striking visuals with a philosophical voiceover, the film initiated the style that Alex subsequently developed further in his film 'Answers', before moving on to explore the film-making medium itself with the film 'Is This A Question? Is This An Answer?' (which enjoyed successful screenings at the Sutton Film Festival 2005, the 2006 Tromanale festival in Berlin, and the 16th International Videofestival in Bochum).

During his final year, Alex also served as editor on the short film 'Tuesday', selected for screening at Manchester's International Kinofilm Festival 2006. Since finishing his studies at SIAD, Alex has achieved further success by having his ten five-second films, collectively known as 'The Lion's Head', short-listed for the Cobra Vision Film Competition in December 2005.

Selected Filmography as Director:

- 2007:** Andrew (*preproduction*)
- 2007:** ... (*postproduction*)
- 2007:** Great and Small
- 2006:** Product of the 80's
- 2006:** 'Kill The Pain' by Smile As You Kill (music video)
- 2006:** Permanent End
- 2005:** The Lion's Head
- 2005:** Is This a Question? Is This an Answer?
- 2005:** Answers
- 2004:** Tisaanah
- 2003:** Borders&Boundaries
- 2003:** Mira



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Maulin Patel Biography



British-born Maulin Patel grew up watching a myriad of animated programmes, and it was this which led him into using art as a medium for self-expression. From the mid-nineties onwards, he would become more and more influenced by the comic book medium, which he saw not only as a unique art form in regard to its storytelling, but also as an insight into a relatively new area of art for him, namely the 'new media' industry. Due to his expansive and diverse appetite in this area, Maulin enrolled onto a one-year art foundation course at Surrey Institute of Art and Design (SIAD), a course which would set in motion the direction his studies would ultimately take.

After completing the foundation course, during which he experimented with various

art media, Maulin furthered his studies at SIAD by enrolling onto the Film & Video BA Hons Degree. He experimented with various technical roles within the film and video production setup, before it soon became clear to both himself and his peers that his forte was in producing. He quickly built up a reputation as 'the producer to have' and was one of the few students who obtained outside recognition for his films whilst the course was on-going.

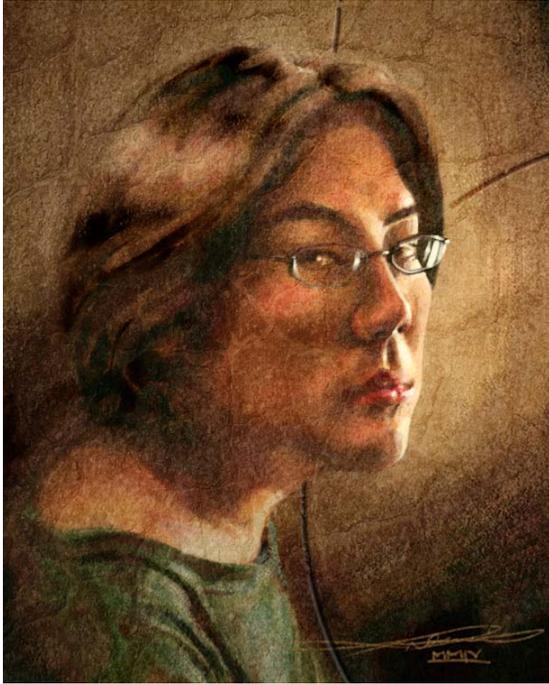
His first-year project 'The Cornwall Biodiversity Initiative Promotional Launch Video' was made in conjunction with the organisation and was used for their official public launch party, held at the Eden Project in Cornwall in 2003. It is still used by the organisation to this day. Maulin's second accolade came with his 2004 entry to the Kodak Student Commercial Competition, which won 3rd place in the 'best-in-brief' category. In addition, Maulin's graduation film 'Penrose' enjoyed a screening at the 3rd Halloween Short Film Festival, held in London in January 2006. Having recently finished his studies at SIAD, Maulin has numerous projects in various stages of development.

Selected Filmography as Producer:

- 2007:** ... (*postproduction*)
- 2007:** Great and Small
- 2006:** Permanent End (*Co-Producer*)
- 2005:** A Place the Night Can't Touch (*Associate Producer*)
- 2005:** Penrose
- 2004:** Japanese Project – Akanesasu
- 2004:** Kodak Student Commercial Award 2004 (Nicotine Commercial)
- 2003:** Borders&Boundaries: (*Co-Producer*)
- 2003:** Cornwall Biodiversity Initiative



Andrew Shau Seong Yap Biography



Despite being born in England, Andrew Shau Seong Yap was raised in his parent's home country of Malaysia, growing up in the capital city, Kuala Lumpur. It was here that Andrew first became fascinated with art and motion design, undertaking a three year diploma at Malaysia's One Academy of Communication Design, majoring in 3D animation. During the completion of this diploma, Andrew was awarded the Gold Award in the student category at India's In

SEA Animation Competition 2001 for his film 'Crossings'. After finishing his diploma, Andrew moved back to the country of his birth, where he undertook a BA Honours in Animation at The Surrey Institute of Art and Design in Farnham, Surrey, a degree which he completed with First Class Honours.

Since graduating Andrew has been working as a freelance motion designer and illustrator. He is currently based in Southwest London and freelances regularly, working on corporate videos and broadcast graphics.

Selected Filmography as Animator and VFX Artist:

- 2007:** ... (*postproduction*)
- 2007:** Great and Small
- 2006:** Super Slim Me
- 2005:** Listomania
- 2005:** Generation Jedi
- 2005:** The Guardian Sports Show
- 2005:** England's 50 Greatest Goals
- 2004:** Mea Culpa
- 2003:** Terra Obscura
- 2003:** Whipped Cream
- 2002:** Clockroaches
- 2001:** Crossings



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About TIGA KALI STUDIO

Executive Summary

TIGA KALI STUDIO is a recently formed new media production company founded by Alex Barrett, Maulin Patel and Andrew Shau Seong Yap in the fall of 2005. Our initial objective is to develop and produce fresh, innovative and thoughtful independent short films. In addition, we have created a website (www.tigakalistudio.co.uk) which acts not only as a source of information and publicity about our films, but also as a host for original online art galleries. All three founding members are fellow graduates from the Surrey Institute of Art & Design (now part of the University College for the Creative Arts), and have enjoyed previous success within their fields.

The Company's Achievements

The three founding members of TIGA KALI STUDIO have all achieved an individual level of recognition and success, as can be seen in their biographies, found above. Furthermore, all other key collaborators with the company have likewise gained an equal level of recognition.

As a company, TIGA KALI STUDIO itself has also already achieved a level of success: a sample of the storyboards to its second fiction project, '...', appeared in the latest edition of the influential and best-selling book 'The Guerrilla Film Makers Handbook' by Chris Jones and Genevieve Jolliffe. The book came out in March 2006, and previous editions have achieved huge success, both critically and commercially.

Current Projects

TIGA KALI STUDIO recently completed its first documentary. Entitled '**Permanent End**', the documentary examined the ideas and opinions that various young adults hold towards death. In addition, the company is in post-production on a short fiction film which deals with ideas concerning life after death, entitled '...'. TIGA KALI STUDIO currently has a number of other projects in various stages of development slated for production. These projects include:

'Andrew': A short psychological romantic drama about infidelity, self-loathing, and the fine line between love and hate.

'Exit': A short animated comedy about the fire escape man.

'Mea Culpa': A short animation detailing the twin effect of an alien abduction and alcoholism on a family.

'The Seven Ravens': Mixed-media film adaptation of a Brothers Grimm fairytale.

'Terra Obscura': A short surreal animated poem.



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