

permanent end  
press pack

Tiga Kali Studio  
59 Westcombe Ave,  
Croydon,  
Surrey,  
CR0 3DE  
Tel: 020 8689 6747  
Mobile: 07957426631  
Web: [www.tigakalistudio.co.uk](http://www.tigakalistudio.co.uk)  
Email: [tigakalistudio@googlemail.com](mailto:tigakalistudio@googlemail.com)

Please note: all original content contained herein  
Copyright © Tiga Kali Studio 2006.

## **Contents**

Synopsis.....	Page 2
Director's Statement.....	Page 3
Full Production Credits.....	Page 4
Alex Barrett Biography.....	Page 5
Maulin Patel Biography.....	Page 6
Andrew Shau Seong Yap Biography.....	Page 7
About Tiga Kali Studio.....	Page 8
Permanent End Dialogue List.....	Page 9

## **Synopsis**

'Permanent End' is a documentary about the different views that young adults from various cultural backgrounds hold concerning death. Taking the form of a series of interviews, the documentary examines life through the framework of death, while also dealing with life after death, and of course death itself. Notions such as heaven, hell, reincarnation and indeed the purpose of talking about death are discussed, and in many cases scrutinized and dismissed.



## **Director's Statement**

In the third year of my undergraduate degree programme in Film and Video, there was a module entitled the 'Independent Project', in which we could do as we pleased, as long as we worked on the film either alone or in small numbers. While I was still in my second year, I began to think about possible themes and ideas which I could use for the project. At the time, I was finishing work on a short film entitled 'Answers', in which I was exploring the idea that the meaning of life can only be found in death. As I began to brainstorm, I realised that I was still fascinated by the notion of death, and, more specifically, the human conception of it. I became convinced that death was the theme that my 'Independent' should take, but I realised that any film I wrote around it would be heavily informed by my own views. As a result, I began to film interviews with people from different cultural backgrounds in order to contrast and compare the different views held by these people. Although my initial plan was to interview people from different age groups, this idea was quickly streamlined once I realised that people in young adulthood would in fact provide the best interviewees for what I was trying to achieve: there is a big difference between philosophising about death and actually facing it, and thus people who are old enough to have realised what their life is actually about (or at least what it is), but who are yet to have lived it for a sufficient time, are ripe for exploring the notion of death in a meaningful yet abstract sense (although this is not to say that I will not return at a later date to the same questions, concerns and ideas with an older age group). The answers given in each of the interviews were fascinating, and common themes and ideas soon became apparent, and indeed some of the themes and ideas found their way into the script for my film '...'. But I realised that as well as being interesting research for a fiction film, the interviews I had were strong enough to become a documentary in their own right, and thus the idea of 'Permanent End' was born. As it turned out, neither of these 'death' projects became my 'Independent' (I instead collaborated with Timo Tolonen on the reflexive film 'Is this a Question? Is This an Answer?'), but now, two years after their initial conception, both 'Permanent End' and '...' will be given 'life' through Tiga Kali Studio . I hope you agree that the wait has been worth it.

- Alex Barrett,  
London, January 2006.

## **Full Production Credits:**

### **Featuring (in order of appearance):**

Aaron Breslaw  
Roland von Grafenstein  
Christopher Hargreaves  
Advait Hazarat  
Sandy Taak  
Jonathan Lim  
William Darling  
Sam Slattery  
Christopher Robertson

### **Crew:**

Written, Directed and Edited by Alex Barrett  
Produced by: Alex Barrett and Maulin Patel  
Executive Producer: Andrew Shau Seong Yap  
Cinematography by Alex Barrett  
Sound by Sledgehammer Sound

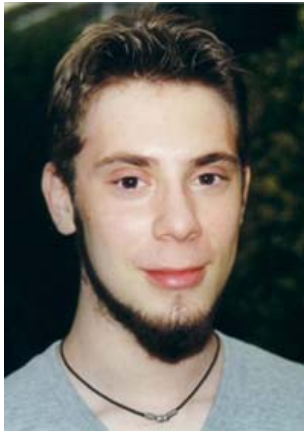
Definition of 'death' used  
By permission of HarperCollins Publishers Ltd  
© Collins, 2006

Special Thanks to: Martyn and Annette Barrett, Philip Myall, Jonathan Osborne, Bee Padhiar, Andrew Visser, Elizabeth Woabank and all the interviewees.

A Tiga Kali Studio Presentation, © Tiga Kali Studio 2006.



## Alex Barrett – Writer/Director/Editor/Cinematographer/Co-Producer



### Background:

Alex Barrett was born on June 25<sup>th</sup>, 1984. Despite a brief childhood dream of being a comic book artist and writer, it wasn't long before he found his true passion in life: the mixture of image and sound known as cinema. Even from a young age, he exhibited a keen interest in the visual arts, nurtured largely by family trips to Italy where he would immerse himself in the art of the Renaissance painters and sculptors. Although drawn towards photography, he knew that cinema was his true calling, feeling it to be 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 next film, 'Answers', before moving on to explore the film-making medium itself with the film 'Is This A Question? Is This An Answer?' (which has enjoyed successful screenings at the Sutton Film Festival 2005, the Tromanale festival in Berlin, and at 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. His influences are diverse, and include Mapplethorpe, Dreyer, Kubrick and Burton.

### Selected Filmography:

**2006: Permanent End:** Writer, Director, Editor, Cinematographer, Co-Producer.

**2005: The Lion's Head:** Co-Director, Co-Editor, Co-Writer, Co-Producer, D.O.P.

**2005: Is This a Question? Is This an Answer?** Co-Director, Co-Editor, Co-Writer, Co-Producer, Cinematographer.

**2005: Tuesday:** Editor, First A.D.

**2005: Answers:** Director, Editor, Writer, Producer, Cinematographer.

**2004: The Hoskins Situation:** Writer, Editor, First A.D.

**2004: Tisaanah:** Co-Director, Co-Producer, Co-Editor, Camera Operator.

**2003: Borders&Boundaries:** Director, Writer, Editor, Producer.

**2003: Mira:** Director, Co-Writer, Co-Producer.

## Maulin Patel – Co-Producer



### Background:

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, some of which will be produced by himself, and some which are pending acceptance from studios.

### Selected Filmography:

**2005: A Place the Night Can't Touch:** Associate Producer, 1st Assistant Director  
**2005: Penrose:** Producer, Post-Production Supervisor  
**2004: Japanese Project - Akanesasu:** Producer, Post-Production Supervisor  
**2004: Kodak Student Commercial Award 2004 (Nicotine Commercial):** Producer  
**2003: Borders&Boundaries:** Co-Producer.  
**2003: Cornwall Biodiversity Initiative:** Producer, Camera-man

## Andrew Shau Seong Yap – Executive Producer



### Background:

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 storyboard artist. He is currently based in Southwest London and freelances regularly, working on corporate videos and broadcast graphics.

### Selected Filmography:

**2006: Super Slim Me:** Animator.

**2005: Listomania:** Animator.

**2005: Generation Jedi:** Rotoscoping, image manipulation and Lightsabre effects.

**2005: The Guardian Sports Show :** Animating existing illustrations and graphics support.

**2005: England's 50 Greatest Goals :** VFX.

**2004: Mea Culpa:** Writer, Director, Editor, Animator.

**2003: Terra Obscura:** Director, Editor, Animator.

**2003: Whipped Cream:** Writer, Director, Editor, Animator.

**2002: Clockroaches:** CGI, Titles.

**2001: Crossings:** Concept, Modelling, Animator, Texturing, Co-Editor, Lighting.



## **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, it is our intention to create a website which will act not only as a source of information and publicity about our films, but also as a host for original online material such as art galleries, comics and short stories. 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 successes 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 famous and influential best-selling book 'The Guerrilla Film Makers Handbook' by Chris Jones and Genevieve Jolliffe. The book came out in March this year, and previous editions have been greeted with huge successes, both critically and commercially.

### **Current Projects**

TIGA KALI STUDIO currently has a number of other projects in various stages of development slated for production. These projects include:

'...': A short film which deals with ideas concerning life after death.

'**Great and Small**': A short live action film about the practising of religion.

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

'**Terra Obscura**': A short surreal animated poem.

'**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.

## Permanent End Dialogue list

- 00:48 – Aaron Breslaw:** I had a dream about death once, where I did actually die. And, er, it basically, it just felt like all my arteries and capillaries just burst, and it was just like blood saturated, so it was completely warm, really really warm. That's the only way I can explain it. But I did...when I woke up I was like 'Shit! I've experienced what death is like!' That's really nice, that is! Really nice! So that's...I imagine that's how it is, just for kicks to imagine what it's like.
- 01:30 – Chris Hargreaves:** Even though death kind of is inevitable, it will happen, it's like we're not dead, we're living, we're kind of experiencing a vast range of things, like emotions and values and friendships and things. They're like really valuable things that...they're the sole things that make life worth living. So, death, and the idea of death, shouldn't stop the enjoyment of all these things. Although in a lot of respects of course they do.
- 02:09 – Advait Hazarat:** For me, the fact that death is inevitable...it's sort of a hindrance, because I'm generally a very paranoid person, so it's a constant worry, that...I often say to myself 'this is pointless, it's all going to end one day...soon, probably'.
- 02:30 – Sandy Taak:** I do believe in the soul and the spirit and I believe that that does eventually leave the physical body and go on to maybe another level, another plane...I'm not religious, I don't believe in God as such, but I do believe in some sort of higher power, maybe some sort of connective energy source that we all eventually enter into. We just take on some sort of energy form, I think...well, I'd like to think anyway.
- 03:03 – Jonathan Lim:** Physical death is of course when our bodies just decay and we are nothing, like how science would explain it. Spiritual death is when your soul dies, but you are still here so you have an understanding of life, but you're still living so you can enjoy it better, enjoy the journey a little better, not just worrying about where we are going, or why we are trying to get there.
- 03:29 – Aaron Breslaw:** If you don't believe that there's anything after death, then there's nothing there to give it meaning. It comes back to living, it gives it meaning. If you don't give it meaning, then you can go away from life and say 'oh the meaning of that was this'. But if there's nothing afterwards then there's nothing to give it meaning.
- 03:49 – Sandy Taak:** Of course it has a lot of purpose...I mean, you affect people by what you do, by how you live, and it doesn't matter whether you become really, really, I don't know, whether you achieve something so great and profound that it affects lots of people around the world, or whether you're just one of the masses throughout your life, you're going to touch people along the way, you're going to change courses of events and, you know, even one person, one insignificant other, can make a difference to people.
- 04:21 – Roland von Grafenstein:** I think that we take life itself a little bit too seriously. It is more or less an accident, and to think it has a bigger meaning in a universal sense or something is bullshit. We just have that life, and we should do it as good as possible.
- 04:43 – William Darling:** The meaning of life is to achieve what you can, always strive to be better, and all of that ends in enjoyment. You have to enjoy your life, and just build on it. You have to be better than when you were born.

- 04:59 – Aaron Breslaw:** It's sort of like an inverse, it's a weird logic, isn't it? I think you're almost frightened, because you know the way you feel when somebody dies, so you don't want people you love to feel like that, or something.
- 05:12 – Sandy Taak:** No, dying doesn't scare me at all. And I think not believing in Heaven or Hell probably helps in a way, because I haven't got...I'm not thinking in the back of my mind 'God, am I going to get there, and I am going to get to Heaven, because I've done this and this and that in life?' I just don't think you should waste your time thinking about those things, you should just try to live your life the best you can, and you won't fear death.
- 05:44 – Sam Slattery:** I suppose that with death the thing people are scared of, like in life, is the unknown, and that's why they invent places like Heaven, or believe in places like Heaven: to actually give themselves somewhere to go when they die, so they don't just cease to exist. That's the problem that people necessarily have with death; that they cease to exist. They have the potential to do nothing more because they just aren't anything; they cease to be an identity and they cease to be a person. In terms of psychically and conversationally, I suppose their memories can be carried on, but it's not actually the person, it's just reflecting on what the person did over a lifetime.
- 06:30 – Christopher Robertson:** If you've done evil and stuff, then I think I would be very scared. But, as long as you've done good and that, you're alright. But I can't really say to myself 'Oh Chris, you're a saint. You're going to go to Heaven, so just relax, God's going to save you'. You can't think like that. You have to actually do things throughout life. I've got to live life each day, and do the things that I have to do for each day.
- 06:51 – Chris Hargreaves:** I dunno...It's always always something...Coz I grew up as a religious Roman Catholic. I never saw a solid, concrete view of going for a Heaven or a Hell. That was always a really creative literary myth...interesting, yeah, but just as much so as a Roman pantheon kind of religion. I dunno, the visions of Heaven and Hell and all these kind of things that we're supposedly meant to go to when we die, it seems too created from the human mind. It is a construct, created artistically, if you will. So I think what Heaven or Hell might be, will be completely out of our vision or thoughts; we couldn't even contemplate what a place like that would be, if there is indeed a place like that.
- 08:04 – Christopher Robertson:** I think Earth is like in a different universe, but that's just my opinion. But then again I'm not so sure...it's beyond me. Heaven and Hell I can say for one thing, is beyond mankind's reach in the living world. But basically, it's in the realm of God. Only God knows how that is. But I'm afraid I'm out of my league and stuff. My personal belief is that if somebody dies, and they've done good and they don't want to go to Hell, God will always give them a chance to go to Heaven. And basically, there's three places; there's Heaven, Purgatory, and Hell. Hell is sort of a place where you've done evil or something, but it's also a place where the only people that go to Hell are those that want to go to Hell. It does say in the bible that man is destined to live life once, but once he dies is to face judgement. Basically, what the man has done in his life he will be judged upon.
- 08:59 – Sandy Taak:** It's been created by the major religions, in a way. Coz if you

talk to someone who's more spiritual, they won't necessarily mention a Heaven or a Hell, they'll just mention maybe what I have: a different place or a different realm that you go to. I think the idea's been created to put people...well, basically just to guide people throughout their lives, and help them to lead the most moral and 'right' way, and if they don't then there's this bad place you go to, you're punished, it's basically all there to detract them from not leading good lives, and if you're good then you get this wonderful reward. I think as long as it works it's a good thing. People can believe in what they want to. I don't honestly believe this idea of Heaven or Hell, angels, demons...that's all a bit 'fairy-taleish' for me to be honest.

- 09:59 – Aaron Breslaw:** We obviously have a massive demand for morality, whatever it may be. And reincarnation really explains it very well, the fact that if you do something bad, or supposedly bad, then you'll have to pay for it.
- 10:13 – William Darling:** I believe more in Heaven than in reincarnation. I mean, it's possible, but it just seems like that is an entirely man-made interpretation; because we understand things so if we come back as something we understand it, whereas Heaven still has that sense of mystery...no one knows what it's about, and that's why I'm more sceptical about that.
- 10:37 – Aaron Breslaw:** No disrespect, but it's almost pointless talking/speculating about death, because a) it doesn't matter, and b) it's just too large a thing to even comprehend. So, it's a lot easier talking about smaller things or something.
- 10:55 – Chris Hargreaves:** In a way it's kind of pointless to even go there, to even think about the subject; even though it is really important, but only as a reflection on life. I dunno, I dunno. It's just like nothing really, it's just like our knowledge of it...we can't have knowledge of it, so visually we understand something. We can't have an understanding of it if we have no knowledge of it. It's a complete void for our minds as much as it is in a space sense.
- 11:42 – Roland von Grafenstein:** Yeah, I can't understand death. Well, I can understand the fact that people die, but I can't imagine it, in a way. Therefore, the idea doesn't exist for me in a way.
- 11:56 – Jonathan Lim:** I think death is just the destination. Life is the journey. I don't think you can sum up the idea of life in a few words, so the question is really 'where do we begin?'