

# AND... action!

An insight into the mind of **Director / Writer Tim Clague** by Rosie A Jones

## Freeze frame the Rushes Rosie – A storyboard profile on talented Film Makers living and working in Wessex.

*Over the next few months, I will be highlighting the talent, skills, current projects and successes of some of the best emerging film talent in the region, such as film animators, foley artists, cameramen, screenwriters, lighting, sound artists, set designers, prop artists and costume makers.*

*As well as covering the film artists and giving you an insight into their crafts, I am planning to explode the myth of the Cannes Film Festival and tell it like it really is outside the celebrity circle.*

*I will be inviting comment from people in the know who are passionate about film, like BAFTA nominee, innovative filmmaker and film guru Tim Clague, as well as listing excellent websites, institutions or educational foundations where you can learn your craft and that encourage or offer training or funding for people who are passionate about film.*

*I will be looking at how to make films on a small or non-existent budget and proving how you can win awards and competitions with limited resources.*

–Rosie A Jones



**I**t never ceases to amaze me when networking within certain industries, how 'all roads seem to lead to Rome' or in this case back to one person. I can log onto a website or a blogspot from someone connected with independent film making or be at a film gathering and you can guarantee Tim Clague's name will pop up. He is spread across several websites from [www.bafta.org](http://www.bafta.org) to South West Screen [www.swscreen.co.uk](http://www.swscreen.co.uk) or on the networking circle of [www.wessexmediagroup.co.uk](http://www.wessexmediagroup.co.uk).

To many people at best he is a demigod, at least a guru when it comes to new ways of absorbing film. He is passionate about bringing film to a wider audience, not just through the cinema or festivals but through the Internet too. He employs a clear, simple and uncomplicated approach when challenging concepts and pushing the boundaries of how we present or digest film content. To fully appreciate his work I urge you to log onto his blogspot; as well as promoting his work he has turned it into an essential forum for learning and sharing information with other filmmakers.

Tim is not only pragmatic but also proactive in the film industry; he doesn't wait for or maybe even want Hollywood knocking on his door, he applies more of a hands-on principle to getting his films made. Expect to be challenged if whinging about the state of the film industry today. He sums it up by saying it's the marketing guys who determine if films get made. But why is it like that? Why does it have to be delivered in that format? Why can't we change audience perceptions of film viewing? Who decides film must be made in this way or follow that process? He's a radical thinker dedicated to investigating and delivering new ways of seeing and thinking. His vision is to bring the audience as close to the filmmaker as possible by making films for the people rather than promoting films made by....

Although still in his early 30's, Tim lives, eats and shoots film and

has carved a place for himself by operating under his own ethos and to his own rules. He has a 'Can do' attitude and if people want to go along with him that's great, if not his viewpoint is, 'Well it's going to happen anyway'. Maybe this is why he has managed to surround himself with a supportive and varied team of skilled creative collaborators; his enthusiasm is infectious. Keeping and maintaining integrity and staying true to your personal core principles, is what Tim is about.

**If you could give only one piece of advice to aspiring Auteurs (Writer/ Directors) what would it be?** Start today or at least tomorrow. Don't procrastinate. This is how you learn, improve and develop.

**Have you ever adapted a book or a script rather than create an original story?** RKO Pictures sent me a 1942 script to modernise, based on a true story. Sixty years on it revealed stereotypical viewpoints. It was dated. Judgements about peoples lives, comments on behaviours, a lot of authorial observations. I had to bring it up to date.

**How did you do that?** A complete re-write. I stripped it right back to its spine although some sections of the original script were beautifully written. I slotted these into the re-write. I had to update scenes to create a modern film grammar, create a sense of modernity. I looked for the human story, developed the human journey and exposed what it takes to be human.

**Originally, you were known for your Scriptwriting skill, so when did the Directing and other talents creep in?** Good writing and good storytelling needs to be at the core of any film whether that comes from a script, a storyboard or script concept. But the story can change in the directing or editing process. I wanted to be involved with each stage so developing a sound knowledge of all the technologies of film production became essential. Even acting in colleagues' films, and I am a very poor actor, enables me to gain insight into the actor's world. It helps me become a more rounded writer and a more effective director. I can see what goes on either side of the camera.

**What are you currently working on?** Producing and bringing my 90 minute feature film to as many people as I can.

**How can you do that?** The concept of the film has a post-modern approach. There are comic observations about the character's attitude to a variety of consumable products featured in the film. The narrative is interwoven with endorsements about the products.

**How does that work?** For example, a Bond movie will feature and endorse a variety of products, from cars, jewellery, drinks and more, these we receive subliminally. As the viewer, you have no choice about this. The filmmaker is effectively not only deciding what you watch but being paid to use these products; in addition, they receive a seat ticket price from the consumer to watch the film as well. But if they get paid to endorse the products why can't film viewing be free? I intend to produce my film and make people aware that advertising will take place. The film will then be distributed on DVD and via download free of charge to the consumer. Although it won't have the benefit of future repeat sales, I will have brought my film to the masses and the advertising will have paid for its production; everyone wins. The audience get to watch an enjoyable film, the advertisers get to promote their products and I get to make my film.

**What will Tim Clague be doing in ten years time?** Still pushing boundaries, not taking an off the shelf approach to film making or viewing. I'm not about writing scripts that will never see the light of day and sit gathering dust somewhere. I'm about the here and now and the tomorrow.

Amen.

Whenever I meet Tim, I'm filled with renewed hope and an energy of Evangelical proportions. I find myself questioning my purpose as a film writer and searching for my dominant motivation as a writer. It is easy to see why Tim is hailed as an authority on film, his knowledge is exceptional. Good mentors should stimulate discourse, question the traditions, open minds to new ways, and it is because he does that I will be inviting him to add his comments or viewpoints to related topics in the forthcoming articles.

For an insight into Tim's world, log onto Tim's blogspot [www.timclague.com](http://www.timclague.com) and start by downloading his free template of The Scriptwriter's Life from [www.scriptwriterslife.com](http://www.scriptwriterslife.com)

To discover more about Tim, you can see his list of film achievements on [www.imdb.com](http://www.imdb.com) or go to [www.projectorfilms.com](http://www.projectorfilms.com) His new film Circumference is being launched at [www.circumferencefilm.com](http://www.circumferencefilm.com) {RAJ 2007}

