

# The Truth Game

UK Press Cuttings

## Total

■ April 2000  
■ Issue 39  
■ £2.70

### THE TRUTH GAME

Director **SIMON RUMLEY**  
Starring **STUART LAING, SELMA GILES, PAUL BLACKTHORN**  
Running Time **80 MINS**

**The secret to independent film-making, reckons writer-director-producer Simon Rumley, is that "you should use whatever resources are available to you. I always tell my writing side not to come up with anything that isn't achievable on a low budget. That's why my films are based on dialogue rather than plane crashes. People forget that you can make a film in a room with two characters - I think Cronenberg made one of his early short films with two guys in a bath."**

The 31 year old has just completed his second full-length feature, *The Truth Game* (his acclaimed £50,000 debut *Strong Language*, shot back in 1996, recently played for a week at the National Film Theatre). Shot in just 10 days, with the main location an 18th-century Georgian house in Islington, North London, *The Truth Game* unfolds over the course of one evening, when six twentysomething friends have gathered for a dinner party.

"It's an investigation of what truth really is and whether or not it matters in society today," he explains. "And unlike many British films it has believable characters and it doesn't just skate around the edges of real life."



Blackthorn gives Giles the cold shoulder.

Financing for *The Truth Game* came via a circuitous route. Rumley had originally approached the Lottery with a script for a different project *Club Le Monde*, set in the dubbing world, only to be turned down. But it did catch the eye of one of the Arts Council assessors Piers Jackson, so Rumley showed him his idea for *The Truth Game*, and Jackson

in turn arranged for his partners at Screen Production Associates, Douglas Abbott and John Jacques, to act as executive producers and to underwrite the new film.

"To find the most suitable actors for *The Truth Game*, Rumley placed an advert in monthly publication *Production and Casting Report*, which elicited nearly a thousand responses.

"I spent a couple of weeks with the actors I chose before I wrote the script", recalls Rumley. "Just to find out what they were like as people. In all they had about eight weeks to prepare themselves before filming started. This rehearsal period meant that we often only had to do three or four takes on each shot."

"If you're making a dialogue and performance-driven film," he continues, "then you must be able to relate to actors and to communicate with them. If you can't, then you might as well find yourself another job. And you must know in your mind exactly what you're trying to get with each shot. Because if you don't have a clue, then nobody else around you will!"

**Tom Dawson**

