



PRODUCTION: Independent; director: David Mould; producer: Richard Weager; production manager: Michael Choudhury; location manager: Toby Cook; 1st AD: Marc Wilson; DP: Jake Polonsky. POST: telecine: Jamie at VTR; offline editor: Amanda James at VTR; online: Rob Ellis at VTR. COMMISSIONER: Wendi Batt at V2.

ELBOW FUGITIVE MOTEL

David Mould's new video for Elbow has a way of creeping up on you. It initially appears quite slight and, as it follows a disjointed collection of vignettes featuring lead singer Guy Garvey sauntering around the English semi-countryside in high summer, it seems rather unsatisfying.

But *Fugitive Motel* leaves an echo in the mind which suggests something more substantial. Although the story of Garvey's meanderings is fragmented, it is the humanity of the moments it records which strikes a chord – perhaps, first of all, subconsciously. From the early scenes dotted with shots of electricity pylons, to his

journeys hitchhiking around country roads, to jumping in a lake fully clothed, to the final scene where the camera cuts back and forth between Garvey and the glorious sunset he is watching, *Fugitive Motel* is about a man doing nothing much except the small things that makes life worth living.

Shot over two extremely hot days around locations in Suffolk and Berkshire, Garvey is the fugitive of the song's title. "He's a random bloke in a suit in an arty Eastern European movie," says the director.

Though a lot of the action developed from the interaction between performer and director around the shoot, Fowler required some set elements with which to establish a story: the lake, the pylons, the wasteground,

a road by a forest.

"The location was meant to be generic, non-specific hinterland not particularly wonderful English countryside," says Mould. Apparently good weather was not required for this, although it contributes to a more European-than-English atmosphere – aided by excellent work by DP Jake Polonsky – and produced such memorable shots as the sculptures "Elle" and "Bo" (which adorn the new Elbow album cover) spotted in the forest through dappled sunlight, and that sunset.

"The sunset was pure chance, a gift," says Mould. "A fair bit was jammed, some inspired by locations, like falling over under a pylon. Other stuff was instigated by Guy, like him juggling in the back of the truck and losing everything over the side."

And the slipping between time frames also works. In fact, Mould has been here before: years ago he directed a Parklife-era Blur in *To The End* as a recreation of Sixties French new wave movie *Last Year In Marienbad*.

"The fragmented storyline is a favourite of mine," says Mould. "Here it came about to give the essence of an unresolved story. It stops the predictability of a linear story and allows a bigger one to be suggested using smaller events. I wanted something small but epic, made big by the emotion of the track and the understated and 'human' actions."

But he realises this could never have worked without the impressive Garvey. "He was brilliant, particularly as a character for a film," says Mould. "If Guy had been a more 'obvious' rock star this video would never have worked."