



## Events

# BUG 27 Director's Cut

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### BUG title sequence

Director: Miland Suman  
Animator: Miland Suman  
Sound: Notorious Hi Fi Killers  
Original Illustration: Paul Greeno

### Justice – Audio, Video, Disco

Director: So Me  
Production Company: Caviar Paris  
Record Company: Because/Ed Banger  
France 2011

### Tom Vek – Aroused

Director: Saam  
Production Company: FMV  
Record Company: Universal Island  
UK 2011

### Oh Land – White Nights

Director: Canada  
Production Company: Partizan  
Record Company: Sony Music  
Spain/Denmark 2011

### Fulton Lights – Staring Out the Window

Director: Ninian Doff  
Production Company: Claw Films  
Record Company: Catbird  
UK 2011

### Milgrom – Boy

Director: Lo-Fi People (Hadar Landsberg)  
Production Company: Lo-Fi People  
Israel 2011

### Cults – Go Outside

Director: Isaiah Seret  
Production Company: Prettybird  
Record Company: Columbia  
US 2011

### OK Go – All Is Not Lost

Director: OK Go, Pilobulos, Trish Sie  
Record Company: Paracade  
US 2011

### Crystal Antlers – Two Way Mirror

Director: Matt Layzell  
Production Company: Treat Studios/Blink  
Record Company: Recreation Ltd  
UK 2011

### Mazes – Most Days

Director: Matt & Paul Layzell  
Production Company: Treat Studios  
Record Company: Fat Cat  
UK 2011

### Battles – My Machines

Director: Daniels  
Production Company:  
Prettybird/The Creators Project  
Record Company: Warp  
US 2011

### 16Bit – Dinosaurs

Director: Kristofer Ström  
Production Company: Blink  
Record Company: MTA Records  
Sweden/UK 2011

### Martin Brooks – Golden Tree

Director: Ninian Doff  
Production Company: Claw Films  
UK 2011

### Countdown

Music: Apparat – Granular Bastard  
Director: Celine Desrumaux  
Production Company: Passion Pictures  
France/UK 2011

Welcome to BUG, the bi-monthly celebration of the artform of the music video here at BFI Southbank, MC'd as always by Adam Buxton. BUG brings you the most outstanding and innovative new work in the medium of music video we can find – and then Adam gives you a little bit more with extra gems he's found online, in particular from the parallel universe of YouTube comment columns.

Tonight's show includes several BUG favourites – both directors and music artists – and of course there's lots of exciting new talent on show as well. We start with the new Justice video for *Audio, Video, Disco* and a reunion of the ultracool French DJ artist-producers with So Me, the creative whiz behind the Ed Banger record label and the hugely influential design of the early Justice releases (including the video for *D.A.N.C.E.*, with its So Me-designed animated T-shirt designs). So Me is now a fully-fledged director in his own right, and things have moved on from that early cartoonish-graphic style, but this video is fired by a simple but compelling idea: it's the story of the making of the new album, told in brilliant sweeping shots that take in months of feverish studio activity.

It's quite early in the show for a fag break, but be prepared for a promo that has more smoking in it than *The Towering Inferno*. Saam Farahmand's video for Tom Vek's *Aroused* is all about smoking – and fashion. Resembling something like a Calvin Klein ad from the early 1990s, the relationship between beautiful young people and their cigarettes is fetishised and choreographed, so that oral gratification becomes really rather sexual. The video comes out of Saam's fascination with fashion's growing 'self-awareness' in the early Nineties – when smoking was seriously cool. You may find this one quite difficult if you've recently given up.

Oh Land's *White Nights* is the latest video by Canada, the directing team from Barcelona who have made habitual appearances at BUG in the past year, with their outstanding videos for El Guincho, Scissor Sisters, Battles and White Lies. Their scattershot, sometimes provocative creativity has gained them avid fans (and a recent feature in *The Guardian*) and here they have harnessed their surreal approach to the demands of a proper pop video for the beautiful Danish singer.

Some would call Ninian Doff's promo for Fulton Lights' *Staring Out the Window* ridiculous, even offensive, for what he's done to a bunch of crows while they hop around Clapham Common. But most people will just wonder why it's not been done before: he puts arms on them. When he watched old footage of Tom Jones gyrating in a tight fitting suit he realised the best context for the idea was turning the crows into the band itself – who end up on *Top of the Pops* (sort of). And there's more from Ninian later in the show.

The video for Milgrom's *Boy* is a delightful example of classic stop-frame animation that serves to introduce this new 'virtual/animated' band – in particular the intriguing dual personality of mischievous singer 'Dolly Breakfast'. This is the work of LoFi People – principally Hadar Landsberg – and although the setting is as English as Wallace & Gromit, Milgrom were conceived and the video created in Israel.

An ingenious, but chilling and even morally questionable video for Cults' *Go Outside* puts the band within a sequence of true events – involving one of the most notorious cults of all – that led to tragedy. The video which digitally embeds the band within James Jones's Peoples Temple comes from director Isaiah Seret, who gained access to hours of home videos of the Peoples Temple in Jonestown and on completion, showed the video to survivors of the Jonestown Massacre who, he says, expressed their appreciation at the focus of the lives of the cult members rather than exploiting graphic images of the final, terrible outcome. Judge for yourself...



BUG thanks...

Adam Buxton [www.adam-buxton.com](http://www.adam-buxton.com)

Treat Studios  
Blink Productions

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For regular updates, check out  
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Forthcoming events:  
BUG #28 – Nov 17th and 18th.  
BUG Special at onedotzero – Nov 25th  
Ticket sales for BUG #28 will open in early  
October.  
Check [www.bugmusicvideos.com](http://www.bugmusicvideos.com) for details.



OK Go are BUG regulars for the simple reason that their videos resemble conceptual performance art pieces. Their past work is legendary – the treadmill performance in *Here It Goes Again* is a milestone for music video and the emergence of YouTube. They have gone on to creating one-shot videos with marching bands, Rube Goldberg machines, trained dogs – regularly causing jaws to drop. For *All Is Not Lost* they have added new elements. Firstly it's a collaboration with prestigious American dance company Pilobolus and regular director/choreographer Trish Sie, with ingenious choreography cleverly shot through a clear floor. But like recent projects for Arcade Fire and RO.ME by Chris Milk, it's also an interactive experience, utilising revolutionary new HTML5 code. And during the show Adam will be test-driving this latest Google Chrome Experiment (presumably without donning the band's snazzy leotard).

This is the Director's Cut of BUG 27 which, as regular attendees will know, means that it's more or less a repeat performance of the show Adam presented last week here at BFI Southbank, but without a special guest director coming on stage for a while to discuss and show their work. There were actually three guests at BUG 27 last week, all members of Treat Studios, collectively responsible for some of the most cutting-edge animation found on British television (in particular their programme trailers, idents and title sequences on E4), as well as live visuals, contributions to movies and music videos. At the core of the collective is Matt Layzell, who recently directed the video for Crystal Antlers' *Two Way Mirror*, where a group of kids make a nail-biting trip through the fabric of time and space (it's Matt's attempt to get to grips with quantum physics, complete with an appearance of Schrödinger's Cat) in a lo-fi psychedelic style entirely in keeping with the music. And a few months ago, Matt joined forces with his brother Paul to make the video for Mazes' *Most Days* – a lo-res cartoon version of a homemade skater video that's delightfully scurrilous.

Another video by recent BUG favourites Daniels, for long-time BUG favourites Battles, sees a remarkable feat of stunt work that cleverly plays on a widely-held but not widely expressed fear – of moving escalators. Set in your average American mall, a hapless man attempts to make it up a short escalator... with disastrous results. And what's more a fellow shopper/escalator-user turns out to be synth legend Gary Numan – the lead vocalist on *My Machines*.

Kristofer Ström is an influential Scandinavian animator and illustrator whose video for dubstep hero Benga's *Baltimore Clap* screened at BUG last year. That was beautiful if grisly, with hands and arms sliced off hapless creatures in a 'clap factory'. Now he's back with something equally gorgeous yet super-violent for electronic artist 16Bit's *Dinosaurs*, distilling the killer qualities of prehistoric beasts to their bare essentials: rows of gigantic teeth, crunching jaws and stomping feet. It's bloody awesome.

Ninian Doff, whose video for *Fulton Lights* was featured earlier, has just completed another gem – this time with a winning concept that didn't require a passing knowledge of *After Effects*. His video for blues-folk troubadour Martin Brooks's *Golden Tree* saw the pair and a few other friends head off to Walthamstow Marsh on their bikes to execute 'a professional display of 50 No Handed Bike Moves' – as approved by the Official Federation of No Handed Bikes Skills™, obviously. Very impressive it is too.

And we end this animation-heavy show with *Countdown*, a short film, which also acts as a music video for the post-rock noodling of *Apparat's Granular Bastard*. Created by Céline Desrumaux – one half of animation/direction team Céline & Yann – it's pretty much explained by its title: it's a NASA rocket launch, faithfully rendered in a minimalist style, and it's absolutely lovely.

And that's our show. Hope you enjoy it!