



Events

BUG 39 Director's Cut

BUG title sequence

Director: Miland Suman
Original Illustration: Paul Greeno

Keys N Krates – Treat Me Right

Director: Ohji Inoue
Record Company: Dim Mak
Canada/US 2013

Camera Obscura – Break It to You Gently

Director: Joseph Mann
Production Company: Colonel Blimp
Record Company: 4AD
UK 2013

MGMT – Your Life Is a Lie

Director: Tom Kuntz
Production Company: MJZ
Record Company: Columbia
US 2013

Dear Reader – Took Them Away

Director: Rob Savage
Production Company: Idle Films
Record Company: City Slang
UK/South Africa 2013

Jackson and His Computerband ft. Planningtorock – Dead Living Things

Director: Alex Courtes
Production Company: Division
Record Company: Warp
France/UK 2013

The Vaccines – Melody Calling

Director: Karan Kandhari
Production Company: Tomboy Films
Record Company: Columbia
UK 2013

Dizze Rascal – I Don't Need a Reason

Director: Émile Sornin
Production Company: Division
Record Company: Universal / Island
France/UK 2013

They Might Be Giants – You're on Fire

Directors: Hoku Uchiyama, Adam Bolt
Production Company: Partizan
US 2013

Boom Bip – All Hands

Directors: Ian & Cooper
Production Company: Prettybird
US 2013

Pinkunoizu – Moped

Director: Ewan Jones Morris
Record Company: Full Time Hobby
UK 2013

Wise Blood – Alarm

Director: Keith Musil
Production Company:
Doomsday Entertainment
Record Company: Dovecote
US 2013

Placebo – Too Many Friends

Director: Saman Kesh
Production Company: Skunk
Record Company: Universal
US/UK 2013

Cuushe – Airy Me (prelude: Steamy Mirror)

Director: Yoko Kuno
Record Company: flau
Japan 2013

Fryars – Cool like Me

Directors: Ian & Cooper
Production Company: Prettybird
Record co: Warner Bros
US/UK 2013

The sun has gone away, the nights are drawing in... but let's drive away those end-of-summer blues with BUG 39. We have another bunch of superlatively creative music videos for your enjoyment, our incorrigible host Adam Buxton is back on BUG duty with some internet gems – including new YouTube comments...

But first, Keys N Krates' *Treat Me Right*, a very straightforward dance anthem that's wonderfully enhanced by Toronto-based director/motion graphics artist Ohji Inoue, who has breathed new life into the covers of Mills & Boon-style romance novels. They may now be hopelessly old-fashioned against Fifty Shades-style mummy-porn, but they're the ones with the great illustrations of manly men sweeping young ladies off their feet, which Ohji animates simply, before moving on to other pulp novel genres where the girls are less submissive.

That's followed by a video heralding the return of veteran Scottish alt-pop outfit Camera Obscura, by the talented Joseph Mann. Last year Joseph directed the award-winning video for Keaton Henson's *Small Hands*, dramatizing the cruelty of nature in a handmade wood populated by puppet animals. Since then he's made an acclaimed short film (*Sandy*, screened at this year's Edinburgh Film Festival) and now this for *Break It to You Gently*, featuring an old, forgotten shopping trolley, making a break for freedom on to Hampstead Heath. It's a comedy charmer, and more fine work from the director's regular collaborators, the puppeteering team of Will Harper and Johnny Sabbagh.

On the basis of their track record to date, we can sort of expect a new MGMT album to be accompanied by utterly off-the-wall visuals, and so it's proved, with the first video from their third self-titled album. *Your Life Is a Lie*, a song of almost comic simplicity, offers enough material for a director of the quality of Tom Kuntz to orchestrate a series of completely zany set-ups, calibrated to both the beats of the song and the lyrics. And this might be Tom Kuntz's zaniest, funniest music video since his jawdropping videos for Electric Six about ten years ago, when he was co-directing with Mike Maguire.

Rob Savage is a young British filmmaker who has already won prizes for his short films and this year received the prestigious *Screen International* Star of Tomorrow accolade. And his first music video offers real evidence of his talent: a starkly dramatic yet unusually direct telling of the story at the heart of *Took Them Away*, by Dear Reader, which is the solo project of South African singer-songwriter Cherliyn MacNeil. The approach is very theatrical, yet there are also strong literary and cinematic influences at play in this tale of unwitting betrayal and endemic racism.

Alex Courtes' very cinematic video for Warp artist Jackson and His Computerband's *Dead Living Things* is one of those atmospheric and dynamic yet impenetrably surreal videos that have become quite popular. And the hugely experienced director has namechecked both Fellini and David Lynch as direct influences. But once you accept that the disjointed narrative is conjured from the imagination and incoherent thoughts of a dreamer, it makes a lot more sense.

There is a delightful short film sensibility about the Vaccines' video for *Melody Calling*, directed by Karan Kandhari, another up and coming British director making his debut in music videos. This falls into the very small category of promos (Radiohead's *Just being another*, very well-known example) of the narrative being driven by subtitles, and as such it shows off the director's talent for writing believable dialogue in a very recognizable situation: it's essentially a series of phone conversations, on a summer's day, as the band's bass player Arni Arnason attempts to hook up with a girl he really likes.

Dizze Rascal's video for *I Don't Need a Reason*, directed by French director Émile Sornin sees Dizze ease into the part of 17th century 'Sun King' style monarch, with his Cardinal, courtiers and courtesans partying away like it's 1699. But this is just the setting for the clever VFX stuff, where Dizze performs within



BUG thanks...
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Forthcoming events:
BUG 40 – 28 Nov
BUG 40 Director's Cut – 5 Dec
Tickets on sale in early Oct

elaborate gif-style looped sequences... the result of Émile Sornin working with regular collaborators at Home Digital Pictures in Paris.

Last year Hoku Uchiyama was responsible for an extraordinary video for Amanda Palmer side-project Evelyn Evelyn involving animated steamed-up window finger drawings. Now he's back with co-director Adam Bolt with something equally unusual for New Jersey quirky-pop vets They Might Be Giants' *You're on Fire*: singing mince. Yep. When a young lady prepares a romantic dinner for two, the uncooked mince breaks into song – accompanied by dancing vegetables. It's pretty much all done by puppeteering...

Adam's guests last night at BUG were directing duo Ewan Jones Morris and Casey Raymond who have been working together for about five years, ever since they were commissioned separately to direct the same video for Cardiff band Truckers of Husk, and each refused to back down to the other – so they ended up making their first video together. Since then they have created – either together, or individually – a stream of inventive videos for an eclectic range of artists (Cate Le Bon, Los Campesinos!, John Grant, DJ Shadow, Human League, Turbowolf, Charlotte Church, to name a few) willing to buy into their distinctive, sometimes decidedly eccentric vision. The latest solo video by Ewan, for Pinkunoizu's *Moped*, which is about doing lots of random and imaginative things to lots of random household objects, and was inspired by the work of Japanese artist Koki Tanaka, who takes mundane stuff and make something weird from it. Expect to see a lot of creative chaos and destruction involving household sink-drain plungers.

Next comes our first video in tonight's show by up and coming American directing duo Ian & Cooper – actually made a few months ago but only recently coming to the attention of the BUG team, the video for Boom Bip's *All Hands* is a tender and witty interpretation of the process of human reproduction. And therefore includes scenes of a sexual nature.

The video for Wise Blood's *Alarm* directed by Keith Musil is a gripping yet mysterious LA-set thriller that feels like it was picked directly from a movie. It begins when two women, one young, one older, commit a crime and think they've got away with it. But a sense of foreboding creeps up through this masterful film, until it leaves you wanting more.

The video by Saman Kesh for Placebo's *Too Many Friends* follows the song's anti-tech, anti-social media theme with a forensic look into a violent moment at a party, set in the near-future where new apps, augmented reality, and new designer drugs proliferate. It's a beautifully executed scenario – and it happens to be wrapped within a commentary analysis of the event by none other than novelist Bret Easton Ellis – who also sets the viewers a quiz.

In our final section of new videos, there is a remarkable video from Japan, for dream-pop songstress known as Cuushe (aka Mayuko Hitotsuyanagi) by animator Yoko Kuno, who created this piece for the track *Airy Me*, as a course assignment while at university. She spent almost two years drawing each frame (around 3000 of them) to tell this drama about a troubled nurse and a very special patient, which explodes into mind-boggling fantasy and horror.

And then London-based one man project Fryars' new track *Cool like Me* has inspired a video that's gripping, heartwarming and funny – and it looks like it was quite scary to make. Directed by up and coming directing duo Ian and Cooper, two white guys visit Watts, on bicycles, to convert the locals to their message and to their slightly deluded view of what it takes to be cool. But whether or not it actually required balls of steel to make, the missionaries in the Fryars video (Brandon Galvan and Trevor Parmentier), and also Ian and Cooper themselves, play a blinder.

And that's our show. We'll see you back here at BFI Southbank in November!