



Events

BUG 41

BUG title sequence

Director: Miland Suman
Original illustration: Paul Greeno

J Cole ft Amber Coffman – She Knows

Director: Sam Pilling
Production Company: Pulse Films
Record Company: Universal Island
UK/US 2014

Burning House – Post Party Stress Disorder

Director: Arno Salters
Production Company: Stink/Rokkit
Record Company: Naïve
France/UK 2013

Julio Bashmore ft Jessie Ware – Peppermint

Director: Noah Harris
Production Company: Blinkink/
Colonel Blimp
Record Company: Boardwalk Records
UK 2014

Elbow – New York Morning

Directors: Mark Thomas, Mat Norman
Production Company: Soup Collective
Record Company: Polydor
UK 2014

Oneohtrix Point Never – Boring Angel

Director: John Michael Boling
Record Company: Warp
US 2013

Fidlar – Cocaine

Director: Ryan Baxley
Record Company: Mom + Pop
US 2013

Rudimental – Not Giving In

Director: Josh Cole
Production Company: OB Management
Record Company: Atlantic
UK 2012

Louis Matters – War with Heaven

Director: Josh Cole
Production Company: Rokkit
Record Company: MTA Records
UK 2013

Chase & Status ft Jacob Banks – Alive

Director: Josh Cole
Production Company: Les Espoirs/Rokkit
Record Company: Virgin EMI
UK 2013

Damon Albarn – Everyday Robots

Director: Aitor Throup
Production Company: Passion Pictures
Record Company: Parlophone
UK/Argentina 2014

Jon Hopkins – Collider

Director: Tom Haines
Production Company: Rogue Films
Record Company: Domino
UK 2013

The Last Skeptic – Pick Your Battles

Director: Jeff Metal
Record Company: BBE Records
UK 2013

Disclosure – Grab Her

Director: Emile Sornin
Production Company: Division
Record Company: PMR/Universal Island
France/UK 2014

Welcome to our first BUG of 2014 here at BFI Southbank, and we're excited to introduce the first of our guest hosts, Ben Bailey Smith, AKA Doc Brown, who will be presenting a brand new collection of audio-visual gems curated by the BUG team, as well as some of his own insights into music and film. Comedian, actor, recording artist, and writer, Doc Brown started out as a battle rapper, before joining Mark Ronson's live band, developing a successful acting career (he's come here tonight direct from the set of *Law & Order: UK*), while still performing as a stand-up and winning his first book deal. Ben will be joined on stage tonight by a leading light of the new wave of British directors: Josh Cole. Josh will be talking to Ben about his recent work for artists like Rudimental, Chase & Status, as well as how he got started in the business.

But we kick off with a video by British director Sam Pilling for US hip-hop star J Cole's *She Knows* (also featuring Amber Coffman from indie outfit Cults). It starts out as the story of teenager's day of rebellion in inner-city LA, but then defies expectation when the young man discovers the real drama lies back at home. Sam Pilling shot this compelling tale of multiple deceit in South Central with teenager skaters and professional adult actors (including Harold Perrinau of *Lost*, *Oz* and *The Matrix* films) – and J Cole himself makes a telling cameo (as the boy's mother's lover).

Experienced commercials director Arno Salters has created a very cool animated video in which a dude arrives at a party that becomes a very trippy scene indeed. Arno made this for his brother Hervé Salters (aka General Elektriks) and Chief Xcel (aka Blackalicious) in their partnership as Burning House, for their track *Post Party Stress Disorder*. And there's a major contribution from the animator Joseph Pierce – well known, from his award-winning shorts *Stand-Up* and *Family Portrait*, for his impressionistic rotoscoping style. Faces and heads change – or disappear entirely – but crucially Arno and Joseph don't generally mess with movement – so the party always feels authentic. And they seamlessly recreate the wonderful moves of dancer and choreographer Olivier Casamayou.

Noah Harris is a British director whose innovative work in stop motion animation has graced commercials and TV idents for Google, Ford, E4 and others. Now he's made a video for Bristol house producer Julio Bashmore's *Peppermint*, adding fantastic objects created from 3D printing to the process, pushing the envelope of stop frame animation still further in the process. An earthbound female form, emerging from a 2D animation of vocalist Jessie Ware's lips, receives a shower of gifts from godlike hands from above in the video which took Noah a whopping ten weeks to animate.

The video for Elbow's *New York Morning* by Mark Thomas and Mat Norman at Manchester-based Soup Collective has been nearly a decade in the making, ever since Mark and Mat met Dennis and Lois, a New York couple who befriended every famous band that ever played CBGBs (even Mark E Smith likes them) and turned their house into a shrine to rock 'n roll. Having shot hours of footage over the years, Elbow – regular collaborators with Soup Collective – gave the nod to turn this into an absorbing alternative music doc cum music video.

Oneohtrix Point Never is Brooklyn-based ambient-electronic musician Daniel Lopatin, who has inspired some highly experimental, sometimes controversial music videos in the past year or so (in the case of *Still Life (Betamale)*, plain disturbing). The video for *Boring Angel* by video artist John Michael Boling is an exercise in minimalism combined with intense image-flashing, as an accelerating succession of tiny 'emojis' (emoticon-type images) symbolising the trials of life, play out in the centre of an entirely white screen.

LA skate-punk outfit Fidlar often chronicle the pleasures and perils of getting wasted, and their track *Cocaine* is more about the latter. However the track's hilarious video (actually released last year, somehow we previously



BUG thanks...
Doc Brown www.docbrown.co.uk

Josh Cole www.joshcole.co.uk

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Forthcoming events:
BUG 42 – 24 April 2014
Tickets on sale in early March

missed this) takes a different line, so to speak. Directed by Ryan Baxley and presented by US humour site *Funny or Die*, it features Nick Offerman (from *Parks & Recreation*) as a working stiff who gets canned from his job, sinks a lot of Olde English malt liquor, and then – well, we'll let you find out for yourself what he does, but it does involve a penis.

We then welcome our special guest Josh Cole to the stage to chat with Ben. With story-telling at the heart of his music video work, he transports fans of bands like Rudimental and Chase & Status into far-flung (and very poverty-stricken) corners of the globe, with compelling tales of young people experiencing a daily struggle of survival. His background is in photography, where he developed a hard-hitting reportage style documenting sub-cultures across the world. In a personal project called *Physical Graffiti* he shot street dancers from around the world, which led to him returning to Rwanda to shoot his first music video for J Majik and Wickaman in 2011. His hugely cinematic second video for Rudimental's *Not Giving In*, shot among street kids in Manila, really grabbed people's attention and won Best Dance Video UK at the UK Music Video Awards last year.

Since then Josh has been back to South East Asia for Rudimental again for a kung fu story for *Right Here*, directed a fine video for Louis Matters in London, and at the end of 2013, completed his video for Chase & Status's *Alive*, filmed on the Blackfeet Indian Reservation in Montana, about a young man's difficult path back to his Native American roots. It's another video that takes the viewer into a harsh world, but also reaches for the stars.

After numerous projects in various bands from Blur onwards, Damon Albarn has finally made a solo album. The first video from the release, for the album's title track *Everyday Robots*, is a digital portrait of the musician, created by the album's creative director Aitor Throup. Damon is reconstructed – effectively built from scratch – from CGI software and facial reconstruction techniques. As Aitor has explained this isolated portrait is a metaphor for Damon's latest incarnation as a solo artist, and 'the antagonism between nature and technology' in his music.

Tom Haines' video for Jon Hopkins' *Collider* is the follow-up to the epic video for Hopkins' *Open Eye Signal*, and is a similarly intense experience, also shot by Steve Annis (who won the Best Cinematography award for his work on *Open Eye Signal* at the UKMVAs last year). It also features an individual whose intensity invokes a dreamlike state – in this case, a girl at a rave whose extreme behaviour propels her into alternative reality. Shot at a vast abandoned industrial space, Haines has explained that he wanted to capture the transportive quality of Hopkins music at the internal and aggressive end of the spectrum.

Our next artist is a DJ and producer, who's created a film for every track from his last album. No it's not Beyoncé (obviously) but The Last Skeptic, whose lo-fi films for all tracks from his album *Thanks for Trying*, released last year, includes the charming video (directed by Jeff Metal) for *Pick Your Battles*, shot in the beautiful Peak District, and featuring Skeptic's encounter with a bear, that is not so much dangerous and incredibly sneaky.

French director Emile Sornin has directed fine videos for a bunch of British artists recently, including Alt-J and Dizzee Rascal. Now he's created a memorable comic character in his superb video for Disclosure's *Grab Her* – a company boss in a 70s company who not only has a recognisably grating personality, but is a sort of David Brent with superpowers: every object he touches flies up, freed from gravity. And Emile has stated his fondness for Ricky Gervais and his comic creation and absurd British humour in general.

And that's our show. We hope you enjoy it, and we'll be back in April with another special guest host when we will be celebrating a special landmark in BUG history: our 99th and 100th shows at BFI Southbank. See you then!