



Videos: Orbital • Coldplay • Goldfrapp • Nick Cave • Everlast • Eve • Feeder

11

MARCH 2001

PROMO

A MUSIC WEEK PUBLICATION

11

SAME SONG, COOLER CAR

EXCLUSIVE!

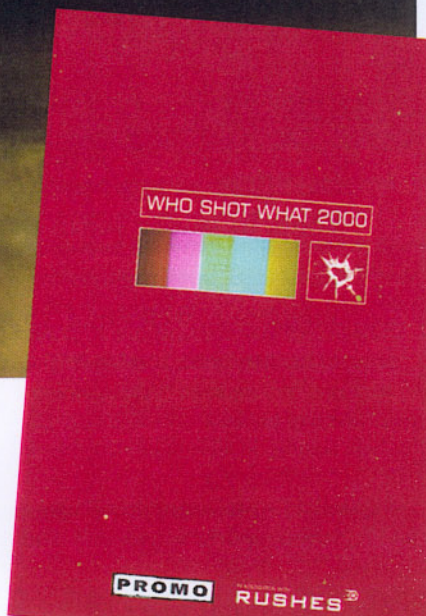


Herb Ritts on
that Britney vid

- Philippe André
- Blue Source
- Gregory Dark
- John Hillcoat
- Tim Hope
- Jake & Jim
- Luke Losey
- Adam Dunlop



FREE WITH THIS ISSUE!
WHO SHOT WHAT 2000





PRODUCTION: Battlecruiser; director: Philippe André; producer: Cathy Hood; executive producer: Mark Conway; 1st assistant director: Julia Waye; DP: Tim Maurice-Jones; art director: Caren Hertzog; make-up: Louise Constad; POST: telecine: Frank at MPC; offline: Richard Orrick at NWH; online: Stephane Allander at MPC; COMMISSIONER: Nisha Parti at East West.

morcheeba: world looking in

A combination of English eccentricity and French flair is at the heart of the promo for Morcheeba's *World Looking In*, what director Philippe André describes as his "low-tech effects video". André is no stranger to the sharp end of special effects, and this did require what a less experienced hand would consider serious post production – several Inferno suites at MPC working at once for several days. But you know what he means: this is as much character-driven as effects-driven. And that's not all that being driven.

"The first thing was to discover who Morcheeba are, and translate that to the video," says André. "I've listened to their music for a long time. There was not a huge amount of money available, so you go for something simple."

Simple for this director means miniaturising the Morcheeba trio and their car into playthings of young twin boys in a classic English country house, having them driven

round the furniture, rolled down the banisters, dropped into a fish bowl before making their escape, and then finally turning up at same country house – actually Knebworth – full size.

It's fair to say that there is a Gondry-esque quality to the video, which may have something to do with the fact that it was shot by the estimable Tim Maurice-Jones, DP on so many Gondry videos and fresh from shooting his feature film *Human Nature*.

World Looking In is a combination of 35mm and MiniDV: the band were shot on a stage in a real car against blue screen on the former; the "giant" environment outside the toy car was shot on the latter with a domestic DV cam. André shot this part himself, imagining what they would see through the window of the toy, but having to cover every angle of every shot – that was about 80 shots in a single shoot day, with Maurice-Jones organising the lighting. "The point is, you don't see anything special out of the toy car – it's just very low," says the director. Thus he held the camera upside down

against the floor, let the kids play with it, and even hitched it to a rollerblade.

Perhaps surprisingly this was done after the band were shot against blue screen, but André believes it was easier to encourage the trio into a relaxed yet amused performance by just pretending they were zooming around the hearthrug or sinking into a fish tank, then actually reacting to the actual footage.

"I tried to explain what I had in mind but they couldn't really imagine," says André. "They had great fun, and if it had been more realistic perhaps it wouldn't have been so much fun." He points out that he was trying to achieve a performance which is not quite acting and not quite musical, but lying somewhere between, and Morcheeba proved absolutely right for that approach. For example it was male members Paul and Ross Godfrey's idea to take a Blues Brothers approach to their outfits. "Of course Skye is very beautiful but I wanted to focus a bit more on the guys," says André. "They wanted to do their own styling which I usually hate, but she came back with the matching suits."

Their Modernist cut fits the faintly retro feeling of the video, encapsulated by the star car, an extremely handsome ivory white BMW 2002 (circa 1970) – rather ironic considering that the track is now well known in the UK for being featured on a Ford advert. In fact, although it was always going to be a "classic" vehicle, they found the toy first, then the real BMW. "The important thing was the scale," says André. "Real toy cars are just too small – about 1:43, but we needed something more like 1:18 to make the idea work." It was also important to get the MiniDV footage to approximate to the 35mm footage.

Combining in-camera and post effects is something which certain French directors seem to particularly appreciate, but as André points out, this is a French director's homage to a very English form of fantasy. "I was trying to get that Avengers and Prisoner feel, which was quite a challenge for someone like me," he says. "I didn't want the post to kill the mood."