



PRODUCTION: Battlecruiser; director: Phillippe André; producer: Cathy Hood; production manager: Catherine Gordon; 1st AD: Jay Arthur; DP: Olivier Cariou; steadicam: Fiachra Judge; focus puller: Tom Harding; loader: Dominic Gaughan; sound: Quillon Larrett; art director: Andy Radford; art dept asst: Chris Selstead; modelmaker and assts: Ian Morce, Simon Weather, Neill Gorton of Gorton Painter; stylist: Nicola Wheeler; make-up: Petros Petrohilos. COMMISSIONER: Marisa Hine at Sony.

hooverphonics: mad about you

The object of singer Geike's obsessive affections in this video is a six-foot-tall Triffid-like plant, which is certainly quite unusual. Almost as surprising, however, is the fact it was directed by Phillippe André, known for his slick pop confections and mastery of post-production. "It was a good opportunity for me to show something other than heavy post work," he says. "The band gave me a chance to tell a story, and the sort of weird stories I want to tell."

Having shot a video for Hooverphonics (who hail from Belgium, but are signed to Sony in the UK) last year, André had the band's confidence. It was understood from the start that this would be a twisted tale of love. "I came up with four stories," says the director. "They liked this one, but then the difficulties began. With this kind of thing, when you're involving something weird together with emotion, you're treading a thin line because it's very easy to get a video immediately banned from MTV."

On the one hand, the story – in which Geike is holed up in her flat with her

herbacious lover bathing it, lying in bed, dancing, while the other band members are barred entry – does have touches of the claustrophobia of Polanski's *Repulsion*.

On the other hand, André says that he was looking for more the feeling of Tim Burton and *Little Shop Of Horrors* than anything truly dark, and particularly to capture the feeling of French director Georges Franju.

André spent a long process designing the plant-lover to the most sympathetic shape possible. Then it had to be created, mainly out of plastic and wires, by effects company Gorton Painter, which took on the project very much for artistic rather than financial reasons. "I didn't want something that was completely animatronic because he was amazing just a little bit static," says the director. "The plant was heavy and had to be manipulated by cables and wires, which was particularly difficult for the dancing."

He confirms that in-camera effects made a pleasant change from post work, but André stresses he is not a complete stranger to narrative: he has been writing scripts and will be shooting a short film soon. As for videos, "What I'd like to do now is combine what I can do in post with telling stories."