



PRODUCTION: Battlecruiser; director/screenplay: Philippe André; producer Dominic Wilcox; DP: Robert Papais. POST: telecine: Frank Voiturier at MPC; offline editor: Richard Orrick at White House; online/CGI: Chris Syborn, Kate Hood, Don Mahmood at Framestore; online/Inferno: Stephane Allender, Michael Harrison at Framestore (post producer: Helen McKenzie). COMMISSIONER: Defected Records.

roger sanchez: you can't change me

After the great success of *Another Chance*, Roger Sanchez has invited Philippe André back to direct the video for the follow-up single. André has responded by using a similarly dramatic approach, but in this case, instead of the quirky romantic fantasy of *Another Chance*, this is sci-fi thriller fantasy. The new video essentially asks the question: what if we were controllable by the web?

You Can't Change Me features a city taken over by the Windows pointer icon, which is more terrifying than one might think. As citizens run in fear, the pointer picks out one unfortunate male victim and chases him around the city before selecting him and turning him into pixels/bitmaps. It does it again and again, reducing the victim to a raging wreck. The idea is new and intriguing, but the cinematic style is an amalgam of Hollywood styles, from Fifties pulp sci-fi to Seventies William Friedkin to the Nineties 'intelligent' sci-fi move *Gattaca*.

"Like *Another Chance* I did not want to go for an idea too close to the lyrics," says

André. Surprisingly, for a director with such a grasp of post-production technology, the idea for the video grew out of his own experience with the internet. "I was thinking about the web and wondered what would happen if we were on the internet and could be manipulated," he says. "The video is about paranoia, the paranoia of being manipulated, and the paranoia of where the danger is coming from."

The single had initially been planned for release before *Another Chance*, but the switch-around has proved advantageous. "I had already written this idea for this track, the record company then gave me the option to re-script but I kept to my original idea," says André. Originally, the idea had been too expensive, but after the success of *Another Chance* the budget for the follow-up increased. With Sanchez himself pushing for André, the label decided to keep to its successful format.

André chose Budapest as his location and spent an entire week in the city pre-planning the shoot. The Hungarian capital has the variety necessary for a shoot that had to move quickly between set-ups. "I like the richness of the city," he says. "It is much

more interesting than Prague and the crew are amazing. You can make a bit of London, a bit of New York and a bit of Italy." It proves to be an astute choice as the 'hero' is transported around town by the cursor at an ever-accelerating rate.

André took several steps to guarantee that he shot all that he needed. "I spent a lot of time with Tamas [the main character] before the shoot and prepared a detailed breakdown of his character," says the director. He figured that it would be problematic for Tamas to react calmly in one scene and then react in the next with panic and madness. "It is hard for an actor to keep going from one extreme to another, so in my description I devised different levels of panic. On set I was able to say to Tamas 'level 4' and he would know what the performance required."

The video was shot without lights, apart from a Kino for close-ups. DP Robert Papais has given the film a well-composed look of individuality. Papais shot on two cameras, the first on sticks to capture the wide shots, and a Steadicam. "Steadicam is perfect for running and quick action, but it is also good for simple tracks if you only have little time," says André.

In comparison to the preparation time the shoot was extremely quick – just two days, with more than 20 set-ups per day. However, it was during the online process that the director established the video's very special feel. Over three weeks, André and Framestore's CGI team built the 3D effect that enabled the characters to break up into pixels/bitmaps. "I did not want this to look flat, so Framestore wrote a special 3D version that had never been done before," says the director.

As well as the nightmare fantasy shown here, there is another poser very important to video directors generally: how does one make a video that breaks conventions but still gets airplay? Once more, Philippe André shows he has the answer. Scott Weintrob