

# **Ali Graham**

## **Innovations Report**



**Your Friends Are Architects Music Video**

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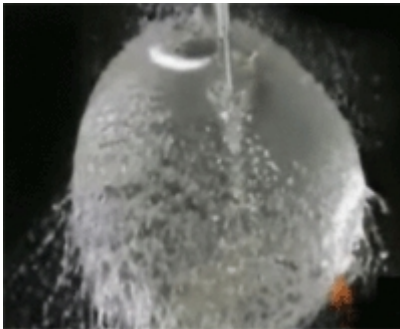
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## Abstract

Music in the 21<sup>st</sup> Century has become a commodity that has saturated the consciousness of the planet. With access to the internet bands can be discovered from across the globe, without having a record deal. An important asset to a band is a visual promotion of themselves, music no longer needs to be well produced or thought out leading to a homogenisation of sound, it is now the musicians brand values that set them apart. So establishing a individual spin on a familiar sound through visual means has become essential in “getting noticed.” My innovations project has gone through numerous stages of development, shifting in polar opposite directions to begin with, as well as significant shifts in concept within the finalised field of research and production.

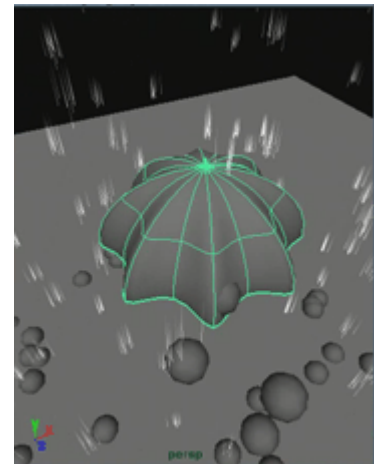
## Initial Concepts

My initial idea for my innovations project was to research the behaviour of impacting rain upon surfaces in real life as well as in CG, and the possibilities of recreating a realistic impact of oversized water droplets composited into live action.



**Slow Motion Water  
Balloon**  
MyspaceTV.com

After a number of days I found the subject matter to be very technical and fairly uninteresting, and if I was going to be investing a large amount of time in this project, I wanted it to engage my interest for a slightly greater length of time.



**Digital Tutors.com**  
Particles Tutorial 13  
Rain Tutorial

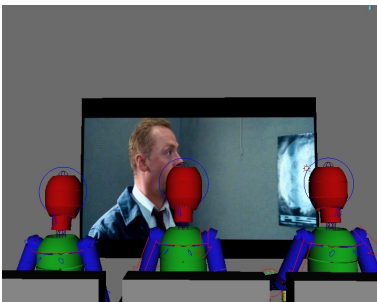
## Film Composites

My next concept was to composite myself convincingly into a number of films, ranging in era and generic style.

The reason for this change of choice was purely for a bit of variety. All of my previous (and current) projects are very Maya orientated, so this was as good an excuse to explore compositing on a greater scale than I had done in the past, as well as something harmless and fun to play with.



Composite of Rob into seminal scene from Alien 3



Shot from rudimentary animatic  
(Link to animatic in Appendix)

This concept had to be adapted as I had recently promised to make a music video for a band my friend managed (Your Friends Are Architects<sup>1</sup>). So rather than taking on another project, I would place the band within the extracts as opposed to myself.

Rather than over three minutes of pure composited footage, I decided to incorporate a small narrative of the band going to the cinema, and watching themselves placed within sporadic clips of films singing along with the song at each other.

This concept was liked by the management, although mere days before shooting the band themselves expressed their reluctance towards idea. So rather than insist on a direction that would adhere to my brief, but have no advantage towards the band, I decided to consult the band directly to avoid any further conflicts of ideas, as their previous video<sup>2</sup> had been done without their consultation, and although an interesting, abstract concept has been disregarded by band and viewers alike as it bares no relevance to the band as an existing unit.



“Transition”  
YFAA's First Video

<sup>1</sup> [www.myspace.com/yourfriendsarearchitects](http://www.myspace.com/yourfriendsarearchitects)

<sup>2</sup> [www.youtube.com/watch?v=VtS7mmHmhWg](http://www.youtube.com/watch?v=VtS7mmHmhWg)

Narrative based music videos are usually created for established bands, in which the members' personalities and quirks are well established, and therefore can be built upon. Since this was effectively a showcase of a new band, there would be no pre-defined expectations built, therefore making an audience member feel quite detached from the whole affair, since they wouldn't even know who plays what instrument.

With the benefit of hindsight, this as a feasible project was far too ambitious to complete in any sort of short time-scale, requiring not only carefully measured and equivalently lit blue screen footage, but also narrative footage in multiple locations, as well as extras to direct.

The initial concept would have been acceptable for a student based project, but copyright infringement could well have been called into question if the video had led to any sort of commercial gain, so again to be left with the risk of an unusable product at the end convinced me against the idea.

On arrival it came to light that the song I had prepared the animatic for ("*Stop Start*"), was in fact the B-Side track to be released, whereas "*Figure*" was the A-Side. The animatic prepared was carefully edited to fit in with the previous song, with the theme of the band in the films fitting in with the lyric "Its such a shame, when things are put out of place" implying the insertion of the band is out of place.

So with the previous idea, a new relevance would have needed to be established to justify the film based theme.

## Inspiration / Research

The day before the shoot itself, we discussed what sort of direction we wanted to take the promo in. They showed me a number of their favourite videos as inspiration.

One concept the band wished to pursue was hyper slow motion to juxtapose against the high tempo song, in the same vein as Radiohead's New Year's special release "Scotch Mist" version of *Nude*. In which the band are violently moving in slow motion.



Radiohead – *Nude* (Scotch Mist Version)<sup>3</sup>

By chance a number of days before, I had come across a blog post by Adam Buxton<sup>4</sup> (Adam & Joe), who had helped shoot this video with Garth Jennings<sup>5</sup>, within the post I read about

*“A special camera Garth hired that shoots 1000 frames a second enabling you to slow the footage right down without losing quality.”*

So, for obvious technical requirements, this wouldn't be possible for a high quality piece, as well as (in my opinion) quite a potentially uninteresting result, since we didn't have access to interesting visual props, such as fake snow.

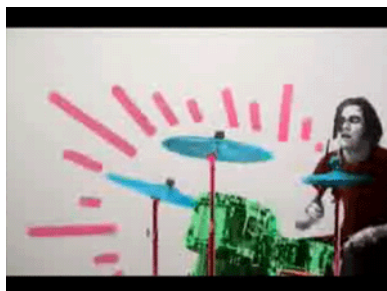
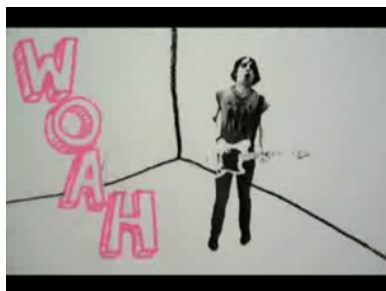
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<sup>3</sup> [www.youtube.com/watch?v=5ZT\\_nrrpe8c](http://www.youtube.com/watch?v=5ZT_nrrpe8c)

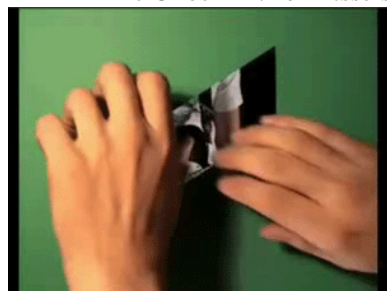
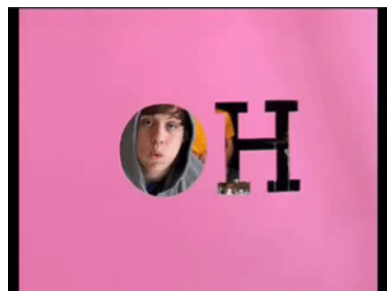
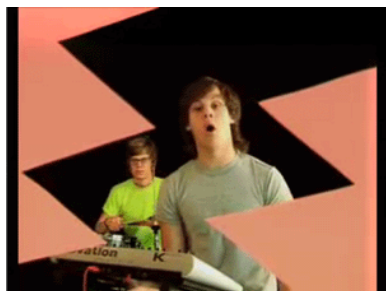
<sup>4</sup> [www.adam-buxton.co.uk](http://www.adam-buxton.co.uk)

<sup>5</sup> Promo and Film Director of seminal promos for Blur (Coffee & TV), Supergrass (Pumping on Your Stereo) and Vampire Weekend (A Punk)

We then looked a number of videos that had visually intrigued us in the past.



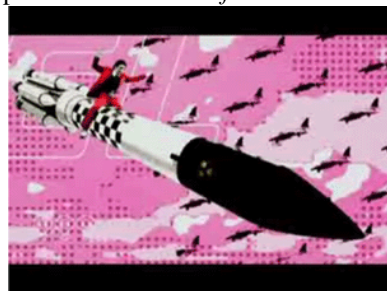
The Cribs – *Mirror Kissers*



I Was A Cub Scout – *Pink Squares*



The Rapture – *The House Of Jealous Lovers*



El Presidente - *Rocket*



The Go! Team – *Grip Like A Vice*

With a concatenation of all this material in mind, we set about shooting the appropriate footage.

Unfortunately when attempting to book the television studio for filming in, a Film & Television student's rehearsals took precedent, so I was forced to make do with the portable blue screen equipment, and as the music department were reluctant to allow the drum kit to be taken out of the room, we were forced to film in a less than ideal space.

As the drum room was so small, lighting the blue screen was an issue, as there wasn't enough space to bring the band far away enough from the screen so as to not cast harsh shadows, making it a far harder job to take a clean key from the blue.



*The Effect of harsh shadows, when Keylighting*



## Selection of Shots

Most music videos have a certain standard list of shots that they seem to fulfil, usually focussing on the singer leaving the other members as peripherals. I wanted to try and offer an equal amount of screen time to each member of the band.

Although I did incorporate a number of slightly stereotypical shots (singer addressing the camera / close up of instruments) I also tried to add a few uniquely framed shots

One of my favourite shots is the low angle shot of the bass drum solo, as drums are rarely the feature of a shot, and I purposefully framed the symbol to almost impede vision on the drummer himself.

We all agreed that the boys weren't going to be winning any beauty contests any time soon, so I tried



to make the instruments as much of a focal point in the piece as their faces, as I wanted to emphasise the actual physical playing of the music to counteract a very aesthetically orientated music industry.

Although for the strong vocal elements of the song, I felt it was important to give the band a certain identity. Inspired by the iconic group shots in Queen's *Bohemian Rhapsody*, I felt the band addressing the camera as a complete unit was far less exposing.

## Drums



## Guitar



## Bass



**Guitar & Bass**



**Vocals**



## Compositing

Having completed a blue screen edit, it was a matter of gathering further inspiration and bouncing ideas off the band as to the visual elements they wanted.

We came up with this simple check list to attempt to fulfil

- Monochrome, high contrast, grainy band members
- Approximately one bold colour per shot

So again the agenda was that of juxtaposition.



My immediate association with that sort of brief would be the iPod adverts. With the dancing silhouettes on bold coloured backgrounds. This has become an iconic visualisation, and because of which I wanted to avoid as best I could direct association with such an internationally renowned brand.



Another famous video that encompasses a similar project brief is Razorlight's *Golden Touch*. Using monochrome on bold primary colours and shapes, although it also has a far more abstract theme, using kaleidoscopic effects that I personally feel visually confuses the video somewhat, serving as a distraction.



One video that the band were very keen on was The Raptures *House Of Jealous Lovers*, which is a very busy montage featuring rudimentary animation, live film footage, and newspaper cuttings, attempting to create a video with the feel of a flyer.

This video is very visually intriguing, as the raw, scrappy visuals fit very nicely with the song, although an equivalent for *Your Friends Are Architects* I felt wouldn't compliment the quite tightly produced track, and most probably just serve as a distraction from the song itself. Not to mention the ridiculous amount of mixed media material required for over 3 minutes of visuals. A task perhaps achieved over a far longer period of time.

## **Problems During Shooting**

There were many problems that needed to be met head on the actual day of shooting.

I knew as much to bring a laptop and speakers for the means of playback of the song for the band to play along with, although I didn't anticipate the volume of the drums when they were being played, drowning out the playback. Fortunately we were able to solve this problem by covertly placing the laptop out of shot and playing it through headphones.

The shoot itself took far longer than anticipated mainly due to setting up the lighting and equipment for each shot. As director I attempted to approach this problem as methodically as I could (for example filming all the angles on the drums first), while also trying to keep the band as comfortable as possible in the cramped environment and in front of the incredibly hot lights by rotating involvement on the shoot, rather than doing each member's shots all at once..

Ideally I would have liked to possibly shoot some more angles, or re-shoot a number of shots that were very heavily shadowed, but for time and energy's sake, this wasn't possible.

## Editing

Although the band was in the area for another day, I decided it was more important to cut together a rough, in sync edit than shoot any more footage. In retrospect I am very happy with this decision, as the edit would have taken far longer without their input.

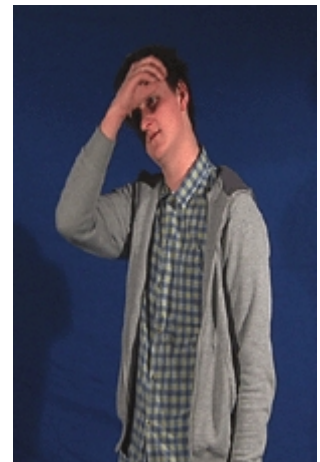
I was making the decisions on the edit itself, but I required essential information such as syncing the footage to the song. As I mentioned earlier we had to play the song through headphones for the drums, meaning there was no tangible points of sync beyond matching the highly layered audio to the visual beats by eye. A job that would have been impossible without the band themselves.

This was also the case for almost every shot that couldn't be matched by lip sync.

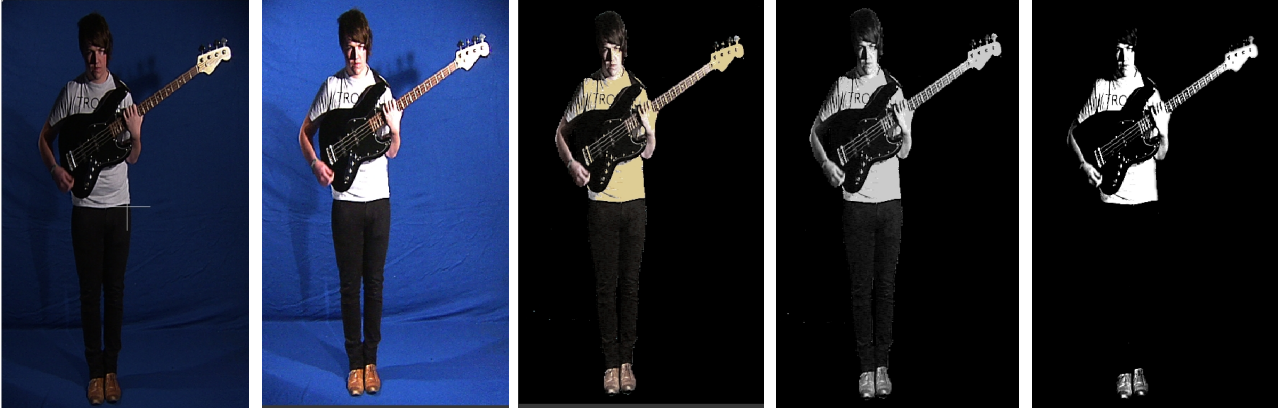
In terms of pace I wanted the edit to reflect the crescendo style of the song. So starting with establishing shots of each member of the band, focussing on the “protagonist” of the song at any given point (for example predominantly focussing on the singer when lyrics are being sung / the guitarist in his solo), and by the end fast cutting to reflect the lyrics “So many changes.”

### Use of “Static Footage”

Due to the retrospective lack of footage, I decided to use some of the pre and post roll footage to fill a number of gaps in the long introduction and sharply cut climax. I feel this gives it a sense of imperfection and visual juxtaposition. For example the shot of Matt simply scratching his head, while there are innumerable layers of sound happening in the background. This sort of juxtaposition I feel grabs the attention of a viewer that may have gotten too comfortable with the standardised compatibility between sound and visual.



## Keying the Blue Screen in Shake



Removing the blue screens from the footage varied in ease, depending on how successfully lit the screen was. Usually proving easier in shot of individual band members.

Fortunately it had already been established that the footage would be in high contrast monochrome, so it wasn't as essential to have a perfectly clean key.

### Method for removing blue screen



In some cases the Keylight node was insufficient for the purpose of adequately removing the shadows cast onto the blue screen. So I search for alternatives on the internet, and I came across a plug-in by Christian Weiser, called **CleanScreen**. This node would effectively average out the shadows in the blue screen, leaving a far “flatter” screen to Keylight from.



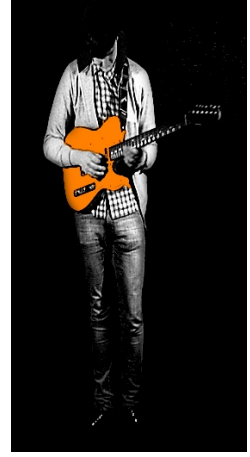
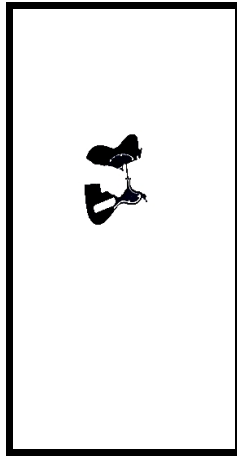
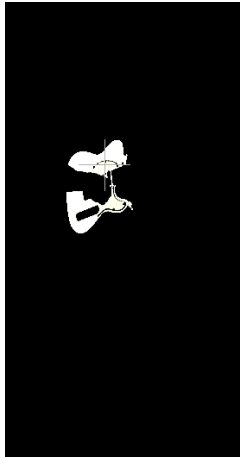
Although it is subtle the CleanScreen softens the mid range shadows, avoiding discrepancies in that area.

## Additional Effects In Shake

### - Coloured Guitar



Another plug-in that I incorporated into the project was David Wahlberg's **Wand Keyer v1.0**. This node acts as a rudimentary equivalent of Photoshop's magic wand tool. Allowing a certain colour range to be selected by a keyable cursor.



Using this, I was able to make a mask of the selection and replace the colour of that selection. The only problem arose was when the hand sealed the gaps of the selection and a second Wand Keyer had to be used on the unaffected selection.

This was an incredibly powerful addition to the project, as it could be far easier controlled than other forms of colour or luma keying, as well as far less laborious than making a key frames roto shape mask.

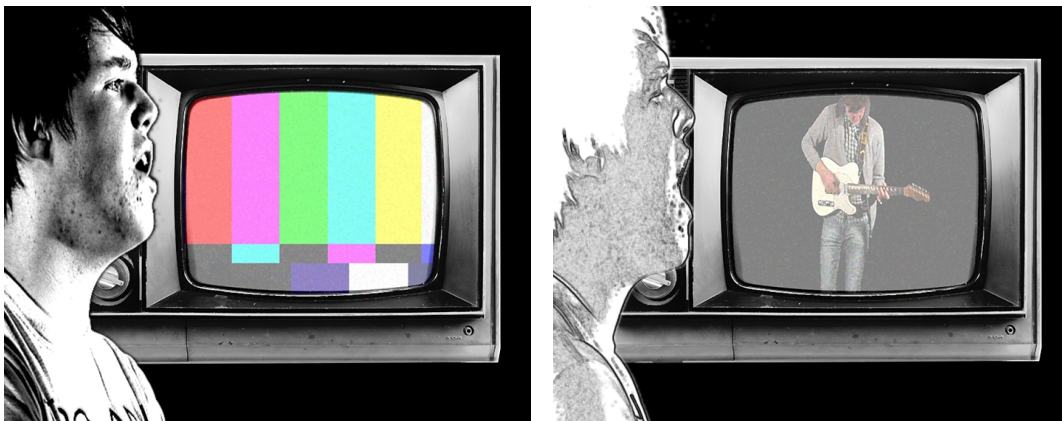


### - On A Colour Screen

For the thematic “On a Colour Screen” lyrics, I wanted to add a unique style to make it stand out visually from the rest of the video.

I had a clear idea of the visual I wanted to use, with the inclusion of a old television, with Matt playing the chorus riffs in colour on it, while the lyrics were sung over it.

I found a perfect photograph<sup>6</sup> which I colour adjusted, cropped and horizontally flipped (in order to centre the screen without leaving a large amount of blank space). Making a mask of the screen space I placed the non monochrome footage of Matt in, with some Film Grain to give it a television effect (as well as covering any discrepancies in the blue screen process).



I tried placing the standard high contrast visual of Rob (close up / side), but it lost a certain amount of impact when placed over the dominant visuals of the television set. So instead I applied an **EdgeDetect** node to an inverted version of the footage, giving an almost sketched graphite effect.

I was still left with a gap between the singing and the guitar footage, so I filled it with the television test card coloured bars, which later went on to directly influence the colour scheme of the piece.

### - Strobe Lighting Effect

For the ending climax of the song, I wanted to add an element of dramaticism. So I added a strobing effect on each of the heavy drum beats, by adjusting the Brightness of the footage. Also this is quite a subtle effect in comparison to the brash colours and effects, I feel it aids in the reflection to state of the song.

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<sup>6</sup> Old Vintage Tv - M@rijke  
<http://flickr.com/photos/marijkeroskam/2221518710/>

## Visual Style

I wanted to leave my own personal stylistic mark on this project.



Neverland Flyer - March 2008

I have been doing regular freelance illustration for popular London music events<sup>7</sup>, and have built up a strong visual style that can be associated with me as an artist. Using bold shapely colours contrasting against black, usually without any use of line. So to create a rough, scratchy montage in the same vein as *The Rapture* would conflict with my established creative stamp.

I am very impulsive in how I produce my artwork, effectively making it up as I go along. So I decided to approach the video in the same vein, experimenting with numerous varying concepts until one in particular jumped out at me.

Inspired by the *I Was a Cub Scout* video, I tried associating lyrics with the footage. This worked to a certain extent, but it would have to be consistent as well as visually interesting, requiring multiple fonts that still remained relevant to the style of song and band's brand. It works in the aforementioned video as it uses physical, interactive paper masks rather than computer generated passive elements that would quickly become as effective as a Disney Sing-A-Long.



Background Text Test



Background showing off shadows

Another approach I took was placing the keyed band members onto bold, brashly backgrounds, but because of the poorly lit blue screen, taking a clean key was a laborious task, usually resorting to rotoshaping out the shadows. Regardless, the bright backgrounds showed off even the smallest discrepancy. So from a professional perspective there was little point in exposing amateurish production value unless completely necessary.

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<sup>7</sup> Monthly flyers for **Neverland Clubnights** ([www.myspace.com/neverlandclubnights](http://www.myspace.com/neverlandclubnights)) as well as promotional material for **Oops Promotions** ([www.myspace.com/oopsclub](http://www.myspace.com/oopsclub)), **Get Involved** ([www.myspace.com/getinvolvedclub](http://www.myspace.com/getinvolvedclub)) and **The More Assured** ([www.myspace.com/themoreassured](http://www.myspace.com/themoreassured))

As a result I chose to use predominantly black backgrounds when experimenting.

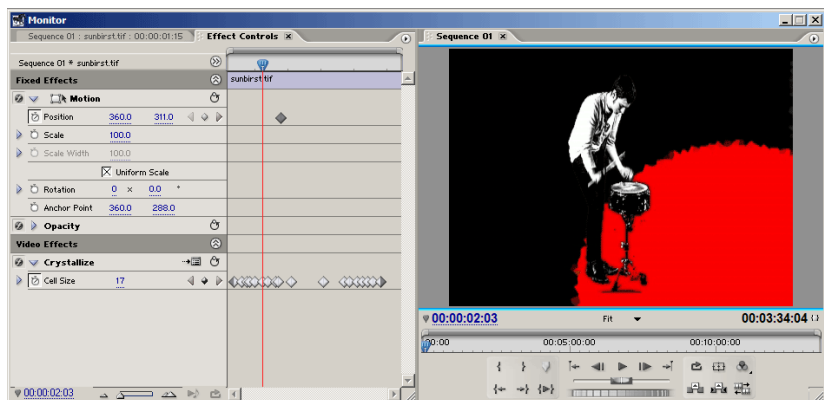


### Crystallize Effect

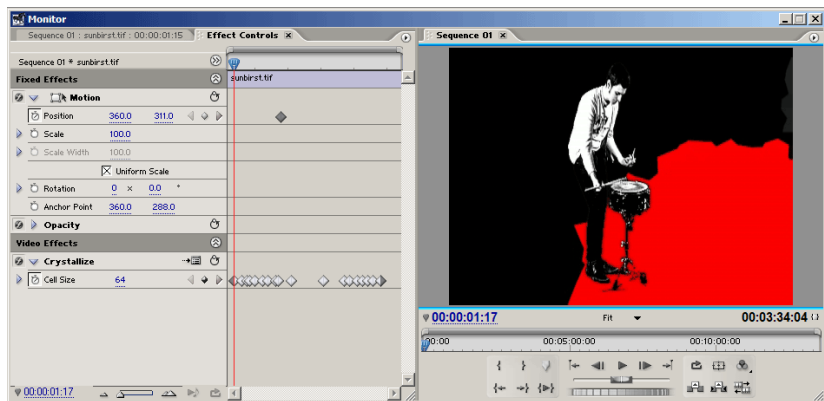
While laying out a number of conflicting styles within Adobe Premiere, I discovered the **Crystallize** effect within the Pixelate sub-menu of the video effects. When playing with the size of the crystals I discovered it offered anywhere from a jagged edge to a completely randomised explosion (which brought me back to the original concept of impact of water droplets).

I found by keying the size of the crystals in time with the snare drum impact, it looked as though the shape was distorting in time to the music.

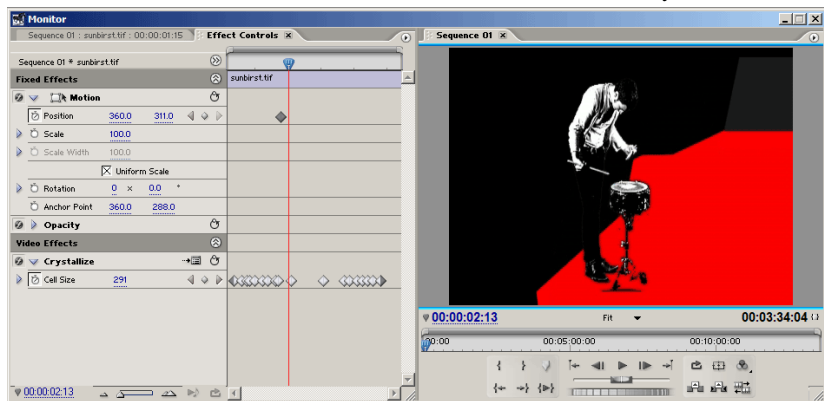
With this discovery I experimented on a number of different colours and shapes. Heightening the intensity of the crystals to match the intensity of the song.



Crystallize set to 17

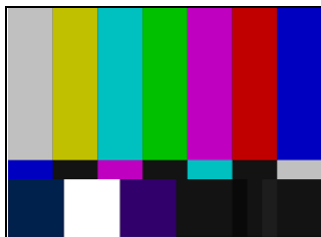


Crystallize set to 64



Crystallize set to 291

## Colour Scheme

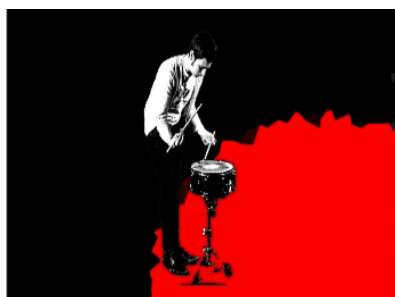


For the colour scheme itself I was experimenting with a large spectrum, but I decided to restrict it to the bold simple colours of television test cards (in reference to the lyrics of *“its best viewed on a colour screen”* and to follow on from the direct use of the TV. test card.)

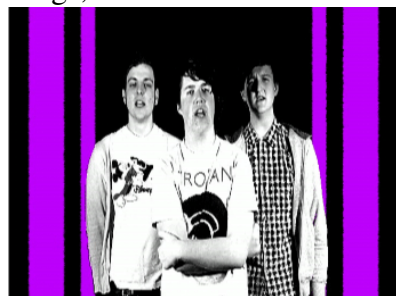


Although I disregarded the wide use of aqua blue, as I felt it clashed a bit too closely with the monochrome, leading to a bleached out look when played in quick succession. I also added in an extra pink value, as I felt it worked well against the black.

When deciding on shapes and colours I tried to give the impression of organised chaos. I attempted not to use the same colours or shapes in too close a succession of one another, I also did my best to avoid any traditionally regarded colour clashes (for example green and blue placed together)



Beginning with solid shapes such as lines and circles which could be placed behind well keyed footage, I moved onto alternate shapes that could be carefully used on the more patchy shots.



For these I created thick circular and square lines that could be used to frame shots in more interesting ways than just front and centre. Even providing a false sense of depth when used on layered shots.

Having just convolving shapes throughout got rather repetitive, so I decided to add other elements. I tried convolving the footage directly, but that conflicted with the set theme. Instead I intended on silhouetting the keyed footage and overlaying colours or coloured backgrounds.

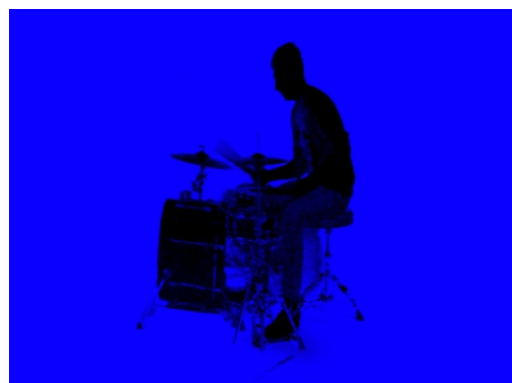
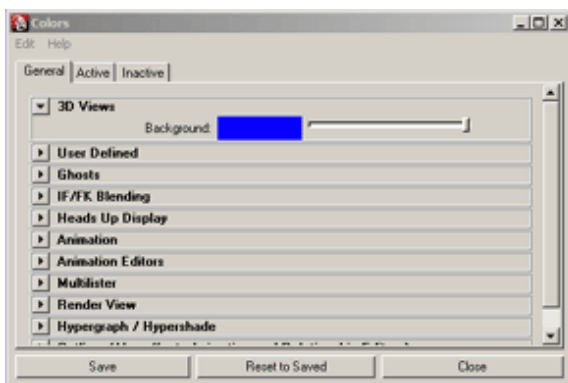
## Use of Maya



Unfortunately when opening the files in Photoshop, a black background replaced the transparency. I wasn't able to find a solution to this problem, without re-exporting the footage from Shake under an alternate compression mode.



Instead I opened the image sequence in Maya textured to a plane, which also kept the alpha information. By merely switching off Default Lighting leaving me with an instant silhouette. Set up a camera to match the resolution of the footage

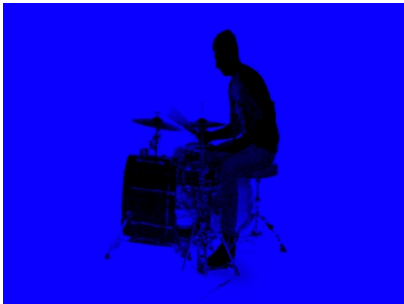


Within the **Color Settings**, I set the background colour to a keyable blue.

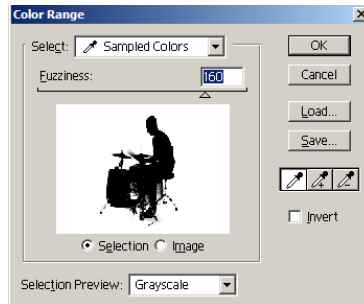
## Use Of Photoshop

Then it was a simple matter of playblasting out the appropriate sections of footage to manipulate in Photoshop. With this method I was able to open one file in the sequence, apply an effect while recording an Action Script, and applying this script as a Batch process to the appropriate folder of footage. There were three main effects I applied to different sections of footage.

### Effect 1 – Colour Overlay



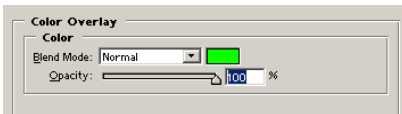
Open File



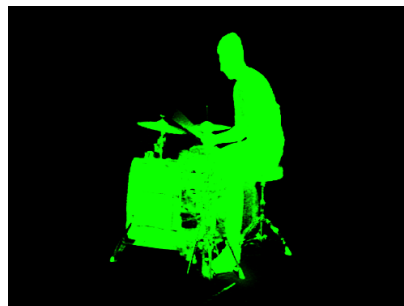
Select Colour Range



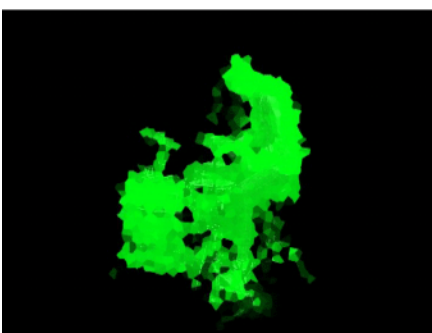
Delete selected colour (blue)



Colour Overlay (footage layer)



Merge Layers > Save

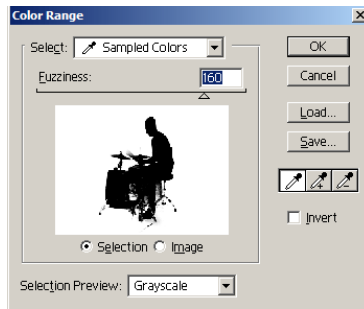


With this effect I was able to distort the coloured silhouettes of the band members, giving it a static interference effect.

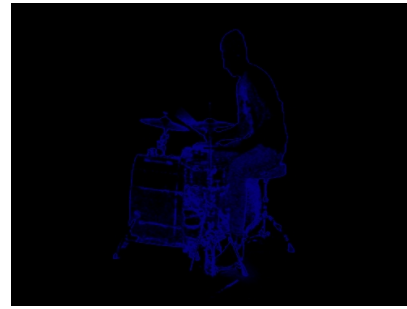
## Effect 2 – Stroke



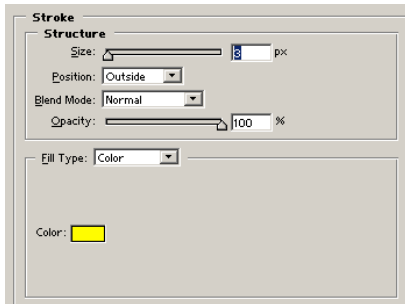
Open File



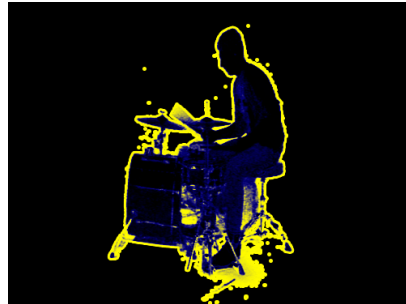
Select Colour Range



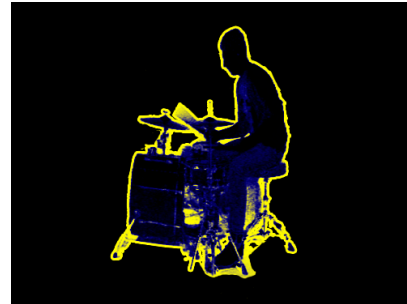
Delete selected colour (blue)



Stroke Effect (to footage layer)



Merge Layers



Manual cleanup > Save

This was perhaps the most labour intensive of the effects, as the stroke effect adds an outline to every element of the layer, so if there is some imperfection in keying, each rogue pixel will be highlighted by a bright outline.



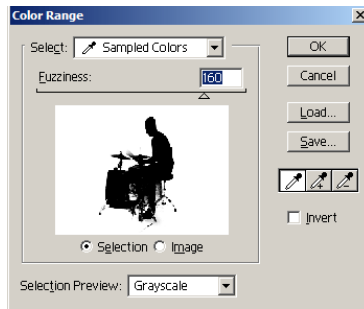
I generally reserved this effect for shorter sections of footage, as well as the better keyed footage. Although there was always some post effects clean-up or manually / procedurally erasing highlighted discrepancies of the footage.

In the final climaxing close up of shot the guitar; I decided to leave some of the discrepancies in the latter frames, as it gave the impression of sparks flying from the neck of the guitar as he slid his hand down it.

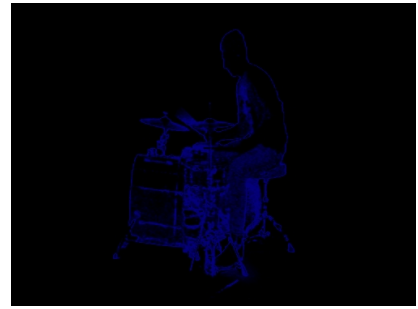
### Effect 3 – Silhouetting



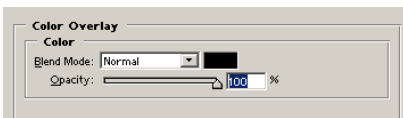
Open File



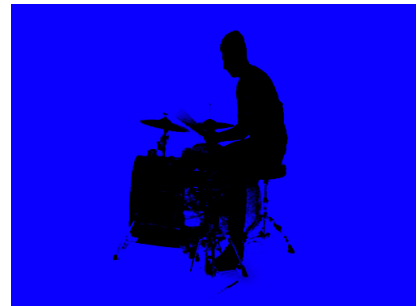
Select Colour Range



Delete selected colour (blue)



Colour Overlay (to footage layer)



Add colour background > Save

This effect may seem redundant, as this effect could have been achieved straight from the Maya playblasts, but this method gave the image far more solidarity, as the Select Colour Range function allowed a certain level of “fuzziness” so reflections of blue on guitars, or jeans that would completely keyed out, are effectively diluted by this fuzziness.



Comparison between original playblast and Colour Overlay





This effect is very reminiscent of the iPod commercials, as well as *Kill Bill* (making reference to *Karate Kid*), so I used them sparingly in shots where a high amount of distortion was required to match the song.

### Analysis

I am very happy with the finished video. I feel the mixture of dynamism, repetition and simplicity reflects the song well, and perhaps most importantly of all, the band are happy with the result (even if it wasn't exactly as they expected it to be.)

At every stage there are elements I could have changed, and have ended up with a completely different result. The mere fact that I stumbled across the Crystallize effect in Première was the catalyst for the entire visual basis of the piece.

Although on a professional level this form of impulsive working isn't necessarily embraced, I feel it is at the heart of any innovation, once a project becomes stale and overworked, it is no longer innovative.

As the project was effectively improvisation from start to finish, it allowed me a level of artistic license that isn't readily available in industry, and what excites me about the project was its proverbial "butterfly effect" manifestation. So by mere chance and coincidence, it has taken this form, and in alternate circumstances countless variations could come to fruition.

Having said that, there are some fundamental changes I would have made in order to have made the road to the finished product slightly less bumpy. Perhaps my biggest hindrance was the lighting conditions of the shoot; this impeded a lot of possibilities

Given more time, I would have liked to spend more time shooting more footage to work with, but with a restricted amount it forced me to be more inventive with what I had, and I feel there is enough variation so as to not become visually stale. I would have perhaps liked to work with slightly more abstract visuals than just the band members and their instruments, but this perhaps may have taken away the simple charm of the piece.

In terms of a learning process, this project has effectively been trial by fire. I had never shot a music

video before, so I had only my prior knowledge of standardised shots, as well as my knowledge of cinematography. This lack of experience was quite a hindrance when trying to direct the shots in a clear and concise way (especially with a group of people I had just met), but I think as the shoot went on, and everyone became more comfortable with one another, it made for a far more organic filming process.

My abilities within Shake certainly grew. Experimenting with different methods and nodes that weren't necessarily relevant in retrospect, gave a broader knowledge of compositing and a certain development in lateral thinking when posed with effectively unusable footage.

I feel my abilities in editing have improved from this project, as previously I had never edited in time to music. This was quite a natural process, as through years of MTV I had subliminally compiled a set of rules to go by (for example cutting on the beat / not lingering for too long on any given shot.) It is by no means perfect, but I feel the edit reflects the song adequately.

Using both Final Cut Pro and Adobe Premiere I experienced many of the pros and cons of the two packages. Final Cut offered a far more robust editing tool set, with accurate cutting making it far easier to sync, but perhaps its weakest feature was its inability to import an image sequence, meaning I had to set each frame to 00:00:01 and work with them individually rather than as a chunk that could have effects applied to it. As mentioned before, I found Premiere's Slice tool was often inaccurate meaning frames would be annoyingly excluded from certain effects.

In terms of the backgrounds, I might be inclined at a later date to create higher resolution versions of the shapes, as when set to full screen resolution there is a certain level of pixelation, especially when the background “explodes” at the end.

## Conclusion

At the beginning of the project, with the concept changing every day, I can see how some might regard this project as somewhat of a shambles, but I think once an aim (all be it flimsy) was established, it gave me a goal to work towards, and the fact that I was creating a commercially viable piece for a band I genuinely enjoy (even after listening to the song endlessly in the edit, I still like it), engaged my fleeting interest far more than the impact of rain, or a mess-around vanity project.

I feel the end product is professional enough to be visually pleasing, but so much as to look overproduced and glossy, as I feel that would be a poor representation of an unsigned indie band.

Fortunately in the day and age of YouTube<sup>8</sup>, I am able to get almost instant feedback to my creation (see Appendix), which has so far been very positive indeed. I feel my choice to focus on the band, is thoroughly justified in the fact that in a week, the video has had over four times as many views as its abstract predecessor<sup>9</sup> has attracted in four months.

I love music and film, and I am incredibly happy I had the opportunity to create a product that incorporates both. I feel the video itself is unique enough to engage someone's interest for over three minutes, but also familiar enough so as to not make it an uncomfortable watch.

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<sup>8</sup> [www.youtube.com/watch?v=0v7fcCd0ArQ](http://www.youtube.com/watch?v=0v7fcCd0ArQ)

<sup>9</sup> [www.youtube.com/watch?v=VtS7mmHmhWg](http://www.youtube.com/watch?v=VtS7mmHmhWg)

## Appendix

### Emailed Feedback

*“The video for Your Friends Are Architects was phenomenal! I love the style and the simplicity of it all” - Joseph Crawford*

*“Its great. I really like what you've done!” - Matt Dawson (YFAA Management)*

*“That's great. Really impressive to have produced in that short time-frame.” - theonewhois*

*“That video is fantastic.” - The More Assured*  
*“The video was great” - Tarpit*

### Further Comments

**Your Friends Are Architects Myspace**  
[www.myspace.com/yourfriendsarearchitects](http://www.myspace.com/yourfriendsarearchitects)

**YouTube Comments**  
[www.youtube.com/watch?v=0v7fcCd0ArQ](http://www.youtube.com/watch?v=0v7fcCd0ArQ)

### External Links

#### Your Friends Are Architects

*Figure*

**Ali Graham**

[www.youtube.com/watch?v=0v7fcCd0ArQ](http://www.youtube.com/watch?v=0v7fcCd0ArQ)

#### Your Friends Are Architects

*Figure (Blue Screen Edit)*

**Ali Graham**

[www.youtube.com/watch?v=ptR-9sbD5Ns](http://www.youtube.com/watch?v=ptR-9sbD5Ns)

#### Your Friends Are Architects

*Stop Start (Animatic)*

**Ali Graham**

[www.grarg.com/yfaa.mpg](http://www.grarg.com/yfaa.mpg)

## References

### Music Videos

#### **Your Friends Are Architects**

*Transition*

Brother Seamus Films

[www.youtube.com/watch?v=VtS7mmHmhWg](http://www.youtube.com/watch?v=VtS7mmHmhWg)

#### **The Cribs**

*Mirror Kissers*

Wichita Recordings

[www.youtube.com/watch?v=GzqZborBWtA](http://www.youtube.com/watch?v=GzqZborBWtA)

#### **The Rapture**

*The House Of Jealous Lovers*

DFA Records

[www.youtube.com/watch?v=m5z9789Tbss](http://www.youtube.com/watch?v=m5z9789Tbss)

#### **The Go! Team**

*Grip Like A Vice*

Co-operative Music

[www.youtube.com/watch?v=JvIRY4vccts](http://www.youtube.com/watch?v=JvIRY4vccts)

### Film & Televison

#### **Alien 3(1992)**

*Ridley Scott*

20<sup>th</sup> Century FOX

#### **Kill Bill (2003)**

*Quentin Tarantino*

Miramax Films

### Websites

#### **Adam Buxton Blog**

“Radiohead Scotch Mist Fun”

Jan 14<sup>th</sup> 2008

Adam Buxton

#### **Radiohead**

*Nude (Scotch Mist Version)*

*Hammer & Tongs*

[www.youtube.com/watch?v=5ZT\\_nrrpe8c](http://www.youtube.com/watch?v=5ZT_nrrpe8c)

#### **I Was A Cub Scout**

*Pink Square*

*One In Three*

[www.youtube.com/watch?v=gnG7u6NJ6z0](http://www.youtube.com/watch?v=gnG7u6NJ6z0)

#### **El Presidente**

*Rocket*

Film Technarna

[www.youtube.com/watch?v=pSUjvVjKqYs](http://www.youtube.com/watch?v=pSUjvVjKqYs)

#### **Razorlight**

*Golden Touch*

Mercury Records

[www.youtube.com/watch?v=AdA5IcjWcIs](http://www.youtube.com/watch?v=AdA5IcjWcIs)

#### **iPod Commercials (2001 - Present)**

*Andreas "Titus" Gust*

Apple Inc.

