RE COGNITION:
THE CLAN ANALOGUE
LEGACY COLLECTION

"I WANT A VIDEO CLIP"

"I want a video clip!" I say to Adam, the other half of the 5000 Fingers of Dr T, the only problem being that we don't know how to make one and we can't afford to pay anyone. We used to know how to make video clips – back in the days of analogue video mixers. We used to own quite a bit of analogue video gear, but we needed a good video clip (damn it), not just a home movie shot on VHS! Adam took the plunge and purchased a video capture card called a Buz. It was cheap, about $350 I think. We started making a clip to our track 'Mr. Love Bass'. I filmed stuff in my Living Room on Adam's S-VHS video camera (I had left my camera behind on the side of a road when I got in a taxi). Adam had After FX and Premiere. Neither of us knew how to use either program but Adam is smart and worked out how to do stuff. He also worked out that After FX could do heaps cooler things than Premiere. Unfortunately Adam is time poor and after 6 months the clip hadn't progressed very far. Fortunately, I had loads of time! So I went out and bought my own Buz card and set about finishing the clip.

The next clip I made was 'The Butt Squeezing Factory'. The plan involved breaking into a disused factory, hiring a generator, lots of lights, lots of smoke, lots of people, 3D animation. I got the generator and that's about it. What was I thinking! Back to doing something in my living room... I filmed static shots of electronic 'stuff' supplied from Adam's copious amounts of electronic 'stuff'. Remember this is before digital cameras, which would have been a lot easier. Then it was all arranged and animated in After FX. The composition was many layers deep. I can't remember what my PC was (I thought it was pretty nifty at the time), but it was taking 13 hours to render 10 seconds.... at half video resolution! So the entire clip is actually only half res. The featured butt shall remain nameless, many people think it's a guy's because I made it look... well not so good. I remember Gordon, the Clan Analogue Label Manager, saying, "can you... put a filter or something on it?"

'Barbecued Crickets' involved making a huge puppet stage in my backyard. It was a bit like the guy in 'Close Encounters of the Third Kind' obsessively making his 'mountain'. After I had made the clip, it wasn't long before people started telling me about another clip that had ripped off my clip (a much more popular band). There are similarities, but I'm safe in the knowledge I made mine first.

Doing a clip for Pear Shaped was my first clip for someone other than myself. Andy and Kye were great and didn't mind at all being dragged down a cliff with a TV on a hot summer's day. Or carrying it back up the cliff.

Any superimposing in the clips was all done in front of my living room wall, which was blue, but not the really deep rich blue of blue screens. Keying stuff shot on S-VHS in front of a light blue wall with inadequate lighting certainly helps you learn the hard way.

I learnt Flash so that I could teach my wife how to use it and get her through her University elective in Computer Animation. Her actual uni lecturer was a useless teacher. I found Flash incredibly un-intuitive and a pain to use. (This of course was version 2 or 3). It was Gordon who suggested I do a clip for Disco Stu's 'An Englishman in Ibiza'. I thought I could get away with doing something quickly by using the 'trace bitmap' feature in Flash and pull all the images I need off the net. It still took forever to make the clip – but worth it cos it's such a great track. I think that was the last time I used Flash. Just think of the money I could be earning if I'd stuck with it.

The clips I made for myself and other Clan Analogue artists typified Clan's DIY ethic. These clips were made with a budget of nothing. They involved just using what you've got and being creative – just like Clan's music. Hopefully this disc will inspire as well as entertain.

Jasper Russell