

## DIRECTING MUSIC VIDEOS

1. How did you break in? **Courage, graft and luck.** Have you always been creative? **I owe it all to me mother Margaret.**
2. Why did you choose to be a director? **I suddenly realized in a true epiphany that music video's where a beautiful marriage of my two real passions: image and music.**
3. What/who were/are your inspirations? **When I began Jean Baptiste Mondino was my shining hero. Right now I'm into Western's, John Ford, Sam Peckinpah...**
4. Describe the subtleties of your job. For instance, what do you, as an individual, bring to the table? What makes you good at what you do? How does your personal belief system & personal journey get expressed in your work? **The subtleties of directing and the most important skill to learn above all else is sensitivity, the ability to communicate with other humans, a flair for Lion taming is also helpful.**  
**When I understood and embraced film as a collaborative medium, I was one step closer to getting what I wanted.**
5. Technical knowledge vs. Creative "Inner Eye" -- speak to this. Do you need both to direct? Can one rely on creativity alone? **You don't need to know what happens when light enters a lens but if you do, it can only enhance your film making ability.**  
**Equally we are plagued with a surfeit of clueless director's who're allowed to hide behind a smokescreen of 'technical knowledge' but wouldn't know how to convey an emotion even if they felt one. If you're not passionate about content, how can an audience be? Get into the human soul and share it with the viewer. Tell your truth.**
6. Do you work with the same crews or do you vary your team? **If I'm lucky I work with the same core of collaborators as much as possible, loyalty is a quality to cherish.**
7. What's your development process? Is it the same for every song? Artist? What changes? Describe your creative process in general. **Every project is different, but what's constant is a passion for the work, a search for beauty, if I don't feel it then I don't do it.**
8. What's your treatment writing process like? Do you have someone write your treatments? Do you enjoy writing treatments? **I write my own treatments and to get started is the hardest thing in the world but when I've managed, I can't stop. I look at the band members and ask myself is this a cast I can work with? I look at the song lyrics and see dialogue.**
9. Does the label or artist generally have an idea of what they want the video to be like before coming to you? **Sometimes.** How crucial is your input for the artist's image? **The directors' input is hugely important; it can define, elevate, clarify, reinvent, or defy the image of the artist.**
10. What's your favorite part of the process? What's your least favorite part of the process? **I adore pretty much every aspect, meeting new people, especially in casting is so thrilling, making the budget work is the least pleasant...**

11. Have you ever been incredibly frustrated with the process? An artist? A label? Why? Shrinking pre-production time is more frustrating than shrinking budgets.
12. What are you known for? The red light means GO!
13. What do you consider to be your style? Precision with abandon.
14. Music Video - art vs. marketing vehicle. Please speak to this duality. Music and image need each other.
15. What is a good video from your perspective? It's where the essence of the artist and they're music are translated into the audio-visual creating a hitherto unseen third dimension.
16. What was your favorite video (that you directed)? My Chemical Brothers piece because it's probably the best video ever made...it brilliantly and savagely says everything about the commodification of Pop music, beautifully, erotically, sublimely. Which one are you most proud of? 'Weekender' because it broke every rule and genuinely communicated something that needed to be. Worst video? Best or worst experience? Any other stories?
17. What are your three (3) favorite music videos (not just ones you directed)? Why? Floria Sigimondi's icon defining 'Beautiful People' video for Marilyn Manson springs to mind. Godley and Crème's 'Two Tribes' for Frankie Goes to Hollywood, The Bailey Brothers 'Wrote for Luck' Happy Mondays, because they're all ecstatic exponents of beauty and danger, Rock 'n' Roll has to at least feel illegal.
18. How much is the success of the video the success/quality of the song? And how much is it the visuals/video itself? Someone said that poor actors can kill a good script and good actors elevate a poor script, it's the same with music video...when you get a great performance, with a great song and a brilliantly realized concept, you can achieve magic.
19. What were your initial aspirations? To make great WIZmusicfilms What are they now? To continue to making WIZmusicfilms along with great WIZfeaturefilms.
20. What is your definition of success? Teamwork.
21. Music video director to commercial director to feature director - is this a natural progression? Challenges along the way? Does the industry as a whole look upon this favorably or not? Where's the natural link between creating an original music video that can bring joy to someone's life, to creating insecurities and false desires in someone's life with a commercial?
22. How do you personally grow with each experience? The dilemma of our generation is it's obsession with style, its epitome being the music video, so to grow as a director, I try to learn to see beyond/inside this but 'stylishly'.

23. What compels you? Swimming and harmonica playing, but not necessarily simultaneously.
24. Do you know at the time or is it a reflective experience? I find that it's through the creative process you fully discover what you are trying to say.
25. What have been your greatest hurdles? What were the major obstacles that you faced to get to this place in your career? Minor obstacles? I'm always at least five years ahead of my time.
26. Do you think gender and/or race play a role/are factors in this career path? Why are most directors men? I'm a man trapped in a man's body.
27. Do you ever get overwhelmed with the pressure/stress? If so, how do you handle it? I never get overwhelmed because I'm always right...
28. What are your strengths? Weaknesses? How do these help and/or hinder you in your job? My weakness is my human frailty. My strength is my human frailty.
29. Where did the music video industry come from? Where's it going? Is it growing or shrinking? How is it changing? Why? Music video came from the most exciting place in moving image history! A place where there were no rules and where the idea ruled...now we're eating ourselves alive, with cynical, formulaic cosmetic exercises, made by committee, that degrade everyone's intelligence. What makes pop music thrilling, what sells records is risk! Be bold, be bright, have fun.
30. Are you shooting any videos on HD or DV now? Why or why not? Yes it's all very exciting, new horizons. Although it should be added that memory has grain.
31. Do you have advice for someone trying to break into music video production? Always look for beauty. Never ask anyone to do something you wouldn't do yourself. Above all, never ever wear a baseball cap backwards.
32. Is going to film school important? If you wanna learn about filmmaking watch yourself watching films. Read lots of novels, travel, meet people, fall in love.
33. What do you love about the music video industry? What could be more exciting than the privilege of moving people with music and image?
34. What would you change about the music video industry? Remove the safety net for longer life.
35. What was your most memorable experience in this career? Witnessing the beauty of Russian actress Dinara Droukarova, during the shoot of the Kasabian 'Club Foot' video in Budapest, where the depth of her performance moved the entire cast and crew to tears.
36. Please share with me any and all good stories. Assistant Director Michael Khan whispering in my ear during the middle of a Smashing Pumpkins shoot: *'WIZ it's my job to stop the fish from smelling'*