Power To The People: British Music Videos 1966 - 2016

200 landmark music videos
Power To The People: British Music Videos 1966 - 2016

Introductory Essay by the curator Professor Emily Caston

This is a collection of some of the most important and influential music videos made in Britain since 1966. It’s the result of a three-year research project funded by the Arts and Humanities Research Council and run in collaboration with the British Film Institute and the British Library. The videos were carefully selected by a panel of over one hundred directors, producers, cinematographers, editors, choreographers, colourists and video commissioners. Each represents a landmark in music video history; each pioneered a new genre, film technique, post production method, distribution channel, or other landmark.

A long-standing mistaken assumption is that music video evolved in response to the launch of MTV in the USA in 1981. But British videos predated MTV and arrived in response to changes in youth culture and popular music marketing in the 1960s and 1970s. The earliest videos made in 1966/7 by The Who, The Kinks, The Beatles, and the Dave Clark Five were part of the first so-called ‘British invasion’ of the USA. They were screened on such shows as the Ed Sullivan Show.

Between 1975 and 1980 British labels started to commission most videos because European release dates were being harmonized in order to prevent audiocassette piracy - labels needed footage of the band to send out to European TV stations in lieu of a live TV performance. It was this shift that saw the commissioning of iconic videos such as Queen’s ‘Bohemian Rhapsody’ (1975), M’s ‘Pop Muzik’ (1979), and the Boomtown Rats’ ‘I Don’t Like Mondays’ (1979) in the late 1970s.

By the time MTV launched in the USA in 1981 there was already a production industry here in the UK and a recognized stable of video genres for labels to draw on. By contrast video production in the USA was in its infancy and the majority of videos broadcast on MTV in the early years were British – fuelling the oft-cited wisdom that it was MTV that drove the so-called second invasion of the USA. They were not filmed in England, Canada and the USA over a period of weeks. ‘The Arena’ video for My Bloody Valentine’s ‘To Here Knows When’ (1991) is an example of this. It was said to have been shot at Pinewood Studios with an alleged budget of £1 million. In fact, the video was filmed by Russell Mulcahy as part of an hour-long video album for 23 Skidoo (1982), and Angus Cameron’s hypnotic psychedelic performance to visualise the themes and emotions of the song. Later examples include Richard Heslop’s videos for 23 Skidoo (1982), and Angus Cameron’s hypnotic psychedelic video for My Bloody Valentine’s ‘To Here Knows When’ (1991).

Not every video in this collection is 100% British but every one contributes to the overall story of the British music video scene. This is because the creativity, energy and vision behind most videos comes not only from the video director but also the artist and video commissioner, the production company and the post production house to name but a few. So even though the director or the artist may not be British in every case, some videos have been included because they are important works commissioned by influential British labels or video commissioners, or were produced by leading British production companies, producers and executive producers.

Disc 1 contains Performance Videos - a genre which has its roots in mid-1960s films such as A Hard Day’s Night (1964). The core deceit of the performance video is that the band do not perform the track live for filming but mimic performance by singing and playing their instruments in sync to audio playback of the track. Some bands and directors have rebelled against this deception to create genuine live performance videos such as Joy Division’s ‘Love Will Tear Us Apart’ (1980). There are precedents for the styles used in pre-1966 video jukebox and other short film clips. Directors who excelled in the performance genre often came from a music or record company background, or came to video directing through album design.

From the 1980s onwards video directors fashioned more and more original locations and devices for those artists who were willing to experiment with the performance genre: Tim Pope & The Cure’s ‘Close To Me’ (1985), Sophie Muller & Blur’s ‘Song 2’ (1997), Garth Jennings’ videos for Supergrass’s ‘Pumping On Your Stereo’ (1999), and Vampire Weekend (2008 and 2009) are iconic examples. Within the related category of ‘Vocal Performance’ on Disc 1 are videos foregrounding the human face - Godley & Crème’s ‘Cry’ (1985), Sinead O’Connor’s ‘Nothing Compares 2 U’ (1990), Radiohead’s ‘No Surprises’ (1997), and FKA Twigs’ ‘Water Me’ (2013). The category also includes videos centred on a journey or a walk photographed by a tracking camera or Steadicam - an early important landmark here is Massive Attack’s ‘Unfinished Sympathy’ (1991) directed by Baillie Walsh.

Disc 2 includes videos which the industry describes as ‘concept’ videos. In a sense, all music videos are inspired by a concept that informs art direction, costume design and choice of location. But the videos in this category foreground the concept above and beyond the performance. The heyday of the concept video is often said to have been the exuberant early to mid-1980s, fuelled by new romantic outfits and increasingly high budgets. Duran Duran’s ‘The Wild Boys’ (1984) is often held up as the most excessive example of this. It was said to have been shot at Pinewood Studios with an alleged budget of £1 million. In fact, the video was filmed by Russell Mulcahy as part of an hour-long video album for Arena shot in England, Canada and the USA over a period of weeks. ‘The Wild Boys’ used the same set and cast as Arena and consequently had a much smaller budget than has been widely speculated. In the late 1980s video budgets were slashed when the powers that be at the BPI [British Phonographic Industry] made bands liable for 50% of the cost of the video budget and, with the emergence of European MTV, a more minimalistic ethic subsequently emerged.

In the category of ‘pure concept’ videos on Disc 2 are a selection of innovative, experimental, animation and abstract videos made by art school graduates and other British rebels. The concept video has its origins in the pioneering 1960s work of Peter Whitehead and the evolution of a genre which uses conceptual imagery intercut with performance to visualise the themes and emotions of the song. Later examples include Richard Heslop’s videos for 23 Skidoo (1982), and Angus Cameron’s hypnotic psychedelic video for My Bloody Valentine’s ‘To Here Knows When’ (1991).
Disc 3 presents a dance collection including street dance and club classics such as Solid Crew’s ‘21 Seconds’ (2001) and The Prodigy’s ‘Out Of Space’ (1992). It includes the early work of choreographer Arlene Phillips – Elton John’s ‘I’m Still Standing’ (1983) and other videos inspired by the Hollywood musical tradition such as Kylie Minogue’s video for ‘Can’t Get You Out Of My Head’ (2001) directed by Dawn Shadforth and choreographed by Michael Rooney, and Duffy’s ‘Rain On Your Parade’ (2008) directed by Sophie Muller. Although they are not included in this collection, Spike Jonze’s videos for Fat Boy Slim’s ‘Weapon Of Choice’ and Björk’s ‘It’s Oh So Quiet’ were also commissioned in London.

Ballet and contemporary dance are reflected in the original and breakthrough work of Kate Bush’s ‘Running Up That Hill’ (1985), the video for New Order’s ‘True Faith’ (1987), choreographed by Philippe Decouflé, the videos for Radiohead’s ‘Lotus Flower’ (2011), Atoms for Peace’s ‘Ingenue’ (2013), and The Chemical Brothers’ ‘Wide Open’ (2016), all of which were choreographed by Wayne McGregor, and The Feeling’s video for ‘Boy Cried Wolf’ (2013) choreographed by Arthur Pita and performed by Edward Watson. The list of significant choreographers whose work is included is too numerous to include here but full details can be found on the credits below.

Disc 4 represents the short film genre in British music video. It is no surprise that many of the directors of the narrative videos such as Steve Barron, Julien Temple, Jamie Thraves and Daniel Wolfe have also had successful careers as feature film directors. Ultravox’s ‘Vienna’ (1981) – directed by Russell Mulcahy who also conceived and directed many of Duran Duran’s early videos – is often hailed as ‘the first music video that tried to look like a feature film’. The Human League’s ‘Don’t You Want Me’ (1981) - directed by Steve Barron who went on to direct Electric Dreams (1984) - is a complex love-story narrative that draws attention to the world of film production itself. Steve also directed the acclaimed video for ‘Take On Me’ (1985).

The collection entitled Heroes and Anti-Heroes in this disc includes a wide range of moving and provocative stories featuring such acclaimed talent as Donald Sutherland, Sofia Coppola and Rosamund Pike. The third category of Social Realism illustrates the degree to which filmmakers have drawn on traditions in film and cinema history, starting with Bernard Rose’s seminal ‘Red Red Wine’ video for UB40 (1983) [originally banned by the BBC], Lynne Ramsay’s video for The Doves (2005) and Daniel Wolfe’s pioneering trilogy for Plan B (2010).

Disc 5 brings together a uniquely British set of videos marked out by political critique, and a dark, often ironic humour rarely found in videos. The first category Sex, Drugs & Rock ‘n’ Royalty includes a digitally restored short film / music video directed by music video maestro, WIZ, for Flowered Up’s ‘Weekender’ (1992). The category of ‘Classic Comedy’ includes light-hearted videos such as ‘Happy Jack’ for The Who (1966), directed by Michael Lindsay-Hogg, those with an underlying heavy social and political critique such as Julien Temple’s ‘Breaking The Law’ (1980), David Slade’s bonkers ‘Donkey Rhubarb’ (1995), Dougal Wilson’s witty satire on English village life for Coldplay’s ‘Life In Technicolor II’ (2008) and Mat Kirkby’s brilliant take on the English school sports competition for Roots Manuva’s ‘Witness [One Hope]’ (2001).

The third category on Disc 5, entitled Pop Will Eat Itself, speaks for itself – but note in particular Tilda Swinton’s lead role in Orbital’s ‘The Box’, and the ‘anti-video’ sentiment of the High Flying Birds’ ‘Ballad Of The Mighty I’ (2015). The category ‘The State We’re In’ includes crucial political reflections on the modern time – from WIZ’s videos for Dizzee Rascal, Kasabian, and The Chemical Brothers (precursor to the controversial Pepsi commercial released in 2017), to Dom & Nic’s perfect representation of the spirit of the rave [edited whilst rioting took place on the streets of London below their Soho edit suite window] for Faithless’s ‘We Come 1’ (2001), and Aofie McArdle’s moving short film for U2’s ‘Every Breaking Wave’ (2015).

Disc 6 centres on representations of gender in British music video. Gender representations in music video generally get bad flak – representations of women in particular. The objective of this disc is to show that contrary to what’s often suggested in the media, many British artists and directors have led the way in presenting radical and progressive representations of gender and sexuality. The powerful women of Sophie Muller’s videos for Shakspear’s Sister, Sade and PJ Harvey for example, and the brilliant cross-dressing of Freddie Mercury in David Mallet and Queen’s video for ‘I Want To Break Free’ (1984). These are artists in control of their image, using music video to present their own definitions of their gender identity, not those imposed upon them by others.

This disc represents the strong women of the 1990s onwards in charge of their destiny and identity – from The Chemical Brothers’ ‘Setting Sun’ (1996), to MIA’s ‘Bad Girls’ (2010) and Dawn Shadforth’s ‘The Strange Ol’ Anna’ for The Moonlandingz. The videos in this collection foreground the vocal performance of the artist, the personality of the artist(s), and the gender identity of the artist. Each video has been picked for the subtlety and sensitivity of the way the director seems able to capture the artist. The director’s gift in these videos is to keep his or her voice silent and to be instead a conduit for the voice of the recording artist. Videos such as those made for George Michael by Andy Morahan (‘Faith’ 1987) and Vaughan Arnell (‘Outside’ 1998) are film portraits. They remind us that music videos belong in a much longer tradition of portraiture in the history of art and photography.

We have tried our very best to present accurate production credits for each video – credits mined from callsheets, interviews and trade press listings. In the interests of simplicity, we’ve restricted the listings to Director (D), Producer (P), Executive Producer (EP), Director of Photography (DP), Editor (Ed), Colourist (Col) and Production Company (PC). In specific cases, we also credit the Art Director (Art), Post Production house (Post) and Choreographer (Ch). However, memories have faded and some of the great talents are no longer with us so not every video has a complete set of credits. Where known, we also note the originating material (e.g. 35mm or 16mm).
We’ve released this collection on DVD rather than Blu-ray for a number of reasons. We wanted to present the videos to you as they were originally broadcast and viewed. Most of the videos predate high definition (HDD) technologies. The videos from mid to late 1960s were shot either on 16mm or 35mm and were generally edited on film. Videos such as ‘I Don’t Like Mondays’, created for TV shows like Top of the Pops, were mastered to a 4:3 format [a.k.a. ‘academy’ frame or ‘aspect ratio’) for the box-like shape of the old TV sets. That convention persisted into the 1990s – with the result that masters of iconic works such as Jonathan Glazer’s ‘Street Spirit’ video for Radiohead exist only in 4:3 format despite the fact that they were shot on 35mm. However, during the 1980s some directors (such as Russell Mulcahy) expressed their cinematic aspirations by framing the action of their music videos within a more rectangular aspect ratio used in cinemas of 16:9 or widescreen. They did so by taping strips of black gaffer tape to the camera to create a black strip along the top and bottom of the 4:3 frame. These historical circumstances and differences in director aesthetics account for the variation in aspect ratios you will find across the collection.

That said, there are two videos in this collection which we did remaster and restore. One of the archivists at the National Film Archive identified old film prints of a 1968 Manfred Mann video for ‘The Mighty Quinn’ directed by John Crome. The 35mm crumbled under examination but the 16mm was strong enough to digitise. We graded the print with Tareq Kubaisi and John Crome. WIZ had carefully kept the 16mm print of Flowered Up’s ‘Weekender’ in his loft since 1992. Sony Music UK and the research grant invested the funds to digitise the rushes so that an eye match edit and a grade could be done, to produce a new work [presented here].

There are many more wonderful videos that couldn’t be included because we couldn’t get a licence or a master. The Dave Clark Five’s video for ‘Nineteen Days’ (1966), Peter Whitehead’s video for Eric Burdon & The Animals’ ‘When I Was Young’ (1967), and The Kinks’ video for ‘Dead End Street’ (1966) are all important landmark works from the earlier years, as is Peter Christopherson’s video for Coil’s version of ‘Tainted Love’ from 1984, shown in the Art of Music Video exhibition held by MoMA in 1984 in New York, and an important testimony of the impact of HIV in those years. For licensing reasons, a number of highly acclaimed and hugely influential videos for US artists made by British directors couldn’t be included such as Brian Grant’s videos for Whitney Houston and Olivia Newton-John, Steve Barron’s video for Michael Jackson’s ‘Billie Jean’ (1982), Jake Nava’s many videos for Beyoncé including ‘Single Ladies [Put a Ring on It]’ (2008), Andy Morahan’s video for Guns N’Roses ‘November Rain’ (1991), and Nick Knight’s video for Lady Gaga’s ‘Born This Way’ (2011).

Thanks to Justin Smith, Liz Kessler, Richard Paterson, Dylan Cave and all at the British Film Institute, Andy Linehan at the British Library, and Ged Doherty at the British Phonographic Industry. Thank you to our amazing panel of industry filmmakers and video commissioners, all the faithful and industrious managers and labels who supported the project and the artists and songwriters who made their extraordinary and wonderful work available. Most of all thank you to the producers, execs, directors, editors, colourists, costume designers, stylists, cinematographers, choreographers, art directors, 1st assistant directors, grips, gaffers, sparks, runners, post production houses and other brilliant but invisible and unsung heroes who created this wonderful and enduring collection. Power to the People.

Professor Emily Caston, 8TH DECEMBER 2017.
DISC ONE / PERFORMANCE VIDEOS / BAND PERFORMANCE

THE ROLLING STONES 'IT'S ONLY ROCK 'N' ROLL (BUT I LIKE IT)' (1974) 5:21

THE CLASH 'LONDON CALLING' (1979) 2:15

JOY DIVISION 'LOVE WILL TEAR US APART' (1980) 2:29

SIOUXSIE & THE BANSHEES 'HAPPY HOUSE' (1980) 2:53

THE CURE 'CLOSE TO ME' (1983) 3:57

THE STONE ROSES 'FOOL'S GOLD' (1989) 4:22

OASIS 'CIGARETTES & ALCOHOL' (1994) 5:12

DURAN DURAN 'WHITE LINES (DON'T DO IT)' (1995) 5:38

REEF PLACE YOUR HANDS' (1997) 3:38

BLUR 'SONG 2' (1997) 2:00

OASIS 'ALL AROUND THE WORLD' (1998) 7:46

MANIC STREET PREACHERS 'IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT' (1999) 5:37

SUPERGRASS 'PUMPING ON YOUR STEREO' (1999) 3:29

MOLOKO 'THE TIME IS NOW' (2000) 4:31


HOT CHIP 'OVER & OVER' (2006) 3:56

THE HORRORS 'SHEENA IS A PARASITE' (2007) 1:49

VAMPIRE WEEKEND 'A-PUNK' (2008) 2:18

WILD BEASTS 'BRAVE BULGING BUOYANT CLAIRVOYANTS' (2008) 3:58

THE DURAN DURAN HOME VIDEO COLLECTION

(1984) 2:11

THE ROLLING STONES (1984) 1:47

THE STONE ROSES (1986) 1:06
TOY ‘LOSE MY WAY’ [2012] 4:28

KING KRULE ‘A LIZARD STATE’ [2014] 4:34

ARCTIC MONKEYS ‘ARABELLA’ [2014] 4:38

DISC ONE / PERFORMANCE VIDEOS / VOCAL PERFORMANCE

GODLEY & CRÈME ‘CRY’ [1985] 4:01

SINEAD O’CONNOR ‘NOTHING COMES 2 U’ [1990] 5:09

MASSIVE ATTACK ‘UNFINISHED SYMPATHY’ [1991] 4:03

BJÖRK ‘BIG TIME SENSUALITY’ [1993] 5:04

RADIOHEAD ‘NO SURPRISES’ [1997] 3:53

COLDPLAY ‘YELLOW’ [2000] 4:32

ELTON JOHN ‘I WANT LOVE’ [2001] 4:51

THE STREETS ‘FIT BUT YOU KNOW IT’ [2004] 4:08

BAT FOR LASHES ‘WHAT’S A GIRL TO DO?’ [2007] 2:54

DAN LE SAC VS SCROOBIUS PIP ‘THOU SHALT ALWAYS KILL’ [2007] 3:29

FKA TWIGS ‘WATER ME’ [2013] 3:23

WILEY ‘ON A LEVEL’ [2014] 3:31
DISC TWO / CONCEPT VIDEOS / CONCEPT FEATURING BAND

MANFRED MANN 'THE MIGHTY QUINN' [1968] 2:55

EURYTHMICS 'SWEET DREAMS (ARE MADE OF THIS)' [1983] 3:22

CABARET VOLTAIRE 'SENSORIA' [1984] 4:00

DURAN DURAN 'THE WILD BOYS' [1984] 4:14

THE THE 'INFECTED' [1984] 5:05

MY BLOODY VALENTINE 'TO HERE KNOWS WHEN' [1991] 4:48

LEILA K 'CA PLANE POUR MOI' [1993] 3:24

PJ HARVEY 'DOWN BY THE WATER' [1995] 3:45

TRICKY 'BLACK STEEL IN THE HOUR OF CHAOS' [1995] 3:51

MASSIVE ATTACK 'KARMACOMA' [1995] 4:26

THERAPY? 'DIANE' [1995] 4:38

RADIOHEAD 'STREET SPIRIT' [1996] 4:21

MCFLY 'ROOM ON THE 3RD FLOOR' [2004] 3:23

THE TING TINGS 'SHUT UP AND LET ME GO' [2008] 2:56

RADIOHEAD 'HOUSE OF CARDS' [2008] 4:33

COLDPLAY 'STRAWBERRY SWING' [2008] 4:20

KLAXONS 'TWIN FLAMES' [2010] 3:31
LONDON GRAMMAR ‘WASTING MY young YEARS’ (2013) 3:30

DISC TWO / CONCEPT VIDEOS / PURE CONCEPT

23 SKIDOO ‘KUNDALENI’ (FROM THE FILM 7 SONGS) (1982) 5:09

LFO ‘LFO’ (1991) 1:39

AUTCHRE ‘SECOND BAD VILBEL’ (1995) 4:44

TRICKY ‘OVERCOME’ (1995) 2:45

HOWIE B ‘MUSIC FOR BABIES’ (1996) 6:08

FUTURE SOUND OF LONDON ‘WE HAVE EXPLOSIVE’ (1996) 4:04

MELTING POT ‘SOMETHING IS WRONG’ (1996) 5:28

COLDCUT & HEXSTATIC ‘TIMBER’ (1997) 4:45

ALL SEEING ‘THE BEAT GOES ON’ (1998) 4:02

MASSIVE ATTACK ‘TEARDROP’ (1998) 4:56

THE AVALANCHES ‘FRONTIER PSYCHIATRIST VERSION’ (2001) 4:37

UNKLE ‘EYE FOR AN EYE’ (2003) 6:28

GNARLS BARKLEY ‘CRAZY’ (2004) 2:59

FKA TWIGS ‘HOW’S THAT’ (2013) 3:35

RUDIMENTAL FEAT. JOHN NEWMAN ‘FEEL THE LOVE’ (2013) 3:54

BENGU ‘I WILL NEVER CHANGE’ (2013) 2:00

PINKUNOIZU ‘MOPED’ (2013) 4:53
DISC THREE / DANCE VIDEOS

ELTON JOHN ‘I’M STILL STANDING’ (1983) 3:13

KATE BUSH ‘RUNNING UP THAT HILL’ (1985) 4:58

NEW ORDER ‘TRUE FAITH’ (1987) 4:08

FINE YOUNG CANNIBALS “SHE DRIVES ME CRAZY” (1988) 3:38

THE PRODIGY ‘OUT OF SPACE’ (1992) 4:01

BEVERLEY KNIGHT ‘MADE IT BACK’ (1998) 3:28

BASEMENT JAXX ‘RED ALERT’ (1999) 4:00

APHEX TWIN ‘WINDOWLICKER’ [1999] 10:34

BLUR ‘MUSIC IS MY RADAR’ (2000) 5:01
GWILYM GOLD ‘TRIUMPH’ (2015) 3:53

HURTS ‘LIGHTS’ (2015) 4:14

DISC FOUR

THE CHEMICAL BROTHERS FEAT. BECK ‘WIDE OPEN’ (2016) 4:38

SAULTE ‘STORM’ (2016) 3:18

ULTRAVOX ‘VIENNA’ (1981) 5:05

THE HUMAN LEAGUE ‘DON’T YOU WANT ME’ (1981) 3:56

SADIE ‘Smooth Operato’R’ (1984) 8:33


THE CHEMICAL BROTHERS FEAT. BECK ‘WIDE OPEN’ (2016) 4:38

A-HA ‘TAKE ON ME’ (1985) 3:47


THE CHEMICAL BROTHERS ‘WIDE OPEN’ (2016) 4:38


A-HA ‘TAKE ON ME’ (1985) 3:47
ROBBIE WILLIAMS ‘SHE’S THE ONE’ (1999) 5:17

BADLY DRAWN BOY ‘DISILLUSION’ [2000] 4:46

TEXAS ‘IN DEMAND’ [2000] 4:00

HIATUS FEAT. SHURA ‘WE CAN BE GHOSTS NOW’ [2013] 6:19

DISC FOUR / STORIES / HEROES & ANTI-HEROES

KATE BUSH ‘CLOUDBUSTING’ (1985) 7:00

ROBBIE WILLIAMS ‘SUPREME’ (2000) 4:34

COLDPLAY ‘THE SCIENTIST’ (2002) 4:26

THE PRODIGY ‘WARRIORS DANCE’ (2009) 3:26

SIRG RÖS ‘EKKI MUKK’ [2012] 10:11

THE SHOES FEAT. ANTHONIN TERNANT ‘TIME TO DANCE’ (2012) 8:35

JON HOPKINS ‘OPEN EYE SIGNAL’ [2013] 8:02

DISCLOSURE ‘GRAB HER’ [2014] 3:55

MASSIVE ATTACK / YOUNG FATHERS ‘VOODOO IN MY BLOOD’ (2016) 5:26

COLDPLAY ‘TIME TO DANCE’ (2012) 8:35

JON HOPKINS ‘OPEN EYE SIGNAL’ [2013] 8:02

DISCLOSURE ‘GRAB HER’ [2014] 3:55

MASSIVE ATTACK / YOUNG FATHERS ‘VOODOO IN MY BLOOD’ (2016) 5:26
DISC FOUR / STORIES / SOCIAL REALISM

UB40 ‘RED RED WINE’ (1983) 3:24

OASIS ‘THE IMPORTANCE OF BEING IDLE’ (2005) 3:55

THE CHEMICAL BROTHERS ‘BELIEVE’ (2005) 4:38

DOVES ‘BLACK AND WHITE TOWN’ (2005) 4:30

PLAN B ‘STAY TOO LONG’ (2010) 4:05

PLAN B ‘SHE SAID’ (2010) 3:42

COLDPLAY ‘PARADISE’ (2011) 4:44

DISC FIVE / WIT / SEX, DRUGS & ROCK ‘N’ ROYALTY

HAPPY MONDAYS ‘WROTE FOR LUCK’ (1988) 3:23

FLOWERED UP ‘WEEKENDER’ (1992) 17:39

THE SHAMEN ‘EBENEZER GOODE’ (1992) 3:30

ROBBIE WILLIAMS ‘MILLENNIUM’ [1998] 3:38

THE STREETS ‘BLINDED BY THE LIGHTS’ [2004] 5:11

WHALE ‘CRYING AT AIRPORTS’ [1998] 4:14

BASEMENT JAXX ‘I DON’T KNOW ME’ [2005] 3:32

GOMEZ ‘BRING IT ON’ [1999] 4:14

OASIS ‘FALLING DOWN’ [2008] 5:08

ROOTS MANUVA ‘WITNESS (ONE HOPE)’ [2001] 4:40

DISC FIVE / WIT / POP WILL EAT ITSELF

THE WHO ‘HAPPY JACK’ [1964] 2:07

LILY ALLEN ‘ALFIE’ [2007] 2:54


OASIS ‘I DON’T LIKE MONDAYS’ [1979] 3:42

COLDPLAY ‘LIFE IN TECHNICOLOUR II’ [2008] 4:26

BOOMTOWN RATS ‘I DON’T LIKE MONDAYS’ [1979] 3:42

MARK LAMARR ‘LEAVE ME ALONE’ [1995] 3:54
DIRE STRAITS 'MONEY FOR NOTHING' (1985) 5:00

THOMAS DOLBY 'CLOSE BUT NO CIGAR' (1992, REMASTERED 2009) 4:22

ORBITAL 'THE BOX' (1996) 4:15

APHEX TWIN 'COME TO DADDY' (1997) 6:02

BASEMENT JAXX 'WHERE'S YOUR HEAD AT?' (2001) 4:10

WILEY 'NUMBERS IN ACTION' (2011) 3:06

ONE DIRECTION 'BEST SONG EVER' (2013) 6:13

NOEL GALLAGHER'S HIGH FLYING BIRDS 'BALLAD OF THE MIGHTY I' (2015) 6:11

THE CHEMICAL BROTHERS 'OUT OF CONTROL' (1999) 4:29

FAITHLESS 'WE COME 1' (2001) 4:07

KASABIAN 'CLUB FOOT' (2004) 3:53
D: WIZ, P: Jane Harrison, DP: Tom Townsend, Ed: Tom Lindsay @ Imagemakers, Col: Tareq Kubaisi @ VTR. PC: Oil Factory [MiniDV, transferred to 35mm]. Commissioned by Mike O'Keefe for GBM. GB1004000210. Composed by Sergio Pizzorono/Chris Karloff, © EMI Music Publishing Ltd, © 2004, © Sony Music Entertainment (UK) Ltd.

DIZZEE RASCAL 'SIRENS' (2007) 3:50

M.I.A. 'BORN FREE' (2010) 8:57

PAOLO NUTINI 'IRON SKY' (2014) 8:42

U2 'EVERY BREAKING WAVE' (2015) 13:16

M.I.A. 'BORDERS' (2015) 4:42
DISC SIX / PORTRAITS / FEMININITIES

GRACE JONES ‘I’VE SEEN THAT FACE BEFORE (LIBERTANGO)’ (1981) 4:56
D: Jean-Paul Goode. USUV70600353. Composed by Astor Piazzolla/Barry Reynolds/David Wilkey/Natalie Delon,
Paganmusic S R L / Eaton Music Ltd, © 1981, © The Island Def Jam Music Group, Universal Island Records Ltd,
Licensed Courtesy of Universal Music Group.

ROBERT PALMER ‘ADDICTED TO LOVE’ (1985) 3:56
D: Terence Donovan. USUV70602523. Composed by Robert Palmer, Bungalow Music / WB Music Corp / Warner
Chappell North American Limited, © 1985, © The Island Def Jam Music Group, Universal Island Records Ltd,
Licensed Courtesy of Universal Music Group.

NENEH CHERRY ‘BUFFALO STANCE’ (1988) 4:12
D: John Maybury. GB1208800001. Composed by Phil Ramacon/Neneh Cherry/Cameron McVey/Jamie Morgan,

SHAKESPEAR’S SISTER ‘GOODBYE CRUEL WORLD’ (1991) 5:06
D & Ed: Sophie Muller, P: Rob Small, DP: Steve Chivers, Art: Alison Dominitz, Col: Tom Russell @ VTR. PC: Oil
Factory (16mm). Commissioned by Pete Tong. GBF0904000090. Composed by Siobhan Fahey/Steve Ferrera/Jean
Guiot, © Eligible Music Ltd / Universal Music Publishing MGB Limited / BMG VM Music Limited / Grow Your Own

SADE ‘NO ORDINARY LOVE’ (1992) 4:10
D & Ed: Sophie Muller, P: Rob Small, DP: Steve Chivers, Art: Alison Dominitz. PC: Oil Factory (35mm & 16mm).
GB02000002129. Composed by Stuart Matthewman/Sade Adu, © Angel Music Ltd /SM Publishing (UK) Limited, ©
1992, © Sony Music Entertainment (UK) Ltd.

THE CHEMICAL BROTHERS ‘SETTING SUN’ [1996] 4:08

ALL SAINTS ‘NEVER EVER’ [1997] 4:43

PORTISHEAD ‘ONLY YOU’ [1998] 4:29

MOLOKO ‘SING IT BACK’ [1998] 4:09

BJÖRK ‘ALL IS FULL OF LOVE’ [1999] 4:28

PJ HARVEY ‘THIS IS LOVE’ [2000] 3:48

GIRLS ALOUD ‘SXY! NO, NO, NO’ [2007] 3:34
D: Trudy Bellinger, P: Fran Barnes, DP: Tom Townend, Ed: Matthew MacKinnon @ Peep Show, Col: Mark Horrobin @ Smoke & Mirrors, Post: Fassa @ Golden Square. PC: Crossroads [16mm]. Commissioned by Ross Anderson. D: Trudy Bellinger, P: Fran Barnes, DP: Tom Townend, Ed: Matthew MacKinnon @ Peep Show, Col: Mark Horrobin @ Smoke & Mirrors. PC: Crossroads (16mm). Commissioned by Ross Anderson.


FLORENCE & THE MACHINE ‘DOGS DAYS ARE OVER’ [2010] 3:47

LILY ALLEN ‘HARD OUT HERE’ [2013] 4:15

FKA TWIGS ‘PENDULUM’ [2014/15] 5:00

D: Dawn Shadforth, P: Elly Camisa, DP: Hannah Turnbull-Walter, DP: Robbie Ryan, Ed: Magdalena Plugowska @ Trim, Col: Jack McGinty @ Time Based Arts. PC: Somesuch [16mm]. Commissioned by Moonlandingz. Composed by Liam Saoudi/Adrian Flanagan/Dean Honer/Saul Adamczewski, © Domino Publishing Company Ltd / Young Turks / Transgressive Records Ltd.

DISC SIX / PORTRAITS / MASCULINITIES

SEX PISTOLS ‘MY WAY’ [1978] 4:31


CULTURE CLUB ‘KARMA CHAMELEON’ [1983] 3:56

BRONSKI BEAT ‘SMALLTOWN BOY’ [1984] 4:59

QUEEN ‘I WANT TO BREAK FREE’ [1984] 4:21
D: David Mallet, P: Jacquie Byford. GB2100301050. Composed by John Deacon, © Queen Music Ltd / EMI Music Publishing Ltd, © 1984, © Queen Productions Ltd, under exclusive licence to Universal International Music BV.
GEORGE MICHAEL 'F A I T H ' (1987) 3:40

SEAL ' K I L L E R ' (1991) 3:52


THE PRODIGY ' F I R E S T A R T E R ' (1996) 3:45

JAMIROQUAI ' V I R T U A L I N S A N I T Y ' (1996) 3:57

GEORGE MICHAEL ' O U T S I D E ' (1998) 5:36


JAMES BLUNT ‘ Y O U ’ R E B E A U T I F U L ’ (2005) 3:20


WARNING: SOME VIDEOS IN THIS COLLECTION CONTAIN FLASHING LIGHTS THAT MAY BE HARMFUL TO VIEWERS WITH PHOTOSENSITIVE EPILEPSY. VIEWER DISCRETION IS ADVISED.