

Rik Lander

YOU MIGHT be forgiven for thinking that the Duvet Brothers are in the bedspread business. In fact these curious bedfellows, Peter Boyd and Rik Lander, are experimental videomakers in their last year at college with not so much a string as a rope of visual hits behind them. They have collaborated on TV commercials and are known for their pop promos for such groups as Colourbox and Blue in Heaven. They are also known to the nightclub cognoscenti as the boys who turned the classic Blue Monday love song into a political and satirical triumph about party aggression.

Their speciality is a little thing called multiscreen which involves the use of up to 24 television screens and two pairs of quick hands. They present their audience with a video wall: a continually changing jigsaw of images, like a drunken kaleidoscope. Boyd and Lander create a world of split second imagery and project it on the screens in and out of sequence, so the result is visually explosive entertainment. And entertainment is exactly the right word.

"We're just a couple of boys with our toys," admits Boyd who wants to escape the art school label. "We're just a couple of young gay blades out on the town for a laugh." That may not be quite true since when you strip away all the Sigue Sigue bravado there is in fact a lot of (literally) nail breaking work. Their videos are the result of many late nights and countless Indian takeaways.

Boyd and Lander sound like the perfect double act. (Like Abbot and Costello, Laurel and Hardy, Morecombe and Wise...) The technical twins are a team, a part of the surprisingly small clan (in Britain at least) who offer experimental video in-



are often surreal and always engaging. One of their latest works features a pair of legs kicking about on the grass like some enormous squid. In another, Boyd sits at a table chewing at a Baron-Bic and musing about the writer's life. All seems well until STRANGE things happen.

"The essence of scratch video is nothing new: Eno has done it, so has Laurie Anderson," admits Lander. "Using scratch is the best way to change the meaning and interpretation of an image by editing."

Whether the Duvet Brothers (Why Duvet? Don't ask!) are electronic artists or good time fun-

sters doesn't really seem to matter. They want to escape from the high plains of high art, where they are no doubt open to the critical bows and arrows of journalists spoiling for a scrap, to the valleys of entertainment video.

They have just released a compilation tape of their work to date (featuring the highly successful heart attack risk commercial) for a modest £12.50 — cheap for about 40 minutes of Duvetmania. "Videos will become as important as records," affirms Boyd, and they are getting on the wagon early. ●

VIDEO NICIES

ROBIN DUTT beds down with the Duvet Brothers

stead of commercial hip hop hype.

Ask them where they met and you'll get a different answer every time, depending on how cheeky they are feeling and what they are drinking. On this occasion, Boyd sipped at a frothy tomato juice while Lander put away at least a pint of the amber nectar. "We met in a phone box in Crewe", pipes up Lander. "No, we met in a gutter in Piccadilly," says Boyd.

But where they met is possibly less important than where they are going. Having just returned on the crest of a tape spool from the Mostyn Art Gallery in Llandudno, they plan to bring their show to London next month. They have already performed at the Fridge in Brixton, accompanying the crucial music with the doubly crucial image.

Boyd and Lander draw on many different sources for their videos and choose images that



Peter Boyd