

# Sick

## *Kitty*

Achievement in Use of Music: Shortlist 2007

The review below may contain spoilers for the Resident Evil trilogy.

**Brad:** It's really tough to top Sick when it comes to adrenaline-fuelled musicality and stylish action. ... I don't feel like I'm cool enough to be watching this. Feel free to disagree.

**Nicky:** ...

That was me, not disagreeing. This vid is an absolute visual feast and one of the best action vids I've seen in a long time.

**Brad:** The vid's so intensely visual and comes at you as such a sensory assault (in the best possible way), but I think what makes it so great is the vidder's extremely intelligent way of connecting with the music. It connects to the bigger elements of the flow and pulse of the song - like the dreamy buildup to the explosion at 0:54 or the eyes opening at 1:20; but also in neat little winks at quirks in the music like the tunnel to the vocals at :12 or the blowing leaves at :20. Those types of creative connections really give it so much more depth and richness than even most other *very good* action vids.

**Nicky:** I think the thing you're referring to is a sense of synaesthesia - the fact that the visuals, particularly at the bits that you have timestamped - have a way of looking exactly the way that the music sounds. Be it internal or external motion, effects or cuts, there's always a sense that what you're seeing is gelling with what you're hearing in a very intuitive way. A particularly good example of this is, as you mentioned, the eyes opening at 1:20. I simply love how the eyes didn't actually open on-beat; they opened about three or four frames afterward. Theoretically that sounds odd, but in practice it *works*, and I expect that it in fact works much better this way.

**Brad:** I'm really happy that Kitty decided to use the remix of the song, as it gives her so much more quirkiness to play with than the original version. And boy does she sink her teeth into it! (Sorry for the horrible pun there.) Because of that, we get brilliant sections like the "underwater" vocals at 2:30 - which emerge with the character.

**Nicky:** I didn't know this was a remix, though I would definitely agree that Kitty definitely utilised all the quirks in the music to utmost degree. The underwater segment is extremely apt - again really enforcing the fact that what you see is always "translated to" what you hear, or vice versa. When watching this vid, it's hard to separate video and audio into two elements; they feel simply like two facets of the same thing. To me, that's the goal of music use in vidding.

**Brad:** I like how Kitty uses masking and effects in combination with source external movement to give certain sections a disorienting feel. It really works to keep the personality consistent throughout.

**Nicky:** And yet the masking and effects aren't in-your-face. They are beautiful and in context, but never superfluous to the telling of the story or the vid's visual identity. I also loved the use of the texture overlay. I know some people are saying these days that textures are old news, but - correct me if I'm wrong - it was a fresh and new technique around the time Kitty debuted this vid, and in fact contributed to the establishment of the trend. And I think it really added a wonderful gritty atmosphere.

**Brad:** What I got from the vid was that the journey has turned the main character into a weapon - a killer. So I just can't help grinning at the final shot as she delivers smirking payback. ... And then starting the vid over.

Kitty seems to have a rare, intuitive gift for musicality, and it makes the flow of her vids immensely compelling. That's on full display here.



THE FOURTH WALL

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