

# Love Turns 40

*Jarrow*

Achievement in Use of Music: Shortlist 2008

Achievement in Vidding: Shortlist 2008

The review below may contain spoilers for the film *Closer*.

**Nicky:** There is really just one word for this vid: masterpiece. This is one of those rare vids that is so artfully assembled, so classic and elegant in its structure and execution, that it is an absolute joy to watch over and over again.

**Brad:** With this vid I think Jarrow redefined vidding in some ways for me. I didn't even know a vid like this was possible, or at least not a compelling one. What he's done here is create a flow and build of emotions that connects with the viewer on a primal level - a powerful, dynamic vid made up almost entirely of intimate shots of one person sitting alone or two people talking with each other. WOW.

**Nicky:** I saw the film years ago and it didn't make much of an impact on me. Rewatching it after seeing this vid a few times, however, made a world of difference. The film's developing narrative on intersecting lives and relationships is masterfully delineated by Love Turns 40: it follows a roughly linear pattern but takes the narrative into its own hands by separating out character segments, with particular focus on Alice and Anna by reference to the lyrics.

More importantly, I felt that the emotion carried by this vid not just reflected, but in fact surpassed, the emotional content of the film. The pace of the vid, the clip choice and the way they subtly play off the lyrics, all serve to bring together a beautifully understated emotional journey while at the same time managing to keep an intense degree of significance.

**Brad:** I've never seen the film, but I can't imagine any movie having this kind of effect on me using the footage I'm seeing in the vid. The whole is not just more than the pieces - it's an entirely new creation, one that towers over both the source it uses and over other vids.

I've seen a lot of vids. I've seen a lot of vids with pacing so spectacular that you rewatch over and over mainly because the flow of it is so addictive.

And yet this is the best pacing I've ever seen in a vid. This vid - this quiet, subtle, intimate vid composed of faces and emotion and virtually nothing else, is the best-paced vid I've ever seen. I can't even wrap my head around that.

**Nicky:** The use of motion and pacing in this vid is simply spectacular. This is not an easy feat to carry off in vidding at the best of times, but considering the source - a film firmly rooted in personal drama and nothing besides - the quality of the execution becomes near miraculous.

**Brad:** It *has* to be miraculous. Nothing short of a miracle could have accomplished this. The build is so beautiful that you don't even realize the brilliance that you're seeing until it's over and you're just sitting there stunned at the whole of it.

**Nicky:** I keep coming back to the word "elegant" but it bears repeating: this vid is one of the best examples I've ever seen of what it means to fully utilise source camera motion to supplement the vidder's instinct of cutting and pacing. Jarrow does all this in such an unassuming manner, letting it build up slowly until it crashes over your head all at once.

**Brad:** What really stands out to me is the way he connects the more dramatic camera motion more frequently in the latter part of the vid. That plays a huge role in building the drama.

**Nicky:** Another particular device that I loved in this vid is the use of slow white fades to separate narrative segments. The vid looks classic and "clean" in a way that's hard to describe, and the white certainly lends itself to presenting this overall image.

**Brad:** I agree. It helps maintain the clean, dramatic, intimate feel. I never would have considered it, but it works so beautifully.

**Nicky:** I particularly love the opening sequence. Photographs of an elderly couple as "strangers" to open out the title: "Love Turns 40", then "snapshots" of the two core couples in the film as they contemplate, variously, what the notion of growing old together entails. It provides a perfect backdrop to the vid's narrative, and grows more poignant upon every rewatch.

**Brad:** It's a circular narrative, but not in the traditional sense. Only in the sense that it has happened before and will again. One of the beautiful things about the structure is that you don't realize that until you see the whole of it.

**Nicky:** The first segment of the vid focuses on the trigger to Anna's affair with Dan, and how that carries over to her later marriage to Larry. I love the way the line "because the math is not supposed to tie" falls in with Dan going home to find a tiny Alice curled up on the couch, deftly bringing into focus the amount of damage that can be inflicted by two people in an illicit relationship.

**Brad:** The damage happens at the beginning, but it's not until the end that you really feel it. Still, it's obvious that it's broken throughout. I love how we get the sense that Anna and Dan both feel trapped and alone because of their secret, which is most gorgeously illustrated by the shot at 0:43 of the door closing.

**Nicky:** 0:46 brings a new narrative segment from Alice's perspective, her knowledge of Dan/Anna from the outset and the way she chooses to withhold this information until she is alone with Anna. Particularly poignant is the return to the photograph of the elderly couple at 1:00, before Anna takes the signature portrait of a heartbroken Alice.

**Brad:** That photograph, more than any other shot, really shows the damage and brokenness of it all, and GUH does Jarrow use it well! The way in which the vidder expresses the piano and ties it into the emotion is absolutely breathtaking throughout, but this is probably the most dramatic example.

**Nicky:** The ensuing "don't go" segment is heartbreaking as Alice watches Dan pull away from her emotionally, using a number of clips from discrete scenes throughout the film to enforce

the point. The repeating motif of the photo at 1:37 is particularly effective here. After the "love turns 40" line, Alice looks up into the mirror: she doesn't believe in the notion anymore.

**Brad:** It's such a subtle statement to get across, this inward journey that the character has gone through, but here it absolutely clubs you over the head and tears your heart out.

**Nicky:** The segment beginning at 1:45 stands out for me because of its appropriate and sometimes playful music use. The strings, newly joining the arrangement, are gorgeously addressed by a range of movements: Anna's head-turn at 1:47; Alice's arm at 1:52, and - my personal favourite - the exchange of waves between Anna and Alice at 1:54 and 1:55, respectively timid and condescending.

**Brad:** The way the motion addresses the strings here also foreshadows what's to come in the final build-up, almost like a false start. My personal favorite here is the little lean forward at 1:48. I also really love that little reveal on the strings at 2:03.

**Nicky:** I particularly like the lyric matches from "cinema gods in the night" through to "all we've got is lunch hour light" because it so effortlessly shows the emotional transitions between Anna/Larry before and after the start of the affair. The chorus on Anna provides a balanced counterpoint to the earlier chorus on Alice, ending with Anna deciding to put her faith in "love turns 40" - staying with Larry rather than going off with Dan into the unknown.

**Brad:** Shots like Anna turning out the light at 2:55 have so much more poignancy in the context that the vidder uses them here, and that kind of brilliantly creative approach to structure is what makes the vid as a whole such an achievement. It's like an AU approach to telling a canon story, one that amplifies the emotion and power.

**Nicky:** The segment from 2:59 forms the heart of the vid, both from an emotional angle and from the execution and musicality.

**Brad:** The first time I saw this segment, I was quite literally white-knuckled, gripping the edge of my seat. ... And it's *faces*. Just faces and emotion.

**Nicky:** The pacing picks up, focusing on flow-on camera motion and paralleled visuals. It runs so smoothly that it doesn't bear breaking down.

**Brad:** I think one of the reasons it carries such impact is that all of the most visually dynamic shots in terms of camera motion appear here, and that's used to aid the build.

**Nicky:** The camera is used as though it is one single continuous panning shot, bringing in all of the issues previously highlighted in one single visual argument. Thematically, this approach highlights the relationship go-around that this film exemplifies: all relationships are the same and simultaneously all different; the people involved are all engrossed in their own battles and yet at the end of the day all the battles surround the same issue. The segment of turning heads, from 3:43 - 3:48, is simply *spectacular*.

**Brad:** Even more so in the context of who is turning toward (or away from) whom.

**Nicky:** But the segment doesn't end there: it grows more and more violent, with zooms and close-ups and Dan and Larry getting increasingly embroiled in the overall tension and anxiety until, finally, all comes eerily silent as Dan slaps Alice across the face, and we fade to white. The rest is fallout.

**Brad:** The thing that makes it feel so powerful to me is that the emotions themselves build with the pace. Sadness progresses to crying, frustration progresses to anger. It feels so honest and so human, and that's what makes it hurt so much.

**Nicky:** This vid exceeds 5 minutes in length, but it doesn't feel like 5 minutes. It pulls the viewer into such a fluid, emotional ride that it feels like no time has passed from start to finish. When I grow up, I want to be able to make a vid like this one.



THE FOURTH WALL

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