

No One Would Riot for Less

LithiumDoll

Achievement in Vidding: Shortlist 2009
Achievement in Use of Music: Shortlist 2009

The review below may contain spoilers for *Band of Brothers*.

Brad: More than any other vid I saw this year, this one feels "official." It looks slick and professional and seems to capture the spirit of the source material in a way that makes it feel like it could be an extra on the "Band of Brothers" DVD set.

Nicky: This is probably a misguided reaction, but after experiencing the tumultuous emotional journey of *No One Would Riot for Less*, I don't even feel like I need to see *Band of Brothers* because it feels like the vid provided us with such a comprehensive, powerful overview.

Brad: A big part of that is because of the way the vidder uses the music. She makes it all fit in a way that feels like it was meant to be. It's easy to say something like "great song choice," but in reality what has happened is that the vidder has connected the song to the source in a way that makes it feel uniquely appropriate.

Nicky: I can honestly say I didn't even pay attention to the music use per se in the first couple of viewings. It just felt so organically fused to the footage that it took me a long while to comprehend that the visuals came from one source and the song was originally an unrelated element. As a vidder, that doesn't happen very often!

Brad: I love how *LithiumDoll* has structured the vid! The yellow coloring of the clips at the beginning and end, the incredibly evocative texture, and the circular device of the march down the road (at 0:13) all give it the feel of a faded memory that gets stronger and more clear as the vid goes on, then dies away into echoes at the end.

Nicky: The colouring throughout is incredibly beautiful. I love the grungy filter work at the start, the gorgeous positioning of the red flags and red smoke, and the desaturated feel growing brighter and brighter as we descend into gunfire and explosions. I really like your analogy to a growing memory.

Brad: There are some really beautiful moments of musical expression like the passing plane at 0:21, but the most impressive thing to me is that the flow of *emotion* to the music is just absolute perfection, and she really wrings every drop out of it with a shellshocked weariness that builds with the song.

Nicky: The thing that I really love about the musicality is how unselfconscious it is. Everything fits together subtly, but it doesn't feel forced because the music is used to carry the emotion of the visuals more than it is used in a very strict visual-audio synchronicity sense. It leads you

into really *feeling* the music so that, by the time the first explosion hits at 3:17, it knocks the breath right out of you.

Brad: Lyric ties are at times winking ("in the breath" at 0:41) and at times painfully poetic "everything is eclipsed by the shape of destiny" at 1:19.)

The use of extended overlays is especially remarkable in this vid, with terrific attention to motion and composition. One of my favorites is 0:59 - just stunning! Transitions like the one at 1:23 are equally impressive... and that's saying a lot.

Nicky: Another of my favourite moments, composition-wise, comes just before 1:23 in the half-screen masking of the letter, and I love the use of the same kind of overlay technique at 1:37. And then, like you said, the transition of the flag at 1:23 is really gorgeous, later echoed by the quick and subtle gradient wipe at 1:30.

Brad: The second verse just overflows with emotion as the soldiers bond amid the violence, and the vidder's lyric ties here positively ache. You can feel her love of the source - see how *she* fell in love with it.

Nicky: Well put! Sometimes vids do clearly come through as labours of love, and this is so clearly one of those cases.

Brad: The overlay and transition at 2:58 kills me a little inside because it's so perfectly composed and so united with the song.

Nicky: The use of the strings here is truly amazing. Which reminds me to say that I also enjoyed how they were used earlier in the vid, for example on the panning camera motion at 2:26.

Brad: The burst of action over the bridge beginning at 3:16 is jarring in the best possible sense. I especially love that power line falling on the vocal at 3:29. The instrumental section just after feels both desperate and triumphant emotionally, and the use of internal motion here is wonderfully musical.

Nicky: After the quiet first two-thirds of the vid, it feels like such a payoff both visually and emotionally. The lull in the 3:30 area is especially brutal with the soldier covered in blood, segueing immediately into the beautiful string section, the brilliantly yellow explosion and the violence of running and falling and this constant sense of trying to save each other and pull each other through.

The bleakness is then beautifully offset by the nostalgic warm tones and images of happier days at 4:06, and that sense of brotherhood simply shines through.

Brad: The ending lyric tie - "there's nothing I'm planning to take, just you, just you, just you" as the soldiers' faces fade away one by one - shoots straight through to my heart. And then we're back to the lone soldier marching down the road from the beginning of the vid... and his comrades join him.

Nicky: What a wonderful use of the circular narrative device. That visual bookends the vid spectacularly, casting such a sense of love and loss. That ending clip just kills me, especially the point where it slows down and fades out.

This is also a good place to note how much I love the opening and closing title work - beautifully composed and beautifully placed, they act like the covers of a great book, drawing you into and later easing you out of the vid's world.

Brad: An amazingly powerful vid, masterfully created.



THE FOURTH WALL
