

Damaged

Dragonchic

Achievement in Use of Music: Winner 2007
Achievement in Vidding: Shortlist 2007

The review below may contain spoilers for Heroes up to the end of season 1.

Brad: This is one of the best Claire-Peter relationship vids I've ever seen, but it's hard to even talk about it without first talking about its mood and musicality.

I don't know that I've ever seen such a gorgeous, dreamlike connection with the music. There's a whole fractured, shadowy world inside it; and it's *one big whole* that just sweeps you along. I think the uses of color, light and shadow, and soft motion, particularly near the beginning go a long way toward creating that world.

The vid slides from on-beat cuts as Peter walks through the blue-and-shadow of Isaac's paintings in the opening, to the first of several drop-dead gorgeous crossfades to the fire-and-shadow of Claire searching for answers, and we've got the connection that establishes the premise in a tremendously elegant way. Another absolutely stunning example of that is the deep crossfade/mask at 0:51, in which a frantic Peter wipes away Claire's eclipse.

Nicky: The premise was definitely the thing that grabbed me. The notion that somehow Claire and Peter share a psychic link is incredibly fresh. Combined with the dreamy feel of the music and editing, it just feels like a whole different world to the show itself.

What I particularly loved was how the editing addressed the blips in the music. The fast pan over Peter at 0:17, or the quick cutting from 0:20 - 0:22. Those moments stand out in stark contrast to the dreamy body of the vid, and the contrast makes both aspects much more vivid.

Brad: The first time I saw that little series of cuts to the pull-out on Peter on the roof at :23, I actually said "Oh! COOL!" out loud... and I'm sure looked like a total idiot to anyone in the room. The excellent use of light and shadow continues as a tool to connect the pair as we see how "True love is a fairytale".

Nicky: I'm glad you mentioned that, because "true love is a fairytale" is one of my favourite segments in the whole vid. There's a short chilling segment of Claire and Brody, which is later echoed by the parallel of her being pushed down by the fireman and pushed down by Brody. Some beautiful clips of Peter are intercut with this, with wonderful attention to light. The feeling that I get from this whole segment is one of total empathy - he feels that this girl desperately needs his help, but somehow she's just out of his reach.

Brad: I was spellbound through the reversed footage at 1:05, ending with Claire's gasp...

Nicky: That was so cool.

Brad: The zoom to the Bennet family house at 1:15...

Nicky: Which is another wonderful example of how Dragonchic uses the audio cues in an amazingly intuitive way.

Brad: and the flickering invisible Peter at 1:19.

Nicky: Another of my favourite moments.

Brad: The unfolding reveal of the painted homecoming image at 1:30 is one of the most memorable uses of Heroes source effects that I can remember seeing.

Nicky: Definitely. It just seemed to fit the music at that point. I can safely say I've never seen that scene used so well.

I love that we're so in tune here with our favourite moments. This vid is just full of little editing gems - when taken individually, they make you rewind and pay attention and go "cool", but when taken in all at once, it's positively spellbinding.

Brad: By the time we reach "I feel you near me" at 1:54, we've got the full impact of the connection. But there's also the sense that it's been there all along - and it's the *characters* who only now realize it.

Nicky: That's a good way of putting it. For me, the "eureka" moment came just after, as Claire falls to the ground and Peter somehow feels her blood on his face. Which leads me to another point of interest - how well this vid pulls off a semi-AU narrative. In context we knew the blood drops have nothing to do with Claire; yet when watching this vid you're perfectly aware of what it is meant to be. This sort of ease in transparent storytelling is very enviable when it comes to building a completely non-source narrative.

Brad: The bridge explores growing up and letting go of the past, and does it in a very transparent and effective way for each character while maintaining the connection between them. Fear ends, Claire forgives her father, Peter forgives his brother, and they both look to the future instead of the past.

The vidder shows Claire's desperation at not having "said all the things" she wanted before Peter's "death," by showing her racing from her old life to his new one, and it's obvious that a page has been turned.

Nicky: Again this is a brilliant example of how transparent the semi-AU structure is. It is somehow perfectly obvious that Claire is running away from her real life and straight into Peter's dream. The connections here are flawless and - here's that word again - intuitive. Everything just feels instinctively *right* in this vid.

Brad: One of my favorite analogies in the vid comes at 2:29, as Claire (approaching Ted with a tranquilizer in source), is juxtaposed over exploding Peter. That's a tremendously succinct and poetic way of describing that aspect of their relationship.

Nicky: I didn't catch that! That is really cool and makes a lot of sense.

Brad: The final shot shows Claire's face from the opening episode. It's the face that was watching the eclipse that Peter wiped away. Now it's watching Peter's explosion in the final episode, and looking into her future.

Nicky: I've always loved that sort of circular narrative where you come back to the beginning at the end, and demonstrate how far the characters have come and how much they've changed. Here, this tool is used especially succinctly and wraps up the video extremely well.



THE FOURTH WALL
