

The Noose

Meivocis

Achievement in Use of Music: Shortlist 2007

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

Brad: The thing that really jumps out and grabs me about this vid is the pacing and how it turns Peter's S1 journey into a musical one. The vidder plays especially well off the snares and the accelerating pace of the song to really pick up momentum as it goes along and the story sort of folds back in on itself.

Nicky: I love the syncopated, off-kilter beats in this song, and I feel that the visuals echo this in a particularly beautiful, disorienting manner. It's mesmerising to watch.

Brad: I think the strong sense of flow in the opening is what makes all of that work. Continued motion, like the pullout from :07 to 0:10, which uses synth and piano cues, make the first hard cuts on the snares at :25 much more dramatic. The sudden cuts and jump cuts are almost like waking up, which works on a lot of levels for the vid.

Nicky: I felt that this is a case of masterfully juxtaposing a lot of smooth dolly shots with syncopated on-beat cutting. Heroes has terrific cinematography and Meivocis uses it to its full potential, as well as using a range of vidder inputs such as added external motion and "cutting in" at certain points to add to the pace.

Brad: It was a brilliant idea to use Sylar as the narrator. It adds more layers to the lyric connections and makes it so much more compelling than a straightforward Peter POV piece.

The throbbing motions on the piano during the buildup to the first chorus at 1:05 kind of shakes things up in terms of the flow. I like the way that works as a metaphor for Sylar's influence.

Nicky: I also love the motion work at 1:05 - it worked so well with the music there and, as you said, is a wonderful metaphor for the way that Sylar "shakes things up".

Brad: We get it again, with a different meaning at 2:20, and it beautifully echoes the source effect at 2:24.

Nicky: In a way, during the course of season 1 Peter is slowly becoming more like Sylar in order to facilitate the showdown at the end. And as you said, the use of the same effect - but now on Peter - pushes that point and aligns the two of them more clearly along this narrative.

Brad: There are lots of clever little moments of musicality sprinkled in throughout, like the window opening at 1:21 or the time toggle on the piano at 2:06.

Nicky: My personal favourite point is the beautiful use of camerawork at 1:39 - the fast downward panning on the building just so spectacularly echoes the guitar notes there.

Brad: I adore the section from 1:46-1:51. It's filled with connections (especially the eyes!) and foreshadowing, and yet it manages to maintain the dreamy feel of the rest of the first chorus.

Nicky: Yet when the drums kick in, you can definitely feel a change in the air. While the dreamy feel lingers in the form of background musical elements and the smooth camerawork, the snares come to the forefront and are addressed by some wonderful off-beat cutting. The whole segment of his vision in New York City is incredibly addicting to watch.

One of my favourite little moments was the reversing of the blood drops at 2:54. I loved how amazing that looked.

Brad: My absolute favorite moment of the vid, musically, is the use of the Ted painting at 3:28 as Peter meets him and unwittingly absorbs his power. It was just brilliantly executed. Just after that, Meivocis adds quick push-ins and pull-outs to dramatic source motion to really slam the gas pedal.

Nicky: The whole lead-up to the explosion is just wonderfully executed. Meivocis' use of both own input and source effects is simply effortless - this is the point where all the previous techniques come together, where the pacing picks up ominously and a lot of visual links get drawn - Peter, Ted, the painting of the exploding man, etc. I loved the use of all the source motion between 3:28 - 3:30. And when we finally get to the explosion, it's like a punch in the gut.

I also simply loved the incorporation of source edits at 3:39 to the frantic music. The use of extreme external motion in the last quarter is particularly notable, paralleling Peter and Sylar's showdown, both now and in an alternate future. And then it ends, quietly and beautifully, in a shower of light in the sky. I feel like Meivocis had taken us on an incredibly epic journey.



THE FOURTH WALL
