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JMS TV 4
Critical Analyses of Chase Sequence

From the onset of the production, we wanted our chase sequence to be somewhat “out of the box” – that is to say that we did not want a chase sequence which was clearly situated Rhodes University. It was felt that such chase sequences were quite overdone. Thus we decided to contrast the conventions of a fast-paced, exciting, and humorous chase sequence with one that was slow-paced, dreamlike, and somewhat dark. The idea of having a mental patient running from himself gave us the opportunity to bring together all of the aforementioned aspects that we were aiming for.

We needed to find the perfect location to accentuate the look and feel of our piece. We found that the old and clinical corridors of the Rhodes admin building would fit perfectly into the piece. This location presented a neutral area for shooting that could also be interpreted by viewers as a medical institution of some sort.

The music that we chose to use was “The Nurse Who Loved Me” by A Perfect Circle. We felt that this song would be ideal due to the slow and surreal pace of the song. The use of strings in the song also invoke strong emotions from listeners (in our own experience) and we felt that it would be the ideal song to use over the relatively strong images that we planned on using in our chase sequence.

In the actual chase sequence we chose to use a lot of long shots of lonely looking corners and empty corridors. This added to the idea of isolation that was central to the piece. We also chose to use a lot of over-the-shoulder shots in order to depict the ‘other presence’ that appeared to follow our main character wherever he went. Due to the slow-paced music, we slowed down a lot of the sequences in the actual piece so that it corresponded more with the music and added to the surreal nature of the piece. Furthermore, we used out of focus shots to confuse reality. Sadistic and clinical images of the doctor’s were used to contrast the helpless image that we built-up around our main character and to invoke a sense of empathy towards our character.

In post-production we employed the use of a colour channel mixer in order to highlight blues, greens, and enrich dark colours. We also added a slight glow effects in order to enhance the surreal aesthetic aspect of the piece. The blues and greens also contribute somewhat to the clinical and dark psychological aspect of the piece and proved essential in detracting from the ‘video look and feel’ of the piece.