

Need Some Sleep

yorkshirewench

Achievement in Mood: Shortlist 2009

The review below may contain spoilers for *Whitechapel*.

Brad: This vid does such a masterful job of putting us inside the head of its character. Even if, like me, you've never seen the show, in two minutes and 30 seconds you're going to know him and his world.

Nicky: The vid presents that world as a perpetual dreamlike state, constantly punctuated with blood and camera flashes. It's amazing that a world this gritty and this grimy can look beautiful.

Brad: I think a big part of the reason that this vid is so successful at POV and mood is the way it uses detail shots - hands, pictures, reflections, shadows, splattering blood. It feels like we're seeing things through his eyes, right from the opening shot of the steering wheel. Often when we see the character himself, we're seeing the back of his head or his silhouette, or a distant or overhead shot of him at a skewed angle like at 0:08 and 0:32. Other times we're seeing an extreme and very emotional closeup. Not only does that help keep us in his POV, the off-kilter angles get across exactly what effect the investigation is having on him.

Nicky: There is such a fragmented feel to the whole vid, which, like you say, feels like it's being seen from the protagonist's point of view. The jump cutting throughout the vid really helps to push that concept. I especially love, for example, 1:06 with the brightness and contrast changes. And that little cutting away and then back at 1:09 and again at 1:18 is so incredibly effective in taking you both in and out of the character's headspace at once.

In a way it's no wonder that what he's seeing is all in pieces like this - when you're subject to so much terror in what seems quite a public eye, what can you do but to break it down into manageable elements? And even then the gruesome entirety of the case catches up with him by the end.

Brad: I also love how the flashes of images all through (like at 0:35) help create an atmosphere of fracturing reality and disjointedness. It looks very much like we're seeing his thoughts, which is not an easy thing to express this well in vid form.

Nicky: I really feel the pain of the character being slowly driven toward despair toward the end because he, unlike what the lyrics advise, just can't seem to let it go. The constant camera flares serve as another very effective... distraction? They're constantly in the viewer's face, but in a good way. The viewer is seeing all this from the protagonist's point of view, and *yorkshirewench* really got across this sense of him being plagued by the cameras, unable to give the answers that the public sorely needs, let alone the ones that he needs for himself to get some sleep.

Brad: The song choice is just perfect, and I love how yorkshirewench addresses the different elements with visual devices like the camera flashes to the twinkling music at 0:52. Plus I just adore how she comes back several times to the scene at 0:59, using jump cuts, stills, and brightness shifts to show him breaking down. 1:20 is another very effective sequence for the same reasons.

Nicky: The moment that I particularly loved was the jump cuts on the open and shut eyes at 1:52, which to me echoed back to the plaintive gazes at 1:08 - 1:12. At that moment I really felt his anguish at not being able to solve this case and feeling as though he has failed all these women.

Brad: The pacing of the vid feels so incredibly *right*, lingering in unexpectedly effective ways all through, and then really picking up around 2 mins. By the time we make it to the final fractured shot - which is beautifully constructed, I feel very much the same way the character does.

Nicky: It's an absorbing and ultimately harrowing journey. I'm very surprised the vid only clocks in at 2:36 - it sure packs a punch like something many times its size!



THE FOURTH WALL
