



Sincerely, The Professor - Mullum

- An intriguing noir idea with lots of ideas at play - so many that it almost feels like a proof-of-concept piece for a TV show!!
- The use of the same character in the past and present is a good way around the COVID restrictions, and using colour & black-and-white to distinguish the time works well. Incorporating a zoom call is another smart move.
- Good use of costume on the two detectives, and the locations used are nice and functional.
- The scenes between the two detectives feel a little disjointed, mainly because Gibson is typically looking to the right of screen and Parsons is typically facing the camera. I know they were likely shot in separate locations due to the restrictions, but it feels like if it were coordinated so that Parsons was looking to the left and Gibson to the right, the cuts between the two shots would flow better. For instance, the later scene when Parsons confronts Gibson about taking evidence home, they are both facing the camera, and this scene flows better than the others. Another way to get around it would have been to have their earlier scenes take place through a phone call. That said, the black-and-white does help make the scenes feel more cohesive.
- The early scene with present-day Gibson (nice cameo Mez!) could be more effective if cut down to include less shots. Do we need to see her moving from one room, through a corridor and then to her laptop? When editing, it can be a good exercise to think - does the story make sense without this shot? And if it does - cut it! You could even get away with cutting straight from her leaving the kitchen to her sitting at the desk, and this would avoid needing a cross dissolve.
- A minor editing note: when you're filming outside, the microphone will inevitably pick up the sound of the wind hissing in the background. This is only a problem when you cut from shot to shot and the sound/intensity of the wind changes abruptly. This happens a few times throughout the film (particularly in conversations between Gibson and Parsons), and it's a good idea to add fades in and out on all audio clips so that this hissing sound doesn't suddenly cut in and feels blended. If done correctly, the audience won't even notice it. You can find tutorials on audio crossfading on YouTube.
- There are a couple of shots, such as at 2:34, that are upside down.
- It would be worth looking into the exporting features on your editing software. The resolution of this footage is very low, any modern editing software - even phone apps - should have options to render in HD.
- The titles and credits are good - but could have done with a proofread. The word "Sincerely" is spelt incorrectly in the title, and past/present versions of the detective are credited differently: as Gibson and Gibons. Also it's important to spell all your actors names correctly, especially if they are going to be assessing your work 😬. You are meant to add the ACDA logo at the end.
- Good use of a score to create a dark but wistful mood.