



Simply Rosie - Mullum

- Costuming, production design and cinematography come together to make an engrossing and moody noir atmosphere.
- It's great to see thoughtful uses of lighting and shadows to create a consistently interesting visual aesthetic. I especially enjoyed the shot of Daisy with the out-of-focus rose silhouette in the foreground, and the shot where Edward's silhouette is reflected in Daisy's mirror.
- The use of original music is fantastic - not enough ACDA films consider this and it's great you are playing to your additional strengths outside of acting.
- In the climactic scene, there are a couple of editing choices that feel a little jarring. Eg. At 3:30, after Daisy says "Rosie's not coming", we jump cut to another shot from the same angle. At 4:03, the fade to black slows down the pacing at a moment where the tension is meant to be ramping up. Using this transition in the middle of a scene could also confuse the audience a little, because up until then, fades to black have been used to signify the film is moving from one scene to another.
- These editing notes likely come down to issues with coverage. When you're planning out your shots, it's important to try and be constantly aware of which parts of the scene are covered in which angles. If you only had footage of a certain exchange of dialogue from one angle, it can be very difficult to edit around, whereas if you have the same exchange of dialogue from 2 or 3 angles, you have a lot more options in the editing room. For instance, in the scene where Edward is reading out Daisy's letter, you wouldn't need to use a slow-motion effect on the footage if you'd filmed more shots of Edward looking at the letter from different angles.
- The credits are good - no ACDA logo at the end though? Also it'd be nice to have the music fade down at the end rather than cut off abruptly.
- Overall a great effort!