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Alive

by Heran Hao

**SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
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IMAGING ARTS/COMPUTER ANIMATION
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COLLEGE OF IMAGING ARTS AND SCIENCES
AT THE
ROCHESTER INSTITUTE OF TECHNOLOGY
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ABSTRACT

My thesis film, “Alive”, is a 30-minute short action fiction film. It’s about a former police sketch artist who got engaged to his girlfriend just before they were involved in a sudden auto accident. During his search for the driver, the police artist discovers that the accident was actually a deliberate act. The film deals with the issues of forgiveness and guilt.

The film was shot with a Canon C300 and a Steadicam, sound-mixed with 5.1 surrounding stereo sound technology.

In this essay, I will describe my experience with the entire process, from production at the very beginning, when I got the initial idea of this film, to the end, when I processed what I learned from the premiere screening.

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I am also very appreciative of Yu Yue, my assistant director, and Manuel Branaa, my director of photography. They kept my mind clear during production and offered me abundant constructive advice.

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An honorable mention goes to my crew and friends for their support in completing this project. Their contribution was tremendous and without their dedication, I could not have made this film.

Last but not least, I would like to take the opportunity to thank Professor Tom Gasek for delivering a beautiful speech onstage, and to my composer Shang Wu for his dedication to the music for this film.

INTRODUCTION

My thesis film, “Alive,” lasted the length of one-and-a-half years, from preproduction in June 2012 to its premiere RIT screening in December 2013, during my study in the Master of Fine Arts production major at the School of Film and Animation at the Rochester Institute of Technology. I had the pleasure to have my thesis committee members, Professor Malcolm Spaul, Professor Peter Kiwitt, and Professor David Sluberski, advising my film project, and had Professor Tom Gasek as my respondent at the screening. The film deals with themes of guilt and forgiveness, and how these feelings can prevent us from being “Alive.” It also connects to my lifelong study of meditation, so I wanted to shoot a film that expressed my thoughts regarding that area while I explored it in more depth. In the production, I wished to improve my skills in the areas of directing and production of an action film with night scenes. To me, it was a valuable experience to experiment with a genre of film, which was new to me, and to produce a short film with a large crew.

THE STORY

1. Premise

It is about guilt and forgiveness, and how these feelings can prevent us from being truly “Alive.”

A former police sketch artist, Chen Chi, just got engaged to his girlfriend, Wang Lin, and then encountered a car accident. Chen Chi was searching for the attacking driver when he discovered the truth behind the fact. Chen Chi had been suffering from the guilt of sending an innocent man, Wang Yixin, to his death because of a sketch he made which was falsely identified, eventually leading, at least in Chen Chi’s mind, to Wang’s death. However, Chen found the attacker to be Wang Yixin’s son, and Wang Lin is Wang Yixin’s daughter. Wang Lin protected Chen Chi and forgave him for causing the death of her father by pushing him out of the way of the her brother’s speeding car. To some extent, the brother also forgave Chen Chi by not finishing him off in a fight, because he understood that Chen Chi had truly fallen in love with his sister, Wang Lin.

2. Treatment of story

Chen Chi was acquitted after Wang Yixin’s case. One day, the police supervisor, Guo Sir, invited him to contribute advice regarding a suspect’s profile sketches.

Another day, Guo Sir visited Chen Chi's teahouse unannounced and persuaded Chen Chi to come back to the police department to continue his job as a police sketch artist. Guo Sir suggested that Chen Chi try to forget his past faults in Wang Yixin's case, pointing out that there was no responsibility for Wang Yixin's death in the case, because there was nothing wrong with their procedure. However, Chen Chi could not stop thinking that he had mistaken the materials and had seen Wang Yixin's photo before he sketched. Coincidentally, he was later asked to help sketch for Wang Yixin's case. Guo Sir indicated that of all the evidence pointed toward Wang Yixin, even without Chen Chi's sketch. However, Chen Chi still suffered from his pain of guilt in the case. Now, his only wish is to take care of his life with his teahouse and his girlfriend, Wang Lin.

Chen Chi proposed to Wang Lin. Wang Lin was hesitant to accept it, but finally consented to consider it by taking Chen Chi's engagement ring.

After sending Wang Lin home, Chen Chi returned to his own home. He could not stop missing Wang Lin, so he called her, but she did not answer her phone. Chen Chi started to look for Wang Lin and found her walking down the street with luggage. He called her, and she came over, trying to explain something to him. She saw a rapidly approaching car and she pushed him away to safety. The car hit Wang Lin and sped away. Chen Chi studied the car and the driver's profile for an instant.

In the hospital, bandaged and splinted due to a bad sprain, Chen Chi stayed by Wang Lin's side, watching her as she lay in a comatose condition. Police

officer Guo Sir asked Chen Chi about the plate number and the details of the car that hit his fiancée, and stated that he would call him when they had any clues.

Chen Chi tried to sketch the hit-and-run driver from memory while waiting outside the police department. Guo Sir and his detachment set out. Chen Chi followed their cars in his own vehicle.

Arriving at the suspect's place, Guo Sir and the other officers stormed into the house. Chen Chi ran after the suspect, who slipped from the backyard, and shouted out for the police. They captured the suspect, and found the car that had hit Wang Lin, also discovering that it had a false license plate. Guo Sir could not spare enough additional manpower to track Chen Chi's case, but promised that he would keep an eye on it.

Back home, Chen Chi unwrapped his bandage and began to sketch the suspect's profile. His arm had not yet recovered completely, indicated by the grimace on his face.

After suffering from a nightmare of Wang Yixin being hit by the car, Chen Chi fell out of his bed and woke suddenly. He drove to the community CCTV operation room near the street where Wang Lin was hit, and found a copy of the security surveillance tape from that day.

Chen Chi watched the CCTV tape very carefully, and tried to remember the hit-and-run driver's face. While browsing the scenes, he suddenly saw that, from another angle of the CCTV camera, it was Wang Lin who pushed him away at the very moment when the car roared up to them.

Chen Chi tried to recall the day before Wang Lin got hit by the car. Suddenly, the moment of car accident passed through his mind, reminding him of Wang Lin's hand with her engagement ring on it just before both of them fell to the ground.

He arrived at the hospital to find that Wang Lin was still in a coma. He sat beside her and talked to her. Suddenly, she started breathing hard and was taken to the emergency room.

Outside the emergency room, Chen Chi clumsily bumped into Wang Lin's purse and heard her phone ring, with a message from a caller identified as K. He saw from the phone's message log that this K had called Wang Lin several times. Chen Chi called the number back and heard a resonant ringtone from somewhere in the waiting room close by. A man in black stared at him and strode away.

Chen Chi ran after the man through streets and alleyways, finally getting struck by the man at a dead end corner. They started to fight viciously. Chen Chi questioned the man as to who he was and why he had sat in the emergency room. After persistent interrogation, Chen Chi realized that the man was Wang Lin's brother and their father was Wang Yixin. Wang Lin came after Chen for revenge, but could not continue when she found herself falling in love with Chen Chi. She called her brother and told him that she would no longer deceive Chen Chi. When her brother came to find her, and saw them talking together, he wanted to beat Chi to death. However, he regretted that he had hit his sister and he blamed

it on Chen Chi. He shouted that her sister would not forgive Chen Chi. At this point in the fight, both of them were badly bleeding. Chen Chi was beaten half-conscious, but was able to state that he loved Wang Lin. The man in black was about to give a fatal punch to Chen Chi, but had a change of heart and did not finish him off.

After the fight, Chen Chi came to see Wang Lin and put his face onto her hand. The film ended with Wang Lin's eyes starting to move, indicating that she was returning to consciousness and thus recovering from having been in a coma.

3. Reason to Shoot the Film

In the past, I regretted many events in my life. I suffered constant pain of regret regarding different people, especially from my parents. In fact, my parents had already forgiven me, but for years, I still could not relieve myself from my own guilt.

After careful consideration, I challenged myself to create a story concerning the bond of forgiveness. For the first version of the draft, I wrote a story about a love triangle. Chen Chi proposed to Wang Lin, and then a hit-and-run accident occurred. Wang Lin was hit by a car and sent to the hospital. While searching for the hit-and-run driver, Chen Chi found him, and realized that the driver was Wang Lin's secret lover but was refused by Wang Lin before the car accident. The driver planned to hit Chen Chi for revenge. Surprisingly, Wang Lin saved Chen Chi's life.

I changed the second version of the story to write about a relationship with the bonds of familial affection and lovers' affection. I set up a situation to indicate that the main character could not forgive himself and was suffering from that guilt. The relationship of all of the characters set in the story had to be very close, and all of them had to be involved as either the forgiver or the forgiven.

In the process of writing the script, I tried to find a solution to release the main character, Chen Chi, from his guilt and allow him to forgive his own past. To that extent, the process of writing my script was also a process of thinking about how to forgive myself from some of my past exploits that I could not set right.

Production

Production and Hardship

Pre-production

Script

My film was shot in Beijing, China, where I was born and spent my childhood. I shoot it from December to January, in order that my friends from USC and RIT could help me while they were on Christmas break. They were professional videographers, sound mixers, and art and stage designers. We studied in the top schools in America, and shared the same knowledge of production and the same film language, which made communication easier.

In pre-production, I spent too much time on my script—much more than I had expected. I revised my script for quite a while.

In the beginning of my writing process, my story was a love triangle with a criminal and government-corruption atmosphere. A fashionably-dressed couple, Chen Chi and Wang Lin, came out from a restaurant and crossed the street. A car hit Wang Lin and sped away. Chen Chi studied the car for an instant and memorized its features. Wang Lin fell to the ground and lost consciousness. Chen Chi described the car to the policeman and tried to sketch it. He went with the officers to look at a possible suspect car and discovered that the car had a false license plate. The police could not spare more manpower for this case, because it was getting too complex and needed too many personnel. Chen decided to find

the car himself. When he found the car and its owner, he remembered that before he and his lover went into the restaurant, the car's owner, Joe, begged Lin to leave Chen, but Lin refused and split up with him. Thus, Joe had planned to hit Chen for revenge, but it turned out that Lin protected Chen with her body and was herself hit by the car instead.

This story structure is definitely more strict and satisfies a short film's requirements, because there are not too many complicated twists. However, it goes against the themes that I would like to highlight—guilt and regret; tolerance and forgiveness. Thus, I continued developing my script. I also decided to spend more time reading and watching more films with themes of forgiveness, tolerance and guilt.

In the Korean film, "The Reason to Live," directed by Lee Jeong-hyang, a female producer, Da-Hye, loses her fiancée in a hit-and-run accident and has been trying, as a devout Catholic, to forgive the fifteen-year-old criminal by praying to God. She even signs a petition to abolish the death penalty. Years later, she still suffers from the pain of her losing her fiancée, whereas the victim lives with forgiveness when she makes a documentary with the purpose of helping to abolish the death penalty as requested by her Catholic church. She depends on spiritual power, but she can't truly forgive the victim's deed. God is the refuge in which she can find peace in her heart for a while. Thus, she is still suffering in the swamp of guilt. Worse yet, that she begins to doubt her faith due to the victim's situation. The film may imply that people cannot rely on others to forgive you,

and that we are the only ones who can forgive ourselves. However, it still does not give a definite solution to the problem of tolerance.

In another Korean film named “Old Boy,” directed by Park Chan-wook, a vengeful captor, Lee Woo-jin, kidnapped and imprisoned a man, Oh Dae-Su, who caused Lee’s sister’s suicide, because Oh Dae-Su unintentionally spread the rumor that Lee Woo-jin raped Lee’s sister, and leaving her to live in great shame. The captor set Oh onto a path of pain and made him suffer in torment. When Lee finally exacted revenge on Oh, he realized that nothing could take his pain away, so he fired his gun into his own head in an elevator.

This film is a good example of a revenge story from the perspective of the person desiring revenge. The person tries to set up the scheme to let the “sinner” suffer the same pain as his own, but it finally turns out that he is not satisfied, and instead, creates an empty feeling of unhappiness, which leads to his suicide for complete relief. The person becomes psychopathic. He imprisons the “sinner” for years and hurts the sinner’s family members. The person desiring revenge, Lee Wu-jin, is a good example for Wang Lin’s brother in my story. In order for Wang Lin’s brother to start to live a new life for himself instead of for his father, he needs to get free from his hatred and vengeance.

A Japanese detective novel, “Confessions,” written by Kanae Minato, is also a story from the perspective of a wronged individual. Moriguchi is a middle-school teacher. She often brings her daughter to her school while working. One day, her daughter was found dead in the swimming pool, which resulted in high tension

throughout the entire school. Moriguchi resigned after this accident. She did not involve the police for an investigation, but announced her plan of revenge in the school's academic closing ceremony, because Japanese law stipulated that a juvenile crime offender would not be punished under the age of fourteen. Her plan was that she had already put blood containing the HIV virus (human immunodeficiency virus) into the lunchtime drinks of the two students who had killed her daughter, which planted fear in the heart of the students.

This is the same approach as used in the Korean film "Old Boy," directed by Park Chan-wook: the wronged person planned a scheme to exact revenge on the "criminals" psychologically, and tried to make them suffer as much, and the "criminal" did not know who the avenger was or what were his motives for torturing and imprisoning the "criminal" for years. He searched for the avenger with a heart of hatred and revenge as well. However, it ended up with an unsatisfying ending for the avenger. In terms of behavior and psychology of the avengers, both "Confessions" and "Old Boy" inspired me with the concept that the avengers will not just hide in the darkness to the end. They definitely will show up in different ways when they can no longer bear their hatred. Thus, in my short film, I do not allow Chen Chi to quickly reach the truth. Of course, he's trying desperately to find the hit-and-run driver. Instead, I let the avenger—Wang Lin's brother—show up at the proper time. Giving him and Chen a brutal fight in which they each revealing the truth behind the car crash will be much closer to the avengers' psychology.

In the book "Atonement," written by Ian McEwan, the thirteen-year-old Briony Tallis has a very rich imagination, as well as a talent for writing. The butler's son, Robbie, receives financial support from Briony's father and goes to college with one of Briony's sisters, Cecilia, graduating from the University of Cambridge. They fall in love with each other. On a hot summer day, Briony encounters Cecilia taking off her clothes and jumping into the pond to pick up a vase fragment in front of Robbie. That same day, Briony's cousin's sister is raped; Briony accuses Robbie of being the culprit. Robbie is arrested and put into prison. Cecilia believes he is innocent; she detaches herself from any relationship with her family and keeps loving Robbie. Five years later, Robbie is released from prison and later enlists as a soldier during World War II to defend the country. Cecilia also enlists in the army, and Briony becomes military medical staff. Throughout the war, Briony becomes more aware of her past error that tore Robbie and Cecilia apart, and wants to atone for that error. Learning that both Robbie and Cecilia died in the war, Briony lives in deep remorse and spends the rest of her life atoning for her sin and writing a novel about their love story. From the story, Briony creates a way to relieve of the pain of guilt in a negative way, which actually leaves her living in a shadow of shame and guilt. She cannot obtain the deceased's forgiveness, so writing is the only way that makes her feel better.

People have different ways to make their confessions. From my reading, people who wish to atone to the dead that is through confession, by means of

writing, drawing pictures, or talking to others.

Mike, the protagonist in “Reader,” written by Bernhard Schlink, doesn't know how to face his ex-lover Hanna, so he does not meet her in prison, but instead, sends her some reading material. Hanna suffers from his indifference and commits suicide in prison. Hearing this, Mike can't relieve himself from guilt, so brings his estranged daughter to Hanna's grave site. He tells the story of his and Hanna's confession. In the book, he says:

“I wanted simultaneously to understand Hanna's crime and to condemn it, but it was too terrible for that. When I tried to understand it, I had the feeling I was failing to condemn it as it must be condemned. When I condemned it as it must be condemned, there was no room for understanding. But even as I wanted to understand Hanna, failing to understand her meant betraying her all over again. I could not resolve this. I wanted to pose myself both tasks—understanding and condemnation. But it was impossible to do both.” (1)

This seems the very mentality that the people will choose: to understand themselves or suffer condemnation, depending on their attitude and mental status. It is a good point that understanding yourself is the key to freedom from the inability to forgive yourself. At least you can make a positive way to live your own life, instead of holding onto guilt. We may find a way to both atone for the past and improve ourselves in order to live a better life.

The American television political drama, "The Good Wife," describes a politician's wife ending her "housewife" life to go back to work as a defense attorney after her husband is arrested for his sexual and political scandals. The story focuses on how she is trying to relieve her pain from the past and move on to the future while struggling with her pain. However, I focus more on the wife's husband: how he rebuilds his career after his arrest and how he overcomes the past. In the drama, the husband tries to confess to his wife and family and improve himself to fulfill his wife and family's needs. He tries different ways: accompanying his wife to political occasions, helping her career, improving his political campaign and building a better reputation, and even resorts to religion. To that extent, he's confessing and trying to understand himself, and devoting himself to better things to make up for the wounds he caused from his past.

So far the reading and the films make me think that they seem to move on "enthusiastically," but they actually did not have the courage to let their lives move on. They want to show their knowledge, their religious conversion, or their efforts to show a brave face to the public, but they still live in a world of pain and hurt.

Hendrik Willem Van Loon's "Tolerance" says:

"The struggle for tolerance is part of the age-old conflict between "organized society" which places the continued safety of the "group" ahead of all other considerations and those

private citizens of unusual intelligence or energy who hold that such improvement as the world has thus far experienced was invariably due to the efforts of the individual and not due to the efforts of the mass (which by its very nature is distrustful of all innovations) and that therefore the rights of the individual are far more important than those of the mass.” (2)

This definition lies in a cultural background. It presents another concept of tolerance and forgiveness in my script: that people will consider the public’s comments erroneously. In my script, I conceived the idea that Chen Chi does not get the wrong idea from a public sense of shame, but from his one-time bad sketching.

I’m still trying to figure out the main character, just as Da-Hye in “The Reason to Live,” and the husband in the “Good Wife,” by providing a positive way to overcome the unforgivable past. Derrida stated: “forgiveness forgives the unforgivable...” (3). True tolerance will break the original extent of forgiveness, and love is an eternal theme and the only solution to this. I Corinthians 13:4-8, in the Christian Bible, states: “Love is patient, love is kind. It does not envy, it does not boast, it is not proud... it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth... Love never fails.” So the love is a true love, instead of a disguised “love” that is self-satisfying, like narcissism. Only love can

surpass the tolerance of our psychological domain, allowing us to rebuild for ourselves a bigger world and allow ourselves to move on.

I put all these thoughts into revision of my script. While writing, I clearly chose to let my hero forgive himself for his past and get back on the right track of his life as a result of his love for Wang Lin. I insist on love as the theme of my story and take it as the key to forgiveness, and give the key to three of the characters: Chen Chi, Wang Lin, and Wang Lin's brother. I give a series of set-up plots in the very beginning of my script that Chen Chi cannot forgive himself, and give Chen Chi a story arc of psychological change from escaping his past to facing his fear and pain.

I delayed one quarter for script revision, which led to a big adjustment of most of my scheduled crew members because they were students from the USC and RIT film schools, and they could only help me during their winter breaks. The situation forced me to find potential crew members who shared the same film knowledge so that we could speak the same film language to work on this thesis film, but the reality was that few people had time outside their jobs to join my team. As a result, I decided to recruit people who studied film in the US as the core team crew. For the rest of the crew, I wanted to recruit people studying film in China or who had organization-related ability or specific skills, such as art or accounting, with whom to work.

I also gave myself a test in recruiting the entire team comprised of people who spoke Chinese, English, or both. The reason for it is that China has lots of

film crews working in English-speaking nations. In China, it is especially easy to recruit specialized professional crew members from the US. Other nations require Chinese people who specialize in stunt work or as stand-ins. An experience in producing a film with a multi-lingual crew would be very helpful toward my career development.

In my crew, I had twenty crew members. My videographer was from California, selected from a lot of videographer demo reels. Five people are studying film in the USA. They are from: Syracuse University, University of Southern California, Parson School of Design, and Rochester Institute of Technology. They are not only in charge of the position I assign to them, but they also have to help to translate communication to the other crew members in their own departments. I have four drivers, who are also responsible for the electrical department.

Equipment

I originally considered using 5D Mark II or 5D Mark III to lower the cost. However, I was really concerned about the camera's weaknesses if I used them with sliding or panning movements, because it would lead to motion blurs during camera movement. However, my film needed to employ a lot of camera movements, especially in the running scene and the acrobatic fighting scene, as well as in the simpler dolly shots. Thus, I decided to use the Canon EOS C300 with Canon adaptive lenses overall. The 5D Mark III was adapted for use in minor scenes, like a wide angle shot of the car accident in the CCTV scene.

I also used a Steadicam, a slider dolly, Kinos, different kinds of gigs, 3k lighting, 650 and all kinds of small lights, including LED light with cold and warm color temperatures.

Location and Art

I had the script apply to any location. I finally chose Beijing, China as my shooting location mainly because it could be set in my hometown and I wished to shoot in a familiar place, and it will be a memorable achievement in the years to come. To me, it's very meaningful for my thesis film. Besides, Beijing is now experiencing a big change, as houses and all kinds of buildings are being demolished and relocated.

In the film, I gave more shots for running in the complicated alleys, similar to where I lived for sixteen years. The fighting scene was shot in the front yard of my living place in Qian Men, Beijing. The scene where Guo Sir captured the suspect was only a ten-minute walk from Tiannamen Square near the Forbidden City. To me, they will be definitely be a precious documentary and memory.

My basic concept of color for my film is yellow, blue and green, my favorite color combination. It is a common color combination used for a lot of German and Polish films, like "La Double Vie de Veronique," directed by Krzysztof Kieslowski. To me, this can make the film more realistic if I sharpen the overall color. If I want a scene to look more imaginary, I can just add more yellow saturation, like the scene in which Chen Chi proposes to Wang Lin.

Production

I estimated three days for shooting and one day for make-up shots to cut down my budget. However, I spent five complete days for production, which cost me 1,000 US dollars more than planned, but was luckily within the budget.

I experienced some tough situations in my film production, including shooting time, lighting in the demolition area of the opening ground near Tiananmen Square at night, the fight scene continuity, drifting with the fighting crew, and problems arising from having a Chinese and English-speaking crew.

In terms of directing, I would love to adopt a long shot. It's like the shot often used in films of Edward Yang and Federico Fellini. Compared with mix-ups of different shots from different angles, a long shot can give a more realistic feeling in the film. To me, the application of different shot angles may make it easier to manipulate audiences' emotions, but it seems that the editing or the camera hinders the audience involvement with the plot. Continuity of pictures of actors' movement without any cuts in the middle can provide a real world where the viewer can have more sympathy with the actors without any camera-angle-change's interruption.

Long shots can display a real space, and can change the camera angle to shift to a different area of that space. In Chen Chi's proposal scene in my film, I use a dolly to slide from the doorway to the living room where he made the proposal to give the audience a real feeling of seeing the whole scene without any interruption.

I agree with Andre Bazin's concept that audiences are more passive in the movie and governed by the director's logic and thoughts. In my short film, I wish to practice my skill of directing and acting, and use the long shot to leave a bigger space for the audience know more about the scene and the people in it. I will not solely use long shots without montage shots, since I have to fully consider the beat of the whole film.

I will illustrate the difficulties and the hardships in the "Hardship Conclusion and Lessons" section later.

Post-production

My post-production editor is a graduate student from USC. My music designer is from Columbia University, and my sound mixer and ADR team have been working for China Film Group for years.

I had a problem with the post-production, in that my schedule changed and I had to change a first-cut editor (assistant editor) and an editor for my film. Finally, I had to get my post-production finished within two months, including the draft cut. I also found that there was a problem with the data uploading. I've tried different tools produced in the USA and China with cloud technique, but the slowest uploading speed lasted up to three days. However, the editor whom I finally found is pretty good overall, and the beat of the editing fits my taste; we did not have to revise it too many times.

In terms of music and sound design, I gave the first cut of my music design to two score designers: one from Peru, and another from University of

Pennsylvania. I had marked the music style that I was looking for with the time mark in the timeline, and also wrote down some reference music sources, so my music designer would know exactly what kind of sound style that I wanted. I had worked with the professional sound post-production, which did lot of films. We spent one day for the entire film, and also did ADR. My sound mixing editor helped me to adjust the film to a 5.1 soundtrack, which could adapt to a theater with stereo ambiance sound.

In terms of the fighting scene, as I previously said, I wanted more long shots. I wanted to distinguish my fighting scene with other Kung Fu films with regard to a professional acrobatic crew. I am tired of films with mixed-up shots of the fighting: close-ups of hands and legs or arms. I wanted to give the audience a fighting scene worth seeing.

In the sound mixing, I wanted to apply more ADR skill to the film, because there were fighting scenes and a lot of running scenes that needed more “drama” beyond the real-life sound. In the view of music composition, I wanted strong western/classic overtones, while trying to insert some element of Chinese traditional music or traditional Chinese instrumental sound.

Screening and Reaction of the Audience

The screening, performances, cinematography, and color were all praised, as well as the scene in which the girl refuses the proposal. On the other hand, there

was a comment from the audience that we did not see enough of their relationship before the accident. Regarding this part, I did revise it under my script adviser and one of my committee member's suggestions. However, either my version of the story is so artificial, or I can't bear the structure of the script overall. I have tried Chen Chi and Wang Lin going out for a dinner or an anniversary dinner in the very beginning of the film before the car accident occurs, but there's no relation between the dinner and Chen Chi and Wang Lin's relationship. The setup also seemed very abrupt in the script, so I tried my best to set up the relationship in the proposal scene with a more romantic setup and music composition in Chen Chi's home. In this sense, the structure of the film will feel tighter.

Also, an audience member recommended that the fight scene have faster cutting. I intentionally emphasized the beating in the fighting scene between Chen Chi and Wang Lin's brother because every movement of Wang Lin's brother in the fighting scene was mixed with his hatred. Meanwhile, it's also Chen Chi's identification of Wang Lin's brother's. I want the audience to sense the deep love from Chen Chi toward Wang Lin and the hatred from her brother to get more sympathy from the audience for both of the characters after a long shot.

In the screening, the sound was low because the theater that screened my film could not adapt the 5.1 Dolby sound, and I did not have time to produce a new version with stereo conversion. My sound editor told me before that if I

adapted the 5.1 sound channels to a stereo channel, then the sound would definitely be lower, because the audience can only hear from these two channels. I have a stereo version of the sound track just for online streaming or film festival first round selection use, because they are not as particular about sound.

I will also adjust the subtitles to use larger characters as audiences requested, which will make the story easier to follow.

Hardship and Lessons

The Setbacks in the Script-writing Process

I almost gave up my script idea, because I always came to a dead end when I wrote, to the point that Chen Chi would have had to have a reason to let himself go and forgive himself from Wang Yixin's case. However, I hesitated to give up the idea of the story because of that. I did not want to change to an easier way to set up the plot of the story because I felt really unsatisfied with a dull story without any pulse and meaning. Worse, it would just be a puppet story only to entertain the audience.

Thanks to different kinds of readings and talks with my friends, I thought about and learned a lot concerning forgiveness and tolerance. I got the idea that Chen Chi gets over his past for the sake of love. Love is the solution to his guilt and regret.

Wang Lin gives up revenge and even leaves her apartment, which indicates that she is leaving her past of hatred because of love. The brother does not give Chen Chi the fatal punch because he loves his sister and he finds out that his hatred hurts his only family—his sister. Thus, the solution to get Chen Chi out of his guilt is love.

In the script, I put in a lot of indications of love and forgiveness. Wang Lin wearing Chen Chi's engagement ring indicates her forgiveness and love for Chen Chi. Chen Chi expresses his love directly when fighting with Wang Lin's brother and, as a result, learns the whole truth.

In the script, before Chen Chi truly gets over his past, I am trying to set up some details of Chen Chi trying to escape from real life, because moral people will be prone to escaping when they are deeply suffering in past pains, and do not know how to overcome a loss. Wang Lin knows that she loves Chen Chi, but she cannot ignore her brother's hatred towards him, so she decides to leave and sacrifice her feeling towards Chen Chi. Chen Chi cannot face his past guilt, so he quits his police job and decides to run a teahouse. In the story, Chen Chi is the first person who realizes what is most important in life. It is his love for Wang Lin that gets him out of the guilt-ridden world. The brother is the second character who deals with and conquers his hatred when he decides to talk with Chen Chi. The fight in the film may be very violent, but the brother finally holds off the final punch when he knows that his sister and Chen Chi are in love. The most important thing is that he loves his sister and wants her to be with her true

love. Wang Lin's waking up indicates that she has overcome, just as the other main characters have done.

In the scene where the brother says his sister can't forgive Chen Chi, Chen Chi will just go back to hospital and see Wang Lin wearing his engagement ring. In this scene, I would like to show that Wang Lin loves Chen Chi, so Wang Lin will want to give up on revenge, and under the pressure of her struggle with her hatred and love towards Chen Chi, she decides to leave her apartment. I suddenly knew that Chen Chi had to say something before he comes to the hospital so that we can see his love towards Wang Lin after the fight with her brother, and that he knows the entire truth behind the hit-and-run.

On the other hand, I am considering how to let the brother forgive Chen Chi and how to express his forgiveness towards Chen Chi. This is very tough, because the brother is the only one who is still alive and wants to carry out the revenge. I am thinking of the brother hitting Chen Chi badly, and also getting saved from Chen Chi when they are fighting. The most important thing is that the brother needs to know that Chen Chi was still suffering guilt and that he now truly loves his sister.

There is a minor detail in the story that the audience may not easily notice. Chen Chi tries to fend off the brother when they are fighting in the dead end street, and a ladder almost fatally strikes the brother's head. Chen Chi jumps over and covers the brother's head with his body to deflect the blow.

I used to just let the brother hit Chen Chi and run away while a police siren whined in the background. I will give the brother a moment for further thought and show him pondering for a while before his getaway. However, this will not express the brother's forgiveness towards Chen Chi, but rather an opening plot point leading to the final scene where Chen Chi must deal with it, after he knows that Wang Lin approached him because of a revenge plan.

The Night Scene Shooting and the Sensitive Shooting Location

The shooting schedule took up two weekends. This film's schedule was mainly shooting from the afternoon to early morning of the next day. This led to two tough situations. First, the production schedule: I had shooting call at 2.00 pm every day, and I planned to take ten hours, with a thirty-minute preparation time. Due to Beijing's regular traffic jams, all the crew members had to pack up to two hours in advance. Thus, it equaled twelve hours of shoot pressure to everyone. It was a profound lesson to me. Since they have to endure fatigue from the previous night's shoot and the next day's traffic time, they were very tired. Even though the third shoot day was four days later, I could still feel the fatigue from the crew. The important thing was that I had to consider if it went into an overnight shoot. The acrobatic fighting crew needed higher pay because their part was more physically strenuous and needed more time to set up before the shoot. This is an unwritten rule that I would not have known it if I had not chosen a film needing acrobatic fighting scenes. Now, if I have another chance to choose, I would prolong my plan to a three-week shoot and assign the Kung Fu

stunts every other day. I would also give more consideration to the intense level of the production.

Second, the lighting was set on the opening ground. The place for the scene of the suspect getting captured was chosen to be near Tiannamen Square, and it was difficult to choose a satisfactory location because I needed the policemen to rush into the house at the front gate while the suspect runs out of the house from the backyard or slip away from the side window, and the house has to be very shabby and in a gloomy place. However, in Beijing, there are few houses downtown, as they are only on the outskirts of the city. The places near Tiannamen Square all are single-story flats. I was looking around and found a shabby flat in a place with trash still on the ground. It was a perfect place, but the problem was: where I could get electricity? My first thought was to use a portable electrical generator or a generator car, so I needed to get fuel. Asking around, I realized that I couldn't get fuel because Beijing now forbids adding fuel into oil drums, and the nearest place to get fuel was a six-hour round-trip. I considered using fuel from a car with a full tank, then drawing the fuel out from the oil tank of the car, but I finally realized that the process of fuel intake from tank to generator was too dangerous: it would end up possibly exploding. Thanks to my aunt, the ex-supervisor of the district, I was able to negotiate with the owners of the houses nearby to allow me to directly use local electricity until late into the night.

I thought it would be okay if the owners of the houses permitted my shoot. However, when I was shooting in the night, the district demolition and relocation officer came and forbade us from shooting because we did not get a permit for the demolition area. Later, police came up to us because they suspected us of being involved in some illegal activities. Ironically, we were actually shooting the scene in which a crew of policemen captures counterfeit merchandise so a lot of counterfeit DVDs were spread on the ground. Fortunately, I obtained a permit from them after talking. However, I will be very careful in the future if I shoot outside, and I have to be very knowledgeable of who is in charge of the area and identify and inform the local officials.

Car Accident Scene and Acrobatic Fighting Scene

I wanted a car accident scene using a long shot and wide angle. Compared with mixing up different angles of shots, a long shot without any inter-shot seems more realistic: it looks like a real car accident happening in front of us.

I was trying to adapt a green screen to the car accident scene, but I didn't have the 3D green screen specialist working the scene at that time. After discussing it with the acrobatic crew, I decided to let the acrobatic crew and the drifting crew to work together for the scene: the car would drift. The Kung Fu stunt performers played the role of Chen Chi and Wang Lin. Wang Lin was stuck by the car's rear, so the other Kung Fu stunt performers had to drag the Wang Lin's stunt performer away to the protection cushion on the ground. However, when I tried to complete this process of movement, I found that the drifting team

and Kung Fu stunt team did not have the confidence to complete this. We tried many times from different camera angles to cover the awkward movement of the Kung Fu stunt: They can't match the timing of the car hit and always move too early because they are still scared of the car actually running them over. On that day, we took five hours altogether for the scene. I could not risk the crew's lives, so after their efforts, I gave it up and decided to put this whole scene into the final make-up day. I reshot with mixed-up shots, as in other films.

Conclusions

I experienced a very meaningful production of my thesis film and practiced more skills: working with acrobatic crews and a professional sound crew, working with a multilingual crew and dealing with the communication problems and human resources, having more practical knowledge of Steadicam, dealing with multi-location data-transfer editing, planning the night scene exterior, and managing a 20-person crew and four cars in a short film. The production took me four days, but before it, I spent a very long time writing the script, which took me over six months to complete. I really appreciate my script adviser and my committee's follow-ups, suggestions, and input while writing. It was not only a film, but also my understanding through half a year's meditation of what is forgiveness and tolerance. I may not have another chance to have such a long time to think about a film's script and read for it, which makes the experience of making my thesis film all the more precious.

References

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(2) THE STORY OF MANKIND, Hendrik Willem van Loon, H.W. 1925, Tolerance, New York, Boni & Liveright. P.275.

(3) ACTS OF RELIGION, Jacques Derrida, Routledge, 2001, p251

Appendix A

ALIVE

(Working Title)

A Fiction Thesis Proposal

by

Heran Hao

Approved by Peter Kiwitt May 10th, 2012

Thesis Proposal Date:

Tuesday, May 14th at 10:00 AM

RATIONALE

I have made a lot of films about love. This time I want to include a crime, which is intriguing to me. Through the crime, I can explore the dark side of China and its deteriorating morality. While the crime will drive the film, love will be the underlying motif. Chinese people believe in sacrificing themselves for love. In my film, the police sketch artist suffers the betrayal of his wife, but he still loves her even in the end. The wife refuses to leave her husband and saves him because of love. Even the murderer, with his reduced morality, is still driven by love.

The film is set in China, which is where I will film it. I will shoot it in Chinese with English subtitles.

I will direct, which has been my main concentration at RIT. I have friends studying stage acting and live-action acting in China, so I can use them for my production. I will have casting help from Zhang Yunpeng, an assistant director for the Central Academy of Drama opera troupe. I look forward to working with Chinese actors, and comparing them to American actors.

In terms of technology, the film will be shot on High Definition (HD). Since I am familiar with this more than with other method, I can spend more time on directing. Also, I will emphasize the lighting and art design. In terms of production design, I want to show a realistic but slightly glamorized China. China has cheaper materials, such as cloth, furniture and decoration, so I can achieve the desired look with my limited budget.

Our family friend and neighbor, Zhang Jizhong (<http://www.imdb.com/name/nm1703783>), the biggest producer in China for series films, will advise me. I also have friends who are directors or assistant directors for films and series, like Ji He and Ji Dan, who have advised me on previous productions. I will also ask my friend Shen Qi for suggestions. He has been working in scriptwriting for sitcoms and fiction for years.

I directed or produced films every summer in China. And I will be helping a script supervisor friend, Maya Evagunstrudolph, with her film this summer. I have confidence in the crews for those films, which include some from Beijing Film Academy and the Beijing Mass Communications University. They will be helping me on my thesis film.

Luo Yugang, an RIT Photography graduate, will help me with the art and location design. I have a number of locations already lined up. For backup, I have a family-owned 0.4 acre building on the outskirts of Beijing. I also have a family friend, Xu Zheng, with whom I have previously worked. He runs a film studio with a back lot and a prop house. Most of the clothing will be collected from friends, neighbors, and students and professors at the Beijing Institute of Fashion Technology, where my mother's friend is the president. Guan Xi, a high school classmate studying film production at UCLA, will also help me with my production during her Christmas break.

I will use my computer for the rough cut, but I can ask Xplode Workshop for help with post-production. They have a studio with computers and software. I also have relationship with editors from CCTV.

I will use my friend Lu, a graduate in sound engineering, for sound recording and editing. She has a studio and software, including ProTools. I talked with Dave Sluberski about mixing at RIT.

I studied at the Central Conservatory of Music so I will look there for a composer. I have a friend, who studied composing in Germany that will supervise the music for me.

For research about the police, I can consult my uncle who works for the government, my father's friend who works as lawyer, and one of my friends who is a police officer.

TREATMENT

When they leave the restaurant to the parking lot, LING is upset because her Versace shoe broke. CHEN, her husband, and also a police sketch artist, laughs at Ling, teasing her about having only knock-offs instead of the real thing. Ling says she was hoping they were real. Chen assumes Ling bought them herself and, with their income, that they would naturally be counterfeits. Later, Chen makes her wait there and goes for the car. She sees a car coming. Ling runs to Chen to push him away. The car runs Ling over and speeds away. Chen studies the car for an instant, and sees there is a broken tail pipe. Chen comes back to Ling's bleeding body, and calls the police and an ambulance. Ling clutches Chen's hand for a while and loses consciousness. The ambulance arrives, but Ling has already died. In the police station, he sketches the car in his notebook while the police process the case. Chen remembers all but one of the license numbers. A policeman asks Chen to go home first, stating that they will call him when they match the partial number to the make and model. Chen uses his relationship with the police to convince them to let him come along for the arrest.

Back at home, Chen looks around his room with his wife's belongings and remembers their past. He starts to draw Ling's eyes and remembers the first time they met and he saw Ling's beautiful eyes. Later, he gets Ling's purse and sits on the bed. He takes the iPhone from Ling's purse and looks through it, where he finds the music that Ling was always humming, and turns it up. With

the music, he continues to look through Ling's pictures and contacts and applications.

Waking up: the next day, the policeman he knew for a while, BIN, picks him up to arrest the suspect. Bin asks Chen to wait in the car. Break the door, go into the house. The policemen see a bunch of counterfeit swatches and boxes. Chen sees the suspect fleeing out the back door. Chen sees this and yells towards the house. Chen gives chase while a policeman comes and catches the suspect. Cut to the policeman and Chen back at the house opening the garage. The policemen come to front and see there is no damage on the car. Meanwhile, Chen has already expanded the sketch he drew for the car that hit Ling that night, and sees the tailpipe doesn't break and states it was not the car he saw. The policemen finally arrest the suspect because of the counterfeit swatches. Bin tells Chen that they cannot do anything with the fake license plate, because it takes time to track it down and even if they had time, the car's owner has already fixed the damage of the car. After all, the local police station does not have enough manpower. Bin apologizes to Chen but it's time to hold a funeral for Ling, even though the case cannot be solved.

On his way back home, he starts to look for a Toyota 2010 Crown H2394 in the neighborhood, even though he says to himself that he must be insane. He doesn't find anything.

In the funeral parlor: overflowing with friends and relatives -- they give Chen condolences and leave.

Back home, Chen feels restless and continues his sketch of Ling. He stops, turns up the music that Ling loves in the iPhone and continues to look through Ling's photos in it. He recognizes friends in the picture now, because he has already seen most of them in the funeral. Suddenly he finds one picture with Ling in front of a white car facing away from the camera in the background. The car is familiar, similar to the one that hit Ling. He enlarges it. He sees there is a tower in the distance.

He drives to the tower, and compares the angle of picture, and locates the place where Ling took that picture. Because of traffic, he has to park his car on the side street. Suddenly he sees a white Toyota drive by in the opposite direction and park on the side street. He recognizes Joe, who joined Ling's funeral with other friends of Ling. He runs to the car, finds the broken pipe, and runs to Joe.

After walking by the security guard post, Chen grabs Joe and interrogates him. After a fierce argument, Joe tells him the truth. It goes back to the night before Chen and Ling dated. Joe begged Ling to leave her husband so that he could continue to buy many designer knock-off jewelry and clothing and the like as usual, otherwise, maybe he might be forced to destroy Chen, but Ling refused and broke up with him. Joe decided to kill Chen and found the restaurant that Chen and Ling dated, but eventually Ling saved Chen by giving up her own life.

Joe announces that he still loves Ling. Chen pushes Joe to the ground and beats him to death. He stops and calls a policeman. He backs up to the car, and sees a crew of policeman come after him.

Several days later, Chen is packing up and disposes of all his possessions related with Ling. However, while Chen is walking out of the house, we see a sketch hanging on the wall – it is a completed sketch of Ling that he has been drawing every day since the car crash.

THESIS TIMELINE

ITEMS	QUARTER			SUMMER			FALL			WINTER			SPRING			S	FALL		
	JUNE	JULY	AUGUST	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APRIL	MAY	SPET	OCT	NOV		NOV		
Script																			
Draft Script																			
Final Script																			
Pre-Production																			
Crew																			
Casting&Rehearsal																			
Fundraising																			
Storyboard																			
Location&Permit																			
Art Design																			
Production																			
Shoot																			
Reshoot																			
Picture Rough Cut																			
Sound Editing																			
First Cut (Screening)																			
Post-Production																			
Picture Editing																			
Color Correction																			
Title&Credit																			
Sound Mixing&Mastering																			
Final Screening																			
Paper&Research																			

NOTE:

THESIS PROJECT BUDGET

	UNIT	RATE	SUBTOTAL
Pre-Production			
Costuming/Wardrobe		\$100	\$100
Set/Prop Construction		\$100	\$100
Pre-Production Subtotal			\$200
Production			
<i>Equipment</i>			
Camera Package	8 days	\$150	\$1200
Light Package	8 days	\$70/day	\$560
Dolly	8 days	\$30/day	\$240
<i>Supplies</i>			
Accessories		\$100	\$100
<i>Other</i>			
Meals	8 days	\$30/day	\$240
Travel	car rental&related flight ticket		\$140 \$950
Production Subtotal			\$4130
Post Production			
Picture Editing			IN-KIND
Sound Editing			IN-KIND
Sound Mix&Mastering			IN-KIND
Color Correction			IN-KIND
Scoring			IN-KIND
Accommodation			IN-KIND
Post Production Subtotal			\$0
Distribution&Marketing			
DVD Duplication	20 copies	\$3/disc	\$60
Promotional Materials			\$80
Festival Entry Fee&Mailing	12 items	\$30	\$360
Distribution&Marketing Subtotal			\$500
SUBTOTAL			\$4,830
Contingency 15%			\$725
GRAND TOTAL			\$5,555

Appendix B

ALIVE (Thesis 1st Quarter)

By

HERAN HAO

INT. POLICE STATION. DAY

1

YOUNG CHEN CHI, teenager, is wearing the campus clothing, sketches profile, according to the witness' description.

YOUNG CHEN CHI'S FRIEND comes and intends to ask Young Chen Chi go with him.

The next witness comes and describe the suspect's looking. Chen Chi is drawing absent-mindedly and looks at a BIG MAN unintentionally who just passes by and continues to draw. -- We can see the profile looks like the person who just passes by.

EXT. POLICE STATION OUTSIDE. DAY

2

Young Chen Chi runs out of police station and finds Young Chen Chi's Friend is waiting for him, with a basketball. They runs to the playground nearby.

YOUNG CHEN CHI
Just help my father's. Let's go.

INT. POLICE STATION. ENTRANCE. DAWN

3

The Big Man is carried by two policemen and shouts his innocent.

CAPTION:

ALIVE

BACKGROUND

Young Chen Chi salutes as a policeman.

VOICE OVER

ONE PERSON
You studied drawing and just graduated from China Art College?

CHEN CHI
Yes Sir!

ONE PERSON
Why you don't want to keep drawing and becomes an artist as others. It's more promising than a police.

(CONTINUED)

CONTINUED:

2.

CHEN CHI
Because it's meaningful, Sir!

INT. POLICE STATION. OFFICE. DAY

4

Close-ups of pencil drawing on paper. Abstract lines crossing frame. SOMEONE is drawing a sketch and shows to the Victim Mother.

VICTIM'S MOTHER
Yeah...It looks like that...

CHEN CHI(Chen), 28ish, comes by and takes a look, and then correct the lines around the eye's of the suspect's profile on the paper, and then shows it to the victim's mother.

The victim's mother cries.

VICTIM'S MOTHER
That's the bastard!

Chen hands it to GUO SIR, 28ish, short and slim.

INT. POLICE STATION. CHEN'S OFFICE. DAY

5

Telephone at the desk. Voice message: Message one: Hey, Honey. I'll prepare dinner for you. Shanghai Steamed Bun, Xihu Beef Soup, Beijing Roasted Duck...All is your favorite.

Voice message: Message Two[U+FF1A]Chen Sir, This is Lucy. This is what you want - They live at No. 23, Qing Yun Hutong.

Chen puts on his jackets and leaves.

EXT. QING YU HUTONG. DAY

6

Cut to: Chen is talking with a Neighbor. A market is nearby.

NEIGHBOR
Wang and his family has already
moved back to their hometown.
(beat)
It's so crude...just leave a pair
of sister and brother. They are so
young but has no parents.

WANG LING(Ling),Chen's girlfriend, is buying some vegetables. She's looking towards Chen's and hails to him and waves her arm, but Chen Chi didn't hear. A colorful pinwheel is brought in Ling's basket.

3.

INT. POLICE STATION. HALLWAY. DAY

7

A SUSPECT looks as the same as what Chen draws before on the paper. The Suspect is carried by policemen and just enters police station, shouting and screaming.

SUSPECT

Yes, I broke the asshole's arm. But He sent usury to my son. My son's just fourteen years old, how he can loan 10000 Yuan to my son! Where I can collect such amount of money?

Guo Sir comes by.

GUO SIR

Chen, Congrats! Cuz of you, we settled down 200 cases this month!

CHEN

I can just draw what I've seen. I have 3000 Yuan.

Chen points at the suspect.

CHEN

(continues)
see if they can withdraw complaints...

GUO SIR

You don't have to bear any responsibility for them! You just can't forget Wang's case, right?

Chen turns back towards his office desk.

GUO SIR

At that time, it's not your wrong, now it's also not your fault. You're just committed to law.

*****MOVE TO AND ADD BEFORE THE NEXT "POLICE STATION"

LING'S APARTMENT. EVENING

8

We can hear the sound of car shuttling back and forth. Only the streetlight lights up the room. The sound of bathing is continuous. Packed with red towel blanket, Ling sits near the window and looks through the window and overlooks Beijing's night scene.

The colorful pinwheel stuck by the window, is pinning.

(CONTINUED)

CONTINUED:

4.

The sound of bathing has stopped for a while. When we see Chen Chi come from bathroom, he has already put on his clothing.

Chen brings a candle, and hands the present-box-shape to Ling. Ling open it: It's a music box with the song "You're my Sunshine", and a ring in it.

CHEN

Ling, engage with me...

Ling looks at the music box and Chen back and forth.

LING

I can't.

Ling gives it back to Chen Chi.

LING

I have to talk with my brother and father.

Ling looks at Chen's face.

CHEN

Ok, I understand you've a very traditional family. I'll wait for you.

Ling puts it back to Chen.

CHEN

(continues)

Ok, but could you just keep it, unless your family refuse our marriage?

LING'S APARTMENT. EVENING. LATER

9

Cut To Ling hugs Chen before he leaves.

Close the door. Ling takes out the music box that she had stole from Chen's pocket, and then takes out the ring and puts it on. Leave the music box is open, Ling is dancing in the "You're my sunshine". Her dance pose is awkward but lovely, like 20-century jazz dance.

With dancing pose, Ling puts the dish into kitchen cabinets. She looks through window and sees it's getting snow outside.

Ling picks up her cell phone, dials, but no one answers. Ling puts on her coat and picks up her red umbrella next to the door before leaving.

5.

EXT. STREET. EVENING - LATER

10

CUT TO: So cold outside. There is no one and car outside. Chen is standing at the sidewalk and fail to hail a taxi and walks to the bicycle lane to hail another one. Ling sees a black car coming towards Chen. Wang Ling runs to Chen Chi to push him away. The car runs Ling over and escapes.

While Chen Chi's falling down onto the ground sees the DRIVER's face unintentionally and studies the car for an instant. Chen crawls to Ling's bleeding body. He finds Ling wear the ring.

INT. HOSPITAL. DAWN

11

CUT TO Being bandaged and splint to bad sprain, Chen sits next to Ling silently. His hand holds Ling's hand tightly.

DOCTOR WU comes with Guo Sir. Guo Sir stands near the door, seems waiting for Chen coming with him.

DOCTOR WU

I'm going to change the liquid for patient. Could you wait outside for a sec?

Chen walks towards the door.

DOCTOR WU

(towards Guo Sir)

Chen Sir! (beat) You've hurt your humerus and the joint's so badly broken. 'd better take a rest well.

INT. OUTSIDE LING'S WARD. EVENING

12

Chen glances at Wang Ling through the window. Doctor Wu has already veiled the curtain. Guo Sir draws a notebook out of his pocket.

GUO SIR

Any clue that we can track?

Chen pulls out of his notebook from his pockets and tries to draw the profile of the car and the driver, but too awkward to draw lines by his left hand.

CHEN

I can't draw so well now, but it" JING(stands for Beijing)
N8439. Black, Toyota...

(CONTINUED)

CONTINUED:

6.

GUO SIR
Good enough! I'll look into it
right now.

Guo Sir is going to leave.

CHEN
Bring me with you...when you match
the plate number, ok?

Chen looks at Guo Sir determinedly.

Guo Sir looks at Chen consideredly and runs away.

EXT. STREET. DAY 13

Chen is driving in the car, following the police's cars.

EXT. STREET. DAY 14

The road sign[U+FF1A] Beijing downtown to Beijing outskirt.

EXT. STREET. EVENING 15

The road sign: Beijing out skirt to Shandong Province.

EXT. OUTSIDE HOUSE. EVENING 16

Guo Sir and his detachment partners arrives at the house.
Chen arrives behind. Guo Sir get off his car and runs to
Chen's car. He knocks at Chen's door window.

GUO SIR
Wait here!

CUT TO The detachment partners break the door down. The
detachment partners see boxes of counterfeit goods.

CUT TO Chen sees the SWIFT SUSPECT escape through a window.
Chen yells for the police, and gives chase, and uses his
body to knock the suspect off balance.

Guo Sir and his detachment partners follows up. Chen brings
the Swift Suspect down and let Guo Sir's detachment partner
cuff him. Chen looks at the Swift Suspect's face.

CHEN
(disappointingly and quiet)
He's not the driver.

(CONTINUED)

CONTINUED:

7.

Almost at the same time, one of the DETACHMENT POLICEMAN runs towards Guo Sir.

POLICEMAN

(breathless)

Guo Sir! The front doesn't has any trace of damage.

GUO SIR

Send him to Counterfeit department!

Guo Sir runs to Chen Chi rapidly while Chen already walked for distance.

GUO SIR

Wait! Chen...

(breathless)

Sorry for it's a fake license case.

(beat)

Jesus knows how much man power that we have to use...

CHEN CHI

I can understand.

GUO SIR

But we can send a crew who deal with other cases looks into it meanwhile.

Chen looks at Guo Sir. Guo Sir rests his hand upon Chen's shoulder.

INT. CHEN'S HOME. EVENING

17

Chen unwraps his bandage himself and starts to draw the profile of the driver. Even though he exhausts all of his power of arm to draw, in pain, Chen fails several times.

INT. POLICE STATION. DAY

18

Chen gives the profile to Guo Sir. Guo Sir looks at the profile and glances at Chen.

GUO SIR

Your hand seems be recovered well!

CHEN

I know we have informants. Could you send the profile to them?

(CONTINUED)

CONTINUED:

8.

GUO SIR
(considered)
That'll expose their id.
(beat)
Anyway, our crew keep tracking it.

CHEN
(shouts)
It's near a week so far, and we've
gotten nothing improved.

MONTAGE OF:

INT. PRINT ROOM. DAY 19

CUT TO close ups of dozens of notices for looking for
witness go out of printer.

MONTAGE OF:

EXT. STREET. DAY 20

Chen puts up flyers of the drawing of the driver onto the
telegraph poles, public community bulletin, exhausted,
desperate and hopeless.

EXT. OUTSIDE CAR WASH. DAY 21

Chen puts up the flyers of drawing of the driver onto a
telegraph pole.

Chen receives a call.

CHEN
Hi.

WOMAN
Hi, Chen Sir. This is Lucy. I've
found Wang Zexi's family moved to
Henan Province and then backed to
Beijing three years ago. The
brother named Wang Bing...

CHEN
(interrupts)
Ok. I've to hang off right now.
Talk you soon!

(CONTINUED)

CONTINUED:

9.

Right at that time, a SUV without plate honks its horn to let Chen Chi give way to it. Chen Chi get the way off. The car drives into the waiting lane at the car wash garage. A TEENAGER comes by.

TEENAGER
Fake plate? Cheap and high-level
real like. We can do fake plate
with different province area code.

The teenager comes along with the DRIVER, who gets off the car.

DRIVER
Go go go. Get out of my way.

Chen shows the flyer to Teenager.

CHEN
(towards Teenager)
Have you seen him before?

Teenager shakes his head.

EXT. ALLEY. DAY

22

Chen follows Teenager to a alley stealthily.

A BOY runs away nearby, with a colorful pinwheel.

INT. A DISCARDED HOUSE. DAY - MINUTES LATER

23

Turns into a dead end of the alley. Teenager Knock at the door. Chen looks into the window secretly from the other side.

An OLD MERCHANT is talking with someone. He rushes to finish his call and throws it to the drawer. Then Old Merchant lets Teenager come in.

Teenager hands a piece of paper and several bankbook to Old Merchant. Old Merchant looks through them while he receives a call. The teenager is well-advised to leave.

We hear Old Merchant talking with someone flirtatiously.

Chen knocks at the door and comes in after Old Merchant says "come in".

(CONTINUED)

CONTINUED:

10.

OLD MERCHANT
What can I do for you?

CHEN
I've been suggested to visit you.

OLD MERCHANT
(nods)
Ok.

CHEN
I want an upgraded plate for black
Toyota Crown 2010, silver crown
symbol.

Old Merchants says something ambiguously to the phone he's
answering and hangs up.

OLD MERCHANT
(towards Chen)
OK then.

Old Merchant writes down some numbers to Chen.

OLD MERCHANT
This is my account number. Transfer
10,000 first. And the other half's
transferred to me when you see the
plate.

CHEN
I want just JING N8439.

OLD MERCHANT
(considered)
...What the hell you want exactly?
Let's straight forward.

CHEN
OK. Honestly. I want the guy who's
made this plate before.

Chen pulls out the driver's profile from his notebook and
hands it to Old Merchant.

OLD MERCHANT
I've made this plate before, but I
can't expose any confidential info
to others.

Chen shows his police id to Old Merchant.

(CONTINUED)

CONTINUED:

11.

CHEN
I'm police! If you refuses, I will
send to you to jail right now!

Old Merchant calls thug come in.

Chen sees the thug coming. The thug bring Chen away from
table.

CHEN
I can give you double if you can
gives me the guy's info.

Thug rushes in and is going to throw Chen Chi away.

OLD MERCHANT
(towards Chen)
As a police, you want to bribe me?
I told you. I never gives off our
confidential. Otherwise, who wants
to do business with us. If you can
get the search warrant, just come!

EXT. DISCARD HOUSE. THAT MIDNIGHT

24

Chen sneaks into the house through the window and finds the
Motorola from the drawer with a electric torch on hand. He
scrolls the phone and finds the calling record around
October 14 to December 1. He draws his notebook out of his
pocket and writes the numbers down.

INT. CHEN'S HOME. DAY

25

Wake up. Chen Chi slept on the couch and passes empty bed to
wash up. The room is mess-up, papers and fast food all over
the corners of the house. He tries the numbers one by one,
but all fails.

He calls Guo Sir and goes through the voice message. Rush to
wash up and put on coats.

EXT. APARTMENT ENTRANCE. DAY. LATER

26

Phone rings with the sound of "You are my sunshine" - It's
hospital's call.

INT. HOSPITAL. DAY

27

Chen rushes to Ling's ward. In the way, Doctor Wu stops him at the entrance.

DOCTOR WU

Hey, Chen Sir, Ling just got rid of dangerous! But you have to wait for his brother visit. I'm sorry, but patients need rest, so we can just do one visitor every time. You can come to pay for her next course of treatment.

CHEN

Which brother?

Chen walks to the window and sees a MAN sitting near Ling's hand. Chen goes with Doctor Wu.

INT. HOSPITAL. DAWN

28

Chen backs to the ward and looks through the window and finds Ling's brother was no longer there and finds the music box on the side table when he comes in.

He feels someone look at him, and turns back to look through the window, but no one's there.

INT. HOSPITAL. EVENING

29

Chen holds Ling's hand. We can hear Ling's heart machine's beating and her even breathing sound.

CHEN

Ling? Can you hear me?

Chen Chi puts his face at Ling's breast.

CHEN

Ling, please wait for the murder comes out!

Chen Chi winds up the music box. The music of "You are My Sunshine" repeat again and again.

Threads of tears drop from Chen's face. Chen wipe off his tears, turns back and goes to the corridor.

We see Ling's tear near her corner of eyes, but Chen didn't see.

INT. HOSPITAL. CORRIDOR. EVENING 30

Chen brings the notebook and comes to the corridor, when he dials the fourth cell number, a loud crisp ring rises. He looks around. Then he hangs up. Chen Chi dials it again. The ring rises again and moves towards the exit hallway.

Chen runs towards the source of the ringing.

EXT. ALLEY NEAR THE HOSPITAL. EVENING 31

A SHADOW goes cross the alley. Chen follows up and calls Guo Sir. The phone goes through.

CHEN
Guo. This is Chen. I'm now at the
alley near the Bei Da Hospital,
near Zheng Yi Lu Garden. I find the
suspect again and am folling him. I
need hands!

EXT. ALLEY DEAD END. EVENING 32

The Shadow runs to a dead end while Chen comes to press it it to the Shadow, but fails.

The Shadow comes to press Chen under his arm.

SHADOW
You bustard! Chen Chi! Go to hell!

The Shadow beats and kicks Chen Chi continuously.

CHEN
How the hell you know my name!

SHADOW
I know you're a cop. You know how
to use your sketch to send people
to the jail.

Chen Chi grabs Shadow's collar.

CHEN
Who are you! (beat) You are some
criminal's relatives or
friends, right!

The Shadow tighten up his fist and holds Chen's collar.

(CONTINUED)

CONTINUED:

14.

SHADOW

Yes. A dead's son. The police
believe in your sketch and send him
to the jail, even though they know
who is the real criminal!

CHEN

(breathless)

Wang Zexi...

Wang Zexi's son tightly grabs Chen's collar.

WANG ZEXI'S SON

Now you remember!

CHEN

I'm trying so hard to look for Wang
Zexi's family these year. Never
stop. I've been to Qingyun Hutong,
but you and your sister moved away.

Chen begins to cough since the Shadow tightens up Chen's
collar too tight.

CHEN

(continues)

Trust me...I want to make up my
fault.

WANG ZEXI'S SON

How? Your makeup is to send my
sister to the hospital?

CHEN CHI

(surprises)

What are you talking about?

WANG ZEXI'S SON

My sister is lying in the hospital.
You're just sitting by her side!

CHEN

No...

WANG ZEXI'S SON

We plan to destroy you. We
recognize all the criminals thanks
to your sketch, so we can play a
big revenge game!

(beat)

But because of your stupid love!
She persuades me and others to give
up.

(CONTINUED)

CONTINUED:

15.

CHEN

You want to hit me... No! You want
to kill me that night!

WANG ZEXI'S SON

But it's my sister push you away!

Chen Chi opens his eyes widely.

WANG ZEXI'S SON

(continues)

Now you want to use your perfect
sketch to send me to the jail
again, right?

Hearing the police car's coming, Wang Zexi's son escape.

INT. POLICE STATION. TESTIFY ROOM. DAY - DAYS LATER

33

Several suspect lines up to be testified. Guo Sir and other
police stands surrounding Chen Chi and looks at him. Chen
Chi looks at Wang Zexi's son in the middle, and looks
everyone in front. Chen Chi shakes his head.

ONE POLICE

The man with short yellow hair
looks likes the man that you draw!

CHEN

I have to be prudent. Just a sketch
doesn't mean anything. Don't
misjudge the innocent person
anymore.

Chen goes away.

INT. HOSPITAL. EARLY MORNING

34

Chen Chi brings a colorful pinwheel with him and enters
Ling's ward. He sits besides Ling and starts to stare at
Wang Ling. Suddely, the music box falls to the ground. The
music box falls apart.

Chen Chi goes to collect them from the ground part by part,
but the main body begins to twist itself and sounds "You are
my sunshine". Chen Chi glances at Wang Ling's left hand, and
starts to smile slightly.

THE END

CONTINUED:

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CHEN

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to kill me that night!

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THE END

Appendix C

ALIVE

By

HERAN HAO

HERAN HAO
EAST SQUIRE DR APT 8
ROCHESTER, NY

1.EXT. STREET NEAR WANGLIN'S HOME-EVENING

With dazzling front light of the car, the shadow of a WOMAN[U+FF08]WANG LIN[U+FF09] and a MAN(CHEN CHI) falling down.We see the woman falls down onto the ground. The car escapes.

The man sees the woman falling down to the ground.

Close-up: The woman wears a shiny ring.

TITLE: POLICE PORTRAIT ARTIST(in Chinese)

2.INT. POLICE STATION. OFFICE. DAY

Close-ups of pencil drawing on paper. Abstract lines crossing frame. A STRONG POLICE PORTRAIT ARTIST has just finished a sketch and shows it to a VICTIM'S MOTHER.

VICTIM'S MOTHER
Yeah...It's kindda...like
that...but the girl looks too
young.

GUO SIR, sitting next to the Police Portrait Artist, looks towards CHEN CHI. CHEN CHI(CHEN), 28ish, is waiting for Guo Sir, sits near him.

GUO SIR
Could you help us to take a look?

The Strong Police Portrait Artist hands his pencil to Chen. Chen doesn't take it, but comes to take a look. He points at the eyes of the suspect's scetch.

CHEN
(towards Strong Police
Portrait Artist)
More lines.

Chen points the place near the lip of her face.

CHEN
More lines here.

The Police Portrait Artist finishes correcting the sketch according to what Chen said, and shows it to the Victim's Mother.

The victim's mother cries and stands up to grab the sketch, losing control of her feelings.

(CONTINUED)

CONTINUED:

2.

VICTIM'S MOTHER
That's her!

OTHER POLICE MAN drags Victim's Mother back to the seat. Guo Sir looks at Chen, satisfied.

3. INT. TEA HOUSE - DAY

Chen hands a cup of tea to Guo Sir.

CHEN
You invite me to the police station
in the early morning.

Chen pours some tea into his cup.

CHEN
(continues)
Not only so I could help you take a
look at the sketch, (looks at Guo
Sir) Right?

GUO SIR
We need you back. There's a
vacancy.

Chen makes another tea.

CHEN
No.

GUO SIR
(continues)
Because of Wang Yixin's case?

4.EXT. HOUSE. EVENING

FLASHBACK: WANG YIXIN is flustered in front of the
POLICEMAN'S flash light.

#3.INT. TEA HOUSE - DAY

CHEN
Now I have a pretty stable work, a
relationship that I'm cherished
with, and now I can turn over a new
page.

Chen pours the tea into the tea tray**.

(CONTINUED)

CONTINUED:

3.

GUO SIR

Don't fool yourself. You think you can start anew just because you can run a tea house? This is denying reality!

(take a sip of tea)

Compared with working for the police station, you rather, run a poor tea house ?

Guo Sir looks around.

GUO SIR

No one even visits.

There are lots of people around. Chen looks at the Tea god in the opposite of his. Guo Sir is silent.

GUO SIR

Why do you bear the responsibility of others?...If he wouldn't have run away, he wouldn't have died.

(takes a sip)

That case...You have no mistake. I'm along with you for it, from the beginning to the end. There's nothing wrong with our procedure.

5.INT. POLICE STATION OFFICE. YEARS AGO. DAY

FLASHBACK: Chen Chi is browsing the suspects' photos.

INT. TEA HOUSE - DAY

Guo Sir calm down, and sits on the seat, and looks out of the window.

CHEN

We dealt the two cases at the same time. So I mistook the materials. And I've seen Wang Yixin's photo before I sketch. Such a coincidence. Boss told me to help sketch for the case.

GUO SIR

(pause)

So...You have impression before you sketch...But all of the evidence points towards Wang Yixin. Not just because of your sketch we decide to capture him.

(CONTINUED)

CONTINUED:

4.

CHEN
But He's innocent. The picture is
my drawing. If we can capture Li
Zhi before that...the things won't
happen.

Guo Sir stands up and takes his coats.

GUO SIR
Everyone makes mistakes, let alone
this is a coincidence. Start it
over.

Before leaving, Guo Sir looks back to Chen Chi.

GUO SIR
There's always a seat for you.

CLOSE-UP: Chen Chi looks at leaving Guo Sir.

6.INT. CHEN'S APARTMENT. LIVING ROOM. EVENING

Put away the hand that covers her eyes, WANG LIN(LIN),
Chen's Girl Friend, stands besides a table, looks at the
bundle of rose in front of her. There's a delicate box in the
middle of roses.

CHEN CHI
Open it...

Wang Lin opens the box, and a ring shows up.

CHEN
Lin, Marry me. Let's me take after
you.(beat)I wish I'm the man you
can rely on.

Lin can not bear her happiness, but she changes her emotion
suddenly and turns back towards to Chen Chi.

LIN
I'm not that prepared. We didn't
know each other so well.(beat) Also
I have to discuss with my family.

CHEN
Well...Then...

CUT TO: Chen puts the ring into Lin's necklace.

Lin looks at Chen Chi.

CUT TO: Chen locks the necklace.

(CONTINUED)

CONTINUED:

4.

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my drawing. If we can capture Li
Zhi before that...the things won't
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know each other so well.(beat) Also
I have to discuss with my family.

CHEN
Well...Then...

CUT TO: Chen puts the ring into Lin's necklace.

Lin looks at Chen Chi.

CUT TO: Chen locks the necklace.

(CONTINUED)

CONTINUED:

5.

CHEN
We have lifetime to know each
other...Do you love me?

Lin nods and touches the ring.

Chen kisses Lin's forehead.

CHEN
Thank you. Give me a new start for
my life. I love you.

7.INT. LIN'S APARTMENT. BEDROOM. EVENING

We can hear the sound of car shuttling back and forth. Only the streetlight and the yellow light from the room light up the room. Lin stands near the window and looks through the window: Beijing's night and the reflect shadow of herself, and the ring put on her necklace.

8.INT. CHEN'S APARTMENT. EVENING

Chen Chi looks at the rose petel on the table. He calls Wang Lin, but no one answers.

9.INT. PUBLIC PARKING LOT. EVENING

Chen sees Wang Lin waiting besides the road.

Chen puts the car nearby.

CHEN
(loud)
WANG LIN?

CHEN
Where are you going...
(looks at the baggage)
Are you leaving?

LIN
I've things talk to you.

Both of them walks towards to each other.

Suddenly a car shows up. Open its front light.

(CONTINUED)

CONTINUED:

6.

Medium shot, in front of the front light, Lin sees a car coming. Hearing the noise, Chen turns back to see the coming car. He drags Wang Lin away. (Wang Lin throws Chen away-but we can't see it in this scene.) Chen sees the driver's face while falling down and examine the car after.

Lying on the ground, Chen Chi looks at Lin in front of him. He crawls and stands up and walks to Wang Lin. He sees Wang Lin wears the ring he gave her. Chen stands up to catch Lin.

10.INT. OUTSIDE LIN'S WARD. EVENING

Bandaged and splint to bad sprain, Chen glances at Lin through the window. Guo Sir stands next to Chi.

GUO SIR
Any clue that we can track?

CHEN
N8439, black, Toyota.

Chen pulls out of his notebook from his pocket, and write it down with his left hand, and crosses out something.

CHEN
There's scratches at the door.

GUO SIR
Great! I'll look into it right now.

Guo Sir is going to leave.

GUO SIR
Do your girlfriend have any trouble with anyone?

CHEN
Why?

CHEN
Nothing. Just it's too cruel, hit like this.

Guo Sir walks away.

CHEN
If you have the suspect, bring me with you!

Guo Sir turns back.

(CONTINUED)

CONTINUED:

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Medium shot, in front of the front light, Lin sees a car coming. Hearing the noise, Chen turns back to see the coming car. He drags Wang Lin away. (Wang Lin throws Chen away-but we can't see it in this scene.) Chen sees the driver's face while falling down and examine the car after.

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Nothing. Just it's too cruel, hit like this.

Guo Sir walks away.

CHEN
If you have the suspect, bring me with you!

Guo Sir turns back.

(CONTINUED)

CONTINUED:

7.

GUO SIR
Just company with Wang Lin. I'm
there for the case!

11.EXT. OUTSIDE POLICE STATION. DAY/DAWN

Chen continues drawing the suspect's portrait, but his arm is hurt. He can't draw a continue line. waiting. Guo Sir and his detachment runs out and get on their car. Chen starts his car and follows the police's cars.

12.EXT. STREET. DAY

The road sign: Beijing downtown to Beijing outskirt. Guo Sir looks at back mirror and finds Chen follow them.

THE ROAD SIGN: BEIJING OUT SKIRT TO HONG KONG.

13.EXT. OUTSIDE HOUSE. EVENING

Guo Sir and his detachment partners arrives at the house. Chen arrives behind. Guo Sir get off his car and runs to Chen's car. He knocks at Chen's door window.

GUO SIR
Wait here, please!

CUT TO The detachment partners break the door down. The detachment partners see boxes of counterfeit shoes with boxes.

CUT TO Chen sees the SWIFT SUSPECT escape through a window.

14.EXT.OUTSIDE HOUSE. YEARS AGO. EVENING

FLASH BACK: Chen running after Wang Yixin.

15.EXT. OUTSIDE HOUSE. EVENING

CLOSE-UP: Chen Chi's face display an emotion of thinking something from his memory. Chen yells for the police, and gives chase.

CHEN CHI
Suspect escapes! Catch him!

Chen uses his body to knock the suspect off balance.

(CONTINUED)

CONTINUED:

8.

Guo Sir and his detachment partners follows up. Chen brings the Swift Suspect down and let Guo Sir's detachment partner cuff him. Chen looks at the Swift Suspect's face.

CHEN
(sees the outline of his face
disappointingly and quiet)
He's not the driver.

Almost at the same time, one of the DETACHMENT POLICEMAN runs towards Guo Sir.

POLICEMAN
(breathless)
Guo Sir! Front has no damage.

GUO SIR
Bring him!

Chen looks at the counterfeit merchant. The counterfeit merchant holds a box of counterfeit shoes with box prints adddas.

Guo Sir runs to Chen Chi rapidly while Chen already walked for distance.

GUO SIR
Wait! Chi...

Guo Sir runs to Chen.

GUO SIR
(breathless)
Sorry. You know how complicated as a fake license case. We don't have that much hands.

CHEN CHI
I understand.

GUO SIR
I'll send a crew who deal with other cases looks into it meanwhile.

CHEN CHI
Well, I'll keep track of it...

Chen looks at Guo Sir. Guo Sir rests his hand upon Chen's shoulder.

16.INT. CHEN'S HOME. EVENING

Chen unwraps his bandage himself and starts to draw the profile of the driver. Even though he exhausts all of his power of arm to draw, in pain. Chen rubs the papers sometimes. He can't remember the driver's face.

17.EXT. STREET. YEARS AGO. EVENING

Nightmare: A man is highlighted by the front light. A man is crashed by a car./ the policemen run after Wang Yixin (including Chen and Guo Sir.)

18.INT. CHEN'S HOME. DAY

CUT TO: Chen falls onto the ground from the sofa and wakes up. Chen passes empty bed to wash up. The room is mess-up, papers and fast food all over the corners.

19.EXT. OUTSIDE COMMUNITY CCTV OPERATION ROOM. DAY

Chen catches up the copy of the surveillance tape from the operator swiftly.

20.INT. CHEN'S CAR. DAY

CLOSE UPS of the video on February 11 when Lin was hit.Chen sees his PC.

Chen suddenly pauses at the moment the Driver face towards CCTV, but we can almost only see his chin.

Chen pulls out his notebook and tries to remember the face of the Driver, and revises his drawing for several times.

Chen continues the video. It changes to another angle- Lin pushes Chen away, and the car hits Lin. Chen sees it back and forth and can't believe his eyes. He cries.

Chen checks the video randomly and sees another angle of the CCTV- Lin seems waits for someone/ Lin waits for the taxi. She pulls out the ring and puts it in her finger, look at it shinning under the road light.

Chen closes his eyes.

POV:Chen Chi falls down to the ground, and looks at the ring put on Lin's finger.

Chen Chi opens his eyes and starts his car.

21.INT. HOSPITAL. AFTERNOON

CUT TO: Chen sits besides Lin.

CHEN
(towards Lin)
Why you're going to leave me? ...if
you wear the ring...

Suddenly Lin starts breathing hard, and the heart beat begins to speed up abnormally.Chen bents to push the emergency button. Alarm sounds. DOCTORS and NURSES comes in.

22.INT. HOSPITAL. OUTSIDE EMERGENCY ROOM. DUSK

Staring at the Emergency Sing, Chen sits outside emergency room with Lin's bag, fidgeting.

Chen knocks Lin's bag off the bedside table incautiously. Lin's stuff runs out of her bag.

Chen picks up the stuff - cosmetic bag, papers, a little music box, Lin's iphone.

Chen starts to see Lin's iphone - her pictures, contacts. He finds there some outgoing calls to 1 (the number)right before Lin comes to him.

Chen dials it. The rhythm of "Unknown" rises. Chen looks for the source of the ring tone.He finds a MAN nearby lifting his hand suspiciously with his iphone. Chen calls it again.

Chen sees the Man stands up and strides to the entrance of the hospital, while there's no one answering the phone. Chen looks at the Man. Suspicious. Chen runs towards the Man.

23.EXT. ALLEY NEAR THE HOSPITAL.AFTERNOON

Chen follows the Man according to the Man's footstep.

The Man crosses over a wall. Chen follows him. Chen sees a shadow passes by from the narrow alley way nearby.

Chen continues follows him

Turn over the narrow alley, there is a door shut. Chen runs towards the door and stops, doubting where the Man headign for.

Chen looks around and sees a shadow passes by.

Turn over, it's a dead end.

(CONTINUED)

CONTINUED:

11.

The Man stands front of him. His face is covered by shadow. Chen rush at the Man and pushes the man onto the wall. Chen sees the Man's face.

CHEN CHI

Who are you!

Chen examines the Man's face.

MAN

There's long time no see.

CHEN CHI

You...

MAN

Five years. Wang Yixin's farewell.
I prevent you come in.

CHEN CHI

Wang Yixin's son!

CHEN CHI

(at sea)

It's my fault...

CHEN

(retrives himself and grabs

Man's collar)

Don't come for Lin! It's bussiness
of you and me!

MAN

(sneakly smile)

You thinks you can be happy with
Lin?

CHEN CHI

What d you mean!...Don't touch her!
Don't touch her!

MAN

You dare to think about you can be
happy with my sister? The daughter
of the man you killed?

CHEN

(suprised)

No...I'm just engaged with
her...She's...so happy...You lie!

You hit her!

The Man comes to fight with Chen.

(CONTINUED)

CONTINUED:

12.

MAN

It's you! Look what my sister deserves. She's leaving because of you! She's willing to quit our plan. And I won't come for her...and see you...and ...I won't end all of this mess!

And all of the things can't be happened.

CHEN

It's my fault. What can I make up for you...

MAN

Make up? You life? My father is innocent! We spent 3 years to investigate you...

CHEN

(silently and cries)
I love your sister.

MAN

Nothing can be back again. Our father's dead of innocence. You think my sister can forgive you?

Chen stands there, still.

24.INT. HOSPITAL. DAY

Chen walks through the corridor, embarrassed, thinking.

CUT TO: Chen sits besides Lin.

25.INT. CHEN'S HOME. DAY

Chen is drawing something, revising.

Chen is reduced into thinking and draw something firmly.

26.INT. POLICE STATION. DAY

Chen hands a sketch to Guo Sir and leaves.

Guo Sir looks at the sketch: a man's side profile.

(CONTINUED)

CONTINUED:

13.

GUO SIR

That's it? No face? Do you need
more time to think about it?

CHEN

That's what I remember.

27.INT. HOSPITAL. EARLY MORNING

Chen sits besides Lin. Chen holds Lin's hand and puts his
face Lin's hand and cries.

We can see the tear rolling up from the corner of her right
eye's, falling down./Lin's finger moves slightly.

THE END