

THESIS GENERAL INFORMATION SHEETDate of submission of Documentation Book: 3/17/2022Pick one: **Narrative** Documentary Experimental Special ProjectFilm Title: The Emperor and Truth PotionTotal Run Time (HH:MM:SS:FF): 00:13:45:02Aspect Ratio: 16:9Capture Format: Equivalent to Super 16Master Format: H.264Distribution Format: H.264Sound Specifications: PCMDirector: Yifan ChenProducer: Yuxin ChenCinematographer : Haoyang SunEditor: Haoyang SunPrincipal Photography Start Date: 4/30/2021Principal Photography End Date: 5/3/2021Rough Cut Complete: 9/12/2021 Picture Lock: 10/11/2021Sound Mix: 10/26/2021 Master: 3/3/2022Budgeted Cost: \$8624 Actual Cost: \$9500 (including additional shots)

Logline

After a tailor cheats the emperor into spending a lot of money on a nonexistent dress, 14-year-old Jimmy uses various methods to expose the trick.

Synopsis

The story after "The Emperor's New Clothes".

Jimmy, 14, is a talented pharmacist who pursues the truth. His mother, Amy, 36, once mentions a formula of "truth potion" at home, and Jimmy always wants to find it and make it. Jim and Amy run a potion shop together. Unlike Jim, Amy often tells little lies to get more benefits from her customers, but Jim will expose her.

When the emperor Philip, 42, shows his new clothes to the people, Jimmy discovers that the emperor is wearing nothing and points out. But Ulis, a 40-year-old tailor, lies to everyone that only intelligent people can see his clothes made of expensive materials, but stupid people can't. No one is willing to admit that he is silly, so Jimmy is considered a silly person, which affects the potion shop's business. Jimmy is determined to expose Ulis' lies.

Encouraged by Archbishop Maynard, 67, Jimmy tells Philip that Ulis hides all the expensive materials for making clothes for himself, but Ulis evades the inspection. Back at the potion shop, Jimmy is criticized by Amy and locked up in the utility room. By coincidence, Jimmy finds the truth potion formula and makes it. In front of Philip, he makes Ulis drink the potion and admits that he is cheating. But Philip doesn't want to admit that he has been tricked and still denies it.

Disappointed, Jimmy walks down the street and hears that Philip will tour the road again and Maynard will watch. Jim, who has rekindled his hope, finds that Maynard, like other people, pretends to see the emperor's new clothes without actually seeing them.

Disappointed again, he goes back to the pharmacy and treats the guests differently.

THE EMPEROR AND TRUTH POTION

Written by

Yifan Chen

Based on, The Emperor's New Clothes

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FADE IN:

1 INT. JIMMY'S STOREROOM - DAY 1

There is a mess of books and manuscripts in an old European style wooden bookshelf, and between the books are some unknown withered plants. On the other side of the bookshelf, there are some dirty bottles and cans. Everything is covered with dust and looks shabby.

JIMMY, 14, with bright eyes and messy blonde hair, wearing an old green jacket, stares at the lower row of books on the shelf and looks at them next to each other. His face looms behind the book.

Jimmy picks out a book, holds it in his hand, flips through it quickly, then sighs and puts it back in disappointment. Jimmy is about to get another one.

AMY (O.S.)
Jimmy! Where are you!

Jimmy puts the book down with a shake in his hand, turns his head, and runs away in a hurry.

Down the way of the book is put down, a book with a thick cover falls behind the bookshelf and is hidden by a large bookshelf. On the surface of the book, it says Truth Potion.

2 INT. JIMMY&AMY'S APOTHECARY - DAY 2

There is a corridor on the wall opposite the door of the drugstore. In front of the aisle is an L-shaped counter. On the counter are some bottles and cans, some packaged herbs, a big pot for boiling medicine, and a mortar for pounding mixture. Next to the counter was a shelf with labelled bottles and cans.

TOM, 35, with a beer belly, big and thick, wears a dirty apron, picks and chooses in front of the shelves in the store.

AMY, 36, with a ruddy face, a headscarf on her head and an old but clean skirt, picks up a bottle from a row of filled glass bottles on the counter in front of her. She wipes one of them.

Jimmy runs to Amy panting. Amy turns back, notices the dirt on his clothes and stares at it. Jimmy looks nervously and touches his nose, makes the dirt away, then picks up a bottle and wipes it.

AMY
 (Whisper)
 If I find out you're looking for
 the book again, your hip will get a
 perfect storm.

Jimmy stops.

AMY (CONT'D)
 Forget the truth potion, do
 something useful. Your mother needs
 your help.

Amy grabs the bottle in Jimmy's hand and starts to wipe herself.

JIMMY
 I am helping...

Jimmy starts grinding the herbs in a bowl. Amy glares at Jimmy.

AMY
 Keep quiet in front of the guests.

Tom comes over with a bottle of potion to the counter.

TOM
 Cough. Jimmy, I can't live without
 your cough potion.

Tom looks at the lable on the bottle.

TOM (CONT'D)
 Eh, the price grows fast.

Tom puts some money on the counter and find some more from his pocket. Amy looks at him. Jimmy looks up at Tom and doesn't speak, then starts to wrap the potion bottle with a piece of kraft paper.

AMY
 Yeah, we use some expensive new
 herbs for that. Let me get you some
 syrup to try.

Amy leaves with a smile.

TOM
 So, is the new herb easy to use?

Jimmy looks at the money Tom puts on the counter and a hole in Tom's clothes, sighs.

JIMMY

There's no new herbs.

Tom widens his eyes. Amy comes back and frizes, walks fast to the counter, then gives Tom an embarrassed smile.

TOM

Good boy, Jimmy.

Tom gives Amy a look, takes part of the money on the counter angrily and the potion that Jimmy has packed, leaves.

Amy looks at Jimmy angrily. The church BELL RINGS.

JIMMY

The emperor's parade! I'll be back.

Amy looks at Jimmy's back unhappily.

3

EXT. STREET - DAY

3

Jimmy runs happily in the street, passes a shop with a table full of fruit at the door, a restaurant with a table, two chairs and some food on it, and hears the NOISE.

ULIS (O.S.)

Please allow me to introduce the emperor's new clothes to you.

ULIS, 40, with a long horse face, a moustache, a tall, thin, hunchback, and a tight suit, speaks with a flattering smile.

ROBERT, 29, wears in fashion, walks out from his flower shop and admires Ulis's direction.

ULIS (CONT'D)

Made of gold thread, gems and pearls. Extremely valuable and luxurious. The most amazing thing is that only a wise man can see this dress, but a fool can't.

There is an EXCLAMATION all around, and Jimmy pushes hard forward and finally squeezes out. Jimmy looks into the street.

PHILIP, 42, having long, thick curly hair and two upturned moustaches, naked, walks down the red carpet steps with his head high and steps slow. Ulis walks next to him.

There is still EXCLAMATION. Jimmy frowns.

JIMMY

But the emperor wears nothing.

It becomes quiet all around. Philip and Ulis stop. Robert has an angry face.

Philip turns to look at Jimmy and then at Ulis next to him. Ulis stuns for a moment and immediately begins to laugh.

ULIS

I'm sorry about that, boy.

Ulis puts one hand over his mouth and makes a sound that seems to whisper but is actually very loud.

ULIS (CONT'D)

Being a fool is not a big deal.

ROBERT

Woo--

Jimmy has an angry face.

PHILIP

Let's go.

Philip and Ulis continues to walk forward. The crowd starts to have NOISE again. Amy walks to Jimmy in the back of the crowd.

Jimmy just wants to say something, Amy arrives and catches Jimmy.

AMY

Come back.

JIMMY

Why?! I'm right!

AMY

Come, back.

Philip and Ulis continue to walk. Jimmy is caught by Amy and walks, frowns and stares at Ulis. Ulis walks and turns back his head.

They stare at each other.

Amy catches Jimmy goes to the counter.

AMY

I told you keeping quiet.

Jimmy looks up at Amy and wants to say something.

Robert walks into the shop.

ROBERT

I want cold potion please.

Jimmy gets a bottle of potion from the shelf besides him.

NOISE and PRAISE comes from the street, then passes the apothecary.

Robert looks at Jimmy, then turn to Amy.

ROBERT (CONT'D)

Cold potion, please.

Silence. Amy grabs another one. Robert gets it.

ROBERT (CONT'D)

Maybe you want to check your son's...

Robert goes close to Amy, knocks his own head, then leaves.

JIMMY

It's unfair! The emperor really doesn't wear anything!

Amy turns to Jimmy angrily.

AMY

It doesn't matter. Now you are a fool.

Jimmy stares at Amy, runs away sadly.

5 EXT. STREET - DAY

5

Jimmy runs down the street, passes a meat shop with a table full of meat at the door. Tom wants to say hi but Jimmy ignores him.

A burst of RELIGIOUS MUSIC comes, and Jimmy looks up. It is a church. Jimmy goes in.

6 INT. CHURCH - DAY

6

With the RELIGIOUS MUSIC, Jimmy walks into the church.

Inside the church, it is dark, with two rows of candles on both sides, twinkling low candles. A cross-shaped hollow is on the opposite wall, from which light comes in, forming a cross-shaped spot on the ground.

MAYNARD (O.S.)

Boy, tell me your name.

MAYNARD, 67, with white hair and a purple Bishop's uniform, sits on a comfortable looking chair in the corner of the side of the church, holding an unfolded book.

JIMMY

Jimmy. You are the archbishop?

MAYNARD

You can call me Maynard.

Maynard closes the book, stands up and walks into the spot.

MAYNARD (CONT'D)

Do you have a problem, Jimmy?

Jimmy looks at Maynard, then takes a breath.

JIMMY

I think I'm right, but everyone tells me I'm wrong, I see truth, but it's different with what I hear...I find wrong thing, but people believe it's right.

Jimmy looks at Maynard.

JIMMY (CONT'D)

Do you know the answer?

Maynard smiles.

MAYNARD

The truth is not seen with eyes or heard with ears. Feel your heart. I think you already know the answer.

Jimmy looks at Maynard then smiles.

JIMMY

Yes, I know, and I'll let others know. Thank you!

Jimmy runs away. Maynard looks his leaving with smile.

7 EXT/INT. OUTSIDE OF ULIS'S ROOM - NIGHT

7

Jimmy crouches carefully outside Ulis's room, squinting in.

There is a single bed in the room. Next to it is a single table and a single chair, some clothes are on the table.

Ulis sits on his chair, counts a pile of gold coins and pearls carefully.

JIMMY

You're done.

Jimmy watches as Ulis puts the box under the bed and leaves.

8 INT. PHILIP'S ROOM - NIGHT

8

There is a throne in the middle of the room. Next to it is a high candlestick and a gorgeous mirror. Behind the throne is a magnificent dress. On the other side is a small round table. There is also a small table with vases in front of the throne.

Philip stands in front of a gorgeous one person high mirror, looks at his nakedness, and sighs. There is a little NOISE from behind.

PHILIP

Who's there?

Jimmy goes out.

PHILIP (CONT'D)

Who are you! What do you want?
Guard!

Jimmy puts his hands above his head.

JIMMY

Your majesty, I am not an assassin.
I'm here to tell you that Ulis is
deceiving you.

Philip walks up to Jimmy and looks at his thin body.

PHILIP

It's late. You should come back to
your mami.

JIMMY

He has a box full of gold!

Philip looks at his own gold pile and frowns.

PHILIP
Lead the way.

Jimmy goes out, Philip follows.

9 INT. ULIS'S ROOM - NIGHT

9

Ulis lies on the bed when there is a knock at the door. Ulis sits up. Philip and Jimmy stand at the door. Ulis gets out of bed and stands next to Philip.

ULIS
Your majesty.

PHILIP
Show me the box under your bed.

Ulis nods cautiously and glares at Jimmy as he squats down to pick up the box. Jimmy gives him a provocative smile. Ulis pulls the box out, then looks at Philip.

PHILIP (CONT'D)
Open it.

Ulis keeps nodding and slowly opens the box. Jimmy looks at him with derision.

As soon as he opens the box, Ulis secretly laughs.

Inside the box are some sewing supplies such as needles, thread, scissors, etc.

ULIS
Do you need me sew? Your majesty?

Philip gives Jimmy a dissatisfied look and leaves.

Ulis looks at Jimmy sarcastically.

10 INT. JIMMY&AMY'S APOTHECARY - NIGHT

10

Amy sits behind the counter and looks out anxiously. With the sound of FOOTSTEPS, Amy anxiously goes to the outside of the counter and sees Ulis coming with Jimmy.

ULIS
Your son, sneaked into the emperor's room tonight.

Amy takes a breath of air.

ULIS (CONT'D)
And accused

Ulis puts his hand on Jimmy's shoulder.

ULIS (CONT'D)
Me.

Jimmy shakes Ulis hand off and walks over to Amy.

AMY
Sorry, sir, I --

Ulis makes a stop gesture.

ULIS
Take great care of your son.

Amy looks at Jimmy angrily.

11 INT. JIMMY'S STOREROOM - NIGHT 11

Jimmy is pushed into the room.

JIMMY
Mom!

He yells at the door.

AMY (O.S.)
Think about yourself!

The door CLICKED shuts.

Jimmy turns his head dejectedly and is surprised to see that the bookshelf has been wrapped in large pieces of parchment. Those parchments are ugly and rough, and in some places, they can show the corners of books. The outer layer of the parchment is bound with hemp rope.

12 EXT. STREET - NIGHT 12

The street is quiet. The light of other shop turns off.

13 INT. JIMMY'S STOREROOM - NIGHT 13

In the dark, Amy appears at the door, holding a candlestick in one hand and a wooden bowl with mixed beans in the other, looking at Jimmy in the room. And Jimmy is concentrating on trying to get a book out of the gap between the parchments.

Amy squints, puts her hand with the bowl behind her back, then taps on the wall with the candlestick. Jimmy turns his head and sees Amy. Jimmy takes his hand off the shelf.

Amy gives him warning eyes and leaves.

Jimmy sits on the ground in frustration, and then his stomach lets out a cry. Jimmy looks even more frustrated. He rubs his belly and lies down weakly.

Amy turns her head and looks Jimmy then disappears in the dark.

Jimmy turns his head casually, just in time to see the book hidden behind the shelf. Jimmy grovels in front of the bookshelf and pulls the book out from under the bookshelf.

The cover of the book says "truth potion", and Jimmy's eyes lits up.

14 EXT. STREET - NIGHT 14

It's daytime.

15 INT. JIMMY&AMY'S APOTHECARY - DAY 15

Amy and Robert stand beside the counter.

AMY

We add Feuille de Menthe poivrée in it. This will make your eyes brighter and your skin smoother. The price is really reasonable now.

Jimmy coming out with a pair of big black eyes hands and leaves a cup of tea besides Amy.

Amy drinks the tea.

ROBERT

So, can you tell me more about Feuille de menthe poivrée?

AMY

No, it's just mint leaf. The price rises because we need more money.

Amy covers her mouth in surprise. Robert frowns at her.

Jimmy leaves with a snicker.

16

INT. PHILIP'S ROOM - DAY

16

Ulis stands next to Philip and helps Philip wearing clothes without holding anything on Ulis's hands.

ULIS

This one is more dazzling than the one before, and the smart people will surely enjoy it.

Jimmy comes in with long hair and two cups of tea. Jimmy gently puts the cups in front of Philip and Ulis.

Ulis pretends to help Philip smooth the clothes on his shoulders. Then he lowers his head and takes a sip of tea.

ULIS (CONT'D)

Your majesty, you look really, naked.

Ulis opens his mouth wide in surprise, and Philip turns to look at him. Jimmy chuckles.

Philip turns to look at Jimmy.

PHILIP

Who are you - you again? How can you get in? I have strengthened the guard since last time.

JIMMY

Emm... there's a dog hole.

Philip frowns at Jimmy then turns his head to Ulis.

PHILIP

What did you give him to drink?

JIMMY

Truth Potion. My family's secret recipe. People who drink can only tell the truth!

Philip thinks for a while.

PHILIP

How do I know YOU're telling the truth.

Jimmy looks at Philip suspiciously.

PHILIP (CONT'D)
 How do I know it's truth potion,
 not witchcraft. You poured me one
 too.

JIMMY
 It's not --

PHILIP
 I might be poisoned.

Jimmy stares at Philip.

JIMMY
 But --

PHILIP
 If you show up again, you'll be
 sent to jail.

Philip gives Ullis a gesture.

PHILIP (CONT'D)
 Take the child away.

Ullis bows to Philip, then grabs Jimmy by the shoulder and
 goes out, keeps his head close to Jimmy as they walk.

ULLIS
 No one wants to be considered a
 fool, and the emperor is the same.

Jimmy looks at Ullis.

ULLIS (CONT'D)
 You know why only you can't see the
 clothes? Because you are r--eally
 stupid.

Jimmy is pushed out by Ullis.

17 EXT. STREET - DAY

17

Jimmy walks on the street in a daze.

The church BELL RINGS.

PASSERBY#1 (O.S.)
 Hurry up, the emperor shows his new
 clothes again.

PASSERBY#2 (O.S.)

And this time Archbishop Maynard is coming.

Jimmy stops, and the sun comes back to his face.

Jimmy turns and runs in the opposite direction.

MAYNARD (O.S.)

Are you cold, Philip?

PHILIP (O.S.)

Not at all. Although my new dress looks thin, it's actually warm.

MAYNARD (O.S.)

Your new clothes?

PHILIP (O.S.)

Yes, it's amazing. Only a wise man can see this dress, but a fool can't.

Maynard and Philip stand face to face. Maynard looks up and down at Philip's nakedness. Jimmy looks at Maynard hopefully.

MAYNARD

You are right, this clothes looks amazing!

Jimmy frizes.

Jimmy turns back, and walks on the street very slowly, ignores the PRAISES back to him.

18 INT. JIMMY&AMY'S APOTHECARY - DAY

18

Amy stands behind the counter to show Tom a bottle. Amy speaks hopping. Tom looks at her doubtfully.

AMY

There is compound syrup in this jar. The effect is twice as good as before. I only charge you half more. Isn't it worth?

Jimmy comes in. Amy looks at Jimmy with a worried face. Tom walks a big step to Jimmy and holds his shoulder.

TOM

Jimmy, you're back. I've been waiting for you for a long time.

Tom whispers close to Jimmy's ear.

TOM (CONT'D)
I worry about...find me something
to use, I only trust you.

Jimmy smiles to Tom and looks at Amy boasted.

NOISE and PRAISE comes from the street, then passes the
apothecary.

JIMMY
The emperor really wears nothing.

Jimmy smiles.

END

Credits List

Cast

Tori Bowman - Jimmy
Robert Crump - Philip
Dean Feldman - Ullis
Keith Hulett - Maynard & Hands
Leah elm - Amy
Corey Foxx - Tom
John Fosher - Robert
Conor Brophy - Voiceover

Crew

Yifan Chen - Director & Screenwriter
Haoyang Sun - Director of Photography & Editor
Yuxin Chen - Producer
Xiaocong Cui - Co-producer
Xinzhu Liu - Production Manager
Anqi Gao - Casting Director
Mengwen Shen - 1st AD
Zhichao Wang - B Camera
Zihao Wang - 1st AC
Jiaxiang Zhang - 1st AC
Wen Shi - 2nd AC
Gray Ma - Gaffer
Hao Zhang - Grip
Jia Xu - DIT
Xiangwu Xie - Production Design
Yao Yifan - Makeup
Alexis Contreras - Sound Mixer
Ming Fang - Composer

Contact List

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Leah Elm	Actor - Amy	leahelmnyc@gmail.com	8282388186
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 Non-Union

Budget Draft: 02/15/2021
 Prep Days: 75
 Shoot Days: 4
 Post Period: 6 weeks
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 Hours in Day: 12

Acct#	Category Description	Page	Total
1400	Above-The-Line Travel/Other	1	\$500
Total Above-The-Line			\$500
1600	Production Staff	2	\$0
1800	Camera	2	\$600
1900	Wardrobe	2	\$480
2000	Makeup and Hairdressing	2	\$240
2100	Set Dressing	3	\$900
2200	Props	3	\$130
2300	Art Department	3	\$150
2700	Set Lighting	4	\$0
3100	Locations	4	\$3,176
3200	Transportation	5	\$340
Total Production			\$6,016
3400	Editing	6	\$333
3500	Music	6	\$500
3700	Post Production Film & Lab	6	\$150
Total Post Production			\$983
3900	Insurance	7	\$250
	Contractual Charge for whole project : 10.0%		\$775
Total Other			\$1,025
Total Above-The-Line			\$500
Total Below-The-Line			\$8,024
Total Above and Below-The-Line			\$8,524
Total Fringes			\$0
Grand Total			\$8,524

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1400 Above-The-Line Travel/Other							
1501	(Travel/other name required)						
	Travel	500	allows	1	1	500	
Total							\$500
Account Total for 1400							\$500
Total Above-The-Line							\$500

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1600 Production Staff							
1601	Unit Production Manager						
	UPM						
Total							\$0
Account Total for 1600							\$0
1800 Camera							
1813	Rentals						
	Crane	300	1	1	1	300	
Total							\$300
1814	Loss, Damage, & Repair						
	damage & lost	300	allows	1	1	300	
Total							\$300
Account Total for 1800							\$600
1900 Wardrobe							
1911	Purchases						
	Jimmy	80	allows	1	1	80	
	Philip	100	allows	1	1	100	
	Chris	100	allows	1	1	100	
	Ulis	50	allows	1	1	50	
	Lily	40	allows	1	1	40	
	Amy	30	allows	1	1	30	
	Tom	30	allows	1	1	30	
	extra	50	allows	1	1	50	
Total							\$480
Account Total for 1900							\$480
2000 Makeup and Hairdressing							
2001	Key Makeup Artist						
	make up artist	0	Days	1	80	0	
Total							\$0
2011	Purchases						

Continuation of Account 2011

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	make up material	50	allows	1	1	50	
	wig	50	each	2	1	100	
	fake mustache	30	each	3	1	90	
Total							\$240
Account Total for 2000							\$240
2100 Set Dressing							
2101	Set Decorator						
	decorator	1	Day	400	1	400	
Total							\$400
2111	Purchases						
	Purchases	150	allows	1	1	150	
	material	100	allows	1	1	100	
Total							\$250
2113	Rentals						
	props rental	200	allows	1	1	200	
Total							\$200
2114	Loss & Damage						
	loss&damage	50	allows	1	1	50	
Total							\$50
Account Total for 2100							\$900
2200 Props							
2211	Purchases						
	apples	80	LB	1	1	80	
	rent	50	allows	1	1	50	
Total							\$130
Account Total for 2200							\$130
2300 Art Department							
2311	Purchases						
	decoration	150	allows	1	1	150	
Total							\$150
Account Total for 2300							\$150

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2700 Set Lighting							
2701	Gaffer						
	GAFFER PREP SHOOT WRAP						
Total							\$0
Account Total for 2700							\$0
3100 Locations							
3101	Site Rentals, Fees, & Permits						
	Cleaning&Service	100	allows	1	1	100	
Total							\$100
3103	Scouting Expenses						
	gas	50	allows	1	1	50	
Total							\$50
3104	First Aid & Medical Services						
	First Aid Kit	10	allows	1	1	10	
Total							\$10
3106	Catered Meals						
	First day breakfast	50	allows	1	1	50	
	First day Lunch	13	people	15	1	195	
	First day Dinner	15	people	9	1	135	
	Second day breakfast	50	allows	1	1	50	
	Second day Lunch	13	people	15	1	195	
	Second day Dinner	13	people	9	1	117	
	Third day breakfast	50	allows	1	1	50	
	Third day Lunch	19	people	15	1	285	
	Third day Dinner	19	people	9	1	171	
	Fourth day breakfast	50	allows	1	1	50	
	Fourth day Lunch	14	people	15	1	210	
	Fourth day Dinner	12	people	9	1	108	
Total							\$1,616
3113	Rentals						
	workshop	1	Week	1,300	1	1,300	

Continuation of Account 3113

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
Total							\$1,300
3114	Loss & Damages						
	Loss&Damages	100	allows	1	1	100	
Total							\$100
Account Total for 3100							\$3,176
3200 Transportation							
3204	Truck Rental						
	U-Haul	8	Days	1	19.95	160	
	U-Haul miles	50	allows	1	1	50	
	insurance	2	time	30	1	60	
Total							\$270
3207	Gas, Oil & Vehicle Washes						
	Gas	70	allows	1	1	70	
Total							\$70
3209	Self-Drivers						
	Uber						
Total							\$0
Account Total for 3200							\$340
Total Production							\$6,016

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3400 Editing							
3411	Purchases						
	LaCie Rugged Mini 4TB External Hard Drive Portable HDD	119	each	2	1	238	
	Seagate Backup Plus Portable 4TB External Hard Drive HDD	95	each	1	1	95	
Total							\$333
Account Total for 3400							\$333
3500 Music							
3503	Composers						
	Sound track Composer's fee	500	allows	1	1	500	
Total							\$500
3504	Music Supervisor						
Total							\$0
Account Total for 3500							\$500
3700 Post Production Film & Lab							
3704	Stock Shots						
	Stock footage of New York City	150	allows	1	1	150	
Total							\$150
Account Total for 3700							\$150
Total Post Production							\$983

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3900 Insurance							
3901	Cast Insurance						
Total							\$0
3930	Miscellaneous Expense						
	truck	250	allows	1	1	250	
Total							\$250
Account Total for 3900							\$250
	Contractual Charge for whole project : 10.0%						\$775
Total Other							\$1,025

Final Cost Report

Location Cost: \$3400

- Location Workers: \$1300
- Food & Drinks: \$1800
- Scouting: \$300

Equipments: \$1500

- Equipments Rent: \$1000
- Equipments Delivery: \$500

Production Design: 4300

- Props Rent: \$600
- Props Delivery: \$500
- Props Buying: \$900
- Wardrobe Rent: \$500
- Wardrobe Buying: \$700
- Props & Wardrobe Shipment: \$800
- Makeup Material: \$300

Post Production: \$1900

- Music Composer: ¥3200
- Sound Design: \$100
- Poster & Illustration: ¥3000
- Pickups: \$500
- Hard Driver: \$300

Other: \$400

- Publicity: ¥600
- Loss, Damage, Repair: \$300

Total: \$9500

Day Out of Days Report for Cast Members

Month/Day	04/30	05/01	05/02	05/03	Co.					
Day of Week	Fri	Sat	Sun	Mon	Travel	Work	Hold	Holiday	Start	Finish
Shooting Day	1	2	3	4						
1. JIMMY	SW	W	W	WF		4			04/30	05/03
2. ULIS	SW	W		WF		3			04/30	05/03
3. AMY		SW	W	WF		3			05/01	05/03
4. MAYNARD	SW			WF		2			04/30	05/03
5. PHILIP	SW	W	WF			3			04/30	05/02
6. TOM	SW		WF			2			04/30	05/02
7. ROBERT		SW	WF			2			05/01	05/02

Apr 29, 2021
10:15 PM

Day Out of Days Report for Cast Members

Month/Day	
Day of Week	TOTAL
Shooting Day	
1. JIMMY	4
2. ULIS	3
3. AMY	3
4. MAYNARD	2
5. PHILIP	3
6. TOM	2
7. ROBERT	2

CAST MEMBERS

1. JIMMY

2. ULIS

3. AMY

4. MAYNARD

5. PHILIP

6. TOM

7. ROBERT

THE EMPEROR AND TRUTH POTION_SCHEDULE_V3

Prepared by Mengwen Shen

PREP 2:00

Sheet #: 1 4/8 pgs	Scenes: 1	INT Day	JIMMY'S STOREROOM Jimmy tries to find truth potion	1	Est. Time 1:00
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PREP :30

Sheet #: 7 3/8 pgs	Scenes: 7	INT/E/ Night	OUTSIDE OF ULIS'S ROOM Jimmy crouches outside Ulis's room	1, 2	Est. Time :50
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PREP :30

Sheet #: 12 1/8 pgs	Scenes: 12	EXT Night	STREET street		Est. Time :30
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PREP :30

Sheet #: 14 1/8 pgs	Scenes: 14	EXT Day	STREET Street		Est. Time :30
------------------------	---------------	------------	------------------	--	------------------

LUNCH :30

PREP :30

Sheet #: 5 2/8 pgs	Scenes: 5	EXT Day	STREET Jimmy runs down the street	1, 6	Est. Time :45
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Sheet #: 17 7/8 pgs	Scenes: 17	EXT Day	STREET Jimmy walks on the street meet Philip and Mayna	1, 4, 5	Est. Time 1:45
------------------------	---------------	------------	---	---------	-------------------

WRAP 1:00

End of Shooting Day 1 -- Friday, April 30, 2021 -- 2 2/8 Pages -- Time Estimate: 10:50

PREP 1:00

Sheet #: 3 1 4/8 pgs	Scenes: 3	EXT Day	STREET Jimmy reveals that the king has no clothes	1, 2, 3, 5, 7	Est. Time 3:30
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LUNCH :30

PREP :30

Sheet #: 9 5/8 pgs	Scenes: 9	INT Night	ULIS'S ROOM Jimmy and Philip expose Ulis	1, 2, 5	Est. Time 1:30
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PREP :30

Sheet #: 16 1 6/8 pgs	Scenes: 16	INT Day	PHILIP'S ROOM Jimmy gives potion to Ulis	1, 2, 5	Est. Time 4:00
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WRAP 1:00

End of Shooting Day 2 -- Saturday, May 1, 2021 -- 3 7/8 Pages -- Time Estimate: 12:30

PREP 2:00

Sheet #: 18 6/8 pgs	Scenes: 18	INT Day	JIMMY&AMY'S APOTHECARY Tom trust Jimmy	1, 3, 6	Est. Time 1:30
Sheet #: 2 1 7/8 pgs	Scenes: 2	INT Day	JIMMY&AMY'S APOTHECARY Jimmy and Amy sell Tom the potion	1, 3, 6	Est. Time 2:30

LUNCH :30

Sheet #: 15 3/8 pgs	Scenes: 15	INT Day	JIMMY&AMY'S APOTHECARY Robert buys more potion	1, 3, 7	Est. Time :45
Sheet #: 4 6/8 pgs	Scenes: 4	INT Day	JIMMY&AMY'S APOTHECARY Jimmy and Amy sell Robert the potion	1, 3, 7	Est. Time 1:45

PREP :30

Sheet #: 8 6/8 pgs	Scenes: 8	INT Night	PHILIP'S ROOM Jimmy tell Philip about Ulis	1, 5	Est. Time 1:30
-----------------------	--------------	--------------	---	------	-------------------

WRAP :30

End of Shooting Day 3 -- Sunday, May 2, 2021 -- 4 4/8 Pages -- Time Estimate: 11:30

PREP :30

Sheet #: 13 6/8 pgs	Scenes: 13	INT Night	JIMMY'S STOREROOM Amy brings Jimmy food and warns Jimmy	1, 3	Est. Time 1:00
Sheet #: 11 3/8 pgs	Scenes: 11	INT Night	JIMMY'S STOREROOM Jimmy is pushed into the room	1, 3	Est. Time :50

PREP :30

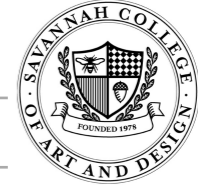
Sheet #: 10 4/8 pgs	Scenes: 10	INT Night	JIMMY&AMY'S APOTHECARY Ulis and Jimmy go to find Amy	1, 2, 3	Est. Time 1:30
Sheet #: 6 1 4/8 pgs	Scenes: 6	INT Day	CHURCH Jimmy talk with Maynard	1, 4	Est. Time 3:30

LUNCH :30

WRAP 3:30

End of Shooting Day 4 -- Monday, May 3, 2021 -- 3 1/8 Pages -- Time Estimate: 11:50

SCAD FILM/TELEVISION CALL SHEET



DATE: 04/30/21

AD Phone # (SET PHONE): _4704943790_

DAY 1 OF 5

THE EMPEROR AND TRUTH P

Weather: Cloudy

Sunrise/Sunset: 6:55 / 8:17

PROD. CO.	Savannah College of Art & Design	LOCATION ADDRESS	Directions to Location	*** NEAREST HOSPITAL ADDRESS & PHONE:
ADDRESS	1611 W. Peachtree St. Atlanta, GA 30309	605 Selig Drive Southwest		1800 Howell Mill Rd, Atlanta, GA 30318
TELEPHONE #	(877)722-3285	PROD NAMES/PHONES:	Yuxin Chen 4702635147	PARKING: Location has parking. Please park near gate 41.

CREW CALL: 9:00am

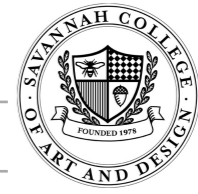
CREW					CAST & BACKGROUND				
CATEGORY	NAME	PHONE #	E-MAIL	CALL	ROLE	TALENT	PHONE#	E-MAIL	CALL
PRODUCER	Yuxin Chen	4702635147	yuchen38@student.sca	9:00am	Maynard	Keith Hulett	706-224-2880	shulett58@gmail.com	11:00am
DIRECTOR	Yifan Chen	9255039616	yifanchen2017@hotmail	9:00am	Ulis	Dean Feldman		tcoachfeldman@gmail.com	11:00am
1ST AD	Menwen Shen	4704943790	meshen21@student.sca	9:00am	Tom	Corey Foxx	6829991548	foxxactors@gmail.com	11:00am
DP	Haoyang Sun	9122200371	haosun21@student.sca	9:00am	Jimmy	Tori Bowman	770-868-7162	tori@toribowman.com	11:00am
CO-PRODUCER	Xiaocong Cui	4045798911	xcui4@student.gsu.edu	9:00am	Philip	Tony garcia	3056190124	actortonywp@gmail.com	11:00am
MAKEUP	Ruby Yao	4049078841	rubyyao1999@outlook.	9:00am	Amy	Leah Elm	828-238-8186	leahelmyc@gmail.com	11:00am
					Robert	Robert Crump	6625886745	rob@myporter.com	11:00am

PRODUCER:

ASSISTANT DIRECTOR:

PRODUCER:

SCAD FILM/TELEVISION CALL SHEET



DATE: May 1st 2021

AD Phone # (SET PHONE): 4704943790

DAY 2 OF 4

PRODUCTION TITLE

Weather: cloudy

Sunrise/Sunset: 6:55 / 8:17

PROD. CO.	Savannah College of Art & Design	LOCATION ADDRESS	Directions to Location	*** NEAREST HOSPITAL ADDRESS & PHONE:
ADDRESS	1611 W. Peachtree St. Atlanta, GA 30309	605 Selig Drive Southwest		1800 Howell Mill Rd, Atlanta, GA 30318
TELEPHONE #	(877)722-3285	PROD NAMES/PHONES:	Yuxin Chen 4702635147	PARKING: Location has parking. Please park near gate 41.

CREW CALL: 9am

SHOOTING SCHEDULE

SCENE #	DESCRIPTION	SET	D/N	PGS	CAST	NOTE
6	Jimmy talk with Maynard	CHURCH	Day	5	Jimmy,Maynard	
9	Jimmy and Philip expose Ulis	ULIS'S ROOM	Night	8	Jimmy,Ulis,Philip	
16	Jimmy gives potion to Ulis	PHILIP'S ROOM	Day	. 11	Jimmy,Ulis,Philip	
8	Jimmy tell Philip about Ulis	PHILIP'S ROOM	Night	. 7	Jimmy,Philip	

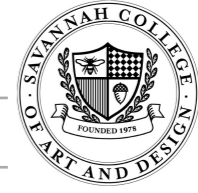
CREW					CAST & BACKGROUND				
CATEGORY	NAME	PHONE #	E-MAIL	CALL	ROLE	TALENT	PHONE#	E-MAIL	CALL
PRODUCER	Yuxin Chen	4702635147	yuchen38@student.s	9am	Jimmy	Tori Bowman	770-868-7162	tori@toribowman.com	9:30am
DIRECTOR	Yifan Chen	9255039616	yifanchen2017@hotmail	9am	Ulis	Dean Feldman		tcoachfeldman@gmail.c	1pm
1ST AD	Menwen Shen	4704943790	meshen21@student.	9am	Maynard	Keith Hulett	706-224-2880	shulett58@gmail.com	9:30am
DP	Haoyang Sun	9122200371	haosun21@student.s	9am	Philip	Robert Crump	6625886745	rob@myporter.com	1pm
1ST AC	Zihao Wang	4046188218	ziwang34@student.s	9am					
GAFFER	Gray	4704395580	dannma20@student.	9am					
KEY GRIP	Hao Zhang	4043984998	hzhang38@student.s	9am					
PROD. DESIGN	Xiangwu Xie	6073040820	xangunosiren@163.c	9am					
MAKEUP/HAIR	Ruby Yao	4049078841	rubyyao1999@outlo	9am					
DIT	Jia Xu	4043079226	Jjiaxu20@student.sca	9am					
CO-PRODUCER	Xiaocong Cui	4045798911	xcui4@student.gsu.e	9am					
SOUND MIXER	Alexis	4047176931		9am					
2ST AC	Wen Shi	4049066203	Cheshi20@student.s	9am					

PRODUCER:

ASSISTANT DIRECTOR:

PRODUCER:

SCAD FILM/TELEVISION CALL SHEET



DATE: May 2nd 2021

AD Phone # (SET PHONE): 4704943790

DAY 3 OF 4

THE EMPEROR AND TRUTH P

Weather: cloudy

Sunrise/Sunset: 6:55 / 8:17

PROD. CO.	Savannah College of Art & Design	LOCATION ADDRESS	Directions to Location	*** NEAREST HOSPITAL ADDRESS & PHONE:
ADDRESS	1611 W. Peachtree St. Atlanta, GA 30309	605 Selig Drive Southwest		1800 Howell Mill Rd, Atlanta, GA 30318
TELEPHONE #	(877)722-3285	PROD NAMES/PHONES:	Yuxin Chen	4702635147
				PARKING: Location has parking. Please park near gate 41.

CREW CALL: 9am

SHOOTING SCHEDULE

SCENE #	DESCRIPTION	SET	D/N	PGS	CAST	NOTE
17	Jimmy walks on the street meet Philip and	STREET	Day	13	Jimmy,Maynard,Philip	
3	Jimmy reveals Philip has no clothes	STREET	Day	3	Jimmy,Ulis,Philip	
4	Jimmy and Amy sell robert the potion	JIMMY & AMY'S APO	Day	..4	Jimmy,Ulis,Philip	
15	Robert buys potion	JIMMY & AMY'S APO	Day	..10	Robert,Amy,Jimmy	
10	ulis and Jimmy go	JIMMY & AMY'S APO	Night	..8	Ulis ,Jimmy,Amy	

CREW

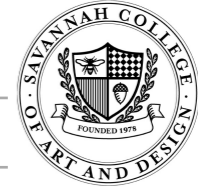
CATEGORY	NAME	PHONE #	E-MAIL	CALL	CAST & BACKGROUND	ROLE	TALENT	PHONE#	E-MAIL	CALL
B CAMERA	Zhichao Wang	4704603553	zhwang31@student.s	9am	Jimmy	Tori Bowman		770-868-7162	tori@toribowman.com	9:30am
DIRECTOR	Yifan Chen	9255039616	yifanchen2017@hotmail.com	9am	Ulis	Dean Feldman			tcoachfeldman@gmail.com	12am
1ST AD	Menwen Shen	4704943790	meshen21@student.s	9am	Maynard	Keith Hulett		706-224-2880	shulett58@gmail.com	10am
DP	Haoyang Sun	9122200371	haosun21@student.s	9am	Philip	Robert Crump		6625886745	rob@myporter.com	9am
1ST AC	Jiaxiang Zhang	4046188218	jzhang47@student.s	9am	Amy	Leah Elm		828-238-8186	leahelmnyc@gmail.com	12am
GAFFER	Gray	4704395580	dannma20@student.s	9am	Robot	John Foshee		2514556712	john@protwe-logistics.com	12am
KEY GRIP	Hao Zhang	4043984998	hzhang38@student.s	9am						
PROD. DESIGN	Xiangwu Xie	6073040820	xangunosiren@163.com	9am						
MAKEUP/HAIR	Ruby Yao	4049078841	rubyyao1999@outlook.com	9am						
DIT	Jia Xu	4043079226	Jiaxu20@student.s	9am						
CO-PRODUCER	Xiaocong Cui	4045798911	xcui4@student.gsu.edu	9am						
SOUND MIXER	Alexis	4047176931		9am						
2ST AC	Wen Shi	4049066203	Cheshi20@student.s	9am						

PRODUCER:

ASSISTANT DIRECTOR:

PRODUCER:

SCAD FILM/TELEVISION CALL SHEET



DATE: May 2nd 2021

AD Phone # (SET PHONE): 4704943790

DAY 4 OF 4

THE EMPEROR AND TRUTH P

Weather: cloudy

Sunrise/Sunset: 6:55 / 8:17

PROD. CO.	Savannah College of Art & Design	LOCATION ADDRESS	Directions to Location	NEAREST HOSPITAL ADDRESS & PHONE:
ADDRESS	1611 W. Peachtree St. Atlanta, GA 30309	605 Selig Drive Southwest		1800 Howell Mill Rd, Atlanta, GA 30318
TELEPHONE #	(877)722-3285	PROD NAMES/PHONES:	Yuxin Chen 4702635147	PARKING: Location has parking. Please park near gate 41.

CREW CALL: 9am

SHOOTING SCHEDULE

SCENE #	DESCRIPTION	SET	D/N	PGS	CAST	NOTE
17	Jimmy walks on the street meet Philip ar	STREET	Day	13	Jimmy,Maynard,Philip	
3	Jimmy reveals Philip has no clothes	STREET	Day	3	Jimmy,Ulis,Philip	
4	Jimmy and Amy sell robert the potion	JIMMY & AMY'S APO	Day	.4	Jimmy,Ulis,Philip	
15	Robert buys potion	JIMMY & AMY'S APO	Day	.10	Robert,Amy,Jimmy	
10	ulis and Jimmy go	JIMMY & AMY'S APO	Night	.8	Ulis ,Jimmy,Amy	

CREW

CATEGORY	NAME	PHONE #	E-MAIL	CALL	ROLE	TALENT	PHONE#	E-MAIL	CALL
B CAMERA	Zhichao Wang	4704603553	zhwang31@student.s	9am	Jimmy	Tori Bowman	770-868-7162	tori@toribowman.com	9:30am
DIRECTOR	Yifan Chen	9255039616	yifanchen2017@hotmail	9am	Ulis	Dean Feldman		tcoachfeldman@gmail.c	12am
1ST AD	Menwen Shen	4704943790	meshen21@student.s	9am	Maynard	Keith Hulett	706-224-2880	shulett58@gmail.com	10am
DP	Haoyang Sun	9122200371	haosun21@student.s	9am	Philip	Robert Crump	6625886745	rob@myporter.com	9am
1ST AC	Jiaxiang Zhang	4046188218	jzhang47@student.s	9am	Amy	Leah Elm	828-238-8186	leahelmny@gmail.com	12am
GAFFER	Gray	4704395580	dannma20@student.s	9am	Robot	John Foshee	2514556712	john@protwe-logistics.c	12am
KEY GRIP	Hao Zhang	4043984998	hzhang38@student.s	9am					
PROD. DESIGN	Xiangwu Xie	6073040820	xangunosiren@163.c	9am					
MAKEUP/HAIR	Ruby Yao	4049078841	rubyyao1999@outlo	9am					
DIT	Jia Xu	4043079226	Jjiaxu20@student.sca	9am					
CO-PRODUCER	Xiaocong Cui	4045798911	xcui4@student.gsu.e	9am					
SOUND MIXER	Alexis	4047176931		9am					
2ST AC	Wen Shi	4049066203	Cheshi20@student.s	9am					

PRODUCER:

ASSISTANT DIRECTOR:

PRODUCER:

Application for Thesis

SCAD

Page 1

The University for Creative Careers

To be completed by student

All signatures must be on one application form. Applications are due to the graduate thesis coordinator by the final day of the quarter prior to thesis enrollment. Incomplete forms will be returned.

Thesis registration requested for Fall 20 _____ Winter 20 ²¹_____ Spring 20 _____ Summer 20 _____

Date 03 / 01 / 2021 SCAD ID number 002225200

Name Yifan Chen

Local address 3207 Henderson Mill Rd, Apt. T4 City Atlanta State GA ZIP 30341

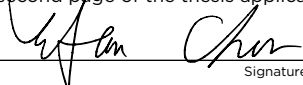
SCAD email yichen44@student.scad.edu Phone number 9255039616

B.F.A. M.Arch. M.A. M.F.A. M.U.D. Major Film and Television

Thesis research topic The Abandoned Dogma95 Movement and Its Significance

I have attached a thesis proposal (prospectus) and timeline. I have reviewed departmental requirements with my thesis committee chair. I understand I must meet the minimum 3.0 overall and graduate program of study GPA and review for candidacy requirements before my thesis can be registered. I understand that if my department offers a thesis class, I will be registered in that class based on my campus.


I have read and signed the second page of the thesis application pertaining to the continuing thesis policy.

Student  Date 03 / 01 / 2021

To be completed by thesis committee members

The chair must be a SCAD faculty member, hold a terminal degree (M.F.A., Ph.D. or other) and be a professor in the student's major program of study. Students should propose two other committee members; the chair will ultimately determine their appropriateness. At least one of the two must be a SCAD faculty member, preferably full time. External committee members must not be related to the student and must possess the necessary experience or credentials for serving on a thesis committee. Contact information for an external committee member is required, including address, phone number and email address.

First committee member Michael Kinney Email mkinney@scad.edu

I agree to serve on the student's thesis committee.  Date 03/09 /2021

Second committee member Mark Allen Wilson Email mawilson@scad.edu

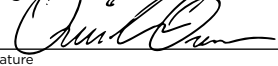
I agree to serve on the student's thesis committee.  Date 03 / 10 / 2021

Address (If external to SCAD) _____ Phone _____

City _____ State _____ ZIP _____


Committee chair Quinlan Orear Email qorear@scad.edu

I agree to serve as chair of the proposed committee and to supervise thesis work to completion. I have reviewed departmental thesis requirements with the applicant. The thesis proposal (prospectus) and timeline are appropriate. I understand the final grade may not be submitted until all required components are complete. I understand the student must meet minimum eligibility requirements, including the minimum 3.0 overall and graduate program of study GPA and review for candidacy, before the thesis can be registered.

Committee chair  Date 03 / 09 / 2021

Department chair Quinlan Orear Email qorear@scad.edu

I recommend registration of thesis as proposed. (If not recommended, return original application to the student.)

Department chair  Date 03 / 09 /2021

Office use only			
Major GPA	Cum. GPA	RVCN	Course Reference No. (CRN)
First quarter of matriculation as graduate student		Last quarter of completion limit	

Graduate Student Continuous Enrollment Policy Acknowledgment

THES 799 Continuing Thesis: Graduate students must maintain continuous enrollment until graduation by completing at least one program fulfillment course in two separate quarters during each 12-month period of enrollment until completion of all degree requirements or until the student withdraws by written notification to the office of the registrar. Students who attempt but do not complete all requirements of the thesis course(s) receive an incomplete and are automatically enrolled in THES 799 Continuing Thesis. Continuing thesis provides one additional quarter of support and resources for students to complete their thesis requirements at no additional charge. As part of THES 799 Continuing Thesis, students must meet with their graduate success adviser during the first week of classes to establish a Thesis Completion Plan, specifying how students will successfully complete all remaining thesis requirements by the end of the quarter.

At the end of one quarter of THES 799, if students still fail to complete their thesis requirements, their incomplete for the thesis course will automatically change to an F unless they follow the university's temporary grade of incomplete policy and request an extension of their incomplete status for an additional five weeks.

I have read and understand the graduate student continuous enrollment policy in regard to THES 799. In order to successfully fulfill the thesis requirement for my degree, I understand I need to submit my thesis no later than the last day of the quarter I am enrolled in either my last thesis class or THES 799.

I acknowledge responsibility for payment of all tuition, fees and other charges on my student account at the Savannah College of Art and Design. I agree to pay my account balance in full including any collection agency and/or attorneys' fees that may be incurred by or on behalf of the university to satisfy my financial obligations. I understand that I am responsible for payment of all charges that I incur to include late payment fees.

Student signature



Date 03 / 01 / 2021

The Abandoned Dogma95 Movement and Its Significance

Thesis Statement:

This paper expounds on the emergence and decline of the Dogma95 movement, as well as its significance and influence on the follow-up films.

Annotated Research Resources

1. Simons, Jan. *Playing the Waves*. Amsterdam University Press, 2007,
doi:10.5117/9789053569795.

Dogma95 has been heralded as the European alternative to the Hollywood Blockbuster. For many critics and film lovers, Dogma95 and Von Trier's films have become synonymous with the notions usually associated with independent film making: low budgets and realism. Von Trier's approach to film making, however, takes cinema beyond the traditional confines of film aesthetics and radically transposes the practice of film making and film itself right into what has become the paramount genre of new media: games and gaming. Dogma 95, this book argues, is not an exceptional phase in Von Trier's career - as it was for his cofounders - but the most explicit formulation of Von Trier's cinematic games aesthetics, that has guided the conception and production of all of his films. The launching of Dogma95 and the infamous Dogma Manifesto was a game; Von Trier redefines the practice of film making as a rule bound activity, he brings forms and structures of games to bear on his films, and he draws some sobering lessons from economic and evolutionary game theory. Von Trier's films can be better understood from the perspective of games studies and game theory than from the point of view of traditional film theory and film aesthetics.

2. Roman, Shari. *Digital Babylon: Hollywood, Indiewood & Dogme '95*. IFILM/Lone Eagle Pub, Los Angeles, CA, 2001.

A film writer explores the influence and technologies of the Dogme 95 cinematic movement through essays and interviews with the likes of Wim Wenders, Lars Von Trier, Thomas Vinterberg, Miquel Arteta, Scott Macaulay, Rick Linklater, and others.

3. Stevenson, Jack. *Dogme Uncut: Lars Von Trier, Thomas Vinterburg, and the Gang that Took on Hollywood*. Santa Monica Press, Santa Monica, CA, 2003.

In 1995, Danish filmmaker Lars von Trier (*Breaking the Waves*, *Dancer in the Dark*, *Dogville*) and three fellow Danish directors swore allegiance to a "vow of chastity" aimed at jolting filmmakers around the world who had become stuck in the mire of slick, emotionally manipulative, high-concept, and bombastic movie productions. They named their philosophy "Dogme95," and its tenets demanded a return to the basic core of filmmaking: the use of natural lighting and a hand-held camera, and the refusal to use special effects, a soundtrack of any kind (only natural sounds found on location were acceptable), and movie sets (all shooting was to take place on location).

Like the French New Wave and 1960s American Underground film movements, Dogme had a profound affect on filmmaking around the world, including the sacred cow known as "Hollywood." In part because of the proliferation of relatively inexpensive digital cameras and technology, the movement resonated with young and independent filmmakers, creating a surge in back-to-the-basics, guerilla filmmaking. It also had a profound influence on everything from Hollywood filmmakers to dance choreographers to computer game manufacturers.

The list of films and filmmakers to come out of the Dogme movement reads like a who's who of art-house cinema from the late-1990s and early-2000s: the aforementioned Lars von Trier, Thomas Vinterberg (*The Celebration*), Harmony Korine (*Julien Donkey-Boy*), Lone Scherfig (*Italian for Beginners*), and Susanne Bier (*Open Hearts*), among many others.

Dogme Uncut is written by film journalist and historian Jack Stevenson, who, while living in Denmark for the past decade, has had a true insider's view of the Dogme movement from its conception to its early triumphs to its current incarnation. With a good deal of humor and fascinating insights, Stevenson brings a mixture of history, analysis, and reportage to bear on the eight-year-old film movement, examining the subject from multiple perspectives.

Dogme's debt to previous film "waves" is explored, as is the impact Dogme itself has had on current trends in cinema and on today's young filmmakers. Penned in a lively, accessible, and jargon-free style, *Dogme Uncut* is a richly illustrated survey of the entire Dogme canon that is both entertaining and hugely informative.

4. Hjort, Mette. *Small Nation, Global Cinema: The New Danish Cinema*. vol. 15, University of Minnesota Press, Minneapolis, 2005.

Small Nation, Global Cinema offers two strategies underwriting the transformation and globalization of contemporary Danish cinema—the processes of cultural circulation and the psychological efficacy of heritage. Focusing her study on the cultural context of the international film market, Mette Hjort argues that the New Danish Cinema presents an opportunity to understand globalization within the culture and economy of a small nation.

Public Worlds Series, volume 15

5. Kelly, Richard. *The Name of this Book is Dogme95*. Faber and Faber, London, 2000.

A spectre is haunting world cinema - the spectre of a Danish 'new wave' led by mercurial director Lars Von Trier. In 1995, when Von Trier and three comrades issued a 10-point 'Vow of Chastity' for the making of simpler, more truthful movies, cynics in the film business refused to take it seriously. Five years on, the international success of the raw, uncompromising 'Dogme95' films - **Festen**, **The Idiots**, **Mifune**, **The King is Alive** - has fired a volley of shots across the bows of a staid and bloated industry. Richard Kelly's investigation of the Dogme95 movement is a piece of 'gonzo journalism' in which Kelly sallies forth in search of the Dogme brothers and their accomplices, seeking to hammer out the truth from the lies in this austere and anarchic piece of cinematic mischief.

Outline

1. Introduction
 1. Danish films before 1995
 2. Hollywood Film in 80, 90s
 3. Lars Von Trier
2. 10 Rules
 1. Content of Dogma95 10 Rules
 2. Festen
 3. The Idiots
3. Members Un - Dogma95 Films
 1. Dancer in The Dark
 2. Jagten
 3. Breaking the Waves
 4. Dogville
4. The Broke Up of Dogma95
 1. Trier's Praising of Breaking The Rule
 2. The Process of Ending
5. Dogma95 and French New Wave
 1. Introduction of French New Wave
 2. The Similarities and Differences between Dogma95 and French New Wave
6. Films Influenced by Dogma95
 1. Hotel

2. The Blair Witch Project

3. Cloverfield

7. Conclusion

Thesis Proposal

The reason of choosing this topic is that Dogma95 appeared in the history of film and has been followed for a very short time, but its influence on later films is very far-reaching. The movement has a lot of enlightening thoughts on the core of the film, everyone's demand for the film, the development direction of the film and so on. And its emergence and decline itself is worth discussing.

The structure of this paper will be to analyze the background, the process and the subsequent development of Dogma95 movement, combined with the development background of the times and the film to get the reasons for the emergence and decline of the movement, and then get the idea and significance of the Dogma95, and finally point out the influence of the movement on future generations. In the part of background, production and development, the article will take Lars von Trier and his films as the core, and other Dogma95 members' works as the supplement to understand the whole movement. Next, the author will compare the French new wave, the Hollywood films at that time, and the Danish films before that to clarify its significance in the process of film development. Finally, the paper will get the influence and value of Dogma95 to later generations through some later generations' movies and the evaluation of this movement by later generations' film circles.

The expected conclusion of this paper is that Dogma95 pursues natural film effects and tries to express thoughts or feelings in the most authentic way. However, due to the irreversible development of technology and aesthetics, Dogma95 is unrealistic in practice. However, it still brings the guiding ideology of pursuing the original appearance of the story to the follow-up films and challenges the excessive pursuit of technology and surface effect of some of the ethos.

Thesis Timeline

FILM 787

- Week 7: Do research and have a basic view of the paper
- Week 8: Get feedback from professor Devine and committee members
- Week 10: Thesis application

Spring Break 2021

- Rewatch films
- Read articles and summarize them

FILM 791

- Week 1-5: Collect more materials for the paper and put useful information in the paper structure
- Week 6-9: Finish first draft of thesis paper
- Week 10: Get feedback of first draft from thesis committee members

FILM 792

- Week 1-4: Adjust the paper according to committee members feedback
- Week 5: Turn the adjusted paper in to committee members
- Week 6: Get feedback of adjusted draft from committee members
- Week 8: Submit final draft to committee members
- Week 9: Defense of thesis paper and film
- Week 10: Submit completed thesis paper

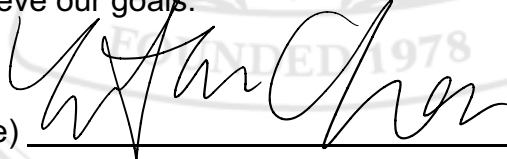
GRAD REVIEW POST PRODUCTION SIGNATURE PAGE

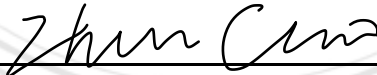
Project Title The Emperor and Truth Potion

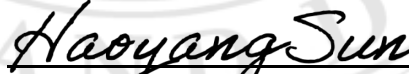
It is my full understanding that the project's creative team is prepared and capable of accomplishing the following:

- Proper dialogue recordings in production
- High-quality image acquisition
- Proper color management
- Full understanding of what the mater file's audio and video parameters will be and what is needed to accomplish this in production (in regard to both sound and camera)
- Proper media management and technological workflows
- Realistic and achievable post production schedule
- All the proper resources to complete the post production of this project to the highest level of quality

I provided my input in helping complete the post production checklist, and I have reviewed the project's post production schedule. I believe both provide the project with a sound path towards a high-quality finished film. I fully believe the creative team can accomplish what we are setting out to do and we are all onboard with the technical requirements to achieve our goals.

Director (sign & date)  02/25/2021

Producer (sign & date)  02/25/2021

Cinematographer (sign & date)  02/25/2021

Editor (sign & date)  02/25/2021

All members of the creative team must sign this page, regardless if they are in consideration for grad review during the present academic quarter.

- Porter Logistics will not be held liable for any damages to equipment, props, or personnel while on site.
- Customer is responsible for arranging all inbound and outbound for equipment & props
- Customer will provide an electronic payment to Porter Logistics via Stripe (Porter Logistics' Billing Vendor)
- Contract Start Date: 04/23/21
 - a. Subject to change
 - i. Charges begin the first day product enters the Porter Logistics facility

Financial Summary:

- Contract Pricing
 - Customer agrees to the below charges
 - \$1,500 for the use of Porter Logistics facility to set up, rehearse, and film.
 - Customer agrees to use of Porter Logistics facility based on the dates above.
 - Charges begin the first day equipment or props enters the Porter Logistics facility.

IN WITNESS WHEREOF, this Statement of Work has been duly executed by or on behalf of the parties hereto as of the date first above stated.


Porter Logistics Signature:



Print Name: Robert Crump

Print Title: CEO

Customer Signature:



Print Name:

Print Title:



MUSIC RELEASE FORM

Whereas, the Savannah College of Art & Design ("SCAD") is involved in a motion picture project ("Project") identified as:

Title:

Producer:

For good and valuable consideration, to the extent of any rights that I (the undersigned) may have, I ("Owner") irrevocably grant SCAD, its successors, assigns and licensees the non-exclusive right to use the musical composition entitled "The Emperor and Truth Potion" written by Ming Fang ("Composition") in such manner as SCAD may determine in its sole discretion solely in connection with the Project. In addition, I irrevocably grant SCAD, its successors, assigns and licensees the non-exclusive right to use any master recordings of the Composition in such manner as SCAD may determine in its sole discretion solely in connection with the Project. These rights shall include the right to record, re-record, create derivative works, distribute, copy, and perform the Composition and any master recordings of the Composition in synchronization or timed relation with the motion pictures related to the Project and promotional materials for the Project, SCAD, its successors, assigns and licensees, and to exhibit, advertise and exploit these rights in perpetuity in all media now or hereafter known at any time throughout the Universe. I also consent to the use of my own name in connection with forgoing rights. I release any and all claims against SCAD, its successors, assigns or licensees whatsoever in connection with the forgoing rights.

Signature: _____

A handwritten signature in black ink that reads "Ming Fang".

Date: 10/18/2021

Name (Print:): Ming Fang

Address: China Guangdong Province

Phone Number: +86 15771358481

Huizhou City, Dongxing 1A5

Email: 645238831@qq.com

Working as: Composer / Arranger / Conductor / Performer / Rights Holder

PLEASE CIRCLE ALL THAT APPLY

STATEMENT OF ACCURACY AND AUTHENTICITY

I, Yifan Chen, verify that the information contained in the

Documentation Book for my project The Emperor and Truth Potion

is true and accurate to the best of my knowledge.

Print Name Yifan Chen

Sign Name 

Date 3/17/2022