

# Filmmaking portfolio

Writer/Director of "CHASING"

——— RAN YOU

## Preface

As a graduation project for my undergraduate film production studies at UCA, I successfully wrote and directed a crime, thriller, action, and music short film, CHASING. As my fourth directing work, I tried to increase the dramatic tension between the characters while adding more plot elements. I also mixed a variety of elements, music, art, and exaggerated characterization. The intention of the film is to try the limits of each HOD. At the same time, the story style of the film is trying to reach to Quentin Tarantino and Guy Ritchie, and the cinematic style is reaching to Euphoria.

From the very beginning of the scripting process, I had the idea of creating a multicharacter drama. And within that framework I was thinking about how to fuse more elements to make the whole script and everything interesting and plausible. If the story took place among a group of students, if it took place among a group of programmers, or if it took place in a retirement home, I don't think it would make sense. But if it happened to a group of young people who were playing music and playing in a band and getting high on drugs and drinking and spending money. It would all make more sense.

Because the film is a kind of melting pot of elements, I'm not sure what kind of film was borrowed at the beginning. I just found similar films in various aspects in different steps to reference.

I will now analyze my graduation work in terms of **Scriptwriting, Film Characterisation, Film Aesthetics (cinematography + production design), Casting.**

## Scriptwriting

Most of the films I watched in my film days growing up were by the likes of Martin Scorsese, Quentin Tarantino, Guy Ritchie, Michael Mann, Mike Newell, Christopher Nolan. And the most special point about the stories of these top filmmakers is that they are all very powerful. For most cases what they discuss is not abstract, and one remains engrossed in the film is dramatic conflicts and struggles. They made me fall in love with cinema, and admittedly I've since watched plenty of European directors such as Andrei Tarkovsky, Ingmar Bergman, François Truffaut, and many others that have given me a deeper understanding of cinema. But I always wanted to go back to my earliest love of cinema, i.e., a story that was explosive, conflicting, evocative and compelling.

There isn't a very clear element that this movie draws from to create its plot and story.

But if I did draw inspiration from any films, it would be

Guy Ritchie's *Lock, Stock and Two Smoking Barrels* (1998) and Quentin Tarantino's

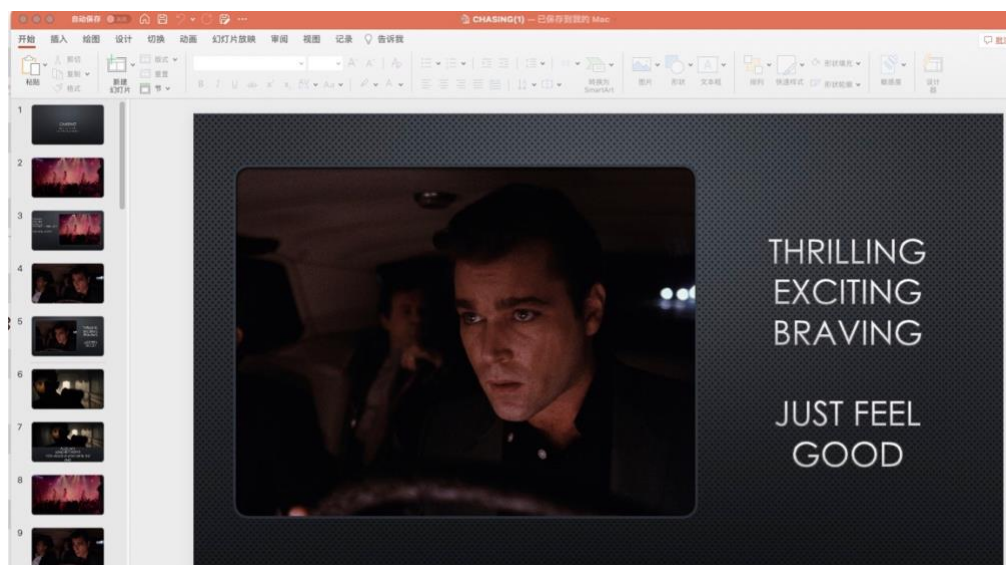
*Reservoir Dogs* (1992)



*Lock, Stock and Two Smoking Barrels* (1998)

*Reservoir Dogs* (1992)

Both are very darkly humorous films. And neither is a standard linear narrative film. Both have very good cinematic characters, and each character is very well motivated. I love movies like this where everyone's motivations are so evil, and they all think they have control over the whole situation. I think a plot like this is a great test of a screenwriter's skills. That's what I think set this film apart from other classmates' screenwriters from the very beginning. I didn't focus on the growth and change of one or two characters this time, which is what our screenwriting professor suggested to me at the very beginning. There should be a full character arc for each character, but I think that would be the length of a feature film. So, at the beginning my idea was to establish four or five characters whose personalities, traits were already fixed, each of them had their own plan, each of them was as selfish and egotistical as they could be. And then what each of them does affects the others. In the end everyone fails to achieve the end result they want, and things end up with an unpredictable outcome.

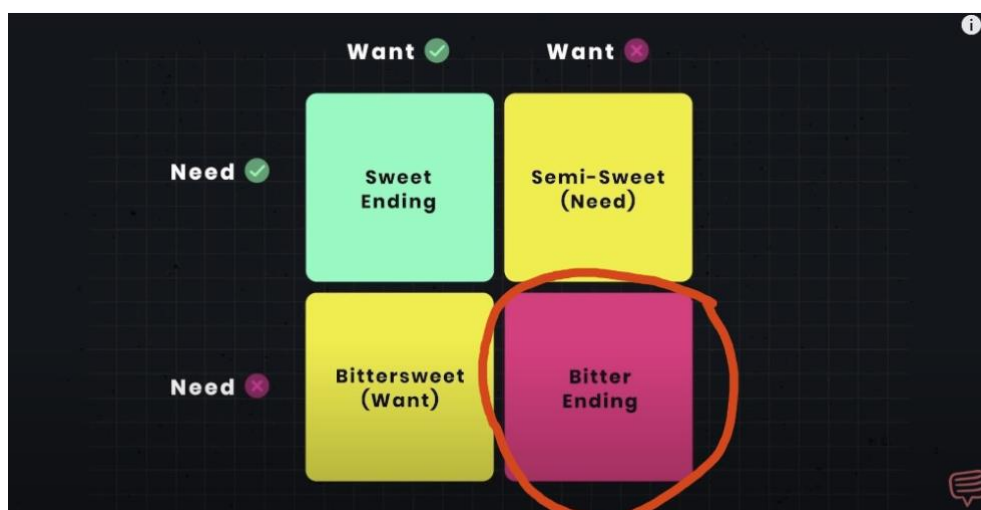


The PPT I did before for pitch

I also went to see *The Killing*, a film by Stanley Kubrick, because I had read that both writers drew inspiration from that film. From films like this, I was once again inspired by something new. I wanted the story of the film to not have a completely linear narrative structure. Instead, I wanted to edit in a way that would give the audience the

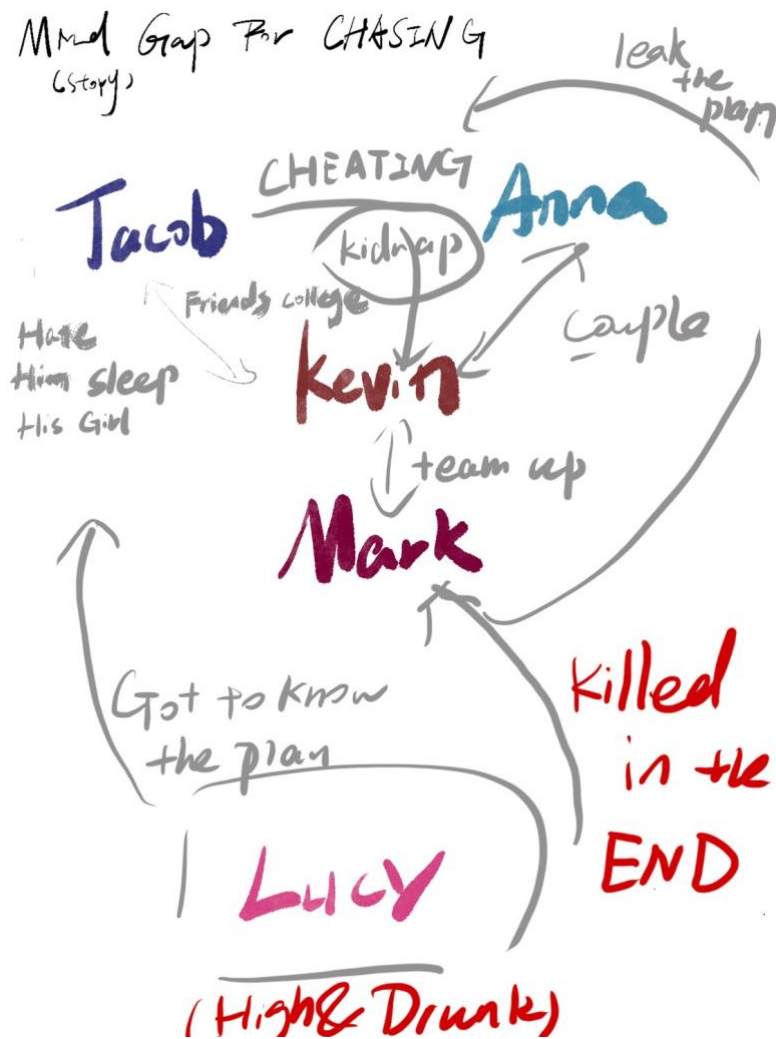
maximum shock and experience. According to my study and understanding, I think the biggest advantage of non-linear narrative is to increase the suspense, the core technique is the reversal of cause and effect, and this reversal point must be carefully protected, and only revealed in the finale to form the maximum impact. That's why I decided at the very beginning to throw Kevin's kidnapping to the audience first. The audience experiences an impactful image from that moment, and at the same time will be eager to continue watching. At the same time, after narrating the reasons and motives of each character, I finally returned to the kidnapping room. But this time the audience knows who and who has betrayed and kidnapped each other and why, and they can understand why Mark and Kevin have become a front again afterwards. But only in the end they did not expect why the ending would turn out like this.

Since I am talking about the ending, the ending of the story is also a special setting. In the middle of the play's creation, I have been struggling how to set the ending of the movie. I deliberately turned Lucy's scene into a disappearance because I wanted to make her play the most important role in the end. But how Lucy should win this final "battle" is something I envisioned, originally, I wanted Lucy swallowed all the money, I wanted to set her up as the most innocent and kindest person, so that the other four people have retribution for their evil, killing each other. Until I watched StudioBinder's video, the "theory" of this picture completely changed my mind.



*How to Write a Screenplay that's a Crowd-Pleaser (2021)*

As we see, throughout the movie, what I wanted to set up was a bitter ending, which means I had to have the characters in the movie not get everything they wanted, and not get everything they needed. The thing I visualized in the movie was money. In addition to Kevin, both Jacob, Anna, and Mark in need and want are wanting Kevin's huge money. Lucy, on the other hand, is slightly outside of these fights in the play, and all she wants to do is be the cool one. But this idea also cannot let her achieve, she will pay a price for this. Thus, this ending also has a certain cautionary power, cautioning everyone not to follow the trend to become a certain cool person, doing indulgent acts of their own.



the mind gap for story

At this point, the entire script was created. After that there are more line changes, but

the outline of the story framework is thus determined. It was a very ambitious script to be exact, and I wrote it from the very beginning to explore the limits of me and my team, while giving everyone the most space to play. The characterization of each character will be very difficult, the art design, the cinematography style will be a great challenge for me, for my fourth time as a director. This is also a challenge that I must go through.

## Film Characterisation,

**Kevin** is the lead singer of the band and is the soul of the band. Usually, this way since everyone pays the most attention to the lead singer member, I set him up as a narcissistic, egotistical, nurturing person who doesn't care about others. He has an innate sense of superiority, he has a great sense of performance and musicianship, but doesn't love making music, or even care. He uses Jacob as his cash cow and has no love for his longtime girlfriend. He is reclusive, crazy and doesn't often show his feelings, but is very twisted inside. In real life I borrowed various images of Maroon 5's lead singer Adam Levine, while in the movie and TV series I borrowed Oswald

Character Profile:  
Kevin: Elegant, eager for power and women. Carries himself with arrogance that looks down on others. Wants the spotlights all on him. Fake, hypocritical. Feels he is always superior. Thinks he has everything under control.  
Reference : Oswald Mosley (Peaky Blinders) / Actor : Jeremy Irons



Dress Suitable

exquisite

Look down on others

Mosley from *Peaky Blinders*



Confidential fare.



Design of character for Kevin

**Jacob**, on the other hand, is a completely different character. I distinguished the two main protagonists by having Kevin speak in a more aristocratic accent, while Jacob speaks in a cynical, slightly American accent, in order to have a contrast. Jacob is an artist; he has written all the songs of the band CHASING. He didn't come from a wealthy family, he is impulsive, irritable, but extremely talented. He didn't have much of a way of making a living. He met Kevin at university and gave him all the songs he had written, and the latter formed the band. He is reckless in his actions, betraying Kevin at Anna's easy provocation, and angry at Kevin's embezzlement of money, not realising that he got a lot of it too, only to spend it all himself in a big way. His fiery barrel personality becomes the biggest conflict with Kevin in the film.



Jacob

Irritable and does not like to solve problems peacefully. Does not think about the consequences of things. Talented but ill-considered. Easily trusts others. Willing to be loyal to friends but unwilling to resolve issues peacefully if they feel betrayed. Tends to go to extremes.

References : [Fezco](#) (Euphoria)



Don't put too much emphasis on clothing  
Dress as he likes.

Design of  
for Jacob

character

**Anna**, relatively speaking, is also a typical character. She is not satisfied with having Kevin as a stable boyfriend but is keen on the novelty of the situation. She's also keen on money, saying that all she wants is Jacob's company, but compelling him to rob her ex-boyfriend of his assets. All these things are ironic for one type of person, the emotional, pushover, trophy. I have to say that I was very inspired by Sharon Stone in

Dressy Jennifer.



Casino.

Anna<sup>42</sup>

Uncertain about everything. Not having her own opinion about everything and always listening to what men think. Has no ideas of her own. And can easily betray her other half.<sup>42</sup>

Reference: Gina Gray (Peaky Blinders) / Cassie Howard (Euphoria)<sup>42</sup>



two styles: 1) Heavy make-up  
2) Light make-up  
but always empty

Design of character for

Anna

**Mark**, who was inspired by the Lefty Ruggiero I saw in *Donnie Brasco*, is a magical performance by Al Pacino of the little man's self-contradiction and desire to be big.

But unable to reach his strength, he can only be such a small character and dresses in a bluff. His every move reveals that he can reach that point of his own selfishness, but always he does not. And in the end, it was destroyed by his own indecision and cowardice.

Mark Profile  
Age : 24



Funky

Play the double-side, Characteristic copying with Billie Elish and ASAP ROCKY. When he performs on the stage could dress up like funky Billie Elish. He's like a chilling person but always taking of own personal idea

Design of

character for Mark

**Lucy**, Lucy was inspired by an animated series I watched while working on the project, *Cyberpunk: Edgerunners*, and the story and graphics hit me so hard that I kept thinking about Lucy in the animation while writing the script and creating the

character; she was subversive, unpredictable and had a cool vibe. These are the things I wanted the character to have. Because she had to have a sense of insanity, a kind of a departure from the others, to be able to do that. So, I took a ground-breaking animated character and made it into my film as a character reference. And this time I directly borrowed the name straight away because I really like the character.

Lucy Profile

Age: 25

Love to smoking cigarettes. Prefer to do what she want to do. More silent, except for unnecessary words basically do not speak



Hair color



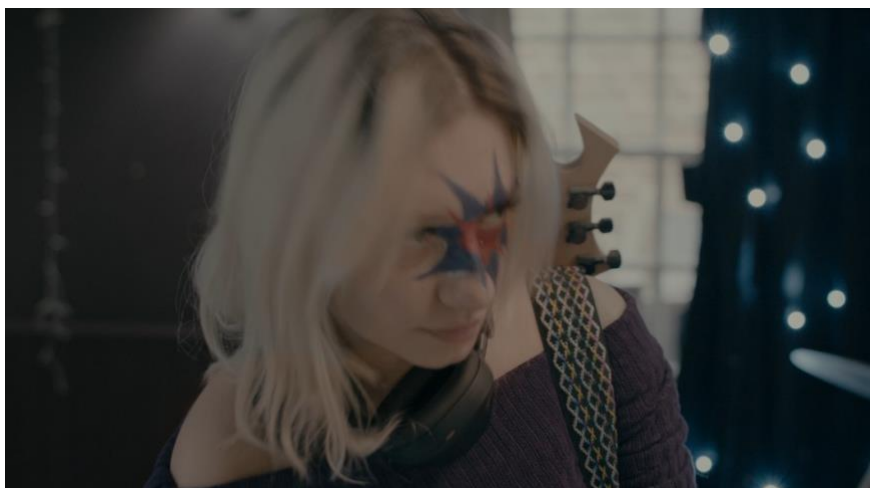
Eye make up

copy the dress style?

Design for

character of Lucy.

## Film Aesthetics (cinematography + production design)



Now it comes the important part of the film. How to do the visual style of the film. At the very beginning of the film I established that the visual style could not be realistic, naturalistic. Such a story does not take place in ordinary life, *CHASING* takes place in an exaggerated reality, so these effects must be reflected in the

cinematography and camera style.

First I confirmed the look and make-up of the film's protagonists. To make the story even crazier and more relevant to the unreality, I chose a glam rock look to define the band's stage style (see picture for details).

**For the stage of the show I chose**



**to light it with neon coloured lights.**

**And the kidnapping scene is to be a little closer to reality, while using hard light, creating shadows**











**For the final bedroom scene, I wanted to have a scene that would make the two characters feel comfortable and cosy. I used orange and green, two warming colours, while the cinematography and designing went towards *Euphoria's* emotional naturalism.**



Overall, I gave very clear requirements on the visual style of the film and was happy that my Dp and Production Designer could do it all.



IMAGE	SHOT	DESCRIPTION	SHOT SIZE	SHOT TYPE	MOVEMENT	ES
<b>End of Setup 1 of 1 — Est. Time: —</b> <i>Camera setup on the triple. Facing the Kevin the most. But also, I want shoulder rig or other hand held equipments for easily switching to movable shooting way</i>						
	1	A beam of light is cast down on the dark hood	CU	Eye Level	Pan	
	2	A light cast down on the dark hood, a hand (out of frame) reaches in and rips Kevin's hood off	CU	Rack Focus / HA / Single	Static	
	3	Kevin's whole body is in shock. Opening his eyes,	CU	Rack Focus / HA / Single	Static	
	4	Kevin could not open his eyes because of the bright light ALL THE SHOT IN SCENE ONE FOR KEVIN SAME FRAME	CU	Single / Eye Level	Static	
	5	Kevin's POV looking around all standing people he sees Anna leaning on Jacob. Both of them are staring at him. Mark is holding the hood and Lucy standing in the corner smoking. I want hand held. I want the breathing feeling that Kevin feels nervous about these people. Don't be focused on charaters. He just hit by the strong light	FS	POV / Shallow Focus / LA	Pan	
	6	Kevin shocking and yelling What the CAMERA ZOOM IN	CU	HA / Zoom	Pan	

The Shot list + Mood board I did for Scene 1. There are more here will not put the pics to show.

## Casting

I have to say that for every director, the casting is probably the most happy and tangled point. You feel lucky when people like your play, but you also worry about

finding the right actors. Fortunately, I found the right actors, and from Backstage we did a lot of auditions, and surprisingly Kevin and Anna had the most actors auditioning online, close to 200 each, and the other roles had over 150 actors each.



Matteo plays Kevin

He is 190cm tall, and I think that may have been the core factor in choosing him. When he stands there tall it does have a strong sense of oppression to others, and it is important that he shows that switch back and forth between crazy and sane repression during the audition, so I can feel that he is the best candidate.



Byron plays Jacob

Byron is a very versatile performer. His acting skills and looks also perfectly match

Jacob's irritable, impulsive, and emotional characteristics. The spark between him and Matteo really makes audience enjoy the pure drama.



Simonetta plays Lucy

An equally near-perfect casting choice, her sense of insanity and self-doubt in the play was something I didn't expect, and her own age was consistent with the youngest setting.

## **Minor Role**

### **First Assistant Camera in *Not too Far Away from Paradise***

Actually it's accurate or honestly not that relevant or similar to my film CHASING. samuel Thomson (director) and Marc Nickl (director of photography) are good friends of mine and I would definitely go help them even without this hard requirement. I have been working as Samuel's camera team since I joined UCA, and I have been working with him since he shot his first work on year 2, and Marc as well. I think what I can learn from them myself is their efficiency, their ability to plan their time, their ability to make schedules.

As the core members of the film team, they not only know what they want, but they can translate it into action exactly and communicate it to the group as a directive, which I think are amazing abilities that I lack. There were many times when I was a director that it wasn't a lack of writing and directing ability, but a lack of leadership ability to get the team to do what they could do, a lack of action. These are the things I want to improve.

The camera is a practical Sony A7siii, a camera I am very familiar with, I used to DOP with this camera and did not improve my skills very much. But I did enjoy working with Samuel and Marc.



