

SCENE 1			
INT - AH MEI'S HOME: DINING AREA - NIGHT			
	TEXT	ANALYSIS	CAMERA
1	<p>Ah Mei sits quietly at her small round foldable dining table in her small studio apartment. It is neatly packed with old newspapers, a ceramic cup, a bottle of boiled water, a table mirror, a calendar and an old radio.</p> <p>The table mirror is by the side, leaning against the stacks of newspaper. Ah Mei picks it up, parts the leg of mirror and stands it on the table. She walks away from the table and into the kitchen behind her.</p> <p>Ah Mei returns and places a bowl of rice and a fish delicacy on the table. She arranges the table neatly opposite where she originally sat.</p> <p>She then returns to her seat, picks up a comb. She unties her thinning hair and begins to comb slowly her hair by the side downwards, looking into the mirror, and sporadically taking a glance behind her to see if there was anyone. Silence pierced the apartment.</p>	<p>In this part of the scene, the audience is introduced to Ah Mei's character and her solitary state in her apartment.</p> <p>The addition of her combing her hair on a dining table with the dishes before her foreshadows her 'quirky' behaviour immediately.</p> <p>The movement of the turning of her head to the back to check emphasises her mysterious behaviour.</p>	<p>Still camera, eye level, organic, focusing on the actions of Ah Mei.</p>
2	<p>Suddenly the silence breaks. MS MAY NG, Ah Mei's neighbour reprimands Ah Mei at the front door.</p> <p style="text-align: center;">MAY NG</p> <p style="text-align: center;"><i>Ah Mei! You always make my blood boil! Can you don't put your laundry outside my window? Can you move it somewhere else? Ah Mei, I know you are still awake! Wake up and open the door!</i></p> <p>Ah Mei stops combing her hair. Looks at the door. Talks to herself and whispers.</p> <p style="text-align: center;">AH MEI</p> <p style="text-align: center;"><i>Go away lah you crazy bitch... Leave me alone. You see, I so old still want to bully me. Everyday you come and harass me. Go away!</i></p> <p>Ah Mei hears bamboo poles and the laundry stands falling to the ground with somewhat inaudible grumbling of Ms Ng.</p> <p style="text-align: center;">MAY NG</p> <p style="text-align: center;"><i>(Inaudibly/ Muffled)</i></p> <p style="text-align: center;"><i>Crazy old lady. Wash so many clothes for what? You think this one dhoby ah?</i></p>	<p>As AH MEI is facing the door, we see her reaction as she looks at the door.</p> <p>She frowns and we can see her heaving slightly as MAY NG reprimands her for her mistakes.</p> <p>While she whines and whispers to herself, audience will begin to establish that there has been a cold relationship between her and her neighbour.</p> <p>The sound of bamboo poles and laundry stands falling to the ground further emphasises the tension in their relationship.</p>	<p>Same camera position and composition.</p>
INT - AH MEI'S HOME: KITCHEN SINK - NIGHT			
3	<p>Ah Mei throws the food away into the dustbin and tosses the dirty dishes into the sink and she begins to sob emotionally.</p> <p>She heads back to the table, takes the calendar off the wall. She sobs in desperation, holding the calendar tightly in her hands, slams it on the table, takes a red marker and strikes off the day. We see "7th</p>	<p>In this scene, the audience will be a little confused as to why Ah Mei would throw the food away, but will somewhat give them a clue that the food is not intended for her to eat.</p> <p>The visual information of the calendar gives the audience a "TIME" - the 7<sup>th</sup> Month period.</p>	<p>Tight shots only when tracking AH MEI's hand actions.</p>

	<p>Month" written in Chinese. Caps the marker and throws the marker towards the front door.</p> <p style="text-align: center;"><i>AH MEI</i>  <i>Go and die you bitch!</i></p> <p>Black.</p>		
<b>SCENE 2</b>			
EXT - AH MEI'S CORRIDOR - EVENING			
4	<p>Ah Mei opens the gates of her house. Once again, lifting the laundry basket out of the door and it finally lands with a thud as the plastic meets cement. She heaves, resting her hands on her knees. She stretches her back a little and massages her tired arms. Relentless, she resumes to hang her damp laundry. As she hangs her laundry, she whistles a familiar old Chinese love song (the chorus).</p> <p>A young boy, JADEN, runs along the corridor. He teases Ah Mei as he passes her.</p> <p style="text-align: center;"><i>JADEN</i>  <i>Crazy old woman... Crazy old woman...</i></p>	<p>This scene shows AH MEI struggling while carrying the laundry basket. And then we see immediately that she's being teased by JADEN, adding sympathy to her character.</p> <p>The forced smile from JADEN's mother further emphasises the alienation shown towards AH MEI.</p>	<p>Still from the narrow side of the corridor. To capture JADEN teasing and AH MEI reaction of somewhat nonchalance but slight disappointment.</p>
5	<p>His mother, MS PHUA, 33, is Ah Mei's neighbour. She pulls Jaden away and fixes a forced smile towards Ah Mei and scurries away with her son. Ah Mei looks at the small commotion for a moment and then almost immediately tends to her laundry.</p>	<p>The visual action of the mother pulling his son away from AH MEI again forces that audience to sympathise with AH MEI.</p>	<p>OTS of AH MEI showing the son being withdrawn from her by his mother.</p>
EXT - AH MEI'S CORRIDOR - EVENING			
7	<p>Her neighbour, peeps out through her window to see what Ah Mei is doing. She gets slightly agitated. May begins to whine and rant to her husband who is obviously nonchalant about it and ignores her.</p> <p style="text-align: center;"><i>MAY NG</i>  <i>Look at this old woman, so weird. Hanging laundry in the evening again... Throw away your husband's clothes la! Don't bring bad luck to the people around you!</i></p> <p>Ah Mei, oblivious to the whines, continues to patiently hang one damp laundry at a time.</p>	<p>This scene will show the reprise of the neighbour who messed up AH MEI's laundry the night before. As she comes out to the window and sees AH MEI hanging the laundry, she whines to her husband presenting her constant dissatisfaction.</p> <p>This grants the audience to sympathise AH MEI even more, despite her quirkiness.</p>	<p>Wide shot and still. Angle bottom up to show AH MEI's vulnerability and neighbour's superiority.</p>
8	<p>Another neighbour, MS LEE, walks past Ah Mei carrying a plastic bag and a papier mache car.</p> <p style="text-align: center;"><i>LEE</i>  <i>Ah Mei, laundry again? A lot more this time.</i></p> <p style="text-align: center;"><i>AH MEI</i>  <i>Ah, yes, yes. How are you Ms. Lee?</i></p> <p style="text-align: center;"><i>LEE</i>  <i>Doing alright, same old. Err... I'm going to go pray and burn. You want to -</i></p>	<p>This part shows AH MEI amicability while interacting with her neighbour.</p>	<p>Wide shot. Reverse shot reverse.</p>
9	<p style="text-align: center;"><i>AH MEI</i>  <i>Tsk. I tell you already, I don't want to burn.</i></p> <p style="text-align: center;"><i>LEE</i></p>	<p>And then it immediately transforms to her being highly annoyed when LEE questioned her. AH MEI doesn't look at LEE.</p>	<p>Shot reverse shot but not OTS to show that AH MEI not looking at LEE.</p>

	<p><i>But Ah Mei, tonight is the final night to burn already....</i></p> <p><i>AH MEI</i>  <i>Aiyah. You want to go pray go... I don't care. Go and leave me alone!</i></p> <p><i>Ms Lee is taken aback by Ah Mei's escalation of emotions.</i></p> <p>She strides away, shocked. Ah Mei resumes hanging her laundry. She mumbles something inaudibly.</p> <p><i>AH MEI</i>  <i>You see I so old already still want to tell me to do things. Burn lah, pray lah. For what? Ah Kow ah...</i></p>	<p>This presents to the audience the constant nagging that AH MEI has to put up with over a period of time.</p> <p>Her sudden switch of behaviour once again displays her weird behaviour somewhat bipolar.</p>	<p>When AH MEI mutters to herself, show side view CU, still.</p> <p>Walks away and enters house from R to L.</p>
<b>INT - AH MEI'S HOME: DINING AREA - EVENING</b>			
10	<p>Ah Mei walks back into the house, closes the gate and places the empty laundry basket in the kitchen. She takes her time in the kitchen and eventually walks out with a nail clipper and sits on her dining table.</p> <p>She places the nail clipper on the table, picks up the radio and scans it again.</p>	<p>This scene shows her calming down from her recent frustrations and attempting to be 'normal' again.</p>	<p>Tracking shots of her actions.</p>
11	<p>This time, the song she whistled earlier starts to play on the radio. She pauses. Stares at the radio for a while. Ah Mei then stands up, places the radio back on the table. Hastily she takes an umbrella, opens it and straps the umbrella on the seat rest of the dining chair.</p> <p>Ah Mei heads back to the dining table and begins to trim her fingernail very slowly and carefully. Strangely, only the fingernail on her left hand's pinkie finger is left uncut while the other fingers are already quite trim. The song continues to play and she hums along with the tune.</p> <p>Suddenly, there is a seemingly inaudible chant outside her house. She looks up, frowns and scoffs. And hums even louder. Then time stands still.</p> <p>It is quiet for a moment. A low voice from OS speaks.</p> <p><i>VOICE</i>  <i>Ah Mei, I am back.</i></p>	<p>Here we see her recent frustrations transforming to desperation and slight elation from the glow in her eyes.</p> <p>As AH MEI executes these actions, she does it as if she's rehearsed it for months. Perhaps she can even say "OH SHIT I HAVE NOT COOKED FOR HIM!"</p> <p>When the voice comes on, she is pleasantly shocked. Afraid but not too scared because she is somewhat assured that she 'got what she has been waiting for'.</p>	<p>Track action shots of AH MEI's facial expressions and hand movements.</p> <p>Some mid-shots.</p>
12	<p>Ah Mei's eyes widens. She freezes. She looks in front of her, eyes bright and wide open - staring intently, brows seemingly frowning. Tears begin to swell, her face shakes, no longer able to control her muscles. A hand appears and reaches out to her cheeks. Her eyes soften, tears roll down her cheeks. She lovingly caresses the rough hand of an old man with her cheeks.</p> <p><i>AH MEI</i>  <i>You are really home.</i></p>	<p>This is the most important scene as it reveals to the audiences why AH MEI has been behaving abnormally.</p> <p>This also is a turning point for AH MEI as she finally gets to see her dead husband.</p>	<p>Still but closer shots.</p>

DF3001 - DIRECTING FOR FILM  
 CHENG NUO'S SCRIPT ANALYSIS

	<p>Ah Mei places her palm on the hand but only to realise it has disappeared. She opens her eyes, looks straight, looks down, and slowly moves her hands back to the table. A slight pause.</p>		
13	<p>The hand reappears and it lands on Ah Mei's shoulders. She smiles. Ah Mei turns from her seat and rises. The house lights up magically. She slow dances with the mysterious old man.</p> <p style="text-align: center;"><i>VOICE</i> <i>I have always been home.</i></p> <p>The voice sings to the last chorus of the song, in time and in tune with the song on the radio, with increasing volume. They resume their dance with much more passion.</p>	<p>During this dance scene, it will show that AH MEI is transported into another magical land - a sweet and romantic moment for AH MEI and her husband.</p>	<p>Gimbal, free movement, track around while they are dancing to the song.</p>
14	<p>Soon after, the house begins to dim again and Ah Mei falls to her knees and sobs.</p> <p style="text-align: center;">AH MEI <i>You promised you won't go, you promised!</i></p> <p>The song on the radio ends. Quiet.</p>	<p>This change in mood will be a deflation of emotions where AH MEI is not embarrassed to show her vulnerability.</p>	<p>Track HH of AH MEI's eye level on the floor.</p>
<b>SCENE 4:</b>			
INT - AH MEI'S HOME: DINING AREA - DAY			
15	<p>Ah Mei comes home from the market. She prepares fruits and some food on a bowl. Finally, she removes the calendar from the wall and replaces it with a picture of a man. She smiles.</p> <p><b>END</b></p>	<p>Resolution: AH MEI is no longer obsessed with the calendar and replaces it with the picture of her husband, showing that she finally accepts that he is dead.</p>	<p>Still as per Scene 1.</p>