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GAS MASK X

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Abstract:

Gas Mask X is a 21-minute psychological genre, short narrative film by Yoon-ha Noh that was completed and premiered in November 2012. The film is about a character, Gas Mask X who carries the guilt and trauma about his mother and father's deaths. Gas Mask X's mother died when she was giving birth to him, and his father committed suicide in front of him when Gas Mask X was only 10 years old. His horrible memories have continually 'suffocated' him, so he has worn a gas mask since after the death of his father. *Gas Mask X* reveals how the main character has suffered and continues to suffer in his life and what he decides to do about this to end the suffering and redeem his innocence.

This paper discusses the intention and original concept of the film, as well as the processes for producing the film from pre-production to post production.

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1. Intention

The high rate of suicide in Korea is becoming a terrible social problem. Government statistics indicate that 42 people commit suicide every day on the average. This has been the highest percentage of suicide among *OECD* (*Organization for Economic Co-operation and Development*) countries for years.

A couple of years ago, I heard the news that a close acquaintance of mine finished his life by committing suicide for the reason of heavy debt. He was also one of my neighbors. So, I was immensely shocked and felt as if it were my own affairs. What if it happened to me?

Needless to say, a death in the family is a sorrowful matter. If it is due to suicide, it aggrieves the family much more than if the lost loved one would perish by any other means, like in an accident, or by disease, or by natural death. A suicide does not just end in the death of the person. It creates guilt in those family members who continue living and could not prevent the suicide. It's not easy to overcome this guilt if it isn't dealt with and resolved by the person who is experiencing this guilt and is still alive. It can create tragic consequences where suicide adheres like a chronic disease to those remaining.

I wanted to show how the un-healing scars and trauma of suicide can drive individuals and families toward destruction. *Gas Mask X* is the story of a man, Gas Mask X, who is the main character, and his tragic family. There is suicide in his family and we watch which way Gas Mask X chooses to seek self-forgiveness, salvation, and freedom from his guilt. Nobody forgives or offers salvation to him from his guilt. This story is a dark and sorrowful story, but it's also a true story that is really happening somewhere in the world at this very moment.

2. The Story

An artist, Gas Mask X is trying to paint a canvas in his isolated studio and apartment combined, but he can't keep working because he is recalling a terrible memory when he was young and was assaulted by his father, K. Father K blames Gas Mask X for the death of his mother. Gas Mask X's mother died while giving birth to him. Gas Mask X often goes to his mother's tomb and speaks to her and pleads with her to understand the reason why his life is completely ruined. He believes that if his mother were still alive, he would not suffer so many painful hard times in his life.

Gas Mask X wakes up from a nightmare in which he kills his father with a pistol when he is 10 years old. In real life, his father committed suicide by shooting himself. His corpse laid around in the

house for days and days. The imaginary fetid stench of death still hangs in the air constantly around Gas Mask X. So Gas Mask X wears a gas mask. Although his father died a long time ago and Gas Mask X is no longer a child, in Gas Mask X's mind his father appears as a phantom that constantly assaults him. And, Gas Mask X can't avoid his father's assault, just like when he was Young X.

In Gas Mask X's delusion, the only thing he can do is to imagine himself as the 10 year old he once was and try to console this child who is always sobbing within him. Gas Mask X always tells the child-self that his mother's death was not his fault. However, although Gas Mask X knows this is true, he can't rid himself of the constant misery and terrible feelings of guilt. He has been preparing a day on his calendar to end his own life.

Two days before his suicide day, Gas Mask X meets a woman by chance who looks just like his mother. Gas Mask X actually begins to believe that she is his mother. He kidnaps the woman. He demands to know the reasons why she left him all alone when he was born. He tells her how he misses her and he confesses the evil deed that he killed his father even though in real life his father committed suicide. Then, he realizes that the woman he kidnapped is not his mother. Gas Mask X goes to the forest near his mother's tomb with a pistol. On the way to the forest, a hidden truth emerges in Gas Mask X's mind: That his father killed himself with the very same pistol he is carrying into the forest and that his father's suicide was really his father's way of releasing him from his own guilt for blaming Young X for his wife's death at childbirth and the abuse of his wife's offspring. Unfortunately, Young X witnessed the terrible moment of this father's self-inflicted suicide when he was 10 years old on his birthday.

When Gas Mask X reaches his destination in the forest, he puts the gun to his temple and pulls the trigger. He is now finally free. No more quilt, pain and sin. He is 38 years old when he dies, the same age as his father when he died.

3. Original Concept

A. History: The Big Change from Comedy to Documentary Influence

I usually create a main character first before starting a new script, instead of a story outline or incident in the story. The reason for this is that a character who has a unique personality or odd behaviors gives enough motivation to me to create interesting stories based on these characteristics. Although I'm not a good screenwriter, I'm used to this method of creating a story based on characters.

Especially if a character has any personality complexes or problems. These characteristics create a lot of potential material for story creation and building.

For example, when I was doing preproduction on a former film, *The Language of Mr. Lee*, I created a main character, Lee who distrusts the usefulness of languages in the world for expressing his own feelings. This character, who had a unique way of thinking and language problems made it possible for me to create a peculiar story. The story was about a character who invents a new language for communicating in his unique way. Lee was a rich and unusual character who inspired one of the most interesting and best stories I have ever created.

The beginning of my story telling process is character. So, I tried to create a unique and interesting character again for *Gas Mask X*. The image of a man who wears a gas mask rushed into my mind. When I create Lee in my former film, I focused on the psychological strangeness of the character. However, in *Gas Mask X*, I focused on the physically weird appearance of Gas Mask X. I was certain that characters with a weird appearance have mysterious and secret personal stories in their lives. However, the first story that I created from the character who wears a gas mask is far different from the final story of *Gas Mask X*. I focused on a dark and apocalyptic image of the gas mask and the abnormal events that caused the suffering of an abnormal main character. So the story became about a dark hero with a gas mask who hates the world and who tries to save a woman whom he loves from an attack with chemical weapons by aliens in an apocalypse. Looking back on it now this story was funny and childish, and I had gone so far as to create a final script of this weird science fiction story.

However, I was unsatisfied with the story. I wanted to change the story a lot and make it a more realistic one while keeping the original concept of the gas mask man. Then, one day by chance, I saw a documentary about a family who survived the pain and guilt from the suicide of one of the family members and a copycat suicide. I had not been interested in the issues of the family survivors before I watched the documentary. One of the stories that the documentary shows is about a 10 year old boy who had lost his mother to suicide. The mother was in the living room of their house while the boy was doing homework in his bedroom. When he finished his homework and called his mother, his mother was already dead. It was not the boy's fault. But he feels a terrible sense of guilt for what he couldn't do to prevent his mother's suicide, and he thinks the suicide happened because of him. He believes that he is an evil offspring and he continually wishes to kill himself in the way that his mother did so he can be free from his guilt. I was really shocked after watching the story of the boy. It made me think of another story I had heard several years before, about a Japanese rock star who had

witnessed his father's suicide by hara-kiri (i.e., disembowelment) when he was six years old. The memory of his father's suicide became traumatic and tortured him throughout his life. He was unable to overcome the trauma and he committed hara-kiri just like his father did and at the same age as his father was when he died.

The documentary and the story of the rock star were a turning point for me to change the concept of my film. I began creating a story about the man who wears gas mask and I knew it would be a much better story for me to work into a film.

B. The Intention of Gas Mask X

a. Original Sin

In Christianity, people are born with an original sin that was perpetrated by the first humans, Adam and Eve. So, although actually people never commit a crime before their birth, all of them are criminal if they are born in the Christian world. They must repent their sins and pray to God for redemption. Similarly, although Gas Mask X didn't commit a crime, he is regarded as being born with the original sin and he is blamed for killing his mother when she was giving life to him. It was just an accident, but Gas Mask X was branded as an immoral person and deserving of the child abuse by his father. Because of this, Gas Mask X thinks that he is an evil person and shouldn't have to be born. But on the other hand, he lives questioning his guilt and the original sin. He desperately wants release from his guilt and the stigma, but he wants and needs someone to convince him that the death of his mother was not his fault and that he is innocent.

b. Gas Mask – Self-Punishment

In the film, Gas Mask X reveals the reason why he constantly wears a gas mask. The ostensible reason is that after his father committed suicide with a pistol, the corpse laid around in the house for several days and the terrible smell of death hung in the air constantly around Gas Mask X. However, there is a more metaphorical reason. Wearing the gas mask is kind of self-punishment for his guilt about the death of his father (Figure 1). Even though the actual smell of death no longer exists around him in reality, the smell persists psychologically in his mind. The smell keeps his guilt alive. If the death of his mother is an uncontrollable accident, Gas Mask X

thinks the death of his father could have been prevented if he had taken the right actions to prevent his father from shooting himself. At least he could have tried to stop his father even though he only witnessed the suicide during a short moment. Sometimes psychological problems can develop into physical symptoms. If Gas Mask X can't be free from his guilt, he will smell death forever and he will never take off the gas mask. Furthermore, although he can hide his hideous face behind the gas mask, it would always suffocate him and isolate him, like wearing a *scarlet letter* (Figure 2).

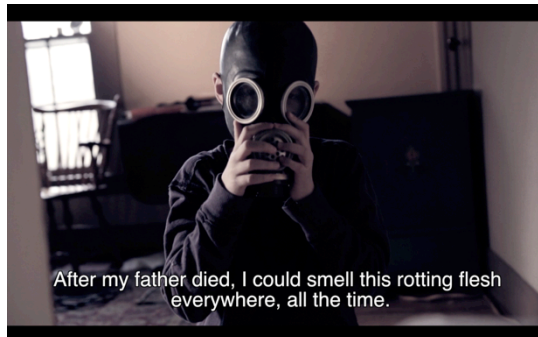


Figure 1: Young X wears a gas mask.



Figure 2: Hiding behind the gas mask

c. Mother – Saviour

There is no one who tells the truth that Gas Mask X hasn't done anything wrong. He needed someone who was on his side and would take care of him. He has a father, but his father is the main culprit who ruins Gas Mask X's life. Unfortunately, Gas Mask X has no one to replace his dead parents. He always misses his dead mother. He believes that if his mother were alive she would have taken care of him and not let guilt take over his life because she knows the truth. Mother is not only his only one hope in his mind, but she is also a *saviour* who forgives his original sin and can also save him from his horrible life. Although Gas Mask X prepares for his own suicide, he doesn't really want to end his life. The illusion he has about his mother is the urgent desire to live but also a means to have redemption before he dies.

d. The Tragic but Happy Ending

Gas Mask X creates the 'opportunity' to talk with his dead mother to find the truth about his guilt and to be redeemed. He meets a woman who looks just like his mother did, and he kidnaps her. He talks to this 'stranger' as if she is his mother. However, he soon realizes that what he has

done is a delusion and that there is no one who can save him from his imminent death. Gas Mask X accepts his tragic destiny.

Generally, it is an irresponsible and nihilistic ending if a main character commits suicide at the end of a film. However, in this film, the suicide of Gas Mask X is the best way to close the film. His suicide is the only way to release him from his painful trauma and guilt. It's a sort of self-salvation in a bad situation where there is no one else who can save him.

The way to die by shooting himself and the truth about his father's own suicide are finally revealed in the film and represent the process of his salvation. After Gas Mask X kills himself with his father's pistol, the film ends showing the world differently -- a wooden cross rests on his mother's grave, the sky is a beautiful blue with fast moving clouds, the happy past of his parents when his mother was pregnant with Gas Mask X is revealed and creates a liberation from all the terrible sufferings that Gas Mask X endured. He has saved himself (Figure 3). It's a tragic, but happy ending.



Figure 3: After committing suicide, Gas Mask X is redeemed from his guilt.

C. Characters in Gasmask X

Gas Mask X

When Gas Mask X was born, his mother died and his father often abused him for the mother's death. He hated his unblessed birth and he felt extreme guilt about the death of his mother. Gas Mask X also had a deep hatred of his father who abused him, and he wished his father to die. One day, when he was 10, his father commits suicide in front of him and Gas Mask X is unable to stop his father. Gas Mask X begins to feel guilt about the death of his father and he puts on a gas mask and wears it constantly since the time of his father's suicide. He believes that both parents died because of him, and that he should never have been born. As an adult, he psychologically lives in the guilt and trauma that he couldn't overcome, and he suffers continuously from the punishing phantom of his dead father. He wants to be free from his horrible life, so he prepares for his own suicide that will liberate him from his mental anguish.

Father K

Originally, Father K is an attentive husband and father who dreams of having a happy family life with his wife and son. However, his wife dies in childbirth when he was not present because he is at work. His dream of having a happy future with his family is shattered. After the death of his wife, Father K intends to bring his son up well on his own, but he feels so much guilt about his wife's death and not being with her when she died that he begins to drink to forget his painful memories and guilt. He becomes an alcoholic. When he is sober, he thinks the death of his wife was just an accident and he does not blame his son for his wife's death. But when he gets drunk, he changes dramatically and blames and abuses his son. It is an unconscious behavior that releases him from his personal guilt concerning his wife. Although he bitterly regrets his abusive behavior towards his son when he is sober, he repeatedly drinks and the abuse of his son is constant. This repetitive pattern of bad behavior creates even more guilt about his wife and son. Finally, at one moment he pleads for forgiveness from his dead wife and his son, but then he kills himself right in front of the Young X.

Mother

When mother is pregnant she believes her son will be the greatest blessing in the world and that she will have a happy life together with her family. But, tragically, she dies during childbirth. Her unexpected death becomes the reason for family adversity that eventually will drive the remaining family to destruction.

Mother was Father K's beloved wife and the mother of his son. Gas Mask X always misses her even though he never knew her, and he regards her as his saviour from his terrible fate in life. She appears before Gas Mask X two days before his suicide in the form of a psychological hallucination where he mistakes a woman who looks like his mother for being his actual mother and he kidnaps her and brings her into his home/studio. But he also knows that his mother in his mind can't bring salvation to him.

4. *Gas Mask X* Filmmaking Process

A. Pre-Production

a. Original Cast

Acting is one of the most important elements for creating a successful narrative film. If the acting is not good enough, the audience can't focus on the story, and the cinematic realism will be shattered. So, when filming, a director must check the acting all the time and let actors know what is working and what needs to be corrected. However, one of the most difficult situations for a foreign filmmaker is to work with American actors and understand that the acting is effective. It can be difficult to know if the acting is good or not because of language differences. English has a totally different grammatical structure, pronunciation and accent, so it's not easy to distinguish the differences of nuance in English dialogue. In my case, when I shot my second year graduate film, my actress told me that she could not concentrate on acting because of the poor acting of her opposite actor. I was little bit surprised because I totally didn't sense there was an acting problem. Although I requested better performances from the actor, I couldn't direct the overall acting very well. The only thing I could do was to check his acting through the opinions of the actress for each shot. I didn't want to ever have the same problem again, so I decided to work with only Korean actors for *Gas Mask X* in order to be able to communicate better as a director.

However, there was a problem. I had to find good Korean actors. Basically, there are few Koreans living in Rochester, and I couldn't find any Koreans who had acting experience. In addition, I had to consider the physical appearance and age for each character. Finding actors was a challenge, especially since I needed a boy and a man in his late thirties. I didn't know any people in those age groups, so I began to go to a Korean church to find them several months before shooting would begin. Even though the people I found did not have acting experience I luckily casted all of the actors, except for the main character. It took several months to convince them to work with me, because usually Koreans will want to work with familiar people. So, I needed to establish a familiar relationship with the Korean actors, which I did. The casting of Father K, the young boy and the mother were people from the church. I found an actor for the main character, Gas Mask X on campus at RIT.

At first, the actors were afraid of acting because of their inexperience. And, I wasn't sure myself whether they could act well, or not. I especially worried about the Young X and Father K because Josh, who would play Young X, was awkward and shy, and Kil, who would play Father K, is a very gentle person. Repeated rehearsals and teaching proper acting for this work were the best ways to move forward with the actors.

In order to direct the acting correctly, I myself had to act out each person's part -- practice each character's way of talking and their accents and behaviors, before each rehearsal. When I had a rehearsal, I mainly emphasized the understanding of each character's personality and the different situations the actors would encounter in the story, and then I requested them to be immersed in their character for better acting. I also directed the way to say things in particular, as well as the facial expressions and behaviors of each character during the shots.

Fortunately, my directing worked well and I found that the individual actors had an aptitude for acting. Particularly, Josh and Kil, who became confident and were really good at acting regardless of my worries. It does not mean their performances were as good as a professional actor's acting. But they were very believable and they played their parts very well. They also worked very hard to get their character's part right. The actresses who played the parts of the mother and the kidnapped woman were also good enough and they did their best. Each person's performance continually got better and better. Except for the performance by Steven, who was cast to play Gas Mask X. Despite the repeated rehearsals, his acting wasn't getting better. Of

course, he also did his best, but a critical talent for acting is necessary to pull off a complex character like Gas Mask X.

As the shooting day approached, I needed to make a decision. It was too late to find another actor to replace Steven. I made the decision to play the role of Gas Mask X myself. It was not the best to be the director and play the main character at the same time. But it was the only choice I had so close to the shooting start date. This decision risked the possibility that I might not have control as the director of shots if I appear in the shots. It was impossible to do both jobs flawlessly. Nevertheless, the reason why I made this decision was that the main character's performance was incredibly important. I also felt confident that I could play the part of Gas Mask X because I already had experience in acting while directing a film during my undergraduate degree in Korea.

b. Crew

I composed the main crews with Korean friends and some international film students. The Koreans were not filmmakers or majoring in film, except for the Director of Cinematography. If I needed a more specialized crew, I could work with American film students. But, I focused more on the need for good teamwork based on good communication and friendship. Later, when I would work with American film students, I could make use of their technical expertises. I always risked not being able to communicate effectively because of language differences, and I did not want to jeopardize not being in good control of all of the crews while shooting.

I found it was difficult for me to focus on only directing when I was also an actor in a shot. In other words, it was difficult to control all the different aspects of directing during the progress of shooting while I was acting. For it to work well good teamwork was the most important feature of making a good work. What makes good teamwork? I think it is good communication based on humanity and respect and patience that can inspire good teamwork. Working with a Korean crew was an effective way of assuring good communication amongst the team. They didn't know much about the shooting technique, and I had to teach basic skills to them before shooting. But they were willing to help me and they also respected me. We did not have any language problems, and we were really familiar each other. Although sometimes we encountered a few technical

problems, we worked well as a team and they were very good at their jobs even when I was not directing while acting in a shot. The way I worked with my “crew” friends was similar to the way of making independent films by Robert Rodriguez. When he starts shooting a low budget film he calls his friends to join on the crew or be the actors in his films. His films are very successful. I believed that this approach could work for me too.

c. Location

Gas Mask X has a dark and loner personality because of his trauma. He doesn't have friends or any close relationships with others. He has a tendency to stay at home in his personal space if possible, with the exception for when he visits his mother's tomb. I reflected on Gas Mask X's isolation and preferences not to leave his home/studio, so I decided that the film would mostly be shot in his home/studio. Gas Mask X is a poor artist and has no money to lease a studio that is separate from his home. He shuts himself inside and rarely leaves to go outside.

I chose my personal apartment for Gas Mask X's home/studio for two reasons. First, it made it possible to shoot in a space where there would be no limitations on set decorating and there would also be no interruptions for during shooting. In addition, I could use both the bathroom and the living room in my apartment for the needed interior shots. Second, I liked the construction and atmosphere of my living room. It has an interesting white brick wall, two wooden pillars, and a black iron stair railing that gives a sense of a tight spatial atmosphere. Furthermore, my apartment is a town house and the living room is separated from other rooms upstairs, so it was possible to use the living room like a film studio.

Although my house had several advantages for the location as Gas Mask X's home/studio, I had to make many changes to my home in order to create the set for Gas Mask X's personal space. To make my living room look an art studio, I first did some research by visiting several personal art studios. I put appropriate art tools, furniture and other props into the living room and ‘messed up’ the space to look like the art studios that I saw during my research. But Gas Mask X's art studio is also not normal. It had to be a dark and lonely. Even though I liked the texture of white brick on the wall in my living room, the white color was not good for conveying the darkness of Gas Mask X's life. I solved this problem by hanging light bulbs from the ceiling in asymmetrical patterns (Figure 4) and placing dark abstract paintings on the wall. The wall was still white but the hanging light bulbs and the paintings were enough to create an artistically strange

environment that would mirror Gas Mask X's strange personality. There are wooden pillars dividing the space in interesting ways (Figure 5). The wooden pillars were useful for visually dividing the space and creating a cramped environment. The living room is connected with dining room and it was not claustrophobic space that would suit this work. In order to solve this problem, I used the pillars and the black wrought iron stair railing to further enhance the sensation of being cramped and his life in a small space when composing shots. When I shot a master, I placed the camera at the intersection of the living room and kitchen behind the two pillars. When I shot a knee high shot, I placed the camera behind the iron railing. The pillars and the railing would partially covered and divided the space and the character into pieces within the frame (Figure 6). This reinforced the fragmented life of Gas Mask X. It also made his closed studio space into a kind of jail and Gas Mask X seems to be imprisoned in the space (Figure 7).



Figures 4-7 (clockwise): Sets and shooting designs

B. Production

a. Directing

Directing a film requires a director to maintain a high degree of alertness and to pay attention to details in order to make proper decisions during the whole process of shooting. Directing is difficult, and the director needs to focus on many things at once in order to shoot a good film.

However, my situation was different while shooting *Gas Mask X*, because I was not only the director but also the lead actor. It was not easy to be good at both at the same time and it was very confusing at times. Although I checked camera angles, movement, positions with lighting and acting before and after every single shot, I was not able to see what was going on in the frame when I was acting, and it slowed things down a lot. I had to get good shots with limited takes and deal with unforeseen problems on the set. Of course, I had assistant directors, and generally they were helpful. But they were not highly skilled professionals or practiced filmmakers who could check the whole process of shooting, and they also did not deeply understand the story and characters. They were not a good substitute for a director when I played the main character. I needed a very good assistant director who would sometimes substitute-direct on my behalf. The assistant director had to be able to give the correct directions to the cinematographer, the crew, and the actors, as well as to me if I am confused or missing something in the shot.

I decided that to create a storyboard that was drawn in detail with notes and various reminders and shooting tips. Before each shot I consulted the storyboard and this was very useful and made the shooting easier. On the storyboard I wrote about the many shooting details -- order, angle, composition, movement, position, lighting, and even the acting method. It had almost everything needed for a shot. It gave me the correct 'direction' intended for each shot, and when I forgot or lost my way in a shot that I acted in it was an important guide to make corrections to do things properly. And sometimes the storyboard gave me new ideas for shooting. I also explained my shooting intentions to the cinematographer, crew, and actors with the storyboard. And if anyone was confused about something when I was in the shot, they could check the storyboard for the correct details of the shot. In this way, my storyboard functioned like an assistant director and it saved a lot of time for everyone during the shoots. The storyboard was a bible on the set.

b. Acting

My dual roles of acting and directing in this film were difficult. I needed to be immersed in the emotion of the character to show a good performance. However, I also had to be the director after each take, and it would break the emotion for my character, especially if I had to be the character for the next take and be immersed in the correct emotion again. Sometimes it was not easy to continue the emotion. Although I assumed this predicament before shooting and

rehearsed my character, my acting on the set was not better than my acting during the rehearsals. It does not mean my acting was bad. It was reliable acting, but it wasn't my best.

As I mentioned above, my other actors had no acting experience before *Gas Mask X*. Despite several rehearsals where they did very good performances, I couldn't stop fretting over their acting until the moment of shooting. As I expected, the performers were nervous, and they made mistakes in front of the camera. It was also difficult for them to concentrate on their characters in the presence of the crew. On each shot I would go over the characters in the scene, and I would give the actors enough time to become immersed in the emotion of their character. They followed my direction well, and their acting gradually got better and better. They did their best, and their acting was much better than my expectations. I'm satisfied with the acting in *Gas Mask X*. It works.

c. Cinematography

I chose the Canon *5D Mark II* for *Gas Mask X*. It is a quite good digital camera for shooting an independent film for several reasons. First, it's a digital camera with a high quality 24-frame mode. The 'film look' based on 24 frames/second made the difference between the work having a film look versus a video look. Many filmmakers want their films to have a film look, even though they don't use a real film camera for this because of the high costs of using actual film cameras. The 24-frame mode of the *5D Mark II* creates a great film look, if a plug-in called *Cine-look* is used. Second, the camera works with a diverse range of lenses. It means that I can choose a proper lens for a certain shot. For example, when I needed to shoot a wide-angle shot in a narrow location, I could install a wide-angle lens. Or, if I wanted to shoot an object with a shallow depth, I could choose a telephoto lens. The diverseness of lenses gave me a chance to design and change the dimensions of the actual frame and also to shoot an object with an aesthetic purpose.

If I have a good camera, I can't necessarily get good footage without a good cinematographer. I think a good cinematographer is not just a person who is highly skilled at the camera craft. The good cinematographer is a person who shoots quality footage to the director's intentions and this is based on good communication with the director. Good communication between the director and the cinematographer is really important in producing a film. The director needs to exactly express his intentions to the

cinematographer, and the cinematographer should understand what the director wants. For *Gas Mask X* I needed to find the right person who would be the cinematographer, and luckily I found a Korean SoFA graduate film student, Myungsuk Kim. He even owned a *5D Mark II* and other important camera equipment and this was a great advantage in the making of *Gas Mask X*.

Generally, working with Myungsuk went very well. Despite his indirect understanding of the meaning of certain shots and the need to break certain conventional shooting rules, he followed my direction without any hesitation. We also had no communication problems and he was a master at operating the camera. In addition, the storyboard also included well-prepared shooting directions for Myungsuk to follow. I had already composed the shots of each scene for editing and had the specific camera directions outlined to fit the atmosphere of each scene. And I worked with the cinematographer on the entire flow of shooting and we checked the camera work for each shot while referencing the storyboard and notes. The shooting went very smoothly.

Originally, I planned on many handheld shots in *Gas Mask X* to convey the instability and tension of *Gas Mask X*'s personality. I thought an unstable camera movement was necessary for reflecting the mood in the whole film. But Myungsuk didn't want to shoot handheld because he thought that he could not control the handheld shot very well and he also was afraid that his arms would increasingly get fatigued through a shooting day. I trusted Myungsuk very much and I agreed to let him use a tripod for the shots. I decided I would create the shakiness in shots in post-production. This added effect worked but it did not create the same feeling of shakiness as could have been achieved by actual handholding the camera during shooting.

C. Post-Production

a. Editing

I didn't have experience in the use of the editing program *FCPX* (*Final Cut Pro X*) before I used it for *Gas Mask X*. This newest software update *FCPX* has a different interface compared with the former *FCP* (*Final Cut Pro*), and when I began editing it was unfamiliar to me. So at first I hesitated using *FCPX* for editing. But, I soon learned how easy the new editing program was to use and how much better than the former it was because of so many helpful new functions.

Although the editing took a lot more time than I expected, it went very well following the storyboard. I would like to explain the intention of my editing for specific scenes.

The beginning scene of the film is meant to attract the attention of the audience with an alluring opening. *Gas Mask X* begins with the moment just before the suicide of Gas Mask X. He stands in the forest with a sad face and pulls a pistol out from his jacket. This scene is enough to get the attention of the audience. The audience might be wondering why he is doing what he is doing and feel tension. In order to exacerbate the curiosity and the tension, I edited this scene with several close up shots that do not show/explain the entire situation (Figure 8), and I added a mysterious kind of pulsating electronic melody in the soundtrack. Each close up shot divided Gas Mask X's body, and his unsteady hand and sad eyes in the shot convey a disturbed mental state of Gas Mask X.



Figure 8: Close ups of suicide

In the same vein, the editing to reveal Gas Mask X's stuff in his studio and Gas Mask X's face in the blinking light from the hanging light bulbs with the same tempo not only reveals the mysterious appearance of Gas Mask X, but also arouses a curiosity about the character (Figure 9).

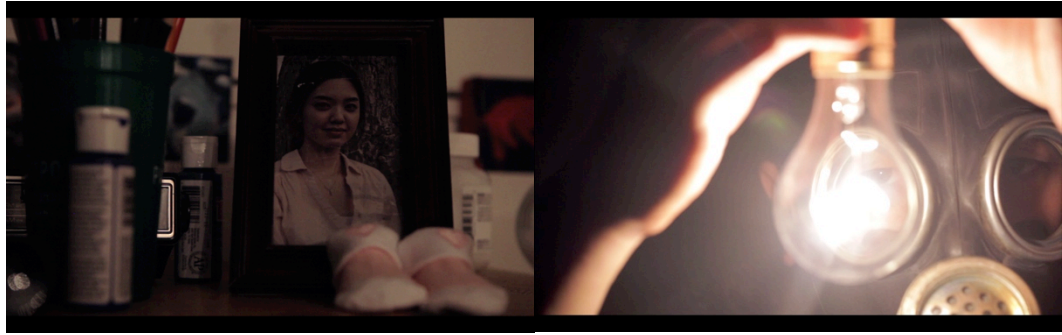


Figure 9: Shots to arouse curiosity

Gas Mask X often recalls his unhealing trauma of when he was young and being abused by his father, and he feels anger on each occasion. In order to show his anger and the reason, I cross-cut shots of his past when he is being abused by father and the present as he violently and angrily is painting a canvas. The slow tempo of cross-cutting gets faster and faster with his rising anger (Figure 10).

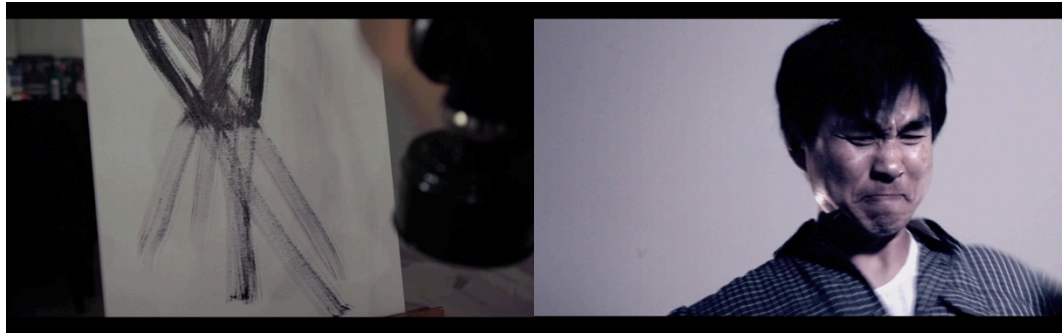


Figure 10: Fast cross-cutting for anger

When Gas Mask X and his mother meet on the street, I wanted the moment to be dramatic and look unrealistic, especially at the moment when his delusion of his dead mother flashes past him. So I shot the moment in several different angles and sizes. And then, I composed sequences of very quick shots and added a disturbing, moody soundtrack. After he meets his mother, he is confused about what he really sees. I shot many sequences with different angles and sizes to have enough sources for editing. I edited those shots in an irregular arrangement (Figure 11).



Figure 13: Editing in an irregular arrangement of shots

The scene in which he kidnaps his mother is my favorite. It consisted of several extreme close ups, close ups, medium shots and master shots of Gas Mask X and his mother. These shots alternate with each other and the music. When I edited this scene, I focused on the two conflicting images and mental states of Gas Mask X, and the mother of his past and the kidnapped girl. I placed the conflicting shots alternately to create their collisions (Figure 12).



Figure 12: Editing shots to create collisions.

When Gas Mask X is going to the forest destination where he finishes his life, his hidden memories about the death of his father reveals that he is still living in his past, and the past is his present. So, I cross-edited Young X with the adult Gas Mask X to kind of fuse them together at the last moments of life (Figure 13).



Figure 13: Young X and adult Gas Mask X are together in horrible memories

b. Special Effects

Committing suicide with a pistol is really terrible, and it splatters a lot blood. I wanted to show this in a realistic way when Father K shoots himself in the head. Making blood splatter using *After Effects* is simple, but it required two video clips of blood and smoke. I composed a clip of smoke for the smoke that comes out from the pistol after squeezing the trigger. I composed a clip of blood on the father's temple. The composite of the two clips looked like a real suicide with the pistol (Figure 14).

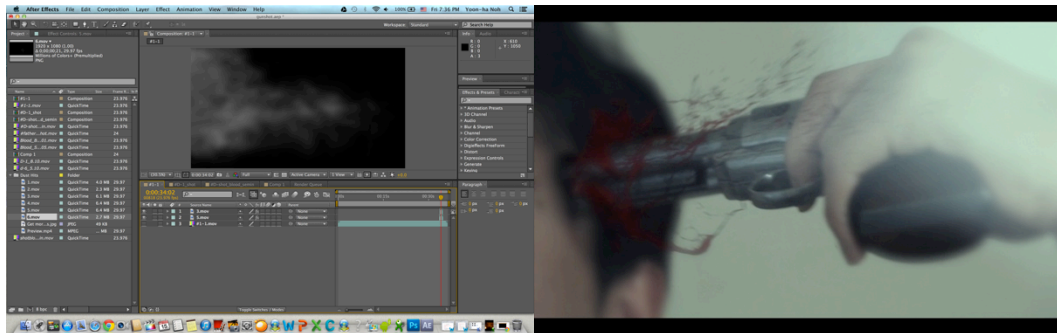


Figure 14: Smoke sequence and composited image

Gas Mask X lives in hallucination where he can see Young X, his living and dead father, and his mother. They appear almost randomly, and they disappear like smoke. For shots of the visions I made shots with and without the objects, using the exact placement of the camera for both sets of shots. I composited the two sets and cut the object when it was the proper time for it to vanish from the overall shot. I also composited the texture of smoke on an appearing object. The result was that object appears and disappears like a ghost (Figure 15).

Although I wanted to shoot everything with the handheld, my cinematographer needed to shoot using a tripod. I felt that handheld shooting was necessary for expressing tension and Gas Mask X's unstable mental state. So, in post-production I gave a shaking movement to every fixed footage shot using After Effects' Wiggle-position plug-in.

After Gas Mask X met his imagined mother on the street, he also sees his mother again in the mirror. To be exact, his face transforms to his mother's face in the mirror. In order to create this special effect, I shot the mirror that reflected Gas Mask X first, and shot the mother's face in the mirror in the exact same position. I imported both footages into *After Effects*, and composited both faces in the mirrors and adjusted the key light of each. Finally, I created the effect of a bulb blinking on and off in the footage to give it a more surrealistic mood (Figure 16).



Figures 15 and 16: Visual effects in the storytelling

There are three abstract shots of Gas Mask X and his mother in the film. Those shots reflect Gas Mask X's emotion and situation with his mother. I shot each of them with a green screen as the background for compositing. After compositing shots together, I adjusted the texture of the composites in order to create the look of a watercolor painting (Figure 17).



Figure 17: Watercolor painting effects

5. Conclusion

A. Psychological Genre

The character Gas Mask X is an unhappy person from birth. He had a very unhappy and traumatic childhood, and the rest of his life was painful and sad. Happiness was a very distant, unreachable reality for him. He lives a miserable life until he dies and he becomes free from every bad thing. *Gas Mask X* is about an unhappy person whose abnormal mental state and unfortunate life circumstances create a terrible life. The film seems to be led by the character, but his psychological state and problems actually drive the story. If he didn't have the terrible experiences in his past, he would not have killed himself. In this way *Gas Mask X* is very much a psychological film.

B. My Experience as an Independent Filmmaker

Practically speaking, it is always hard to make a film with a low budget, limited time, a small crew, and a lack of equipment. I am constantly reminded of this when I make a film. I suffer the difficulties of reality. I used to complain about this situation, but it never stopped me from making a film. Because I love to make films. Especially as an independent filmmaker. *Gas Mask X* is really special to me because this film will be the last film that I make as an independent student filmmaker. Of course, I experienced the same problems that independent filmmakers suffer in common – low budget, small crews, limited time for shooting and producing a work, difficulty securing locations, professional acting concerns, and many people to deal with who don't understand independent filmmaking. However, sometimes the lack of something makes it possible to do unexpected and creative things.

I benefitted greatly in the making of *Gas Mask X*. I had to act as the main character while directing, and perform multiple jobs as producer, editor, special effects artist, and sometimes I was gaffer or grip because of the lack of specialized crew. It was challenge, but it taught me the know-how of making an independent film with very limited resources. And, this is the second time in my filmmaking experience where I was a director who can also do acting at the same time as directing. Like Quentin Tarantino. Furthermore, I had to learn to make special effects and experiment with editing and compositing techniques and styles. I had to learn all these things myself. Now I am an independent filmmaker with several specialized skills and experiences. Because of *Gas Mask X*.

6. Appendix

A. Thesis Proposal

Gas Mask Man Proposal

Genre: Experimental live action narrative

Length: 20 minutes

Technique: Digital video

Synopsis

Often a suicide can trigger the repetition of self-killing inside families. In *Gas Mask Man*, a 35 year old artist acts out the shame of his birth that killed his mother and the blame and violence that was put on him by his father. At age 35, the father killed himself in front of the artist when he was 10 year old.

Treatment

Gas Mask X is wearing a gas mask. He is 35 years old and is standing alone in the middle of a windswept field of snow. He slowly raises a pistol to his temple. He looks at his watch and begins to squeeze the trigger of the *pistol*.

Gas Mask X turns on several hanging lights in his small studio inside his home. His cat brushes affectionately against his ankles and then jumps up onto a table close to him. There is a framed photo of a young **Woman** on the wall above the table. There is a pair of baby socks that hang on the wall next to the photo. The cat accidentally knocks the photo from the wall onto the floor. **Gas Mask X** picks up the picture and stares at the image of the young **Woman**.

Young X is 10 years old and sits in a darkened room with a black eye and bloody nose, and he is sobbing while he is looking at the same photo of the young **Woman**.

Gas Mask X returns the photo to the wall. He moves to an easel and begins to paint a dark, abstractive picture on a blank canvas. His strokes with the brush gradually quicken and becomes more frantic and forceful.

Young X is being abused by his drunken father, **Father K**, who is 35 years old. **Father K** grabs the boy's throat and shouts violently into the boy's face that his wife (**Woman**, **Young X**'s mother) was killed by **Young X**.

Gas Mask X's strokes on the canvas become violent and he stabs holes into the painting several times with his brush. The canvas tumbles to the floor. **Gas Mask X** freezes in place, but his body is shaking violently. He looks at a calendar on the wall. Most of the calendar days are x-ed out, except for the last three days of the current month. The last day has a hand-written label that reads "D-day".

Gas Mask X puts flowers on his mother's grave and stares silently at the tombstone. An Adult Voice says,

"If I had a mother, maybe I would not have suffer from abuse by my father."

Later, **Gas Mask X** is sleeping, but having a terrible nightmare. In the nightmare, **Young X** is aiming a *pistol* at his **Father K**'s head. **Young X** fires the *pistol*. **Father K**'s blood splatters on **Young X**. **Gas Mask X** suddenly awakes from the nightmare. It is the middle of the night. He opens the drawer on his bedside table and pulls out the *pistol* that was in his nightmare.

The Adult Voice says,

"I really hated my father and wanted to kill him. When I was 10, I killed my father. He was 35 years old. And, now I am his age."

Gas Mask X lays the *pistol* gently on his chest and falls back to sleep.

Young X is wearing a gas mask. The Adult Voice says,

"After my father died, I could smell his rotting flesh everywhere, all the time."

Young X's gas mask face superimposes with **Gas Mask X**'s face. **Young X**'s eyes inside his gas mask transform into the adult eyes of **Gas Mask X**. **Gas Mask X** crosses another day off the calendar.

Gas Mask X is in his studio laying on the floor facing the ceiling. He is hallucinating that his **Father K** is physically assaulting him and verbally abusing him. **Gas Mask X** sobs and yelps. The frightened face of **Young X** superimposes over the tormented face of **Gas Mask X**. **Young X** is also screaming and yelping. **Gas Mask X** continues to hallucinate and imagines his **Father K** pushing the pistol at **Young X** and ordering Young X to kill him. The Adult Voice commands, "Kill me like you killed your mother!"

Both **Gas Mask X** and **Young X** suddenly cry out in unison,

"He didn't kill his mother, it was just an accident!"

Father K shouts out, but the voices of the **Gas Mask X** and **Young X** emanate from his mouth,

"You killed your mother when she was giving YOU life!!! You are poison, and you have destroyed my life! Now kill me!!!"

At the same, both **Gas Mask X** and **Young X** each raise a pistol and point it at **Father K**. Suddenly, **Gas Mask X** snaps out of his hallucination and the visions of **Father K** and **Young X** fade away.

At night in the studio, **Young X** is sitting frightened on the floor hugging his own knees across from **Gas Mask X** in the studio. **Gas Mask X** moves to **Young X** and hugs him tightly and strokes his head lovingly.

Gas Mask X is walking in the morning with his cat on a leash on the street near his studio. He passes a Woman who glances at him briefly. She is the Woman in the photo on **Gas Mask X**'s wall! **Gas Mask X** becomes paralyzed and cannot move. The Woman walks away into the distance. The leash drops from **Gas Mask X**'s hand and the cat runs away.

Gas Mask X looks at his face reflected in the bathroom mirror at night. His face continuously twists and distorts in the mirror, and for a brief moment his face becomes the face of the Woman. She speaks to him in his own voice and asks him,

"Who are you?"

She then suddenly disappears. **Young X** is now standing next to **Gas Mask X** and reaches for his hand and they hold hands.

Gas Mask X and the Woman stand face-to-face in the street near his house. The Woman walks slowly past Gas Mask X. Gas Mask X turns around quickly and puts the *pistol* against her back.

In **Gas Mask X** 's studio, the scared the Woman is sitting with her back to **Gas Mask X**. Her wrists and ankles are tied to the chair with rope. **Gas Mask X** slowly strokes the Woman's cheek with a trembling hand. The Adult Voice says,

"Mother, I miss you. I killed you....Why did you die and leave me?"

Although the Woman tries to say something to him, she can't say anything to him because of a gag in her mouth. The Adult Voice says,

"You must never leave me, Mother. My life broke apart when you left. If you never die I will not kill. "

The **Young X** stands next to Gas Mask X and pleads,

"I need you're your love."

Gas Mask X begins to cry, but gets angry and shouts,

"You made me a killer."

Gas Mask X turns away from the Woman, The Young X has disappeared. Gas Mask continues to sob and drops to his knees.

Next morning, the Woman is still tied up and sitting in the chair, but the chair has been moved to a new location. The back of the chair is next to the table in front of the wall with the framed picture of **Gas Mask X**'s Mother. The Woman tied up is hanging her head so that her hair is covering her face. She begins calling out and pleading to be released, **Gas Mask X**, does not seem to be in the room.

The Woman pleads in her natural voice,

"Where are you?...Let me go...Don't hurt me....Please..."

Gas Mask X approaches the Woman from out of the shadows of his studio. He becomes frantic as he begins looking rapidly over and over again between the image of the Woman in the photograph on the wall and the different face of the woman tied up before him in the chair (Woman 2). Woman 2 is still pleading for **Gas Mask X** to let her go. **Gas Mask X** starts walking nervously in circles in front of her. He is wringing his hands and then suddenly uses them to stifle screams that begin coming uncontrollably from his mouth. He suddenly runs to his calendar on the wall. All days are ex-d out except one, the last of the month marked "D-Day".

He then runs to the table behind Woman 2 and pulls out the *pistol* from the top drawer. He loads the *pistol* with bullets he pulls from out of his pants pocket. Woman 2 is crying even more and yelling for him to release her and not hurt her. **Gas Mask X** stares at her confused, and then suddenly he leaves his studio. **Young X** follows him, yelling in the Adult Voice,

“Don’t leave me...! Don’t leave me...!”

Gas Mask X walks onto the bleak, windswept field of snow. After a while, he stops and takes out a *pistol* from his jacket. He slowly raises a pistol to his temple with a trembling hand.

Father K holds the pair of baby socks and his wife’s photo in his bedroom. He looks at the photo and the socks and his tears flow down his face. **Young X** arrives running and out breath at his father’s bedroom door. He begins watching his father through the cracks in the bedroom door. **Father K** hold the picture to his chest and then mouths the words as the Adult Voice says exhaustedly,

“I’m so sorry.”

Father K begins to weep loudly and then suddenly withdraws the *pistol* from his pocket and aims it at his own temple with a trembling hand. **Young X** runs into the room and stops in front his Father. **Father K** sees his son and pulls the trigger. **Young X** screams in his little boy voice. **Father K**’s blood is splattered on the calendar and clock on the wall.

Gas Mask X looks at his watch and slowly moves his forefinger to squeeze the trigger. The Adult Voice says,

“I am so sorry.”

On the stroke of twelve, he shoots the *pistol*.

Father K gives the pair of baby socks to his pregnant wife as a gift. They happily laugh at these tiny, precious objects.

Style

Helping to create a specific emotion within a scene and between scenes will be done through the location design, props, animation and special visual effects, editing style, use of camera, and variations in the color palettes. I will experiment with a variety of techniques and methods in order to express the dark and unnatural atmospheres in the work, and also make it possible to create an ‘experience’ that allows the spectator to engage in this work on an emotional level.

Timeline

Pre-Production

Fall Quarter 2011

September: Brainstorm story concept and elements

November: Finalize treatment.

Winter Quarter 2011-2012

Week 3: Finishing proposal and meet with Faculty advisor

Week 4: Write first Script

Week 5: Finalize Script/Shot list

Week 6: Casting/Audition/ Purchase Props

Week 7: Contact Potential Crew/ Build additional Props/ Begin location scouting

Week 8: Finalize Cast/ Confirm Crew/ Secure Props & Wardrobe

Week 9: Location Scouting/ Actor Meeting/ Meeting with Production Crew

Week 10: Finalize Location/ Any camera tests/ Wardrobe Check/ Prop Tests

Production:

Spring Quarter 2012

Week 1: Reserve Equipment/ Acting Rehearsals/ Finalize Set Dressing

Week 2: Shoot 2-3 Days/ Continue Rehearsals

Week 3: Shoot 2-3 Days/ Continue Rehearsals

Week 4: Shoot 1 Day/ 1 or 2 days for additional shoots if needed

Post-Production:

Week 5: Begin Rough Edit

Week 6: Continue Edit/ Contact Post Crew

Week 7: complete rough cut

Week 8: Reserve Sound equipment and edit rooms/ Begin basic sound Work

Week 9: Fine Cut complete/ Begin work with Composer

Week 10: Begin ADR and Foley sound

Summer 2012

Finalize Composed Music

Rough Sound Mix

Fall 2012

Week 1-2: Finalize ADR/ Finalize Sound Effects/ Finalize Sound Mix

Week 3-4: Send final to Composer if adjustments needed

Week 5: Color Correction

Week 6-7: Final adjustment of Entire Film/ Credits

Week 8-10: Apply to Film Festivals

Week 11: Screening

Budget

Category/ Item	Quantity	Fee	Cost	Total
Script	1	\$0	\$0	\$0
Talent	3	\$0	\$0	\$0

Production Personnel

Assistant Director	7days	\$0	\$0	
Camera Assistant	7days	\$0	\$0	
Sound Mixer	7days	\$0	\$0	
Boom Operator	7days	\$0	\$0	
Art Director/Props	7days	\$0	\$0	
Key Grip	7days	\$0	\$0	
Gaffer	7days	\$0	\$0	
Production Assistants	7days	\$0	\$0	\$0

Location Expenses

meals	7days	\$8.00	\$840	
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Location fees	1 ESTIM			
Mileage/ Fuel			\$120	\$960

Field Equipment

Camera Package	7days	\$0	\$0	
Sound Gear	7days	\$0	\$0	
Grip Package	7days	\$0	\$0	
Lighting Equipment	7days	\$0	\$0	
Generator	2days	\$0	\$0	
Dolly	3days	\$0	\$0	
Props	1 ESTIM	\$300.0	\$300.0	
Wardrobe	1 ESTIM	\$0	\$0	
Expendables	1 ESTIM	\$200.0	\$200.0	
Special Effects	1 ESTIM	\$0	\$0	
Makeup Supplies	1 ESTIM	\$75.0	\$75.0	\$575.0

Sound and Music

Sound Designer	1FLAT	\$0	\$0	
Composer	1FLAT	\$0	\$0	
Music Mix	0 HOUR	\$0	\$0	
Sound Mix	1FLAT	\$0	\$0	\$0

Graphic & Title & Animation

Graphic Designer	1FLAT	\$0	\$0	
Animator	1FLAT	\$0	\$0	
Artist & Supplies	1 ESTIM	\$0	\$0	
Titles	1 ESTIM	\$0	\$0	\$0

Editing

Editor	8 Week	\$0	\$0	\$0
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Total				\$1535.00
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B. Script

#1: EXT. FOREST-DAY

Gas Mask X is wearing a gas mask. He is 35 years old and is standing alone in the middle of forest. He slowly raises a pistol to his temple. He looks at his watch and begins to squeeze the trigger of the pistol.

#2-1: INT. X'S STUDIO IN HIS HOUSE-NIGHT

Gas Mask X turns on several hanging lights. Several abstractive and weird paintings are hanging on the wall. The studio is messed up with painting tools. His cat brushes affectionately against his ankles and then jumps up onto a table close to him. There is a framed photo of a young **Woman** on the table. There is a pair of baby socks that hang on the wall next to the photo. The cat accidently knocks the photo from the wall onto the floor. **Gas Mask X** picks up the picture and stares at the image of the young **Woman**.

#3: INT. YOUNG X'S BED ROOM IN HIS OLD HOUSE-NIGHT

FLASH BACK

Young X is 10 years old and sits in a darkened room with a black eye and bloody nose, and he is sobbing while he is looking at the same photo of the young **Woman**. **Young X's** tear drops on the photo frame.

#2-2: INT. X'S STUDIO IN HIS HOUSE-NIGHT

Gas Mask X returns the photo to the wall. He moves to an easel and begins to paint a dark, abstractive picture on a blank canvas. His strokes with the brush gradually quicken and becomes more frantic and forceful.

#4: INT. LIVING ROOM IN YOUNG X'S HOUSE-NIGHT

FLASH BACK

Living room is messed up with liquor bottles. **Young X** with a black eye and bloody nose is being abused by his drunken father, **Father K**, who is 35 years old. **Father K** who is having a cigarette in his mouth grabs the boy's throat and shouts violently into the boy's face that his wife (**Woman**, **Young X's** mother) was killed by **Young X**.

#2-3: INT. X'S STUDIO IN HIS HOUSE-NIGHT

Gas Mask X's strokes on the canvas become violent and he stabs holes into the painting several times with his brush. The canvas tumbles to the floor. **Gas Mask X** freezes in place, but his body is shaking violently. He looks at a calendar on the wall. Most of the calendar days are x-ed out, except for the last three days of the current month. The last day has a hand-written label that reads "D-day".

#5: EXT. GRAVE OF X'S MOTHER-DAY

Gas Mask X puts flowers on his mother's grave and stares silently at the standing cross.

GAS MASK X

(Narration)

If I had a mother, maybe my life
has not been going crashing down.

#6: INT. FATHER K'S BED ROOM IN YOUNG X'S HOUSE-NIGHT

X'S NIGHTMARE

Young X with black eye is aiming a pistol at his **Father K's** head. **Young X** fires the pistol. **Father K's** blood splatters on **Young X**.

#7: INT. X'S BED ROOM-NIGHT

The room is decorated with several small bulbs. **Gas Mask X** suddenly awakes from the nightmare. He turns on the bed lamp and opens the drawer on his bedside table and pulls out the pistol that was in his nightmare.

GAS MASK X

(Narration)

I really hated my father and wanted
to kill him. When I was 10, I
killed my father. He was 35 years
old. And, now I am his age.

Gas Mask X lays the pistol gently on his chest and falls back to sleep.

#8: INT. YOUNG X'S BED ROOM IN HIS OLD HOUSE-NIGHT

Young X with black eye is wearing a gas mask.

GAS MASK X

(Narration)

After my father died, I could smell
his rotting flesh everywhere, all
the time.

#9: INT. X'S STUDIO IN HIS HOUSE-DAY

Young X's gas mask face superimposes with **Gas Mask X's** face.
Young X's eyes inside his gas mask transform into the adult
eyes of **Gas Mask X**. **Gas Mask X** crosses another day off the
calendar.

#10: INT. X'S STUDIO IN HIS HOUSE-NIGHT

Gas Mask X is laying on the floor facing the ceiling. He is
hallucinating that his **Father K** who has bullet wound on his
temple is physically assaulting him and verbally abusing
him. Gas Mask X sobs and yelps. The frightened face of **Young
X** superimposes over the tormented face of **Gas Mask X**. **Young
X** with black eye is also screaming and yelping.

GAS MASK X

Please don't beat me. Please don't.

FATHER K

(Gas mask X's voice)

Fucking idiot. You killed your
mother.

GAS MASK X

I didn't kill his mother, it was
just an accident!

FATHER K

(Gas mask X's voice)

Accident? Yes, it was an accident
occured by you. You killed your
mother when she was giving YOU
life!!! You are poison, and you
have destroyed my life! Now kill
me!

Father K shouts out, but the voices of the **Gas Mask X** and
Young X emanate from his mouth.

Gas Mask X continues to hallucinate and imagines his **Father K** pushing the pistol at **Young X** and ordering **Young X** to kill him.

YOUNG X
(Gas mask X's voice)
No, I can't. I can't.

At the same, both **Gas Mask X** and **Young X** each raise a pistol and point it at **Father K**. Suddenly, **Gas Mask X** snaps out of his hallucination and the visions of **Father K** and **Young X** fade away.

#11: INT. X'S STUDIO IN HIS HOUSE-MIDNIGHT

Young X is sitting frightened on the floor hugging his own knees across from **Gas Mask X** in the studio. The framed photo of woman is on floor. **Gas Mask X** moves to **Young X** and hugs him tightly and strokes his head lovingly.

#12: EXT. STREET NEAR X'S STUDIO-DAY

Gas Mask X is walking in the morning with his cat on a leash on the street. He passes a **Woman**, early 20s who glances at him briefly. She is the **Woman** in the photo on **Gas Mask X's** wall! **Gas Mask X** becomes paralyzed and cannot move. The **Woman** walks away into the distance. The leash drops from **Gas Mask X's** hand and the cat runs away.

#13: INT. BATHROOM IN X'S HOUSE-NIGHT

Gas Mask X looks at his face reflected in the bathroom mirror. His face continuously twists and distorts in the mirror, and for a brief moment his face becomes the face of the **Woman**. She speaks to him in his own voice and asks him.

WOMAN
(Gas mask X's voice)
Who are you?

She then suddenly disappears. **Young X** is now standing next to **Gas Mask X** and reaches for his hand and they hold hands.

#14: EXT. STREET NEAR X'S STUDIO-DAY

Gas Mask X who is holding a bunch of flowers that is hiding the pistol inside of flowers and the **Woman** who is holding a paper shopping bag stand face-to-face on the street near his house. The **Woman** walks slowly to past **Gas Mask X**. **Gas Mask**

X blocks her way and gives the bunch of flowers to her. The **woman** is embarrassed. Suddenly **Gas Mask X** takes the hidden pistol from the bunch of flowers and puts the pistol against her.

#15: INT. X'S STUDIO IN HIS HOUSE-NIGHT

There is a burning candle on the table next to the pair of baby socks. The scared the **Woman** is sitting with her back to **Gas Mask X**. Her wrists and ankles are tied to the chair with rope. **Gas Mask X** looks alternately at the photo of his **mother** and the **Woman**. Then, slowly strokes the **Woman's** cheek with a trembling hand.

GAS MASK X

Mom. It's you. Where have you been?
I miss you too much. Why did you
die and leave me? If you never die,
I will not kill. Was it my fault? I
didn't want to be born. You just
gave me life regardless of my free
will. You made me a killer shortly
after birth.

Although the **Woman** tries to say something to him, she can't say anything to him because of a gag in her mouth.

GAS MASK X

Father was died. I killed him. I'm
a serial killer who murders his
parents.

The **Young X** appears behind the **Woman** and hugs her back.

YOUNG X

(Gas mask x's voice)
Don't let me alone. Don't ever
leave me.

The candle is still burning.

#16-1: INT. X'S STUDIO IN HIS HOUSE-DAY

The flame of the candle has gone out. Another woman (**Woman 2**) is tied up and sitting in the chair in front of **Gas mask X**.

GAS MASK X

Who are you? Where is my mother?

Woman 2 tries to say something but she can't because of the gag in her mouth. **Gas mask X** takes off the gag from her mouth. **Woman 2** pleads with him.

WOMAN 2
I'm not your mother. Please let me
go.

Gas Mask X starts walking nervously in circles in front of her. He is wringing his hands and then suddenly uses them to stifle screams that begin coming uncontrollably from his mouth.

#17: EXT. STREET NEAR HIS STUDIO-DAY

FLASH BACK

Gas Mask X and the **Woman 2** stand face-to-face in the street near his house. The **Woman 2** walks slowly past **Gas Mask X**. **Gas Mask X** turns around quickly and puts the pistol against **Woman 2's** back.

#16-2: INT. X'S STUDIO IN HIS HOUSE-DAY

He suddenly looks at his calendar on the wall. All days are ex-d out except one, the last of the month marked "D-Day". He then runs to the table behind **Woman 2** and pulls out the pistol from the top drawer. He loads the pistol with bullets he pulls from out of his pants pocket. **Woman 2** is crying even more and yelling for him.

WOMAN 2
Please don't kill me. Please spare
me.

Gas Mask X stares at her confused, and then suddenly he leaves his studio after leaving the door open. **Gas mask X's** cat comes out from the opened door and approach to her, then the cat rubbed itself against her legs. **Woman 2** is left alone with the cat.

#18-1: EXT. FOREST-DAY

Gas Mask X walks onto the gloomy depth of the forest. After a while, he stops and takes out a pistol from his jacket. He slowly raises a pistol to his temple with a trembling hand.

#19: INT. FATHER K'S BED ROOM IN YOUNG X'S HOUSE-NIGHT

FLASH BACK

Father K holds the pair of baby socks and his wife's photo in his bedroom. He looks at the photo and the socks and his

tears flow down his face. **Young X** arrives running and out breath at his father's bedroom door. He begins watching his father through the cracks in the bedroom door. **Father K** hold the picture to his chest and then mouths the words as the Adult Voice says exhaustedly.

FATHER K
(Gas mask X's voice)
I'm Sorry

Father K begins to weep loudly and then suddenly withdraws the pistol from his pocket and aims it at his own temple with a trembling hand. **Young X** runs into the room and stops in front his Father. **Father K** sees his son and pulls the trigger. **Young X** screams in his little boy voice. **Father K's** blood is splattered on the calendar and clock on the wall.

#18-2: EXT. FOREST-DAY

Gas Mask X looks at his watch and slowly moves his forefinger to squeeze the trigger.

GAS MASK X
(Narration)
I'm so sorry.

On the stroke of twelve, he shoots the pistol.


#20: INT. FATHER K'S BED ROOM IN YOUNG X'S HOUSE-DAY

Father K gives the pair of baby socks to his pregnant wife as a gift. They happily laugh at these tiny, precious objects.

-THE END-

C. Storyboard


Page 1



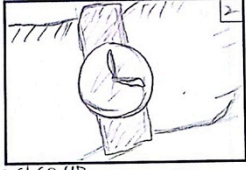
Storyboard

Names # 1


Date _____ Period _____



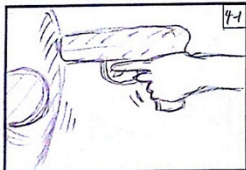
1
• Little bit low angle, M/S
Gas mask X is standing alone and looks at his watch




2
• Close up



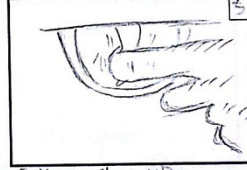
3
• M/S
Gas mask X takes out a pistol from his jacket and aims to his temple.



4
• C.U, slide shot (←)




5
• C.U, slide shot (←)



6
• Extreme close up
Gas mask X squeezes the trigger of the pistol

* 1. 컷 (Insert shot) → 인서트 컷
2. 실링 컷과 리타이밍 컷

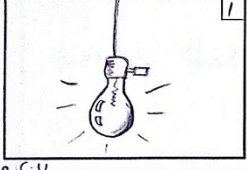
Page 2



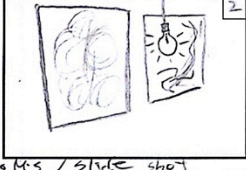
Storyboard

Names # 2

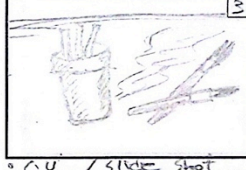
Date _____ Period _____




1
• C.U
Repeatedly turn on and off the bulbs




2
• M/S / slide shot
Paintings are hanging on the wall
Bulbs are turning on and off



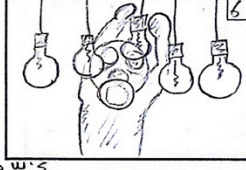
3
• C.U / slide shot
Painting tools and some straws
Bulbs are turning on and off



4
• C.U / slide shot
A framed photo
Bulbs turning on and off



5
• C.U, OUT to infocus
Gas mask X is turning on and off the bulb



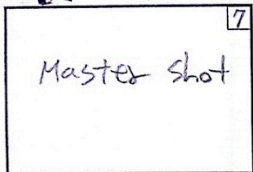
6
• W.S
Gas mask X turns on the bulb



Storyboard

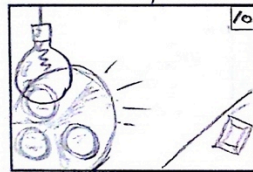
Names # 2

Date _____ Period _____

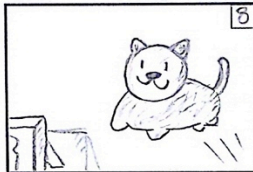


Show Gas mask X's studio

정에서 찍는다. / 코앞의 촬영

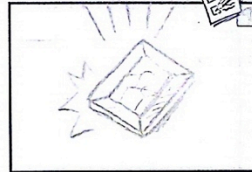


High angle
Gas mask X sees the framed photo that is on the floor and picks up the photo

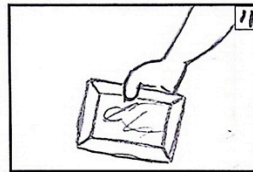


o Master shot, side shot

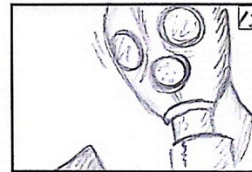
Cat accidentally knocks the framed photo from the table to the floor



o C.U



C.U
Pick up



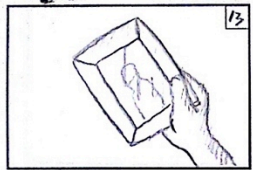
C.U
look the photo



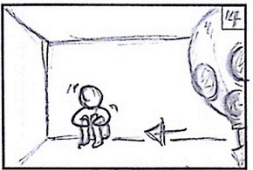
Storyboard

Names # 2, 3

Date _____ Period _____



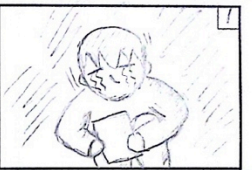
C.U



o B.G, side shot

Background superimposes with X's past

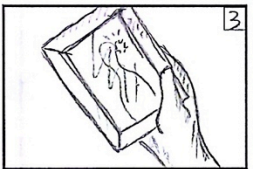
or GreenScreen



M.S
Young X is sobbing while looking at the same photo



C.U
Black eyes and bloody nose



C.U
- Tear drop onto the photo
- superimpose with each photos of past and present



Gas mask X returns the photo



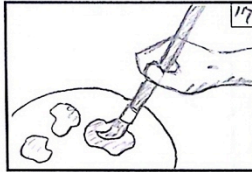
Storyboard

Names #2

Date _____ Period _____



High angle
Gas mask X walks away from the grave



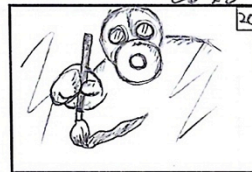
C.U
Prepare to paint



Master shot, same C.U.



Over the shoulder shot
Begin to paint on blank canvas



Extreme low angle
Paint on the glass



C.U
Gas mask X's strokes with the brush gradually quicken



Storyboard

Names #2.4

Date _____ Period _____



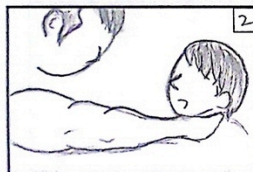
D.S.



Side in



Low angle
Father K shows Gas mask X's neck turn, bottle removal



Two shot



C.U





Storyboard

Names

2, 4

Date

Period



Father K pushes Young X onto the floor



stop straking with blush

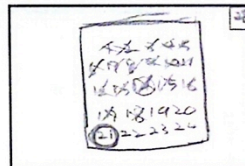


C.U

X's body is shaking violently



Master shot, slide in



slide in



Storyboard

Names

5, 6

Date

Period



extreme low angle

Gas mask X puts flower on his mother's grave

± Glass panel



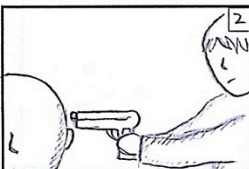
gun is aiming a pistol



Master shot, slide shot

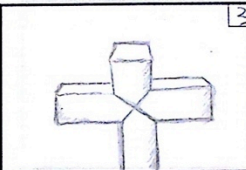


± 같이서 만났던



M.S. slide shot from X's face to K's temple

후 같이서 . .



Master shot

후 같이서 . .



Storyboard

Names #6, 7

Date _____ Period _____

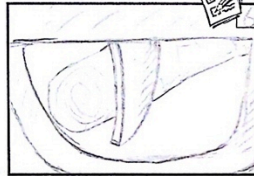


C.U.
Father K.



EXTREME C.U.

Young X



EXTREME C.U.

Pull the trigger



Father K's blood splatters
on Young X



Medium Shot

Gas Mask X suddenly awakes
from the nightmare



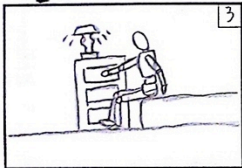
C.U.



Storyboard

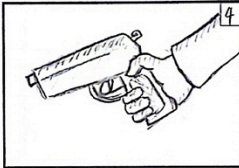
Names #7, 8

Date _____ Period _____



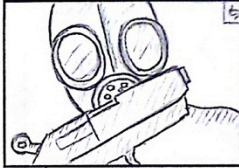
Master shot

Turn on the bed lamp and
open the drawer.



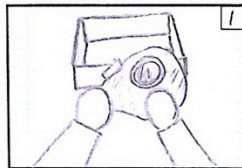
C.U.

Pull out the pistol
from the drawer



B.S.

Narration



Young X Pulls out the
gas mask from a box



Young X wears the gas
mask

Narration.



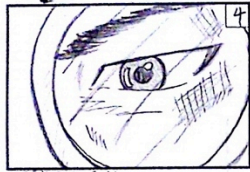
Master shot



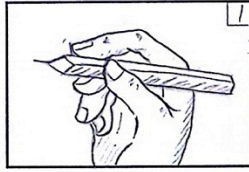
Storyboard

Names # 8, 9, 10

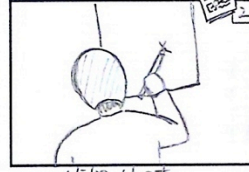
Date _____ Period _____



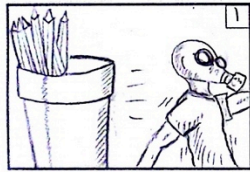
Extreme C.U.
Young X's eyes superimpose
with Gasmask X's eyes



Gasmask X crosses
another day on the
calendar

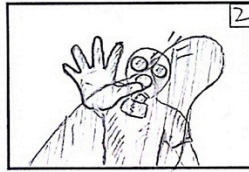


slide shot

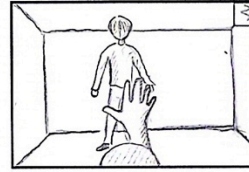


Gasmask X accidentally knocks
the pencil vase from the table
onto the floor

Insert needs



Gasmask X is lying on the
floor facing the ceiling
he is sobbing and yelping



Father K's hallucination



Storyboard

Names # 10

Date _____ Period _____



high angle



slide shot



Master shot



slide in

"You killed your mother"



Gasmask X and Young X
are superimposing

2/20/11



Storyboard

Names #10

Date

Period

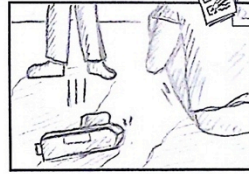


low angle / waist shot

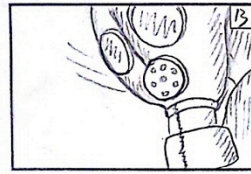
Father K pulls out the pistol and gives it to Gas mask X



"kill me like you killed your mother."



Father K throws the pistol onto the floor



Gas mask X turns his head



C.U or B.S
"kill me"



Gas mask X grabs the pistol

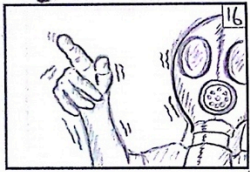


Storyboard

Names #10

Date

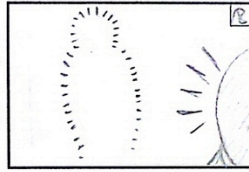
Period



I can't... I can't
Gas mask X dimes his finger instead of the pistol



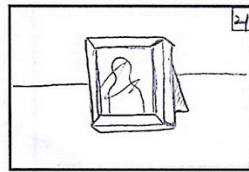
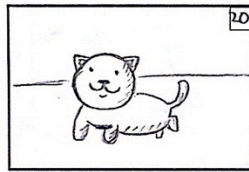
cross cutting



suddenly
father K disappears



Master shot



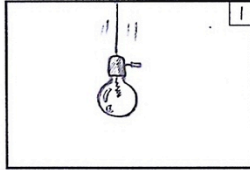


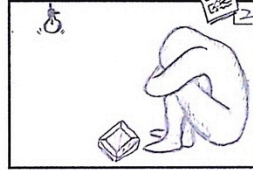
Storyboard

Names #10, 11

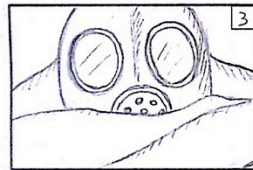
Date _____ Period _____



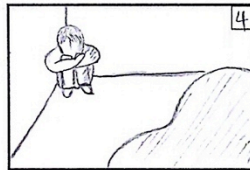




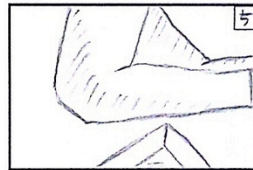
Gas mask X is sitting on the floor hugging his own knees across from Young X. The flower photo is on the floor.



Gas mask X looks ahead



Young X is sitting like Gas mask X



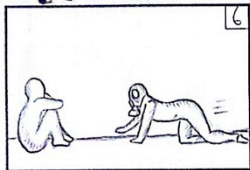
Gas mask X moves to Young X

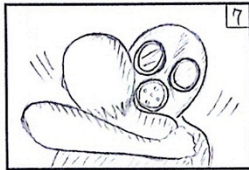


Storyboard

Names #11, 12

Date _____ Period _____

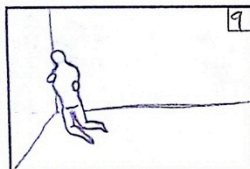




Gas mask X hugs Young X

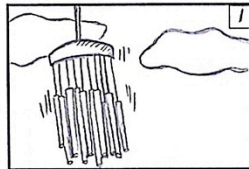


C.V.



Side shot / Master shot Young X is disappearing. Gas mask X hugs himself





Windchime is shaking

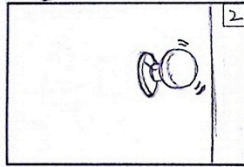
플라 하라는 연출이
이리 X 스텝업 쇼트, 광배(?)

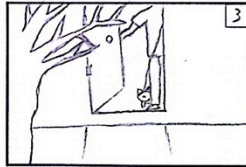


Storyboard

Names X 12

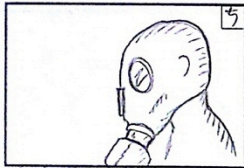
Date _____ Period _____



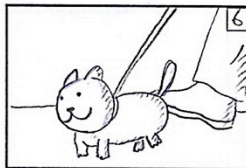


cat mask X opens the entrance door and walks out with his cat





Hand held and tilt down cat mask X walks with the cat



tilt down



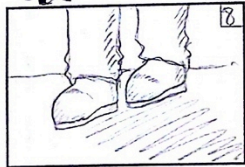
master shot



Storyboard

Names # 12

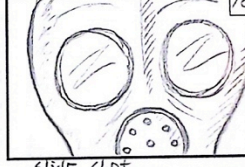
Date _____ Period _____



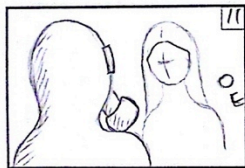
gas mask X stops



slide shot



slide shot



slide shot



slide in / zoom out



extreme C.U. / slide shot

camera start



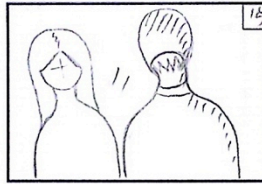
Storyboard

Names #12

Date _____ Period _____



the woman walks away



The leath drops down
Gas mask is hand



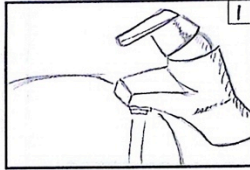
Storyboard

Names #12, 13

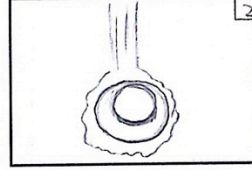
Date _____ Period _____



the cat runs away



Hand held

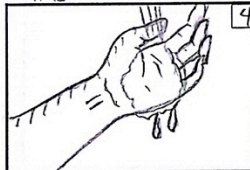


H.H



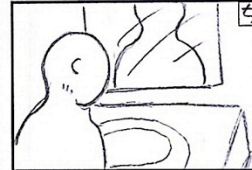
little bit low angle

H.H



H.H

Gas mask washes
his hands



High angle / H.H

☆ 좀더 큰조각임 한강도
저장함, 약간조각

다양한각도

☆ Master shot은
한번더. 한번지 가져
나오게



Storyboard

Names # 13

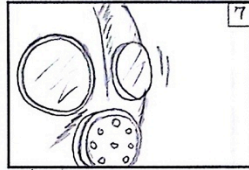
Date

Period



extreme high angle

H-H



H-H

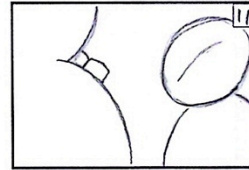


change Gas mask's face to his mother and twisted his face

시작... H-H



YoungX's hand touches GMX



YoungX Grabs GMX's hand

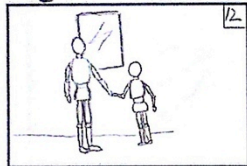


Storyboard

Names # 13, 14

Date

Period

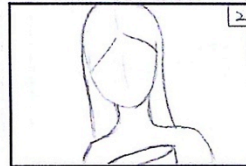


Master shot slide shot



H-H

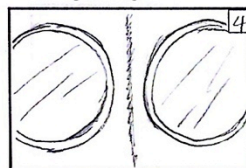
인물은 많이 적어지다.



H-H



Insert shots
shots anything
shots around
location



E.C.U

H-H



E.C.U

H-H



Storyboard

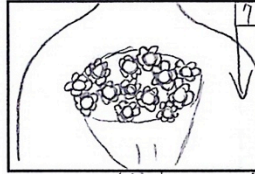
Names #14

Date _____

Period _____



H-H



tilt down (face to the flower)

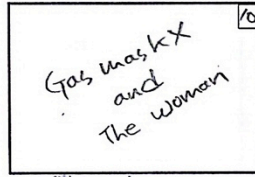
Gas mask X is holding bunch of flower



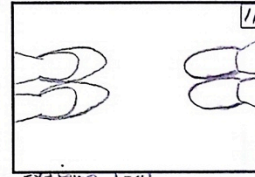
Extreme C.U
H-H



Analogue shot



extreme low



extreme high

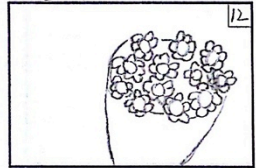


Storyboard

Names #14

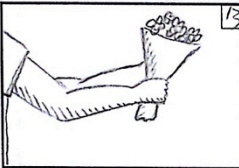
Date _____

Period _____



Gas mask X gives flowers to the woman

H-H



H-H

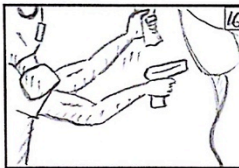


H-H

카메라



Gas mask X takes the pistol from inside of the bunch of flower



two shot



throw the flower onto ground

twister effect



Storyboard

Names

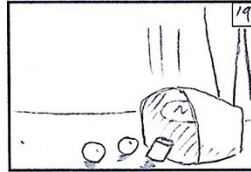
#14, 15

Date

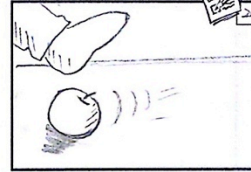
Period



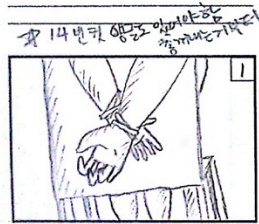
extreme Low angle



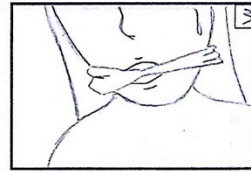
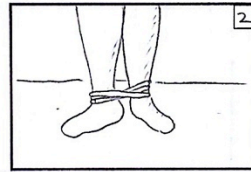
Woman drops her paper bag



Gas mask X steps on a fruit



C.U



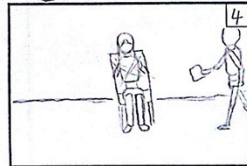
Storyboard

Names

#15

Date

Period



full shot / slide shot

gas mask X appears with the photo



The woman is seeing gas mask X with scared face.



Point of view low angle, still

Gas mask X is staring the woman

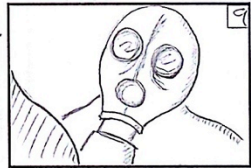


비밀로 연기



Point of View

Gas mask X looks at the photo of his mother and the woman



Over the shoulder

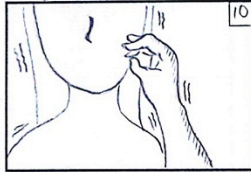
"Mom, it's you"

시각 비로
시각 비로

Storyboard

Names #15

Date _____ Period _____



GUY slowly strokes the woman's cheek

이것만큼



master

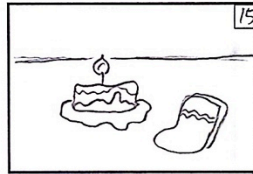
다른 애들도 하라 119
조.양민 / 하.민.민에 재.민.민



YoungX appears behind of the woman and hugs her.



YoungX says "Don't leave me"



C.V

super impose with another candle

time goes by

twistor effect

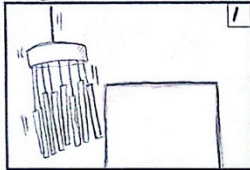


High angle

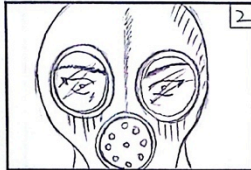
Storyboard

Names #16

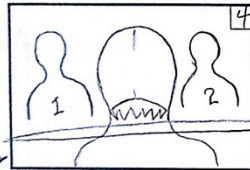
Date _____ Period _____



* 인.민.민.민.



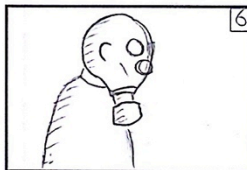
Low angle



slide shot from left to right



B.S point of view H.H woman 2 is sitting





Storyboard

Names

#16, 17

Date

Period



Hand held



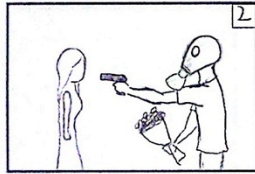
Slide shot



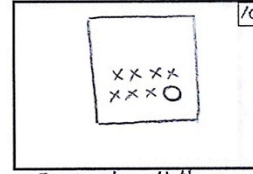
H-H

Gas mask X kidnaps the woman Z

|| the same position



Slide shot
Gas mask X turns his head to the wall and looks at the cotender



Jump cut, H-H



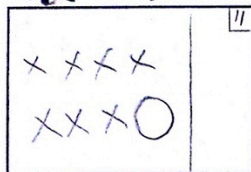
Storyboard

Names

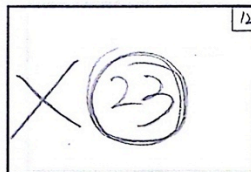
#16

Date

Period



J.C / H-H

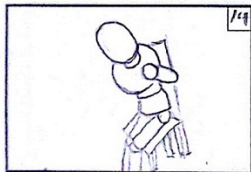


J.C / H-H

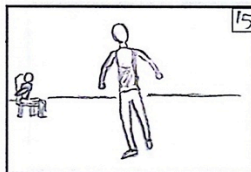


H-H

Gas mask X sees the woman Z and makes to the television



H-H Pov High angle
Full shot



Low angle
Gas mask X moves to the television



Gas mask X switches on the television then goes to table



Storyboard

Names

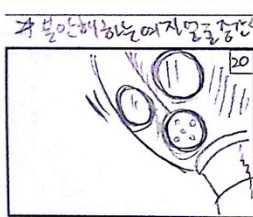
#16

Date

Period



GMX moves from the wall to the table and takes the pistol on the table. he loads the pistol with bullets



가 불안해하는 여자 얼굴 장면에



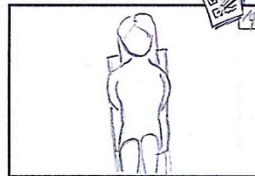
2차 테러로 인해 GMX의 정신이 흔들리고



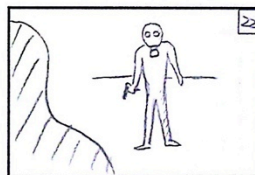
extreme high angle

GMX sees the ceiling then turns around to the woman 2.

the woman 2 is crying.



kick shot or B.S the woman 2 is in white terror.



Storyboard

Names

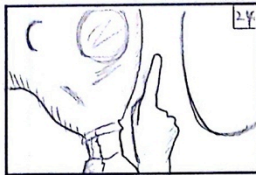
#16

Date

Period



"Sh"

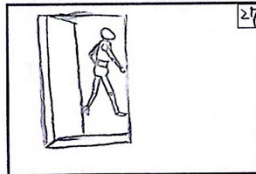
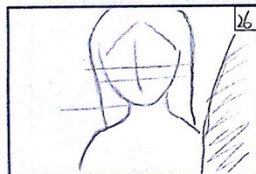


"Sh"

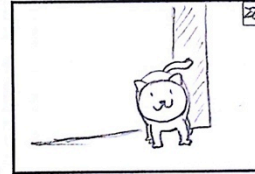


Master shot

GMX goes out



full shot



the cat comes in the studio through the door



Storyboard

Names #16, 18

Date

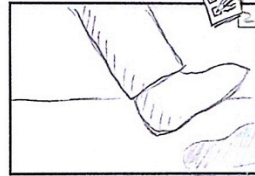
Period



full shot / Master shot
The woman left in the
studio with the cat



Slide shot - following G.M.
full shot



C.U. Slide or Hand held shot

카메라가 샷이 찍힐 때 / 카메라

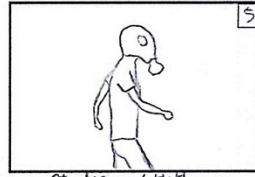
카메라가 샷이 찍힐 때



H.H. or Steadcam



POV H.H.



Steadcam / H.H.



Storyboard

Names #18

Date

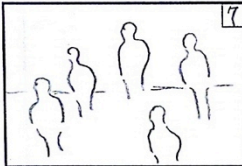
Period



Slide shot



카메라가 샷이 찍힐 때

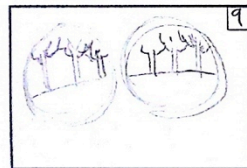


Several G.M. walk
is appearing and
disappearing



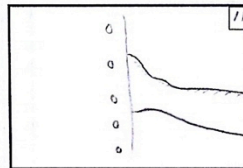
Slide shot / still shot
←, →

카메라가 샷이 찍힐 때



POV

the front view



G.M. takes out the
pistol from his jacket.

카메라가 샷이 찍힐 때
2차 샷이 찍힐 때



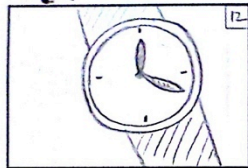
Storyboard

Names

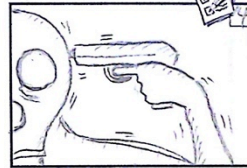
#18, 19

Date

Period



GPA sees the watch

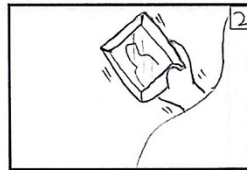


Slide shot

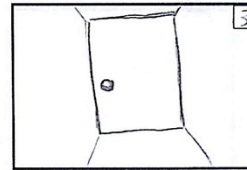


Slide shot

superimposing
with Father X



Father X sees the Photo



Slide shot

Young X closes to the
door of his father's room



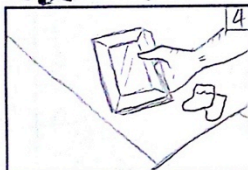
Storyboard

Names

#19

Date

Period

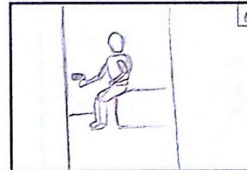


Slide shot

K puts the Photo on the bed
A pair of baby socks is on
the bed.



Young X is watching his
father through the cracks
in the bed room.



Pov H-H



C.U



Pov H-H

눈을 피우고 있는 것 같다.



tilt up, slide to Father's face
Young X gets in the
room

Father X lowers his
arm with Pistol
then turns his head to
Young X



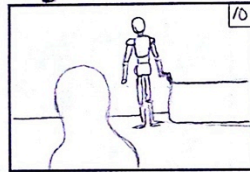
Storyboard

Names

#19

Date

Period



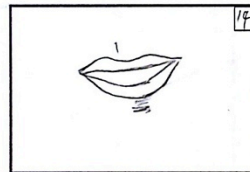
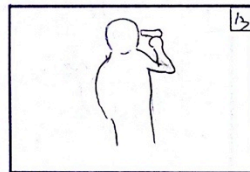
Father K stands up



Young



Father K
"I'm sorry"



Father K
happy birthday



Father K Pulls the
Trigger



Storyboard

Names

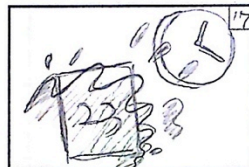
#19, 18

Date

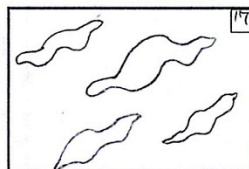
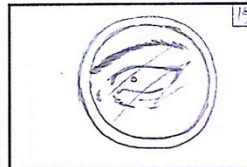
Period



Young
Screams



Father K's blood is
splattered on the
calendar and clock
on the wall



sky shot
cloud waves fastly



The Pistol is falling down

twirl effect



Storyboard

Names * 18

Date

Period

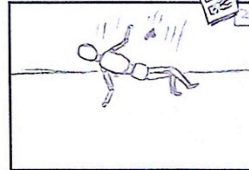


twixtor effect



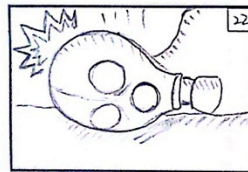
GUY is falling down

twixtor

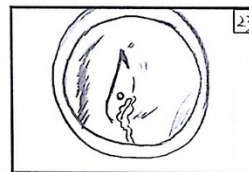


Master shot

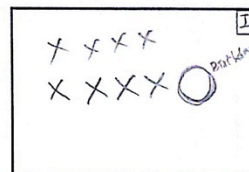
twixtor



GUY's head down in the ground



"guy's got it"



마지막은 하트 모양



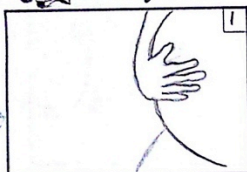
Storyboard

Names #20

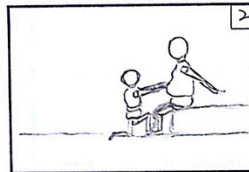
Date

Period

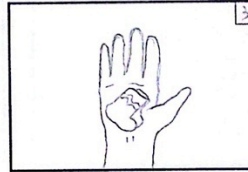
Infant shot next



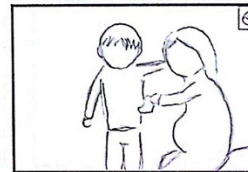
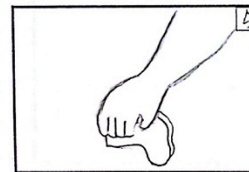
pregnant mother is smoothing her belly
father k crosses his hand to the baby and
listen the heart beating of GUY



Master shot



father k gives the pair of baby socks to his wife



slide shot
They happily hugs each others

