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INFECTION

by

Moonsik Chung

Submitted in partial fulfillment of the requirements for
the degree of Master of Fine Arts in Imaging Arts/Film

School of Film and Animation
Rochester Institute of Technology

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June 2006

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I. Introduction

For the last three years, I have had many unique experiences in the School of Film and Animation (SOFA) at the Rochester Institute of Technology (RIT). When I enrolled at RIT, I never imagined how difficult my life would be. As I am a student whose native language is Korean, mastering English was a big obstacle. Not only has it been important in studying and communicating in classes, but clear use of English has also been crucial in creating films. Ever since I began learning English at the Tosung Middle School in Pusan, Korea, it has never been my favorite subject. After I became a graduate student of film at RIT, I tried to think using English, as it were; however, I used Korean in my home and church to communicate with my wife and other Koreans. Many times, I wanted to forget about my native language in order to survive the practical and academic demands at RIT. Of course, that is not possible. Hard work was my only available method.

Infection is a 16mm narrative film whose story is related to the recent Gulf War. When I started to prepare my thesis proposal, I did not think this story would be my thesis project because of its production budget. Also, during my first year at RIT, I had no classmates who were students of live-action film. Therefore, I had no specific production crew members or any other supporters for my project. In addition, when I showed my previous films to American

audiences, they did not clearly understand what I wanted to say through my films. For this reason, story development was the first mission to complete in creating my thesis proposal.

II. Story Development

I confess that, when I was working on the first draft of my thesis proposal, I wanted to focus on a way of telling a story that would effectively communicate with American audiences. After all, one of the reasons I studied at RIT was to learn how to communicate to American audiences. I still remember the first draft of my thesis proposal. I focused on two themes: revenge and betrayal. I thought these two themes were very universal topics to which both my American faculty mentors and myself, a Korean student, could relate. So, I created a kidnapping story. In my experience, kidnapping was a very serious social problem in the United States (US). When I visited grocery stores such as Wal-Mart and Wegmans, I found many posters displaying the faces of missing persons. I was not sure what happened to these American children, but these images remained deep in my mind. I guessed that a kidnapping story might strongly appeal to American audiences. Also, I expected my audiences might be interested in trying to understand a kidnapper's motives.

I will briefly describe that initial kidnapping story. The kidnapper, a 30-

year-old man, interrogates the victim, a 50-year old man who has a wife and a daughter, in the basement of an abandoned house. Although the victim has done nothing wrong to the kidnapper, his wife had an inappropriate relationship with a lover, 30 years ago. The victim's wife's lover is the father of the kidnapper and the victim's wife was the biological mother of the kidnapper. A few months before the kidnapping, the kidnapper's father died because of some illness. Before he died, the kidnapper's father confessed his secret about the affair and his son's birth to his son. Hearing his father's story, the son decided to get revenge for his father's suffering. The kidnapper believed that killing his biological mother's husband would be the perfect revenge.

Because of its problems, this story was eventually abandoned. Although I thought the story was clear, I felt the reason why the kidnapper wanted to kill his biological mother's husband was implausible. However, some elements of *Infection* developed out of this kidnapping story. I was fascinated with the relationship between the kidnapper and his biological mother, especially their secret past connection. This relationship was believable to me because of my experience of a family issue involving one of my cousins. 30 years ago, my first elder uncle (my mother's younger brother) and his wife were unable to have children. One day, my maternal grandparents held a family meeting with all my uncles and aunts as well as my parents in attendance. At the meeting, my first

elder uncle and aunt decided to adopt a son from my third uncle's family. At that time, my third uncle and his wife had two boys. The adopted boy, my cousin, grew up with my first elder uncle and the adoption was kept secret for 20 years. In fact, the children of my generation had no clue about this secret. Then, 10 years ago, the secret was revealed to my adopted cousin. Shortly before my maternal grandmother died, she wanted to officially apologize to my cousin. After my cousin realized what had happened, he had a really terrible time to accept it. Happily, my cousin no longer struggles with his adoption. As a matter of fact, he became Christian minister in Korea. In sum, this experience made the relationship between the kidnapper and his biological mother believable for me.

Naturally, I started to look for another strong background story. The clue came from TV news.

III. News about the Gulf War

In this chapter, I will explain about the two stories of *Oedipus the King* and *Hamlet* were inspirations for the story of *Infection*.

When President George W. Bush declared the end of major combat operations in Iraq on May 1, 2003, the Gulf War – that is, *Operation Iraqi Freedom* – remained a controversial issue and was hotly discussed in all media. In November 2004, Mr. President Bush won his second term in office. Still, the Gulf

War controversy did not cool down.

Later, in March 2005, I was searching for a plausible story which would explain why a son would dislike his mother while holding her in awe. I began to reread *Oedipus the King*, for as I believed, many ancient Greek plays feature revenge and betrayal as central themes. Also, *Oedipus the King* has been one of my favorite stories since I was an undergraduate. Fortunately enough, the relationship between King Oedipus and Queen Jocasta helped to trigger my creative imagination. While reading *Oedipus the King* in the Wallace library at RIT, it occurred to me that the so-called “Oedipus complex” might be the clue to further develop my story.

[Thus, in the story of *Infection*, the son, Nathaniel, loved his mother, Mara, very much. He always wanted to do whatever his mother wanted from him. In order to become a strong man for his mother, Nathaniel joined the US Army. But, Mara wanted to give her son a chance to live with his biological father, Victor. These elements of the story of *Infection* remained in my brain.

Then, the image of Hamlet appeared in my mind and, hoping to learn something from William Shakespeare, I read *Hamlet* again. The scene in which Hamlet met his father’s spirit gave me a clue: the ghost wore armor. I thought that armor could be a symbol of the war. In *Hamlet*, at the end of the story, the king of Sweden invades Denmark. The appearance of Hamlet’s father suggests

Comment [JDS1]: It seems that you need to say more... Oedipus kills his father and Nathaniel kills his father. That analogy isn't a coincidence, right?

the future invasion without words. I thought deeply about what would be an appropriate symbol for this modern world. American TV news kept telling me about *the War on Terror*. I calculated the number of years between the first and the second Gulf Wars and noted that it was 13. The number 13 suggests evil in western culture and might suggest a tragic event. I thought Nathaniel might have joined the Army and have been sent to Iraq in 1991 at the age of 18, so that, in 2005, he should be more than 30. I thought that the secret of his birth, kept hidden for 30 years, could plausibly drive Nathaniel crazy. Finally, I had discovered a powerful story for my characters, inspired by the recent history of the Gulf Wars and the stories of King Oedipus and Hamlet.

Comment [JDS2]: The armor is a symbol, perhaps, or merely a part of the story that foreshadows a future event in the story of Hamlet. How is the number 13 part of the story that foreshadows a future event in the story?

IV. Summer in 2005

After my thesis proposal was accepted, I started to write the script. I knew the film's duration should be no more than 30 minutes. Personally, I hoped that my film would run no longer than 20 minutes for the sake of distribution through film festivals. (The actual running time became 25 minutes.) I needed to quickly find a co-writer. As I mentioned earlier, English is my second language. Even though my script had no grammatical errors, I wanted all dialogues to be suitable for American audiences. Luckily, my friend, Oreathia C. Smith, wanted to assist me with writing.

Comment [JDS3]: These comments don't seem relevant in this part. Maybe they belong somewhere else.

However, my co-writer and I had difficulties with scheduling and location. Ms. Oreathia was an elementary school teacher in Tar Heel, North Carolina (NC). Usually, she was so busy during school time that she would work on the script at night. We usually communicated via e-mail. Sometimes, it was urgent for us to communicate and we talked by phone. But, I was dissatisfied with this arrangement. I preferred to talk face to face, since, when I talk with other people face to face, I can easily recognize what the person wants to say. Neither telephone nor e-mail was the most effective way for us to communicate; however, this was the best available method to work with Ms. Oreathia.

First of all, I sent a brief synopsis of the story to her. I knew scriptwriting is not easy work and needs plenty of time. I tried to clearly describe all directions of acting, mood, locations and dialogue. Even without location hunting, I had somewhat fuzzily imagined some Gulf War sequences such as the locations of the desert and factory, which I hoped to use. At that time, I had no clue about the video store, Nathaniel's basement or his parents' house, all of which eventually appeared in the film. Without specific information about the locations, scriptwriting could not proceed smoothly. Near the end of summer in 2005, I eventually finished a first draft of the script. In August, I sent it to Ms. Oreathia.

My schedule gradually more and more crowded and my time was increasingly limited. I never forgot that, as I was a film student, I had to keep my

timeline after I showed it to my thesis advisors. Therefore, I had to work several different things together. Ms. Oreathia and I communicated on a regular basis. Simultaneously, I organized crew members and looked for actors. At this time, I needed well organized crew members and more than ten actors.

V. Fall in 2005

In September 2005, I received the first revised script from Ms. Oreathia. But, it was not the completed version. She sent me only two sequences, the video store and the parents' argument sequences. At this time, I also thought up something unique for the opening sequence because I wanted to convey Nathaniel's mental problem through his dream of the desert.

In October 2005, I received more sequences from Ms. Oreathia, including the dinner sequence and Nathaniel's apartment sequence. At this time, I prepared my own open audition to find out actors. Although I already had access to some actor's files through SOFA, I wanted to find new actors. It was important to make sure all actors' schedule could fit with my production schedule. Usually, actors from the school file had no extra time to work with film students. My goal was to do my best to complete my film and I needed the actors to invest their time for my production. In my experience, filmmaking could not be quick. If I called actors and crew members, I needed them for a whole day for

rehearsal with acting and camera movement and lighting design. If actors gave me some limited time, I could not expect to work with those actors. To gather candidates, first, I posted an advertisement on the internet through www.backstage.com. This website is very well known among film students in the New York City area, though I was also willing to see some more local actors. Second, my wife and I wandered around the campus of RIT and also downtown in Rochester to post advertisements for audition. We visited cafeterias, coffee shops, public buildings such as libraries and YMCA, bookstores, restaurants, music stores, grocery stores and so on.

On October 8 2005, I had my open audition. However, at that time, I only saw Greg Petralis in Studio A, audition place. He got the role of Simon, Mara's husband and Nathaniel's (apparent) father. Also, I received phone calls from some theater students from the State University of New York(SUNY) at Geneseo. There were no more candidates and I could not see SUNY Geneseo students who wanted to attend my audition. I thought my attempt to find actors was a failure. But, it was not. After I posted my advertisement on backstage.com, I received a lot of actors' profile photos with their resumes by e-mail and by post mail. The problem was that, except for Maria Sanguedolce, the actors lived in the New York City or New Jersey area. After the open audition day, I personally met Mrs. Maria at a coffee shop in downtown Rochester. At about 50 years old, she was

the perfect age for the role of Mara. However, Mrs. Maria was older than I expected and she had lots of theater-acting experience. She also had a limited schedule, which I hated, and so I continued to look for more actresses.

After two days, I received an e-mail from Ashley St. John-Yantz. I met her in the same coffee shop where I met Mrs. Maria. When I saw Mrs. Ashley, I thought she was the perfect person to play Mara. I showed the script to her and she read it right there in the coffee shop. After that, she related a story of drug addiction involving her nephew. Also, she explained that she had had a serious illness before – after she had been treated for the illness, she was physically unable to have a baby. When I heard her story, I was moved by her emotions and I had no doubt she could be Mara. Happily, she was also willing to match her schedule with mine. Finally, after the open audition, I found two actors – Mr. Greg and Mrs. Ashley.

I cannot forget how I met Jonathan Flanigan, who would come to play the role of Nathaniel. After the open audition, I contacted Erin Sager from Ithaca College, who was my production designer, and she introduced me to Mr. Jonathan. I wanted to meet him face to face. I drove to Ithaca to meet him. He was good-looking and had the strong image I expected. Additionally, he had a strong acting background and also had a flexible schedule. It was my good luck. I had no doubt Mr. Jonathan could be Nathaniel.

VI. The First Meeting and Photo Shooting

On October 29, 2005, we had the first meeting with the three main actors – Mr. Jonathan, Mr. Greg and Mrs. Ashley – in Highland Park, Rochester. I had also arranged with my friend, Philip Chin Toh Kwok, to take “family photos” to display in the parents’ house sequence. I prepared the first production schedule sheet, script and contact information for the three actors. Briefly, I had a discussion about our production schedule and about each character in the story. Then, we had time for “family photos” to be shot. After that, we moved to Studio A at RIT. Against a green screen background, Mr. Jonathan was photographed wearing a US Army uniform. Later, the green background was digitally replaced with the image of the US flag.

VII. Crew Organization

Crew organization was always a difficult problem. For class assignments, I was required to do everything, including as directing, scriptwriting, cinematography, editing, producing and sound recording. But, for my thesis project, I needed to organize a crew to accomplish these tasks. Ms. Erin (who introduced me to Mr. Jonathan, as I mentioned) was a very kind and generous helper during production of the film.

In my previous filmmaking experience in Rochester, I had a hard time

getting permission to use some locations, which may have been due to the difficulties of communicating in English. I thought that an American might be able to get permission for locations I wanted, and with fewer problems. So, I asked Ms. Erin to contact Mary Ott, the owner of a cottage on Seneca Lake, as well as the management office of the Revolutionary Mill in Greensboro, North Carolina, for the Iraqi factory sequence. As I hoped, Ms. Erin received permission from both.

Moreover, Ms. Erin generously brought her friends for my production assistant crews and extra actors. These, along with some friends of mine in North Carolina – Blake Faucette, Jesse Knight, Changhee Chun, Rudy Chu and Leonard Hudson – joined in. They worked as my crews and extra actors. I was also fortunate to be joined by then-new SOFA live-action graduate students, Zeeone Kang and Neal Dhand. In sum, I had found very well-organized crew members and I was ready to go.

VIII. The First Production in Seneca Lake and Rochester

In November 2005, my first assignment was Nathaniel's parents' house and Nathaniel's apartment sequences. On the one hand, I easily found the location of Nathaniel's apartment in downtown Rochester. On the other, I had to drive around the Finger Lakes area looking at many lakefront houses to find the

parents' house. I pictured Nathaniel's family as a successful American family. The lake-view house was to be a symbol of their financial situation. Also, I looked for beautiful lake views and forest scenery because, at production time, it was a colorful late autumn in upstate New York. Eventually, I found the location: the home of Mrs. Mary.

When had a look around Mrs. Mary's house, I really liked that it had a lot of windows on every side. That meant I could set up lighting out of the window to create a nighttime mood. So, I was able to schedule shooting near Seneca Lake from November 4 to 6.

For the parents' house sequence, I needed to make a balance of composition between Mara and Simon and between the parents and Nathaniel. First, in the argument sequence between Mara and Simon, Mara asks Simon for a separation because she wants to end their marriage. Simon wants to keep his wife. I decided that Mara would gradually step away from Simon, while Simon would try to move closer to Mara. The camera positions and movements show the distance between Mara and Simon. We made these sequences with my storyboard shot-by-shot. At 4 am, I had to halt production until the next day. The next sequence – Nathaniel and his parents at dinner – was to take place the year after the argument sequence.

On the next day, we began work at noon. I had a couple of outdoor

sequences. The weather was changeable. There were rain showers and it was very gloomy. When raining stopped, we worked. Luckily, I had two 575 watt HMI lights. We set up the HMIs to make back lighting for the actors and as a beam of sunlight in the background. This lighting design turned out too artificial-looking. I decided not to use a couple of these shots.

In the evening, we made the dinner sequence. Outside the dining room, we set two HMIs and two tungsten lights. In the dining room and the living room, we used several practical lightings as much as we could. For example, I brought two standing lamps from my own home and we changed a couple of lower-power light bulbs to 150 or 100 watt bulbs. In the dinner sequence, I carefully set up the positions of all characters. In the first half of the dinner sequence, I placed Mara at the center, between Simon and Nathaniel, in composition. As in typical conversation, Nathaniel would ask some questions of Simon and Simon would reply. After Nathaniel recognizes a strange mood in his parents, in the second half of the dinner sequence, Nathaniel would become the center between his parents in composition.

At midnight, we moved to the boat dock near the cottage. Originally, I had set this conversation to take place in the back yard, but that was changed after I found the boat dock location. In this sequence, Simon would confess that his wife had an affair with Victor. In this sequence, the name of Victor reveals to

audiences for the first time.

The boat dock had a small space between the dock and the lakeshore. With my sight, I could not find the right spot for the camera and lighting. Additionally, I realized my lenses were inefficient. In the Cooke prime lens set, the widest lens was only 16mm. The widest length of the zoom lens was 12mm. I decided that the prime lens set was useless. I could not keep my storyboard. Therefore, I took the master shot first, and then, I took a couple of close up and medium shots. Later, when I edited this sequence, I had a difficult time.

Additionally, we had electrical problems in setting up our lights at the boat dock location. We connected many extension cords from the cottage and we could set up only two HMIs on the lakeshore. The resulting picture was quite artificial.

On November 7, we made Nathaniel's apartment sequence. I had a serious problem – I could not find an actor to play the ghost of Gary, one of Nathaniel's fellow soldiers during *Desert Storm*. I met an actor, Tim Sick, who was a local actor in Rochester. He had a good personality and a flexible schedule. However, he was not fit for the Gary role. After I talked with Professor Malcolm, I decided to shoot this sequence without Gary. However, camera movements and compositions needed to be unique. We set up the camera to Junior zip arm. Then, to make movement, the zip arm sets up on dolly. Camera angle should be like a

bird's eye view. This camera position tells that it would have a view as from the perspective of a hovering ghost. Thus, when Nathaniel speaks to Gary, we see Nathaniel's profile on the left or the right side; when we hear Gary's voice, we see things from the hovering perspective.

IX. The Final Script

After production in November, I had little extra time to finish the whole script. At this time, I changed my Iraq scene from a bunker to a destroyed factory. Since I sent my first script to Ms. Oreathia, I occasionally updated my script and then sent the revised script to her. For example, Ms. Oreathia and I changed some situations and dialogue in the video store sequence. At the end of November, I received the final script from her. With this script, I quickly arranged a second production schedule for working in North Carolina (NC).

X. The Second Production in North Carolina

During Thanksgiving break – from November 20 to 23 – I visited NC. First, I wanted to confirm the availability of locations with the management office. Second, I wanted to see the College Hill video store. One of my NC friends worked in there and received the permission to use it from the owner. Finally, I want to look for two supporting roles, Victor and Gary. During my visit, these

three problems were solved and then I was able to schedule filming in NC from December 27 to 30, 2005.

At the same time, I had problems with creating the desired effect of gunfire. I had expected to work with Micah Moore, one of my friends in NC. However, he suddenly became unavailable in December and he could not join my production. I quickly looked for a weapons rental store in the New York City (NYC). Luckily, I contacted Ryder Washburn, the vice president of the Weapons Specialist, Ltd. He made an appointment with me to demonstrate the firing of certain guns. In the middle of December, before Christmas, I went to NYC for the appointment. When I saw and heard the M16 firing, I was sure it would work in our gun shooting sequence. Right after the demonstration, I decided to rent all military equipment from Mr. Ryder. I was allowed to rent six M16 rifles and one M60 machine gun. I rented other military gear such as helmets and body armor, as well. In addition, I bought desert-camouflaged US Army military uniforms and boots at a military uniform store in NYC.

On Christmas Eve, I had another problem. Paul Whitten, the actor I had cast as Victor, suddenly could not join my production. Earlier, when I met him in NC, I made sure he knew I needed him for two whole days. At that time, he expressed no problems about my schedule. However, he works at a car dealership in Durham, NC, and his boss asked him to work shortly after

Christmas. That perfectly unraveled my plans, though I understood his situation. However, the problem was in the timing my discovery. When he let me know about his problem, it was already December 24. The other actors and I were going down to NC on Monday, December 26 and I needed time to find a replacement. I departed for NC on Monday with all our production equipment from Rochester, New York, but without anyone to play Victor.

From December 27 to 28, we made the video store sequence at the College Hill video store in Greensboro, NC. This sequence was divided into two sessions. In the first, Nathaniel meets Gary and Gary asks him to remember what he did in Iraq during *Desert Storm*. In the second, when Nathaniel returns from his flashback, his mother, Mara, visits him at the video store. At that time, Mara reveals her secret that Victor is Nathaniel's biological father. Then, Mara and Nathaniel argue with one another.

For the first session, I distinguished the camera positions. Since Gary was a ghost, I decided to make Gary visible only when the camera was positioned in the store office where Nathaniel and Gary were. However, when the camera was positioned out of the office, we cannot see Gary, and it is as if Nathaniel is crazed and talking to himself. As this sequence turned out, I felt the camera positions worked but the cutting itself distracted my attention from the conversation between Nathaniel and Gary. Also, the office space was very small and I could

hardly find spots to set up lights. I used a couple of shots with a dolly, but we had little room to move it. I thought my storyboard best described what I wanted to show. But, still, I was not satisfied with this sequence.

After Mrs. Ashley came to NC, we began the second session in the video store. I relied on hand-held camera shots to create a tension when Mara confesses her secret to Nathaniel. As I mentioned earlier, the office space was too small and this created other problems. Since the camera was so close to actors, the focus was easily lost. Also, I discussed with Mrs. Ashley to make emotional feelings when Mara realized Nathaniel killed Victor without his intention. She could not show her right performance.

During the production of the video store sequences, I was also looking for a person to play Victor. Luckily, I was able to contact my old friend Thomas Lipscomb. He was willing to help me from December 29 to 30 and a big problem was solved.

On December 29, we moved to the Jockey's Ridge State Park in Nags Head, NC. We set out at 5 am in anticipation of the 7 hour car ride between Nags Head and Greensboro. We found that the park had a huge dune area. I wanted to take some desert images for the opening and the ending sequences. Additionally, I wanted to finish the military photo sequence. When we arrived at the location, it was already after 1 pm. Also, the weather conditions were not good. It was

very windy and gloomy. In fact, earlier in the day, I saw raindrops on the front window of my car. Because of wind, I did not expect good sound quality, but could only use it as a reference for post recording. It was lucky, though, that there were not many visitors in the dunes and I could work without any trouble. All tasks proceeded more quickly than I expected, which was also lucky because I had only three hours before sunset. Also, the weather conditions were improving. After I finished all shooting, I had a little time to make additional shots. For the opening and the ending sequences, all shots were made instantly by myself. It was not in my script and storyboard, however. The location itself inspired me and I followed my instincts.

On December 30, we made the Iraqi factory sequence at the Revolutionary Mill in Greensboro, NC. But, at this time, I had another problem with my prop guns. There were two different gun props, a real gun and metallic prop. To make the gun fighting sequence, I needed two real M16s. When I first contacted the Weapons Specialist, Ltd., they required me to have a gun license in order to rent two real M16 rifles. Because I had no gun license, Mr. Ryder gave me three options. First, I could find a person who had the appropriate gun license. Second, I could receive special permission from the New York Police Department where I wanted to use these two guns. The second option presented a real problem. To bring the guns from NYC to NC, I had to receive permission from the police

departments of NY, Pennsylvania, Maryland, West Virginia, Virginia and NC – all the states through which I would pass carrying the guns. It was not possible to receive permissions from all six state police departments. Third, I could find a gun dealer in NC who would rent the two M16s for me from the Weapons Specialist, Ltd. and to lend them to me under their license. Mr. Ryder could ship two guns by Fedex to a shop in NC and I could pick them up. I chose the third option, so, I made sure a gun dealer shop was available to me before I came to NC. During actual production, however, the NC gun dealer shop and the Weapons Specialist, Ltd. had problems communicating. Mr. Ryder requested that the NC gun dealer fax their license to him. Apparently, the owner of the gun dealer shop faxed his license to Mr. Ryder, but Mr. Ryder told me that he never received a copy of the license. I asked the dealer to send his license by fax again and again. The owner of the gun dealer shop told me that he sent his license three times by fax. I had no clue what had really happened between the two people. Mr. Ryder did not even ship my prop guns from NYC until December 28. Eventually, the NC gun dealer did not answer my phone calls; he did not want to help me anymore. I had to find out another dealer. From the phone book, I randomly picked five gun dealers. I guessed that some of them had closed because most of the dealers did not answer my phone calls. Luckily, I managed to contact a gun dealer in High Point, NC, which was a one hour car drive from

the College Hill Video store. The dealer was very generous and understood my situation. He sent his a copy of his license by fax to Mr. Ryder. Mr. Ryder then shipped the two real M16s by Fedex overnight service on December 29. I was then able to pick up the guns on December 30 at 3 pm from the dealer's shop.

At 7 am on the morning of December 30, all actors and crew members gathered at the Revolutionary Mill. We had a brief breakfast and then at 8 am, we did rehearsal because the actors had no military experience. It took almost 4 hours to dress them in their military uniforms and make military squad formation. This delay was acceptable because I needed to wait to get the two M16s, anyway. By noon, I was getting very cranky. I knew I must finish all production within that same day. I had promised all the actors and crew members that I would finish this production before December 31, 2005. Of course, everybody wanted to go back to their homes to celebrate the New Year.

From 1 pm, I decided to shoot without the two M16s. I had two locations, the first factory location with Victor and four other US soldiers and the second factory location with Gary, Nathaniel and two Iraqi soldiers. Naturally, I started to shoot the second factory sequence. Luckily, the sunset arrived one hour later in NC than in Rochester. In Rochester, it was night time after 4:30 pm. In NC, the sunset came after 5:30 pm. I got one extra hour for daytime shooting. When I had finally received the two M16s, I stopped to shoot in the first factory location and

moved to the second factory location. With the extra sunlight, I hoped to finish all shots except the gun shooting sequence. At 6 pm, I moved back to the first factory location to finish shooting that sequence. After sunset, I felt if I shot this factory sequence without stopping, the film might have time-consistency problems. But I did not stop filming because I had to finish all production within that very day. My crew members kept asking me how many shots remained. My answer was just, "a couple more." Moreover, I could not make another production budget. I already invested a lot of money to prepare production in NC.

I decided to set up two HMI lights. Although it looked very artificial, I had no other choice available. After setting up lighting, we rehearsed for the firing sequence. When Mr. Ryder demonstrated the use of the weapons, he advised me to keep a distance of at least 7 feet between the guns and actors, even though blanks were to be used. If a real M16 fires a blank too close to an actor, the actor might be wounded. I warned all actors to keep at least 9 feet away from the real guns. To be sure we kept that distance, I clearly measured the appropriate spaces with a ruler. When I finally saw the flame of the gunfire, I was pleased because it looked very beautiful. I felt confident that the gun shooting effect would work. Finally, we wrapped up all production at the Revolutionary Mill at 9 pm. I finished the hardest parts of my thesis production.

That night, we celebrated with beers and I sincerely thanked all my actors, crew members and other people involved in the project.

The next day, I celebrated New Year 2006 in my car, lonely somewhere on a highway in Virginia. Additionally, I got speeding ticket from a Virginia state policeman at 11:25 pm. I was returning home.

XI. The Final Production in Rochester

On January 13, 2006, final production took place in downtown Rochester. We were going to finish the argument sequence between Mara and Simon that I could not finish at the first scheduled production date. After NC production, I hoped to pick up shooting this sequence in the same location where we had left off. The home owner was not willing to let us use the same location again. So, I changed the location to Ms. Zeeone's apartment. Her apartment was located in downtown, Rochester and it looked very old, but I thought that if I decorated with some wallpaper as in the cottage, audiences would not recognize the difference. Earlier, I talked with several people about where in the house a woman might go when she is upset. Most replied that it should be a bathroom. So, I decided to make the remaining shots in a bathroom. Additionally, I had to communicate with Mr. Greg and Mrs. Ashley to understand their characters' emotional states. The angle for Simon was unique. We set up the camera

vertically from the bottom to the ceiling. We saw Simon's facial expression from under his face. I thought this angle would exaggerate his facial expressions. Also, Simon and Mara were talking through the bathroom door. All actors' position and blocking were naturally set up. In the end, I thought the location problem brought good luck, since I felt the argument sequence looked more reasonable than in the original plan. Finally, production was complete in January 2006.

XII. Post Production 1: Film Process and Telecine

For *Infection*, I hoped to work with the Technicolor Film Lab in NYC. Even when I was living in Korea, I knew the reputation of this film lab. Luckily, they had a student discount plan, too. After the first production, I waited two months to see my footage because the Technicolor lab was so busy. As I was a film student, my work would have wait until after the professionals' work had been finished. I received the DVCAM tapes sometime in December 2005. For my first footage, I ordered the bestlite telecine service. I found no additional shootings from the first footages.

It was January when I sent my second footage from the second and the third productions. This order was delicate. I ordered the supervising telecine service because I was concerned about the factory sequence. Additionally, since I had contacted the colorist at Technicolor, I ordered bleach bypass process for all

Iraqi sequences. I wanted the images from the Iraqi sequences to have a desert-like quality. Even though I shot this sequence on the dunes, it was not a real desert. To make the image warmer, I thought that bleach bypass process was my best choice. The problem was that I had never done bleach bypass process before. At this time, the lab scheduled an appointment for my visit in February. When the time came, I drove to NYC. From midnight, I began working with my colorist and I finished all work at 6 in the next morning.

XIII. Post Production 2: Editing and Music

After all post production, I received all tapes from Technicolor in March. They clearly checked my payment and then shipped my negative films and tapes to me. The screening was only three months away. At this time, honestly, I was exhausted because so many things were happening to me. Aside from working on *Infection*, I had a lot of other things to do, such as being a teaching assistant, finding a real job, taking care of my wife who was pregnant and editing some other works to make extra money.

Frankly, I relied on my advisor, Malcolm Spaul. He gave me a lot of invaluable feedbacks. He generously listened to and considered my ideas. When we met to discuss the film, we quickly moved from sequence to sequence. But, one of the sequences bothered us for a while. In the video store, when Mara visits

her son, Nathaniel has just returned from his flashback and is lying on the floor as he is losing his mind. At that time, the portrayal of Nathaniel looked good but the portrayal of Mara was problematic. In particular, her voice was too soft. I tried to reedit several times, but things did not improve. Eventually, I decided to cut a couple of her lines, despite my fear that the elimination of the line would leave audiences confused.

For music, I worked with Carl Irwin. He was an independent music composer and was working with an elementary school orchestra. Basically, Mr. Carl and I worked together for a while. For *Infection*, we communicated with each other for more than one year. When I heard his first musical ideas for the film, they were too melodramatic. At this time, I felt we had mis-communicated. I sent many location photos, updated scripts and my notes about some specific sequences, but I felt my effort was not effective. At that time, I did not want to send some music samples to him as a guide because it would stifle a creative musician. However, Mr. Carl kindly composed different music pieces and sent them to me.

XIV. Screening and Conclusion

On May 22, 2006, *Infection* had its first screening. Screening events always made me nervous; I was not comfortable with many people looking directly at

me after screening. However, in this particular event, I was not alone. My film showed with five other live-action films, four narratives and one documentary. From the beginning, I felt many audiences were impressed about the first year graduate students' films. I also was very proud to see their films. After my screening, I received valuable comments and did not receive many questions. I inferred that my story may be clear enough.

I would like to say *Infection* was my last student film. From the beginning of this production, I wanted to do my best to complete this film and now I had no doubt that I did. I enjoyed all production. I had many trying situations such as finding the Victor role in NC, solving the real M16 shipping problems and various location problems, getting my first speeding ticket in the US and so on. Filmmaking was not always easy but I loved all moments in producing *Infection*.

Recently, film is slowly fading out of fashion. But, I would like to say film itself is a very beautifully completed medium. Still, I had a very strong desire to make a film. My only hope is to make a 35 mm film before film disappears. Now, I will happily prepare for a new journey to make another film.

Appendix A
Thesis Proposal

Title: Infection

Start Date: June, 2005

Producer: Moonsik Chung

End Date: May, 2006

Budget: 13,488.465 USD

Trt: 20 minutes

Release Format: 16mm, Beta SP, DV, DVD, VHS

Story:

Nathaniel, a Gulf War Veteran who is losing his memory through a mysterious illness, discovers that he was responsible for the death of his own father.

Synopsis:

In a porno video store, Nathaniel, 32, still wears his dog tag and a military T-shirt. He seriously watches the TV news. A bulletin board displays many documents, order forms, receipts, and hidden among the piece of papers, an old photo that shows five American soldiers. The TV shows clips of the Second Gulf War. Nathaniel looks terrible because he is a heroin addict, and shoots up with the drug. The audiences can hear the sound of a phone ring. Gary, 32, talks to Nathaniel by a phone. Gary is an illusion of Nathaniel. He wants to meet Nathaniel. However, Nathaniel cannot remember him and hangs up the phone.

In the house of Simon and Mara, we can hear sounds of the TV news. Clips of the Second Gulf War show on the screen, too. On the shelf, there are photos that show Nathaniel, Simon and Mara. One photo shows Nathaniel, 19, wearing a military uniform.

Simon, 55, watches the TV news in the living room. Mara, 55, approaches and sits on a sofa. She asks Simon for a divorce. Simon asks the reason. Mara speaks about Victor. She still loves him. Additionally, she says that Nathaniel is Victor's son.

That night, Nathaniel drives along a lonely road to return to his home. He gets a phone call from Mara. She invites him to a meal, the next day.

Mara hangs up the phone in her bedroom. She sees an old photo that shows Victor wearing a military uniform in Iraq.

In the living room, a late night talk show is on the TV. Simon keeps sitting on a sofa. He is sobbing.

The basement of Nathaniel's house is a mess. The TV shows news clips of the Second Gulf War. Nathaniel drinks a beer. Nathaniel pulls out a gun under the table. He points the gun in his mouth and squeezes the lids over his eyeballs. But, he does not shoot. He falls into a deep sleep.

In a yard, Simon is gardening. Nathaniel's car approaches. Simon gladly welcomes Nathaniel.

In the living room, Mara looks at Simon and Nathaniel out of a window. When Nathaniel sees her, Mara waves her hand to Nathaniel.

In the dining room, Simon and Nathaniel sit and eat. Mara serves food to them. Simon asks Mara to have a seat. Nathaniel feels a kind of unfriendly mood from his parents. Simon says that they decided to divorce last night. Nathaniel asks the reasons. Simon does not respond, but Mara replies that she wants to start a new life. Nathaniel starts arguing with Mara. Later, Nathaniel interrogates Simon about the reason for their divorce. Simon asks Nathaniel to go outside together with him.

In the backyard, Simon explains about the inappropriate relationship between his friend, Victor, and Mara 32 years ago. Simon says that Victor died in the first Gulf War in Iraq. Nathaniel yells to Simon. Nathaniel cannot understand why Mara wants to divorce because of the dead person, Victor. Then, Nathaniel leaves and drives away.

In the kitchen, Mara sees them out of a window.

That night, Nathaniel's car approaches his store. Nathaniel goes inside and turns on the light. Gary, 32, hiding in the shadows at the store sees Nathaniel.

In the porno store, Nathaniel shoots up. Then, Gary comes into the store. Nathaniel's sight is getting blurry. Gary looks also like a heroin addict. Nathaniel does not recognize him because of his memory problem and the drug. Gary says that he looked for Nathaniel for a long time. He shows the photo of the five American soldiers. Gary says that he was infected by unknown disease in Iraq. The disease impaired his memory. However, Gary recently recovered his memory. Nathaniel killed the three American fellow soldiers. He speaks the three soldiers' names, including Victor. The name, Victor, triggers Nathaniel's memories. Nathaniel repeatedly murmurs the name, Victor.

Gary pulls out a gun and points at Nathaniel. Nathaniel is in terror. Gary yells to Nathaniel. Then, he points the gun to his head and kills himself. This suicide image triggers Nathaniel's hidden memories.

In the bunker, Nathaniel, 18, and Gary, 18, are in a panic. We can hear many sounds of rifles. Close to the bunker, a shell bursts. Gary is down. Nathaniel helps him. Then, three soldiers come in the bunker. Nathaniel instantly shoots at them because he thinks that they are Iraqi soldiers. However, they are the three American soldiers.

In the porno store, there is no one else. Gary is Nathaniel's illusion. Nathaniel falls in sleep. His office is a mess. Nathaniel searches for something in his office. On the desk, we can see the injector, the drug and the photo.

Mara's car approaches the video store. She goes inside.

In the video store, Mara finds that Nathaniel is sleeping. On the desk, Mara finds the injector, the drug, and the photo that shows the five American soldiers

including Gary, Nathaniel, and Victor. Nathaniel wakes up and sees Mara. She is looking at the photo. Nathaniel calls Mara. She is embarrassed and pulls the same photo from her bag. She shows her photo to Nathaniel and explains that Victor is Nathaniel's real father. Nathaniel sees the photo in her hand. Nathaniel starts to confess his mistake in Iraq in 1991. Mara hugs Nathaniel. Nathaniel starts to sob in her arms. Mara is caught in a dilemma. However, she forgives Nathaniel. She firmly hugs Nathaniel in her arms.

Approach: This project is 16mm color live-action film project. The running time will be around 20 minutes.

Production Budget

1. Pre-Production

Items	Amount	Cost(USD)	Sub-Total(USD)	Note
DV tapes	2	4	8	
Xerox(Sheets)	200	0.1	20	
Gas(Gallon)	80	2.3	184	
Total(USD)			212	

2. Production

Items	Amount	Cost(USD)	Sub-Total(USD)	Note
Negative Films				
a. Kodak 50D (400ft)	2	108	216	
b. Kodak 250D (400ft)	6	119	714	
c. Kodak 500T (400ft)	3	123	369	
d. Kodak 200T (400ft)	4	117	468	
DAT Tapes	3	5	15	
Gaffers Tapes	2	12	24	
Masking Tapes	1	12	12	
Gelatin				
a. Blue	8	8	64	
b. Green	3	8	24	
Diffusion Papers	6	8	48	
Batteries(AA)	5	2	10	
Sharpie pens				
a. Red	1	2	2	
b. Blue	1	2	2	
c. Black	2	2	4	
Camera Arri SR3	1	700	700	
Cleaning Fee of Arri SR3	1	350	350	
Costumes	5	100	500	
Props	5	100	500	
Actor's wage	7	100	700	
Gas(Gallon)	200	2.3	460	
Total(USD)			5182	

3. Post-Production

Items	Amount	Cost(USD)	Sub-Total(USD)	Note
Film Processing(ft)	6000	0.13	780	
Telecine(ft)				
a. Best-lite service	6000	0.3	1800	
DV Cam tape(124N)	3	40	120	
Sub-total			2700	

3. Post-Production (CON'T)

Items	Amount	Cost(USD)	Sub-Total(USD)	Note
Shipping(Fedex)				
a. Film shipping	3	35	105	
b. Return service	3	35	105	
Archival DV Cam tapes	2	12	24	
Music Composer			200	
DAT	2	5	10	
Total			3144	

4. Distribution

Items	Amount	Cost(USD)	Sub-Total(USD)	Note
DVD-R(50 pack)	1	40	40	
Bulk VHS	50	0.65	32.5	
Labels				
a. DVD	25	0.3	7.5	
b. VHS	5	0.3	1.5	
Mini DV	10	5	50	
Beta SP	5	10	50	
16mm Film Print(Trt: 20mins)				
(1 minute = 36ft)				
a. S-16 sync	720	1.23	885.6	
b. Blow Down D/N	720	1.55	1116	
c. 16mm optical S/T	720	0.43	309.6	
d. Color pos. sound print	720	0.35	252	
e. Release Prints	2	223.2	446.4	
Total(USD)			3191.1	
Contingency(15%)			1759.365	
Grand Total(USD)			13488.465	

Thesis Timeline Breakdown

1. 2004 Summer Quarter (with 2 credits)

Month	Description	Note
June	First Fine Script Looking for Actors and Crews	
July	Second Fine Script Looking for Actors, Crews and Locations	Contact with a musician
August	All set up for Actors, Crews and Locations	Contact with a musician

2. 2005 Fall Quarter (with 4 credits)

Week	Description	Note
1 - 5	First Production	
6 - 7	Negative Film Processing and Transferring	Cineworks Digital Studio in Miami or Technicolor in New York
8	Review of the footages	
9 - 10	Second Production Film Processing and Transferring	
10	Review of the footages	

3. 2005 Winter Quarter (with 4 credits)

Week	Description	Note
1 - 4	Final Production	
5 - 6	Film Processing and Transferring	
7	Review with Malcolm Spaul	
8 - 9	First Rough Cut Starting to prepare thesis paper	Send the footages to the musician
10	Second Rough Cut	

Thesis Timeline Breakdown (CON'T)

4. 2005 Spring Quarter (with 2 credits)

Week	Description	Note
1 - 2	First Fine Cut Recording dialogue with actors	Send the footages to the musician
3 - 4	Second Fine Cut Recording sound effects Review of the first thesis paper	Send the footages to the musician
5	The music matches with the editing version	Send comments to the musician
6 - 7	All set up sounds and dialogues	
8	First Screening with chair and committee members Add more sounds Additional editing	
9	Second Screening with chair and committee members Additional editing	
10	Final Screening with chair and committee members Review of the second thesis paper	Send the one-line description and one image to the thesis screening team

Title: Infection

Start Date: June, 2005

Producer: Moonsik Chung

Budget: 13,488.465 USD

Release Format: 16mm, Beta SP, DV, DVD, VHS

End Date: May, 2006

Trt: 20 minutes

Production Budget Summary

1. Pre-Production: 212.00 USD
2. Production: 5,182.00 USD
3. Post-Production: 3,144.00 USD
4. Distribution: 3,191.10 USD
5. Contingency(15%): 1,759.365 USD
6. Grand Total: 13,488.465 USD

Appendix B

Script

INFECTION

-FADE IN

EXT. VIDEO STORE – DAY

NATHANIEL GRAINGER watches a metal box burn. His mother MARA GRAINGER and his father SIMON GRAINGER stand behind them. Mara and Simon do not stand together.

NATHANIEL (V.O.)

I was infected with a virus in Desert Storm. I thought the infection was the cause of all my suffering.

They quietly watch the box burn.

INT. ADULT VIDEO STORE

The store is empty save for Nathaniel and a news reporter's voice from the television. Nathaniel wears a military t-shirt and his dog tags.

He finishes a cigarette and adds the butt to a growing pile in an ashtray.

Three different photos are posted to his wall. One shows a young Nathaniel wearing a military uniform. Another shows Nathaniel with his mother and father. The last shows Nathaniel with his fellow soldiers and commanding officer.

Nathaniel begins to turn the station, but stops when the news reports on the current Iraqi War.

In his mind, Nathaniel begins to hear gunshots. He shuts his eyes. When he opens them again, GARY stands at the counter, as if he was a customer.

GARY

So...this is what your life has come to? You wanted more than this. A beautiful wife. Kids. A house. Long, quiet afternoons under a fig tree.

NATHANIEL

I'm not in the mood for this tonight.

GARY

I won't leave you. I don't care how much you want me to go.

NATHANIEL

I'll call the police.

Gary picks up the receiver and hands it to Nathaniel. Nathaniel doesn't accept it. Gary drops the phone.

GARY

Call.

NATHANIEL

I'll kill you.

GARY

You can't kill me.

NATHANIEL

What do you want?

GARY

I want you to remember.

NATHANIEL

I can't! I've already told you Desert Storm ate all my memories. Don't you understand?

GARY

Try. Look at the photos.

NATHANIEL

To hell with those pictures. My mother put them up anyway.

GARY

Look at the photos.

NATHANIEL

No! Get out of here.

Gary doesn't move.

NATHANIEL

I said GET OUT!

Nathaniel falls back and blacks out. As he goes unconscious, Gary walks out of the store.

TIME PASSES

The buzz of the phone wakes Nathaniel.

INT. BEDROOM – NIGHT

MARA GRAINGER (55) sits on her bed. She opens her Bible and looks at a picture of Victor. She touches his face on the picture.

SIMON GRAINGER (55) enters. Mara shuts her Bible.

SIMON
Dinner is ready.

MARA
Simon, I can't go through with this.

SIMON
Then, we can go out to eat.

MARA
I'm not talking about dinner. I'm talking about us.

SIMON
What about us?

He sits beside her. She gets up. It's like they exchange positions.

MARA
This marriage. It's over. It's been over. You know that.

SIMON
I know that I love you, and have always loved you. We've been happy for the last twenty years and now you say that's over?

MARA
You've been happy, Simon. You've been happy. I've been...

SIMON
You've been what? Say it Mara.

MARA

Lonely.

SIMON

Lonely? How are you lonely? You've got me.
You've got Nathaniel.

MARA

It's not the same.

SIMON

We're all under a lot of stress, right now—

MARA

Don't do that. Don't block me out. Don't
pretend like nothing is wrong with us when
you know deep down that everything is wrong
us. Don't block me out, Simon.

SIMON

(PAUSE) I'm hungry.

He leaves the room. She falls to the floor.

EXT. BEDROOM – NIGHT

While Mara weeps inside of the bedroom, Simon wipes a tear from his eye.

INT. NATHANIEL'S BASEMENT – NIGHT

The place is a mess. Nathaniel smokes a cigarette while he watches a mindless
sitcom. He gets another beer from a small refrigerator. Then, he turns the
television to a news program—something like "60 Minutes." The program
features a story on the current war in Iraq. The gun shots in the program triggers
Nathaniel to his own memories of gun shots.

He hears something and looks around the basement and sees Gary.

NATHANIEL

You again?

GARY

You don't sound too happy to see me.

NATHANIEL

Give me a break.

GARY
You've already had one. It's time to get serious now.

NATHANIEL
For what?

GARY
For the truth.

NATHANIEL
Why? You want to set me free?

GARY
I don't claim to be Jesus.

NATHANIEL
Who are you then?

GARY
Gary. I'm Gary. You don't remember? (BEAT)

EXT. PARENT'S HOUSE – DAY

Simon is gardening. Nathaniel's drives up. Simon welcomes Nathaniel.

INT. WINDOW – DAY

Mara watches Simon and Nathaniel out of the window.

INT. DINING ROOM – DAY

The family eats dinner.

NATHANIEL
It's been a long time since we've done this...eat together.

SIMON
(to Mara)
Like a family.

NATHANIEL
This is good, Mom.

MARA
Thank you, Nate.

SIMON
It's not just good. It's delicious. I cooked the other night and I ended up eating alone.

NATHANIEL
(chuckling)
Was it that bad, Dad?

SIMON
Yeah...it was bad.

Nathaniel detects that something is wrong. They eat in silence for a minute.

NATHANIEL
So, tell me about this new business deal venture you've come up with.

SIMON
I want to open a new furniture store downtown. Do you remember Jimmy Doe?

NATHANIEL
Hairy fellow with those awful eyes.

MARA
You were scared of him when you were little.

NATHANIEL
I'm still scared of him.

Mara smiles sadly and Simon laughs.

SIMON
Don't knock Jimmy. He's importing all kinds of good furniture from China—even has his own importing company. Look at this table.

Simon rubs his hands on the dining room table.

SIMON (CONT.)
Jimmy says this table runs about 12 bucks, but I could sell it for 200 hundred dollars. Think of the profit.

NATHANIEL
Mom, what do you think? Are you up to being
the “Mrs. Furniture Queen”?

MARA
No.

Silence.

NATHANIEL
Okay, what’s going on?

SIMON
Nothing.

MARA
Everything.

SIMON
You’re just a little tired.

MARA
Don’t tell me how I feel!

Mara grabs Nathaniel’s hand.

MARA
Listen, son. Your dad and I have decided to
separate.

NATHANIEL
What?

MARA
Your father will start his new business, and I
will start a new life.

She lets go of Nathaniel’s hand and leaves.

NATHANIEL
Dad, what’s going on?

SIMON
She’s just going through a phase.

NATHANIEL
It doesn’t sound like it.

SIMON

...Just a phase.

NATHANIEL

Dad, this is not a phase. Mom just said she wants to separate. This is serious.

SIMON

I need some air.

INT. BEDROOM – NIGHT

Mara reads a love letter from Victor.

EXT. PARENT'S HOUSE – NIGHT

Simon inhales the fresh night air.

SIMON

Do you remember Victor?

NATHANIEL

Who?

SIMON

Victor. Victor Lowe. He was your commanding officer during Desert Storm.

NATHANIEL

The illness snatched a lot of my memories.

SIMON

Your mother was having affair with him.

NATHANIEL

An affair? You knew and you didn't do anything?

SIMON

I had an affair, too so I figured hers would just balance everything out and we'd be all right again.

NATHANIEL

You thought you could some balance in all this chaos.

SIMON
She had loved him before me.

NATHANIEL
Victor?

SIMON
Yes. Victor.

NATHANIEL
And now she wants to go back to him.

SIMON
She can't do that.

NATHANIEL
Why not?

SIMON
He's dead. Don't you remember?

Nathaniel shrugs his shoulders and then lights a cigarette.

SIMON
I came out here for fresh air.

Nathaniel kills the cigarette.

NATHANIEL
So you love mom. Mom loves Victor, and
Victor is dead.

SIMON
I guess.

NATHANIEL
This makes no sense.

INT. VIDEO STORE – NIGHT

A cowboy customer purchases a video. Nathaniel smokes. When he talks, he doesn't remove the cigarette from his lips. His television features the news.

CUSTOMER
Now since this is used, I can bring it back if the
DVD skips, right?

Nathaniel bags the DVD and hands the customer his change.

NATHANIEL
Sure. Just bring your receipt and I'll gladly take
"Hicks with Chicks" back.

He gives the customer the bag. The customer leaves.

NATHANIEL
Idiot.

He finishes his cigarette and lights another. The news station reports on the war. Nathaniel ignores the television. He flips through a magazine. Gun shots from the news reports triggers the sound of gun shots in Nathaniel's memory. He turns to look at the television and finds Gary there.

NATHANIEL
You again.

GARY
You don't sound too happy to see me.

NATHANIEL
I'm not happy to see you. Get out.

GARY
Not until you listen to me.

NATHANIEL
If I listen, will you leave me alone?

GARY
Everything depends on you.

NATHANIEL
What do you mean?

Gary points to the picture hanging on the wall.

GARY
We we're all friends, then.

NATHANIEL
You're not in the picture.

GARY
I shot the photo.

NATHANIEL
You shot this photo?

GARY
Yes, and you shot...

NATHANIEL
What did I shoot?

Gary drops his head.

GARY
The question is not "what"?

NATHANIEL
Who...Who did I shoot?

Gary looks at the photo.

NATHANIEL
No...

GARY
Yes.

The sound of gunfire becomes louder and louder as Nathaniel travels into the depth of his dark memories.

INT. IRAQI BUNKER (FACTORY?) - DAY

Nathaniel inspects the factory.

GARY (OFFSTAGE)
All clear?

NATHANIEL
All clear—

Gun-shots, and then an explosion. Nathaniel finds himself in a cloud of smoke. He begins to cough. He loses all clarity. Red dust covers his face.

GARY
Nathaniel?

VICTOR
Nate!

NATHANIEL
I can't see. I can't...I can't...

VICTOR, Gary, John, and Thomas walk through the smoke. Nathaniel fires and shoots them.

He walks over to Victor, who is not dead yet.

VICTOR
It's alright, son...

Nathaniel just stares. He has no idea of what he has done. Another soldier rushes in.

SOLDIER
What happened?

VICTOR
Enemy fire...

Victor dies.

SOLDIER
(to Nathaniel)
At least you survived. Come on. Let's get our
dead out of here.

FADE OUT

FADE IN

INT. VIDEO STORE – DAY

Mara finds Nathaniel in a troubled-sleep on the floor. She wakes him. He jumps up.

Nathaniel tries to gather his surroundings.

NATHANIEL
Where am I?

MARA
You're at your store. What's going on? Have
you been drinking again?

Nathaniel looks at the picture.

NATHANIEL

Oh my God...Gary...John...Thomas...Captain
Lowe...I...

MARA

Victor? You remember what happened to
Victor. Tell me...please...

NATHANIEL

I think I shot him. I shot them all...after the
explosion...there was some red smoke...I
couldn't see...

MARA

You shot Victor?

Mara breaks down.

NATHANIEL

I shot your lover.

MARA

You shot your father.

NATHANIEL

My father? Captain Lowe?

MARA

Yes...

NATHANIEL

That's why you kept on insisting that I join the
army...

MARA

I thought it would be a good way for you to
get to know him...and he wanted so badly to
know you...

Nathaniel takes a moment to decide.

NATHANIEL

You...

MARA

Listen Nate...

NATHANIEL
You...It wasn't the war that made me like
this...it was you...

MARA
Please Nate...

Mara tries to console him.

NATHANIEL
Don't touch me. Get out of here.

MARA
But Nate...

NATHANIEL
Just go.

Mara stands shocked. Then she leaves.

Nathaniel erupts into a fit of destruction. He tears off his dog tags and throws them at the wall. He knocks down video shelves. He snatches the pictures from the wall and rips them apart. He picks up the television to throw it down, but then he notices the cowboy customer has returned.

The cowboy has his bag with his DVD.

CUSTOMER
Maybe this ain't a good time to return this.

EXT. VIDEO STORE – DAY

Morning. Nathaniel has gathered all of his military paraphernalia—including his dog tags, military t-shirt, and the torn pictures. He puts everything into a metal box. He pours gas on the box and lights it. He watches it burn.

Mara and Simon stand behind him, but not together.

NATHANIEL (V.O.)
But now I know the truth.

- FADE OUT

Appendix C

Shotlist

INT. VIDEO STORE – NIGHT

★ Around the counter, all dvd cases must change to all porno dvd cases. Beside the entrance, I want to see some porno movie posters. The wall between the counter and the office window, I want to see porno movie posters too.

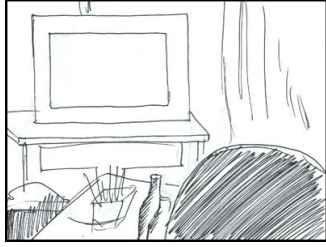
- a. (150-5082) DOLLY. CU – WIDE, PAN. Porno poster to Office. The camera on dolly positions at the entrance. The dolly slowly moves into the store. We will see this place as porno video store. From the office, we will listern Nate is preparing to shoot up.
- b. (150-5087) DOLLY. (R-L). Office. The camera shows the poster on the wall beside the office winodw and then ,slowly it pans to the window. We will see Nate is smoking and doing something.
- c. INSERT. PAN or TILT. Notice Board. This is an insert shot to show Nate’s family photos, his military portrait and the photo with his fellow soldiers.
- d. CU. Nate. Nate shoots up.
- e. HIGH. CU. Nate. After Nate shoots up, he raises his head to the ceiling. At this time, the camera sets up vertically. We will see Nate by bird’s eye view angle.
- f. (150-5091) PAN(R-L). Nate and Gary. After Nate raises down his head, the camera slowly pans to the left. Behind Nate, there is Gary.
- g. LOW. CU. Nate and Gary. Nate’s profile covers almost on the screen. Behind Nate, there is Gary. Gary is talking. Nate’s face is blurry.
- h. HIGH. HANDY HELD. Out of the office through the window without glass. We will see the back of Nate out of the window.
- i. LOW. MEDIUM. Nate. Nate sleeps on his desk after he finishes conversation with Gary. He listens the phone ringing. Then, he wakes up.

Appendix D

Storyboard



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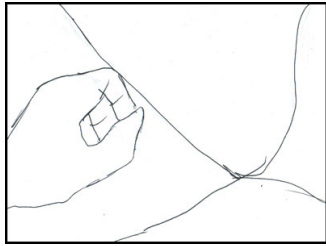
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