

CARL ZEUS

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**Bachelor of Art and Design**

**(Honours 2:2)**

**Digital Design**

**February 2014**



This exegesis is submitted to the Auckland University of Technology for the degree of Master of Art & Design.

**Nattapon Youngkong**, February 2014.



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Nattapon Youngkong



Date

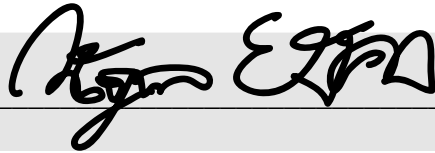
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# ACKNOWLEDGEMENTS

*I would like to give an enormous thank Andrew Denton and Gregory Bennett who supervise me over this project. My friends who helps me with the film production, Werner Ollewagen, Sith Douang Kham Chanh, Justin White, Oleg Efimov, Nelson Tan, Fata Tulalli and Lucius Koh. I would like to thank you my actors, James Crompton, Bill Crisp, Jennifer Austin and Fata Tulalli for their commitment to the film. I would like to thank my proofreader, Leoniel Pipe. I would like to thank AUT University for allowing me to use the location within the campus for filming this project. Lastly, I would like to thank my family, Khamthon Youngkong and Thasaphas Phueak-iam, who supports me always.*







# ABSTRACT

This project Carl Zeus (working title) investigates the German Expressionist film movement as an inspiration and a platform from which to develop a contemporary film project. The research focuses on the unique cinematographic and production techniques employed by the filmmakers of this movement. It explores the potential communicability of these cinematic devices. The movement (begun in 1919) emerged from the unique historical circumstances of post-World War One Germany. The works were primarily concerned with the country's universally destabilized psyche and trauma that prevailed in German society after the war. The project questions the value of these cinematic devices in communicating contemporary issues and the experience of living in the present time. I next explore how to deploy an expressionist mode of cinema into a short film project. To negotiate this question, I produce a short film that deploys the Expressionist mode of cinema through the script, cinematography and mise-en-scene as a method of inquiry.



## STORY SYNOPSIS

A man lives in a dystopian world that is controlled by supervisors. The system requires him to wear a mask and stay under supervision. One day, having been forcibly separated from the girl he desires, he decides to break the mask and escape the system, aided by a mysterious law enforcement figure.

# **CRITICAL FRAMEWORK**

This section of the exegesis examines the German Expressionist movement and how it inspired the project Carl Zeus. In this chapter, I discuss the destabilized psyche of the German populace following World War One and its effect on German films. I also discuss the contemporary fear “human manipulation” that I select as a theme in Carl Zeus.

Carl Zeus observes the German Expressionist Cinema as cinematic inspiration for a contemporary film project. This movement emerged after World War One, dating from 1919. Research reveals that the German population was universally suffering from politic and sociological distress after losing the war. The people were trapped between chaos and tyranny<sup>1</sup>. The streets were filled with violence, and street fights were common. People were affected by lack of work, food and order. They had tired of war<sup>2</sup> and were angry with the government. The works produced during that period reflected the contemporary situation in Germany. In this project, I focus on the themes of tyranny, chaos and fear that pervaded Expressionist works. I consider these themes as the most remarkable elements portrayed in Expressionist films. I consult From Caligari to Hitler

<sup>1</sup> Lane, Roth. "Dracula Meets the Zeitgeist: Nosferatu (1922) as Film Adaptation". *Literature Film Quarterly*, Vol.7 Issue 3 (1979), 310

<sup>2</sup> Kracauer, Siegfried. *From Caligari to Hitler: A Psychological of the German Film* (Princeton: Princeton University Press, 2004), 43

# GERMAN EXPRESSIONIST CINEMA

(Kracauer, 2004) as a main text for understanding the psychological reasoning and influence that governs German cinema. Kracauer explains that most of the German film directors in the years following World War One were attracted to the themes of horror and mystery because of the undermined state of the German people. For example, Dr. Mabuse in Dr. Mabuse The gambler (Lang, 1922) is easily interpretable as Hitler, the archetypal dictator<sup>3</sup>. Metropolis (Lang, 1927) explores the theme of the working class rising to the upper class. Der Golem (Wegener, 1920) and Das Cabinet Des Dr. Caligari (Weine, 1920) display the abuse of authoritative power. Nosferatu (Murnau, 1922), M (Lang, 1931) and Dr. Mabuse conceptualise the “Murderer among us”, affected from the chaotic state of the streets and Germany’s political crisis<sup>4</sup>.

<sup>3</sup>  
2003), 93  
<sup>4</sup>

Dietrich Scheunemann, *Expressionist Film New Perspective* (New York: Camden House, 2003), 93  
Siegfried Kracauer, *From Caligari to Hitler* (Princeton: Princeton University Press, 2004), 219

# Das Cabinet Des Dr. Caligari

Das Cabinet Des Dr. Caligari was the most successful expressionist film<sup>5</sup>, both domestically and internationally. The film adopted a unique set design (Fig 01), featuring many distorted buildings and rooms. The film exploits the studio environment and incorporates the set design into the film. Eisner describes the set distortion in Dr. Caligari as the vision of a madman<sup>6</sup>, which, as revealed at the end of the film, was indeed the case<sup>7</sup>. Das Cabinet Des Dr. Caligari is a film with extensive depth. Ian Roberts explains that the director, Robert Wiene, was unfolding the chaotic state of the German streets. Das Cabinet Des Dr. Caligari is also an anti-authoritarian film<sup>8</sup>. The story centres on the victims (Jane, Francis and Alan) and the causes of action (Dr. Caligari and the somnambulist Cesare). These characters are metaphorical. Dr. Caligari represents the authority that compels others to act on his behalf, while Cesare represents a soldier, a man under authority who must follow orders or die<sup>9</sup>. The victims are metaphors of German citizens.

5 Foster Hirsch. *The Dark Side of The Screen Film Noir* (Cambridge: Da Capo Press, 1981). 3

6 In the end, the main characters turns to be madman in asylum and the role of Dr. Caligari is reverses to be the director of the hospital. It raises question how much the audience experienced was real.

7 Lotte H Eisner. *The Haunted Screen Expressionism in the German Cinema and the Influence of Max Reinhardt*. (Los Angeles: University of California Press, 2008). 29

8 Ian. *Caligari Revisited*, 175

9 Kracauer, *From Caligari to Hitler*, 65



Fig 02. Robert Wiene. Des Cabinet Des Dr. Caligari, 1920. Screenshots.



Fig02. F.W.Murnau. *Nosferatu*, 1922. Screenshots.

*“The early cinematic shadow—when foregrounded by isolation from its human source and by juxtaposition to other characters or objects within the frame—frequently enabled a simultaneity of multiple narrative, a diegetic complexity”<sup>10</sup>*

One of the most remarkable elements of German expressionist cinema was the effective use of light and shadow in cinematography (and creation of mise-en-scene) by German filmmakers. The shadow in German Expressionist films served several purposes. It supported the fictional narrative, captured each narrative act and even defined the character's existence<sup>11</sup>. Kracauer explains that the shadow also invoked unconscious emotions in a people who were psychologically disturbed by tyranny and chaos<sup>12</sup>. Franklin states that "Both Kracauer and Eisner see the shadow as a visual metaphor for evil or for the dark and threatening forces that allegedly lurked in the pre-Hitler German psyche or soul."<sup>13</sup> Furthermore, as discussed by Eisner, most of the early German Expressionist films concerned gothic and romance themes. Romanticism has long been rooted in German culture. The early German Expressionist cinema is a form of German literary romanticism<sup>14</sup>. German culture believes that the shadow is a romanticised reflection of the human soul<sup>15</sup>.

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11 Ibid, 178

12 Ibid, 77

13 James C Franklin. Metamorphosis of a Metaphor: The Shadow in Early German Cinema. *The German Quarterly*. Vol.53, No.2, 1980. 178

14 Kent Casper & Susan Linville. Romantic inversion in Herzog's *Nosferatu*. *The German Quarterly*. Vol.64, No.1, 1991.

17

15 Eisner, *The Haunted Screen*, 129



From Left Top : Fig03. Fritz Lang. *Metropolis*, 1927. Screenshots. Fig04. F.W.Murnau. *Das Cabinet Des Dr.Caligari*, 1920. Screenshots. Fig05. F.W.Murnau. *Das Cabinet Des Dr.Caligari*, 1920. Screenshots. Fig06. Fritz Lang. *Dr.Mabuse Der Spieler*, 1922. Screenshots. Fig07. Robert Wiene. *The Hands of Orlac*, 1924. Screenshots. Fig08. F.W.Murnau. *Faust*, 1926. Screenshots. Fig09. F.W.Murnau. *Nosferatu*, 1922. Screenshots.

*Man: His abilities to transform himself from one soul-state to another, to emote the broadest range of feelings, to express the ecstasy of the playwright and to guide the audience made him the New Man incarnate. The failure of Expressionist performance, they thought, would doom Expressionism as an artistic movement and philosophy ”16*

The Expressionist period was characterised by exaggerated performances that would be laughable to modern audiences. In *Dr. Caligari*, Cesare the somnambulist commits a crime under the control of Dr. Caligari (fig 06). Ultimately he fails because of his romantic feelings towards Jane. According to Kraucaer, Cesare represents a man directed by an authority to follow orders, to do or die<sup>17</sup>, a metaphor of soldier. Similar issues are treated in *Der Golem* (Wegener, 1920). The Golem was enslaved under the authority of the Jewish wizard, but rebelled and kidnapped the wizard's daughter. In *Dr. Mabuse the gambler* (Lang, 1922), the actor can effectively capture his character's emotion through his expression (Fig []). The character Dr. Mabuse, who represents the dictator<sup>18</sup>, personifies Hitler, the real dictator who later rose to power<sup>19</sup>. Fritz Lang had always rejected the authoritarian state in Germany and would convey his disapproval through the screen. Hirsch states that the Expressionist artists injected their inner truths and personality into their works, rather than merely recording objective scenes<sup>20</sup>. In German Expressionist films, characters are used to drive the story and raise public awareness.

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17 Kraucaer, From Caligari to Hitler, 65

18 In the film, Dr. Mabuse is a hypnotic genius, a master of disguises and complete evil. He forms a gang, forcefully uses his servants and cares only for himself.

19 Thomas Elsaesser, "Fritz Lang: The Illusion of Mastery," in *Sight & Sound* (London), vol. 10, no. 1, January 2000. <http://old.bfi.org.uk/sightandsound/feature/43>

20 Hirsch. *The Dark Side of The Screen*. 3

# ENGAGING THEME

*"Every child was born an artist. The problem is how to remain an artist once we grow up"*

*Pablo Picasso*

*Besides teaching students to sacrifice their own interests to support those with political power, the authoritarian state uses the educational system to place people in specific vocations and social roles. Through the myth of the metals, students are taught to accept their assigned social positions and that any differences between social class are good and just "*<sup>21</sup>

*"Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given, and transmitted from the past "*<sup>22</sup>

<sup>21</sup> Joel Spring, *Wheels in the head: Educational Philosophies of Authority, Freedom, and Culture from Confucianism to Human Rights Sociocultural, Political, and Historical Studies in Education* (New Jersey: Routledge, 2007), 24

<sup>22</sup> Nadel, S.F. Social Control and Self-Regulation. *Social Forces*, Vol.31, No.3, Mar. 1953. Pg 265-273 (pg265)

Rabiger and Hurbis-Cherrier explain that directors express their voice on screen and will continue this role<sup>23</sup>. In *Carl Zeus*, a man is placed under a manipulation process but valiantly attempts to overcome the system. The theme is inspired by the abuse of authoritative power in today's world.

In *Wheels in the head* by Joel Spring discusses how authorities control human behaviour through the education system<sup>24</sup>. According to Spring, if the government or society can stipulate what is good and bad, society will enter an authoritarian state and its opposing members will be regarded as wrong<sup>25</sup>. To prevent conflict arising from individualism, the authoritarian uses the education system to define specific and social roles. The students are taught to accept the system and to believe that the imposed social class system is correct<sup>26</sup>. This topic is central to my project and must be understood. To this end, it is delivered as an internal message to the audience viewing the film.

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23 Rabiger, Michael & Hurbis-Cherrier, Mick. *Directing: Film Techniques and Aesthetics* (Focal Press, 2013), 9

24 Spring, *Wheels in the head*, 2

25 *Ibid*, pg 23

26 *Ibid*, pg23

# CONCLUSION

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Scholars have researched the imaginary driving force behind German Expressionist Cinema. It appears that the screen content of post-World War One German films relied heavily on the psychological state of the filmmakers. These filmmakers successfully expressed their characters on the screen. The narrative of Carl Zeis revolves around human manipulation and the struggle of one man.

# METHODOLOGY

This chapter of the exegesis explores the dramaturgical approach that feeds into the pre-production stage of Carl Zeus. It explains the dramatic elements selected for the process, and discusses how the characters and narrative are shaped by German Expressionist cinema, the application of Aristotle's tragedy theory to screenplay and the choice of narrative structure for Carl Zeus. It also explores how the expressionist mode fits the Carl Zeus mise-en-scene.

# DRAMATURGY

*In one sense, dramaturgy relates to the internal structure of a play text and is concerned with the arrangement of formal elements by the playwright—plot, narrative construction, character, time frame and stage action. In another sense, dramaturgy refers to external staging elements, including the overall artistic concept behind the staging, the politics of performance, and the calculated manipulation of audience response (hence the associations with deceit)<sup>27</sup>*

Dramaturgy is a broad term borrowed from the theatre. According to McNielly, dramaturgy identifies patterns, rhythms and structural qualities, and attempts to compile these layers into a meaningful form<sup>28</sup>. Dramaturgy is an important theatrical component that collaborates with practical drama to produce a play<sup>29</sup>. Dramaturgy is defined as a theatrical text comprising a complex network of different types of signs, expressive means, and actions<sup>30</sup>.

In Carl Zeus, dramaturgy is developed at the pre-production stage. By applying the methodology to the screen writing text, a dramatic screenplay is constructed. The methodology increases the dramatic element that will enhance the emotion conveyed to the audience by the characters. However, theatre and film are entirely different media. Theatricality on stage is never comparable to theatricality in film, because in the former, the actor and set are concrete, as opposed to the imaginary world on screen—a world 'present in the mode of absence'; Cinematic theatricality refers to film representations that emphasise their own artifice, foregrounding their rhetorical purposes, functioning as self-conscious interruptions within realist discourses to undermine their seeming naturalness<sup>31</sup>.

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28 Jodie McNielly, *Methods of a new dramaturgy of digital performance* (Sydney: The University of Sydney and Southern Illinois University).  
29 Luckhurst, *Dramaturgy A revolution in theatre*, 60  
30 Macro Marinis & Paul Dwyer, *Dramaturgy of the Spectator*. *The Drama Review*. Vol.31, No.2 1987. 100  
31 André Loiselle & Jeremy Maron, *Stages of Reality: Theatricality in cinema* (Toronto: University of Toronto Press, 2012), loc 105

# Action Research

As discussed by Kemmis and Wilkinson (2002), action research is commonly practised in design work. The action research methodology is structured on self-reflecting cycles of planning, action–observation, and analysis, to be repeated by the practitioner as many times as required<sup>32</sup>.

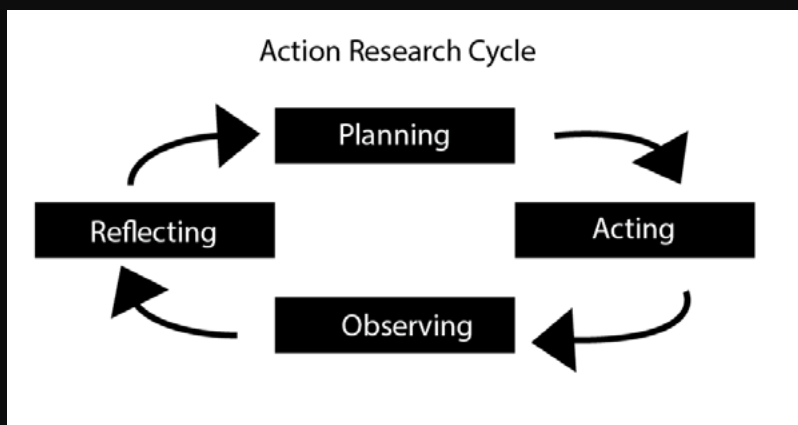


Fig10. Nattapon Youngkong. *Action Research Cycles*, 2014. Illustrator

Lewin explains that at the planning stage of action research, the practitioner defines the general ideas and objectives of the project. These should be sufficiently clear that the practitioner can identify his/her topic of interest<sup>33</sup>. At this stage, the film's theme is confined. The first process of filmmaking involves creating a story<sup>34</sup>. This cyclic methodology guides the practitioner towards the final result. The methodology expands the range of research that I have undertaken and indicates the sufficiency of the data. MacIsaac writes that action research enables the researcher to explore his action and discover and develop new strategic approaches. This empowerment is a primary feature of action research<sup>35</sup>.

32 Atweh, Kemmis and Weeks editors, *Action research in practice: Partnership for Social Justice in Education* (Routledge, 1998), 21.

33 Kurt Lewin, *Action Research and Minority Problems*. *Journal of Social Issues*. Vol.2, No.4 1946, 37

34 Rabiger & Hurbis-Cherrier, *Film directing*, 9

35 Dan MacIsaac. *An Introduction to Action Research*. 1995. <http://www.phy.nau.edu/~danmac/actionrsch.html>

During the pre-production stage of Carl Zeus, the dramaturgy approach was framed on the action research cycle. In conjunction with visual art design, I found this to be a powerful methodology. The dramaturgy approach was aided by the action research approach throughout the screenplay creation (Fig). By supplementing dramaturgy with the action research cycle, the final script could be improvised during the creative process.

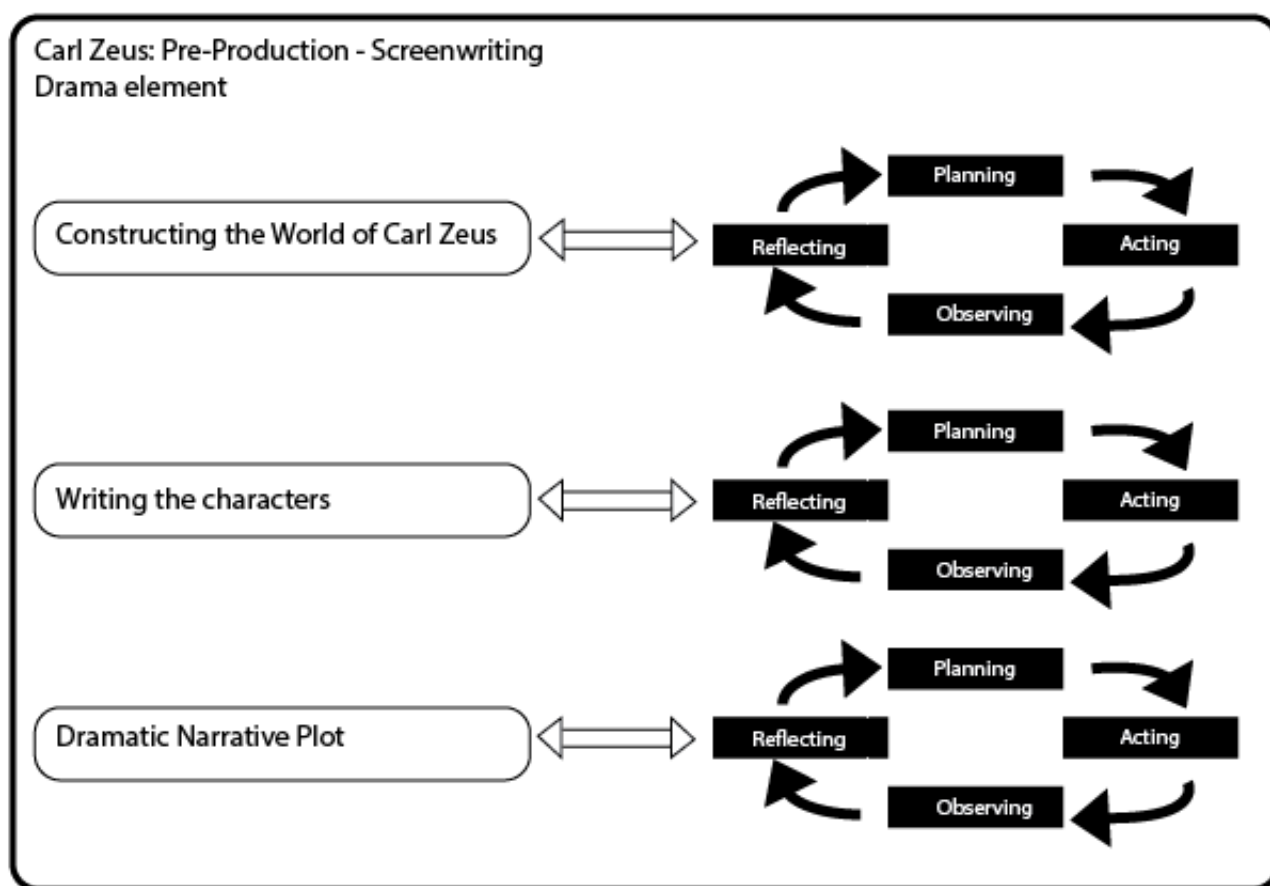


Fig11. Nattapon Youngkong. *Dramaturgy + Action Research Cycles*, 2014. Illustrator

# DRAMATURGY IN CARL ZEUS

Carl Zeus explores the German Expressionist film movement and adopts it as both an inspiration and a platform. The research reveals that German film content has been shaped by the country's historical background. In this methodology, Carl Zeus unpacks the research materials and applies them to the original character that I create. The screenplay in my project is assisted by the dramaturgy method and the action research structure. The screenwriting starts by focusing on individual characters and creates a dynamic personality and background. According to Rabiger and Hurbis-Cherriers, believable character development requires that each character is considered from multiple angles. The physical appearance, movements, actions and surroundings of each character must be conveyed to the screenwriter, the director and the actors<sup>36</sup>. The drama elements unite to create insightful characters, which will appropriately dramatise the film.

# PLOT

The narrative of Carl Zeus employs the tragedy theory defined by Aristotle, who regarded tragedy as the highest form of drama<sup>37</sup>. Tragedy has six main elements; plot, character, thought, diction, melody and spectacle. The narrative of Carl Zeus is assembled around each of these six main elements.

According to Aristotle, plot is the most important drama element of tragedy. A plot should have Peripety<sup>38</sup> or Discovery<sup>39</sup>. Carl Zeus follows the journey of one man's struggles and ultimate failure against a superior force, and thus classifies as a Discovery plot. The inspirational theme that I have selected is "human manipulation". In Carl Zeus, the main protagonist is exposed to a series of tragic events. Nobody is on his side. His only desired partner (Laurice) rejects him and the one person who appears to be his ally (Jarom) betrays him. The protagonist also battles his inhabited world (the world of Carl Zeus). This description of the world adds another layer of dramatic obstacle (in the plot) which is also communicated by the characters' dialogue throughout the film.

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<sup>37</sup> "Aristotle's Ideas About Tragedy". <http://cuip.uchicago.edu/~ldembach/msw/xhgkaristrag.pdf>

<sup>38</sup> the change from one state of things at the beginning of the play to the exact opposite state by the end of the play. This could be something like the change from being rich to being poor, or from

being powerful to being powerless, or from being a ruler to being a beggar. The change that takes place in a tragedy should take the main character (and possibly other characters) from a state of happiness to a state of misery.

<sup>39</sup> A change from ignorance to knowledge. This often happens to the tragic hero who starts out "clueless" and slowly learns how he himself created the mess he ends up in at the end of the play.

### ***Story of the world of Carl Zeus***

The world of Carl Zeus is ruled by an authoritarian who completely controls the behaviour of the entire population. The dictator's heir and current ruler is a man named John Edward the 3rd. The aim of the system is to divert the attention of the underclasses from humanity and their own freedom, and thereby prevent their uprising. In this way, power is expected to remain in the ruler's bloodline forever. Every newborn child is supervised by "approved" parents, who have been tested and qualified as "ideal citizens". The system ensures that no ideal citizens will ever oppose the ruler. Carl Zeus is currently undertaking the ideal citizen test.

### ***Symbolism in The world of Carl Zeus***

In Carl Zeus's dystopian world, leader John Edward is never seen in the flesh, but statues of him are ubiquitous. They always appear at higher positions than the actors, reflecting the hierarchy in the dystopian world.

### ***The Citizen's helmet***

One of the main props in the film is the helmet that restrains Carl Zeus. We see the helmet as a part of Carl's struggle. He acts against the idea to wear the helmet. I use the helmet as a metaphor of the education system in an authoritarian system. The protagonist speaks his mind against the idea of wearing the helmet and the other characters also address the reason to convince Carl Zeus. This object creates a dramatic impact when Carl removes it during the inciting moment of the narrative. He becomes free and it moves the story forward to the next drama act.



Fig11. Nattapon Youngkong. *Citizen Helmet*, 2014. Pictures

# CHARACTERS & THOUGHTS

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# CARL ZEUS (PROTAGONIST)

The narrative of Carl Zeus focuses on one central character. The main protagonist, Carl Zeus, represents a man who struggles under the authority of a dystopian world. This character is inspired by Cesare, a character in *Das Cabinet Des Dr. Caligari*.



Fig13. F.W.Murnau. *Das Cabinet Des Dr. Caligari*, 1920. Screenshots

The dramatic element of Carl Zeus is the tension of a person who is disempowered under dictatorship. How will he take action? What are the implications of his action (positive or negative) to himself? Lawson writes that drama cannot accommodate “people who are weak-willed; who cannot make decision of even temporary meaning; who adopt no conscious attitude towards events; or who make no effort to control their environment”<sup>40</sup>. Carl Zeus is pressured under the authority of Dr. Robert. Unlike Cesare, who was hypnotized by Dr. Caligari, Carl Zeus displays signs of rebellion through his actions and words. The narrative follows his attempt to overcome obstacles on his journey towards his desired lifestyle.

CARL

Everything so far is in routine... your routine.

DR.ROBERT

We have to maintain peace.

CARL

I can't feel life here, I am masked like a prisoner. This head, this routine ,this system!

DR.ROBERT

Prisoner have it worst.

CARL

Why don't you wear it too so you can feel like...[what it's like to be me]


DR.ROBERT

I don't have to wear it!

**Carl's attitude and actions that will fuel the narrative are described below:**

Understanding that his parents were removed by the system, and that the system is at fault, Carl's rebellious thinking towards the system is implanted. He comes to hate Dr. Robert, who works for the system and who restricts his freedom. He is now eager to escape and settle down with Laurice, the only woman he has ever desired.

## Character – Carl Zeus



main protagonist whose anger drive him towards freedom from the dystopian world while also desires to be with the heroine.

“Open your eyes, look within.  
Are you satisfied with the life you’re living ?”

Bob Marley

Fig 14. Nattapon Youngkong. *Carl Zeus Concept 01*, 2013. Digital Painting.



Fig 15. Nattapon Youngkong. *Carl Zeus\_Actor*, 2013. Picture.

# LAURICE (HEROINE)

Cowgill explains that, if a short film is to grab its audience's attention, the main character must desire something. In this way, the writer can explore other issues or themes<sup>41</sup>. Carl Zeus wants to convince Laurice to accompany his action. He displays this want through his dialogues and action.

CARL (CONT' D)

I miss you

Laurice smiles at him without making eye contact.

CARL

You should come and visit me at my room.

There is something I want to show you.

Laurice feels uneasy. Laurice stops Carl as they reach an intersection.

LAURICE

Is it very hard to comprehend the system?

It seems you've never learned from all the training.

CARL (CONT' D)

Please, Laurice. It's very hard to accept the system.

Since I am aware of it...

Romanticism, being deeply rooted in German culture<sup>42</sup>, is a recurring theme in German Expressionist films. In *Das Cabinet Des Dr. Caligari*, Cesare regains his humanity by desiring Jane. In *Nosferatu*, Count Orlok was defeated by the power of love and sacrifice. In *Carl Zeus*, Laurice becomes the driving force of the main character.

Laurice is a newcomer and an employee of the dystopian world. She feels sympathetic towards Carl but needs to fulfil her duty under Dr. Robert's direction. She is undecided on her reaction to Carl's persuasion but ultimately elects the dystopian world.

<sup>41</sup> Cowgill, Writing short film, 38

<sup>42</sup> Eisner, Haunted Screen, 115

## Character – Laurice



The heroine of the story, an innocence but systematized woman wishing to do good for both the system and the main character.

Fig 16. Nattapon Youngkong. *Carl Zeus Concept 02*, 2013. Digital Painting.



Fig 17. Nattapon Youngkong. *Laurice\_Actor*, 2013. Picture.

# DR.ROBERT (VILLAIN)

---

The character of Dr. Robert is inspired by Dr. Caligari. In the Carl Zeus narrative, he is the main obstacle, and the second-most important dramatic element. Rabieger explains that conflict is essential to drama and can adopt many different forms<sup>43</sup>. The conflict in Carl Zeus is interpersonal conflict (a form of external conflict). In Das Cabinet Des Dr.Caligari, Dr. Caligari epitomises the abuse of authority<sup>44</sup>. In a similar vein, Dr. Robert abuses his authority by virtually imprisoning Carl.

DR.ROBERT

The mask can easily be replace. We always do.

Dr.Robert speaks, he doesn't look at Carl. Carl stares at Dr.Robert.

DR.ROBERT

Ms.Laurice, you're discharged from Mr.Zeus. You will be assign to another one after today.

Carl is surprise and look at Laurice. Laurice does say anything. Carl Shouts.

CARL

Dr.Robert! You...

Dr. Robert was once in Carl's situation, much to his displeasure. He would do anything to maintain his power and enslave citizens to the system. He is an ideal man who ranks himself in a higher class than citizens who wear the mask. He wants to convey his superiority by carrying out the system's orders, thereby proving that he does not need the mask.

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43 Rabiger & Hurbis-Cherrier, Film directing, 34  
44 Kracauer, Caligari to Hitler, 65

## Character – Dr.Robert



an antagonist (villain), the supervisor who tries to make the main protagonist stays in line. He is dedicated to the job and will not allow any tolerance.

“ To conquer a nation, First disarm its citizens”  
Adolf Hitler

Fig 18. Nattapon Youngkong. *CarlZeus Concept 03*, 2013. Digital Painting.



Fig 19. Nattapon Youngkong. *Robert\_Actor*, 2013. Picture.

# ESTABLISHING CHARACTERS

The importance of immediately establishing the characters to the audience was highlighted by Rabiger and Hurbis-Cherrier. The dramatic tension is increased by conflict between the characters<sup>45</sup>. If a character is to perform an important action, that action will seem reasonable if the character is correctly established. For this purpose, I designed how each character would be introduced, considering their appearance, situation and how they would behave.

## ***Carl Zeus (protagonist)***

Carl Zeus is introduced wearing identical clothing to the other two characters in the opening scene. However, while the other characters appear unhealthy and lifeless, Carl seems normal and angry (reflecting his higher enthusiasm). The environment surrounding him is also controlled. We observe hope (a rebellious trait) in Carl's action.

## ***Dr. Robert (antagonist)***

Dr. Robert immediately radiates authority. His appearance is formidable and his actions dominate the room.

## ***Laurice (heroine)***

Clearly, Laurice works with Dr. Robert but Carl's attitude towards her is different, raising the viewer's interest in their relationship.

## ***Jarom***

Jarom presents as a peacekeeper in the dystopian world. To the audience, he seems affiliated with Dr. Robert. However, Carl reacts to him in a somewhat unusual fashion. Carl appears to signal subtly to Jarom, implying that the two characters are not enemies.

# DICTION

---

*Diction is the actual composition of the lines that are recited. Thoughts deal with what is said, and diction deals with how it is said. There are many ways to say something. A good playwright composes lines that say something extremely well. In a good play, some lines are so well constructed that the audience can leave the play quoting the lines exactly"<sup>46</sup>*

# FREYTAG'S DRAMATIC STRUCTURE IN CARL ZEUS

---

Freytag's dramatic structure divides drama into five stages: Exposition, Rising Action, Climax, Falling Action and Denouement (FIG).

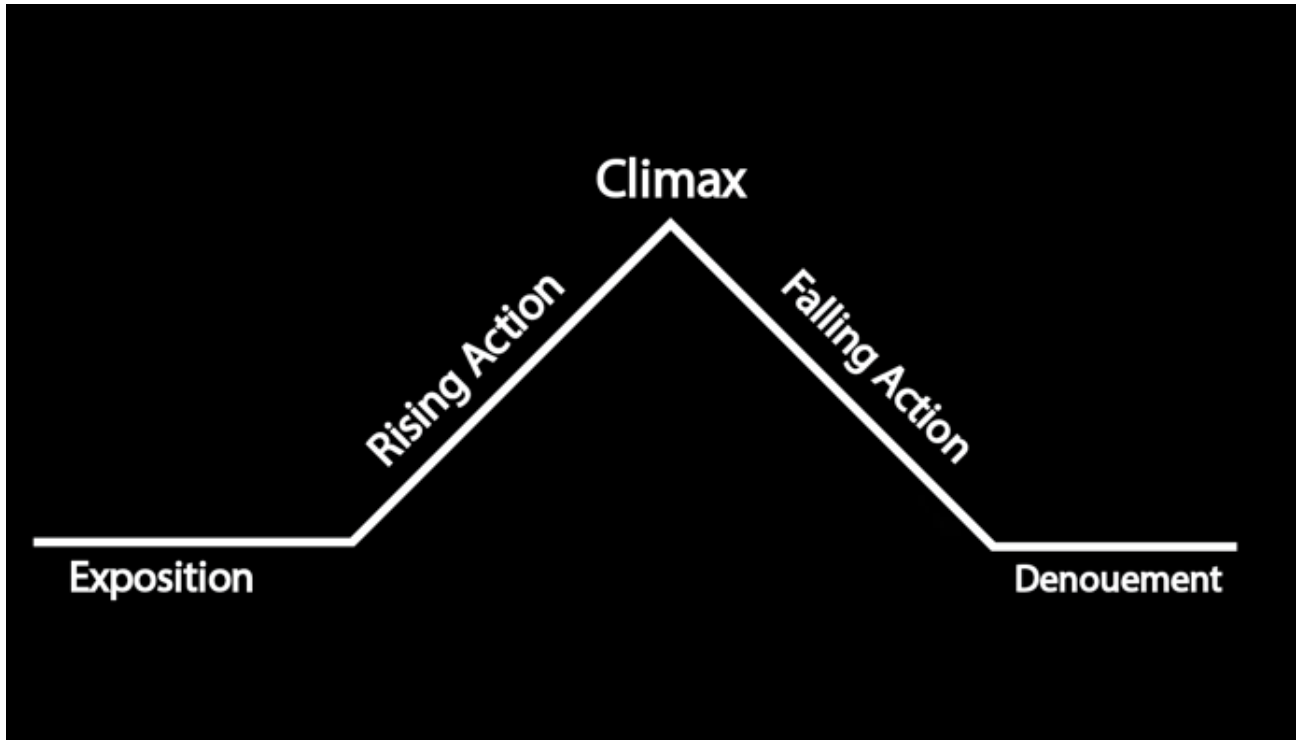


Fig 20. Nattapon Youngkong. *Freytag's Dramatic Structure*, 2013. Picture.

The short film plays the same role as a feature film. It must present the scene, conflict and mood, and provide clues to the audience. A feature film is allocated more than thirty minutes to meet these requirements. A short film must address them immediately. Cowgill explains that, to maintain the audience's attention during a short film, the views and conflicts of the main character must be immediately identifiable<sup>47</sup>. The Freytag's pyramid is a successful theatrical tragedy<sup>48</sup>. The three most important dramatic moments in the structure are: the inciting moment, climax and the falling action<sup>49</sup>. The project follows the dramatic structure in order to display of events.

47 Linda J Cowgill, *Writing short films: Structure and Content for Screenwriters* (Lone Eagle,2005) , 65  
48 Rolfe, Ben. Jones, Christian Martyn & Wallace, Helen. *Designing Dramatic Play: Story and Game Structure. The Authors* (Queensland), 2010. 448.  
49 *Ibid*, 449.

# BREAK DOWN DRAMATIC STRUCTURE

## *Exposition*

Carl Zeus presents a dystopian world with a false idol (the statue). The main protagonist, Carl Zeus, expresses his ideals to the audience by acting against the system. These ideals are communicated through dialogue and action. By taking action, Carl causes increasing injury to himself, but shares his rebellious thinking. Dr. Robert presents to the audience as a rival. His actions typify the dystopian world and his attempts to manipulate Carl. Carl's refusal to succumb is driven by his tenderness towards Laurice. Carl indicates his feelings by sharing his ideas with Laurice.



Fig 21. Nattapon Youngkong. *CarlZeusExposition*, 2013. Screenshots.

### ***Rising Action***

During the rising action or inciting incident, the main protagonist responds and takes action. In *Carl Zeus*, Carl is propelled into action by an incident with Dr. Robert. At this point, Carl has already conveyed his intentions to the audience. He put on his gloves and becomes free, which is the trigger for removing his mask and becoming completely free. As a clue to the audience, the gloves shown in the film are similar to those worn by a policeman. Thus, the audience can predict a certain disturbance in this dystopian world.



Fig 22. Nattapon Youngkong. *CarlZeusRisingAction*, 2013. Screenshots.

## ***Climax***

The highest point in the drama is the climax, in which the conflict is overcome or the protagonist fails. In *Carl Zeus*, Carl's feelings towards Dr. Robert culminate in violence. Jarom, the man who supplies the gloves, intercepts Carl before he can kill Dr. Robert. Carl pursues Laurice and begs her to escape with him. In response to her rejection, Carl loses hope and inflicts harm on Laurice.



Fig 23. Nattapon Youngkong. *CarlZeusClimax*, 2013. Screenshots.

### ***Falling Action***

During the falling action phase of the film, Carl becomes hopeless and is overwhelmed by fear when next confronting Dr. Robert. He rushes to Jarom, hoping that Jarom will again provide the escape key. The twist in the story is unexpected violence by Jarom, who instead injures Carl with a satisfied look on his face.



Fig 24. Nattapon Youngkong. *CarlZeusFallingAction*, 2013. Screenshots.

### ***Denouement***

The film ends with resolution/denouement. Carl has failed and is imprisoned beneath his most hated object, the statue. The audience learns that nobody will assist Carl; he is alone and will be alone in the dark.



Fig 25. Nattapon Youngkong. *CarlZeusDenouement*, 2013. Screenshots.

# REHEARSAL

---

The rehearsal explores the dramatic tension and reflects on the existing screenplay.

Rehearsal is also repeated in the action research cycle. The rehearsals are recorded for future review while the re-writing screenplay proceeds. In this way, I can observe the strengths and weaknesses of each character and the suitability and comfort of the actors playing those characters.

During the rehearsal process, I as the director explain the objective, motivation and story of each character so that actors can understand their action, dialogue and interaction with other characters and the environment. Actors improvise in their roles, based on their experiences or personal perspectives. We share personal opinion on their characters' dialogue. By injecting their own experience into the film, actors can improve the script and facilitate discussion of the screenplay, which helps me to reflect on my writing. Before the rehearsal, I also provide each actor with the background story of his/her character, enabling the actors to understand their character's goals and maximise their performances.

The rehearsal stage is divided into two main parts. First, we sit down and read the script together. During this reading, the actors have come together and "acted" for the first time. To comfortably engage them with each other I ask open questions, request suggestions and acquire actors' personal perspectives on the script. I take this opportunity to clarify the script to the actors. Next, we act the script while being filmed on camera (Fig). We erect a simple layout, which will be used in the final film. In this way, I can observe the expressions and moods of the actors, and the interactions between them. This session, which is recorded for future review,



Fig 26. Nattapon Youngkong. *CarlZeusreshearsal*, 2013. Screenshots.

# CARL ZEUS AESTHETICS AND CINEMATOGRAPHY

Carl Zeus uses German Expressionist cinematography and techniques to communicate with the audience. This process employs the action research methodology along with dramaturgy to create an expressionist mode of cinematography. Luckhurst states that dramaturgy applies to external theatre elements, such as staging . In Carl Zeus, dramaturgy is adapted to the film medium. Mise-en-scene, one of the main elements of German Expressionist cinematography, is also a main focus of the Carl Zeus project.

According to Lewin, the action research cycle requires a clear planning objective to guide the practitioner towards the most important subject matters . Here, I gather examples of German Expressionist cinematography and plan a study of their lighting. At this stage, I gather the research material collected during the critical framework and plan the angles/scenes that will be appropriate to Carl Zeus. Kracuer asserts that light and shadow in filmmaking evokes the sub conscious of the filmmakers.

Carl Zeus aims to cast the actor in an expressionist mode. The character expresses his internal thoughts in each scene. During the experiment, the character's concealed, tightly controlled emotion was expressed using minimal light. In particular, the experiment aimed for a claustrophobic environment, reflecting the forceful system that has trapped Carl Zeus. The mise-en-scene of Carl Zeus intends to retain minimal lighting, drawing the audience towards the characters' expressions.



Fig 27. Nattapon Youngkong. *CarlZeusExperiment*, 2013. Screenshots.

In the final shots of medium close-up, the actor expresses his anger through his dialogue and action. The framing is minimal and creates a claustrophobic energy. In this scene, the main character feels trapped in the helmet that controls him.



Fig 28. Nattapon Youngkong. *CarlZeus 01*, 2014. Screenshots.



Fig 29. Nattapon Youngkong. *CarlZeus 02*, 2014. Screenshots.

*This shot displays the hierarchy of the characters. The frame places Dr. Robert above Laurice. Dr. Robert is holding Carl's head, displaying his authority over Carl. The dark surrounding atmosphere expresses the invisible terror pervading this actual event.*



Fig 30. Nattapon Youngkong. *CarlZeus 03*, 2014. Screenshots.

This scene shows Carl removing his helmet for the first time. The lighting on this shot is over-exposed, in contrast to the previous scenes where Carl usually appears in a harshly shadowed environment. The joyful emotion of freedom expressed by the actor is emphasised by the over-exposed lighting.

This shot shows Jarom as Carl looks up to him. The close-up reveals his evil intention.



Fig 31. Nattapon Youngkong. *CarlZeus 04*, 2014. Screenshots.

Dr. Robert and Laurice try to share a sinister secret. Their faces are minimally lit while Carl's is exposed. This lighting composition separates the characters into two different spaces.



Fig 32. Nattapon Youngkong. *CarlZeus 05*, 2014. Screenshots.



Fig 33. Nattapon Youngkong. *CarlZeus 06*, 2014. Screenshots.

*The moment that Carl removes his helmet, the surroundings become surreal. This surrealism emphasises the inciting moment of the narrative, where the protagonist has taken action. I create this moment as the most visually expressive, since it opens a new chapter in the life of the protagonist.*

# CONCLUSION

---

By applying the dramaturgy approach to the screen writing stage of the film, I have achieved a dramatic result that conveys the message of the film and the characters' emotions to the audience. The action research has structured the methodology and allows forward progression of the project. It has also enabled the creation of mise-en-scene, an important element of the expressionist film mode. The project has combined text (screenwriting) with visual methods (design) to create a contemporary expressionist cinema.

# TECHNICAL ASPECTS

# DSLR Filmmaking

As technology advances, videographers are increasingly filming with DSLR cameras, which can capture high-definition images. DSLR filmmaking can be expensive because of the many accessories required for its use in film production. However, this cost is offset by an impressive result. Resources on DSLR filmmaking are readily available online. The technology is relatively new and results widely differ, depending on the brand of camera and equipment used.

At first use, I found that the camera body was installed at the wrong side. The DSLR filmmaker The camera is designed for photography, and is therefore ergonomically unsuitable for (shoulder-style) filmmaking. Fortunately, this problem is easily corrected by a camera rig, which I purchased for the production of Carl Zeiss The rig assists the cinematographer to obtain handheld shots from the camera.



Second, the DSLR camera can be supplemented by a range of lenses. Cinematographic knowledge is essential when deciding which lenses to use. I invested in 50 mm, 85 mm and 135 mm prime lenses, (Fig) and a 24–70 mm zoom lens (Fig). These three ranges adequately cover most of the required shoot categories (Wide shot, Medium shot, Close-up, Extreme Close





# CONCLUSION

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This research project explored and investigated the . The narrative of Carl Zeus was inspired by the subject of human manipulation through education of the contemporary society.

The film employs elements of German Expressionism cinema then applies to the contemporary media to articulate the narrative theme with the audience. I discovered many techniques in dramatic elements that help to write a dramatic narrative. It creates interaction between characters and helps to make the film becomes an expressionist mode. While watching the film, we feel the inner struggle of the characters and how it effects the environment surrounding him.

To employ dramaturgy and apply it to the pre-production stage of the film helps increase its

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# Appendix

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# Appendix: *Carl Zeus* Script

Carl Zeus  
By  
Nattapon Youngkong

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INT.CONTROL FACILITY - DAY

We see John Edward the 3rd statue on the shelf with full decoration. CAMERA DOLLY OUT. It reveals three masked man with identical clothing, grey overall. They are wearing clear masks that allow controls their vision and hearing. They close and open at almost the same time. We see the screen in front of them. There is a symbol of money. We see CARL ZEUS (22) looks at the screen, the guy next to him in the background also leave his mask open. The screen changes to a picture of guys having fun. The other two closes their vision slot. Carl does the same but later. We see POV when Carl closes his vision. The screen goes blank. They opens their vision slot. The screen displays a picture of John Edward the 3rd. The other two salutes when they see the picture. Carl holds still. He stares into the picture then close his vision slot. The sound when he close the vision slot makes a loud impact noise. The other sees Carl's action and they starts to panic and back off. There are two men in authority uniform walks behind Carl. They start swing motion at the same time then the screen goes black. DISPLAY TITLE

INT.INTERROGATION ROOM - DAY

We HEAR slow breathing. Carl is beaten up. In front of him there is John Edward Statue. Carl notices the flower next to it. He stares at the flower. He feels better. We hear the door opens. We see a figure of a scientist like walks pass Carl, We do not see his face yet. Carl stares at the flower until that figure covers it. DR. ROBERT (62) stares back at Carl. Dr. Robert looks at the statue.

DR.ROBERT

Carl Zeus, I see you're looking  
at the great leader now.

Carl does not respond. He stares back at Dr. Robert. The door opens again. LAURICE (23) rushes into the room.

LAURICE

I am sorry, Dr. Robert

Dr.Robert is annoyed at her. Carl turns toward Laurice.

CARL

Hi, Laurice (CONT'D)

Dr.Robert looks at Carl.

CARL

How are...

DR.ROBERT(CONT'D)

While you were at the work  
detail... you acted heavily (?)  
improper!

(CONTINUED)

CONTINUED:

2.

Dr.Robert interrupts. Carl is annoyed at Dr. Robert. Laurice pays her attention at Dr.Robert.

DR.ROBERT

Now Mr.Zeus, How are you today?

Carl stares at Dr.Robert.

CARL

Everything so far is in the same routine of yours.

DR.ROBERT

A Good citizen need to stay under control. So we can maintain peace.

CARL

I can't feel life here, I am masked like a prisoner. This mask this routine of your system!

DR.ROBERT

Prisoner have it worst.

CARL

Why don't you wear it too so you can feel like...

DR.ROBERT

I don't have to wear it!

Dr.Robert interrupts by shouting at Carl. Dr.Robert is angry and his entire body starts to tremble. Laurice is surprised.

CARL(CONT'D)

I want to feel my hair... I want to watch them moves in the wind.

Dr.Robert walks behind Carl. He is exhausted.

CARL

I want to put my hand on top of my head when i shower. I wonder what would that feel like.

Carl slowly moves his bare hand towards the mask. Laurice is standing still, looking at Carl with a worried face. Dr. Robert opens his eyes wide, observing Carl's movement. When Carl's hand gets closer to the mask, Dr. Robert's eyes stretches even wider. Laurice looks at Dr. Robert, she is in a state of panic.

CARL

I want to tss...

(CONTINUED)

CONTINUED:

3.

Carl's hand touches the mask. It shocks him. Carl screams, he is shaking from the pain. It is coming from the hand that touched the mask. He suffers in pain. Laurice holds him, preventing him from getting of the chair. Dr. Robert looks at Carl. He approaches Carl.

DR.ROBERT  
Never touch the mask.

Now we see both Dr. Robert and Laurice wearing gloves. Dr. Robert touches Carl's mask, he is closing the ear slots on the mask. Now we can only hear ambient sound. Carl continues to feel a lot of pain. Dr. Robert holds Carl's head, while turning to Laurice to speak to her. Laurice seems attentive but we can't hear anything.

DR.ROBERT  
He is a hard one. So much life in him... so much hope.

Suddenly we hear Dr. Robert's voice.

DR.ROBERT  
You're the only one that he's seemed to like.

Dr.Robert looks Laurice straight in the eyes; his hands remain on Carl's head.

DR.ROBERT  
Do not sympathy with him,  
Laurice.

Laurice listens. She is proud of her duty.

DR.ROBERT  
We are shaping him up to be a good citizen. It's our job to maintain our peace.

Carl is exhausted from the pain.

INT.BUILDING CORRIDOR - DAY

Laurice and Carl Zeus are holding each other's hands while walking along the corridor. The glove prevents their hands from touching. A policeman - walking in the opposite direction - passes them while pushing a cart filled with masks that look similar to the mask that Carl is wearing. Carl looks at the masks then looks at the policeman. The policeman stops to look back then carries on. Carl turns to Laurice, he looks at her figure then speaks out.

CARL(CONT'D)  
I miss you

Laurice smiles at him without making eye contact.

(CONTINUED)

CONTINUED:

4.

CARL

You should come and visit me at my room. There is something I want to show you.

Laurice feels uneasy. Laurice stops Carl as they reach an intersection.

LAURICE

Is it very hard to comprehend the system? It seems you've never learned from all the training.

CARL(CONT'D)

Please, Laurice. It's very hard to accept the system. Since I am aware of it...

Laurice is surprised and curious.

CARL

There is more to life. I know, I've...

We can hear a voice around the left corner. Laurice forces Carl to stop walking. She reaches towards Carl's head, closing his eyes and ears slots. We can only see darkness now. We hear mumbling voices coming from the left then fades out to the right. Laurice releases Carl.

LAURICE

I am responsible for you. If you can't keep up, they will fail you and I will fail too.

Carl catches Laurice's hands. Laurice is caught by surprise. Carl's statement surprises Laurice.

CARL(CONT'D)

I want life. We can have life. We just have to forget the routine.

Laurice gets intimidated. Carl stares at Laurice.

CARL

When you becomes part of the society, you loose your humanity. Life becomes repetitions and you run into irony. We are more...

LAURICE

Please don't speak like this. If the authorities hear you, they will...

(CONTINUED)

CONTINUED:

5.

CARL(CONT'D)

I reject the system!

Laurice gets scared and terrified as Carl stares intently at her.

CARL

Look what they've done to you.

Laurice calms herself then pulls her hand out. Carl takes her hand. They look at each other. Carl smiles at her.

LAURICE

You're late for work

The smile disappears from Carl's face. Laurice and Carl continue to walk. We see a policeman in a shadow near where they were standing. He's been standing there quietly.

INT.BUILDING CORRIDOR - DAY

Carl standing at the edge of the cliff. He enjoys cool breeze. He looks back over his shoulder. Laurice stands there with a flower in her hand. Suddenly the music changes. Carl and Laurice holds hand in the building corridor. At the end of the hall, Dr. Robert standing in front of Carl Laurice. The appearance of Dr.Robert destroys Carl's imagination and appear to be terrifying to Carl. On the wall behind Dr.Robert, there is statue of John Edward 3rd.

DR.ROBERT

Ms.Laurice you're late.

Carl's eyes show anger. Laurice is about to speak but Dr. Robert stops Laurice from answering. He walks behind Carl and closes his ear slot. There is a spark on the mask. The ear slots did not mute the sound. Carl notices the malfunction and looks at Laurice.

DR.ROBERT

Did he show any sign of rebelling... with you?

LAURICE

I'm afraid...

CARL

What do you expect, Dr.Robert

Both Laurice and Dr. Robert are surprised. Dr. Robert approaches Carl.

(CONTINUED)

CONTINUED:

6.

DR.ROBERT  
How did you hear? Perhaps the  
mask is broken ?

Dr.Robert check Carl's ear slot. Dr.Robert is angry.

DR.ROBERT  
You know bloody well you weren't  
supposed to hear anything after  
we stop you from listening. The  
mask...

CARL  
The mask is supposed to protect  
me That's what it is for? Not  
prevent me.

Carl interrupts. Laurice is panicked. Dr.Robert is  
speechless from being interrupt.

DR.ROBERT  
Don't interrupt...

CARL  
it seems the mask becomes more  
and more... a tool for your...  
conspiracy.

Carl interrupts again. Dr. Robert's eyes look like they  
want to pop out of his head.

CARL  
You don't have authority here!

Dr.Robert quickly walks to Carl and presses a button on  
Carl's mask. He holds the button. It causes Carl to drop  
to his knees from the pain.

DR.ROBERT  
Do not doubt your superior!

We see someone's hand touches Dr.Robert's shoulder.  
Dr.Robert turns back too look then releases Carl.POV - we  
see a man in a police uniform walk up to Dr Robert, JAROM  
(28). Dr Robert calms down. Jarom in uniform then leaves  
as well. Carl is in pain on the floor, looking at Laurice.  
Laurice helps Carl to sit up. Dr.Robert looks at Carl.

DR.ROBERT  
The mask can easily be replace.  
We always do.

Dr.Robert speaks, he doesn't look at Carl. Carl stares at  
Dr.Robert.

(CONTINUED)

CONTINUED:

7.

DR.ROBERT

Ms.Laurice, you're discharged  
from Mr.Zeus. You will be assign  
to another one after today.

Carl is surprise and look at Laurice. Laurice does say  
anything. Carl Shouts.

CARL

Dr.Robert! You...

INT.CONTROL FACILITY - DAY

Carl forced to sit on the chair. Carl stares into the  
front. There is a statue of John Edward the 3rd. We hear  
build up tension music.

INT.BUILDING CORRIDOR - NIGHT

Carl and Laurice stops in front of Carl's room.

LAURICE(CONT'D)

You're all right... I hope.

Carl doesn't reply

LAURICE

May be you can show me what you  
wanted to show me?

CARL

Not now Laurice. Not tonight.

LAURICE

Carl, please obey the system. It  
is for you own good.

Laurice walks away from Carl but his eyes follow her  
walking out of the room.

INT. CARL ZEUS'S BEDROOM'S - NIGHT

We hear the sound of facility closes down. The light goes  
off one by one in the corridor. In Carl's room, Carl sits  
on the bed, we see the statue above him. The main light  
goes off. Only the light near the statue is on. Carl  
reaches under his bed and pull a pair of gloves out. He  
wears them and remove his mask. He takes the mask off and  
breath in the air heavily. Carl looks into space.

## INT. DR.ROBERT'S OFFICE - NIGHT

Dr.Robert sits in the desk. In front of him there is a big statue of John Edward 3rd. On the side of the statue there are two lights. Dr.Robert draws John Edward 3rd. He looks up and see that one of the light is off. He approaches the light. He taps it. The light slowly shine and reveals Carl face next to Dr.Robert. Carl forces the mask on Dr.Robert. Dr.Robert resists heavily. Carl presses the button on the mask. Dr. Robert slowly stops resisting as the pain starts taking over.

CARL

This is how you display  
authority? You were supposed to  
show me my freedom ! Give me back  
my freedom!

Dr.Robert stares at Carl angrily while in pain. Carl yells at Dr.Robert in joy then laugh.We hear footsteps approaching. Jarom puts his hand on Carl's shoulder. Carl stops hurting Dr.Robert.

JAROM

You can't kill him.

Carl stands up and look at Jarom. He is exhausted.

JAROM

Don't you have something to  
pursue?

Carl realizes and exits the room.

## INT. CARL ZEUS'S BEDROOM'S - NIGHT

Carl pulls out a panel under his bed. He takes out a cloth that covers the panel. He looks at the panels then covers it again. He rushes out of the room. His expression fill with hope and joyful.

## INT.LAURICE'S QUARTER - NIGHT

Carl runs through the corridor. He opens every door along the corridor, looking for the room where Laurice sleeps in. He opens five doors, then after opening the sixth door he sees Laurice standing there with her hair untied. There is a statue of John Edward 3rd in her room. She turns toward the camera. Carl is stunned by her beauty.

LAURICE

Carl...

Carl walks into the room.

(CONTINUED)

CARL  
Come with me

LAURICE  
What are you doing?

CARL  
I come here to get you... let's  
leave this place now!

He reaches out his hand. Laurice sees the gloves.

LAURICE  
You removed... the mask.

CARL  
There is something you should  
know. The system is false! It's  
all lies.. we aren't alive!

Laurice is panicking. Carl removes the cloth from the panel. It reveals beautiful portrait of Laurice. Laurice sees the portrait.

CARL  
This is life. I was able to do  
it with just a little amount of  
freedom. Think of the things we  
can accomplish with unlimited  
freedom! We can...

LAURICE (CONT'D)  
Mr. Zeus!

Laurice yells. Her voice cuts through the air. Carl surprises and look at her.

LAURICE (CONT'D)  
You must return to you room!

Carl is shocked.

LAURICE (CONT'D)  
You've failed us!

Laurice starts to cry.

LAURICE (CONT'D)  
What will Dr. Robert do to me  
now? I've failed him. I wasn't  
able to keep you thinking in  
routine. You have failed to  
maintain in our system.

Carl bites his lips, his eyes portraying extreme anger. His lips begin to bleed.

(CONTINUED)

CONTINUED:

10.

LAURICE

Carl Zeus you shall be punished!

Carl loses it and hits Laurice's head with the canvas. She is knocked down to the floor, rendering her unconscious. Carl stands over her, breathing heavily. He looks at the statue and cry more. He walks out of the room. At the end of the corridor a shape is revealed as that of Dr. Robert's. He is furious and Carl notices that.

DR. ROBERT

Carl Zeus!

His voice cuts through the air creating thunderous sounds. Carl feels the terror. He starts to run into opposite direction. He notices the statue on the hallway. He cries even more. At the other end of the corridor we see Jarom standing there. Carl feels hopeful. He runs toward Jarom. Carl reaches his hand out to grab Jarom. He avoids Carl's hand and pulls out the baton. He hits Carl on the head with it knocking him to the floor. Carl looks at Jarom. Jarom looks down at him. We see aggression in Jarom's eyes just before Carl passes out.

INT. MAIN HALL - DAY

Dr. Robert, Laurice and Jarom stand in line. They look in front of them. We see Carl stuck under a big fountain statue of John Edward. He is in state of terror. He is only able to reach his arm out. He sways his arm out, tries to reach for Laurice. His eyes display horror. Dr. Robert pities at Carl.

DR. ROBERT

So much for his freedom

The statue starts to move down. It crushes Carl's arm and force him to pull it back. We only see Carl's eyes. He yells and scream louder as he see less of his eyes. FADE TO BLACK.

**Appendix: Carl Zeus Production Photos**



## Appendix: *Carl Zeus* Audition Videos



