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Made Up: A Devised Short Film

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HONORS THESIS

MADE UP
A DEVISED SHORT FILM

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Abstract

I've explored and studied the use of devising in theatre, and decided to bring that process to the making of a short film. Devising is the process of an ensemble creating a piece together in a collaborative and creative environment. These devised works start without a final script and are formed through discussion, improvisation, and ensemble exercises. Film is a new medium for devising and allows for unlimited creative opportunity and exploration. My devised short film utilizes dramatic makeup as an artistic device to assist in the storytelling. The narrative focuses on the idea of how we present ourselves publicly versus how we are feeling internally.

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Introduction

Theatre has been a tool to tell stories for thousands of years. When one traditionally thinks of theatre, one thinks of the process of a playwright writing a script, a director having a vision, actors communicating the set roles they were cast in, and a design team adding their element at the end to complete the vision. Devised theatre changed all of this. In a devised show, the whole team is a part of the creation of the piece. Although the process may begin with a certain inspiration or intention, the script is created through exploration, discussion, and improvisation with the whole ensemble. The final product is often a play that reflects a community of voices.

The invention of film and the technology that allows it, makes the film medium a much newer and experimental art form. The technology of film also allows stories to be told in new and different ways than theatre has allowed. Most film is still created with traditional filmmaking roles though, for example most scripts are written by a screenwriter, directed by a director, actors only play with the material they're given in the script, and the design team executes their vision. A couple filmmakers have been known to use a slightly more collaborative process, Mike Leigh for example is famous for his making of films without scripts, but their processes still utilize traditional roles for the most part. With my thesis, I am creating a short film through a devised process inspired by devised theatre. I believe this collaborative style can thrive with the artistic tools that film can offer.

Devised Theatre and the Devising Process

Although there is no thorough, formal definition of what devised theatre is, there is a clear interpretation of what it is not (What is Devised Theatre 18). Devised theatre is truly anything that does not follow the normal format of a theatrical process. The only definite aspects of a devised piece of theatre are that it starts without a full script, it is collaborative, and ensemble created for the most part. The ensemble should have a unified mission for their creation (Walton). This is established through open discussion and truly letting every member of the piece be heard. Making sure everyone is on the same page is creatively vital for open exploration to letting the piece morph and grow throughout the process. It involves the "process of negotiation in an open and trusting group" (Gopalakrishna and Rao 3). Lana Lesley, a co-producing artistic director for the devising company the Rude Mechs, speaks to how this open discussion and trusting atmosphere leads to a "collective aesthetic that really mirrors the passions of the people in the room…" (Carr 9). This concept is why devising allows for a more communal voice to be heard in a piece and gives the opportunity for more stories and perspectives to be heard. Lesley also speaks to how "consensus" is often the goal for major decisions in their new works. In some devising processes even the director does not have the final say. Maitri Gopalakrishna and Shabari Rao created their piece this way and shared that their group always attempted to come to a consensus as an ensemble. (Gopalakrishna and Rao 3). It is common for groups using the devised process to use the director as a

final say to a certain extent though. It is often beneficial to establish from the beginning that someone's voice is weighted more than others and to honor this voice to make sure the piece continues to move forward when tough decisions need to be made (Carr 13). This is the role of the director in my devised film. Even in such circumstances when one voice is weighted more than others, it is vital that everyone's voice is treated with equal respect and value.

This environment of collaboration allows for endless ideas to be explored whether those ideas are executed in the final product or not. Devising is a really effective way to create something new and out of the ordinary because everyone is able to utilize their creative assets, and even "the smallest comments can spark Eureka moments…" with the collaborative setting (Walton). People utilizing their creative assets also expands beyond the development of character and script. Devised theatre has always been known for employing all different kinds of artistic mediums. For example dance, film, puppetry, mime, music, movement, and visual arts have all been incorporated into devised work because of the open and experimental nature of it. This is another reason why I think the exploration of the new medium of film is right in line with the intent behind devising.

Devised work has "roots in dance and socially conscious performance movements…" (Carr 8) and has a history of addressing important social, political, personal, and world conflicts. It often addresses issues that matter to those involved in the process and it has even been used in alliance with drama therapy. Drama therapist, Maitri Gopalakrishna and dance maker, Shabari Rao used devised theatre to create a

play with five Indian women who had experienced childhood sexual abuse. The participants had to "look at their painful experiences as artistic material that would get played with and eventually performed" (Gopalakrishna and Rao 2). Though this sounds like a painful and difficult task, the artists found healing through the creation of their piece. They ended up creating a play that was therapeutically and artistically successful as well as sharing really important stories and issues with the audience.

Devising is the perfect outlet for incorporating the ensemble's own stories and for personal and artistic empowerment through creativity (Carr 14). But when dealing with using stories of the artists in the piece, there is a decision that must be made about how much is going to be shared and divulged about the ensemble members. This is something we've been encountering through our devised process. I feel it is most fruitful when the ensemble's own experiences, stories, and feelings are a part of the devising process. Many rehearsals, especially early in the process, have included in depth stories and details about our own experiences in the world. We've brought up times and ways in which we as ensemble members have experienced this external versus internal duality and also how we've witnessed it in others. The discussion we've been having in this film process is how much these characters reflect our journeys and our own lives, and how much they are separate characters purely inspired by some of our experiences. We've come to the conclusion that they are definitely separate characters from us, but our own lives and experiences have been a huge part of the discussion and discovery process.

When looking at the concerns of using a devised process to create a piece, the wild card is that one does not know how it is going to turn out. If one trusts the team they're working with and they have a cohesive vision, this uncertainty turns from a concern to an exciting element. Another concern of devised theatre within the theatrical world is that the final script is often only interpretable to those involved in the process. Many times the script is never translated into something that could easily be performed by other groups. John Collins, the artistic director of a devised theatre group in New York, talks about how one of his ensembles more famous devised pieces is just a stage manager's binder with records of all that was said and done, but no true script format. Rinne Groff, a theatremaker and playwright has had similar experiences in which the final script for a show was "a document that only means something to the specific group of people who were engaged in doing it" (What is Devised Theatre 31). Although this lack of a universal script can be an issue in theatre, when others might want to replicate a show, this aspect of devising is not a problem in the film world. The intent of this film is to only be produced once, meaning that the script being unique to those currently in it is fine, as long as everything is effectively communicated to the audience in the final product of the short film. This is yet another reason why I believe film is a fantastic new medium to utilize devising. Carr argues that because of this unique and less structured aspect of the nature of devised work, some dismiss it as lower-quality or not as fully realized (Carr 7). This is a stigma that seems to surround experimental and devised theatre. Although the process is extremely different then traditional theatre, if done successfully, the outcome can be fruitful and wildly original.

Devising in Film

I believe that utilizing the devised process for film is perfect. Devising is all about the process being unique to the creators and developing something new and original to be universally shared. Film allows for full creative range of artistic mediums and tools, and the piece only needs to be completed once. Film can also add to the already artistically limitless devised process. Film offers lighting, locations, and images never possible on stage. There are also more outlets to play with seamless sound design. Another benefit is the control the camera has over the image the audience sees and the intimacy that can be offered in a close-up. The creativity possible with filming a piece adds a new level to devising. For the story we're telling with this film, the opportunity to utilize close-up shots on film is vital. So much of an actor's detailed character and moment work can be seen with a camera that can not be seen in the same way on stage.

Film without scripts has been explored before. The director, Mike Leigh, is famous for beginning his film processes without a script and discovering the story and dialogue through CBI (Character based improvisation) with his actors (Bute 231). Although Mike Leigh's methodology is the closest I've found to a devised process in film, through my research I've come to understand it is in fact not quite as collaborative as the theatrical devised work I've been a part of and studied. This is why I have decided to utilize the methodology of a devised theatrical process for this short film instead of Mike Leigh's film without scripts process. That being said, I have used his concept of CBI in my project's method. We've also applied his concept of locational

improvisation in our process with exploring our characters in real locations such as a subway or bar, and finding how our characters are affected by these locations and circumstances.

The process of creating a film without a script involves building really complex and detailed characters that have strong points of view and are strongly developed enough to improvise together to create the story and dialogue. Unlike Mike Leigh, my film's narrative is not only discovered through improvisations, but also through discussion. My film also involves a lot of solo character work and minimal dialogue, so this character development process has also had to include more individual improvisation than usual.

Developing characters

When following the methodology of Mike Leigh, physical traits should be inspired by people the actor knows or has seen in real life (Mike Leigh's Process…). Style of walking, speech, habits, and mannerisms can be directly inspired by an individual or multiple people. Having distinct behaviors helps influence a more intricate story between actors, and gives light to new experiences for the actor taking that physicality on. This has been an interesting concept to draw from with my film given that physicalized personality traits are a large part of the focus of this film. We've been using this idea of drawing from observations of others, but also analyzing our own habits and traits. Although with this film we've been developing characters that poses qualities of ourselves as well as others, we must still follow all the same character development tools as any other acting process.

As we've learned throughout these four years of acting training. The two core ways of discovering a character can be building them "outside-in" or "inside-out". "Outside-in" means that the actor focuses on physicality first. Mike Leigh's work follows this "outside-in" process. This style of discovering a character means that the actor finds the character in their body with stance, walk, voice, vocal pattern, gesture, and all ways of carrying themselves first. After this is explored the psychological aspects of the character will be found based on and supported by their external physicality. "Inside-out" means that the internal life of the character is focused on first. We use their history, relationships, circumstances, and desires to develop them psychologically and use all of this knowledge to understand and create how they present themselves physically. Both internal and external qualities of a character must be explored and developed at some point throughout the process, but an actor or project usually chooses one to focus on first based on their personal preference or the nature of the project.

When developing the internal life of a character we can turn to Uta Hagen's questions to building a character. These are the staple questions that we've been trained to develop with every character we work on. They are:

· who am I?

· what are the circumstances?

· what are my relationships?

· what do I want?

· what are my obstacles?

As Uta Hagen explains in her book *Respect For Acting*, all of these questions must be elaborated on as well. The actor must know the character circumstances in extreme detail beyond just time and location. Relationships must be explored to the point of knowing how every person in the character's life and world make them feel. Wants and desires must be understood from both an actor and character standpoint. Often an actor must understand a character's objective and desires more than the character does in that scene or moment. Obstacles must be discovered as well as possible tactics to overcome the obstacles. An actor must also do the work to know how the character would respond if they were to obtain or not obtain what they desired.

Given the psychological focus of this film we started with some "inside-out" character work first and are giving a lot of time and importance to developing the inner workings of our characters to affect our external physical work. Interestingly though, we all really started discovering our characters in more depth when we dove into "outside-in" work. After some "outside-in" based exercises we really started to form true ownership of these characters.

One "outside-in" exercise we used is called an "eraser meditation" which can be found in appendix 1 focuses on freeing the actor of their own body and discovering the character's physicality and thought process.

The Process

When discussions with my ensemble began, I spoke about part of my key inspiration for this film. When I was in high school, I went through a pretty rough period at one point. I was struggling with certain aspects of mental health and I was in a pretty

dark place. My personality has always been very bubbly, enthusiastic, and smiley. These qualities of mine did not change much despite what I was going through in my head. It happened multiple times that people said to me "it's so nice that you're always happy!" or "I wish I was as happy as you right now" or "you always have a smile on your face I'm glad you're so happy!" This really affected me and hurt me even further at that time. I did not want to change my external presentation and yet there was a severe loneliness of my true feelings. I shared my inner thoughts with those I trusted, but I always kept my happy façade on every day because it was how I was comfortable presenting myself publicly.

With my ensemble we've discussed many other moments of this juxtaposition between external presentation and internal reality and all of the reasons why it occurs. Following are just a couple examples we've discussed.

We've talked about when someone presents themselves confidently when in reality they have very low self-esteem. We've talked about someone who comes off as intimidating and strong but is truly a sensitive person who no one would guess cries as often as they do. We've talked about sensuality and how sometimes women will outwardly act in all the ways they think sexy "should be", and make themselves look like what their perceptions of sexy are, when in reality they're second guessing themselves or not really feeling the way they're acting and presenting themselves. We discussed how this could even carry into the bedroom and how a woman may act the way she thinks she is supposed to instead of how she is authentically feeling. One ensemble member even brought up her experience of external presentation versus internal feeling

in the service industry. After being made uncomfortable by a customer she kept a strong facade, kept working, and kept smiling while internally she was experiencing a turmoil of emotions including extreme anger, fear, and sadness. Often In work places we experience this upkeep of external presentation a lot. Because we're interacting with strangers or work colleges and trying to keep a positive, mundane, and polite environment, we often mask our honest emotions. We also see this idea of masks and facades with social media and how one has complete control over how they present themselves online.

This has also lead to conversations about how we present ourselves in the world, and how when we change that tone of presentation, it feels weird or wrong. This is not only with personality but also with physical choices. Multiple ensemble members identified with a time when they put an outfit on that looked good on them but it did not feel like "them" so they were too hesitant to wear it. We see a similar phenomenon in pop culture when a musician changes their style and it is world shattering. All they're really doing is wearing different kinds of clothes and playing a different kind of music but the public reacts heavily and often with controversy over the decision.

I think it is important to mention as well that we realize that presenting a facade is a concept that all genders deal with. It is clear that this concept of external presentation versus internal feeling is a pretty universal experience. It can even be boiled down to the moment when someone says "hey how's it going" and most individuals respond with "fine" or "good how're you?" As a society we're often taught to let others think we're fine or good no matter what. Many people are often experiencing a very different internal

world than how they are presenting themselves publicly. In this film we want to draw attention to the fact that everyone is experiencing their own, very individual internal reality. We also focus on ways in which women particularly experience this. The focus is on three main character's stories and what we as an ensemble have decided it is important for them to share. It is insight into three individuals and how they experience these masks that are put on for the public eye.

I specifically choose to have three female leads for this piece, and we want to tell stories of women's experiences in this world. There are some circumstances in which this concept of facades has come into play that we also have identified as female-centric issues.

The use of makeup as a physical mask is also female centric, for the most part. We talked about how makeup is really one of the most gendered products there is and how odd that is. Through the devising process we decided to take makeup to the next level and use it as a literal mask that represents their external presentation. When exploring the core idea in my film that individuals put on facades for the public, and masks to present themselves certain ways, one can not ignore the literal mask that many women put on for the public. Between 50% and 80% of American woman almost always put on a literal mask of makeup to feel like the version of themselves they're comfortable presenting in public (Misener). One survey of college-age women conducted in the U.S. concluded, "wearing makeup increases feelings of self-confidence and sociability" (How does Makeup Change you 1). Another recent study by the Harris Poll shows that about 44% of women in the United States feel

unattractive without makeup on (Misener). Makeup is a mask many women encounter in their lives, and it becomes a part of their ritual of presentation. At times in my life I have personally identified with these statistics that show that many women feel like themselves with makeup on and not like themselves when bare-faced.

I want to use makeup as an artform to visually represent these intangible masks. Not only does this advance the narrative of the film without dialogue, but it also shows a physical representation of the concept the film is discussing.

We've looked into these ideas of how we present ourselves publicly and agreed that city life also comes with different territory than suburban life. People who live in New York are confronted with circumstances to be the public version of themselves even more often than people who do not live in a City.

Commuting on subways, a lot of places being walkable, often utilizing coffee shops as offices, restaurants as their dining room table, and parks being the only place to get some fresh air, New York residents are required to be in public a lot. There also are often pretty high stakes associated with external personas in the city. New York is famous for beautiful, interesting, intelligent, unique, creative people living here, and I think a lot of its residents feel the pressure to constantly fit in with at least a few of those qualities. We've also discussed how somehow this city is such a small world and one never knows whom they might run in to or what opportunity might present itself so people often feel like they must be "on" or a good version of themselves at all times in public.

All of these conversations have come from the aid of devising exercises as well discussion prompts. Shown in appendix 2 is an inspiration board and a word brainstorm. The white poster board with words and images all over it was done in our second full ensemble rehearsal and was inspired by anything that resonated with us from our first rehearsal and discussions. We were told by our director to write or draw anything that we felt was important or stood out to us. We could also then respond to anything someone else wrote. We could also connect words, add quotes, or anything else we felt inspired to add. After we finished the brainstorm, we as an ensemble reflected on the board and focused on what stood out to us as well as what appeared multiple times or in multiple ways. Some of the concepts that stood out such as fitting in, acting differently with different people, beauty, fear, the idea of performance in everyday life, guilt, and covering up have become important themes in the film. Some of the images and ideas have influenced character choices and traits as well. The brainstorm board was really helpful for us to focus on what is poignant for us in this process. It helped hone in on certain concepts, but also helped us expand those ideas in new ways. We found ourselves speaking a lot about ourselves in relation to others and using the word "them" when speaking about this topic of external presentation. The other large sheet of paper shown in appendix 2 with the topic of "them" was for us to try to identify and define what this "them" we were speaking so much about means and represents. This helped us in the development of location and circumstance for our film as well, and thinking about how others may be involved.

In another rehearsal we each had to come in with a piece inspired by our topic, discussions, and character. The piece could be dialogue based, movement, song, or anything performative, but it had to include three of the following four elements: make up, a change in light, a moment of violence, and a circle. All three of us actors came in and presented our pieces. After each piece the other actors reflected on what stood out to them, what they saw, what moments affected them, and what they still wondered. After all three of us doing our pieces, our director had the three of us create a new piece together that incorporated inspiration from all of the pieces we had just done. We worked together and devised a new short performance incorporating elements and themes from all of the pieces. We gained a lot of material from this exercise and all of these pieces. One of the actor's pieces took place in the subway. She spoke her character's inner dialogue and gave us a lot of insight into what her character was truly experiencing while externally acting the way she would on a subway. This also lead us to a conversation of the weird unspoken social contracts that take place on a subway and how the subway could be utilized in our film.

Another actor's piece focused on four different parts of her life. School, work, "me time", and her boyfriend. She spun a makeup brush to decide which face she would have to put on and which parts of her life to prioritize and focus on that day.

My piece was movement-based to Lana Del Ray's song *Beautiful People, Beautiful Problems.* It involved dancing freely and carelessly in the dark and then when I ran into the light switch all of a sudden being frozen and much more rigid. With the lights on I proceeded to start to do my makeup, constantly being unsatisfied with it until I

decided to turn the lights back off and dance more. After this I intentionally turned the lights back on and found a little bit more confidence and freedom in the light, despite still being a little affected by vulnerability the light induced.

With these short devised pieces, we were able to express our characters, ideas, and intentions to one another in a style beyond words. We were also able to start creating circumstances and images that are utilized in the film. Each scene inspired a visual element of the film.

Through all of these exercises and discussions, and with a lot of character discovery from the eraser mediation, we've found more details to our characters. The eraser meditation really gave us an opportunity to all individually explore our characters in new depth and spend some time just letting the character unfold with prompts from our director. Gayla's character is on the younger side and has a very innocent-like quality to her. Although she appears almost like a sweet anime character externally, she struggles with self-hatred. Kayland's character appears carefree and hip, yet somewhat awkward. She definitely wonders if her choices and actions are stupid sometimes, but she tries to get past that. My character is on the confident side and almost has qualities of a barbie or bratz doll. She's flirtatious and feminine and although externally confident and decisive she's always second guessing herself internally. The journeys of each of these characters can be found in the scene breakdowns of the film in appendix 3.

These are just some of the ways in which we have found and developed our characters and storyline. With the addition of the collaboration of the filmmakers, we've begun to explore what lighting, shots, and location can add to each moment and image.

Conclusion

Devised theatre allows for the ultimate creative process. It involves the whole team and encourages an environment of exploration that often yields unique and artistically experimental pieces. I believe that creating this short film using the methodology behind devised theatre allows for a creative work that could not have been achieved using a more traditional method of script development and filmmaking.

Appendix 1

ERASER MEDITATION - free the mind and body in order to create space for discovery

Find a spot on the floor and lay completely back. Take a few moments to adjust, noticing where your weight falls on the floor. Then calm your body into stillness.

Notice where the points of contact where your body is touching the floor. Notice where there are spaces and gaps. Take a breath. See how this changes. See if you can breathe into your gaps and lower yourself to be in full contact with the floor.

Feel the weight of your body on the floor. Notice where you feel heavy and where you feel lighter. Feel where your weight changes as you breathe. Take a few breaths to notice this.

Find yourself noticing where your thoughts lead. What do you have to do today, what homework is due tomorrow, what you're going to do this weekend. Slowly allow yourself to clear them. (A few metaphors are good for this: filing them away into a filing cabinet, throwing them like skipping stones over water, popping them like balloons.) Find your breath and focus on that.

Notice if your body is aching or is strained. Breathe into it. Take a few breaths.

Imagine that there is a massive eraser floating in the space just slightly above your body. See the eraser as it hovers above your toes, slowly moving back and forth. Methodically, back and forth. Watch as each repetition swings right over your toes as it begins to erase them. Erasing your skin, erasing your muscles, erasing your bones, erasing your blood, until all that is left is a simple, empty outline of your toes.

Watch as the eraser continues to move slowly up from your toes, leaving only an outline, and onto your feet. Slowly swinging back and forth, back and forth, erasing as it goes leaving just an outline. Watch as it moves up to your ankles, and your legs. Erasing, back and forth. Up through your thighs and your hips, leaving only an outline. Erasing through your stomach and your torso, back and forth. Up through your arms, erasing down all the way to the hands and the fingers, leaving just an outline. Erasing your neck, back and forth, and finally your head, erasing it back and forth, leaving only an outline.

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Very slowly and easily, as easily as possible move to a standing position. All you are is your own breath. Stay in the meditation but open your eyes and look at the chair in front of you. There is someone sitting there. She is the character that you will become. Begin to notice everything you can about her. She is looking at you. Is her gaze inviting? Warm? Fearful? Suspicious? How does her body rest in the chair? Is her spine erect or slouched? How do her feet rest on the floor? Are they heavy? Lifted? Spread far apart? Notice if she is leaning in any way? Forward? To the side or back so she can fully take you in? You may begin to move around her and gaze at her from all sides. She follows you with her gaze as you do this. She is curious and studying you just as much as you are, of her. What is she wearing? How has she styled herself? Does she take care of her appearance? Has her hair been washed recently or is it matted or dirty? Is she wearing makeup? What kind? Does she have freckles? Acne? Scars? You notice that you have some similarities to this person and some differences. How are you the same? How are you different? While you look at her she has been thinking to herself and has remembered something really really funny. She laughs. How does her laugh sound? High and shrill? Big and joyful? Or quiet and reserved? Where is the resonance of her voice? Her nose? Her chest? Her head? Observe every inch of her for another moment. Remember that you are only an outline, only your breath. You both breathe each other in simultaneously. She leans forward to you and asks you to come closer. She wants to tell you a secret. Don't judge it. Whatever she tells you is true and real. Lean in and listen as she whispers. She leans back and you realize it is time to take her place. You begin to sit down on the chair and as you do you feel your outline of a body being filled in by this incredibly present, real, truthful, human being. Everything that is real and honest about them becomes yours. The weight of their feet, how they are balanced in the chair, the way their spine falls, how they hold their shoulders, the weight of the clothes they were wearing, their skin, their gaze, their minds, their feelings, and their secrets. It all fills you up from the tips of your toes to the top of your head. Breathe as this new human fills you up until you are her.

Once you are full, take a breath. Notice how this breath might affect this being differently. Where are their points of contact with the floor? What parts of their body are aching? How does it feel to breathe into them? You will stand and move about the room in a moment but before you do, feel where you would lead from. How would you stand up from this seated position? Slowly or all at once. When you are ready stand up and begin moving around the room. How do your feet beat the floor? How do your limbs move?

Explore. If you aren't sure, try something else. Slowly find their rhythm and patterns of walking. Find their natural pace. How wide is their stride? Where is their focus, where do they look when they walk?

When you have found your new physicality, find a place in the room to gradually stop. You have become gradually very tired and know it is time to rest. You want to get back down to lying on the floor. How do you lay down? How do you settle yourself? Once you are down, close your eyes, take a deep breath. Take another. And another. The next breath you take will be your last breath as this new person at least for now. Breathe in all of this new knowledge and as you exhale breathe out your new found character with all of the love that you can send out with them. As you inhale, breathe in who you are today. The stones of your worries that you threw into the pond come skipping back to you from across the way. You pick them up and put them back in your pocket but you notice their a little lighter than they were before. You are back to your natural weight, your natural breath. Your own secrets. Your own memories. But you have not forgot this marvelous person who let you become them for a little bit. They understand you better than anyone else. Take a deep breath. When you're ready open your eyes and come to sitting.

Appendix 2
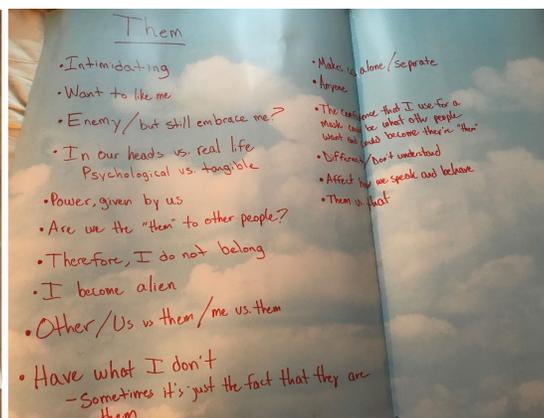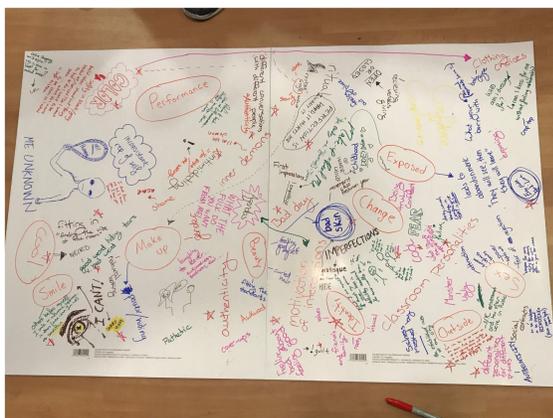
Appendix 3

INT. SUBWAY
ALL THREE MAIN CHARACTERS are on the same subway car. All in different places on the train. One is probably leaning against the doors. One awkwardly smushed in a seat. One standing holding on to a pole. We see them in their commute modes. Focused on staying in their own space and just getting to their destinations.

INT. SUBWAY
FOCUS ON GAYLA on the subway near the door. She looks slightly uncomfortable but seems to just be in normal commute mode. She turns to look at her reflection in the window behind her and sees everyone's eyes staring at her. Her makeup has turned monster-like, she turns back to find everyone doing their normal subway activities and no ones eyes are on her. Her makeup mask has returned to normal.
(THIS COULD ALSO BE DONE WITH HER CLOSING HER EYES OR LOOKING DOWN AND EVERYONE'S EYES ON HER -- DOESN'T HAVE TO BE REFLECTION)

INT. MAN'S APARTMENT. MORNING.
A MAN rolls over in his bed and lays his arm around Justine's body. He is dead asleep. She looks bored and tired, as if she has not slept, her "makeup" is slightly smudged. She moves out from underneath his arm and slides her pillow in her place. She runs to the bathroom with her purse. Facing the mirror, she brushes her teeth with a portable toothbrush, combs her hair, and sprays perfume. She returns to his bed, slipping seamlessly back underneath his arm. In this shot, her "makeup" is back in place even though she has not physically re touched it. She fake yawns and stretches slightly so that the man wakes up. She smiles at him.

INT. KAYLAND'S APARTMENT. MORNING
KAYLAND having just woken up appears very comfortable in her own bed. She stretches and rolls over to maybe get a couple more minutes of rest. Instead of going back to sleep she decides grab her phone which is laying next to her on the bed. She opens it up and begins to scroll through photos on instagram or pinterest.

INT. BATHROOM.
GAYLA takes a bath. She is bare-faced and looks relaxed and somewhat at peace. She sees her masked self approaching her. Her masked self proceeds to drown her bare-faced self in the bath.
CUT TO her waking up from this dream in her bed.

INT. BAR. NIGHT
JUSTINE in a crowded bar socializing, drinking, and laughing. She finds someone to flirt with. While she confidently flirts with this stranger we see quick flashes of her staring intently at her bare face self in the mirror. We cut back to her flirting with the stranger.

EXT. BAR. NIGHT
GAYLA is walking past a bar. She slows as she sees TWO WOMEN outside of the bar laughing
and moving in ways that would suggest they have been drinking. She conceals half of her body
in shadow as she watches them. We see the women laughing and talking with each other. One
is smoking a cigarette. We see Gayla's reaction as she watches the cigarette touch the
woman's red lipstick stained lips. The women are the epitome of feminine sexuality. The
woman tosses the remainder of her cigarette to the ground and we hear the pair return inside.
Gayla stares at the burning ember on the pavement and approaches it slowly. Standing in front
of the cigarette butt, she gently touches her fingers to her lips. She hears another group of
patrons about to come out of the bar and she runs away.

A SHOPPING DISTRICT OF THE CITY. EXT. DAY
Kayland walks the street looking in store windows. She is in awe of the fashion in the windows
but a little hesitant as to what store she should walk in. She sees trendy clothing that looks like
what she saw scrolling on her phone. She walks in and out of a couple stores.
She enters one store and holds some clothes up to her in a mirror and we see her mask
change. With every new outfit she tries her mask changes. She tries to find the outfit that
reflects the trends she saw on her phone earlier. She's trying to fit in.
*(THE TRYING ON OF CLOTHES AND MASKS COULD ALSO BE DONE IN FRONT OF A
MIRROR IN AN APARTMENT. WE COULD SEE HER WITH A BUNCH OF SHOPPING BAGS
TRYING THE CLOTHES SHE JUST PURCHASED AND DEBATING ABOUT ALL OF THEM)*

EXT. BUSY STREET. DAY
JUSTINE walks down a slightly crowded very bright daylight street.
Wide shot of her in the clothes she clearly went out in the night before surrounded by people in
their daytime casual and work clothes. She looks slightly uncomfortable and hurried and yet
tries to appear confident and carefree. The bright light appears painful and over-exposing to her.
Close up on her while walking. It's clear on her face that it's been a long night and her makeup
mask doesn't look as good compared to what it looked like the night before.

EXT. STREET. DAY.
Kayland walks down street in a pair of recently bought heels that she does not know how to
walk in. She loses her balance consistently and tries to play it off if anyone sees her. She tries
different methods of keeping her balance: swinging her arms dramatically, picking up her whole
foot one at a time as she walks so she's almost stomping, "model walking" but looking like a lost
gazelle, etc.

INT. BATHROOM. MONTAGE.

Gayla stands in front of her mirror. She begins rubbing and pulling at the skin on her face. She runs her hands over her face more and more aggressively. Her face contorts and she begins to scream and shout but no sound is heard. These shots are fragmented.

INT. DAY. BATHROOM
JUSTINE in bathroom after coming home from walk of shame. She looks in mirror and is clearly dissatisfied with what she sees. She's alone now and the presentational nature of the mask doesn't fit the subdude and defeated look on her face. She turns the water on for the shower and waits until it gets hot.
Close up on her face in the shower. She stands facing the shower head with the stream hitting her face directly. She lets the water cleanse away the mask. She embraces the water over her tired face and hair. We see her experience moments of joy and purity but also what appears to be extreme sadness.
Shot of the makeup washing down the drain.
After she gets out of the shower she looks back in the mirror to see her bare face. *(MAYBE THIS IS THE SAME SHOT THAT WAS FLASHING IN THE BAR FLIRTING SCENE)*

EXT. FIELD. DAY. MONTAGE.
Gayla stands in front of a field. We see her reaction to the openness, and vast natural beauty. She begins to slowly explore the field. Her hands run across the blades of grass. She gradually begins to run and jump and skip. She lays in the grass and runs her hands over her dress and her body. She spins and twirls and dances. She is at peace with her own body. Over the course of this scene, her speed increases, a smile gradually spreads across her face, and her make up dissolves from her face. She sticks her hands face down in mud. She picks them up close to her face and stares at them. Her joy disappears and she becomes shocked and scared. She tries to rub the dirt off her hands as quickly as possible. She walks out of the field and notices pedestrians for the first time. She is back in her own rigid and constricted body.

INT. SUBWAY STATION
We see a rush hour mass of people coming up the stairs from the subway. They're all dressed differently, and clearly in different states of hurry. They all have makeup masks on.

END

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