A SHORT FILM ABOUT THE POWER OF PURPOSE

THE AGING



THE STORY

LOGLINE

A "barely 40" actress laments the cruelty of aging until a make-up artist transforms her into a powerful literary icon, helping her see her beauty beyond the surface.



BRIEF SYNOPSIS

Gwen, a newly-40 actor, sits in Hattie's makeup chair sharing her bitterness at the inequities of Hollywood and the double standards on aging and beauty between men and women in "the business."

Hattie lends a sympathetic ear as she deftly transforms Gwen into the legendary author, Agatha Christie.

When Gwen eventually sees herself in the mirror with deep wrinkles and grey hair, she finally looks past her reflection and sees the badass within.

THE ACTOR









GWEN

Former sweetheart of rom-coms and a sought-after leading lady, Gwen has seen roles disappear now that she has a young daughter and turned 40. A woman for whom beauty and youth were currency, she resents that her male counterparts are still getting roles as heroes and heart throbs. She begins the film sullen and bitter about playing an old woman but comes to understand her worth has little to do with her outward appearance.

THE MAKE-UP ARTIST









HATTIE

A skilled make-up artist, Hattie understands that, in order to perform at their best, her clients need a listening ear as much as they need her make-up skills. Throughout the film, Hattie transforms Gwen into the 80-year old author, Agatha Christie, for her next role. She helps Gwen recognize that her power and strength are much deeper than her external beauty. There is a quiet strength in Hattie. We are left unsure whether or not there may be a little magic in her talented hands.

THE TONE AND STYLE



SETTING

The film will be shot on a sound stage or in a black-box theatre with dramatic downlighting. A very “film noir” look with a single lighted make-up table, a tall chair, and nothing else. The tableau will be enhanced with some atmospheric “smoke.” The edges of the scene fade into darkness giving the sense that the action we are witnessing in the beams of smoky light is both an isolated incident and ubiquitous to the human experience.

THE TONE AND STYLE



THE CAMERA WORK

The audience will see the full transformation from ACTOR to ICON at the same moment Gwen sees herself as Agatha Christie. To do so, we will shoot the story in a series of close-ups: a make-up brush on a cheek, a wrinkled jowl prosthetic being glued into place, a hand getting wrinkles applied, etc. We see eyes looking askance, a mouth twisting in frustration, fingers drumming, etc., as the dialogue takes place. This will require skilled lighting and camera work to record the progress of the actual make-up work and the personality transition experienced by Gwen.
We will shoot the film with muted color saturation and high contrast.

MARKETING & DISTRIBUTION



WE LOVE AN AUDIENCE

The completed short will be submitted to select film festivals domestically and internationally. The writer/director, Katy Dore, has a solid track record with festival success on her last two short films—collectively a total of 98 festivals earning the films 45 awards.

Katy's most recent short, *Aloha Means I Love You*, is being distributed by Ricochet Media and will available on domestic and international in-flight and on-board entertainment platforms.

THE WRITER/DIRECTOR



KATY DORE:

Writer and Director, Katy Dore, creates empowering underdog stories which celebrate resilience and inner strength. She is the writer and director of multi-award-winning short films ODD BIRD and ALOHA MEANS I LOVE YOU. Her short film script PERFECT was selected as the Grand Prize Winner for the Palm Springs Women in Film and Television (PSWIFT)/Stage 32 Short Script Contest. She was a producer and co-director on the feature film GIFT OF FEAR about the MMIW crisis. She is an adjunct professor at Cal Poly SLO teaching Acting For Camera in the Theater Department. She is a mentor for the Young Storytellers organization, recent Stanford grads and several emerging young writers. Katy earned her undergraduate degree at Stanford University and an MFA at the Academy of Art in San Francisco.

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