

SHOT	TYPE OF SHOT	DESCRIPTION
1.1		DARKNESS.
1.2	CU	As the second note falls a garish, fluorescent light flickers to life.
1.3	MCU	We're in a bathroom, over the shoulder of a figure - a man? This person is dirty, exhausted from a day of factory work. We slowly pull back, wider, revealing the cold, shabby room. It seems as if a weight is resting on our character, who grips the sides of the sink.
1.4	MONTAGE	Slowly, as if completely drained of energy, our character turns on the hot water. He (should we call this person "he"?) takes a bar of soap and lathers his hands, washing dirt away. We watch it swirl down the drain. He bends and splashes water on his face, and then lathers himself and shaves, slowly and methodically.
1.5	CU	He pats his face dry with a towel and breathes deeply, as if the grime and dust had been a burden.
1.6		Smash to black again.
2.1		DARKNESS.
2.2	WS	As the music swells in we open on a vanity-style dresser with a large mirror and a chair in front. Necklaces and pictures of beautiful women clipped from magazines surround the mirror, and makeup and accessories crowd its surface. Clothes are draped over the chair. It seems like an island of light in the midst of the darkness, as if on a stage.
2.3	DOLLY	As we DOLLY BACK slowly our character walks into the frame, moving away from us. Everything is moving in slow motion, as if in a dream. He is naked, but before his body is fully revealed to us he slips a billowing dressing gown onto his shoulders, tying it around his waist.
2.4	CU	Our character sits down at the vanity. The camera is tight, making it impossible to take in the whole scene at once.
2.5	MONTAGE	We move past significant objects on the vanity: a bottle of vintage perfume, a glamorous photo of a golden age film starlet, an ashtray filled with lipstick-stained cigarettes, a silver cross on a rosary, a family photo with parents and their son.

SHOT	TYPE OF SHOT	DESCRIPTION
2.6	MONTAGE	A hairbrush is lifted from the dresser and tangled hair is brushed out. Eyebrow tweezers pinch a hair and pluck it from skin. Lotion streaks on a cheekbone before being rubbed in gently, leaving the skin shining. Makeup is arranged and opened. A brush hits powder, leaving a puff of smoke in the light.
2.7	MONTAGE	Through this ritual our character transforms before our eyes in dramatic moving closeups. Eyelashes are applied, lips made red and slick, hair straightened and made sleek.
2.8	DOLLY	Occasionally we are further away, moving past her (perhaps we should call this person "her"?); watching from afar.
2.9	MONTAGE	Complete and transformed, our character puts her tools down. Her fingers find the collar of her robe and pull it off her shoulders. It falls to the floor around her chair.
2.10	CU	Suddenly we see her clearly, in closeup, from the POV of the mirror. Dramatic and beautiful, she is a different person both physically and emotionally.
2.11	DOLLY	The camera pulls back slowly as she holds eye contact with us. We reveal what has only been hinted at so far: her breasts and boyish body, sitting naked in the chair.
2.12		We continue to dolly back until she is consumed by the darkness.
2.13		FADE OUT.