

THE MAKEUP ARTIST

CAPSULE

She turned her back on her own beauty while still young, finding it had brought her more pain than joy. Now she devotes herself to shaping perfection on the faces of others: seeing their best, most attractive selves, and painting them for the camera's avid consumption. She works hard, perhaps feeling she has something to prove to the world. But few are as close to, and intimate with, the secret feelings of the stars.

(Warning: this character suffered unwanted sexual attention as a teenager. It'll be up to you what that involved and how severe it was, and how much you want to play upon it; but if this is a trigger issue for you, you will want to avoid this role.)

MEETING GOTTFRIED

You found him in your studio, out on location: you had been away for a quick break, and there he was, sitting in the chair that your clients sit in while you make their faces. You knew who he was – the superstar director – otherwise you would have asked him to leave right away. Even so, it was an annoying invasion.

He turned round towards you, and you were surprised to see that he had made up his face – into the classic pierrot mask, with one solitary black tear under his eye.

Normally you would be furious at someone else touching your equipment; but there was something terribly disarming in his smile.

“I think I prefer my own face: but this one serves its purpose, don't you think?” He ran his long, slender fingers through his hair, disarranging it, adding to the disturbed impression.

You started to ask what he was doing there, but he pre-empted you. “I've come to ask you to work for me. I've got a new project – and I need the best. That's you! I need someone who knows the insides of people's heads as well as she knows the outsides. Don't be modest – I've made my mind up!”

And so you found yourself agreeing to come to work on Stolen Moments. “Now, can you be so kind as to take this off for me, please?” As your sponges gently eased away the maquillage, you were left with the strange impression that a layer of being was coming away with it: that by the time you finished, he would be a new man.

BACKGROUND

You were delightful as a child – everyone said so. Sweet, charming, engaging; and, above all, pretty: like a doll, they said. You got used to the kindness of adults, the way they fussed over you and praised you and gave you nice things: although you didn’t really feel that you deserved any of this.

As you got older, though, things started to change. They said that you were still pretty, and you were sure that this must have been why you were seen in a different way – a sexual way. People leered at you, tried to touch you, said suggestive things – you had to learn the meaning of all of this, far earlier than you would have chosen.

It all became too much. The unwanted attention was wrecking your life – you couldn’t go out, couldn’t see people, couldn’t live the normal life of a teenage girl. You rebelled against it in the only way you could: by removing the beauty that you believed had caused you so much trouble and pain. *[Note: it’s up to you what this means. Please do talk it through with us, if you aren’t sure how to approach it.]* Perhaps at last you could be left in peace.

It’s perhaps ironic that you ended up working in makeup. But who could have a better understanding than you of how to use the face as a canvas – how to portray beauty, sadness, cruelty, the whole range of emotions and feelings?

- ☉ What is your name?
- ☉ Where are you from?
- ☉ How old are you?
- ☉ What was your family background like?
- ☉ How has your relationship/sexual history been?
- ☉ What’s your current living situation like?

- ☉ How do you feel about your gender?
- ☉ How do you feel about your sexuality?
- ☉ Is there anyone outside the set of *Stolen Moments* who's important to you?
- ☉ What's the most significant memory from your childhood?

PRIMARY RELATIONSHIPS

THE BEST FRIEND

She's a big star, and you're just a makeup artist – your job is to make her look good, and nothing more. But there's something about her that's particularly charming, even lovable: she reminds you of something that you once saw in yourself.

You have to admit, you do pay her more attention – you tend to her more devotedly than to some of the others. But just lately, she's started to look at you slightly differently – as though she suspects you of a stronger, more personal, interest in her. You aren't sure how you feel about that.

THE CLOWN

He's a weak soul: a self-destructive force, who turns his energy onto himself, via self-indulgence and hedonism. You feel sorry for him: what can have driven him to these extremes?

One time, you found him right down in the gutter, in desperate need of help. You pulled him out, and cleaned him up: fed him coffee, and asked him about himself. He seemed remorseful – seemed grateful. But a few weeks later, he was back to his old ways again. You were saddened; but to be honest, it was what you had expected.

THE GIRL NEXT DOOR

You and she grew up together, attending school, becoming friends. She's as close to you as a sister: she turns to you first with good news, and also when she needs help or support.

She is the only person around you now who knows what you went through as a teenager. At the time, no-one but her understood – they thought you should be grateful for the attention. She was there to help and to protect you. It created a solid bond between you.

THE MAN OF MYSTERY

He's trouble. You've seen him break heart after heart, on one film location after another. He moves in, makes his mark, and then leaves without giving a second thought to those he leaves behind.

You work for him professionally, of course, like you do the other stars. But you deeply resent the damage that he causes; and you do what you can to protect his victims from the inevitable shock of disappointment.

OTHER RELATIONSHIPS

Positive

THE GRANDE DAME – as the years overtake her, she has become more and more appreciative of the way you are able to preserve her beauty for the screen.

THE INGENUA – a rising star, but she is engaged in an addiction that will take a toll of her body. For now, you are able to help her conceal its marks.

Negative

THE HAIRSTYLIST – his extravagant and 'artistic' stylings are in real danger of undermining the wonderful faces that you give your clients. He really has to learn how to work with you, not against you.

ANGEL

You help people: with your skilled hands, and with your open ears. You listen, and you try not to judge. You're not a threat to anyone: you're here to make them look better, and to make them feel better. And that in turn makes you feel worthwhile.

DEVIL

You succeeded in banishing those voices, those hands, that plagued you when you were a teenager. But sometimes the memory of them makes you want to scream and shout. To assert yourself – to cry to the world that you are not just a tool, a service, a collection of body parts.

TASK

Gottfried has asked you to use makeup to reveal the person, rather than to conceal them. He wants the final appearance to include aspects of the personality of the actor, as well as those of the role. This idea is both exciting and disturbing.

Out of character

Your task in Act 1 is to work with the actors to decide upon their makeup and how they will look on screen. You may need to seek guidance from THE ASSISTANT DIRECTOR, THE SCRIPTWRITER and/or THE ART DIRECTOR about the general structure and look of the film, but the actors themselves will be your main guides as to what they think they should look like: question them about their roles, and how best to bring out their characteristics. Your work will complement that of THE COSTUME DESIGNER and THE HAIRSTYLIST, of course. During Act 2, you will probably be expected to continue revising and improving the makeup.

DILEMMA

You've given your life over to service: it's been a wonderful distraction. Your own appearance, your own existence even, was a burden to you, and you chose this as a way to lay it down: to close yourself off. But is that a final answer? – or might there still be a life for you that allows you to express yourself? And if there was, what might you want from it?