

MANIC PIXIE DREAM GIRL SYNDROME

Written and Co-Directed by

Brady Wolchansky

Inspired by Brady Wolchansky's personal experiences involving some dude who interrupted her mid-conversation with, "you're like my Manic Pixie Dream Girl¹!" while she was telling him about herself during their date at a sleazy dive bar he invited her to, circa January 2020. Special thanks to him and all the other slimy douche canoes² who made this all possible

A THESIS PRESENTED TO PACIFIC NORTHWEST COLLEGE OF ART IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE MASTER OF FINE ARTS DEGREE


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¹ Rabin, Nathan. 2007. "The Bataan Death March of Whimsy Case File #1: Elizabethtown." The A.V. Club. G/O Media. January 25, 2007. <https://www.avclub.com/the-bataan-death-march-of-whimsy-case-file-1-elizabet-1798210595>.

"The Manic Pixie Dream Girl exists solely in the fevered imaginations of sensitive writer-directors to teach broodingly soulful young men to embrace life and its infinite mysteries and adventures. The Manic Pixie Dream Girl is an all-or-nothing-proposition."

Notable American film critic, Nathan Rabin, reviews Elizabethtown, a 2007 romantic comedy starring Orlando Bloom and Kirsten Dunst. Rabin's critique is completely unfiltered, using phrases like, "bona fide fiasco" and "wounded duck" to illustrate his points and frustrations with the film. The reason this article is so important and significant is because it was the first time anyone had ever used the term "Manic Pixie Dream Girl" (MPDG) to describe characters like the one Dunst portrays in Elizabethtown, a phrase coined by Rabin himself.

² "Define Douche Canoe." Oxford Languages and Google. Accessed May 14, 2024. <https://languages.oup.com/google-dictionary-en/>. **Dictionary**

 **douche ca·noe**

noun  **DEROGATORY • INFORMAL**

noun: **douche canoe;** plural noun: douche canoes; noun: douchecanoe; plural noun: douchecanoes

an obnoxious or contemptible person (typically used of a man). "I have a hard time writing about the music I'm listening to without sounding like a pretentious douche canoe"

^Verbatim.

WILLAMETTE UNIVERSITY | Pacific Northwest College of Art
Hallie Ford School of Graduate Studies

BRADY WOLCHANSKY

Approved by:

A handwritten signature in black ink, appearing to read 'RP', written over a horizontal line.

RYAN PIERCE

Program Chair, MFA in Visual Studies Low-Residency Program

FADE IN

MUSIC: House³

EXT. "ONE NOSTALGIA TAVERN"⁴ - DAY

ESTABLISHING SHOT

An angsty 30-something BARTENDER⁵ leans onto a wrecked car in front of the DIVE BAR's entrance. She is slowly smoking a cigarette as we pull away from her revealing the whole front of the bar and hear CARS PASSING by. She stomps out her cigarette and tiredly walks to the bar's entrance.

EXT./INT. "ONE NOSTALGIA TAVERN" - DAY

As the bartender approaches the door, a bar patron startles her and stands too close for comfort. Introducing MICHAEL⁶, a conventionally attractive 30-something man in business attire, somewhat overdressed for the venue.

³ We ended up not using a composer (no "House" music), and just used one song during the title card sequence and the last scene going into the credits. More about the music later...

⁴ One Nostalgia Tavern, a karaoke bar in Dallas, Texas, is one of two locations we shot in, and is coincidentally a suiting name, conceptually, in the greater context of my art practice. I am fascinated by the concept of psychoanalysis and hyper-fixation of self, ancestral and familial origins, and human characteristics that stay the same over the course of one's life. These concepts were best explored in a piece I performed in summer 2024 entitled *It's Not Good Enough* during my graduate critique seminar class. The materials consisted of a vintage school desk, a mid-century modern chair, crayons, construction paper, a velvet headband and other 90s clothing and accessories for costuming, three film set lights (red, yellow, blue), a lapel mic, sound and video recording equipment, and a digital film projector. In this one-woman show, I dressed up as my 6-year-old self and reenacted a memory from my childhood involving an instance where I was attempting to draw a picture of my entire backyard (swing set and all) as perfectly as possible. Crumpled up balls of colored construction paper littered the stage around me, crayons and markers spilled onto the desk as I sit there drawing, redrawing, grunting, crumbling paper and starting again. Projected behind me is a home video [*my dad recorded right after my parents got married and moved in together. In the recording, he speaks directly to the camera while giving a complete tour of my parents' new house, even showing off sculptures and drawings he made in his college art classes, before sitting down in front of the camera for a video letter addressed to his aunt and uncle in Florida. He talks about how he is applying to grad school so he can be a psychiatrist and work with kids who have learning disabilities. He had all these plans, hopes and dreams. This was shortly before I was conceived. My dad was a carpenter my whole life until he retired recently.*] After 6-7 minutes, as the home video is ending, I shoot up out of my chair, ferociously grab my latest "abomination" and tear it to pieces while screaming, "IT'S. NOT. GOOD ENOUGH!!!!!"

⁵ Schilf, Michael. "Story: Character Driven vs. Plot Driven." A Comprehensive Resource for Screenwriters. The Script Lab, July 2, 2015.

<https://thescriptlab.com/features/screenwriting-101/3369-story-character-driven-vs-plot-driven/>.

I had someone ask me why I chose to open with a background character, saying that it was misleading and might cause the viewer to believe the bartender was the protagonist. My initial objective when I wrote this script, from the perspective of an intermediate multidisciplinary visual artist / first-time filmmaker, was to effectively convey the various depictions of the Manic Pixie Dream Girl (MPDG), in her many forms, and give each MPDG introduced throughout the film the same initial lack of respect and attention from the male antagonist each time he interacts with her. Therefore, **my ultimate goal is to produce a plot driven**, also known as "High Concept", **film** and not a character driven one, as described in further detail in Michael Schilf's article cited above.

⁶ Michael (a.k.a. "Crypto Bro")

Supporting Male. 30-43

Crypto Bro is known by his friends as a "chameleon." He can enter any conversation with any type of person and appear actively engaged and enthusiastic. It's important to him that no one knows how deeply disturbed he is on the inside. He's also a high-functioning alcoholic, but no one seems to notice, and he doesn't seem to care. Crypto Bro is all business, all the time, and he tends to overdress for most occasions.

^Le Douche Canoe

MICHAEL
 (to server)
 I like your shirt.⁷

BARTENDER
 (unimpressed)
 Yeah, I'm good.

The bartender walks into the bar as Michael stares at her ass. He pauses for a moment, SIGHS, and walks into the bar as the camera follows behind.

TRACKING SHOT - MICHAEL

CUT TO:

TITLE CARD: MANIC PIXIE DREAM GIRL SYNDROME

CUT TO:

INT. ONE NOSTALGIA TAVERN - DAY

OTS OF MICHAEL + WIDE ON ROOM

A low-lit retro, cowboy-themed bar with mismatched furniture sits nearly empty except for a few PATRONS seated at the bar. We notice a YOUNG WOMAN sitting alone in the lefthand back corner of the room.

CUT TO:

MASTER SHOT - CINDY⁸ AND MICHAEL

⁷ Smelik, Anneke. "The Male Gaze in Cinema," April 1, 2016. <https://doi.org/10.1002/9781118663219.wbegss157>.

"The male gaze" is a cinematic structure combining a threefold look: camera, male character, and viewer. To enhance the visual pleasure, the woman's body is "cut up" into close-ups through framing and editing. The male gaze works in cinema as a form of voyeurism objectifying the woman's body and turning it into a passive spectacle..."

In this scene, Michael is standing next to the entrance of the bar staring at his phone. He only looks up when the bartender must pass him to get through the door to start her shift. He looks up with his eyes stopping at her chest before acknowledging her face. Many women have heard this line from a man who is more or less just staring at her boobs, and most of us [women who have heard said line] are aware of this fact. (Obviously there are exceptions where we are wearing a legitimately cool shirt, but you get the idea.) Unfortunately, due to location availability time constraints we were unable to get another shot of just the bartender's torso for the full reference to "the male gaze in cinema" trope, but the line alone (hopefully) carries a similar impact.

⁸ **Cindy (a.k.a. "MPDG")**

Lead. Female. 27-40

Cindy is a strikingly pretty [no comment], yet awkwardly tall [awkward, not tall], slender [I WISH] young woman that could just as easily pass for 24 as 35. Her hair has been dyed entirely too many times with various Garnier Fructis box dyes from the CVS endcap. Naturally, *Eternal Sunshine of the Spotless Mind* is her favorite movie. She had her heart broken by an artist and hasn't been divorced long so she's still pretty jaded. Cindy is the type of person who makes a point of answering spam calls just so she has someone to yell at.

[^]This character is only **partially** autobiographical (even though I am playing the role of Cindy. I'll explain later). *Rango* is my favorite movie. (Don't judge me!) The rest is mostly inspired by a mesh between me and my sister. (Don't worry, she knows. Hi, Molly!)

CINDY, a strikingly pretty, slender young woman that could just as easily pass for 24 as 35, broods silently. Her right arm supports her head like a pillow, and her left hand holds a vape pen, which she periodically inhales while MUMBLING curse words under her breath.

MICHAEL⁹
 You seem cool though. Which is weird, because you know what they say, "all beautiful women..."

OTS OF MICHAEL

CINDY
 (abruptly)
 Are crazy?¹⁰

MEDIUM CLOSEUP - MICHAEL

MICHAEL
 (off guard)
 Uhh...it's just an expression.

CLOSE ON - CINDY'S CONTORTED FACE - MICHAEL'S POV

Cindy's eye twitches as she struggles to hold back her emotions - all of them. She BREATHES DEEPLY and smiles.

CINDY
 (eerily calm)
 Well as someone who identifies as a beautiful woman herself¹¹, it makes complete sense if you think about it.

MEDIUM CLOSEUP - MICHAEL

Michael looks confused yet intrigued.

⁹ **Fun fact:** Michael's character, played by Andrew Albitz, is also known as CRYPTO BRO. The alternative character name was used as a prompt given to Albitz for Michael's opening monologue, which was not written into my original script, and was almost completely improvised by the actor. Having known Albitz's history of performing stand-up comedy, it was important to me that I give him the freedom as a comedian to bring his own creative voice to the character. I gave him a few notes, with my prompt of "crypto bro", of what we (co-director Grace Maddox and I) were looking for and he delivered!

¹⁰ This screenplay was adapted from a monologue I wrote summer 2023 and later performed at an all-female group art show in fall 2023 using stand-up comedy props and aesthetics with an image of a traditional (spotlights and red curtain, etc.) projected stage as my backdrop. The tangential monologue begins with, "you guys ever heard of the expression 'all beautiful women are crazy?'".

¹¹ Because this script started out as a semi-comedic monologue / stand-up set, I never intended for this line to be said in any other tone than "intentionally sarcastically narcissistic", so it was a bit weird seeing it written out this way, as part of a conversation.

CINDY (O.S.) (CONT'D)
 Our whole lives we grow up with
 everyone around us telling us how
 talented and wonderful we are.

MEDIUM CLOSEUP - CINDY

CINDY (CONT'D)
 Things are just handed to us,
 without much effort at all. Then we
 get into our teen years blindly
 oblivious to the fact that these
 sort of things aren't universal.

MEDIUM SHOT - CINDY AND MICHAEL¹²

CINDY (CONT'D)
 We're suddenly confused why some
 girls hate us, and most boys are
 afraid of us...

The bartender sets a beer down in front of Cindy.

INSERT SHOT - BEER¹³

THREE SHOT - BARTENDER, CINDY AND MICHAEL

Cindy ignores the bartender, grabs the glass, and drinks a sip of
 beer. The bartender, visibly irritated, begins to walk away...¹⁴

MEDIUM CLOSEUP - MICHAEL

MICHAEL
 Actually, can I have one...

We hear distant FOOTSTEPS of bartender walking away.

MEDIUM CLOSEUP - CINDY

¹² Holmes, Clint. *Playground In My Mind*. YouTube. Epic, 1972. <https://youtu.be/BolPQL83hFA?feature=shared>.
 When I was a small child, my mom sang this song to me and my sister every night before we went to sleep. I remember it being sang a little differently (my mom took some creative liberties and omitted much of the original), as here is the exact version I remember, "My name is Michael. I've got a nickel. I've got a nickel shiny and new. I'm gonna buy me all sorts of candy. That's what I'm gonna do. My name is Cindy. When we get married, we're gonna have a baby or two. We're gonna let them visit their grandma. That's what we're gonna do." As you probably have gathered by now, the song is what inspired the two characters' original names.

¹³ *Lemon-flavored black iced tea. Yvonne Yang, our director of photography, came up with this idea after she remembered one of her favorite iced tea brands, *Master Kong Iced Tea* 康师傅冰红茶, foams at the top when it is poured into a glass. The "beer" just tasted like sweet tea. I was unable to find this brand at the local Chinese market in Portland but found something similar for my immersive thesis installation. For reference, when walking into my exhibition space, *MANIC PIXIE DREAM GIRL SYNDROME: A Micro-Cinematic Experience*, to the right of the makeshift microcinema (where the film is being projected) is a tall pub table with two half-full bar glasses of "beer" sitting atop two standard bar napkins, a physical manifestation of the actual scene being projected only steps away.

¹⁴ **Another fun fact:** The actor playing the bartender is my sister, Molly Wolchansky, in real life. I don't think she had to do much acting in this scene to appear "visibly irritated" with me [Cindy the character / Brady the actor].

CINDY
 (interrupts)
 So, we begin to think there's
 something wrong with us, even if
 most of us have "friends"
 (air quotes)
 and appear "happy".

SERVER'S POV - WIDE SHOT

Cindy stands as she becomes more and more emotional.

CINDY (CONT'D)
 (loudly)
 But that's not traumatic!
 (beat)
 Because we're PRETTY¹⁵ and
 everything must be EASY for us,
 right?!

Michael is sinking into his seat, visibly freaked out. Everyone is staring. Cindy realizes she's made a scene and slowly sits down, a bit self-consciously.

MEDIUM CLOSEUP - CINDY

Cindy notices a shift in Michael's demeanor and cools her tone. She intermittently switches off between sipping her beer and vaping.

CINDY (CONT'D)
 (softer)
 So we persevere, dating one jealous
 and possessive narcissist after
 another who would never dare tell
 us we were attractive, intelligent
 or interesting. In fact, it's quite
 the opposite.

TWO SHOT - CINDY AND MICHAEL

Cindy pauses, noticing she's lost the attention of her audience.

MEDIUM CLOSEUP - CINDY

¹⁵ Marson, Stephen M, and Joanne Hessmiller. "The Dark Side of Being Pretty." *Journal of Sociology and Social Work* 4, no. 1 (June 2016): 59. <https://doi.org/10.15640/jssw.v4n1a8>.

"Lookism is defined as "Prejudice or discrimination on the grounds of appearance" (Oxford English Dictionary, 2015). The term refers to stereotypes generated by beliefs about what is attractive in humans, and discrimination (either preferential or disadvantageous) meted out to physically attractive people; the concept recognizes that beliefs about what constitutes attractiveness differ through time and across cultural norms."

CINDY (CONT'D)
 (to Bartender)
 Can we get this guy a beer please? ¹⁶

TWO SHOT - MICHAEL AND BARTENDER

We see the bartender, annoyed, standing in the background.

MICHAEL
 (chuckles)
 Thank...

OTS MICHAEL

CINDY
 (unfazed)
 So again, we return to this blindly
 oblivious delusion that we must be
 special to deserve such a smart and
 successful man.

COWBOY SHOT¹⁷ - CINDY

CINDY (CONT'D)
 Everywhere we go, people just give
 us free shit, and all we have to do
 is "give them a smile!" But GOD
 FORBID we don't smile or we're A
 BITCH.

CLOSE ON - TABLE

A second beer SLAMS down on the table in front of Michael.

¹⁶ July, Miranda. "Miu Miu Women's Tales #8 - Somebody." YouTube, August 28, 2014.

<https://youtu.be/iz13HMsvb6o?si=094ciUIGsznN7k7P>.

Miranda July has been a huge influence on me artistically. She never limits herself to any one particular medium. I especially enjoy her films because even though they are filmed and edited to look like your typical narrative cinematic experience, there is always this uncomfortable awkwardness between the characters that feels very experimental. I also appreciate how July uses these hyper-personal situations to create something highly relatable. A good example of this comes from one of July's short films entitled, "Miu Miu Women's Tales #8 - Somebody." In the film, there is an app that allows users to send dictated messages to people in person via other users nearest the recipient. In one scene, July's character is sitting in a restaurant when the server abruptly comes up to her and begins reading instructions off the app from July's imprisoned boyfriend. The server is no longer acting as her server, but as the prison boyfriend. The basic premise, in my own analysis, is that people can still get the same emotional impact from a random stranger as they can from someone they know personally. July exposes the impersonal nature of social norms by highlighting the need for instant gratification with minimum confrontation.

¹⁷ Lannom, S. C. "The Modern Cowboy Shot." StudioBinder, October 31, 2021. <https://www.studiobinder.com/blog/cowboy-shot-examples-types-of-shots-in-film/>.

"A cowboy shot (sometimes called an American shot) is a shot framed from the actor's mid-waist to right above their head. Many times the camera is placed at hip level as well, to give a slightly low angle to the shot. The reason the filmmaker won't go completely back to a full shot is so the audience can still register some of the emotion on the actor's face. The idea of a cowboy shot is to present the actor in a heroic, confident fashion while also allowing the viewer to see action taking place around the actor's waistline, often to see guns or swords drawn."

TWO SHOT - Cindy and Michael

CINDY (CONT'D)
 (to Bartender)
 Thank you SO much for all that you
 do.

MEDIUM CLOSEUP - MICHAEL

Michael takes a long sip of his beer.

CINDY (CONT'D)
 Anyway, it wasn't until my divorce
 (beat)

Michael chokes on his beer at "divorce."

MICHAEL'S POV - MCU ON CINDY

CINDY (CONT'D)
 that I realized I was attractive.

MOVING SHOT ON CINDY - CINDY TO CAMERA

Cindy moves away from the table as she walks and talks directly to the camera¹⁸, shifting her tone into narration.

CINDY (CONT'D)
 I actually went through life
 convinced that I was MAGIC¹⁹.
 Because there was no other

¹⁸ Hellerman, Jason. "Breaking the Fourth Wall—Definition and Examples in Film & TV." Accessed July 6, 2024.
<https://nofilmschool.com/june-zero-writing-process>.

"Another landmark TV show that uses this format [breaking the fourth wall] is Fleabag. The show is notorious for interacting with the audience, which immediately sets the show apart from everything else on TV. Almost every conversation in the show is interrupted by this device. The audience becomes so used to it that we feel like we are a part of the show, a friend that's being let in on an intimate conversation. But as the show goes on, we start to understand why this fourth wall break exists. It is through her closeness with us that the main character remains distant from people in her world. She remains partially absent and protected from her conversations with other characters because she knows we are there to listen without response."

Side note [somewhat unrelated to why I created this footnote]: *Fleabag* is another fictional character I have been compared to by dudes I went out with in the past. I am not sure if I would personally consider her a MPDG, but she is rather quirky.

¹⁹ This is actually true for me. I legitimately believed I had some divine gift of persuasion for the longest time. I'd often get free drinks or pastries at coffee shops, for example. I could walk into a place looking for a job without any qualifications or a resume and get hired on the spot. Stuff like that. Seems REALLY silly now that I'm reading all of this.

*But hey, I grew up in the south! I was just a
 naïve, simple and blissfully unaware
 "Southern Belle".
 (sarcastically)*

CINDY (CONT'D)
possible explanation for people
wanting to be around me and do
things for me. I wasn't actually
pretty, interesting or
intelligent. Just magic!

MEDIUM SHOT - CINDY TO CAMERA

CINDY (CONT'D)
Part 2: The beautiful woman
discovers she's not magical.

MATCH CUT TO:

INT. "THE VOID" - UNKNOWN TIME OF DAY

We see an empty, windowless room. Cindy is dressed to the nines. She leans on the back of a chair and vapes while she continues to speak directly to the camera.

MOVING SHOT ON CINDY - CINDY TO CAMERA

CINDY
This generally goes one or two
ways, she plays it stupid- a.k.a.
she's "humble" and begins using her
"powers" to manipulate other people
into getting what she wants, and
sometimes in effect becomes a
narcissist herself...²⁰

FULL SHOT - CINDY TO CAMERA

CINDY (CONT'D)
(thinks)
Or she becomes a feminist!

The camera PUSHES IN as Cindy continues to speak.

MEDIUM SHOT - CINDY TO CAMERA

²⁰ This is a bit of an exaggerated statement and is a play on common preconceived notions one may have, accusations of narcissism for example, towards people who have been given the "gift" of growing up with naturally good looks. In this particular instance, a cis woman in a heavily heteronormative society. "#prettygirlcurse" (AGENCY, 2023)

CINDY (CONT'D)
 Either way, SHE'S "CRAZY"!

CUT TO:²¹

INT. DIVE BAR - UNKNOWN TIME OF DAY

MASTER SHOT - CINDY AND MICHAEL

Several empty beer glasses litter the table. Michael looks rough.

CINDY
 And that's why all beautiful women
 are crazy.

CLOSEUP TO MEDIUM CLOSEUP - MICHAEL

The camera SLOW ZOOMS IN. Michael is speechless.

MEDIUM CLOSEUP TO CLOSEUP - CINDY TO CAMERA

The camera SLOW ZOOMS IN as Cindy speaks.

CINDY (CONT'D)
 (smiling, sociopathic)
 But it's okay, because I'm pretty.
 (beat)
 Right?

FADE OUT.²²

²¹ **FYI:** Due to location availability time constraints with the bar, we ended up shooting the last bit of Cindy's monologue in "The Void" and cut Michael's reaction shots. A happy accident, in the end.

²² **BTS:** I attribute much of my success in this endeavor to my colleagues at SMU Film & Media Arts for their mentorship and support in my creative work. Finding a crew proved to be a bit more difficult than I imagined, especially since I was not an SMU student and the film students there were not required to work with me on any of my personal film projects. In fact, it was their choice. I pitched the film as a feminist piece and reluctantly shared the script with a few senior Film BFA students who were also working on their own thesis projects. Our now producer, Kaytlyn Bunting, said, "there's no way I have time for another project. I can't do it, but I am curious so send me the script anyway." She got back to me and our DP Yvonne Yang within an hour and said, "I'm in."

I am proud and grateful to say that the crew for this film is almost exclusively made up of current and former SMU Film & Media Arts students who were just as professional, if not more so, than members of larger productions I have been a part of in the past. Filmmaking is an extremely team-driven process, and I am thankful I have such an amazing crew of collaborators. As a director you are forced to make last minute, often selfless decisions for the benefit of the production. I had originally cast another actor to play Cindy, but due to scheduling issues we had to re-cast 4 days before our scheduled shoot. We could not find anyone so last minute, so I said, "you know what? I'll do it. I'm an actor and I know the lines. I'll do it." I also decided, in that moment as a director, that I could not possibly effectively direct myself acting. This is when I knew we needed to find a co-director. When Yvonne Yang, our Director of Photography (DP), asked Grace Maddox, an all-star Film BFA senior (and now a recent graduate) if she was interested in co-directing, she gave us the same response our producer did, "no way. I can't do it. But I am curious, so send me the script anyway." Almost immediately after sending the script, we get a text, "I love it, I'm in."

MUSIC²³: SCI-FI VIBE²⁴

*"Do you ever feel so alone
in a crowd if people
And your phone won't stop buzzing
and the people keep calling
Wondering where you are
Do you ever feel that alone*

*"Cause I do
I do*

*"Tracing my fingers
Passing the day
Closing my eyes
So I can't be awake*

*"Do you ever feel that alone
Do you ever want to stay at home
Do you know what it's like to feel
So close but you want to be far away*

*"Alone feeling alone
Next to you
Im alone, I'm alone
When I'm next to you*

"Boohooo

*"Do you ever feel so alone
Do you ever ever want to stay at home*

*"Seclude
Seclude*

*"Boohoo
Boohoo"*

²³ Wolchansky, Molly. *Alone*. Mp3, 2023.

²⁴ The music does not actually have a sci-fi vibe.

END CREDITS²⁵

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DIRECTED BY
Brady Wolchansky
&
Grace Maddox

WRITTEN BY
Brady Wolchansky

PRODUCED BY
Kaytlyn Bunting

EXECUTIVE PRODUCERS
Brady Wolchansky
Andrew Sandstrom

DIRECTOR OF PHOTOGRAPHY
Yvonne Yang

EDITED BY
Itzel QMR

MUSIC & COSTUME DESIGN BY
Molly Wolchansky

BRADY WOLCHANSKY

ANDREW ALBITZ

MOLLY WOLCHANSKY

FIRST ASSISTANT DIRECTOR
Anna Butcher

CAST

MPDG	BRADY WOLCHANSKY
CRYPTO BRO	ANDREW ALBITZ
BARTENDER	MOLLY WOLCHANSKY
BAR PATRONS	KAYTLYN BUNTING
	ANNA BUTCHER
	ANDREW CASTLES
	BRITTNEY CUDA
	ERICA CULBERTSON
	TIÊN PHONG
	NADIA RANKIN
	ANDREW SANDSTROM

FIRST ASSISTANT CAMERA
TAYLOR KOLL

SCRIPT SUPERVISOR
ERICA CULBERTSON

SOUND MIXER & BOOM OPERATOR
JUAN DAVALOS

GAFFER
ANDREW CASTLES

GRIP
JENNA HEALY

LOCATION MANAGER
KAYTLYN BUNTING

PROPS
KAYTLYN BUNTING
GRACE MADDOX
BRADY WOLCHANSKY
YVONNE YANG

HAIR & MAKE UP
MOLLY WOLCHANSKY

ASSISTANT HAIR & MAKE UP
JENNA HEALY

SOUND DESIGNER
KESLEIGH JONES DOUGHERTY

COLORIST
RYAN J. REED

"ALONE"
WRITTEN BY MOLLY WOLCHANSKY
PERFORMED BY MOLLY WOLCHANSKY
COURTESY OF ETHAN SCHAEFER
TRACKOUT LICENSE FOR "TRACING"
BY ARRANGEMENT WITH PRODUCER BLOOM

EXT. "ARTIST STATEMENT" - UNKNOWN TIME OF DAY

By combining aspects of my stand-up comedy, improvised and scripted storytelling, live and virtual performance, filmmaking and experimental video processes, as well as incorporating stereotypically used comedy tropes such as the implied red curtain and stage microphone, I aim to push my viewers to question what is and what is not a joke. I challenge the expectations people have when watching something they initially expect to be funny. This is achieved by analyzing these miscommunications that happen based on one's interpretation of commonly used signs or symbols in our social culture, such as emojis and memes.

My work focuses on the virtual world of human social interaction. I am fascinated by the stream-of-consciousness conversations that more often take place when we hide behind our screens, and why people feel the need to express their inner-dialogues with anyone. I am exploring the confines of an individual's personal boundaries, what one deems as appropriate vs. Inappropriate and how this is different for everyone.

As technology and the need for human connection evolves, the importance for clear and intentional communication is apparent.

SPECIAL THANKS
ONE NOSTALGIA TAVERN
FOR DONATING LOCATION

SPECIAL THANKS
SMU FILM & MEDIA ARTS
THE CREW AND POST-PRODUCTION TEAM
FOR THIS FILM IS ALMOST EXCLUSIVELY
MADE UP OF SMU FILM & MEDIA ARTS
STUDENTS, ALUMNI, FACULTY AND STAFF.

PROUDLY FILMED IN DALLAS, TEXAS, USA

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MANIC PIXIE DREAM GIRL SYNDROME

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