

To Be Kind



LEGEND

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Introduction

TO BE KIND

MOOD BOARD



LOGLINE:

Infatuated by memories of her fractured familial and romantic relationships, Lily struggles trusting herself to form any bond with a captivating female daguerreotypist at the turn of the 20th century Montana.

SYNOPSIS:

TO BE KIND is a revisionist western passion project that incorporates a converging frame story structure from the emotionally hurt point of view of Lily, a loner who is always in danger of isolating herself and falling into a fantasy.

The story begins in 1899 Virginia City where Lily struggles trusting herself to form a close romantic connection with a young daguerreotypist, Alice. Lily WANTS to have transcending emotional connections with people, but her memories of her previous failed relationships with friends, family, and lovers are in her way as she has become convinced she is incapable of any such bond. What Lily NEEDS is a healthy relationship, and to come to terms with the fact her past relationships were toxic both ways, and that she, her spiritual sister Madelyn, and her romantic partner May were all wrecks before they crashed into each other. The 1899 timeline is structured as a frame where Lily revisits the memories of her past relationships from in attempts to discover what went wrong as she tries to form a new one:

This other story structure begins in 1893, after Lily, a girl who has always dreamed of the freedom of the frontier, receives a note from her sister Madelyn sharing news of her husband's death and asking Lily to leave her current home in Boston and come to Bannack, Montana to help her take up the

family's entrepreneurial banner. What Lily arrives to is economic depression and a shell of Madelyn which has been shattered and only spirals more and more out of touch with the sister Lily once knew. But Lily is convinced that the freedom promised in the west is true, and this is affirmed when she meets the mysterious, free-spirited May. Lily is completely taken by May's apparent confidence, spirituality, and charm, and May to Lily's innate pureness, empathy, and kindness. But as the two grow more and more romantically and sexually attached which they are able to tensley cover in a romantic friendship dynamic, May finds herself stuck in a proposed marriage. As Lily struggles to balance the hardships she, May, and Madelyn all begin to undergo, they all begin to heavily emotionally rely on each other to a point that becomes dangerous. Through Lily's subjective point of view, *TO BE KIND* frames the pain and brutal truth of her toxic relationships with May and Madelyn through the lens of someone who was so far gone that she could only interpret them as something amazing.

TO BE KIND is about the tensions between memory and history. It is an internal conflict Lily struggles with, romanticizing her past relationships and failing to grasp their true unhealthy nature, and this is mirrored in the setting of the west, a place that has its own mythos and fictional identity that paints it as something beautiful, when in reality it was harsh, desolate, and hollow. While Lily's past is painful, the story will end on a hopeful note as Lily finds a balance in these two poles: holding onto the beautiful moments, but also remembering the challenging truth to what broke the relationships as she finally finds a healthy one.

RESEARCH

Color Key:

Myth of the west

Gender

Economics

Race

HISTORIOGRAPHICAL ANALYSIS:

Kyle Mungenast

Dr. Groh

HIS 450-1

3/19/20

“Re-dressing” America’s Critical Myth:

A Historiographical Analysis

“The existence of an area of free land, its continuous recession, and the advance of American settlement westward explain American development...” So reads Frederick Jackson Turner’s proclaimed “Frontier Thesis,” which has continuously found itself into historiographical analyses of new western history, from high school textbooks to Richard White’s breakdown of frontier mythos. White engages the fiction of a time period many filmmakers have indulged in: a place where “Americans (gendered as male) were practical, egalitarian, and democratic because the successive Wests of this country's formative years had provided the ‘free’ land on which equality and democracy could flourish as integral aspects of progress” (White, 1994). Beyond simply the classic westerns of the 1940s, it continues today, for example through HBOs currently airing science fiction TV series *Westworld*. The specific choice of a wild west theme park is a deliberate one: it is where the guests can achieve a sense of freedom and separation from the real world, and an immersion in a fantasy where their actions go un-surveyed and unjudged. The myth of the west perfectly embodies this, which is why it is thematically inevitable that the guests are being un-consensually surveyed after all: this true freedom is, in fact, just a myth. Even once the humanoid hosts finally gain consciousness and long for freedom of their own, they try to get out of the park: they long to expand, and run out of

west to expand to... Sounds familiar to the conflicting myth and reality of the west. It is as if utterances of Ennio Morricone's *Once Upon a Time in the West* medley seem to drift in the distant wind upon picturing Turner's words: it is an all too familiar image, yet this infamous depiction of the frontier myth is missing something integral.

Where filmmakers approach the west with deliberate attention to its mythos, historians consider it heavily as well alongside its history, which is why it is especially thought provoking to trace their studies of gender and sexuality in the west. In following connections from multiple authors and historians to those of Peter Boag in *Re-dressing America's Frontier Past*, it becomes clear that gender and sexuality, whether in the dependence of gender binaries in the California Gold Rush or the confinements of a romantic friendship, did not simply exist in the backdrop of the west. They were at the core heart of it.

The fictionalized west constantly glamorizes masculinity through the gold heart of a John Wayne-type hero who dominates the screen. Ironically, the history of the ever so romanticized California Gold Rush was actually a crisis in masculinity that mirrored nothing of John Wayne's characters, but more so mirrored or the insecure 1950s studio heads asserting masculinity through his image while petrified of the post WWII threat of losing their gender dominance. This crisis in masculinity reveals itself historically through the assertion of a gender binary and a dependence on such in a setting where there were very few biological women. Susan Lee Johnson tremendously explores this specific time period and matter in *Roaring Camp: The Social World of the California Gold Rush*. As Johnson concludes her prologue before beginning her thorough analysis, she profoundly reflects on "the tensions between memory and history that characterize the Gold Rush itself..." (Johnson, 50) and that will consequently present themselves in her research. Perhaps most significant is Johnson's read on the dependence these Gold Rush

men had on gender binaries: “white men associated domestic comfort with white women” (Johnson, 115). Johnson goes on to track how since there were so few biological females in California during this time, “race relations became gender relations” as men of color began performing tasks which white men typically associated with white women (Johnson, 114). For example, Johnson cites the documented words of Lucius Fairchild who explains “in the states you would think that a person... Was broke if you saw him acting the part of *hired Girl*... But here it is nothing... I can bob around the table, saying ‘tea or coffee sir’ about as fast as most *hombres*” (Johnson, 199). The emphasis on the term *hombres*, as Johnson points out, shows that instead of comparing his work to the expectation of women, he does so to “other *hombres* – as if the English word might not adequately insist upon his own essential manhood” (Johnson, 119). Johnson’s analysis on how masculine crisis influenced race to merge with socially constructed gender binaries can be traced to Peter Boag’s assessments on the modern gender and sexual system. Parallel to new western history was the notion of the two-sex model that asserted male and female were complete biological opposites, and that the socially normative constructs of said opposites (their gender) corresponded to the binary sexes. The binary two-gender system began forming itself as the social norm throughout the 1800s, thus the white Gold Rush men relying on what is expected of white women and subjecting men of color to fill in those roles. This reliance on the gender binary created a crisis in masculinity when it did not biologically correspond to the societal expectations, all while, as Boag cohesively describes, “many Americans looked into their past – their so-called frontier past – for solace, escapism, and in some cases examples of alternative ways of living that might be useful to the modern era” (Boag, 4). It is as if director Lisa Joy calls this out directly in her episode of *Westworld: The Riddle of the Sphinx* through the show’s nuanced character approach to the troped “Man in Black” who says to an attempted host

reincarnation of his dead father-in-law: “people prefer the memory of the man to the man himself” (*Westworld*, 2018). Lisa Joy deconstructs the western genre with this line: people prefer the glamorized myth of the free, rugged individual to the heated crisis of masculinity that was its true backdrop during the social assertion of the gender binary. It is, as Susan Lee Johnson describes, “the tension between memory and history” (Johnson, 50).

Where Susan Lee Johnson explores said tensions between memory and history, Leila Rupp explores the tensions between socially acceptable ways to express same sex desire and how they may not accurately express the true feelings of it. It is through her analysis on romantic friendship dynamics that sexuality continues to play a critical role in America’s frontier past, and Rupp’s work, too, traces itself to Boag’s thesis. Rupp describes the significance of the term romantic friendship in how it suggests “how different the world of the late eighteenth and nineteenth century was from colonial society, where two women might commit ‘unseemly practices’ ... The strangeness of romantic friendship to our modern eyes leads us to pause for a moment to consider why sexuality is so differently understood at different points in time...” (Rupp, 39). Boag continues the thread of understanding sexuality differently overtime not only by reassuring Rupp’s point into the context of the west, but by specifically tying the development of the modern gender and sexual system to the closing of the frontier: “two monumental events that occurred at the tail end of the nineteenth century” (Boag, 3). Many of Rupp’s examples, such as Dutch feminist Aletta Jacob’s reflection on her romantic friendship, follow the tracing of the formation of a modern understanding of sexuality. Jacobs reminisces “if I would have been a man I should have fallen in love with her” (Rupp, 90) showing that to make sense of her more intense romantic feelings that transcended the romantic friendship dynamic, she had to compare her feelings to those of a binary gendered society would expect to feel towards a woman: “if I

would have been a man...” However, the romantic friendship dynamic did not disrupt the “natural lifestyle” of the forming modern binary gender and sexual expectations. Nineteenth century romantic friendships continue to emphasize how the evolution of modern gender and sexual expectations and terminologically are integral to the history from the frontier, and are missing from its myth.

Where is the significant nuance, tension, and evolution in gender and sexuality in western fiction, after all, if it is so significant? Why *Westworld* is worth citing, more so than any other western in this instance, is not only because of its futurist setting as opposed to period that directly focuses on the memory and myth of the west, but also because of the show’s own complicated relationship with representation. An enthusiastic Evan Rachel Wood hyped viewers for a queer moment with her leading character, Dolores, only for her to later announce it ended up on the cutting room floor. An openly Lesbian supporting character is written out of the show, then brought back just to be murdered. Why many of these implications can be viewed as problematic, sexuality is not a major theme in the series, which will steer some away from its queer topics and others towards it more critically – thus *Westworld*’s “complicated” representation. If so many films, shows, and pieces of art romanticize the west, why are there still tensions in accepting its queer nature? Maybe it is for the same reason there is still skepticism among viewers in their “suspension of disbelief” to accepting the existence of gay cowboys in *Brokeback Mountain*, a contemporary set neo-western after all, too. Viewers are too accustomed to the myth as fiction is constantly indulging in the memory of the west – it needs to start embracing its queer history.

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CUMULATIVE ANALYSIS:

Cumulative Research essay will go here.

HIGHLIGHTED READING NOTES:

Frederick Turner Jackson & Buffalo Bill

by RICHARD WHITE

- Turner: Why conflict? **Mythology of the west**: Westward expansion is the central American story.
- Turner's **FRONTIER THESIS**: "The existence of an area of free land, its continuous recession, and the advance of American settlement westward explain American development."
- The myth focuses on **rugged individualism** and a late **19th century understanding of masculinity**.
- European immigrants battle with the always moving frontier.
- The **closing of the frontier**. They RUN OUT OF WEST.
- In 1898, the US claimed the Philippines and Hawaii... Moments like these are seen as the continuation of the west.
- Richard White engages **the fiction** which comes into place at the time period I am writing in.
- Large scale corporate enterprises in the west set against fantasy.
- **How does the western concept reshape gender?**
- **Myth of frontier: nothing is there. Pure wilderness. But in reality, everything already is there.**

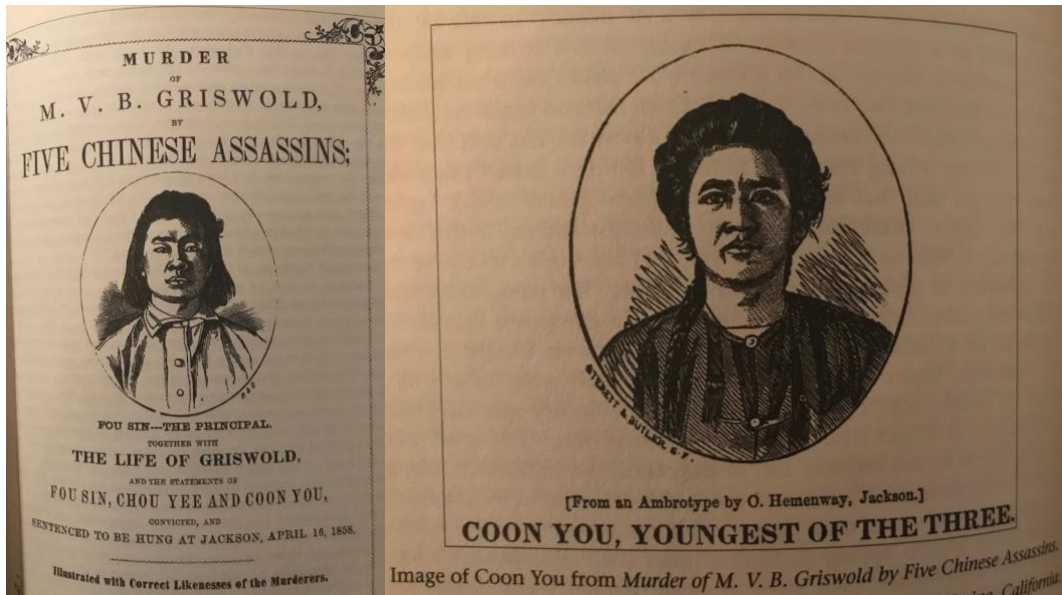
Roaring Camp: The Social World of the California
Gold Rush

by SUSAN LEE JOHNSON

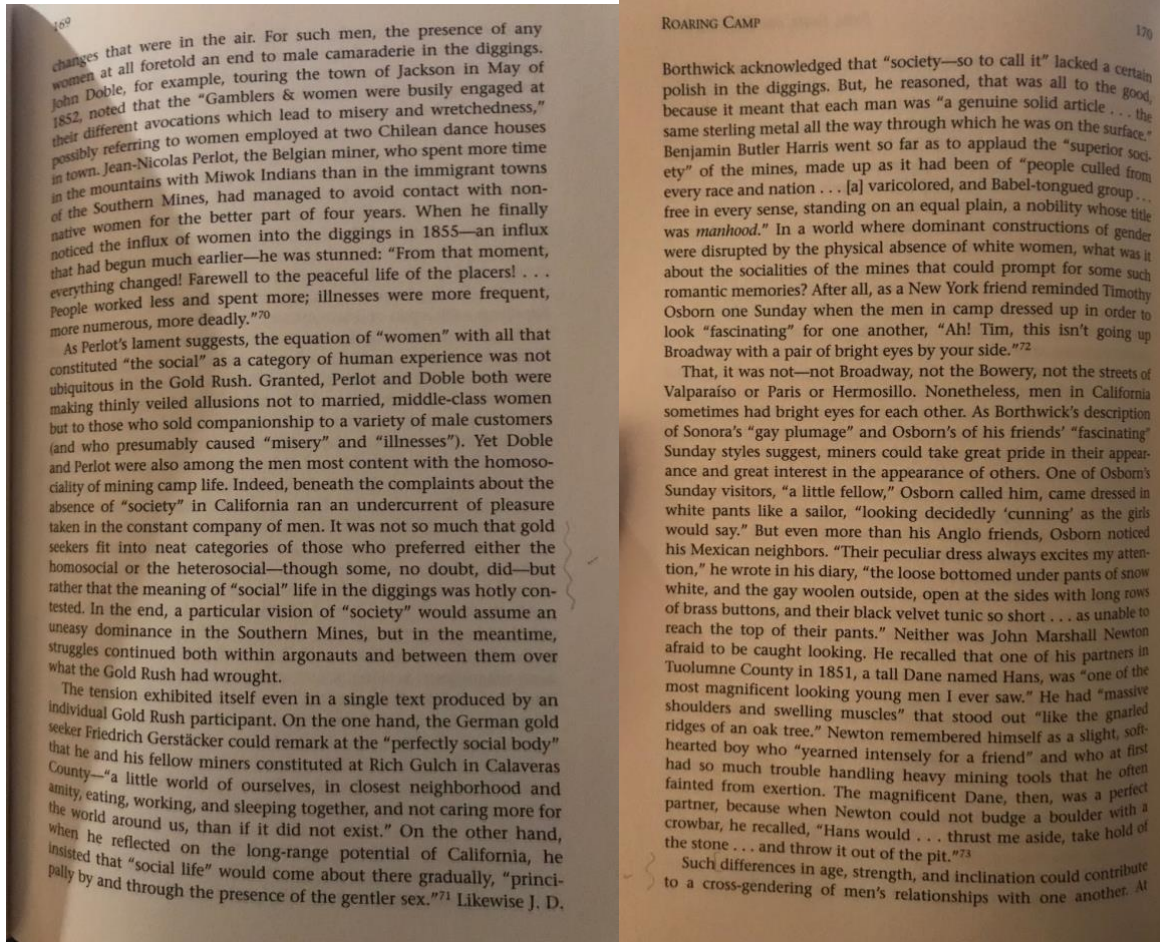
- Prostitution is a typical woman's experience.
- 1860s, significant population of the women were Chinese
- P. 73-75 Mary Newell - "Respectable white widow."
- P. 50 on the Joaquin story: **MICROCOSM OF TENSIONS BETWEEN MEMORY AND HISTORY**.
- Time and place of tremendous contest. BETWEEN: **maleness and femaleness, color and culture, wealth and power**.
- CULTURAL CONSTRUCTIONS:
 - **Work**: what constituted work/who did it?

- **Gender**: what was required for someone to be regarded as a man or a woman?
- **Migration**: who could leave the homeland/what purpose and for how long?
- Cultural confusion of the west. The west was HETEROGENEOUS
- White women are prominent in identity narratives... But not a lot of were actually there in the gold rush.
- People can't function without a gender binary. This is a problem since women are not there, so it becomes a problem for the women who are.
- Not a lot of alternative to prostitution - not really a choice if they have to eat and there are no jobs for women.
- Economic limitations that structured womens' lives... I.e. themes of Gerwig's *Little Women*.
- Men who serve the cultural functions of women - made feminine by anglos to assert masculinity (often Chinese).
- Can't be a hero without a damsel.
- Situational sex - spaces that create their own cultural understandings.
- Heroic role play - narrative of defending Chinese miners who were given roles of femininity.
- **SUBSTITUTING RACE FOR GENDER** - Masculinity is unstable.
- P. 108 - making women out of Mexican men
- P. 111 - domestic competence
- P. 113 - "when white men missed home comforts and home joys, Chinese men could turn Anglo American longings to their advantage.
- "in everyday situations like these, where men of color performed tasks white men associated with white women, gold rush race relations became gender relations as well"
- P. 115 - "white men associated domestic comfort with white women."
- P. 118 - "gender in California chased shamelessly after racial and cultural markers of difference, heedless of bodily configurations.
- P. 119 - Did gender and race have less to do with bodies and essences than with performing tasks and gestures?

"Feminine" depictions of Chinese murders:



- 144 - LEISURE. Key location in which gender and race get their true meanings made, unnade, and renade during the gold rush.
- The opposites which created both social order and social relations (society)
- The gold rush created a crisis of representation, because so much of what they imaged as society (gender binaries) was unavailable in California, and what was within reach did not look suitably social.
- Pages 169-170:
- P. 338 - "decent" women: an unsubtle code for white and married
- How we REMEMBER the gold rush: success of white men.



- Ch. 6 - refashioning identity. "Becoming white" an identity to the broader segment of society.
- New York - someone who is Irish isn't "white." **Whiteness is situational.**
- Adopting practices to perform whiteness
- **The blurrier "being white" is to someone, the nastier they will be about asserting it.**
- Women - only way to have middle class morality is to have families.
- White women's presence was a reminder to encourage self control in men.
- Middle class was dependent on real women to stabilize permanent society.
- West is about the dominance of eastern capital. Building relationships on dependency. Power of eastern banks and the rise of large scale mining.
- **The culture of mining in the west and gender roles in that context.**

A Desired Past: A Short History of Same-Sex Love in America

By LEILA J. RUPP

- No such thing as a woman's culture. It is all race.
- Different construction of class for black women - working class
- Servant based relationships - only real class mixing among women. Confined middle class experiencing for white women
- Black women have working class responsibilities so more contact between class there
- Men - former distant
- Women - more personal
- Desired past - mostly secondary sources
- Tension in terms of **Romantic Friendship**. Socially acceptable way to express same sex desire, but also a tension built in because it doesn't accurately express it.
- Boston marriage vs romantic friendship
- RF - mid 19th century intensity of feeling that doesn't disrupt natural lifestyle.
- First generation of college educated women at turn of century
- Middle class is minority, so those who went to college was smaller minority
- They don't marry. Ever
- Marriage is economic
- White middle class women - teacher, social worker, self supporting women begin not to marry. Which is telling that it wasn't always romantic, but financial
- Boston marriage:
 - Perpetuation of romantic friendship as a lifelong partnership. Ex: 2 college profs or nursing superintendent and teacher who set up house together and live lives together.
- Lesbian-like
 - Lesbian becomes term to describe women who are challenging men. Makes Boston marriage very suspect. Challenges heteronormativity

Re-Dressing America's Frontier Past

by PETER BOAG

- End of century crisis - masculine
- Sexual inversion - men who take on feminine characteristics and sexually into masculine men. Viewed as a defect. First way of thinking of homosexuality, heavily gender infused as much as it is sexual object choice. Over time, gradual separation of those things. MIDDLE CLASS CULTURE
- Fairy expression - borrows from cultural style of prostitutes to single sexual interest in masculine working class men

- Sexual invert almost originally thought as like a third gender. Label applied to cross dressers. Sexual object choice reflection of gender, so always turned back to that
- Cluster of conflict in how people understand themselves
- i.e. middle class model - people just have sex. Just as likely as anyone else to have sex with whatever gender. Prior to the 19th century, less focus on biological difference between sexes. Middle class 19th century culture views men and women of biologically oppositional.
- Modern deep tie to identity
- Draws attention to complexity. Just as we don't want to heterosexualize it, don't want to homosexuals it either
- Turn of west - anxiety in masculinity
- "Two monumental events that occurred at the tail end of the nineteenth century. One was the so-called closing of the frontier. The other was the development of our modern gender and sexual system - that is, the creation of the categories of homosexual and heterosexual.
- "By 1890 Americans were grappling with all sorts of troubling issues that seemed to be products of the same forces that caused the imagined frontier to disappear: rapid urbanization, industrialization, the rise of impersonal corporations, terrible economic depression, the depletion of natural resources, and any number of social problems and worries, such as women's growing independence..."
- "Reeling from and trying to make sense of all this, many Americans looked into their own past - their so-called frontier past - for solace, escapism, and in some cases examples of alternative ways of living..."
- Escapism through paintings and depictions of romanticized versions of western life.
- "At the very moment when Americans memorialized the frontier, social understandings of gender and sexuality were undergoing profound alteration, so much so that by the last years of the 1800s there emerged what historians have termed the "modern" sexual and gender system."
- "Prior to the nineteenth century, the western world held to what is known as the one-sex model, as the historian Thomas Laquer has ably demonstrated. Accordingly, males and females were viewed as just different forms of the same sex... Significant altercations in knowledge systems as related to political developments led to the two-sex model replacing the one-sex model by 1800. The two-sex model maintained that the sexes were not different in degree, but rather they were so different as to be complete opposites. This set up in our modern thinking the notion of a binary sex system - that is, a system composed of two distinctly different sexes.
- Corresponding to the binary two-sex system was the binary two-gender system. It held that feminine behaviors, actions, and feelings reside in the female body. Masculine behaviors, actions, and feelings reside in the male body. That is gender... Corresponds to biology.

- Medical science developed the term "sex invert" to refer to such non-conforming people and used it interchangeably with homosexual, a term likewise coined in the latter part of the 1800s.
- "After all, the west at that time represented freedom for so many; why not for a man who wished to dress as a woman?"
- Heterosexualization of non-conforming women. Mythos: women marry and dress and act as women at the end. "Their supposed heterosexuality has become part and parcel of western myth. In fact, it is western myth."

ADDITIONAL DISCUSSION NOTES:

Gender

- Middle class women - grounded femininity - not as much cross gendering or role taking. Something similar: homosocial culture. Rise of romantic friendship - passionate and intense intimate relationships in homosocial context. In middle class culture, that window closes for men by the 1890s-ish. Self conscious masculinity. Women romantic friendships continue through the 1920s.
- Performance of masculinity is more important than sexual act - partner is "othered"
- Making sense of intimacy by exposing gender on it
- Temperance - abstain from alcohol. Focus on domestic violence - indirectly addressing these issues: Underlying feminism
- Wife burden at home to preserve values capitalism destroyed
- Married women extend guardianship of home into community
- Intersects with populist movement - farmers who are ground down by railroad and society start collectives to compete. Third party movement - people's party
- Prominent women activists in west
- The 1893-1897 depression pushes more activism

Race

- West "looks different" than the rest of the country. Mostly foreign born.
- Chinese Exclusion Act founded in the west.
- Why they are perceived as a threat deals with an underlying racism.

Economics/Depression

- Part of every decade is financial - consider post civil war. Economy booms and then collapses. Bad in the 1880s... **WORSE in 1890s.**

- Nothing is made in the west. The ingredients are extracted and are made in the east.
- People who traveled west as individuals are motivated to move there because of hardships. Intention of getting money for family then coming back. Often get stuck there because they don't get rich.
- 1893-1897: depression. MUST be at the story's foundation

Railroad

- There was a democratic dominance up until the end of the civil war. Opposed to industrial development, but since the south was not part of the US during the civil war, there was a republican majority so all kinds of laws passed to change American development. FUNDED first burst in railroad expansion: 1880s burst of competition for laying down railroad track.
- The railroad makes extractive economy possible.
- Coal, timber, cattle, or whatever natural resources can be extracted in the west, and railroads can take it all east.
- Economic growth because of resources used for railroad.
- Towns are built along railroad sides, so the railroad comes first.

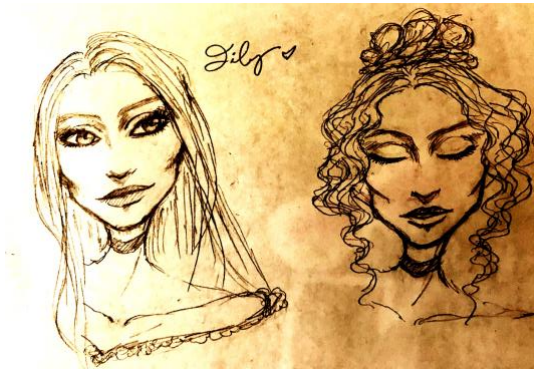
Myth of the Frontier

- Frequently, the frontier is represented as empty. As already being dead.
- 1890s crisis of masculinity
- Self made man- myth exposed
- Feel challenged. Women moving into white collar work settings, first gen college women
- Closing of frontier - traumatizing
- Depression, too
- Story of frontier is long story
- Certain set of American values immerge from pilgrims - individual, masculine
- Frontier serves that function
- Hit end of frontier (ocean) 1890s
- Representation of frontier is romance/Representation of city is urban

Geographically specific experiences

- Utah - utopian
- Great plains - community
- California - gold mine
- Utopian migration - mormons moving in community groups, looking to settle permanently, and move outside American Govt. Create own society and laws, communal govt.

- Community or kinship migration - families. Go from tough farming to where they can succeed. Plan to stay, and buy into promises. Recreate circumstances. This experience ends up SUCKING. Land even harder to farm, required equipment and investment. Had to borrow money, tying them to the national economy. But debt made them dependent

LILY

Basic Character Information

Character's Name: Lily

Age: 22

Physical Traits: About 5'6", golden brown hair, brown eyes & pale white skin.

Sexual Preference: Lesbian

Physical limitations: NA

Character Backstory (from birth):

Raised in a middle class household close to Boston in 1870, Lily was always enthralled by the stories of the frontier - the legends her older sister would feed her, the bedtime stories her parents would read her, all about the same thing: freedom, adventure, and endless wilderness. It was a fantasy she could escape to: the golden plains instead of her bleak, snowy home.

Lily always looked up to Madelyn - she admired her self-respect, confidence, and beauty. Madelyn seemed to belong and fit in perfectly with the world around her, something Lily always struggled with. She was amazing at everything, and she was her true sister and by her side through even the hardest times. Even once she learned Madelyn was not her real biological sister, it changed nothing.

Lily's childhood best friend, Anna, was another reliable person in her life whom she trusted and shared an incredible bond with. The two would constantly draw, share stories, and

create new ones together. As they grew older, they grew closer and developed a romantic friendship-like dynamic. Lily told Madelyn multiple times that she wished she could marry Anna, and eventually Anna married a well off middle class man and left Boston. Lily wrote to her for a while, but the connection slowly drifted away.

Once Madelyn left Boston, Lily truly started to feel alone. She insisted to her parents that she didn't want to marry, and had to quickly search for ideas around it: options besides marriage were limited for women. Lily started teaching in Boston, which kept her busy and kept her happy. As her students also glamorized the myth of the west, Lily did now more than ever: her sister was there. It truly was a dream.

She finally became determined to make it out west herself and stay near Madelyn. Her parents insisted she was irrational, and any such thing would be impossible. They continued to try to arrange marriages for her, and she continued to successfully scare her suitors off.

As the years went on, Lily received many letters from Madelyn - she wasn't living in the heaven she imagined the frontier to be. She was living in hell. Lily could see it in her words: Madelyn was breaking. The abuse of her husband, the reality of the west, and the separation from Lily seemed to be turning Madelyn into someone else. Lily had never felt so guilty in her life. She wished she had married someone who also wanted to go west, convinced them for Bannack, and stayed by Madelyn's side years ago. She feels as if she was there, she would be okay. But because she wasn't, Madelyn was hurt. Lily wants, more than anything, to help. What Lily didn't know is that Madelyn, too, could sense disturbance, wreck, and disarray through Lily's words. Madelyn stopped writing to her, which threw Lily into more of a panic.

Her parents died, and Lily was hanging on a thread barely able to hold herself up financially. Just as things started to feel impossible, Madelyn finally wrote to her, begging her to drop everything and join her west in Bannack...

Current Sociological Affiliations

Occupation: Teacher.

Where the character lives or has lived: Boston, Massachusetts, and Bannack, Montana.

Religion (past, present or philosophy): While her parents tried to raise her a methodist, she would always try to sneak away or find an excuse to avoid church - a difficult challenge but one she was willing to take. Lily believes in something... A purpose, a spirit, a world beyond... But the intense organization of religion stresses her out.

Political/Social/World Views: Lily is very much someone who wants what is innately good for everyone, and has come to understand that politicians are incapable of thinking that way. As a result, she chooses to ignore politics since it frustrates her. Lily hates the social structure of the world, such as class and norms, since she feels like an outcast in the latter and wishes everyone could just be more accepting. Lily has created big walls of defense around herself to protect herself from the world she sees as an uncaring one.

Primary Interests/Hobbies: Reading, drawing, story telling, and spending time with May and Madelyn.

Social Activities: She enjoys going out to watch plays and local entertainment, being drawn into a fantasy and being able to root for someone. What she loves most is nature around her. She always feels more at peace in nature, which is why she has always been so emotionally drawn to the landscape of the frontier.

Relationship Status: Romantic and sexual relationship with May which she publicly shows as a romantic friendship-like dynamic.

Current Psychological Makeup

Primary Personality Traits: Compassionate, smart, and almost too empathetic. She will easily blame herself for other people's misfortunes or problems even if she has little or nothing to do with them, and can be overly apologetic, but always wants to help. She is curious, but also insecure, anxious, dreamy, lost, and impressionable: she often relies on the views and feelings of people around her to guide her. Yet while Lily may often be timid, reserved, and self-conscious, she is an inherently kind person who has so much to offer to the world which she will make a better place and bless with her presence.

Ambitions or Desires: Lily lives for beautiful, unique connections with other people, and WANTS transcendental emotional connections. Lily NEEDS to realize her past relationships were toxic both ways, and to experience a healthy one.

Self-Worth and Self-Esteem: Lily is very emotionally insecure about herself, and she often has a low self esteem as a result - this is one reason why helping others makes her feel so good: it takes the focus off herself.

Self Body image: She is also insecure about her physical appearance, despite being naturally pretty, she can't help but compare herself to Madelyn.

Introvert/Extrovert: Introvert.

Character Interactions: WITH MAY: When just the two of them she can be comfortable and with someone who definitely enlightens her - however, she is sometimes afraid of being found or caught, giving a sense of unease when with May from time to time. They often have deep and genuine moments of connections with each other and this drives their relationship. WITH MADELYN: she sometimes feels at home, with someone she knows, but at the same time reflective of herself in comparison, wishing she was more like her. And perhaps the downfall of her relationships with May and Madelyn is that not only does Lily wish she was like them, but each of them wishes they were more like Lily.

Inner Conflicts or Contradictions: Her biggest internal struggles go with accepting herself and feeling comfortable with herself - she gets anxious over the long term consequences she fears may come with her breaking the traditional norms in romance and sexuality, and easily gets stuck in thinking traps.

Comfort with Surroundings: In Bannack, she is extremely uncomfortable in the town. She dreamed of the west as romantic, not urbanized. She dreamed it would be vast with nothing there, but everything already is... Along with the things that would stress her out most. May and Madelyn give her comfort, and with them she can truly be herself.

Obsessions: She has an unhealthy obsession with her relationships with May and Madelyn, and sees them as something spiritual when in reality they are unhealthy.

Turn-offs: Lily hates the cold, for one thing, putting her placement in this atmosphere even more difficult for her. She also is stressed out by confrontations, pressure, and quick pacing. She hates the microcosmic, claustrophobic nature of her mining town, as it makes her feel trapped.

What Motivates them?: May and Madelyn and their well being motivate her. She will do anything for them, but she does have self motivation, too, even if she doesn't want to admit it. She is motivated in searching for the promised freedom of the frontier.

What causes great guilt or shame?: Letting people down. If she lets anyone down, she thinks she has failed. She has also been taught to feel ashamed of her own sexual orientation by the society around her.

How do they react to stress?: Physically, she will scratch her arms, tense up, and start to freeze up. She is someone who likes to take her time with things - naturally, she finds pressure stressful and as a result will just shut down for a bit. Lily is hurt easily and bothered by the tiniest tension around her. Since Lily is in a difficult environment, this is especially the case.

THE HERO JOURNEY

Analyze what kind of hero your protagonist represents in your story: Lily is not a traditional western hero. If anything, she resembles more of a film noir protagonist: someone who is down, lost, and insecure during the story, which shapes the genre of the piece as more of an anti-western. Lily embodies the yearning for the myth of the west, and finding freedom in a land. What she learns is that she has to search for this in herself, not in a place.

Which supporting characters in your story exemplify any of the other mythical archetypes? Give names and a brief description:

****See other character analysis pages.****

MOOD AND TONE INFLUENCES

Time Period that story takes place: 1893 & 1899.

Describe primary area/setting where story takes place: snowy, western Montana.

ADDITIONAL INFORMATION:

Astrology Chart: Sun in VIRGO, moon in CANCER... Lily's Virgo combination "is maybe the most sympathetic and gentle."

Theoretical Favorite Roller Coaster: If Lily lived in 2020, her favorite roller coaster would be WILDFIRE at Kolmarden in Sweden, because she would love the view of the vast landscape.

Songs I Associate with Lily: *The Sound* - Swans, *Helpless Child* - Swans, *Silent Love* - Ennio Morricone, *The Stranger* - Anna Von Hausswolff, *Kallans Ateruppstandelse* - Anna Von Hausswolff

MAY

Basic Character Information

Character's Name: May

Age: 26

Physical traits: About 5'8", long black hair, sharp facial features, green eyes.

Sexual Preference: Lesbian.

Physical limitations: NA

Character Backstory (from birth):

May knows everyone's weaknesses. All she has to do is look at them. She's always had this skill, but she wouldn't call it that: she'd call it a burden.

May grew up lower class: her family moved west for better farming - it was worse. They were constantly in debt, constantly drunk, and constantly out of touch with reality. May couldn't stand it anymore: she was always impulsive, always fed up with and above whatever crap was going on around her - at age 14, she finally ran away.

May "came of age" alone, on the road, on her own. Her view of the world became unique for her period: she no longer had a family to impress, a reputation to keep... She just had to make the best deal for herself and survive.

There weren't a lot of jobs for women, so May didn't have an alternative to prostitution. She never liked it; she never liked men. But she was good at it. It was a task that often ended in a reward: a spilling of emotions, or a story, or an experience that these sad, lonely men would constantly empty

onto her with after. May would just listen: she heard it all, and she got good at predicting what she would hear before it was said - just by looking at them. She learned a lot about people and constructed a lot of her own pessimistic conclusions about humanity.

May tried to have friends. It just seemed as if she could never have an acceptable conversation with anyone. May remembers the shock on people's faces as she would just bluntly state things: assumptions on people, calling them out, and criticizing their society. Whatever people wanted to stay unsaid, May just said it. And she had no interest in ever changing it - this was her, and if no one wanted her, she would just have to accept that.

What broke her was the night one of her clients revealed herself to be a woman dressed as a man so she wouldn't be noticed. May, as her usual blunt self, made it quite clear nothing about it bothered her. In fact, she preferred being with a woman. Her name was Sarah, and she came back multiple times. Eventually, May insisted she returns and pays nothing - that her company was all she wanted. It was the closest May felt to anyone, which is why she feared the worst when she disappeared for a few days. She learned over the years to always assume the worst in people, and it was affirmed in her this time when she found out Sarah was killed by her husband who found out she had been sneaking out and presumed she was cheating. May blamed herself in the final nail in her own coffin: she believed she was incapable of any connections with other people.

May knows everyone's weaknesses... It doesn't mean she isn't afraid of her own.

She eventually found her way in Bannack. A perfect little mining town with few women, so they needed her desperately. A few months in, another client of hers took a more long term

interest in her charm: an ambitious man named Earl. May could tell he was a shit bag, which made it all the better: she could stay with him, live off his income, and never have to be afraid of forming any connection with him because it would be impossible for her to ever care about him. She knew he would propose to marry soon, and she would say yes: the best deal for herself, survival, and escapism from her past. That's the only way she can continue to indulge in the freedom she embodies.

When Lily arrived in Bannack, everything changed...

Current Sociological Affiliations

Occupation: Prostitute

Where the character lives or has lived: Lives in Bannack, but before lived in a much less wealthy community prior.

Religion (past, present or philosophy): While May attends sermons, May has never truly been faith based. She uses religion as a means to get closer to people in order to gain their trust.

Political/Social/World Views: May is skeptical about the world she lives in, having developed a cynical view of politics and societal structure. May is someone who wishes she could break free of social structure, and live without occupations or impressions or social standards, just how one truly is as a person without those material things. She dreams of a free world, and thinks she can have it, too, if she isolates herself from the material one.

Primary Interests/Hobbies: Like Lily, she will read for escapism purposes. She is also artistic and will draw from time to time, and particularly enjoys the sense of freedom provided in nature.

Social Activities: She enjoys going for walks in nature with Lily in free time - nature gives her a sense of freedom.

Relationship Status: Proposed to marry in a solely business relationship with Earl, which she knows will be easy since no emotional attachment will come with it. Her real relationship is a romantic one with Lily.

Current Psychological Makeup

Primary Personality Traits: May's personality seems so free spirited yet mysterious at the same time, because she does not reveal the feelings she has under her dynamic personality. May is cunning, charming, confident, attentive, and even manipulative, but she is also regretful, self aware, transcendental, and conflicted. She comes from a place of emotional hurt, and is beyond the world of sheep around her.

Ambitions or Desires: She wants to "be." No labels, no society, no standards, just herself as a human being in nature. She has developed very dreamy and spiritual views in this sense, being broken down by society for so many years and seeing abandoning it as the only way out. She also wants EMPATHY and sees Lily as someone innately compassionate and hopeful whom she admires.

Self-Worth and Self-Esteem: While May acts confident, underneath her is a fragile self esteem due to her past, and she wants to hide that.

Self Body image: Her body image is stronger though, feeling comfortable in her own skin, and recognizing from her past experiences that she can use attractive elements of herself to manipulate people.

Introvert/Extrovert: Extrovert.

Character Interactions: May can talk people into almost anything because of her charm and magnetism. WITH LILY: At first, she sees through all of her insecurities, knowing where to manipulate. When with Lily, she tries to present herself on the same level as her, yet someone whom she would also admire and look up to. With Lily, she is very much in a comfortable space to vent, share private information, and reflect, knowing she will get help from Lily and that they can bond over their desire for sexual, romantic, and emotional freedom. WITH MADELYN: May also knows that Madelyn doesn't trust her - she takes this cautiously, thinking she could outsmart Madelyn. May strives for the wilderness and outskirts of society - Madelyn thrives in the structure of material society. Their interactions are more so subtle competition with each other.

Inner Conflicts or Contradictions: Her confliction is not so much between what is right and wrong, but over who she is. She knows she is a flawed person, and she is trying to decide whether to deal with her selfishness and embrace it or try to change and give Lily more of a chance. May knows she has had to be cold and manipulative to survive, and wants to escape society in hopes that when she does she will have escaped the inner monster she fears she might be. However, how she gets there may need to pull from some of those traits she knows make her a

flawed person. Her biggest inner conflict is that she thinks she is emotionally incapable of being in a close relationship with someone.

Comfort with Surroundings: May doesn't mind the stark cold as much - it almost reflects her life, because she embodies the freedom of the frontier but it's covered in frost.

Obsessions: Reading people.

Turn-offs: People so swept up in society and their roles in the microcosm.

What Motivates them?: Lily motivates her to give herself another chance at loving someone, and to take the opportunity to search for freedom and transcendence together.

What causes great guilt or shame?: Feeling responsible for ruining the lives of people she has loved. This is why she feels like she can't.

How do they react to stress?: Very calmly on the outside. She will react in simple actions - smoking, glancing at surroundings, but mostly stays on task after a quick breath to recover herself. She knows how to look for other's weaknesses, so she can't show her own.

THE HERO JOURNEY

Supporting characters: May is the physical embodiment of the freedom of the frontier. But so much of that freedom is a myth, as May is broken.

Lily, someone who feels trapped and wants the freedom of the promised west, obviously is drawn to someone like May who performs freedom. But she embodies the myth of it, and inside May is actually broken and looks for what Lily has that she doesn't.

ADDITIONAL INFORMATION:

Astrology: Sun in GEMINI, moon in CAPRICORN... Maybe???

Theoretical Favorite Roller Coaster: Iron Rattler - intense, even violent when it needs to be, but graceful, beautiful, and artistic at the same time.

Songs I Associate with May: *To Be Kind* - Swans, *Empathy* - Swans

MADELYN



Basic Character Information

Character's Name: Madelyn

Age: 26

Physical Traits: Long, beautiful wavy reddish-brown hair, blue eyes, about 5'7," her smile is notably asymmetrical

Sexual Preference: Straight

Physical limitations: NA

Character Backstory (from birth):

Madelyn was born first. Her parents raised her on capitalism, materialism, and the American Dream. When anyone would ask Madelyn what she wanted to be when she grew up, she always said she wanted to be rich.

Madelyn was the only child in her family to live past age 5. She watched her two younger sisters die of disease, and kept the scars it left on her forever. She always wanted a younger sister.

Madelyn was seven years old when Lily showed up. Lily was only two years old, and now an orphan after her parents, who were two close friends of Madelyn's parents, were killed. A little sister was Madelyn's dream. Lily and Madelyn became inseparable. Lily gave Madelyn so much joy that she fed right back to her as they grew up together.

Madelyn was imaginative, dreamy, and full of ideas. She would always construct pretend adventures with Lily - they would close their eyes, and instead of snow covered Boston, they would see the golden plains of the western frontier. Lily would always

play the hero, saving the town, and saving Madelyn from whatever peril she may be in.

Madelyn was always popular - a popular friend amongst fellow school girls, a popular love interest among young boys. Everyone wanted to be Madelyn's friend, or so it seemed. But Madelyn was smarter than all of them. She loved the attention, but knew it was fake and wouldn't last unless she made it. She needed people to give her as much attention as her parents. She became obsessed with what people think of her.

Despite the constant social impressions Madelyn became infatuated with as she got older, she always kept time reserved for Lily. She would try to keep it separate from any other social interactions, as she saw Lily as a quiet, introverted outcast who would hurt her status. But she always put Lily first at the end of the day. She would do this even if it meant living two lives: one life where she managed to reign as social queen, and a secret life with Lily where she was truly her imaginative self.

Much of the emotional bonds between Lily and Madelyn revolved around a common concern: what people think of them. Where Madelyn had built a shell and learned how to appeal to what society expects of her and hit every mark, Lily grew extremely socially anxious and felt she didn't belong in this world, and wanted nothing more than to isolate herself from it.

Madelyn was always there for Lily. It was, for many years, healthy support, too. Madelyn didn't love Lily any less when she confessed that the way Madelyn feels about men she only has ever felt about girls, and wished that she could marry one. Lily was Lily - she was her sister, and Madelyn insisted she would be so forever no matter what.

Madelyn's parents soon settled a match with Abe. The proposition was purely financial, but Madelyn was not too upset

about it - it meant status and fulfillment. It meant success. After the wedding, Abe immediately decided they should make the move to Bannack, Montana for its major gold mining discovery.

The hardest thing was saying goodbye to Lily - they never knew when they may see each other again. Neither of them knew that this would really be goodbye. Yes, they would see each other again, but their relationship would never be the same.

Abe was an abusive alcoholic. His and Madelyn's marriage became extraordinarily unhealthy and unsafe. Arguments would grow violent quickly. The two were quite successful in Bannack at first, but for the first time for Madelyn success did not mean happiness.

When Abe expected Madelyn to be home preserving the values of capitalism, Madelyn took up activity in the temperance movement. It was an outlet into the community, and also a reflection of her issues with Abe.

Madelyn is an extraordinarily ambitious person, which is why she started emotionally separating herself from as much as she could. She worked towards her goals: building a name and earning respect, even if it meant numbing herself to the pain around her. For a while, she would send Lily countless letters about her hardships. She finally stopped responding to her.

Madelyn couldn't hide her smirk when the news arrived that Abe died in a mining accident. It was the best news she had received in years: she felt a little guilty rejoicing over a death, not because she actually cared, but because she feared it meant she was a bad person. That didn't last long though - her ambition kicked in and she wrote to Lily for the first time in two years, who didn't stop writing to her in panics during all that time. This time, Madelyn begged for her to come to Bannack to take up the family's entrepreneurial banner alongside her and continue off of the success her and Abe started building there.

Besides, Bannack needed a teacher for the schoolhouse that was just beginning construction: Madelyn assured them Lily would be perfect when she arrived. She knew she would come - she knew Lily wanted to be with her more than anything after hearing about how much hell she had endured... She knew she would come. She didn't know how to emotionally prepare...

Current Sociological Affiliations

Occupation: Madelyn was a wife burdened at home to preserve values of capitalism. She would become very active in the temperance movement, especially upon being widowed, and tries to stay very active, present, and respectable in the community.

Where the character lives or has lived: Boston, Massachusetts, and Bannack, Montana.

Religion (past, present or philosophy): She used to very much believe in God, and has always practiced Methodist faith, but recently has lost spiritual touch with it and only acknowledges religion as a social custom she should show her face at in public gatherings or recognize for tradition's sake.

Political, Social, World Views: Madelyn is politically active especially in response to the recent economic depression. As married women extend the guardianship of home into the community through the temperance movement, Madelyn continues to be a prominent activist. Her views also intersect with the third party movement - people's party. Madelyn always knows what is the socially popular thing to do, and uses that to her advantage. Madelyn has also developed a pessimistic, self-centered worldview where in order to succeed she feels she has

to isolate herself from anyone who could ever be a burden and drag her down.

Primary Interests/Hobbies: Madelyn enjoys small talk and shallow social circles.

Social Activities: Madelyn is very particular about her social circles, choosing her friends wisely and making sure she keeps her relationships very surface level. She also loves organizing town events, particularly in Holiday seasons.

Relationship Status: Widowed, and has no intentions of any other romantic partnership.

Current Psychological Makeup

Primary Personality Traits: The word that best fits Madelyn is egocentric: no matter how kind and sympathetic she may seem on the outside, she always looks out for herself first and foremost. She is dangerously smart, resourceful, and meticulous. She is also cut throat, but in a passive aggressive way where she knows how to win her way out of most conflicts politely. While Madelyn doesn't want to be selfish, she has to be in order to achieve the material success that has been drilled into her mind.

Ambitions or Desires: She wants to earn the respect of as many people as she can, a successful life in Bannack, and a name for herself in the west.

Self-Worth and Self-Esteem: Madelyn has a lot of self-respect and confidence, often leading to a high self-esteem, however,

this can quickly plummet in a mood swing when she becomes overly critical of her selfish nature and afraid that she is a bad person.

Self Body image: Very confident in her body image.

Introvert/Extrovert: Extrovert.

Character Interactions: With most people she is typically extremely passive, yet disgustingly kind. She knows that she can be a nice person, and she uses that to her advantage. Compromise is a difficult thing for Madelyn to grasp.

Inner Conflicts or Contradictions: "There are basically two types of Scorpio-Aries: one is kindhearted, spiritual, and compassionate and the other, the more usual kind, is self-embellishing, caring only about enriching their own life with material acquisition and the realization of power..." This is Madelyn's internal conflict. She wants to be the first kind, but fears she is the second, and doesn't want to hurt Lily but knows she has to start living for herself.

Comfort with Surroundings: Madelyn is not flexible, and needs is often uncomfortable with most of her surroundings, but she never wants anyone to see or notice this.

Obsessions: She must finish anything she starts.

Turn-offs: Overly emotional people and public humiliation throw Madelyn into a funk. She is also offended by hierarchy and disagreement: she is her own boss.

What Motivates them?: Madelyn is easily self motivated, and if she starts something that may be unethical or cause someone pain, she knows that going back on it is harder than fixing it... So she keeps going.

What causes great guilt or shame?: Her self reflection, knowing that she is selfish and causing Lily pain, but knowing it's what she needs to do to stay healthy.

How do they react to stress?: She is able to keep a very calm composure and solve most problems efficiently without showing her stress. When she is caught off guard, she becomes visibly irritated.

ADDITIONAL INFORMATION:

Astrology: Sun in SCORPIO Moon in ARIES

Songs I associate with Madelyn: *Cloud of Unknowing* - Swans, *The Glowing Man* - Swans

ALICE

Alice's character sheet will go here.

- Alice became fascinated with her mother's work as a photographer, and her mother taught her how to use her Daguerreotype Camera which became her greatest hobby and would eventually become her occupation.

EARL

Earl's character sheet will go here.

- When we meet Earl, think "La Haine" or "A Ghost Story" where it is that character who appears for a very specific purpose, even if it is brief. That's the only time he will speak - he can be in the background, seemingly unimportant to the narrative. How does Earl represent the crisis of masculinity? And how does subjecting this stereotyped male character to the minimal treatment and development subvert gender roles in western film?

OUTLINE

Full outline will go here