



checkin' people checkin' people out. people constantly checking people checking people checkin' people out. mirrors, large picture windows and glass top counters. everyone lookin'. everyone lookin' at everyone else lookin', wonderin, thinkin', comparin', themselves to them and them selves to them and them to themselves.

how do clothes change the feeling we have about ourselves and how far from the way we feel about ourselves when we are naked do we feel when clothed. and what's the Gap all about anyway.

—fast paced comedic style of delivery. slides of various 'kens' in dresses shot with colored gels; 'ken' without clothes; 'ken' and 'barbie' without clothes—

what would the world be like if men wore dresses. how would they feel about their penises then. would they still shake, jerk, pull, yank, beat, flog, whack, scrub and rub them, getting ready for 'the man's world', or would they feel them, caressing, massaging, tickling, and fondling them. and who put women in dresses anyhow. was it the first person who said 'the weaker sex'. who was that. can't imagine it was a woman. were they trying to make themselves feel better or were they trying to use reverse psychology and was this before or after penis envy, friend.

—'barbie' spinning, while falling into oblivion—

(pacing behind screen) how does all this affect women...men wearing dresses... dresses, by design make women feel different than men. they can't stand around in a corporate headquarter with a bunch of men discussing the order of the day when they don't even look like that order, as if order has pantlegs. and with a skirt on women must ineluctably carry themselves in a unique fashion. it's a very strange vulnerability, with a peculiar set of gestures and postures: bending with a skirt on; sitting with a skirt on; walking with a skirt on a windblown sidewalk, tugging, tugging, tugging; running to catch a fleeting bus with a skirt on...with a skirt on, men have women right wear they want them...8:55.

—Blackout—

—Backlighting—

(drum roll) “naked vs. clothed”. round one. (boxing bell ring) wearing skirts and being ‘ay woman’ in the workplace, versus becoming naked, shedding your clothes, and ending the quotes. becoming naked versus fashionable.

(longer drum roll) “naked versus clothed”. in this corner, with the red skirt on, “clothed”. and in that corner, with no skirt on, “naked” (bell ring)...but at what moment are you naked, or clothed. physical or psychological.

—slides of mannequin with red skirt and red boxing gloves on, over screen #1, and mannequin with no clothes and black boxing gloves on, over screen #2—

[alarm clock rings]

are you already clothed thinking about work...or are you naked laying there...do you admire your naked body or is it simply a mannequin, or dress form for your vast wardrobe. and what’s going on with all those low cut plunging neck lines...“naked vs. clothed”, and the short short shorter and shortest skirts, everyone keeps tugging tugging tugging...(string trio starts up) tugging tugging tugging...tugging tugging tugging...

—music leads into to the tune “my country ‘tis of thee” performed in a minor key, accompanied by an accordion. Schmidt steps from behind screen #2, holding a pomegranate and begins to sing the following lyrics. low spot on Schmidt—



i feel...i feel alone
i wasn't...wasn't there

i have no...body
it isn't mine

it isn't...isn't mine
do you...do you hear me

when i'm naked
stop staring
no...keep staring
till you hear me
(repeat first two stanzas)

—off spot—

—time lapse slides of people going up and down an escalator inside a corporate skyscraper. Schmidt returns behind screen and begins draping clothes over the screen—



the bride stripped bare ascending the corporate ladder. the bride stripped bare ascending the corporate ladder. the bride was stripped bare ascending the corporate ladder. or was the bride stripped bare ascending the corporate ladder. now if the bride stripped bare ascending the corporate ladder, did the bride strip bare ascending the corporate ladder because the bride stripped bare ascending the corporate ladder, or because the bride was stripped bare ascending the corporate ladder. and if the bride was stripped bare ascending the corporate ladder, was the bride stripped bare because the bride wanted to be stripped bare or because she was stripped bare. was it the bride or was it the ladder... and who is the bride anyhow.

—**Blackout**—

musical interlude by string trio. off come the hose, 'heels', and pasties; on, a gold lamee outfit, and stiletto heels. Schmidt removes clothes from screen #2 and puts them in a laundry basket. the draping is removed from screen # 3, revealing the plaster venus de milo. along her

shoulder blades three make-up lights are mounted. Schmidt sits on a stool behind screen #3 and begins applying her make-up. the bathing cap remains on. a video monitor is embedded in the womb of the venus. Schmidt begins by applying an astringent. no Harmonizer.



Screen #3

—spotlight up along with venus de milo make-up lights—

as of late even the supreme court has increasingly relied upon astringent. its posture has tightened with each interpretation of equal protection under the constitution, closing the pores of equality. this has marked a distinct departure from the previous courts' natural look, if you will. continued reliance upon astringencies however will most certainly result in dry skin. this restrictive nature of the court reflects a far more conservative approach to constitutional issues, which brings us to the use of cover ups, in all the right, or is that the wrong, places, for political ends, which seems to be the natural response by the right, to this new restraint of the court. cover ups typically blend right in and often go unnoticed. ideally they are designed to circumvent flaaaws, which though enacted to express worthy principles simply have no bearing on the circumstances at stake. cover ups and astringents work together. once an astringent has been applied, and the skin rid of all undesirables, the cover up will seem like natural law and better serve as a primer for the foundation, which enables us at this particular juncture to pose for the camera... and give credibility to our original intent. Schmidt take a good look at yourself...

—{monitor on. Schmidt speaks} Schmidt and Schmidt will apply foundation together. slides of Schmidt applying make-up are projected on venus—

{the foundation is most certainly critical for any system to evolve as a good looking entity. the best foundation blends right in so that people don't even think there is a foundation. as to choosing whether to focus on yourself as a broad...or on a narrower interpretation of your original intent is inescapably a question of personal values. remember you do have the choice to change. holding yourself to the narrowest meaning of your original intent may do injustice to the breadth of your vision, especially if it is your desire to create a look which will endure for the

ages...black women in the audience may wish to consider using a foundation designed especially for you, by the very judicial claren de tomas, called 'hi ho silver', particularly if your desire is to blend right in...ladies, your vision should now be well on the way toward fruition. which brings us...brings us...which brings us...brings...which brings...bring bring brings...} step four brings us to the eyes.

—{monitor off}

—applies eye shadow—

to keep your vision intact it is absolutely imperative the strictest attention be paid your eyes. through them the world will stare. a clearly defined line of thinking must present itself for the desired effect. of course this changes in every generation. since the 80's the ayes of the court have developed a new set of standards for equal vision. the court now actually sees men and women as fundamentally different. and these differences it seems, as the court purports, result from the proper social roles for each sex, rather than any physical differences. which brings us, yes, brings us into the hallowed halls of congress. let's go inside their eyes for a true sense of drama...

—applies mascara; eyebrow pencil; eyeliner; finishing with an eyelash curler, in conjunction with [tape]—



[today before congress we have a bill which asks each of us to make a conscious choice to disregard a contemporary consensus calling for the inclusion of women in the equality guarantees and other similar protections, that would allow women the individual autonomy and dignity allowed men. a vote of aye will be to exercise conscious disregard for this contemporary consensus...the very right distinguished senator from south carolina, mr. strom thurmond... aye... the pontifical chief justice william rehnquist...aye, and let me add that women's access to equality will be subject to less rigorous judicial scrutiny and more routinely denied than previously] (over the tape, Schmidt states the following) it can actually be quite painful when you draw the very sensitive tissues around the eyes, downward. and if you slip the stick goes right smack into your eye. [from the bench of our highest court the very reverend antonin scalia...aye...the sonamabitch from the state of north carolina jessie...helms...aye...and from the state of oblivion governor ronald reagan...aye...the pre-eminent senator from

the great state of utah, mr. orin hatch...aye. i can appreciate their concern, but what's fair is fair...members of congress, it appears the ayes have it]

—{monitor on. the interview} a parody. the beat reporter, the interviewer from busride #2, interviewing the businessman from Modality #1. Schmidt applies lip liner, lip stick and blush and puts on rhinestone earrings in conjunction with video—

{(interviewer) what do you think of sex in the work place?

(businessman) i'm convinced as i've never been convinced before, we have no choice but to take the tubes right out. we're gonna pull this tube right out and expose it.

(interviewer) but what do you think about sex in the workplace. men and women. women and women. men and men, in the workplace.

(businessman) men don't really, in the working world, don't really want, in the working world, women, in the working world, to be naked. they really want them clothed, in the working world, so they will understand them better. keep them covered up, so they can keep them in check. and then when they want them, why they want them naked of course.

(interviewer) well do you think there is room for women to be half covered in the working world.

(businessman) secretaries should have large breasts in the working world, and they should let everyone know they have large breasts, in the working world, by wearing low cut skimpy clothing, in the working world. now, the further up the line a woman goes, the less this is encouraged. being sexy can ruin things. we want it when we want it, and you want it when we want it. so just wait. there's a time and a place. it just isn't...businesslike, in the working world}

—{monitor. interviewer}—

{so it appears issues have been rising from the flatlands of this country for many years now, at a fast and furious pace, coming from all angles, all perspectives and persuasions. the issues are integrated by a notion of parity, testing the democratic principles laid down in the constitution of this country. each issue is a test upon the glass ceilings of our culture and should enable us to find out once and for all, as we move increasingly toward the 21st century, whether these glass ceilings are made of plastic and can be stretched and molded if not entirely broken through, or they are impenetrable, constructed of some new age high tech material, made only for looking through (holds plastic-glass sheet)}

[tape of glass breaking]

—{monitor off}—



—spotlight on Schmidt. slides of the business-woman on screen #1, the “fashionable” woman on screen #2 and Schmidt applying make-up on screen #3. Schmidt prepares sealer—

and here we have it the sealer, the 10th and final amendment to our bill of rights. frozen in time, a lasting impression of ornamentation, i am now ready for the “wonderful world of work”.

—Schmidt puts on black wig and long white evening gloves and walks to the front stage left of screen #3.
t.v.gameshow soundtrack—

one of you lucky male contestants will win an opportunity to spend quality time with the complete woman, who will help you become a better person. will it be the business woman behind screen #1 seeking parity of pay, equality of employment and quid pro quo, or will it be fashion template of screen #2 redefining the concepts of your body or, the beauty queen, etcetera, of screen #3 conquering the complex world of jurisprudence.

—Schmidt slowly walks to front of screens to the tune of “here comes the bride”. the referee, from Modality #1 walks down the aisle toward Schmidt from behind the audience. he states—

“how fractured our lives. how displaced we have become from time. we do not have control. displaced from work. we do not have control over work. much has been taken away. how fractured our lives. how displaced we have become from time. we do not have control. displaced from work. we do not have control.”



the referee and Schmidt join arms and stand in front of the audience. a long slow fade to **Blackout**. one single and final camera flash hits the couple square, as the string trio finishes Modality #2 with their version of *Here Comes the Bride*.