



As I Live & Breathe

A FEATURE FILM BY

A L E C B O W M A N _ C L A R K E

Dead people don't have to ask twice.



NAPOLEAN DYNAMITE meets FESTEN

Terminally ill Vicky Calder fakes her death to bring her estranged family home, then listens from the next room as her meticulously scripted memorial forces them to confess to things they've spent a lifetime calling love.

FEATURE FILM · 94-PAGE SCREENPLAY · APPROX. 100 MINUTES · SCOTLAND

massive overheads · production in 2027



ABOUT THE FILM

Vicky Calder is not dead yet.

Her family will cross oceans for a funeral, but not her birthday.

So Vicky and her best friend Efia build the one invitation nobody can decline. Reverend Janet Brodie is given an eleven-page binder. The sailing club is turned into a memorial venue. Every chair is named. Every guest receives a black-ribboned envelope. There is live recorder music, a running order, a white birthday cake, black balloons and a giant photograph of Vicky smiling down at the room while the living woman waits next door.

Phones are surrendered. Jägerbombs are consumed. The rules prohibit lies, omissions and the polite versions of family history everyone has agreed to live with. Chairs move. Envelopes open. Confessions begin. Caleb performs a barefoot wushu form. The room gets funnier, stranger and more dangerous as Vicky's immaculate ceremony starts producing truths she did not entirely expect and cannot control.

Then Fiona Haldane arrives from the Registration Office with one boring fact: there is no record that Vicky Calder is dead.

The proceedings end. People begin collecting coats, stacking chairs and clearing plates. Vicky hears the room emptying and walks out alive, hoping to help clear up. The family finally gets to answer her back. Some of what she exposed was true. Some of it was cruel. Some of it was never hers to tell. The authority of the dead woman disappears the moment she becomes a living person again.

As I Live & Breathe is not about whether Vicky can successfully fake her own death. It is about the gap between making people attend and making them stay. A lie can assemble a family. It cannot repair one. Once the room breaks, Vicky is left with the thing she was avoiding from the beginning: asking plainly for company and accepting that the answer might be no.

Her death gets them home. Can she learn how to ask them to stay?



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NAPOLEAN DYNAMITE

DIRECTED BY JARED HESS • 2004

Sincerity is funnier than ridicule.
Comedy without contempt.





As I Live & Breathe

THE PLEASURE OF YOUR COMPANY IS REQUESTED AT THE
MEMORIAL SERVICE, WAKE & ASSOCIATED PROCEEDINGS
IN COMMEMORATION OF THE LIFE & DEATH OF

MISS VICTORIA ANNE CALDER

at THE SAILING CLUB
for one day only



LIMITED REFRESHMENTS MAY BE PROVIDED

*featuring a live set of funereal folk, ceremonial woodwind
& acoustic mourning performed by*

**BLACK RIBBONS LIKE
BLOOD IN THE SEA**

comprising

Miss Geneva V. Valentine (*blown woodwinds & acrobatic vocalisations*)

Miss Marsali Winterbourne (*guitar stings & sing-like sounds*)

DRESS in BLACK
ARRIVE PROMPTLY OR NOT AT ALL

ATTENDANCE IS REQUIRED FOR THE FULL PROCEEDINGS

Regrets may be conveyed at the appropriate time
DO NOT OPEN THE ENVELOPE UNTIL INSTRUCTED



ALL DETAILS SUBJECT TO ALTERATION
AT THE DISCRETION OF THE DECEASED





As I Live & Breathe
CHARACTERS
ISLE OF BUTE

CHARACTER	AGE	RELATION	DESCRIPTION	NOTES / REQS
VICTORIA ANNE CALDER	30s/40s	The lead. Not really dead.	Terminally ill, small, sharp and socially unstoppable. Fakes her own death because her family will cross water for a funeral but not her birthday. Perceptive, controlling, funny and capable of mistaking insight for permission.	LEAD. Dialogue on 20 pages .
EFIA KEAN	30s/40s	Vicky’s best friend. Helped her organise the wake.	Warm, soft and extraordinarily capable. Turns Vicky’s impossible requests into practical tasks: food, medication, a stolen dress, a fake death. The one person close enough to help Vicky do it – and eventually to refuse.	LEAD. Dialogue on 16 pages .
GARETH CALDER	40s	Vicky’s Brother. Kind of a dick.	Self-dramatising, funny and deeply insecure. Returns determined to perform grief correctly while concealing that the glamorous life he describes has collapsed into Staines, four suitcases and nowhere to go.	PRINCIPAL. Dialogue on 34 pages .
RAFI DYER	40s	Gareth’s Partner	Dry, intelligent and measured. Knows Gareth’s present-tense life and has no investment in the Calder family mythology. Starts as the apparent plus-one and becomes its cleanest witness.	PRINCIPAL. Dialogue on 19 pages .
MALCOLM CALDER	50s/60s	Vicky’s Father	Well-meaning, frightened and adept at making failure sound reasonable. Left when Vicky’s illness became unbearable, then spent years rewriting his departure as exclusion. His body betrays him before his confession does.	PRINCIPAL. Dialogue on 17 pages .
PAULINE CALDER	50s/60s	Vicky’s Mother	Fierce, exact and completely convinced of the authority of care. Loves Vicky bodily and absolutely, but fear has turned protection into ownership. Remembers everything and corrects everyone.	PRINCIPAL. Dialogue on 15 pages .
DENISE VALE	50s/60s	Malcolm’s Partnet	An outsider entering somebody else’s mythology. Practical, observant and initially protective of Malcolm. Gradually realises that protecting him has required her to certify a version of events she never witnessed.	PRINCIPAL. Dialogue on 8 pages .
ROBIN SHAW	50s/60s	Pauline’s Partner	Quiet, practical and habitually non-confrontational. Understands Pauline’s present life better than the family history and knows more about Vicky’s recent medical reality than most of her blood relatives.	PRINCIPAL. Dialogue on 5 pages .
CONNIE CALDER	30s	Vicky’s Cousin	Sharp, capable and accustomed to being the family member who was expected to be fine. Loves Vicky and resents the gravitational pull of her illness. Fiercely protective of her privacy and of Caleb.	PRINCIPAL. Dialogue on 15 pages .
CALEB PRICE	30s	Connie’s Partner - Martial Arts expert.	Substantial, serious and entirely sincere. Loves the smell of old books, takes an institutional history of drainage to a memorial and performs a barefoot wushu form because Vicky asked him to. Never the joke.	PRINCIPAL. Dialogue on 15 pages .



As I Live & Breathe
CHARACTERS
ISLE OF BUTE

CHARACTER	AGE	RELATION	DESCRIPTION	NOTES / REQS
REVEREND JANET BRODIE	20s	Officiant	Young, exacting, and unexpectedly formidable. Her procedural seriousness gives Vicky’s wildly over-authored memorial its authority. Carries the room until she discovers that she has been used as the mouthpiece of a lie.	PRINCIPAL. Dialogue on 41 pages ,
FIONA HALDANE	40s	Registrar	The correct person trapped in the wrong genre. Calm, factual and entirely uninterested in family theatre. She wants one boring fact established: whether Victoria Calder is actually dead.	PRINCIPAL. Dialogue on 12 pages
EDDIE BAIRD	60s	Efia’s father and the practical spine	Graveyard worker, key-holder and the man quietly making everybody else’s elaborate day physically possible. Repairs, carries, unlocks, clears and answers only the question asked.	PRINCIPAL / FEATURED. Dialogue on 8 pages . SUBSTANTIAL SILENT ACTION.
JANICE GALT	60s	Charity Shop Keeper	Dry, immovable and magnificently literal about shop procedure. Refuses to reserve a four-pound dress and later insists Efia’s carefully remunerated night-time entry was a crime rather than a sale.	SUPPORTING. Dialogue on 6 pages .
MARION DUFF	50s	Registration Office Worker	Fiona’s colleague. Accepts ordinary human reassurance more readily than Fiona does and therefore keeps supplying information that sounds persuasive while proving absolutely nothing.	SMALL SUPPORTING. Dialogue on 3 pages .
MAGS FINLAY	60s	Local friend	Encounters Gareth at precisely the wrong moment and, through perfectly friendly conversation, punctures almost every polished thing he has just told Rafi about his life. Has a dog.	FEATURED. Dialogue on 3 pages
HOTELIER	50s	Runs the local B&B	Tries to enforce one extremely minor rule about outside food and finds himself unwillingly presiding over the public collapse of Gareth and Rafi’s relationship.	FEATURED. Dialogue on 4 pages ,
GENEVA V. VALENTINE	n/s	Musician	One half of BLACK RIBBONS LIKE BLOOD IN THE SEA. Funereal black, Victorian-mourning excess, absolute seriousness. Recorder player whose musical cues become part of Janet’s machinery.	FEATURED / MUSIC. No scripted dialogue; present through central clubhouse sequence.
MARSALI WINTERBOURNE	n/s	Musician	The other half of BLACK RIBBONS LIKE BLOOD IN THE SEA. Nylon-string guitar, severe composure and the same complete refusal to acknowledge that any of this might be ridiculous.	FEATURED / MUSIC. No scripted dialogue; present through central clubhouse sequence.
FERRY PASSENGER	n/s	Connie’s Partner - Martial Arts expert.	Watches a game show on his phone throughout the ferry journey. His tinny laughter and applause repeatedly puncture Gareth’s self-importance, then he reappears on the island at exactly the wrong moment.	FEATURED NON-SPEAKING.



EMPTY CHAIRS

SHOT BY ALEC BOWMAN_CLARKE · 2026

A location earns its place by changing how we see the person inside it.

People are framed by spaces that tell the truth about them before they can find
a way to tell it themselves.





As I Live & Breathe
LOCATIONS
ISLE OF BUTE

STATUS	LOCATION	DESCRIPTION	NOTES / REQS
SECURED	THE CLUBHOUSE for THE WAKE	ISLE OF BUTE SEASPORTS CLUB is the centrepiece of the film. A community space by the sea where Vicky’s memorial and wake take place. Natural light, space for lecturn, stands, flowers, cake, a vicar & 8 mourners.	Rothesay Seaports Club. Full day blocks throughout 2027. All day time. Contact Alan - IBSC Secretary.
SEARCHING	VICKY’S FLAT	A lived-in flat. Personal. Not showy.	On the island. Access to power required. 1 day’s shoot. Daytime.
SEARCHING	REGISTRAR’S OFFICE	Small office in a public building. Official. Cold. Matter of fact.	On the island. Access to power required. 1 day’s shoot. Daytime.
SEARCHING	A CLOSED CAFE	Small office in a public building. Official. Cold. Matter of fact.	On the island. Access to power required. 1 day’s shoot. Daytime.
SEARCHING	A LOUNGE ON A FERRY	Used for arrivals, departures and an important private, interrupted conversation.	CalMac. Permission granted previously. Low footprint. Fiona Matrundola at CalMac has approved.
SEARCHING	BEACH & FORESHORE	For private conversations and small moments. Open, but not too busy.	Bute has many such places.
SEARCHING	CHARITY SHOP	EFIA & JANICE meet in one. EFIA robs it at night. Connie & Caleb meet outside it. Needs to feel real, not too staged.	Rothesay. We require day & night access.
SEARCHING	GRAVEYARD	FIONA interviews EDDIE here while he’s fixing a gate. Connie & Caleb distribute flowers after the wake.	Rothesay. Only day access.

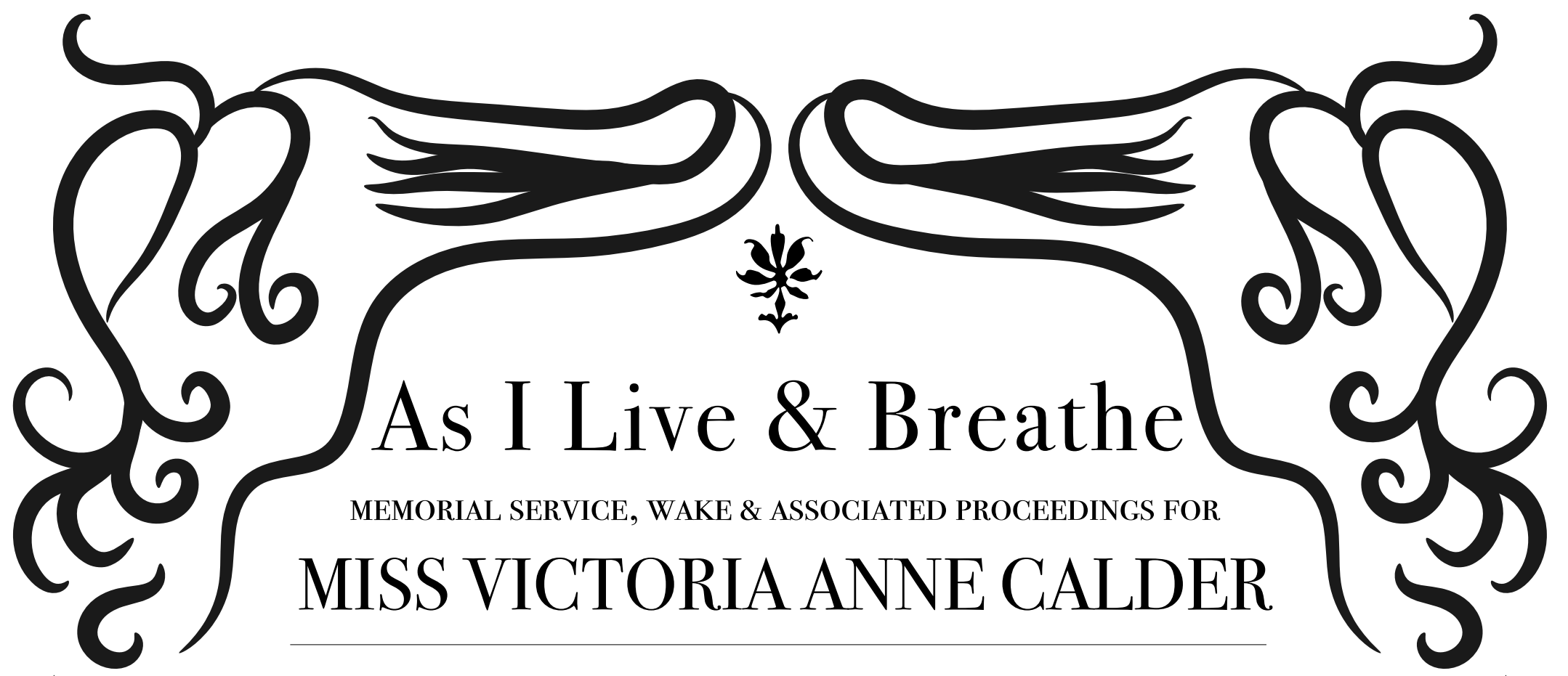


SHIVA BABY

DIRECTED BY EMMA SELIGMAN • 2021

When social density becomes physical & emotional pressure.





As I Live & Breathe

MEMORIAL SERVICE, WAKE & ASSOCIATED PROCEEDINGS FOR

MISS VICTORIA ANNE CALDER

THE SAILING CLUB

for one day only



RUNNING ORDER

REGISTRATION	13:30
PROCEEDINGS	14:00
OPENING LIBATIONS	14:05
COMMINGLING	14:10
LIVES	14:15
TESTIMONIES	14:20
PERSONAL CONTRIBUTIONS	14:45
RECONFIGURATION & FORFEITURE	14:55
ADMISSIONS & CONFESSIONS	15:10
CAKE	15:30

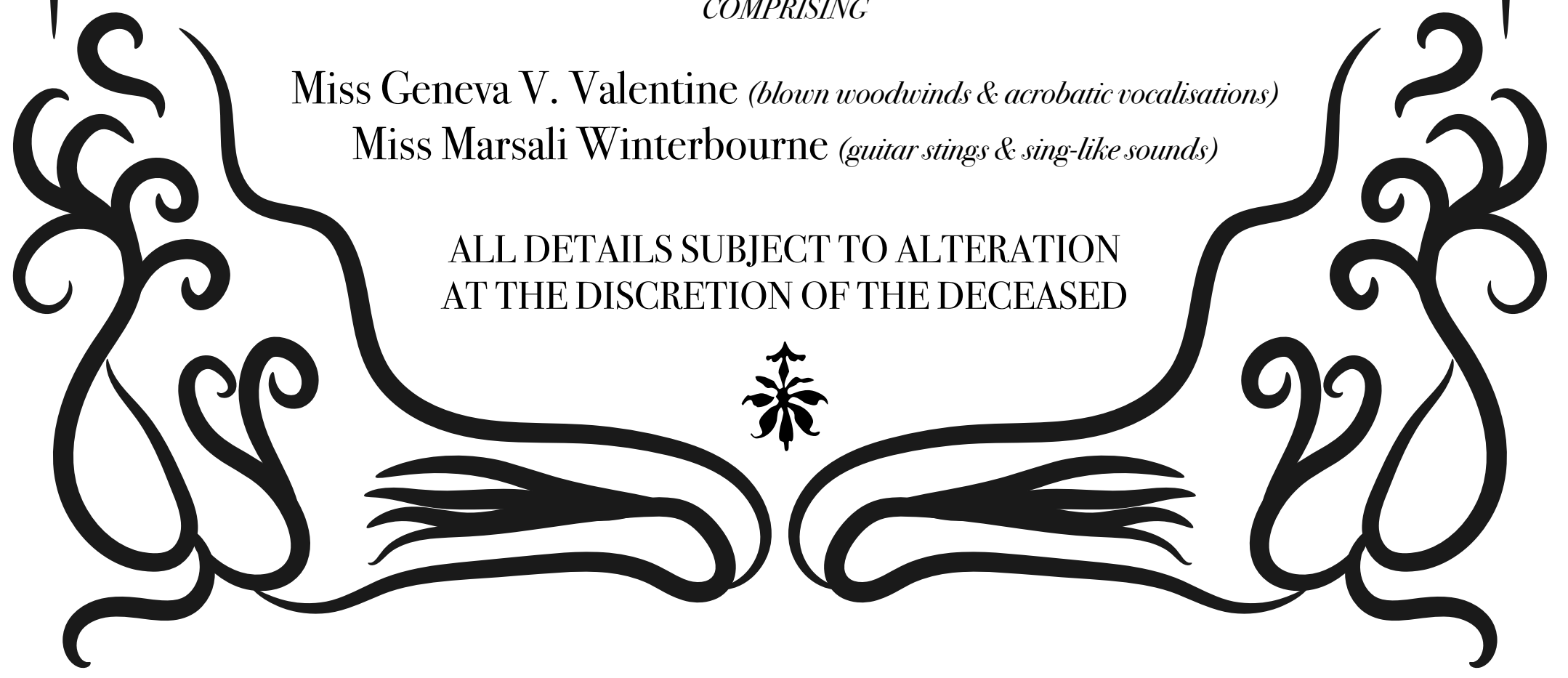
featuring a musical prelude
and incidental accompaniment by

BLACK RIBBONS LIKE BLOOD IN THE SEA

COMPRISING

Miss Geneva V. Valentine *(blown woodwinds & acrobatic vocalisations)*
Miss Marsali Winterbourne *(guitar stings & sing-like sounds)*

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AT THE DISCRETION OF THE DECEASED





STORY STRUCTURE

SCATTER > CONVERGE > RUPTURE > SPLINTER

SCATTER

Separate stories. Separate couples. Separate wants.
At first, they barely appear to belong to the same film.

CONVERGE

Death pulls everybody into one room.
Their stories collide inside Vicky's meticulously controlled memorial.

RUPTURE

The dead woman walks in alive.
The structure that held everybody together loses its authority.

SPLINTER

They leave in different directions.
Nobody returns to the story they arrived in.

**The structure behaves like the family: separate lives forced
together, changed by contact, then sent apart again.**

PLEASE LET US KNOW IF YOU HAVE
ANY SPECIAL REQUIREMENTS



FEATURE FILM · 94-PAGE SCREENPLAY · APPROX. 100 MINUTES · SCOTLAND

massive overheads · production in 2027



SUCCESSION

CREATED BY JESSIE ARMSTRONG · 2018 - 2023

People remain the subject, but architecture, distance, reflections and obstruction make the world around them exert pressure.





HOW WE MAKE IT

ONE FEATURE = TWELVE PRODUCTION BLOCKS

SMALL UNITS

Each production block is built around a small cast, a limited group of locations and manageable, planned technical solutions.

MAKE THE FILM SLOWLY

Vicky and Efia. Gareth and Rafi. Malcolm and Denise. Fiona's trail. Connie and Caleb. Each strand can be rehearsed, shot and substantially edited before the next begins.

THE BLOCKS ARE NOT CHAPTERS

A story may begin before the memorial, disappear into the ensemble sequence, then resume afterwards. The production units organise the shoot. The feature edit owns the story.

ONE BIG ROOM

The separate strands eventually collide in the deliberately difficult full-company shoot: Vicky's memorial and Wake at the sailing club.

2027

The film can therefore be made incrementally across the year rather than requiring one continuous conventional feature shoot.

Continuity across weather, hair and costume becomes a planning problem rather than a reason to compress the shoot.



**PLEASE ARRIVE PROMPTLY
OR NOT AT ALL**

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INTRODUCING

*funereal folk, ceremonial woodwind
& nylon-strung mourning by*

BLACK RIBBONS LIKE BLOOD IN THE SEA

featuring

Miss Geneva V. Valentine
blown woodwinds & acrobatic vocalisations
&
Miss Marsali Winterbourne
guitar stings & sing-like sounds

AVAILABLE FOR WEDDINGS, MEMORIALS, WAKES, PRIVATE
OBSERVANCES, DIFFICULT ANNIVERSARIES AND SELECTED CULTURAL
ENGAGEMENTS.

QUIET DURING PROCEEDINGS.
SELFIES & LIMITED CONVERSATION AVAILABLE AFTERWARDS.
AT THE ARTISTS' DISCRETION.

CASSETTE · MINIDISC · COMPACT DISC · VINYL · PROGRAMMES
OTHER SELECTED MERCHANDISE AVAILABLE SOMETIMES



FEATURE FILM · 94-PAGE SCREENPLAY · APPROX. 100 MINUTES · SCOTLAND

massive overheads · production in 2027



FESTEN (THE CELEBRATION)
DIRECTED BY THOMAS VINTERBERG · 1998

A ceremony gives every old wound a microphone,
a running order and a seating plan.

Compulsory truth in a room nobody can comfortably leave.





CORE TEAM

carefully vertically integrated

ALEC BOWMAN_CLARKE

Writer / Director / Cinematography / Editor

The film is designed around the same small-footprint shooting and post-production pipeline already used across the Massive Overheads shorts.

JOSIENNE CLARKE

Music / Score

Original music is developed alongside the film rather than added after picture lock, allowing performance, incidental music and score to belong to the same world.

The aim is not to imitate a large production cheaply. It is to design a feature around the things a small, experienced team can do exceptionally well.

Specialist equipment, crew and collaborators will be added to each production block as required.



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PARASITE

DIRECTED BY BONG JOON HO · 2019

Architecture is story. Rooms, windows, stairs and thresholds tell us
who has power before anybody speaks.





WHY?

Why I am doing this now.

FAMILIES ARE FULL OF PEOPLE DOING DAMAGE IN THE NAME OF LOVE.
SOMETIMES THE LOVE IS REAL. SOMETIMES THE DAMAGE IS REAL. SOMETIMES
ONE HAS NOTHING TO DO WITH THE OTHER.

AS I LIVE & BREATHE IS ABOUT THE IMPOSSIBLE ARITHMETIC OF CARE:
WHO GAVE MORE, WHO STAYED, WHO LEFT, WHO WAS NEEDED, WHO BECAME
EXHAUSTED BY BEING NEEDED, AND HOW EASILY PROTECTION BECOMES
CONTROL. IT IS ABOUT PEOPLE WHO CAN SAY TERRIBLE, COMPLICATED THINGS
BUT STILL CANNOT SAY THE SIMPLE THINGS UNTIL CIRCUMSTANCE GIVES THEM
PERMISSION: I NEEDED YOU. I WAS FRIGHTENED. I WAS ANGRY. PLEASE STAY.

THE ISLAND MATTERS. EVERYONE HAS TO SAIL TO GET HERE. ARRIVAL IS
ALREADY A DECISION. LEAVING IS AN ACTION. THE FERRY, THE HARBOUR, THE
ROAD DOWN TO THE SEA AND THE SMALL ROOMS PEOPLE BORROW FOR A FEW
NIGHTS ALL GIVE PHYSICAL SHAPE TO A FAMILY THAT HAS SPENT YEARS MOVING
TOWARDS AND AWAY FROM ONE ANOTHER.

AND I WANT TO MAKE A FEATURE.

THAT IS THE PRIZE. NOT BECAUSE A FEATURE IS AUTOMATICALLY MORE
IMPORTANT THAN A SHORT, BUT BECAUSE WHEN THE RIGHT STORY ARRIVES, IT
IS WORTH THE SUSTAINED WORK REQUIRED TO BUILD A WHOLE WORLD, LIVE
WITH THESE PEOPLE FOR A WHILE AND MAKE SOMETHING LARGE ENOUGH TO
CONTAIN & EXPLORE CONTRADICTION.

THIS IS THAT STORY.

IT IS FUNNY, SAD, SPECIFIC AND ORDINARY. NOBODY IS A MONSTER. NOBODY
IS ENTIRELY INNOCENT. THEY HURT EACH OTHER, MAKE EACH OTHER LAUGH,
CARRY EACH OTHER'S BAGS, TELL LIES, EAT CAKE AND KEEP TRYING.

THAT FEELS WORTH SPENDING A YEAR MAKING.



MANCHESTER BY THE SEA

DIRECTED BY KENNETH LONERGAN · 2016

Ordinary places carrying unbearable feeling without ever announcing themselves.





Help!

an invitation to participate

I AM GOING TO TO MAKE **AS I LIVE & BREATHE** ON **BUTE** DURING 2027.

I AM NOT LOOKING FOR ONE PERSON, COMPANY OR FINANCIER TO SOLVE THE
FILM. THE PRODUCTION IS DELIBERATELY DESIGNED SO THAT DIFFERENT
PEOPLE CAN HELP WITH DIFFERENT PARTS OF IT, AT DIFFERENT TIMES.

PEOPLE

ACTORS, SOUND, PRODUCTION, ART, COSTUME, MAKE-UP AND OTHER
SPECIALIST COLLABORATORS WHO CAN MAKE INDIVIDUAL PRODUCTION BLOCKS
BETTER WITHOUT MAKING THEM UNNECESSARILY BIGGER.

PLACES

HOMES, ROOMS, BUSINESSES AND OVERLOOKED CORNERS OF THE ISLAND THAT
ALREADY HAVE MORE CHARACTER THAN ANYTHING WE COULD AFFORD TO
BUILD.

PRACTICAL HELP

EQUIPMENT, TRANSPORT, ACCOMMODATION, CATERING, ACCESS, PERMISSIONS
AND INTRODUCTIONS. MONEY HELPS. SO DOES ANYTHING WE DO NOT HAVE TO
BUY.

THE RIGHT CONVERSATIONS

PRODUCERS, COLLABORATORS, SUPPORTERS AND PEOPLE WHO SIMPLY
RECOGNISE WHAT THIS FILM COULD BE AND KNOW SOMEBODY I SHOULD MEET.

I DO NOT NEED EVERYBODY TO HELP WITH EVERYTHING.

I NEED ENOUGH PEOPLE TO HELP WITH THE THING THEY CAN.

MY AIM IS THAT EVERYONE WHO JOINS THE TEAM HELPS MAKE THE FILM
BETTER, NOT JUST BIGGER.



R.S.V.P

*regarding your attendance at the wake
& associated proceedings*



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AS I LIVE & BREATHE

PRODUCTION 2027

PLEASE RESPOND AT YOUR EARLIEST CONVENIENCE

ATTENDANCE IS APPRECIATED

REFUSAL IS OPTIONAL



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