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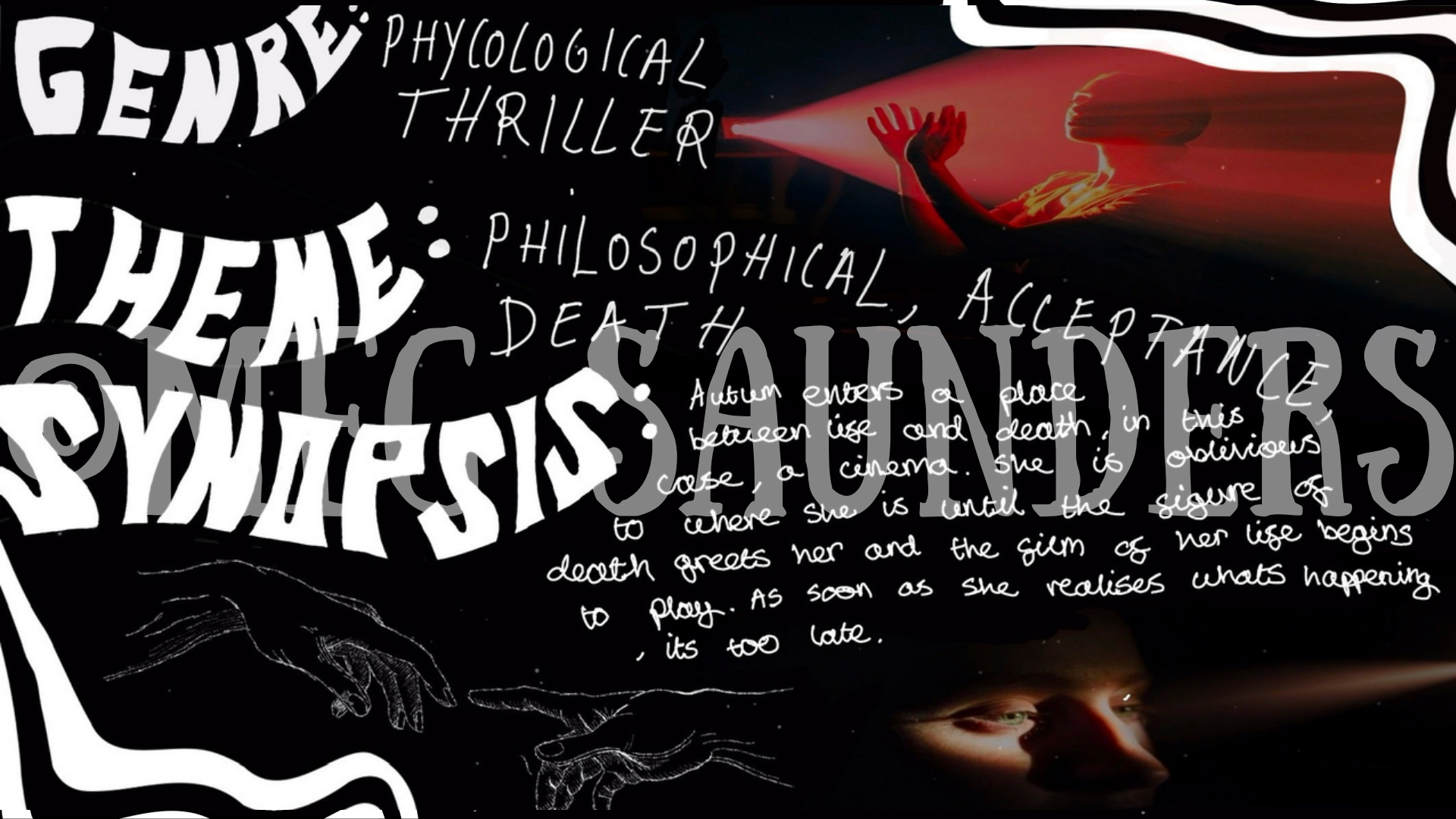
LIFE

MEGAN
SAUNDERS

GENRE: PSYCHOLOGICAL
THRILLER

THEME: PHILOSOPHICAL,
DEATH, ACCEPTANCE

SYNOPSIS: Autumn enters a place
between life and death, in this
case, a cinema. She is oblivious
to where she is until the figure of
death greets her and the film of her life begins
to play. As soon as she realises what's happening,
it's too late.



LOGLINE

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A woman goes to a cinema alone
but becomes more and more
unsettled as the
film reenacts
her life.

[illegible]

Character moodboards

Here you can begin to see my thought process behind visualisation for my characters. While writing my script, I had in mind how they each might look but by creating a moodboard for each of them, I was able to add more details and specifics that will help the production begin to become cohesive. I also decided to add an ideal casting for each too (that being Olivia Colman as Autumn and Michaela Coel as Muerte) to aid the visualisation.



For Autumn, she is very much 'a middle aged art teacher aesthetic with a demeanor of slight haphazardness'. The audience never specifically learn how she dies but making her seem less put together, indicates her mind is elsewhere and she becomes more vulnerable. Examples of this could be smudged makeup, mismatched clothing + textures, tangled hair alongside her manes, contrasting to this, Muerte (who is death personified) is immortal, seeing herself high above anyone else, almost regal, yet bored of being stuck in an in-between world. This would be shown through monochrome black costume, perhaps this could be sleek velvet as well as makeup to make her features look sharp and skull-like, even with contacts in her eyes to seem different and a more ghoulish being.

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I mostly was looking for a particular colour palette, red being the

VISUAL INFLUENCES

Here you can see influences from: Roma, La La Land, Goodbye Dragon Inn, Schindler's List, A Melie, Three Colours: Red, Euphoria, Silence of the Lambs, I Am Not Okay with this, Little Women, Theory of Everything, Minority Report, Black Swan, The Forbidden Zone and Birdman.

I mostly was looking for a particular colour palette, red being the key similarity to hint at the theme of dying as well as the setting of a cinema. However, to show flashes of life, I was drawn to influences that had more earthly tones to sparkle a living and growth. Overall, Goodbye Dragon Inn and The Theory of Everything are the two films that display the cinematography I have in mind.

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IN THE
CINEMA

ON THE
SCREEN

COLOUR PALLETTE

I chose to create two different colour palletes as I think having a contrast between what the audience perceive as the cinema alongside glosses of life. This will be established by a contrast in the tonal colouring:

on the screen the memories will follow a pastel colour wheel, earth toned and faded to yellow. As in the 'afterlife' where the colouring is saturated with elements of black to link to death.



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I used
photoshop
to create my
poster concepts,
first finding
images online
to edit together.

This first idea
came from an
action line within

my script where it describes "SHE WALKS PAST A
POSTER FOR A FILM, A CARTOON GIRL...". I wanted to
actually create this as can act as a prop too. I took
the first image of a old cinema exterior and cropped this
just to have a focused portrait image of the front. Next
I added in the image of the cartoon girl, used the Object Selection
tool to delete the background and keep simply the figure. Then, I
added letters individually for the film title that the man
seems to be hanging up. To then blend the layers together,
I created a move of a blue tone to the first image by
using image: adjustments and finally added a grain layer
to create a consistent texture.

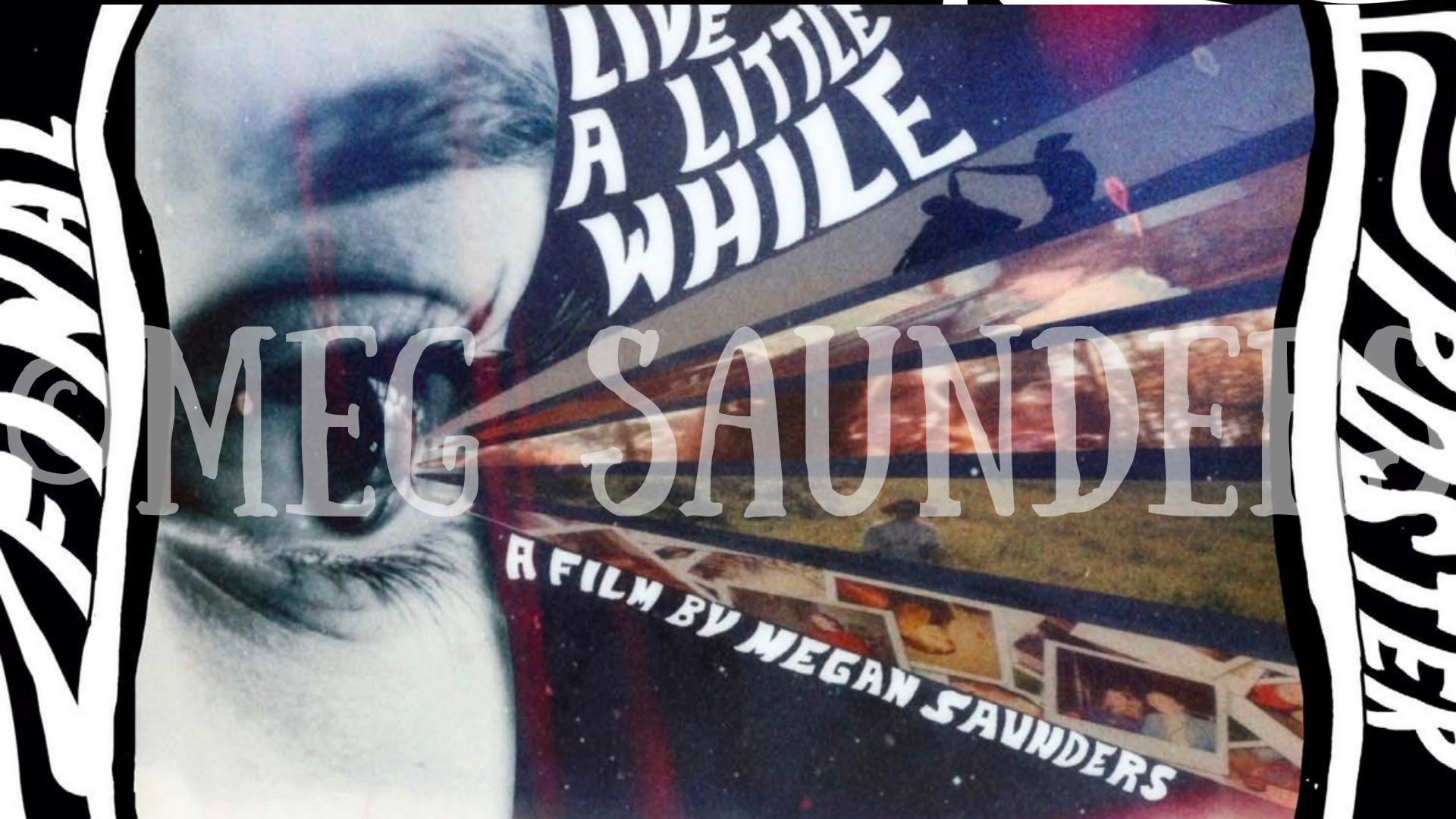
Poster concept one



Poster concept two

This second poster concept was also created on photoshop. I had previously made a mock up poster but I wasn't sure about it, and after feedback, realised this didn't fit the tone I had created. With this in mind, I adapted the idea taking a more side profiled eye which I edited into monochrome to make it feel more vintage and polarised like. To make it feel like 'asterlife' I used a galaxy night sky as the background removing the other background from the eye image. To create the 'memory projections', I elongated each image and rotated this to give the idea of it shining into the eye. Then, using the dodge tool, I brought out the reflections in the pupil of the eye. I exported the image to procreate to enable to draw the lettering before exporting the image back to photoshop to a texture over the top along with a lens flare on the boarder. By changing this idea to having the memories come from the eye itself, conveying human memories more.





LIVE A LITTLE WHILE

MEG SAUNDERS

A FILM BY MEGAN SAUNDERS

SIZZLE
REEL



click
the link
to
watch!

SAUNDERS



<https://youtu.be/GRFmaWa3EQY>

SOUND DESIGN

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link to my
edited
soundtrack!

<https://youtu.be/VYJrZ8EuTe>



FINAL
DRAFT

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SAUNDERS

Live A Little While

By

Megan Saunders

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ms281155@falmouth.ac.uk

INT. AN OLD CINEMA ATRIUM - TWILIGHT

A woman, AUTUMN, walks in. Out of breath. A woman approaches her. This is MUERTE. She has a demeanour of wisdom and glory, a Polaroid camera in her hand.

MUERTE
(To herself)
Here we go again.

She reaches out a hand, gesturing towards the cinema.

MUERTE (CONT'D)
It's through there. We're out of
popcorn. Sorry.

She closely watches as Autumn nods and pushes the door open.

INT. THE CINEMA

The ceilings are high, the walls and chairs are dusty. It's empty. A record player in the corner loops and glitches. A spotlight shines over a seat. Autumn sits. Muerte enters silently, staying behind.

MUERTE
(to herself)
It's go time.

She picks up an old microphone. She taps it a few times.

MUERTE (CONT'D)
(through microphone)
Hello. Welcome. This is a one time
only screening. A premier and closing
night. Sit back. Relax. Please be
aware of some upsetting scenes. Thank
you.

She clicks her fingers. The lights go out. Clicks again. The projector turns on. It glows to an overwhelming brightness, then plays.

INT. ON THE CINEMA SCREEN

Adverts depicting symbolisms for death flash on the screen before it becomes hypnotic. Autumn sits motionless.

INT. THE CINEMA

Muerte appears in front of the screen. The lights cut out and

turn on. Muerte is sat next to Autumn. Darkness again. Then light again but Muerte has disappeared.

MUERTE (V.O)

Sometimes you never know when your life has truly been lived until it comes to a stop. Over in the blink of an eye. That's never a good place to start a film. So, we start with a new beginning.

The cinema screen suddenly clicks on.

INT. ON THE CINEMA SCREEN

It projects a small girl, purple paint all over her hands and face. It's blurry.

MUERTE (V.O)

Childhood. Full of possibilities. What if's and why's. Innocence and gullibility. Wide eyed wonder.

The film changes. A teenager. Blue flowers in her hand, placing them next to a coffin.

MUERTE (V.O)

Teenage years. Full of defiance. More why's. Scrutiny and in this case, grief.

INT. THE CINEMA

Autumn gasps. The film becomes less blurry as she recognises. Yet again, it changes.

INT. ON THE CINEMA SCREEN

A couple lie in a grassy field. The woman reaches her hand to the sky, a ring on it.

MUERTE (V.O)

Adult. Full of reality. Yes's and I do's. Freedom and obstacles. Climbing a ladder.

INT. THE CINEMA

Autumn's breathing gets heavier. She begins to realise. The room shakes in a rhythmic beat. Along to Autumn's heartbeat.

INT. ON THE CINEMA SCREEN

The film changes to show a new born baby. Swaddled in a yellow blanket. A hand placed to the side, the same ring as before.

MUERTE (V.O)

Motherhood. Full of wonder. Shush's
and No's. Devotion and fatigue.
Watching like a hawk.

INT. THE CINEMA

The screen abruptly glitches and projects onto the ceiling. Autumn snaps her head upwards only to be blinded by it shining on her face. The room shakes. Terror fades into Autumn's face.

INT. ON THE CINEMA SCREEN

The film displays an orange warning sign. A woman's eyes dart from side to side. Autumn's eyes well with tears.

MUERTE (V.O)

Mid life. Full of depression. Even
more shush's. Wine and numbness.
Waiting on every hour.

The screen glitches. Another jump. A Woman lies on the floor. Eyes closed. A sheet placed over her.

MUERTE (V.O)

End. Full of the unknown. Silence.
Powering down.

INT. THE CINEMA

Autumn realises what the film is. She drifts in and out of consciousness. Tears stream down her face. Muerte is stood in front of her. Polaroid camera in hand.

MUERTE

(to Autumn)

Recognise anything?...I almost forgot.
Smile.

She takes a picture. The flash is blinding. As it fades, the room fills with endless polaroid pictures. Each a different person. A different life. The cinema screen becomes a harsh white light, no one is left in the room. The developed picture of Autumn lies on the floor of the cinema.

BEAT SHEET

PROJECT TITLE: Live a little while
 LOGLINE: a woman goes to a cinema which begins to play the film of her life
 WORD COUNT: 663 PAGES: 3

ACT+ BEAT	DESCRIPTION	PAGE
ACT 1	we meet Autumn + Muerte, enter the cinema + realise the film is not what it seems	1 (216 words)
Autumn welcome	Muerte makes a speech, it is not normal and is the beginning of Autumn's discontent	1 (158 words)
the adverts	Adverts symbolising death act as a warning, Autumn decides to stay + watch	1 (43 words)
ACT 2	Autumn's life begins to clash before her eyes, each time a different point in life	2 (213 words)
Grief of life	Autumn watches the loss of her life in chronological order	2 (67 words)
clarity	the film, which is blurry, is clearer as soon as Autumn realises her life	2 (22 words)
Score of end	Autumn is shown, the beginning of the road to Autumn's death	2 (103 words)
ACT 3	Autumn realises there's nothing she can do, so accepts her fate	3 (304 words)
climax	the cinema becomes Autumn, beats like her heart + glitches with her loss of life	3 (59 words)
end of end	the audience see all that have entered the cinema before + never left, it is us, Autumn joins them	3 (59 words)

Here you can see the arts of my story clearly broken up with the aid of a beat sheet, for me this allowed the story to show its depth and the journey that Autumn goes through as a character, which hopefully, the audience also follow emotionally too.

BEAT SHEET



RESEARCH

I found this section the most fascinating, drawing from ancient + modern beliefs systems

MISE EN ABYME:

- seen a lot in Wes Anderson films writing with a camera like a pen
- color of film with a film
- act almost as a see of new life
- create more of an universe for the audience
- the world is not a real one is not a real one
- the good place: links to karma religious beliefs
- the simulation hypothesis: how is our reality created?
- ~~the good place~~ A matter of life + death: has designed how heaven is shown in film is white clouds etc

PHILOSOPHY IN FILM: ABOUT AFTERLIFE:

- plato's cave = what part of film is deception, what is real?
 - film as a tool to eliminate skepticism
 - goes beyond what can simply illustrate why the world is a hell
 - RE ARL
 - how much is the influence of religion on perception of after death: heaven, hell, Gan Eden, reincarnation
 - does even the sin die with us?
 - late? point prison Comp
 - to train after his life
 - start new eyes?

BOOK + FILMS:

- mid night library
sees a teenage as a library stuck in time
able to experience different lives
- Here comes mr Jordan:
reincarnated to get
moral judgement
- Surviving death:
interferees with people,
new death experiences

- near death experien

- cos act as aut only
source of evidence
for life slashing
before eyes or on
out of body experi-
ence.
- brain cells might not
be capable of this
allows the question;
is it another reality?

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notes I made to
aid the plot of
the film and
understand the
meaning in a
more advanced
way.

↑ I found myself drawing similarities from things I'd read / seen before

EVIDENCE OF SOFTWARE USE

AUDITION



CELTEX



PREMIERE PRO



PHOTOSHOP



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PURPOSE:

creating 'Mise en
Abyme' (a film in a film)
almost immerses the audience
into the film where they see
themselves as Autumn to get a
unique film experience.

TARGET AUDIENCE:

ANYONE!!

(I've tried to create a
film that can relate
to all genders
and ages with
its relatability)

WHY NOW?

I think the
industry is lacking
in films that have
a true deep connection
with the audience that
leave a lasting
impression

