

A man with short brown hair, wearing a dark blue jacket over a black shirt and dark trousers, stands in the center of a cemetery. He is looking directly at the camera with a neutral expression. The ground is covered in dark brown soil, and several fresh graves are visible, each marked by a small mound of earth and a single flower. The flowers are in various colors, including pink, yellow, and white. In the background, there are tall, thin trees with green foliage, and the overall atmosphere is somber and reflective.

LAMENTS EMBRACE

Jacob Jempson & Alex Payne

Concept

The story will follow a man who's been shaken by the sudden loss of his brother to a house fire and his inability to express his grief in any normal, healthy way. He resorts to violence and becomes a hitchhiker serial killer, using their terror and heightened emotion as a way to come to terms with his own emotions. As his exterior begins to crack, we wait and see if he can accept what's happened and handle himself in a much healthier way.

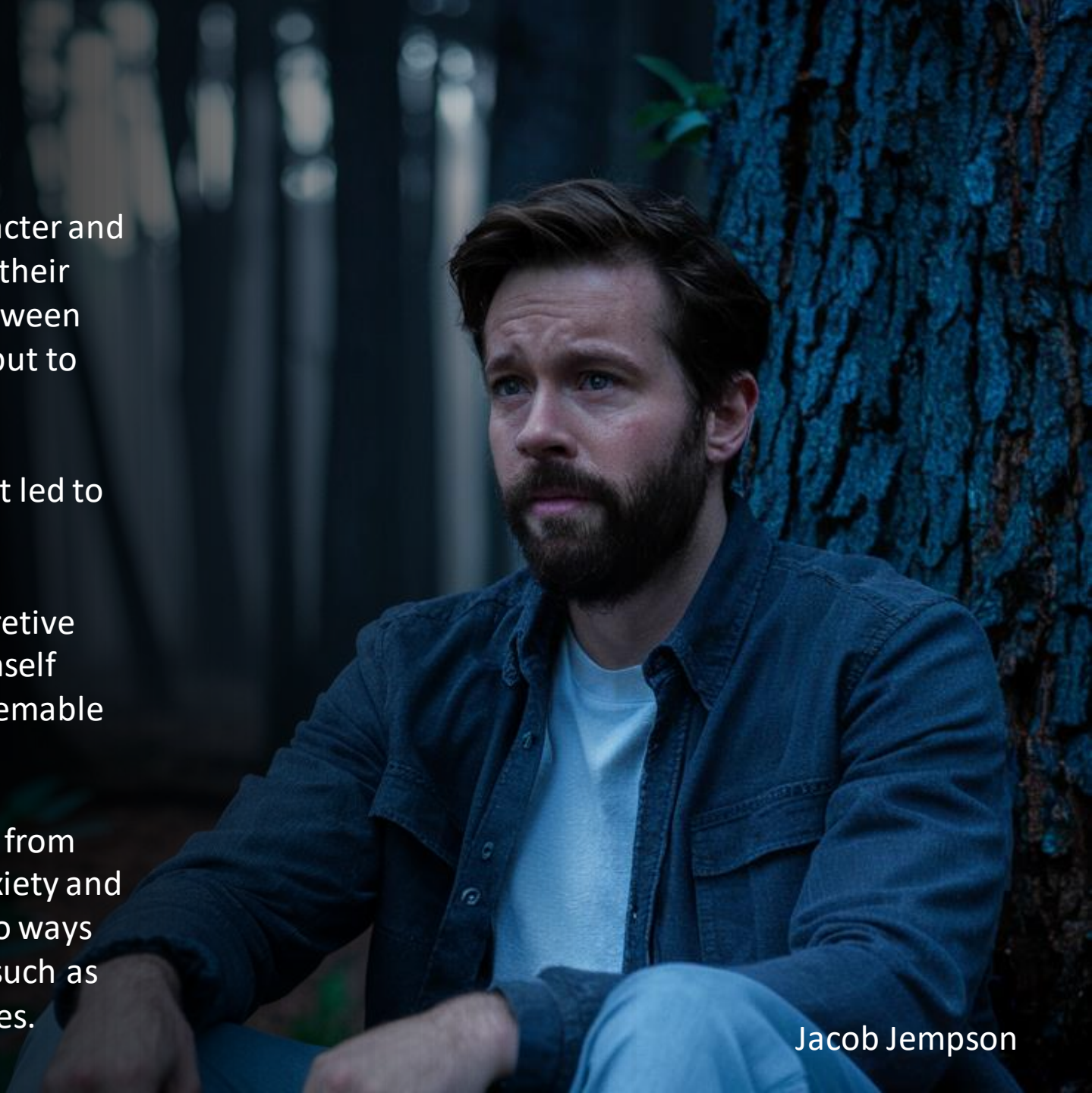
— The Character

The focus of our project is following a specific character and the challenges they face. Despite the evil nature of their actions, I'd like to keep a level of understanding between audience and character – not to justify his choices but to allow them to have a cause.

A flashback will be used to hint at the dynamics that led to the person he is today.

The ending of the short film will be left with interpretive elements, allowing the audience to decide for themselves where the character sits on their own scale of redeemable nature.

By nature, our character will be mentally separated from the average person – exhibiting signs of intense anxiety and a sociopathic nature. I am currently researching into ways to portray this through a variety of visual methods such as showcasing stimming and camera/editing techniques.



Jacob Jempson

Visual Reference



Tests

- Silhouette shots using natural lighting – as practiced during first year music video, now hopefully to a higher quality
- Car tests (equipment pending)

The victims

There will be 3 victims throughout the project, with only two of them getting lines or significant screentime.

I'd like to give the two primary victims a clear visual/personality-based separation in order to not only show them as people but also to separate the two as individual personalities.

One concept I'm working with is a character being overly cautious and emotional, with the other being more laid back and always on their phone

Visual style

Director view: For references regarding the visual style, I've looked at several directors and films that focus on utilising natural lighting, silhouette shots, and play around with focus. From directors such as Stanley Kubrick and the Coen Brothers, as well as movies such as *There Will Be Blood* and *No Country For Old Men*. I'd like to make use of harsh, quick cuts between still shots – with the focus of each of these scenes being in the center of the shot (a technique used movies such as in *Mad Max: Fury Road*). Alongside this, I'd like to use close-ups combined with an altering of the focus in order to create a more internalised focus.

DOP View: We plan on using natural light or emulating it in the project as I believe this will help but also changing the cameras colour temperature so changing the colour during editing is easier. For the shots we plan on using focal and wide lenses as well as lenses well matched for closeup shots. The overall film will be coloured in a warm mix of browns, yellows and beiges which make the viewers feel a false of security which juxtaposes the main characters actions. Many of the shots will be outside in the country making use of nature and prevents background discrepancies making the filming easier.

LAMENT'S EMBRACE MOODBOARD



Script

I will be taking on the role of writing the script. For the references, I compared multiple stories (primarily shorter form stories such as other short films and music videos) in order to recreate effective methods for showcasing a sociopathic character.

I'm working to include a sense of progression/escalation whilst ensuring that the character can remain somewhat understandable as a protagonistic force.

ACT I

INT. NOAH'S HOUSE - EARLY MORNING

A phone is sat on a bedside table. The alarm set on NOAH'S phone goes off and he calmly opens his eyes, whilst remaining on his back in bed. In one clean motion, NOAH thrusts himself out of bed and cuts into his morning routine.

NOAH starts by stretching in his bedroom, before cutting into push-ups, then sit-ups, and finally squats. NOAH proceeds to brush his teeth in the mirror, with a notable image representing facial expressions and their meanings stuck to the corner of said mirror, before practicing these portrayed expressions.

CUTS BETWEEN AND WITHIN SCENES TO REPRESENT THE PASSING OF TIME BETWEEN AND DURING EACH ACTION

Upon finishing, a neutral yet slightly pessimistic expression takes over as NOAH turns from the mirror. NOAH now prepares himself to toast before sitting down, placing a headset over his head in front of his computer and checking his emails. As he scrolls through, NOAH happens upon an email for a sex hotline, titled "Hotline Miami", sighs and then begins his job as a telemarketer.

NOAH KENNEDY
(Deep breath, presses button on computer)
Good morning, my name is Noah, how can I help you today?

INT. NOAH'S HOUSE - LATE AFTERNOON

We get a view from the window of NOAH'S house. He tries to relax himself by reading a historical book yet seems to be slightly uncomfortable/not enjoying it as much as expected, lightly tapping on the side of the book as he reads. NOAH prepares himself a simple dinner of scrambled eggs and eats in silence, alone. NOAH then throws himself into bed and spends the night tossing and turning.

RAPID CUTS CONTINUE, ESPECIALLY RELATING TO THE SCENE OF NOAH SLEEPING, TO REPRESENT THE PASSAGE OF TIME

INT. NOAH'S HOUSE - EARLY MORNING

NOAH wakes with a start to his usual alarm. NOAH'S morning routine from the first scene is repeated, with him seeming increasingly irritated with each passing action's difficulty.

NOAH makes mistakes such as dropping a piece of toast during these shots and proceeds to seem frustrated yet internally saddened by each occurrence. During his attempt to work as a telemarketer, NOAH encounters a difficult customer that gives him a rough time and has to remove his glasses and headset for a moment to rub his face and take a breather.

NOAH KENNEDY
I understand, sir, but I can't-
(slight pause)
Yes. ... Yes, I know, it must be very frustrating - but I'm really not allowed to-
(sighs, removes glasses and rubs face before trying again)
Alright, I'll connect you to my manager, please hold.

CUT to NOAH then trying to continue reading his book, yet finds it increasingly difficult as time passes, with him regularly changing position and tapping the book with greater and greater strength and with lower delays between taps. NOAH eventually gives up and slams the book shut, marking a cut to the next scene.

ALL OF THE ABOVE SCENES WILL BE CUT BETWEEN EACH OTHER AT A MUCH HARSHER RATE AND TIMING THAN THE SCENES BEFORE IT, AIMING TO SHOWCASE THE PASSAGE OF TIME WHILST ALSO INDICATING THE REPETITIVE NATURE OF THE EVENTS. READING THE BOOK WILL BE CUT TO ALMOST JARRINGLY IN ORDER TO JOLT THE AUDIENCE AND CREATE A MILD SENSE OF UNEASE.

INT. NOAH'S HOUSE - EVENING

NOAH sits back at his computer and pulls up the phone number for the sex hotline from his deleted mail, and dials the number. NOAH makes continuous, strained expressions as the introductory section of the call starts up, his breathing become somewhat frantic and uncomfortable - though not in an aroused way - before hanging up.

HOTLINE MIAMI SPEAKER
...-

NOAH then sighs, places his phone down and sits in silence for moment.

NOAH pulls up a saved news article tab on his computer (from many other similar saved tabs) regarding 3 deaths in a house fire. He reads through the page and appears to be in immense emotional duress, though muted.

Director Storyboard, General Story Layout

Due to this originally being a personal project, I got a headstart in working on pre-production for the project. However, all of these forms were catered to my preferred role of directing and so had to be changed. Changes were also necessary in order to cater for the time constraints provided by FMP.

Characters:

Main lead –

Name: Noah Kennedy

Clothing: Smart casual, jeans, shirts, sneakers, smart coat, plain but not too dark.

Personality: Emotionally detached, confused, frustrated, outwardly empty, uncomfortable, in physical and emotional pain yet also mostly unaware, riddled with withdrawal and cravings.

Brother –

Name: Joshua Kennedy

Clothing: Casual, loose, colourful not too bright or dark, easy-going, comfortable.

Personality: Caring, empathetic, outgoing, responsible, good social life, brotherly, pure.

Victim 1 –

Name: Jimmy Jameson

Appearance: Relaxed, casual, traveller, easily distracted, enjoys his phone, easily dazed, gives up quickly.

Victim 2 –

Name: Jess ~~jokingham~~

Appearance: Brave, physically weak, empathetic, desperate, hopeful.

Survivor –

Props:

[Foam Rubber Ball-Peen Hammer Stunt Prop — NewRuleFX.com](#) (rusty)



Shovel

My Car

GoPro camera

Book

Office headset

Glasses

Real flowers

Ring

Brother belongings*

Makeshift cross

Facial expressions sheet

Burnt building news page

Lament's Embrace

General story layout

Character – emotionally distant, focused heavily on your outward appearance. Lost his brother in a traumatic house fire. Brother was able to teach you basic empathy during your childhood (shown in a flashback). Cats?*

Narration??*

Opening scene – Morning routine, narration depending on script and how natural it can sound. Exercising, breakfast (plain and boring), telemarketing job from home while wearing glasses, checking emails and sees a spam message about a sex hotline ("Hotline Miami"), practicing facial expressions in bathroom mirror + brushing teeth (stickers of example faces stuck to the mirror), read a historical book, take a dump?? Throughout the day, he gets increasingly restless – very effective start to day, with repeated actions like tapping and general discomfort increasing with each task (shown when repeating the action of reading, etc).

Extremely restless sleep, narration regarding it being several days since something. Repeated, faster cut-filled morning routine scenes but making constant mistakes and getting generally agitated with each action. Telemarketing with a difficult customer, takes headset and glasses off to rub face and then tries again. Ends with him slamming his book shut after being unable to comfortably read or enjoy it. Hard cut to trying a sex hotline, doesn't help and call gets hung up. Searches online about house fire. Doesn't even try to sleep, eyes staring at the ceiling – camera zooms into face while cutting with ceiling, fire crackles at increasing levels throughout the scene – light screams build up (fire in eye reflection?).

Morning routine shots again but without the lead present. Cuts to him out for a drive, offers a lift to a hitchhiker. Pleasant, normal conversation takes place until they realize that you're not taking them the expected route. He explains that he lives around here and is taking a shortcut, before bringing to a stop in the forest at dusk. Leaves the car to "take a leak" and heads off to grab his usual weapon that was hidden in the forest, a ball peen hammer. Stranger opens phone (viewed from the seat next to him), with the lead's silhouette returning quickly with a hammer in hand, out of focus. Door is torn open and a blow is struck to the side of the strangers head, before he is dragged forcibly out of the vehicle and away from the car. Stranger, whilst being half-conscious, tries to bargain with the lead and begs to be let go. "Please forgive me" is said before he begins repeatedly striking the victim with the hammer until beyond the point of their death. Out of breath, he falls back against a nearby tree, face bloodied, and struggles to comprehend what he's just done. Rubs face and proceeds to sit and stare at the body whilst tapping the ring on his finger (shown in a close-up), a ring that was given to him by his deceased older brother (not yet explained to audience). He collects himself mentally and proceeds to continue moving the body deeper into the forest. Cut to him grabbing a shovel that was also hidden in the forest and

Locations

Victim pickup: Road connected to Thornton Road: Checked

Lead's old home: Burnt down house and memorial site: Checked

Lead's house: My house: Checked

Forest: ???*

SCENE 1 LOCATION 1

INT. NOAH'S HOUSE

LAMENT'S
EMBRACE

FRAME 1



Morning Routine
Still close-up of mobile phone on a bedside table. Alarm goes off. Quick cut.

FRAME 2



Morning Routine
Medium/close-up of lead in bed opening eyes somewhat suddenly. Shot remains still for several seconds before he quickly throws himself out of bed. Quick cut.

FRAME 3



Morning Routine
Medium/close-up of lead stretching before switching to a lower angle (from the floor) to view the lead exercising. Returns to head height for squats. Several quick cuts.

FRAME 4



Morning Routine
Mirror shots of our lead brushing his teeth and then cuts to practicing facial expressions off a list that's stuck to the top left of the mirror. Numerous quick cuts.

FRAME 5



Morning Routine
Short, rapid-cuts between close-ups of preparing a toast breakfast.

FRAME 6



Morning Routine
Close-up over-the-shoulder as our lead checks his emails and comes across a spam email regarding a phone sex hotline before moving it to the bin folder.

SCENE 1 + 2 LOCATION 1

INT. NOAH'S HOUSE

LAMENT'S
EMBRACE

FRAME 7



Morning Routine
Medium diagonal shot of our lead starting his job as a telemarketer.

FRAME 8



Late afternoon
We get a close-up view from the interior of a window of our lead's house showcasing their isolated living style.

FRAME 9



Late afternoon
The camera zooms out from the window to reveal our lead reading a book during his downtime. He isn't enjoying it too much and slightly taps at its casing.

FRAME 10



Late afternoon
Rapid, close-up and medium shots of our lead preparing scrambled eggs.

FRAME 11



Late afternoon
Long shot of our lead eating food by himself at the end of a table. Camera zooms in during this short scene toward lead's face.

FRAME 12



Late afternoon
Overhead shots with rapid cuts of our lead struggling to sleep throughout the night and proceeding to toss and turn for its entirety.

Jacob Jempson

Genre, themes and audience

Audience – For the audience, we're looking to target our project towards the 15-25-year-old market – primarily around the college student demographic. This is in part due to the areas with which we will be sharing the video (college spaces) as well as the research we've been gathering being primarily gathered from this demographic. Regarding the age range, all of our form results fit in the middle of our estimate – though I'd still like to widen the market by a few years either way to provide for a wider audience.

Themes – Isolation, Loss, Brothers' bond, Healing

Tone – Violent, Psychological, Introspective

Genre – Serial killer, Drama, Thriller

Director

My role – My role as the director for this project will mean that I am the creative lead for the visual aspects of the short film. This will include dedicating my efforts to all stages of production, which has been aided by my decision to create the script for the project. I will be working with our media-based crew and directing them, as well as the actors, towards a specific result.

Style/inspirations - For inspirations regarding my desired style for the project, I am looking at a wide variety of films that portray a growing form of negativity within the main character, how that's framed, and how it's directed. This includes looking at the framing in movies such as *There Will Be Blood* and *No Country For Old Men* regarding their morally questionable protagonists.

DOP

My focus in this project

I intend to use lighting and different shot types to show emotion rather than through characters emotions as the main character does not show emotions in the traditional way. Many of the shots I intend to use are wide shots to show off the countryside and background as well as focal shots to help guide the viewers' attention.

My Role

My role in the project is to make the planned shots realist and practical using the skills I have learnt as a DOP to insure the success of this project.

Filming in cars

I researched in filming in cars in movies and media as to effectively film in Jacobs's car looking into what shot types films use successfully without a high budget and stunt drivers.



Location

For locations, I will be filming in the areas nearby to where I live. This is partly to make the filming process easier but primarily in order to increase the safety of the filming process – especially when considering scenes such as filming my car and in forests.

We will also be reusing a location that we'd used in a previous project, ensuring to take some time to scout it out again to ensure that the safety and legal matters around it are the same as when we filmed there originally.

Shot list/Shot types

FRAME 1



Morning Routine
Still close-up of mobile phone on a bedside table. Alarm goes off. Quick cut.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
mid close up shot, low angle, focus on person behind blurred

FRAME 2



Morning Routine
Medium/close-up of lead in bed, opening eyes, stretching. Shot remains still for several seconds before he quickly throws himself out of bed. Quick cut.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
mid close up shot, high angle, focus on person behind blurred

FRAME 3



Morning Routine
Medium/close-up of lead stretching before switching to a lower angle (from the floor) to view the lead exercising. Returns to head height for squats. Several quick cuts.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
mid shot, low angle, focus on person behind blurred

FRAME 4



Morning Routine
Mirror shot of our lead brushing his teeth and then cuts to practicing facial expressions off a bed that's stuck to the top left of the mirror. Numerous quick cuts.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
over the shoulder shot, head height angle, focus on mirror reflection front blurred

FRAME 5



Morning Routine
Short, rapid cuts between close-ups of preparing a toast breakfast.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
mid close up shot, high angle, focus on person behind blurred

FRAME 6



Morning Routine
Close-up over the shoulder as our lead checks his emails and comes across an opened website regarding news lost in a fire before moving it to the bin folder.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
mid close up shot over the shoulder, high angle, focus on person behind blurred

FRAME 7



Morning Routine
Medium diagonal shot of our lead starting his job as a newsreader.

Camera:c100
Lens Samyang 14mm/Sigma prime 18-35mm
mid close up shot, low angle, focus on person behind blurred

FRAME 8



Late afternoon
We get a close-up view from the interior of a window of our lead's house, showcasing their isolated living style.

Camera:c100
Lens Samyang 14mm, Sigma prime 18-35mm
close up view from window, head height angle, no blur

Using the storyboard made by Jacob I added more information on what lenses, shot type and what angles we plan using on the day of filming.

Actors From London?

For the lead role, I wrote the character with a specific actor in mind for the performance. After checking their availability, I have catered the filming schedule in order to ensure that we can use them for the role. I have included them in the pre-production for the project and allowed them an element of creative control in order to improve the general impact of the character and story.

The biggest concerns for this choice are in relation to the travel distance, costs, and times. We will be working to a strict schedule, though I have had practice in doing this thanks to some work experience opportunities, as well as hosting this actor at my house for a few days while I film. Regarding travel, they will be getting a train over to Milton Keynes, where I will pick them up alongside any crew that I'll be using on that day.



Potential difficulties

One of my primary concerns is regarding the filming of driving scenes. On one hand, there's a large focus needing to be placed on the health and safety side of things, as well as ensuring that the camera I'll be using remains undamaged. For these scenes, I will be using my own GoPro camera and performing test shots beforehand whilst the car is stationary. I will either ensure the filming process will be safe and effective, or start working on alternatives.

Difficulties booking out equipment can also be a problem which we plan to mitigate by booking it out in advance. Due to the nature of the FMP period, many people are all looking to use equipment around the same time – which could cause delays to which days we would be available to film on. Considering the limited availability of our lead actor, this would be a major hindrance to the project.

The short filming window with our main actor is a potential issue in itself, which we should be able to counter with efficient pre-production and scheduling. As of now, we have a number of backup days that we can rely on if weather or other unexpected issues occur whilst filming.

Filming In cars as you must think of the safety of actors and other road users, which is why we will be using myself as a driver and my dad for backup shots, remaining on roads that we have travelled down hundreds of times and know the safety, busyness, and general layout of. We will also be performing test shots for these scenes to ensure that our faith in the area is warranted.

Weather can be unpredictable and ended up causing a series of issues when filming outdoor scenes during a previous project. For this FMP, I'm taking a much larger amount of time aside for the creation of an effective schedule in order to provide backup filming days in case weather is unreliable. This should also improve our general filming efficiency and lower the total number of days needed for filming.

We will also be supplying backup SD cards in case of them being filled up or experiencing any technical difficulties. By having these on hand during filming, we will be able to continue a shoot for the day without having to halt production to face any challenges that occur – improving the efficiency of our production process.

Resources

Filming equipment:

We plan on using a c100 camera for the stationary shots and for wide angle

Lens Samyang 14mm, Sigma prime 18-35mm and a variable lens

Go-Pro with mount for use in car exterior and interior

Tripod

audio equipment:

Tascam

Boom pole

Xlr cables

Rode mic

Headphones

Lapelle mics

Props:

Jacobs Car (or my car ☺)


Fake blood

Risk Assessment – Area around postcode MK17 0HA

Risk Assessment Form – Part B

Activity ¹ –	Location – Car and Little Hampton MK17 0HA	Dates / times: 28/03/2023		
Hazards² List what could cause harm from this activity e.g. falls from height, trip hazard, fire, etc.	Who exposed List who might be harmed from this activity e.g. staff, contractors, contributors, public, etc.	Risk³ For each hazard, decide level of risk as if you were to do the activity without your controls	Control measures For each hazard, list the measures you will be taking to minimise the risk identified e.g. appointing competent persons, training received, planning and rehearsals, use of personal protective equipment, provision of first aid, etc.	Risk³ For each hazard, decide level of risk once all your controls are in place
Stress	Everyone	Medium	Make sure we prepare beforehand to make sure the shoot goes efficiently	Low
Tripping over	Everyone	Medium	Check surroundings for trip hazards	Low
Attack by animal	Everyone	Low	Be aware of surroundings and avoid irritating any animals	Trivial
Fatigue	Alex Payne, Mark Zatyko	Medium	Always having access to water and make sure to take occasional breaks	Low
Cold environment	Everyone	Medium	Bring warm clothing, check weather / temperature forecasts for filming dates, warm up between takes	Low
Vehicle impact / collision	Everyone	Low	Assign a person as spotter alongside driver to ensure that roads are clear when filming, immediately pull over into any of the many nearby passing places if a vehicle is spotted	Trivial

Risk Assessment Form

Production Name	Lumen's Embrace – short film	Production Manager	Jacob Jempson
Start date	28.02.24	End date	13.05.24
Distribution	Jacob Jempson, Alex Payne, Tutors		
Who gets a copy of the assessment			
Outline of risk assessment	Filming in public space, forest area		
Summary of what is proposed			
Team members / experts / contractors / contributors etc.	Jacob Jempson, Alex Payne, Mark Zatyko		
List those involved			
Locations	Thornon Road and its surrounding area. Keeper's Cottage (my residence) MK17 0HA		
Outline locations involved – indicate any which are hostile environments			
Assessor Name	Jacob Jempson	Date completed	12 th March 2024
Signature			

HAZARD LIST – select your hazards from the list below and use these to complete Part B

Situational hazards	Tick	Physical / chemical hazards	Tick	Health hazards	Tick
Assault by person	No	Contact with cold liquid / vapour	No	Disease causative agent	No
Attack by animal	Yes	Contact with cold surface	No	Infection	No
Breathing compressed gas	No	Contact with hot liquid / vapour	No	Allergic reaction	No
Cold environment	Yes	Contact with hot surface	No	Lack of food / water	No
Crush by load	No	Electric shock	No	Lack of oxygen	No
Drowning	No	Explosive blast	No	Physical fatigue	Yes
Entanglement in moving machinery	No	Explosive release of stored pressure	No	Hepatitis action	No
High atmospheric pressure	No	Fire	No	Static body posture	No
Hot environment	No	Hazardous substance	No	Stress / anxiety	Yes
Manual handling	No	Ionising radiation	No	Venom poisoning	No
Object falling, moving or flying	No	Laser light	No		
Obstruction / exposed feature	No	Lightning strike	No	Environmental hazards	
Sharp object / material	No	Noise	No	Litter	Yes
Shot by firearm	No	Non-ionising radiation	No	Nuisance noise / vibration	Yes
Slippery surface	No	Stroboscopic light	No	Physical damage	No
Trap in moving machinery	No	Vibration	No	Waste substance released into air	No
Trip hazard	Yes			Waste substance released into soil / water	No
Vehicle impact / collision	Yes	Managerial / organisational hazards			
Falls from height	No	Management factors (lack of communication, co-ordination and competence)	No		

Jacob Jempson

Schedule

Week 1 – Concept generation

Week 2 – Research

Week 3 – Pitch

Week 4/5 - Pre-Production

Easter Break – Production/Filming

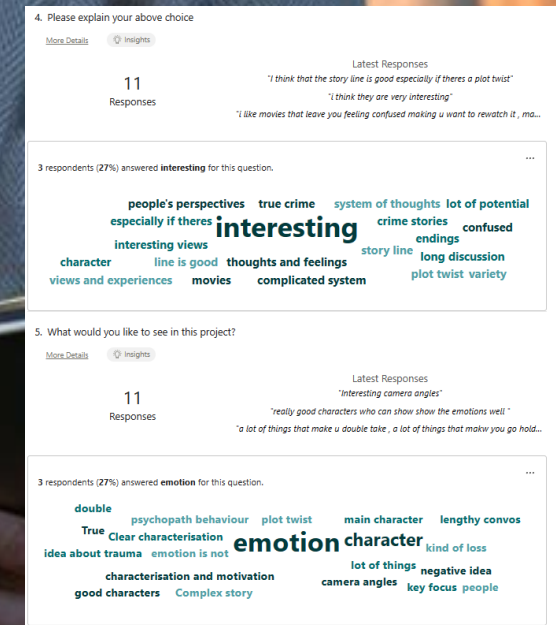
Week 6/7 - Backup production/filming days and start post-production

Week 8/9 - Post-Production

Week 10 – Publishing and evaluation

Primary Research

- Survey (awaiting more responses)
- Road tally (in progress): I am currently working on counting the number of cars that pass through the road I wish to film on during specific periods of time in order to work out when the safest times to film would be on average.



Secondary Research



Shot types

Framing – wide and close

Cut timings

Lighting + colour

Focal range

I researched into better call Saul as in the series they use wide shots to show nature and help viewers focus on the dialogue. The lighting is inspired by noir films meaning little light and the focus is entirely on characters inner turmoil ,which I will try and use in our project to show the emotions of the main character as he does not sure emotion the traditional way

Jacob Jempson & Alex Payne



Thank You