



A FILM BY MELISSA JOAN HART

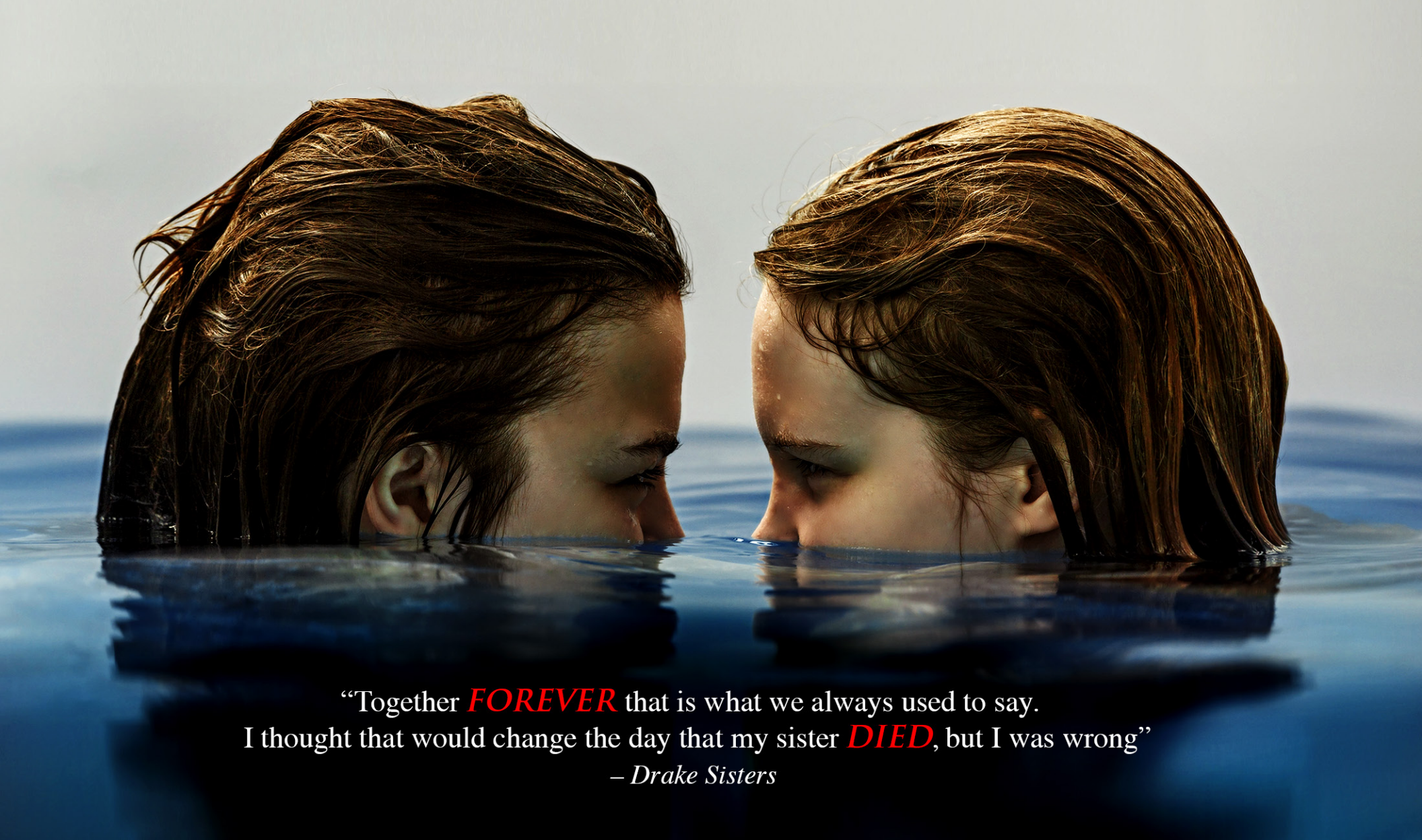
# BLOOD SISTERS

A BOND THAT  
WON'T BE BROKEN

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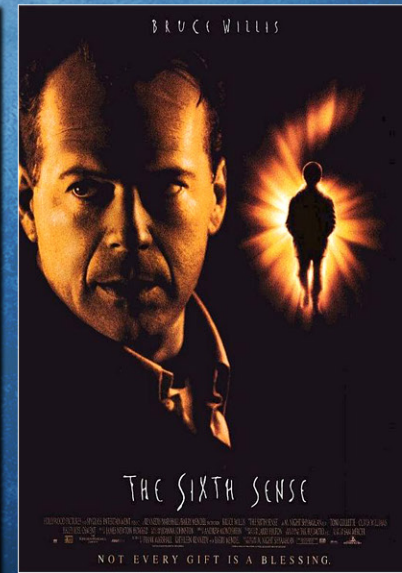
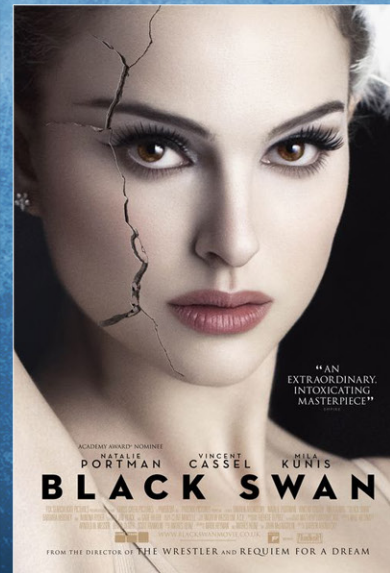
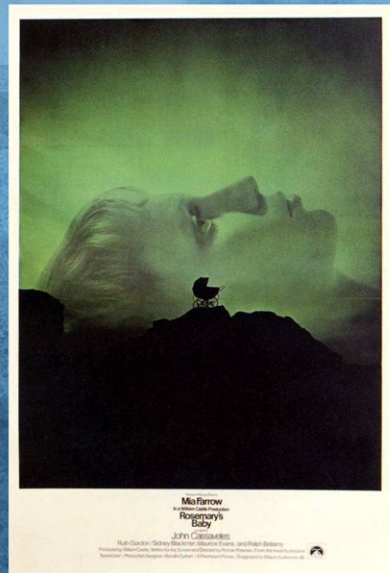
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“Together **FOREVER** that is what we always used to say.  
I thought that would change the day that my sister **DIED**, but I was wrong”  
– *Drake Sisters*

# THRILLER

When I first read *Blood Sisters* I loved the dynamic of the twin sisters who have nothing in common outside of the womb they shared. Sisters share a very complex and symbiotic relationship and that connection is thoroughly explored in Neal Marshall Stevens screenplay *Blood Sisters*. When the audience is first introduced to twin 18 year olds Hannah and Emily, the differences are clear. These sisters have nothing in common except a never- ending bond and love, even after tragedy strikes. In their honesty and humanity we come to care for the girls as they wrestle with what the future holds. This sibling relationship feels raw and relatable even when Hannah's jealousy over Emily's life turns into crushing guilt over her death. Like all good thrillers, *Blood Sisters* is hauntingly beautiful while telling a story about characters that are familiar to everybody. In some of my favorite movies, the sound and lighting add so much to the suspense and mystery. A single source of light and use of color timing along with the right orchestral music can be enough to create terror. Similar films that have haunted me include *The Others*, *The Orphanage* and *Rosemary's Baby*. Other movies that have a look or feel that have influenced my creative take on this film are *The Beguiled*, *Black Swan* and *Sixth Sense*.



# LOOK AND STYLE

There's an elegance and sophistication to *Sisters*. This story is divided into two parts, above water and below.

Above water, there's light and optimism as Hannah (on the cusp of adulthood) prepares to leave for college and start an independent life from her sister. The colors are sun-drenched, warm and sprinkled with flares. The extreme wide shots feel infinite. There's so much life beyond this northeast blue-collar town. The camerawork is grounded, stable and still.

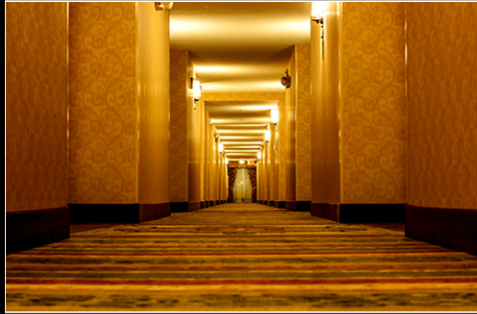


After Emily drowns, the film feels underwater with dreamlike beauty and lyricism. The world floats with an eerie elegance through slow moving dollies and gliding steadicams-- down hallways or above the tree-lined roads. The colors spectrum from blues to greens. Tighter shots and extreme shallow depth of field create a tension and deep intimacy with Hannah's guilt and denial.

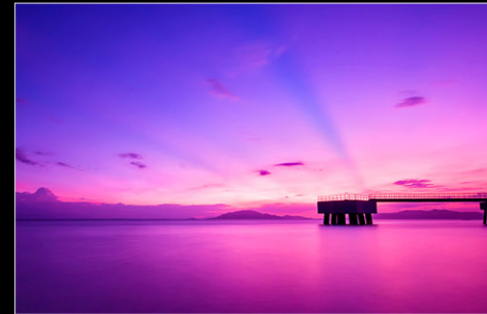


# COLOR PALETTES

ABOVE WATER



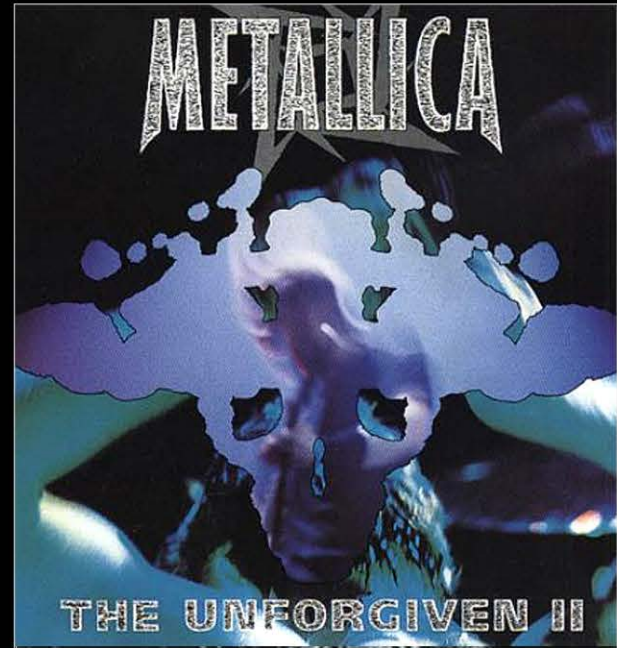
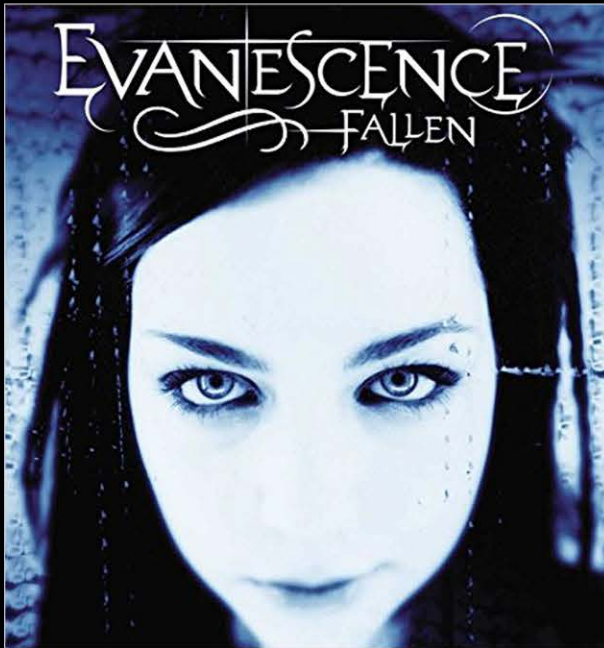
BELOW WATER



# SOUND AND SCORE

The sound and score of a movie is the most important part of a film. The right sound design can make or break the audiences experience. A great score can enhance the suspense and give the viewer chill-bumps practically without any visual stimulation.

For the sounds design I imagine the first part of the movie with the warmer tones including more crunching leaves and rustling winds and a sense of nature. After the drowning I imagine an ominous sense of water throughout the remainder of the picture. Muffled sounds that feel as if we are underwater. Drips and splashes speckled through. My ideal composer would be Trent Reznor (composed songs for *Natural Born Killers*, *Social Network*, *Girl with Dragon Tattoo*) or Billy Corgan (composed songs for *Transformers*, *National Treasure*, *Stigmata*) for this film. With the warm tones of a string orchestra to the changing cool tones of a lonely piano. Some of the songs I have drawn inspiration from would be from bands like Bring me to Life by *Evanescence*, Stone Sour's Bother, Drifting in a Summers Night by *The Deep Dark Woods*, and Unforgiven by *Metallica*.



THE DRAKE SISTERS, HANNAH AND EMILY WERE INSEPARABLE.



# IMAGES OF INFLUENCE





# IMAGES OF INFLUENCE



BUT THE DAY BEFORE HANNAH WOULD LEAVE FOR COLLEGE AND EMILY WOULD STAY BEHIND,



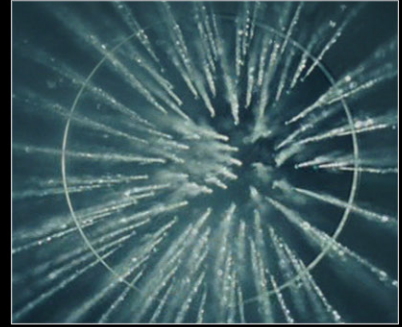
A SWIMMING **ACCIDENT** WOULD TAKE EMILY'S LIFE AND CHANGE HANNAH'S **FOREVER!**



# IMAGES OF INFLEUNCE



# IMAGES OF INFLEUNCE



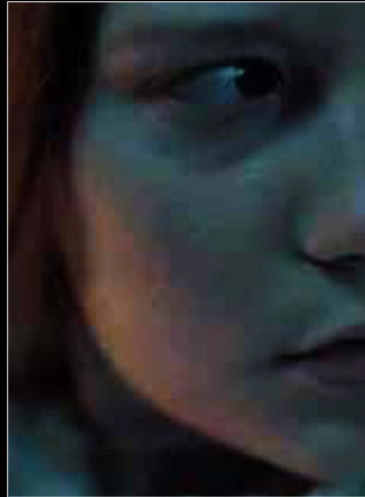
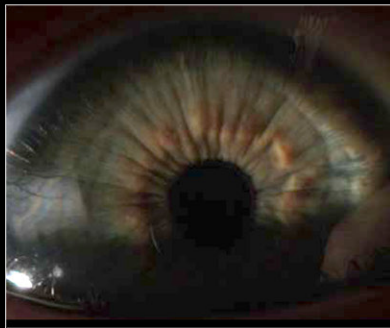
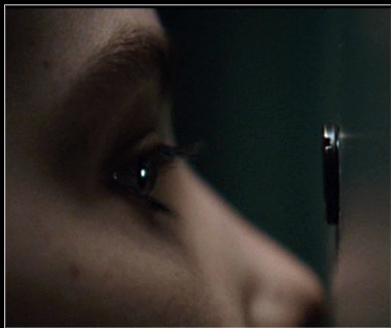
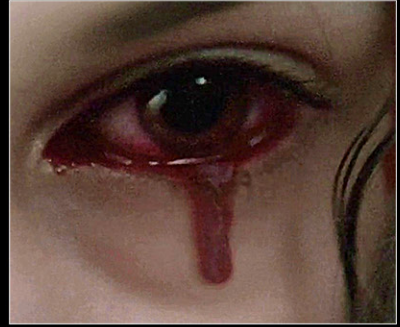
A close-up photograph of a human hand pressed against a glass surface covered in condensation. The background is a soft, out-of-focus blue light. The text is overlaid on the right side of the image.

HANNAH NEVER EXPECTED  
AFTER EMILY'S **DEATH...**



...SHE WOULD COME **BACK**

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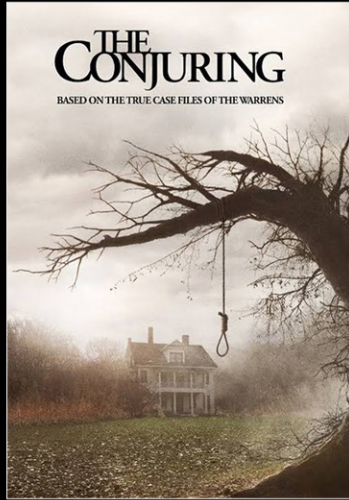
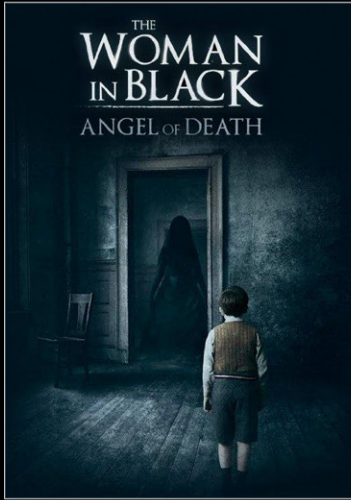




# IMAGES OF INFLUENCE



# VISUAL REFERENCES



THE WOMAN  
IN BLACK

THE CONJURING

WINCHESTER

THE SHINING



STIR OF ECHOS

THE BIRDS

WHAT LIES BENEATH

DARK WATER

