

Producers: Alejandro Ortiz  
Yelena Krivosheyeva  
Writer/Director: J. Søren Viuf

# BLOOD ON BLOOD

Dir. Of Photography: Hansen Yang  
Editor: Ryan Shannon  
Prod. Designer: Camille Jacobson



## SYNOPSIS

After the friendly fire death of his brother in the Nebraska State Patrol, veteran patrolman FRANKIE has been struggling to avoid 'burnout.' It's another slow day for him and new partner TERRY until all hell breaks loose at the local roadhouse and Frankie ends up in pursuit of a stolen police cruiser on a stretch of highway near the state line. With the radio, Frankie is able to talk to the perp, only to find out that it's his dead brother BILLY...or is it?

*As they approach the State Line, Frank can go no further, legally or emotionally. He must make a decision ....*

## DUTY OR FAMILY?



## BLOOD ON BLOOD

# NARRATIVE THEMES



BLOOD ON BLOOD



# BRUCE SPRINGSTEEN'S *NEBRASKA*



*Blood on Blood* is, fundamentally, about a man who can not come to terms with his past, even generating delusions to avoid confronting his guilt.

Many of the characters, settings, and themes of *Blood on Blood* are inspired by or drawn from Bruce Springsteen's 1982 album *Nebraska* - a stark and uncompromising exploration of the down-and-out, the misfortunate, and the outcasts of blue-collar America.

Almost invariably, the characters in the album are well-intentioned; but end up ground down by the machine.

It is a seminal study of the 'lies that kill us and the truths that run us down.' It's the story of the American Tragedy.

But the final track leaves us with a glimmer of optimism that keeps us persevering during our darkest times - a 'Reason to Believe.'



THE PATROLMAN



# NARRATIVE THEMES

## ● GUILT COMPLEX

- Frankie's 'break from reality' following the accidental death of his brother, Billy.
- Delusions of Normalcy
- Bargaining - 3rd Stage of Acceptance

## ● SETTING

- Nebraska
  - Remoteness, Isolation, and Loneliness
  - Small Town Familiarity/Shame
  - "Suffering in Silence"

## ● THE TIES THAT BIND

- Familial Duty vs. Voluntary Duty
- The Highway
  - Freedom vs. Restriction
    - Always something ahead and behind you - a means of escape, but the very thing that tethers us to our past, both good and bad.

## ● THE WOMB AS METAPHOR

- In times of extreme distress, we often retreat to our sanctum. For Frankie, his patrol car is his "womb."



# VISUAL THEMES/REFERENCES



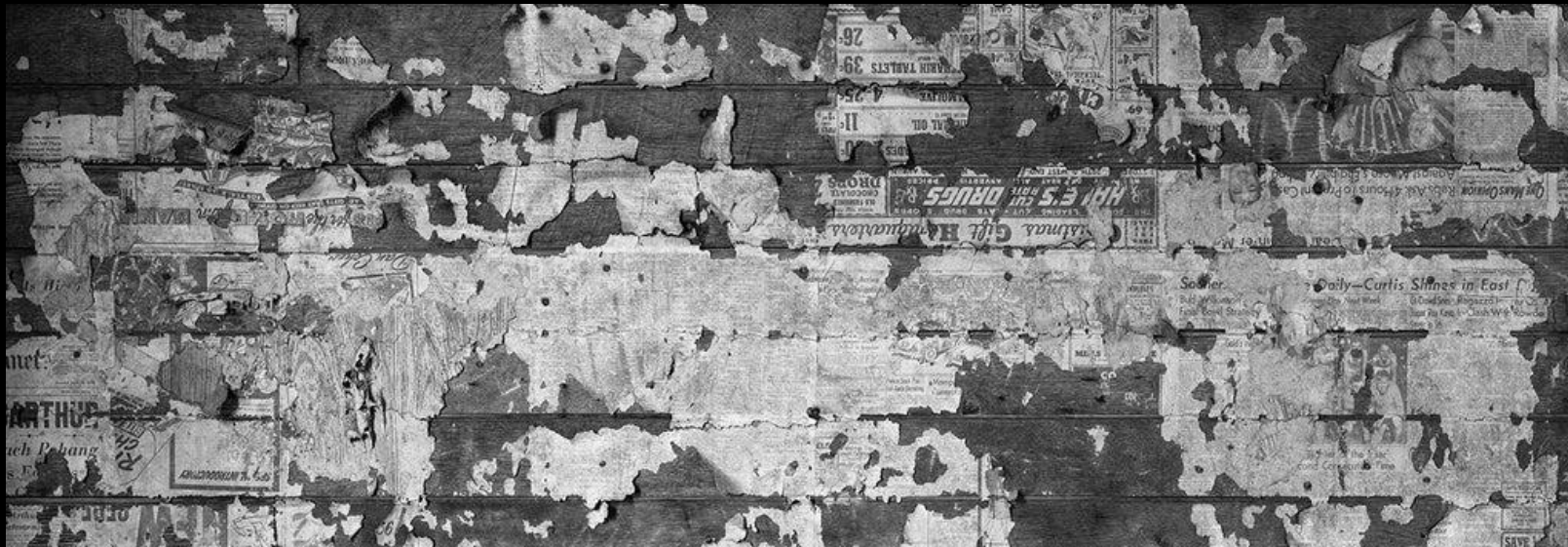
BLOOD ON BLOOD



DAVID MCCLEERY  
*PINHOLE PHOTOGRAPHY*

# DECAY, LOSS, FAILURE IN MIDDLE AMERICA

KEITH DOTSON  
*B&W PHOTOGRAPHY*



[WWW.DAVIDMCCLEERY.COM](http://WWW.DAVIDMCCLEERY.COM)

[WWW.KEITHDOTSON.COM](http://WWW.KEITHDOTSON.COM)



# INNER DARKNESS



*THE NIGHT OF THE HUNTER*

Dir: CHARLES LAUGHTON

DOP: STANLEY CORTÉZ



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# SETTING & ISOLATION/LONELINESS



*BADLANDS & DAYS OF HEAVEN*

Dir: TERRENCE MALICK

DOP: TAK FUJIMOTO, STEVAN LARNER, BRIAN PROBYN

NÉSTOR ALMENDROS, HASKELL WEXLER

BLOOD ON BLOOD



# CHIAROSCURO & "THE DARKNESS ON THE EDGE"



*THE ASSASSINATION OF JESSE JAMES BY THE  
COWARD ROBERT FORD*

Dir: ANDREW DOMINIK

DOP: ROGER DEAKINS, ASC

BLOOD ON BLOOD



# MAIN STORYLINE ("THE PRESENT")

\*LOCATION PHOTOS BY HANSEN YANG



- **MONOCHROMATIC/GRAYSCALE**
  - Contrasts the stark and unforgiving setting with our cultural conception of flashbacks and dreams and the cinematic devices employed to evoke that.
  - Bittersweet nostalgia to a lost middle America.
  - Highlights FRANKIE'S current state of loss/anomie and distorts his detachment from reality.



- **CONTRAST RATIO**
  - 4:1 to 8:1
  - Will provide visually pleasing, but intense and mildly unsettling photography.
  - "What lurks in the shadows of this cozy small Midwestern town?"



- **ASPECT RATIO**
  - 2.39:1
  - Will highlight the beautiful, yet austere geography/topography and architecture.
  - Allows for massive amounts of 'empty space' in the frame - subconsciously imparting to viewers the feeling of isolation, separation, and loneliness (even with his friends and partners.)





# MAIN STORYLINE ("THE PRESENT")

\*LOCATION PHOTOS BY HANSEN YANG





**J. SØREN VIUF**

**Writer // Director**



J. Søren, in the grand Steinbeckian tradition, moved from Oklahoma to California for work. After a great undergraduate education and several years working professionally as a cinematographer, he then fulfilled another lifelong dream of serving as a United States Naval Officer.

After traveling the world, meeting an endless stream of fascinating folks, and eating the weirdest things he could find, he ended up back in the States re-building his cattle ranch in the Osage Hills of Oklahoma.

Over the many years, his jobs have ranged from chipping rust on a warship to executing multi-million dollar salvage or construction operations.

In his free time, he travels a lot, always trying to find time for some diving, climbing/mountaineering, hunting, fishing, sailing, photography, or winter sports.

**OUR TEAM**

**ALEJANDRO W. ORTIZ**

**Producer**



Alejandro is a Film and Television Producing MFA candidate and a Juris Doctor candidate at Chapman University's Dodge School of Film and Media Arts and Fowler School of Law, respectively.

He has produced several short films and has worked as the on-set assistant to the director of a high-profile Netflix feature film. For fun, Alejandro enjoys Latin dance, drawing, and making video journals of trips and activities with his friends.

**YELENA V. KRIVOSHEVEVA**

**Producer**



Growing up in Russia, producer/director Yelena worked as a journalist from a very young age and by the time she graduated high school, she had an impressive resume that allowed her to work for one of the biggest newspapers in her city. However, oppression by the country's censorship laws forced her to emigrate to the United States where she instantly felt more equipped to follow her dreams and tell the stories she found meaningful.

After trying different careers ranging from a wine director in one of the best restaurants in Boston to an Advertising executive, Yelena found her true calling in filmmaking. After receiving her MFA in Film Directing from Chapman University in 2018, Yelena has produced and directed multiple short films.



## CAMILLE JACOBSON

*Production Designer*



Camille is a Production Designer from Vancouver, Canada with a Bachelors in Business Administration from Chapman University. She discovered a passion and talent for film and design after being pulled onto a set at Chapman University.

She draws heavy creative influences from her experiences in and affinity for nature, quality family time, and the Wild West. Having grown up on a modest ranch with her family, she has a unique perspective on incorporating familiarity and realism in her designs. She aims to cultivate sets that are both realistic and imaginative, as well as culturally, periodically, and historically accurate to the time period within which the stories are set.

## OUR TEAM

### HANSEN YANG

*Dir. of Photography*



Originally from Beijing, China, Hansen loves experimenting with different visual languages to pursue the best imagery for various genres of films.

Through extensive set experience, Hansen strives to hone his visual narration skills during multiple productions. He aims to deliver more vivid storytelling and lively characters to audiences and help them connect with the story.

## RYAN SHANNON

*Editor*



Ryan Shannon found his interest in storytelling at Humboldt County's College of the Redwoods,

Ryan went on to earn his B.A. in Film and Media Studies from the University of California, Irvine, where he produced promotional videos for the School of Humanities.

Today, having found his niche as an editor, Ryan is working toward his M.F.A. in Film Production with an Editing Emphasis at Chapman University where, in addition to editing two theses, two pilots and five other short narrative films, he recently interned as an assistant editor on 26 Seconds, a doc-series on the pandemic of child sex trafficking. He is also currently editing a documentary about recent Butte County wildfires produced by up-and-coming production company Babel Media Press.



## TIMELINE

10FEB2023 – BEGIN PRINCIPAL PHOTOGRAPHY

19FEB2023 – WRAP PRINCIPAL PHOTOGRAPHY

26FEB2023 – 1ST CUT

24MAR2023 – PICTURE LOCK

15APR2023 – FINALIZE SOUND DESIGN

01MAY2023 – FINALIZE COLOR GRADE, EXPORT

19MAY2023 – PREMIERE SCREENING @ MARION KNOTT STUDIOS

BLOOD ON BLOOD



# DIRECTOR'S STATEMENT

The genesis for *Blood on Blood* actually goes back to about 2005. By this point, I had begun taking long solo road trips across the country and beginning a life-long romance with the Open Road, both as a literal object and a figurative idealization.

Although I'd long been a fan of Bruce Springsteen's mainstream material, when I was introduced to his oft-overlooked masterpiece *NEBRASKA*, the doors of my young mind were blown open. The album's unflinching and harrowing tales of crime, failure, violence, loss, depression, and desperation mixed with the stripped-down, minimalist production were foreboding in 1982, 2005, and remain even more prescient and haunting in 2022.

Obsessing over the album in my early-20s while in film school gave me a critical revelation about art in general. Rather than heaping more and more clay onto a sculpture (something a younger Springsteen was often 'guilty' of with bombastic production and instrumentation); here was a more introspective, disillusioned artist carving away at the non-essential to reveal the truth within.

Sometimes Less is More.

Now, there's nothing to confirm this officially, but I've always perceived *NEBRASKA* as a concept album with recurring characters, overlapping timelines, and repeated phraseology. Back then, I conceived of and wrote a treatment for a long-form music video, knowing I could never make it.

So, here we are. *Blood on Blood* is the culmination of a years-long quest to pay homage and (try to) tell a story in Bruce's America, his scarred but optimistic world with a Darkness on the Edge of Town... but also one of Hope and Dreams.

As a U.S. Navy Veteran, I have seen far too many of my brothers- and sisters-in-arms leave home with a wide-eyed dream of serving their country and protecting whatever version of America they see fit to defend - only to come home broken, alone, and unable to re-integrate - myself included. The culture of the military is infamous for suppressing emotionality, often with disastrous results. When instructed to "Suffer in Silence," the path for psychological breakdown is paved. I see many similarities in law enforcement 'macho' culture. *THE PATROLMAN* is an exploration of the disassociation and alienation that can result from this culture, and ultimately, **the path towards healing.**

Thank you for the opportunity.

-JSV

BLOOD ON BLOOD



"Everything dies, baby, that's a fact.  
But maybe everything that dies someday comes back."

*Dan Spenst*





# BLOOD ON BLOOD

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