



# BLOOD STAR

PRESS KIT



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# TECHNICAL SPECS

**GENRE:** PSYCHOLOGICAL THRILLER

**LANGUAGE:** ENGLISH

**SHOOTING FORMAT:** RED R3D

**LENS:** COOKE S4

**COUNTRY OF PRODUCTION:** UK

**COUNTRY OF FILMING:** USA

**YEAR OF PRODUCTION:** 2023

**YEAR OF RELEASE:** 2024

**RUNTIME:** 90 MIN

**ASPECT RATIO:** 2.39:1

**SOUND:** 5.1

**FIRST TIME FILMMAKER:** YES



# LOGLINE



A young Latina pick-pocket is driving cross country back to her abusive boyfriend when she is targeted by a small-town Sheriff who shoots her off the road. A deadly game of cat-and-mouse ensues and she must use her street-smarts to survive.







# SYNOPSIS

Bobbi Torres, a young Latina pick pocket, is driving through the desert back to her abusive boyfriend, when she is pulled over and tormented by a local Sheriff. Bobbi soon realises she is in grave danger when he shoots her off the road crashing her car. She continues on foot and arrives at a nearby diner where his game of cat and mouse escalates. She uses her street-smarts to escape him, taking Amy the local waitress with her. As the girls drive away Amy is shot dead by the Sheriff. Bobbi seeks refuge in a junkyard, but when Ed the owner turns out to be the Sheriff's brother, Bobbi is subjected to a night of terror and she must turn the tables on them if she is to survive.



TRAILER

CLICK HERE





# REVIEWS

“WOW!!! That is SUCH an impressive film! Very tense, great suspense - the two lead actors are wonderful and so gorgeously shot!!!! Congratulations on such a great film! It really grabs you right from the opening shot. Great play on DUEL and THE HITCHER yet with its own identity.”

Patrick Lussier —Editor, Scream Movies

“What a creepy under your skin, laced with awesome social commentary, and with the ballast of terrific performance’s piece of film that feels so tight. I clearly don’t even know how to say how wowed I am”.

Gwen Yates Whittle — Supervising Sound Editor — Avatar, Jurassic World, Tron, Brave, Top Gun Maverick

“Lawrence Jacomelli’s snappilyshot debut”

Phil Hoad, The Guardian

“Gritty and gruelling desert noir thriller”

Grimmfest

“A throwback to all those great thrillers made between the ‘70s and ‘90s set in the American SouthWest”

The Movie Waffler

“A genre film that finds time for unforgettable Tarantinoesque moments”

Moviemaker Magazine





## QUOTES

LOOK WHAT YOU'RE LIKE WHEN  
YOU'RE WITH HIM...

YOU DON'T EVEN  
HAVE A VOICE ANYMORE.〰〰



“ YOU WANT TO SEE A MAN’S TRUE COLORS?  
GIVE HIM A BADGE AND A LITTLE BIT OF POWER.”



A man in a tan cowboy hat and sunglasses, wearing a tan uniform with a badge, is shown from the chest up. He is looking slightly upwards and to the right. The background is a blurred outdoor scene with a wooden structure and a red object in the foreground.

“IT’S SHERIFF NOT OFFICER.”





“WHAT'S THE WORD THEY  
USE THESE DAYS? TOXIC.”



A close-up photograph of a hand holding a knife. The knife has a dark, straight blade and a handle made of a rough, greyish-brown bone. The hand is positioned in the upper right, with fingers gripping the handle. The background is a soft, out-of-focus green. The lighting is dramatic, highlighting the textures of the bone and skin.

“THIS HERE IS LILLY,  
I MADE HER OUTTA MY MOMMA.”



# THE STORY BEHIND THE STORY

Vision and passion are essential to any creative achievement, but making a feature film independently requires something more: grit, determination, and the ability to adapt. In our case, we had no major backing from the industry—just an unrelenting drive to bring our story to life. That’s why the journey of Blood Star resonates on multiple levels, not just as a film but as a testament to what can be achieved with perseverance and ingenuity. For over 15 years, we’ve run a production company specializing in TV commercials and branded video content. This gave us a solid foundation to embark on movie production independently. When the pandemic struck, it unexpectedly provided the creative window we needed to develop a script. From there, the question became: “Where do we start?” We knew it had to be a low-budget production. Like many aspiring filmmakers, we had written scripts before but struggled

to secure financing. This time, we committed to writing a story we could fund ourselves, if necessary. Initially, we worked within a single-location framework—ideas revolving around a hotel room, an abandoned cabin or car. But as the story evolved, it grew into something much larger: a gritty road movie set in the New Mexico desert.

The heart of Blood Star was forged in a time of global crisis. As the world shut down during the pandemic, a deep sense of isolation, anxiety, and helplessness settled in—a kind of collective claustrophobia that shaped the emotional core of our story. The feeling of being trapped, uncertain of the future, and utterly alone became our starting point. At the same time, two high-profile murder cases—both involving police officers who abused their power—ignited a darker thread in our

narrative. These real-world events, exposing systemic injustice and toxic masculinity, hit us hard. They inspired the creation of our antagonist, Sheriff Bilstein: a man cloaked in authority, hiding monstrous intent. He’s the embodiment of corruption—an unflinching critique of the fragile trust we place in those meant to protect us. This archetype—the charming predator in a badge—has emerged powerfully in modern storytelling, echoed in characters like Jon Hamm’s sheriff in Fargo Season 5. With Blood Star, we set out to explore those themes—a thriller grounded in reality, but with the raw tension and pulse of a classic noir.

From the beginning, we aimed to make Blood Star feel bigger than its budget. Though based in London, we chose to set the story in the American Southwest—capturing the mythic loneliness of the desert and

giving the film a distinctly U.S. noir aesthetic. Through platforms like Staff Me Up, we built a tight-knit team of passionate L.A.-based filmmakers and ran pre-production entirely remotely. When it came time to shoot, we flew to California and hit the ground running. The film was shot in just 10 days with a lean, 20-person crew on location in Palmdale. But indie filmmaking rarely goes to plan.

We arrived in L.A. to discover that months of rare rainfall had turned our harsh desert location into a wildflower-covered prairie—gorgeous, but completely wrong for our story. And the challenges kept coming. Just two days before filming, our main picture car blew up—it had to be written off and replaced at the last minute. As we scrambled to adjust, nature added its own complications. Sandstorms swept through



the area, and flooding from melting snow turned key locations into muddy, unusable ground. On top of that, permitting issues repeatedly brought production to a standstill, forcing us to rethink and rework our schedule on the fly.

Every frame of *Blood Star* was meticulously storyboarded by Lawrence during pre-production, and that preparation became our anchor in the storm. He knew the story inside out—its rhythms, its tension, its emotional core. So when the unexpected hit, as it so often does in independent filmmaking, we could pivot quickly and decisively without losing the heart of the film. With only two or three takes per shot, we moved fast, shot with precision, and pushed through the pressure. Against all odds, we brought the film in on time and within budget.

*Blood Star* is a true debut in every sense. Lawrence

took on the triple role of writer, producer, and director. I stepped into uncharted territory as a first-time screenwriter and producer. Even our leads—John Schwab (*The Queen’s Gambit*, *Jack Ryan*) and Britni Camacho—were taking on their first leading roles in a feature film. But that inexperience became our fuel. What we lacked in credits, we made up for in hunger and heart. Every member of the team gave everything they had to bring this vision to life. And through that effort, *Blood Star* became more than just a gritty thriller—it became a story with soul.

At its core, it’s a “desert noir cat-and-mouse road movie,” but it also dares to confront the real-world weight of misogyny, violence, and survival. It’s a genre film, yes—but one that lingers, that hits a nerve, and that pulls the audience into a world that feels dangerously close to our own. *Blood Star* is proof that first-time filmmakers—with limited resources

but limitless drive—can create something bold, meaningful, and cinematic. Our journey is a reminder that creativity, resilience, and sheer determination can carry a story from the page to the screen. As we look ahead to the next chapter, *Blood Star* stands as both a proud accomplishment and a promise: this is just the beginning.

*Writer/Executive Producer — Victoria Hinks Taylor*



A photograph of two young women in a desert setting, both making peace signs with their hands raised. The woman on the left has long dark hair and is wearing a black sleeveless top. The woman on the right has blonde hair and is wearing a red and black plaid shirt over a white t-shirt. The background is a bright, hazy desert landscape with some sparse vegetation. A thick, horizontal red brushstroke is painted across the middle of the image, partially obscuring the women's torsos. The word 'CAST' is written in a white, outlined, serif font on the left side, overlapping the red brushstroke.

CAST





## BRITNI CAMACHO

Britni Camacho is an actress, writer, and singer who's currently studying acting at Columbia University. Her credits include playing Maya in the Amazon Prime series "I'm A Virgo" and Reyna in ABC's series "The Rookie". Her hobbies outside of performance include baking, cooking, and video editing.





# JOHN SCHWAB

John Schwab Is An Actor, Director And Producer. Most Recently Seen As Lt. Col Lann In Apple TV's Masters Of The Air, John's Other Recent Work Includes The Diplomat (Currently Filming Season 2), Tom Clancy's: Jack Ryan, Queen's Gambit And Trust Among Many Others. Past Television Includes Sky Atlantic's Das Boot, BBC's Dark Money, And Many More. Films Include Jurassic World: Fallen Kingdom, Annihilation, The Catcher Was A Spy And Zero Dark Thirty Among Many Others.

He's also an accomplished voice over actor, currently recording Netflix's The Seven Bears — with recent work including Netflix's Captain Laserhawk: A Blood Dragon Remix, Thomas the Tank Engine, Teletubbies as well as narrating shows like Wife Swap and Dr. Jeff: Rocky Mountain Vet

John also has a long history of video games, with over 50 titles under his belt including The Witcher as Dandelion. He's also the voice director of the top comedy fiction podcast Abridged...Too Far!





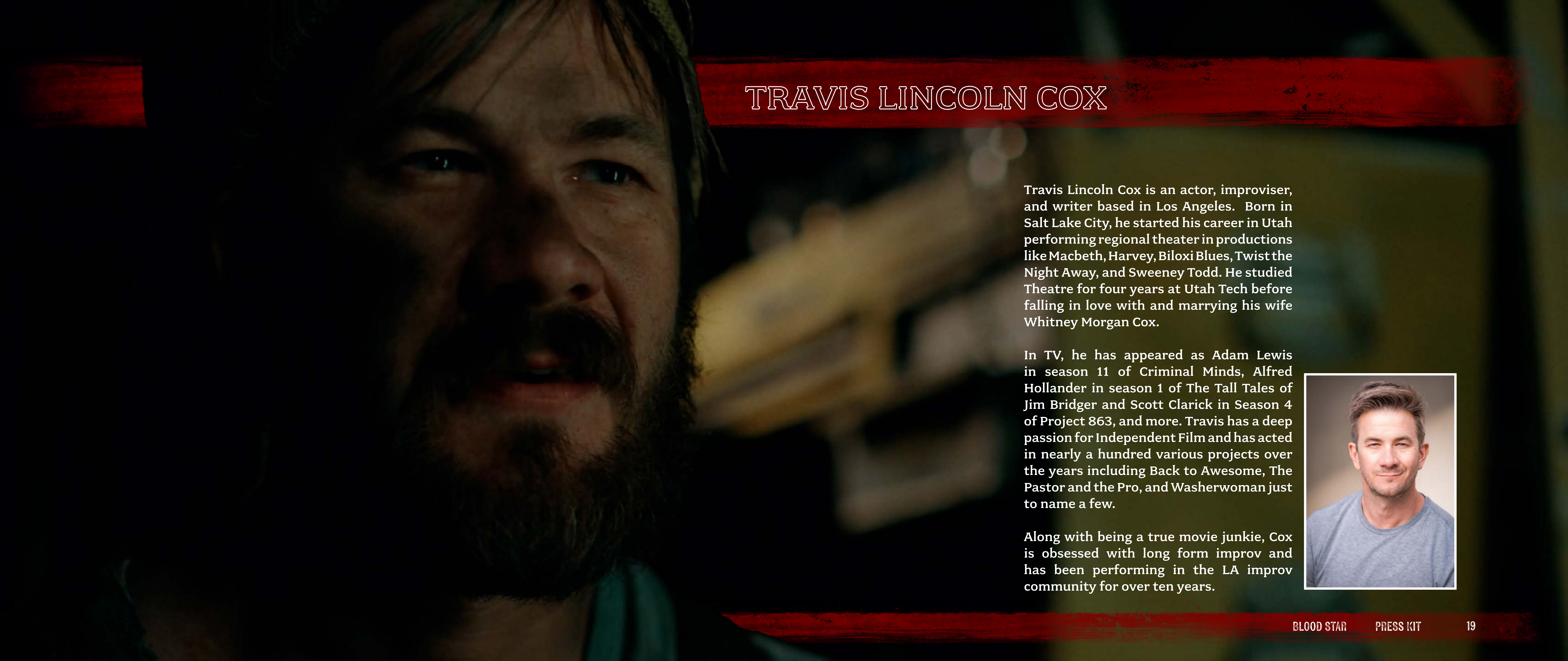
# WYOMI REED



Wyomi Reed is a Canadian film and television actress & writer, best known for her role in *Winning Time: The Rise of The Lakers Dynasty* and *The Last Parable*. She was born in Toronto, Canada where she began her studies at The Armstrong Academy and is fully trained under the Meisner technique. Wyomi currently resides in Los Angeles where she continues to pursue acting and screenwriting.







## TRAVIS LINCOLN COX

Travis Lincoln Cox is an actor, improviser, and writer based in Los Angeles. Born in Salt Lake City, he started his career in Utah performing regional theater in productions like Macbeth, Harvey, Biloxi Blues, Twist the Night Away, and Sweeney Todd. He studied Theatre for four years at Utah Tech before falling in love with and marrying his wife Whitney Morgan Cox.

In TV, he has appeared as Adam Lewis in season 11 of Criminal Minds, Alfred Hollander in season 1 of The Tall Tales of Jim Bridger and Scott Clarick in Season 4 of Project 863, and more. Travis has a deep passion for Independent Film and has acted in nearly a hundred various projects over the years including Back to Awesome, The Pastor and the Pro, and Washerwoman just to name a few.

Along with being a true movie junkie, Cox is obsessed with long form improv and has been performing in the LA improv community for over ten years.





# FELIX MERBACK

Felix Merback is a Los Angeles based actor, and a Phi Beta Kappa Graduate of the IU School of Theatre and Drama. His most recent credits include: When It Rains in LA, AIMEE the Visitor, The Twisted Doll and, of course, Blood Star - which he is thrilled to have premiere at one of the most prestigious festivals in the world! Follow his journey on Instagram at @felix\_merback.





A woman with long dark hair is sitting in the driver's seat of a car. She has blood smeared on her forehead and chest. She is looking down with a distressed expression. The car's interior is visible, including the steering wheel and dashboard. The background shows a blurred view of the outside world through the windshield.

CREW



# LAWRENCE JACOMELLI

# WRITER / DIRECTOR

Lawrence Jacomelli is a TV commercials and Feature Film director from London.

In 2023 he shot, BLOOD STAR, a phsycholgical thriller set in the New Mexico desert, staring John Schwab, (The Queens Gambit — Netflix and Jack Ryan - Amazon Prime) and newcomer Britni Camacho.

Lawrence is a well established TV commercials director having worked for clients including T-Mobile, Vodafone, Ikea, Schweppes, P&G, Swatch, Carlsberg, Pepsi, Toyota, General Motors, Lexus, Vanity Fair, McDonalds, Burger King, Wrigley's and many more.

Lawrence's Awards list for TV commercials and Brand videos are; A Cannes Lions for Burger King 'Whopper No Show' The Grand Prix Award at Ad'Or with ANCP 'Hide and Seek'; a Golden Drum with Arctic 'Movie'; Gold Eurobest for 'Best use of Film Direction' with 'Girl's Night Out'; a Silver Lynx with GM 'Mime' Best Direction at The

London & New York Viral Awards with Pot Noodle 'Precious'; Can^nes Lions Shortlists with Ikea 'Game', Voltaren 'Commentator', Car Seatbelts 'Egg', Multiple Sclerosis 'Earthquake' and Road Safety 'Girl's Night Out'.

<https://www.lawrencejacomelli.com>





# VICTORIA HINKS TAYLOR

## EXECUTIVE PRODUCER / WRITER



Victoria Hinks Taylor is a writer and Executive Producer from London. She started her career in advertising writing campaigns for numerous brands. In 2008 she started her own agency 'Beast' with her partner Lawrence Jacomelli and continued to write and make award winning videos and TV commercials.

In 2023 she wrote her first feature film Blood Star and subsequently opened Fastback Films.

Victoria is now working on her next script with 6 feature length projects on the Fastback slate.



## PASCAL COMBES-KNOKE

## CINEMATOGRAPHER

Pascal, a French-American dual citizen, lives in Malibu Lake, CA. He studied film theory at the University of Pennsylvania and film production at Chapman University. Then back to LA as a Steadicam operator, he soon followed his call to become a full-time IATSE DP.



He wakes up every morning to make people FEEL SOMETHING using images. He is emotionally attracted most to characters of conflict who we empathize with against all odds; with visual language gravitating toward French impressionistic naturalism. Pascal loves Arri color science and owns both Alexa 35 and Alexa Mini LF. Hey loves to play guitar, drums, chess, and mountain bikes as much as he can.

Pascal just wrapped principal photography on DARKNESS OF MAN (starring Jean-Claude Van Damme) and will soon resume production on BOUNTY (starring Stephen Dorff, Ron Perlman) which took a brief hiatus over the New Year. Pascal is concurrently in development on several exciting films to begin principal photography in 2023!



A man with a bloody forehead is aiming a handgun. The background is dark and smoky, with a horizontal red brushstroke across the middle. The text "BEHIND THE SCENES" is overlaid in white outline font.

BEHIND

THE SCENES



# BTS VIDEO









# CONCEPT ARTWORK



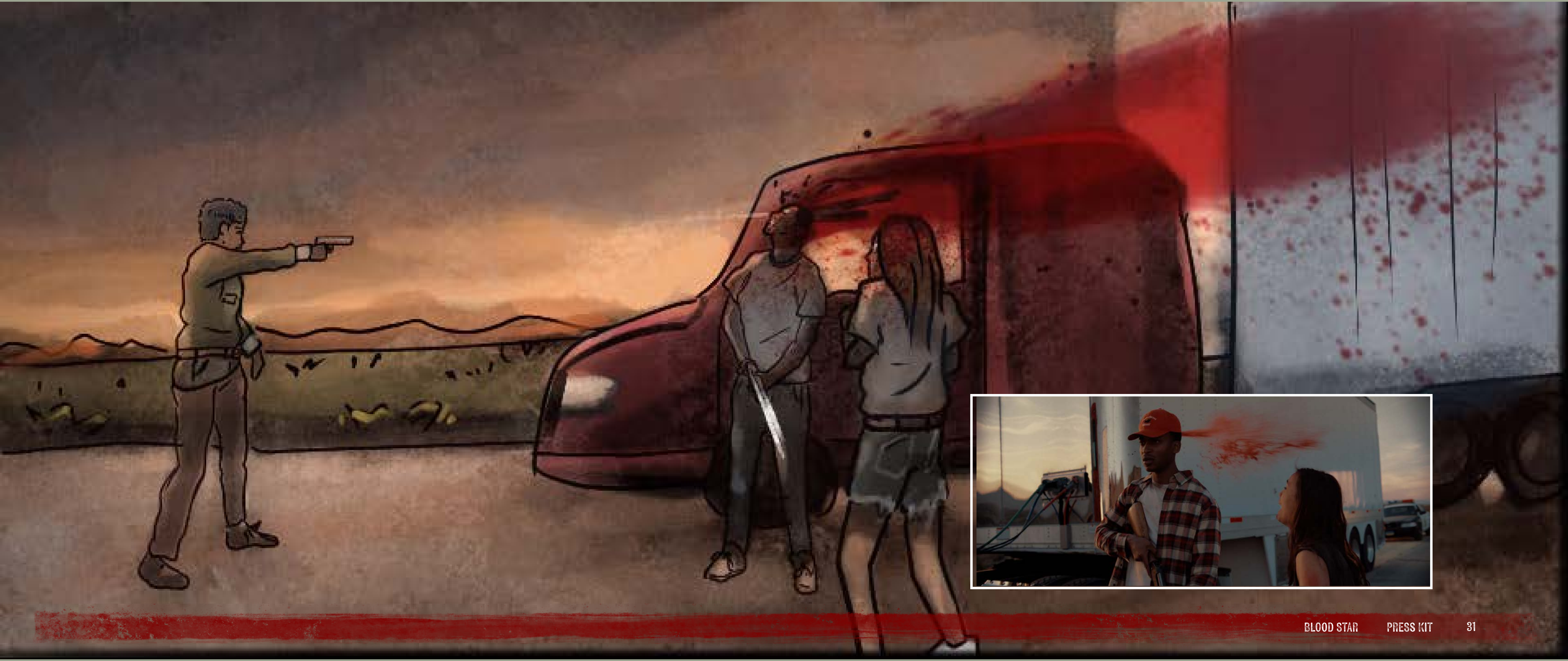






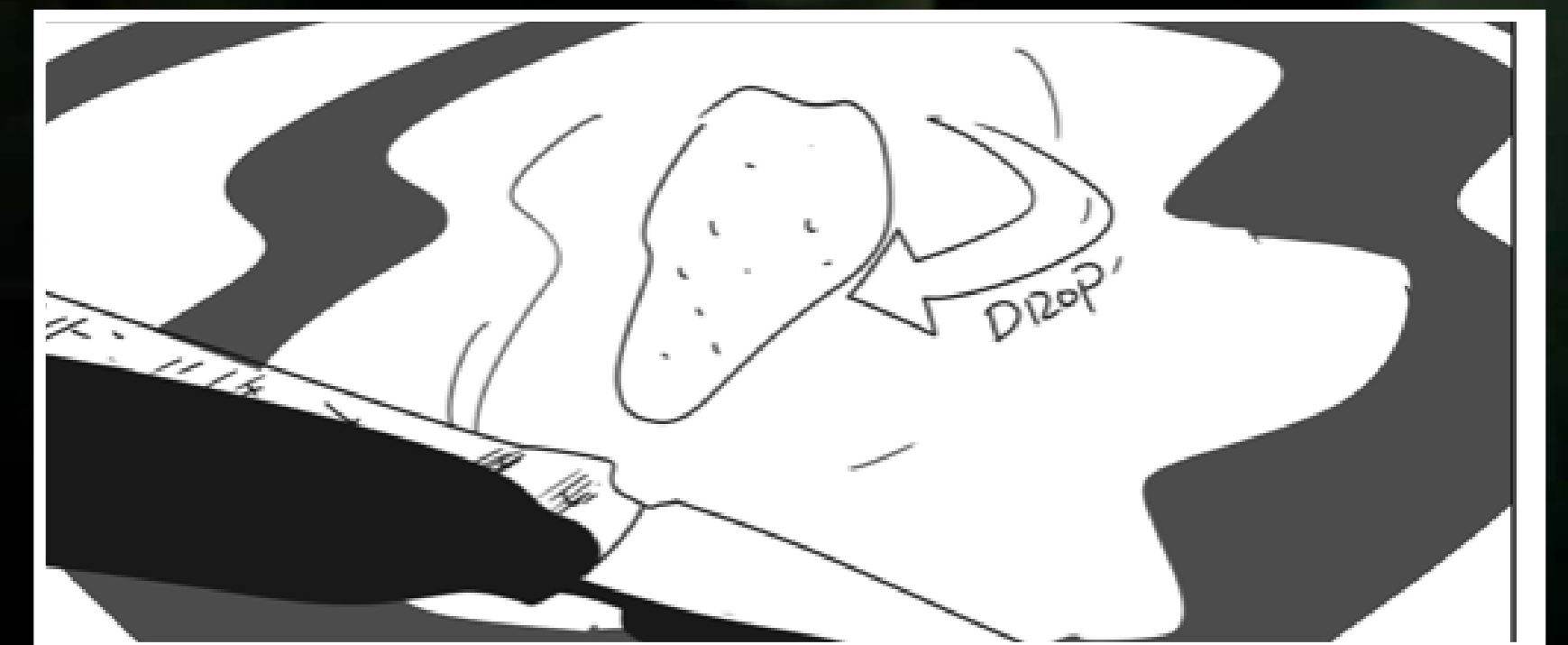
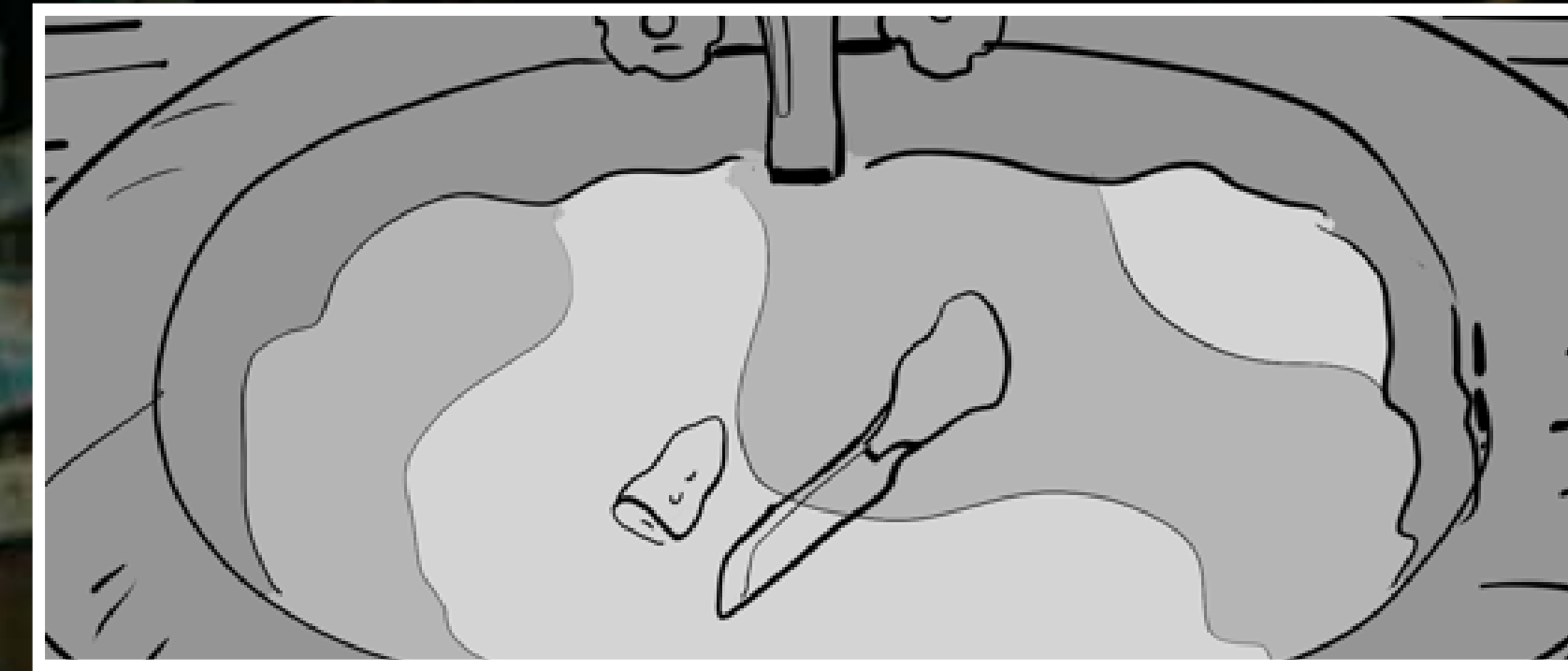
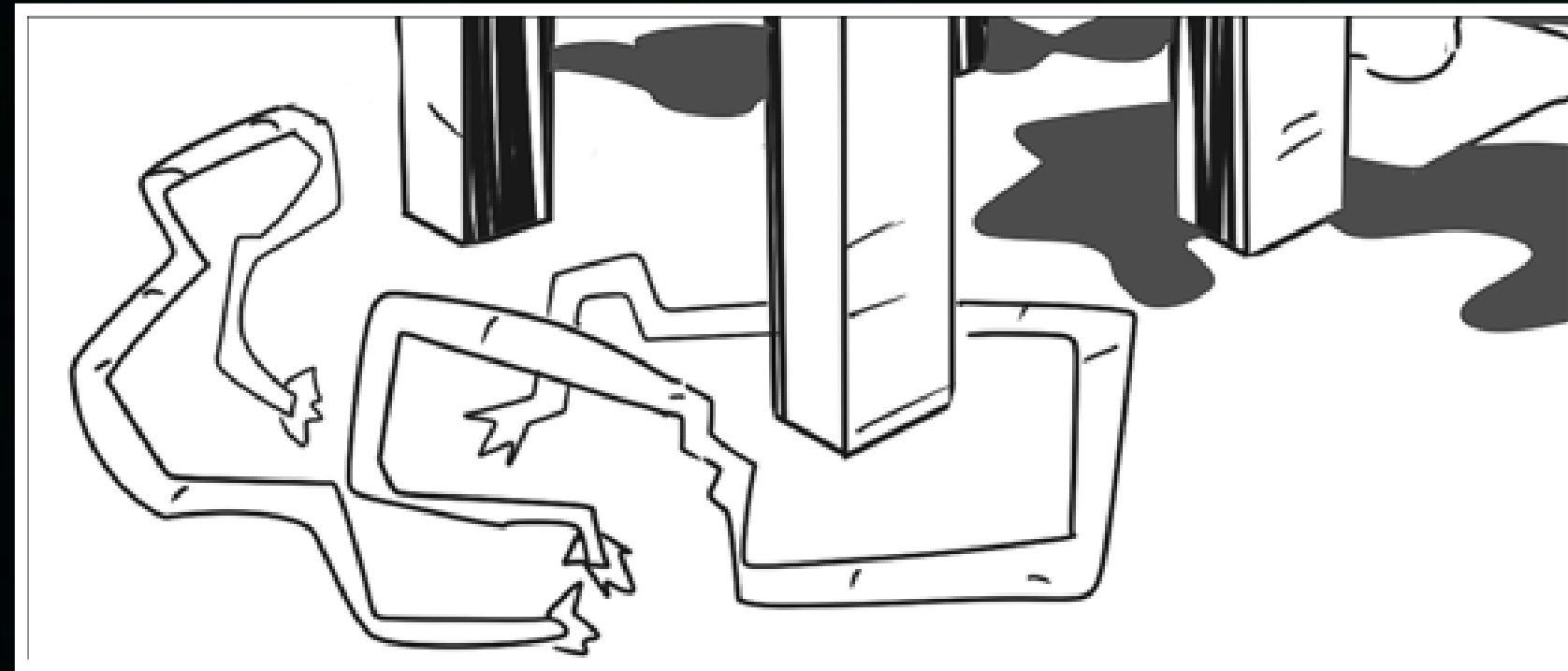








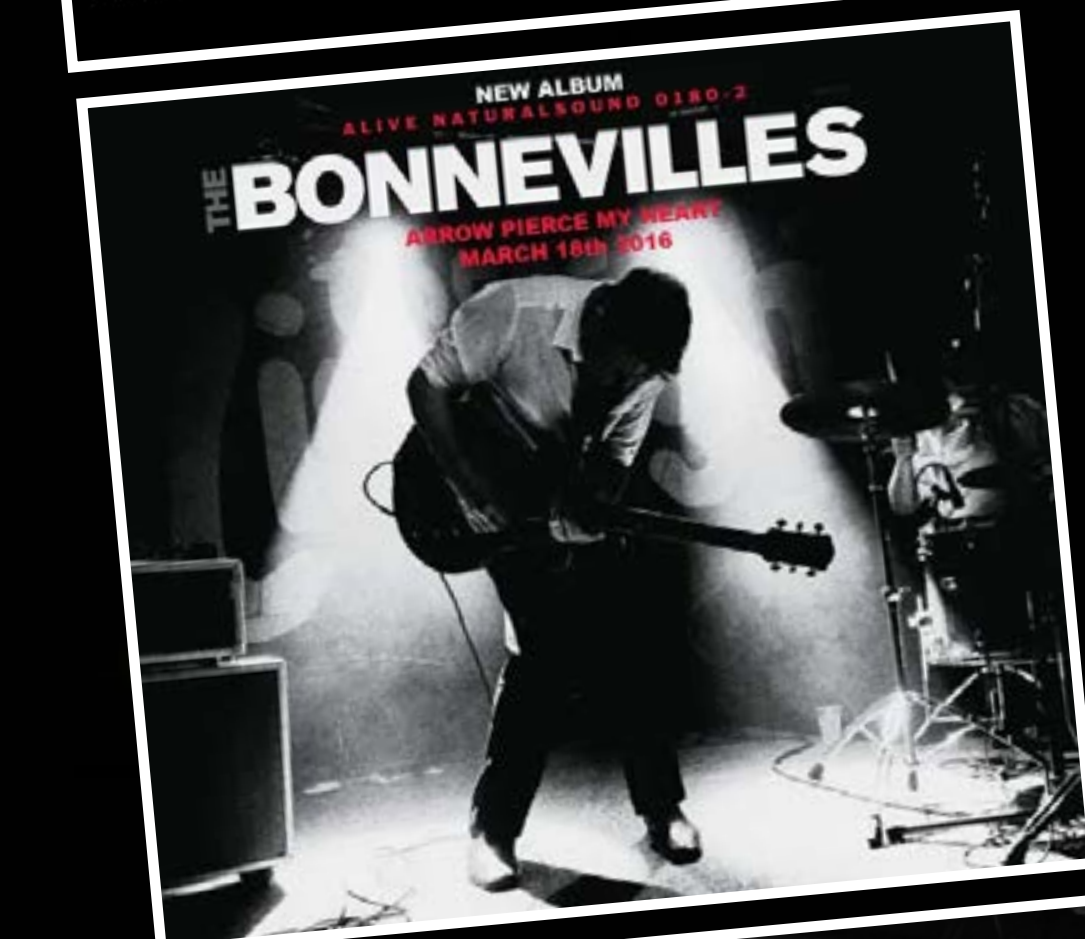
# ANIMATIC



WATCH  
HERE



# MUSIC



Blood Star has original score music by FELIX-LINSELL HALES and the soundtrack includes tracks by THE BONNEVILLES and THE MANDELBROT SHAKES. In the opening title sequence Bobbi sings along to the lyrics of the song playing on the car:

## The Bonnevilles “Hell”

No where to run, no where to hide  
The things I’ve done and I’m afraid to die  
I’ve shown no mercy to a man on his knees  
Don’t expect to get none when it comes to me  
Lucifers tongue is tickling my ear  
He’s telling me all the things that I don’t want to hear  
He says I owe him for the price of a soul  
Its the big payback for the years that I stole



# DIRECTOR'S STATEMENT

'Blood Star' is a film about violence against women: it explores the core themes of brutality, coercive control, misogyny, and the silencing of the female voice. Through the character of the male protagonist (Sheriff Bilstein), the film also tackles the issue of 'abuse of power' — the threat sometimes posed by those in positions of authority whose task should be to protect the vulnerable in society.

'Blood Star' forces us to share the ordeal of a young woman (Bobbi Torres) escaping domestic violence only to be hunted down by a misogynistic Sheriff, the deliberately short 24-hour time-frame serving to draw the audience into a claustrophobic atmosphere of mounting threat. At the same time, the starkness of the film's desert landscape setting evokes a sense of isolation, as the audience is forced to confront, and empathise with, the loneliness and vulnerability of the female protagonist.

Self-doubt provides another element in the young woman's dreadful predicament as she becomes increasingly embroiled in

the Sheriff's twisted game of control: she needs to find the strength to seek a way out of what seems to be an impossible situation — but how did she find herself here? Was it in some way her own fault?

Finally, as film-makers, the cutting-out of the young woman's tongue was a tough decision to make, but, ultimately, we felt that it was important to show the raw brutality and reality of violence against women — and it also provides the metaphor for the fact that, throughout history, and in many parts of our world, **women's voices are silenced by men.**

The decision to leave our heroine brutally scarred was a decision not to be taken lightly, but it became clear to us during the process of script revisions, to be a dramatic necessity: those women who do survive violence must live with the scars, both mental and physical, this is the reality.





# CINEMATOGRAPHER'S STATEMENT

Pascal Combes-Knoke  
Cinematographer | IATSE Local 600  
805.405.5055  
www.pascalfilm.com

## SHOOTING BLOOD STAR: ALEXA MINI LF OR RED GEMINI?

*by Pascal Combes-Knoke, Cinematographer*

When director Lawrence Jacomelli asked me to shoot horror movie, "BLOOD STAR", one of the first conversations we had was about how we are going to shoot these huge night exterior scenes. The film opens with a bloody, barefoot, young woman chased down on a barren, dirt, desert road by an anonymous killer.

Lawrence and I both wanted to practically see infinitely in every direction to fully immerse the viewer in her world and show her isolation from civilization in every direction. The problem is we didn't have the budget for balloon lights or super speed lenses. So the question became what camera and sensor will allow us to retain every single photon from this moonlight source for maximum latitude and detail in the shadows with the widest spread? The follow up question was how do we move the

camera very quickly from setup to setup to shoot this movie in 10 days?

What may surprise you is that I am a proud Alexa Mini LF owner, and we opted to shoot on the Red Gemini. The decision was not a financial one but a logistical and creative one: the Gemini's Low Light 2000 ISO paired with the native 5K sensor for supersampling to a clean 4K delivery could not technically be beat by my Arri Mini LF. The high sensitivity allowed our moonlight to be a 6K HMI and 4K HMI PAR blasting side-by-side through an 8x8' 1/4 grid on a 80 ft condor, backed 300 ft from the road. Our lensing was Cooke S4/i at T2.0, with the opening shot at 35mm.

Another huge benefit I found from shooting Red Gemini over Mini LF is weight / form factor giving us flexibility to move and fit the camera in spaces otherwise impossible. We

could not usually afford steadicam but our workaround was the DJI RS3 Pro gimbal which balances the Gemini perfectly and of course cannot balance the heavier Mini LF.

We also shot a lot in the picture car where, often, getting the camera a few inches closer to ceiling or window makes all the difference in capturing the right angle. The Red Gemini proved invaluable in squeezing the camera into these tight spaces - often with myself Lawrence, and my 1st AC Bruno all cramming into the same tiny car!

Lastly, rigging the lighter Red Gemini to the exterior of the moving picture car meant we could safely secure the camera on suction cups or hostess tray with less grip equipment and time than would otherwise be necessary with the heavier LF.

Every camera has its strengths and weaknesses and the Gemini proved to give us a superior image quality in low light and gave us more flexibility to mount, frame, and move the quickly on our very demanding schedule. Take a look at Blood Star and let us know if you like the result!



# BILLING BLOCK

**BEAST PRODUCTIONS & FASTBACK FILMS**

Presents a **LAWRENCE JACOMELLI** FILM

Starring **JOHN SCHWAB** **BRITNI CAMACHO** with **SYDNEY BRUMFIELD** **TRAVIS LINCOLN COX**  
**FELIX MERBACK & WYOMI REED** Edited By **ROSS EVISON** Original Score **FELIX LINDSELL-HALES**

Production Designer **AMELIA HAYNES** Director Of Photography **PASCAL COMBES-KNOKE**

Executive Producer **VICTORIA TAYLOR** Line Producer **ZAINA TIBI**

Produced By **LAWRENCE JACOMELLI** **VICTORIA TAYLOR & ZAINA TIBI** Story By **VICTORIA TAYLOR**  
Screenplay By **VICTORIA TAYLOR** **LAWRENCE JACOMELLI & GEORGE KELLY**

Directed By **LAWRENCE JACOMELLI**



PRODUCTION COMPANY

**BEAST**  
P R O D U C T I O N

***FASTBACK***  
***FILMS***

[FASTBACK-FILMS.COM](http://FASTBACK-FILMS.COM)

[IG: @FASTBACKFILMS](https://www.instagram.com/FASTBACKFILMS)

[BLOODSTARMOVIE.COM](http://BLOODSTARMOVIE.COM)



# MARKETING ASSETS

LAUNCH VIDEO “COUNTER” 20”

TEASER CINEQUEST 15”

TRAILER 30” 9:16

DIRECTOR INTERVIEW

JOHN SCHWAB “10 DAYS”

JOHN SCHWAB “THE ROLE”



An aerial photograph of a two-lane asphalt road winding through a rugged, rocky desert canyon. The terrain is covered in sparse, low-lying desert vegetation and numerous large, light-colored boulders. In the distance, a small green car is visible on the road, driving away from the viewer. The sky is clear and bright, and the overall color palette is dominated by warm, earthy tones of the desert landscape.

THANK YOU

CONTACT

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