

STARFISH

2018
OFFICIAL SELECTION
**FANTASTIC
FEST**

LOGLINE

With reality rapidly fraying at the edges, Aubrey finds herself following a string of clues left after the death of her best friend. Clues leading to a mysterious signal that could save the world.

SYNOPSIS

When a mysterious signal from an unknown dimension summons the end of days, it appears as if only Aubrey (Virginia Gardner) is left on earth. Trapped in the apartment of her recently deceased best friend, the only clue she has is a single cassette left behind after her friend's death, labeled: "THIS MIXTAPE WILL SAVE THE WORLD."

Thrust into a mystery orchestrated by her friend and stricken with grief, Aubrey begins to piece the clues together, uncovering a series of tapes all with pieces of the mystery signal. Along the way, progress is impeded when monstrous creatures begin to overrun the world and enclose in on her. Aubrey is forced to fight off the encroaching creatures and move beyond her own crippling grief in order to find the remaining tapes. But will completing the signal save the world?

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DIRECTOR BIO

A.T. White is an award-winning film director and award-winning musician from the UK who spends his time split between there and L.A. He is co-manager of international boutique production house 'We Are Tessellate'. which is currently in various stages of development on a number of feature films, shorts, albums and innovative gaming experiences. Al is also lead host of the entertainment podcast channel 'We Are Geeks'. His debut feature film, 'Starfish', is an extremely personal project for him, based upon the external and internal realities of events from the past years of his life. He wrote, directed, produced and scored the film.

Every cent Al makes from 'Starfish' will be donated to Cancer Research. Al is in the midst of developing numerous feature-length projects - - including a 70's infused elegant slasher film, alternate left field drama 'Videotape' and the sun-drenched epic franchise 'Geeks'. In addition to his film work, Al is also in a band called GHOSTLIGHT, whose music has topped numerous charts and won various awards. They have a new album out in 2018 called 'Dive Dark'.

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CAST

Aubrey **Virginia Gardner**

Grace **Christina Masterson**

Edward **Eric Beecroft**

Alice **Natalie Mitchell**

Okami **Tanroh Ishida**

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CREW

Writer/Director/Composer	A.T. White	Editor	Alex Elkins
Producer	Aida Bernal		A.T. White
	Aldo Jovan Diaz	Animation	Tezuka Productions
	Tanroh Ishida	Visual Effects	Spill Studios
Executive Producer	Anthony White		Cinesite
	Edgar Romero	Production Designer	Fernanda Guerrero
	A.T. White	Sound Design	Soundnode
Co-Producer	Nathan Hertz	Casting	Sherrie Henderson
Associate Producer	Allyson Holland	Creature Design	Bowen Jiang
Cinematographer	Alberto Bañares		A.T. White

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TECHNICAL INFO

Original Title **STARFISH**

Genre **Cosmic Horror**

Country of Production **UK/USA**

Year of Production **2018**

Length **99 minutes**

Screening Format **DCP**

Languages **English**

Aspect Ratio **2:35**

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SOUNDTRACK

“Any script I write, always begins with the kernel of an idea and then once I know the lead character - I start collecting songs. I pick the music that the character’s would be listening to (which, in this film, became very literal). Then I create a playlist that I listen to over and over while I write the script. Many of the scenes then rotate around the songs and for this film in particular, they became integral. When I send out the script to producers/friends/colleagues it always comes with a zip file of songs and notes in the screenplay for when to listen to which one (which must be annoying to anyone reading!).

For my first feature, I wanted to showcase a variety of my absolute favourite bands and styles of all time. Sparklehorse has been my favourite band since I was 18. I was lucky enough to tour with him just prior to his death. The Notwist are another one of my absolute favourites and I've used them on a prior short film I made called 'Choose'.

The Mixtapes in the film came from the truth of my friend Saya (Grace) who used to make me playlists on CDs. I originally had the film full of the actual music she would send to me, but it felt like that crossed a line into her private life and not just mine. And many of the tracks weren't fitting right with the scenes. So I decided it should be more about the music I loved or at some point sent back to her.” - A.T. White

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SCORE

The music was created with a series of self-imposed rules and restrictions. Al decided to submerge himself fully in the score for a period of only 8 consecutive days. Surrounding himself with photos of his real life friend who the film is in memory of - Al wrote all of the score in just 3 days. Then recorded it over 3 days. And then mixed over 2. So there was no room for second guessing and only bold decisions could be made. He worked alongside Oli Jacobs (a sound engineer that he'd spent the past 3 years recording his band's new album with) and together they embraced utilizing only a quartet and a piano.

They then re-recorded the piano via a cassette deck and destroyed elements of the tapes film by hand, so as to create an evolution of artifacts throughout the score. So the piano begins fragmented and broken at the front of the film and then gradually 'heals' itself throughout Aubrey's journey - becoming cleaner and more audible by the finale. They also re-voiced the strings through a rotating organ for the 'Signal' scenes of the movie. Allowing a ghostly, organic identity to be created for these scenes only.

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EFFECTS

Marc Hutchings (GUARDIANS OF THE GALAXY, ASSASSIN'S CREED, IRON MAN 3, FANTASTIC BEASTS AND WHERE TO FIND THEM) and his team at Spill Studios took the lead on the the incredibly ambitious demands of the project. Marc's team also worked with U.K. based CineSite to craft a unique and grounded Lovecraftian vision. The creature design was handled by Bowen Jiang and director A.T. White.

The film contains one beautiful anime sequence from legendary Tezuka Productions (ASTRO BOY) of Japan.

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CONTACT

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