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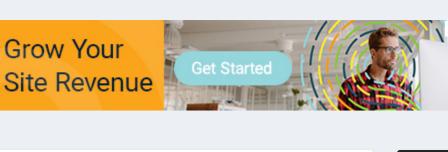
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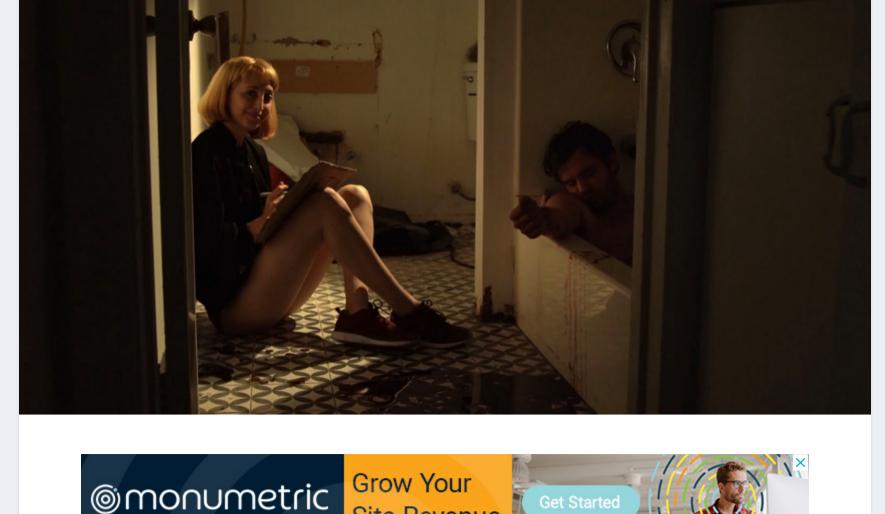
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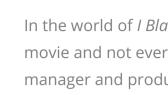
INDIESTREAM



Horvat Of 'I Blame Society' Posted by Murjani Rawls | Feb 11, 2021 | Interviews, Movies | 0 ● | ★★★★★

INTERVIEW: Writer/Director/Actor Gillian Wallace





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a movie. An "if I was a murder" opus that turns from a theoretical premise to a full-on killing spree. Writer/Director **Gillian Wallace Horvat** infuses this horror-comedy with clever observations about Hollywood's hierarchy and the overall view of women. Nobody could believe that one woman could go on a killing spree, right? The found-footage style film cleverly blurs the lines between what the audience will think is real and what's not while making an intelligent commentary on filmmaking. Is Gillian doing this for the love of the project, or has it grown into something more iniquitous? We spoke to Horvat about her thought process in making I Blame

Society and her observations on filmmaking and Hollywood.

I wanted to ask about the pitch meetings that your character goes through in I Blame Society. They constantly change up expectations for her. We're looking to be more inclusive at first and wanting her film to be more "authentic." Then in the end, completely disregarding what she made even though it's what they requested. I felt like you have been through those. Did those scenes come from personal experiences? Gillian Wallace Horvat: Certainly, I mean, those I didn't have to exaggerate much. When I was

I've heard about.

don't cancel me."

or killing somebody for the reasons that she does.

authenticity and where it comes from.

Spoilers for the film ahead!

writing those scenes, in fact, all I did was probably make them more articulate in how they're insulting. I just gave them a little boost. That's all. There's a really bizarre and surreal range of poor behavior that you see. Things like this, where people are supposed to sit down and talk about making work together. Instead, it's just always like a bit of a dick-measuring contest. Although sometimes it can seem like you're on a really great date. Those are the good ones. They're not all bad. The couple scenes in

the film are a love letter to all the bad meetings that I've ever had. Also, all the bad meetings that

There's this unpredictability to Gillian's character. Is she really buying into the murders in that she just wants to do them? Or is it that's this is all a role for a film? I like how you blurred the lines in that you can feel either way. She wants to make this film so bad, but there are things within her life that would make anyone dejected. I mean, I wanted to play with the ambiguity of it. Also, the multi-layered aspect of the text of you

knowing the footage of the character is shooting herself. Also, there's an idea of what am I looking

at? I'm looking at a film, but is this something that she edited? Is she the voice behind the tapes

and is this the way she's choosing to represent the character? There's a lot of play in terms of

What's real, and what isn't? What's the found footage part, or what could be pretend? I kind of assumed that the audience would think that it was all real. Looking at people's reactions, I realized that sometimes people think she is staging scenes – which is interesting, and it complicates it. It's crazy because even at the end of the film, despite them asking for what they get, the producers still don't believe her. They don't believe the movie they see is real. Almost as a

metaphor with female filmmakers. There's liberation when Gillian discards all the doubt of

her as a filmmaker and does this "murder" project. Coupled with an enormous ball of

frustration, given everything that she went through to make the film to pitch.

Sure. I mean, I think that her underestimation is so endemic. That's really the metaphor that's taking place. The producers watch her literally kill people, and then not believing that it's real. Just thinking that it's fake because of that greater point of questioning whether the people who present themselves as gatekeepers. Do they actually know how to recognize something authentic? Or do they really only respond to immediate ties to a proxy version of the voices that they say that they're looking for?

I think that an example of that would be in the post #metoo movement. A lot of lip service and

public commitments from institutions and Hollywood, to a certain level of parody and things like

that. I think that the authenticity that they're supposed to be reaching for is being diluted because

the stories are not as authentic as they could be. I think that there's still an aversion to looking for

original stories from women. When people hire women to do jobs on big studio movies, reboots,

or remakes, they are asking them to reinterpret. To put a stamp of acceptability on ideas and

characters men created. Basically, making them palatable into and un-problematize them now. In a way, it's great because it's normalizing women's position behind the camera. It's giving them money and better placements. Those are all essential steps to move forward. Letting women make the films that they really want to make that are their stories and their voices. However, I think everybody needs to take any of those assertions that huge strides are being made, and we have solved the problem of sexism in the film industry with a grain of salt. "It's taken care of. #MeToo did it and it's done. All the bad guys left, and we fired them. Everything is fine and please

appears non-threatening. Then again, she kills people and so smart in how she goes about each one. Tailoring the notes to each specific situation. Well, we did the film with a mostly female crew; I had a male co-writer, **Chase Williamson**, who is a true-crime expert. He was really essential to helping me plot that escalation of the main character's journey from amateur to a real killer. It was great to have his perspective on that as well. You're right in that there's this constant underestimation of her. These people are more comfortable alone with her because she's a woman. They don't think she's capable of being a killer

I Blame Society was made with a mostly all-female crew behind it. Gillian meets all different

types of men, The audience knows that she's making the film. She makes off-the-cuff jokes to the guys while she's with them, but they think nothing of it because she's a woman and

divorce, and things like that are more personally motivated. So, I think there's something ideological about how this character kills people. People that don't seem to think women are really capable of this. I guess I haven't thought about that. But that's also something that people feel about female filmmakers. The sense that they think they want to make nice little stories about mommies and daddies. Or romantic comedies that they don't think that they want to make something polemical or angry. It's probably the same source of underestimation.

absolutely hates his fiancée, and the accidental death of him leads her on this journey to

being a killer. The kills rise in explicitness as you go throughout the film, but she saves the

There's a story that happens at the beginning of the film with Gillian's friend. She

Whereas so I've heard when women kill, it's usually for reasons that have to do with life insurance,

It's much more of like a male serial killer pattern in doing it to kind of act out on aggression.

best for last for the fiancée at the end. I like the way how the practical effects play into the kills and how it circles back to someone Gillian dislikes. For the sake of authenticity, the last shot of holding the heart circles back to someone Gillian dislikes. Well, I wish there was a lot more practical gore in the film. There was supposed to be, and it was just a problem of lack of resources. We shot the movie in 12 and a half days. It was just that practical effects take time. Not that they're expensive or anything like that. It was the problem also of having to get locked down cameras and having nothing to cut to.

With practical effects, it's like in one shot, the knife goes that way. Then you don't see it hit, and

then there's blood everywhere. And When you're it just because there was no faking. With the

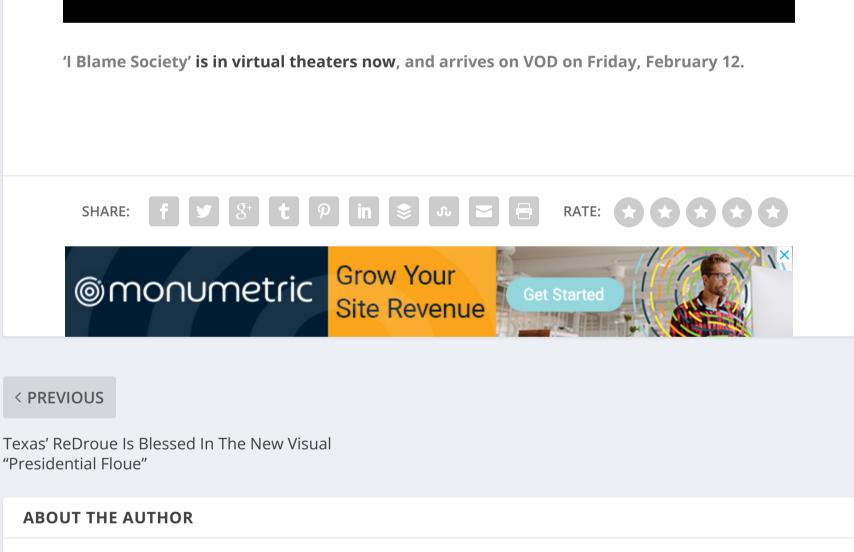
found footage aspect, we couldn't do it as often as we wanted to. In the scene talking about the organ harvesting, it was more after the fact. That was where we could actually let the practical

effects look good. The bathtub was bloody. We had some fake blood in it, but we actually increase

that and in post, so it's bloodier. This was good because our actor is actually wearing a bathing

suit in the bathtub, so you can't tell. We used a scalpel that was blunted. Thank God!

This is a bummer because I don't eat meat, but we used animal organs for that last murder. So I know we were that was a bummer. And our production designers vegan, so it was even more of a bummer to her. I really thought it was disgusting to hold a pig heart.



Journalist, Self-published author of five books, podcast host of The War Report and

stretching his capabilities of his creativity and passions, Rawls has as a portfolio spanning through many mediums including music, television, movies, and more.

Operating out of the New York area, Rawls has photographed over 200+ artists

aspirations to keep evolving as his years in media continue.

spanning many genres, written over 700 articles ranging displaying his passionate

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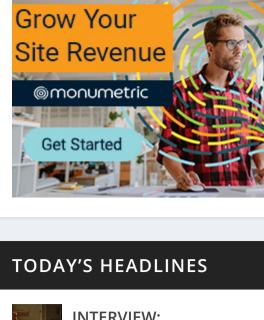
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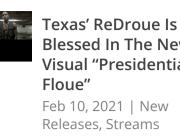
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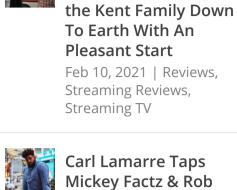
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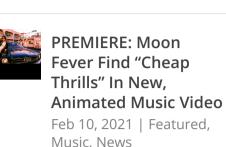


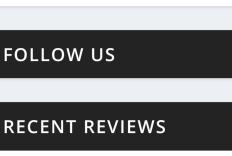
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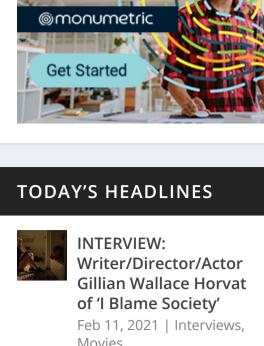


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