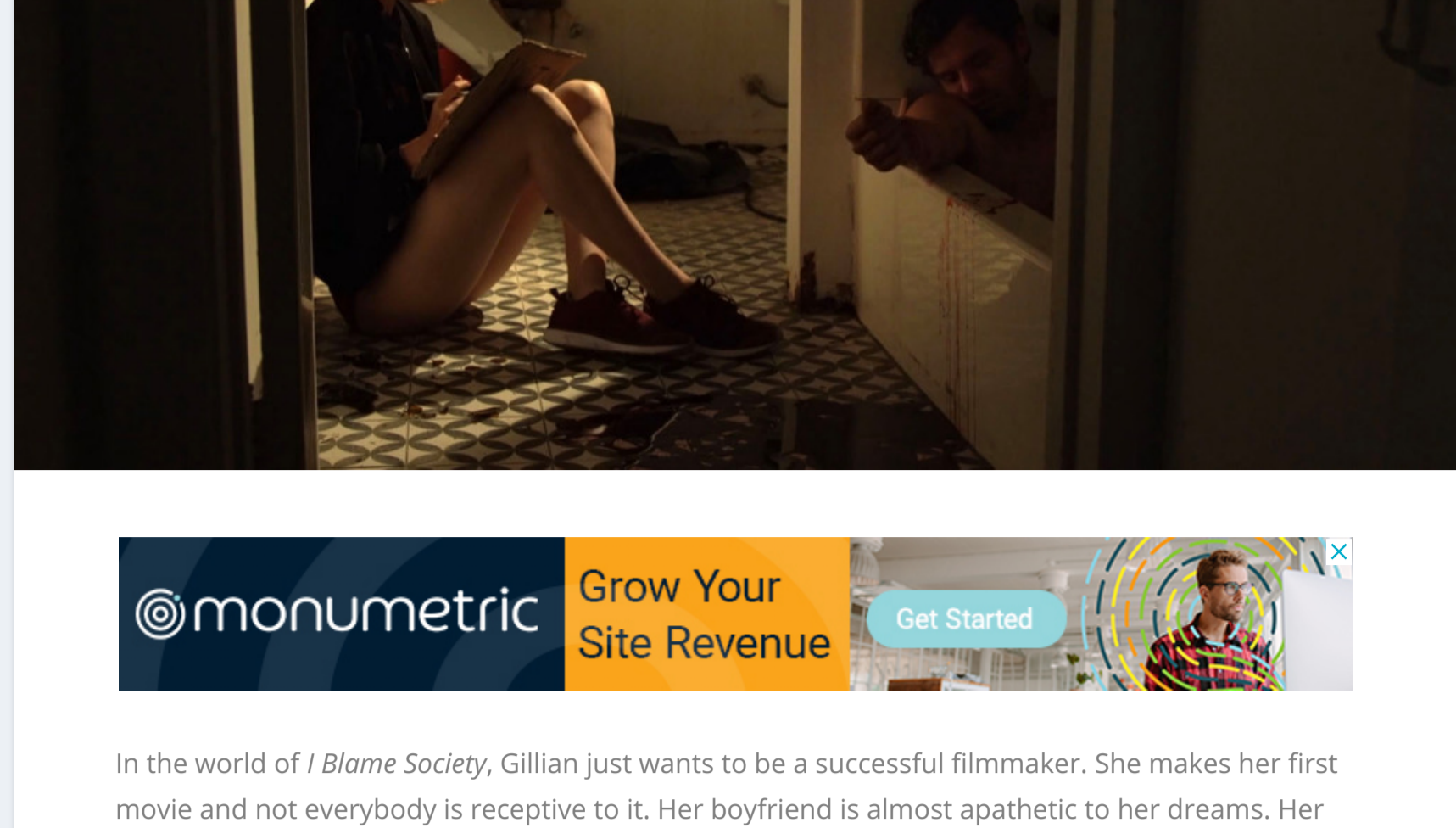




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INTERVIEW: Writer/Director/Actor Gillian Wallace Horvat Of 'I Blame Society'

Posted by Murjani Rawls | Feb 11, 2021 | Interviews, Movies | 0 | *****



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In the world of I Blame Society, Gillian just wants to be a successful filmmaker. She makes her first movie and not everybody is receptive to it. Her boyfriend is almost apathetic to her dreams.

Writer/Director Gillian Wallace Horvat infuses this horror-comedy with clever observations about Hollywood's hierarchy and the overall view of women.

Spoilers for the film ahead!

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."

Gillian Wallace Horvat: Certainly, I mean, those I didn't have to exaggerate much. When I was writing those scenes, in fact, all I did was probably make them more articulate in how they're insulting.

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.

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.

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.

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.

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.

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.

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.

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.

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 appears non-threatening.

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.

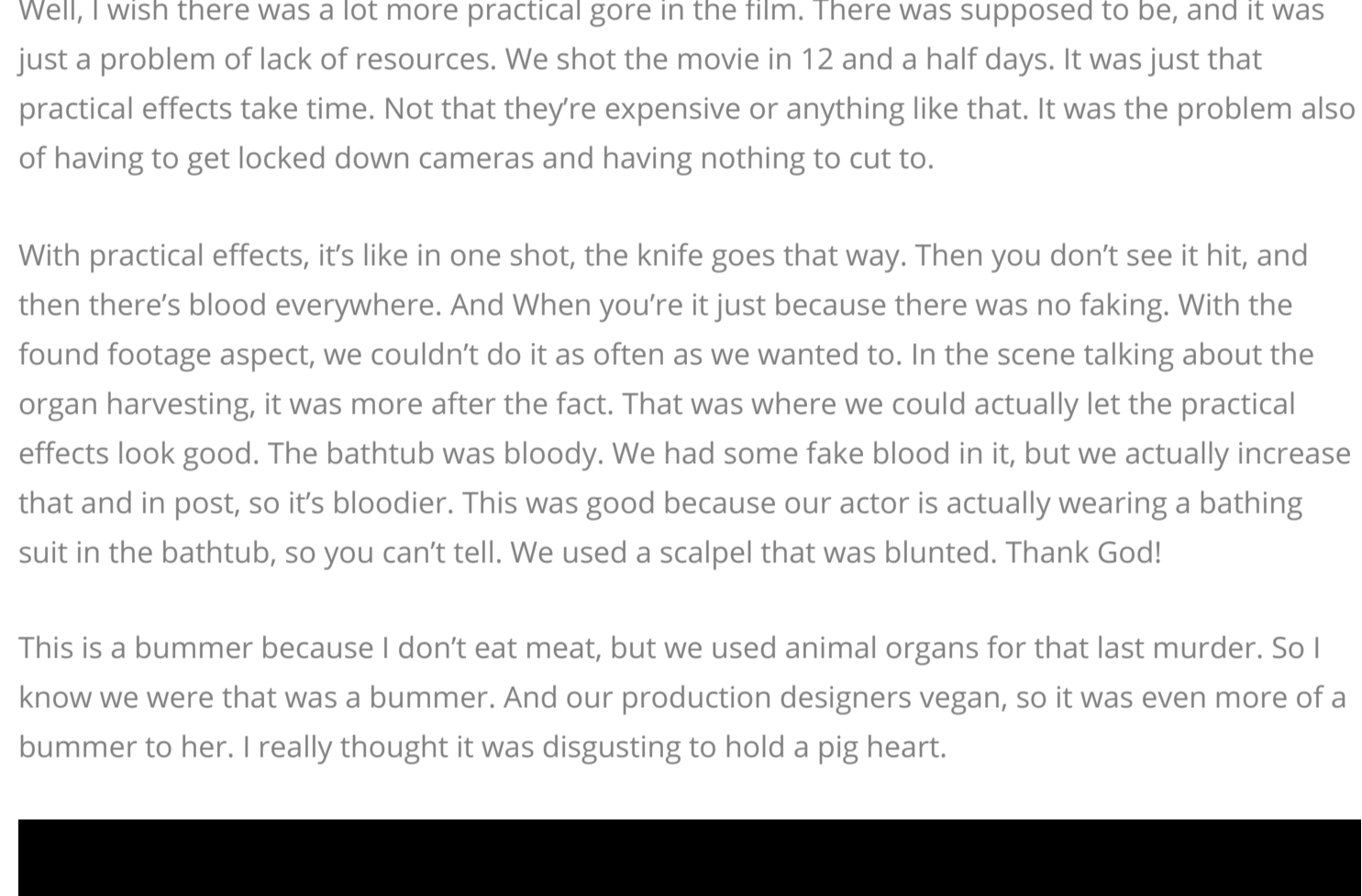
It's much more of like a male serial killer pattern in doing it to kind of act out on aggression. Whereas so I've heard when women kill, it's usually for reasons that have to do with life insurance, divorce, and things like that are more personally motivated.

There's a story that happens at the beginning of the film with Gillian's friend. She absolutely hates his fiancée, and the accidental death of him leads her on this journey to being a killer.

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.

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.

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 Blame Society' is in virtual theaters now, and arrives on VOD on Friday, February 12.

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Murjani Rawls Journalist, Self-published author of five books, podcast host of The War Report and The Deadscreen Podcast, and photographer since 2014.

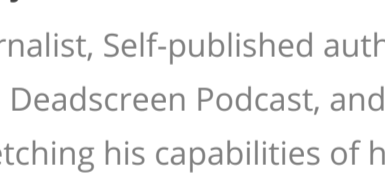
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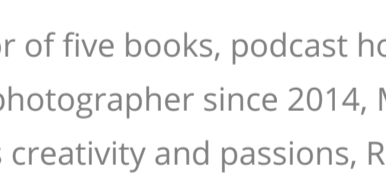
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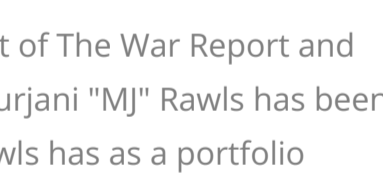
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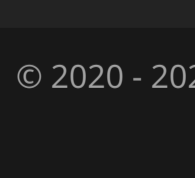
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