



- THE -
UNFORGIVING

PRESS KIT

2010

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KAMIKAZE MOTION PICTURES presents an **ILLUSIONZ UNLIMITED** production
A film by **ALASTAIR ORR**
"THE UNFORGIVING"
RYAN MACQUET CLAIRE OPPERMAN MICHAEL THOMPSON CRAIG HAWKS
director of photography **CRAIG MAARSCHALK** editor **ALASTAIR ORR**
original music by **WIKUS DU TOIT** sound design by **WILLIAM KALMER**
makeup effects **STEPHANIE ESTERHUIZEN** produced by **RYAN MACQUET & LORIKA BOSHOFF**
written & directed by **ALASTAIR ORR**

PRESS RELEASE

Kamikaze Motion Pictures Releases Brutal South African Horror/Thriller Feature Film

Two survivors, who appear unwilling to co-operate, are the only links authorities have to a spate of vicious attacks that have struck rural South Africa. As their stories unfold, it is clear that the truth of what happened that fateful day is far worse than any one could imagine.

6th August 2010, get ready for the most terrifying film to hit South African cinemas in recent history, from Executive Producers Alastair Orr and Ryan Macquet.

The Unforgiving crosses all moral boundaries that will leave the audience questioning what they would do to survive if their lives were in the hands of the most grotesque serial killer this country has ever conceived.

SYNOPSIS

On the outskirts of Johannesburg, a spate of killings have plagued a desolate highway. With no leads and nowhere to turn, authorities focus all their attention when two survivors turn up alive. Caught in a labyrinth of an investigation, Det. Hirsch tries to piece the puzzle together through Alice, an ex-drug addict, and Rex, a traumatized victim.

What follows is a brutal account of what happened to these two survivors. Told in an unconventional narrative structure, The Unforgiving tosses and turns between points of views and character perceptions as the film builds to its terrifying climax.

CAST & CREW

Executive Producer Alastair Orr
Writer/Director – Alastair Orr
Producers – Ryan Macquet Lorika Boshoff
D.O.P – Craig Maarschalk
Makeup – Stephanie Esterhuizen
Sound Design – William Kalmer
Editor – Alastair Orr
Composer – Wikus Du Toit

Rex Dobson – Ryan Macquet
Alice Edmunds – Claire Opperman
Det. Hirsch – Michael Thompson
Vincent Davies – Craig Hawks

INTERVIEW WITH WRITER DIRECTOR ALASTAIR ORR

How did the production come together?

Ryan Macquet and myself were bashing around ideas one day about how could one make a South African film look like something international with a limited budget. You're not going to be able to do Transformers on a South African budget. The easiest genre that we felt we could match with our resources was the horror/thriller genre. Films like Wolf Creek, Saw and even Hard Candy are films with limited locations and few characters but have not been done in a South African context. We said to ourselves, "We've had the South African version of American Pie, lets do a 'SAW' type of film, but give it a South African edge."

The script was banged out in 2 weeks over the Industry shutdown in December 2008. We pitched the idea to Lorika Boshoff who absolutely loved the script and she put together an amazing crew who all came on board at a deferred rate. We shot over 8 weekends so that the crew could keep their day jobs. There was a core of 6 – 8 people. Each weekend the actors would be consistent, but the crew would be whoever was around. Everyone had worked together in some combination before so we all got along really well. We were a group of friends that instead of sitting around braaing, made a movie.

How was the film funded?

We (Ryan Macquet and Alastair Orr) started up a small corporate video company called Pro Cut Productions in 2006, catering for numerous Mining & Banking clients. When there was enough liquidity in the company account, we set out to do what we always dreamed of doing, making movies.

Where was the film shot?

The film was shot in Vosluruus, 30kms outside of Johannesburg.

Will the film be released in Cinemas across the country?

Yes. The film will go out digitally in cinemas countrywide in August 2010.

Who are the production companies involved:

Kamikaze Motion Pictures & Illusionz Unlimited Entertainment. Both companies were created for the production of The Unforgiving.

Who wrote the script?

Alastair Orr

How long did it take to produce the film?

The Unforgiving was shot over 8 weekends from March to the first week of June 2009. The big advantage of shooting over weekends was that we were able to edit during the week. This way we were constantly able to monitor our progress and re-shoot if necessary. The script evolved as things on set changed, and although the story is the same as what was originally on script, the details and scene specifics are very different. During the shoot, it was more of a case of what felt right as opposed to what was in the script, and as I was the editor and screenwriter, I was able to piece the film together as a puzzle and rewrite scenes for the next weekend if necessary. Things did go wrong, on a limited budget, you have to use your creativity when your shot list says you have 5 shots left to do for the day, but the sun says you're only going to make 2, and I couldn't have done this without D.O.P Craig Maarschalk, who was awesome in achieving the look and feel that I wanted, but also in telling the story in the best way possible, despite the huge odds put on his shoulders. Stephanie Esterhuizen handled all special effects make up and was really brilliant in her approach to adapting her discipline to the low budget film genre. Animal body parts were sourced for next to nothing from butcheries and abattoirs. Wrap a sheep's knee in some Jeans and take a cordless drill to it and you will be convinced that you are chewing through human anatomy. Two weeks after principle photography wrapped in June, the film was off-lined and moved into Final Mix and Score. Wikus Du Toit, who has scored numerous Drama series, took on The Unforgiving's composing while William Kalmer of Mono Post started cleaning up audio and doing ADR. Sound and score was completed at the end of October. Waterfront Post did the final touches on the mix in early 2010.

What did it cost to make the film?

Making films in South Africa for South Africans have to be low budget because you are just not going to make your money back. District 9 is seen as the pinnacle of South African film, but when converted to Rands, it cost over R200 million. Take that figure versus the R9 million it made in South Africa. See what I mean? If you are not planning on releasing internationally, if you are making movies for South Africans, you have to go as low as you can, and that's what we did.

INTERVIEW WITH LEAD ACTOR AND PRODUCER RYAN MACQUET

Could you start by telling us how you became involved with both the producing side and acting side of this film?

After graduating, Alastair and I opened our own Corporate filming company in 2006. Work was solid, and we managed to gain a bit of capitol for our plans to film a pilot episode for a TV series. Pre-production started mid to late 2006 to shoot early 2007. Alastair and I began writing a 22 minute episode called Dante. I did quite a bit of the production side of things, in terms of casting, crew and equipment hire.

Dante was a learning curve for both of us - we shot for 6 days straight from 5am to 1am every day. Not much really became of this to our disappointment - but it did give us an education that no film school could teach. After taking some time working day jobs, Alastair and I started plotting our next plan. We thought we might as well take what we know, and the cash we saved up to shoot a full length movie. The whole of 2008 was a write off, between working our day jobs and planning in the evenings. We knew we would only have something solid in 6 months, minimum.

We both knew that this was going to be the one big chance we had to take. There is no work out there for actors - so I created my own. Alastair knows me pretty well, and he wrote a script that he knew could, one; be realistic to make, and two; write a character that would be challenging but with in my range.

You've acted in some other shows namely Scandal, Jozi Streets and One Way - How was going from Television acting to acting for Film?

Well, I've mainly done film acting but that was at university level. I've always taken my characters from a beginning, middle and end perspective. I know where my character has been, I know the history, I know where he needs to go and the script tells me how he needs to get there. At Television level, there isn't much depth of character - Unless you've been on the show for 15 years.

My basic understanding of human nature, social norms, and any such psychological interpretation of character, has what has helped me fine tune the character I play in The Unforgiving. I prefer acting for film, but I wouldn't complain if I had a part in Isidingo - But I have a feeling I might get bored.

CONTACT INFO

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