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presents

# BLOOD CAR

WINNER of the NEW VISIONS DIRECTOR'S AWARD  
At CINEQUEST FILM FESTIVAL

## Preliminary Production Notes

<http://bloodcar.com/>

Hi res stills available at:  
<http://bloodcar.com/>

Running Time: 75 minutes  
BLOOD CAR - SYNOPSIS

A kindergarten teacher invents a car that runs on human blood to combat high gas prices in BLOOD CAR, a horror/comedy from first time director Alex Orr. In the first feature film from Fake Wood Wallpaper Films, narrative conventions and predictable, by the book plotlines are left behind in favor of an absurdist look at a future in which no one drives due to \$40-a-gallon gasoline prices. Both a satire on our voracious habit for oil, as well as a cleverly structured horror film, BLOOD CAR will make you cringe and laugh at the same time.

In the near future, gas is an astronomical \$40.00 a gallon, and Archie Andrews (Mike Brune) has definitely had enough. Archie, a nerdy schoolteacher and vegan with a thing for wheatgrass, is determined to find an alternative energy source for his car. While experimenting, Archie cuts himself, and discovers that all his car needs is blood. Human blood.

The only one in town who can afford to drive, Archie attracts the attention of sex-crazed Denise (Katie Rowlett). As Archie fulfills Denise's need for transportation, he satisfies his ever-expanding libido. Meanwhile, the sweet Wheatgrass Girl (Anna Chlumsky), who loves Archie for who he truly is, watches helplessly as Archie is devoured by lust. In order for Archie to continue to attract Denise with his car, he must continue to find a never-ending supply of blood. And unbeknownst to Archie, he is observed by government agents anxious to learn the secret of how his special engine works—agents who will make Archie face the ultimate decision.

Fake Wood Wallpaper Films presents BLOOD CAR. Directed by Alex Orr. Written by Alex Orr and Adam Pinney. The producers are Alex Orr, Adam Pinney, Jon Swindall, Tony Holley, Chris Campbell and Chris Antignane. The director of photography is Adam Pinney and Chris Campbell, the production designer Robert Paraguassu, the editor Adam Pinney and Jon Swindall, and the costume designer Stephanie Aylworth. The music is by

Brian Slusher. The casting is by Molly Brock. Starring Mike Brune, Anna Chlumsky, Katie Rowlett, Matt Hutchinson, Marla Malcolm, Mr. Malt, Vince Canlas, Hawmi Guillebeaux, Matt Stanton and Jonathan Green.

FAKE WOOD WALLPAPER FILMS PRESENTS

<p><b>BLOOD CAR</b> <b>Credits</b></p>
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**Filmmakers**

Directed by ALEX ORR  
Written by ALEX ORR AND ADAM PINNEY  
Produced by ALEX ORR, ADAM PINNEY  
Produced by JON SWINDALL, CHRIS ANTIGNANE  
Produced by CHRIS CAMPBELL, TONEY HOLLEY  
Director of Photography ADAM PINNEY AND CHRIS CAMPBELL  
Production Designer ROBERT PARAGUASSU  
Editor ADAM PINNEY JON SWINDALL  
Costume Designer STEPHANIE AYLWORTH  
Music by BRIAN SLUSHER  
Casting by MOLLY BROCK

**Cast**

Archie Andrews MIKE BRUNE  
Lorraine ANNA CHLUMSKY  
Denise KATIE ROWLETT  
Hitchhiker MARLA MALCOLM  
Donald Watkins MATT HUTCHINSON  
Car Jacker MR. MALT  
Vietnam Vet BILL SZYMANSKI  
Agent Shim VINCE CANLAS  
Whiny Agent HAWMI GUILLEBEAUX  
Axed Agent JONATHAN GREEN  
Shot Agent MATTHEW STANTON  
Bald Agent ADAM SANDERS  
Walkie Agent JOHN GRUBB  
Shooter Agent 1 NEIL HUBERIS  
Shooter Agent 2 BRENT BAZINSKI  
Map Agent TED SAPP  
Let's Go Agent JAMES FREDRICK HUSSEY  
Child Killer Agent SPENCER  
Biker TONY HOLLEY  
Mrs. Butterfield BARBARA CARNES  
Teenage Girl CRYSTAL WONG  
Teenage Boy CHRISTOPHER ROAN  
Gas Station Guy ROY ROWLETT  
  
Restaurant Flasher CARLY LEONARD  
BBQ Waitress HEATHER YOUNG  
Taco Taco Patron ROUDIE AUGUSTIN

Bizzarro thought bubble guy	KASEY LIBBY
Baby In trunk	NOAH PEDERSON
Shot Puppy	LUCY
Shot Pug	MR. CUPCAKES
Unit Production Manager	BECKY CAMPBELL
1 <sup>st</sup> Assistant Director	TONY HOLLEY
2 <sup>nd</sup> Unit Director	HUGH BRASELTON
2 <sup>nd</sup> Unit Director of Photography	ROSS SEBEK
2 <sup>nd</sup> Assistant Director	DAN PEDERSON
2 <sup>nd</sup> 2 <sup>nd</sup> Assistant Director	MATT PETERS
Production Coordinator	TOVA KAPLAN
Script Supervisor	GLENDA RICHARDSON
Casting	MOLLY BROCK
Still Photographer	LINNEA FRYE
Location Manager	TAYLOR HART
Craft Service	KARI HAZLETT
Transpo	MICHAEL ORR
Production Assistant	ALEX CALDERON
Production Assistant	ADAM SANDERS
Production Assistant	NEIL HUBRIS
1st Assistant Camera	WILL WHITTENBURG
2 <sup>nd</sup> Assistant Camera	IAN CONE
Video Asst	BARRETT PITNER
Gaffer	CHRIS ANTIGNANE
Best Boy	BRENT BAZINSKI
Grip	NICKY 'DOLLAZ' MONTALVO
Grip	TOM PRITCHARD
Grip	MIKE GERMON
Swing	ADAM K. THOMPSON
Swing	CHRIS KHODADAI
Sound Designer	MIKE CLARK
Sound Mixer	ARON SEIGEL
Lead Boom	THOMAS WARD
Boom	SHERRY WATERS
Boom	ALLEN LEE WILLIAMS III
Art Director	BLAKE MYERS
Leadman	AARON BARNES
On Set Dresser	MAX MCDONOUGH
Special Make up Effects Designer	TOBY SELLS
Special Make Up Effects Artist	SAMANTHA COBB
Blood Team	WILL SANDERS
Blood Team	AMY JACKSON
Painter	BRIT DUNN
Prop Master	KATIE ROWLETT
Props	PHOEBE BROWN
Pornographic Sketches	JENNIFER KORNDER
Post Production Supervisor	JON SWINDALL
Editor	ADAM PINNEY
Asst Editor	CHRIS CAMPBELL
Dailies	JAMES SCHROEDER
Behind The Scenes	MICHAEL GOLDBERG
Key Hair and Make Up	GRETCHEN MATHIS
Costume Designer	STEPHANIE AYLWORTH
Legal Services	LISA MOORE

"Ammunition Ambition"  
Written and Performed by Rump Posse  
Courtesy of Rump Posse

"Knight of the Knife"  
Written and Performed by Cassevetes

"Premium Sex-Gas"  
Written and Performed by Rump Posse

"The Four Seasons Summer 3<sup>rd</sup> Movement"  
Written by Antonio Vivaldi  
Conducted by Keith Salmon

"Symphony no 25 1<sup>st</sup> Movement"  
Written by Wolfgang Amadeus Mozart  
Conducted by Keith Salmon

"Alla Turca"  
Written by Wolfgang Amadeus Mozart  
Conducted by Keith Salmon

"Requiem Agnus Dei"  
Written by Wolfgang Amadeus Mozart  
Conducted by Keith Salmon

"Prelude Opus 28 no. 20 in C Minor"  
Written by Fredrick Chopin  
Conducted by Keith Salmon

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"The Barber of Seville"  
Written by Gioacchino Rossini  
Conducted by Keith Salmon

"The March of the Trolls"  
Written by Edvard Grieg  
Conducted by Keith Salmon

"The Ghetto"  
Written by Mr. Malt  
Performed by the Scoundrel Squad  
Courtesy of Invisible Records

"Shake Something"  
Written by Mr. Malt  
Performed by the Scoundrel Squad  
Courtesy of Invisible Records

## **BLOOD CAR - ABOUT THE PRODUCTION**

In 2005, the Atlanta-based film collective, Fake Wood Wallpaper, had already garnered local acclaim for several years of delivering offbeat, humorous, and original short films. The group of Georgia State University alums, including Alex Orr, Adam Pinney, Mike Brune, and Hugh Braselton, felt that their years of producing a respectable body of shorts, as well as working on numerous feature, commercial, and industrial productions had given them enough know-how to venture into their own production of a feature film. That film was BLOOD CAR, and it was conceived while driving in a run-down Honda Civic and listening to a newscast on NPR.

In October of 2005, Alex Orr and Adam Pinney begin writing a script that takes place two weeks in the future about a vegan schoolteacher who is determined to discover an alternative fuel source to supplement gas prices that have reached \$40 a gallon. The initial

idea evolved from wanting to make a horror film and imbue it with absurdist comedic and satirical elements. Pulling stories directly from the headlines, Orr and Pinney agreed that high gas prices and the ongoing political conflict in the world was ripe material for a satire, as well as a comedy and an indelicate horror film. Orr and Pinney agreed that brow beating a political message was not the route they wanted to take. All elements of satire would be complimented with over-the-top outrageous comedy that is completely unpredictable, shocking, and not concerned with subtlety.

"A car that runs on blood is funny, but it doesn't sound like a story as much as just a funny gag. That was where the challenge lied in writing the script; we had to keep things moving and pushing the story forward, while keeping it funny. We needed it to be about the journey of Archie, not just about a car that runs on blood," states Orr.

The two writers then constructed a story in which a well-meaning do-gooder, trying only to help humanity, is dragged to ruin by the pitfalls of his own ambitions. Archie Andrews lives a monotonous life of teaching kindergarten, being a vegan and trying to invent an engine powered by wheatgrass, which he fails at until he cuts himself and sees his engine can run on blood. After he discovers how to fuel the car he goes through the trials of obtaining blood in ways similar to that of a person in a vampire film. He needs blood, but he is a virtuous person and doesn't want to hurt anyone. The writers knew the story depended on keeping Archie's character realistic in a very unrealistic story. Archie needed the logical progression of a good man slowly going bad. The comedy comes from the stripping away of Archie's morals by his need for blood and his desire to continue having sexual relations with Denise, who only wants to ride in the car.

"We are really interested in how to make things that are really horrible really funny. Archie has to do some horrendous things in the story and Denise is just despicable. But it's always interesting to twist around a situation like a puppy being shot into comedy or a character with corrupt motives and no conscience into one that really makes you howl with laughter," states Orr about the writing process.

Archie Andrews was created as broad allegory, representing the extreme environmentalist, leftist political agenda in the United States. To compliment him, the writers created a female love-interest, Lorraine the vegan stand-girl to act as an archetype "good girl" as well as a perfect romantic match for Archie. They created her foil, Denise, a sex-crazed meat vendor, to be a viable springboard for Archie's metamorphosis into a maniacal blood-starved murderer and to complete the love triangle. If Archie represents the idea of the environmentally minded American with good intentions and desire for change, Denise is the extreme apathetic opposite, preoccupied by sex, cars, and her status rather than any political or environmental agenda. In the world of BLOOD CAR, the antithesis of a character preoccupied with change and helping the common good is a person who could care less.

As the story progresses and Archie has to kill to fuel the car, enter the Orwellian Government, who has no desire to stop the killings, but to only obtain the car. Explains Orr, "The film's portrayal of the government rejects the overbearing totalitarian force that must be stopped, in favor of a band of idiots and whiners who shouldn't be in charge of a water cooler, much less the security of a country."

Although Pinney and Orr are interested in the political and environmental issues the film raises, they treat them in a silly and comical manner. The number of narrative and documentary films that

project a political agenda is staggering. They treat a serious subject with its due gravity, but that treatment is not given in BLOOD CAR. The Filmmakers intention was to create a story that would ultimately make you gasp, laugh, and think, in that order.

No more than three weeks into the writing process, Orr was immobilized in a hospital bed, recuperating from surgery due to a cat bite to his right hand. If not treated properly the infectious bite could have caused Orr to lose the use of his hand or the loss of his arm. "There was something about being stuck in a hospital bed all screwed up on pain killers and writing scenes for BLOOD CAR that went really well together. I was in the hospital for a silly cat bite that spiraled out of control and resulted in surgery and ridiculous medical bills. It was awful and really rotten luck but still hilarious when you stepped back from it. I think a lot of that kind of humor went into the script, " says Orr. Communicating through email and phone calls, Pinney and Orr did not let the hospitalization slow them down in the least. "One of us would come up with another idea for a scene, write a draft, and send it out. Then we'd go back and forth tightening up the jokes. A lot of times I would have to reel Alex in because he'd get all pilled out and weird," explains Pinney.

As the script was finished, and Orr was released from the hospital with nothing more than an immobile pointer finger, pre-production began on BLOOD CAR. Orr was to direct, and Pinney was to tackle the cinematography. The two main leads, Mike Brune and Katie Rowlett, were already in place, given that the roles were written specifically for them. "Casting Mike and Katie was a no-brainer. When we came up with the initial idea we basically tailored the characters for those two actors. We're all have very similar taste and sensibilities, and that's more important than anything when doing

comedy," says Orr. The casting of Brune and Rowlett was also a great asset to the fast paced, low budget shoot to come. "We knew we were going to be fast, cheap and out-of-control and didn't have the luxury of time. Having an actor you have a great shorthand with and that has the same sense of humor as you is great, because you don't spend time explaining jokes and motivations, you only work on making it better," says Orr.

"We always love to see Mike Brune play a character who is out of his element, it's just fun to watch him be made miserable and conflicted," says Orr. "A more sadistic reason, which Alex and Adam will probably not admit to, is that they wrote the part for me so they could subject me to humiliating acts. I was raised in the south as a Catholic, so I'm naïve, polite, and a goodie-two-shoes, and to see a friend of yours who has never even seen the inside of a strip club before having dirty sex in a nasty urinal and liking it is surely hilarious," says Brune.

Mike Brune has been studying improvisational comedy for the last eight years, performing with various troupes around the Southeast. "I love to work with actors who have a heavy background in improvisational theatre. They understand how to play the sort of comedic characters I strive to create. An actor playing a character real in a comedic situation is always funnier than an actor trying to be funny. That's not funny at all." says Orr. Although Brune has a heavy improvisational background, very little improv was done on the film. "It's not fair to an actor for you to half ass a script and expect them to fix it because they can through improv. It doesn't work that way," states Orr. "Even though I come from improvisation, I treated the script pretty sacredly. There were only a handful of places where Alex came to me and said, "We need to improvise something here." When you

have a low-budget film like this, you have to write in the economy as much as the funny, and I don't know how economical improvisation is when shooting a feature film," says Mike Brune.

Many of the Fake Wood Wallpaper shorts have featured Mike Brune in a lead role, or as an exciting supporting character. "Mike always comes to the table with an interesting take on a character. He takes every role very seriously no matter how ridiculous or inane the situation may be, " states Orr. Another great thing about Mike Brune is that he's filmmaker in addition to an actor. He understands the whole filmmaking process and always has great ideas about the entire story, not just his own character.

"I got a text message from Alex that read 'Do you want to play a slut that fucks Mike Brune all the time?' I said YES." confirms Katie Rowlett. "Katie is already what I wanted from Denise, she's a really smart actor and a foul-mouthed girl who can really hit a joke for all it's worth. Denise is a tough character to pull off, because she has to be funny, filthy, and sexy enough to keep Archie motivated. The narrative really depends on believing her," says Orr. Rowlett takes the bad girl character of Denise and pushes it to the limit. recalls Rowlett, "It's great to play a character like Denise, because you can't go too far. There's really no limit to what she will say or do. Alex and I spent hours retooling the dialogue, pushing each comment of hers as far as we could. Everything that she says is very vulgar, but her observations and comments are really sharp and funny. "

After the two of the three leads were cast, Orr contacted Anna Chlumsky for the role of Lorraine. The two had just worked together on the low-budget feature MY SWEET MISERY and had a great time. The role of Lorraine required someone to be the perfect romantic match for Archie. And Anna was that match. She plays Lorraine with a sweet and

vulnerable tone, and most guys in their mid to late twenty's still remember the crush they had on her when they were younger from the MY GIRL films she starred in. Because both Brune and Rowlett are unknowns, Orr and Pinney also felt that Chlumsky would be great to play the third character in the love triangle because an audience is familiar with her. "Keeping the story unpredictable is another thing that always interests us," says Pinney, " We knew an audience would not expect anything bad to happen to the actress they know. They're trained by Hollywood films to think 'I remember Anna, she' has to live happily ever after in the end. Nothing bad could happen to her; she's so cute.' Turning an audience's expectation on its head is why we wanted to do this film, and Anna really helped that."

Keeping the audience on their toes was a very integral part of the writing process of BLOOD CAR. Too many films today, whether they are genre films or not, tend to get too caught up in a safe and predictable structure, a structure that Orr and Pinney vowed to stay away from. "There are plot points that are always part of the films that have similarities to ours, whether they are Horror, Comedy, or Romance. An audience has been trained to expect lessons that the characters should learn and actions the characters should take, which wrap everything in a nice, neat, boring traditional narrative structure. For example, the guy gets the girl and learns the error of his ways; the perfect couple falls in love. In these types of narratives, an audience starts to predict all the story points from the opening scenes of the film. When all of their predictions start to come true, they lose interest really quickly, because they have seen it before. Orr and Pinney rejected the classic outcomes of the Horror and Romantic genres from the very beginning.

After having the script and principal cast in place, Pinney and Orr began discussing the look of the film. "We had a very clear idea of how the film should be shot. The first half of the film would be very locked down, using bright crisp colors, and it would be somewhat traditional in terms of how comedy is shot. Using wide shots and smooth camera moves and not calling too much attention to the camera. is a usual visual style for comedies. This was used as a device not only to mimic Archie's mundane day-to-day actions, but also as a red herring to set up a somewhat familiar world that the audience would have certain expectations about and we could easily dismantle. As the character of Archie begins to deteriorate, so does the clean style of photography. Things would become more handheld and less organized. The colors would begin to bleed and in some cases be completely washed out," describes Pinney. The scene that takes place inside of a Barbeque restaurant which epitomizes this deterioration of structure the most is one which, where at his highest point of insanity, a blood-soaked Archie eats meat and spouts incomplete sentences about being a Vegan. "Adam's strong point behind the camera is a handheld shallow focus look, and I let him do his thing here. The lighting he and Chris Campbell did was inspired by films we discussed such as Natural Born Killers and Fear and Loathing in Las Vegas, " states Orr.

When it came to production design, Orr looked to Robert Paraguassu, another Georgia State grad, to helm the artistic direction of the film. Paraguassu came from an animation and puppetry background and had made several stylish short films. When presented with the idea for Blood Car, Paraguassu instantly had some unique ideas. "What do you think of a paper-mache tree in Archie's house?" asked Robert concerning the set dressing for Archie's apartment. Orr was confused but left Robert to his own devices, unsure of what might happen, but completely

trusting of the results. "Robert brought a very cartoonish surrealism to the film that neither I nor Adam had envisioned. It's clear in his design of the meat and vegan stands, with their oversized T-bone steak and carrot that adorn the tops of the stands. It really was remarkable," remembers Orr.

The most important design Robert had to approach was that of the trunk of the car. His only direction was that it had to be able to chop somebody up. "We never actually saw what the inside of the trunk looked like until the very last day of shooting. We are all very anxious and excited and a little nervous to see if this was going to work. What Robert and art director Blake Myers presented was fantastic and beyond what we had expected. It was intricate, brutal, and imposing," muses Pinney. "The trunk of the car had to reflect Archie's mad genius and gross intellect, and in comparison with the paper-mache hippos in Archie's classroom, be something that would surprise you," explains Paraguassu.

Originally, BLOOD CAR set out with a \$5,000 budget to be shot on MiniDV. As Orr and Pinney started to gather up a crew, comprised of other former GSU classmates and co-workers on the Atlanta freelance film market, the project quickly started to grow. "When you ask people to work on your little independent movie they usually respond with, 'how much can you pay?' When we started passing around the script to BLOOD CAR, we got the opposite. People said 'Can I give you some more money?' It was amazing," says Orr. As the crew grew in size, so did the budget. People started donating locations, money, gear, food, and other assets to the production. "I've never seen a crew so dedicated come together like this." Recalls producer Tony Holley. "Actors and almost every crew member invested not only their time and efforts into the

film but also their money. They worked every day for free and also wrote us a check so we could keep shooting."

Even though BLOOD CAR had a supportive crew who gave them money here and there, the production budget was a meager \$14,000. The film was possible on this kind of budget because Orr and Pinney did two months of preproduction on their own before bringing in help. They scouted locations, did extensive planning, shot lists and casting all before anyone showed up to help. "When you're broke, you just do it yourself. That way when people show up to help, they see that you're really working, and they want to be a part of that," says Orr.

Obtaining locations for BLOOD CAR was mainly done through friends and family. Orr used his father's flea market for the bizarre meat/vegan stand location. "I didn't want to let them do it, but what was I supposed to say? No? Well, now that I think about it, that's exactly what I should have told them," says Orr's father. The set for Archie's apartment was built in Orr's previous flat the month before shooting. "I moved into a new place and turned the front of my old one into Archie's apartment. One little bedroom in the back became the production office, and the other bedroom was full of props, gear, crafty, and all the other stuff we gathered up," tells Orr. The school was a tricky location to obtain because of what the production intended to shoot there, using firearms and violence. The production ended up finding a recreation center with a room that had an old blackboard on the wall. Then they dressed the room with everything from Katie Rowlett's classroom where she was teaching in at the time.

To make it possible to shoot the film and keep a crew, the parents of Orr, Pinney, Brune, Rowlett, Campbell and Holley all took a day or two to feed the crew lunch. "I knew our parents aren't the kind to write us a \$5,000 check because we want to make a movie. We're all

middle class kids; that's just not happening. But they wanted to help us, so they were glad to feed us. That's what parents do," states producer Tony Holley.

As the December 2005 start date approached Orr received a call from Jon Swindall about stepping up the format to HiDef. Swindall had recently acquired post-production facilities that would enable the small production of BLOOD CAR to edit in Hi Definition. "I was against it. I told Jon that I didn't know how to shoot that format, how we would post it or afford the camera. Jon wouldn't have it. He said he'd invest to get the budget to where we could rent the Sony CineAlta F900, and we would post it through his company, Swindy Films. He said if the film turned out anywhere near as funny as the script, then shooting MiniDV would be shooting ourselves in the foot. How can you argue with that?" says Orr.

The one last thing to obtain at this point of preproduction was the car. "I asked around and everyone said 'You're not using my car. I like my car' so we settled on my car at the time, because I knew we would be rough on it," says Orr. Orr's car was the same run down Honda Civic that the initial idea for BLOOD CAR was conceived in. The day before shooting began, Orr and Brune were in the 'blood car' returning from a rehearsal when the unexpected happened. "We were sitting at a light, and some guy slammed into us without even touching his breaks. We were silent for a moment trying to get our bearings, and he came running up asking if we were ok, saying he was sorry and all that. The impact knocked us pretty stupid, and when we figured out we weren't hurt in the accident, it dawned on us that the back of the car was probably ruined. Both Alex and I were terrified of losing the car the day before production, and judging by the reaction of the guy that hit us, we guessed that it was serious. We checked out the damage, and we

didn't find the slightest dent. It was amazing. We were so excited about the car surviving that we told the guy to forget it, and we went back to the production office to pick out wardrobe," says Mike Brune.

After the gear was secured and shooting began, the production of BLOOD CAR got off to a rocky start. On the first day of shooting, after the last shot was completed, Adam Pinney asked for "one more take." The take involved the camera running at full speed behind Archie, operated handheld by Pinney. Pinney then proceeded to fall face first into the concrete, breaking the camera and his glasses. After Pinney stopped bleeding and his glasses were taped up, Orr thought that calling in the accident to insurance would cover everything. Unfortunately the fledgling film crew had made some paperwork mistakes, and the camera was uninsured. Then the broken \$90,000 camera spiraled into insurance fraud. About the time Orr got all this information, a key actor's mother called him and pulled out of the film. The actor was scheduled to shoot the following morning. "In the original script there was a huge subplot involving Archie and one of his students. The child we cast had rehearsed for weeks with Brune and was really great. The night before we shot, his mother read the script in its entirety. Previously we had only given her the scenes involving the young kid, because they involved no nudity, violence, or profanity. After she read it, she was horrified. She called me very upset saying that she had to pull her son out of the film. She wasn't angry with us, but she was in a really tough spot. No one really wants to learn that people will piss on each other in a movie where their eight-year-old kid has fourth billing," recalls Orr.

That evening Orr and the production team scrambled to find a replacement actor and fix the details of the broken camera. "On any film there are fires. You put them out and move on. Both those things

weren't easy fixes, but they got fixed with some begging and pleading," says Tony Holley.

Quickly after the film wrapped, Pinney, Jon Swindall, Campbell and Orr started cutting the film ,and by late March of 2006, they had a rough cut together. "We watched it, and it was awful. I was embarrassed. So we started hacking at it and rewriting scenes. We cut out the entire subplot about the student and did a few pickup shots to fix it," recalls Orr. After the original subplot was cut from the film, many of the scenes didn't work together properly and the flow of the film was heavily affected. "We needed some scenes to clear some things up and transition the story. That's when we came up with the government agents in the control room. They could help with exposition, hold the story together, and even get in a few jokes. The problem with writing new scenes months after you wrap principal photography is that you don't want to do any casting or actual writing or any of that. So Adam Pinney and I decided to play the characters ourselves and improvise all the dialogue. That way we could just do it and keep it simple," says Orr.

"We all have a very honest and a sometimes brutal way of critiquing each other's work. When something wasn't working in the rough version of BLOOD CAR, one of us would say so and then we would fight and argue. Eventually we'd come up with a solution," says Pinney.

Several jokes in BLOOD CAR happened in the editing room by chance. "The 'GOVERNMENT' misspelling joke happened because I put in the text and spelled it wrong and Adam Pinney saw it and laughed. I'm just really a bad speller, and he thought it was a joke," recalls Orr.

After BLOOD CAR went through the editing stage Mike Clark came on to design and mix the sound. Clark understood that in the world of BLOOD CAR all the ambient noise had to be car free. "It sucked,"

remembers Clark. Along with creating the world of BLOOD CAR, Clark also designed the sound of the infamous blender trunk. "I knew that the sound of the trunk was going to be what either kept people watching or groaning and turning off the film. Alex and I listened to tons of different sounds for a couple of days. I mixed a wide variety of things, and it just wasn't working. I left my computer and went to get some more ice water because it was getting late and we were tired. When I put my glass up to the ice machine and heard the noises it made when it was crunching ice, I knew that that was it," explains Clark.

"I was worried that some of our effects might not work too well. Especially everything that has to do with the blender trunk, but Mike Clark's sound design on those scenes made me cheer when I saw them. He really brought the car to life," says Orr.

Another sound motif that Clark runs through the film is the engine of the BLOOD CAR. Early in the progression of the car, the engine is that of a Honda. But as the car keeps feeding on blood, the engine sound changes. "We would slowly mix in muscle cars to beef up the Blood Car as the film went on. It gave the car more character. It was fun to add those elements and to play with the way the car rumbled," says Clark.

The music for the film is a mixture of classical, rock ballads, and even rap. "I love to use classical music. To have a classical score from composers like Vivaldi and Mozart really increased the tension, comedy, or sadness of certain scenes," says Orr. Other scenes in the film use music from the Atlanta band Rump Posse. "Those guy in Rump Posse are just hilarious. If you're trying to make a montage or sequence funny, there's nothing better than a silly 80's style rock ballad," says Editor Jon Swindall. Other music in the film, like the funky Budos Band and the low-key indie rock from Cassavetes, gives

scenes a completely different tone. Orr states that, "Some people wouldn't like to mix the different schools of music the way that we did in this film. They would rather have an entirely classical or contemporary score, but I disagree. If the Budos Band is really great for the sex scenes and Rossini works when a guy is hit with an axe, then that's what I'm doing. They are different points in the film with different moods, why not change the genre of music along with them?" Brain Slusher of the local Atlanta rock group Slushco did the original music. "Brian only did a few original tracks for the film, but there's nothing like his sound," states Orr.

After Blood Car was finished, it was accepted to have its World Premiere at the CINEQUEST Film Festival, where it sold out screenings and received the New Visions Director's Award. At the FAUX Film Festival Blood Car received an audience award. Blood Car won Best Feature Film at Backseat Film Festival. Blood Car has/will also play: Sarasota Film Festival, Atlanta Film Festival, European Independent Film Festival, Another Hole in the Head, deadCENTER, Maryland, Jacksonville, Rome Film, Atlanta Underground, First Glance Philly and the Rhode Island International Film Festival.

## **BLOOD CAR - ABOUT THE FILMMAKERS**

### **Alex Orr (Writer/Director/Producer)**

BLOOD CAR is Alex Orr's feature film debut. At the film's World Premiere festival, Cinequest in San Jose, California- Orr received the New Visions Director's Award.

Orr was born and grew up in the suburbs of Atlanta, Georgia in the United States. He spent a great deal of his childhood as a pre teen entrepreneur at his father's flea market buying and selling goods and learning how to be a true self starter. Orr possessed a natural knack for comedy and entertaining that led him to working as a professional magician in Underground Atlanta while studying film, creative writing and theatre at Georgia State University. While attending GSU he met his fellow filmmakers on BLOOD CAR and joined the film collective Fake Wood

Wallpaper. Orr has been making short films and developing feature length scripts with the collective for the last six years.

Eager to learn the craft of filmmaking Orr worked as a 1st assistant director on several independent features and the reality television series for TLC Miami Ink. Orr also served as Unit Production Manager on the recent Sundance hit from Atlanta based POP Films, THE SIGNAL. After working as a camera operator in June of 2005 on Craig Zobel's GREAT WORLD OF SOUND and seeing Zobel, David Gordon Green and the GWOS crew in action, Orr was inspired to begin development on Fake Wood Wallpaper's first, self financed feature film which eventually became BLOOD CAR.

Since the completion of BLOOD CAR, Orr has been writing his next feature length screenplay about adolescence and parental rage on the Little League Baseball fields of America.

**ADAM PINNEY (Writer/Director of Photography/Editor/Producer)**

In 1980, Adam Pinney was born in Munich, Germany and lived in the country for the first 10 years of his life. Adam attended school in Stone Mountain, Georgia and graduated from Georgia State University with a degree in film in 2002. While at Georgia State, he helped to establish the film collective, Fake Wood Wallpaper. It is with this group, that he has written and directed two short films, Helena and Look Here It Is, as well as being an important part of production on numerous others. BLOOD CAR is the first feature film that Pinney has written, along with the film's director, Alex Orr. Currently, Pinney is writing a feature film entitled Pistol, which he plans to direct.

**JON SWINDALL (Producer/Editor)**

Jon Swindall attended Florida State University graduate school for film and works as an editor, Director and DP in Atlanta, GA.

**ROBERT PARAGUASSU (Production Designer)**

An Atlanta native and Georgia State University Alum, Robert's Production Design credits include work on numerous short-form projects--live-action, puppetry, and animation--as well as four stage plays, photo-shoots, and television commercials. Most recently working as the live-action art director and prop master for on-air promotional spots for PBS Sprout, Habitat for Humanity, G4, and Nick Jr. BLOOD CAR is his first feature.

Robert also produces his own short fiction pieces, many of which have received attention and awards at film festivals across the country. His current artwork and videos can be found at [www.midnightmailman.com](http://www.midnightmailman.com).

**TONY HOLLEY (Producer)**

Tony was born in East Point, Georgia, along with a twin brother named Eddie. That proved plenty for Brenda, Tony's mother. Aside from the usual role playing and fantasizing that will occur between siblings

similar in age, not to mention the release of the first Star Wars film, Tony's life in Film Production did not earnestly begin until October of 1998, when he formed a fledgling sketch comedy troupe with Alex Orr and others, including his brother. Tony and Alex wrote, directed, and acted a grand total of three episodes of a Public Access show entitled *Porkchopfinger*; this took almost three years to accomplish because of school, "real" work, and scheduling conflicts. Once the group disbanded, Tony became restless for an outlet of creativity. Tony had been working for an Insurance company since 1998, and was feeling increasingly stifled and suppressed. Alex and the rest of the Fake Wood Wallpaper boys were at Georgia State at the time, still in school. Tony began collaborating with FWW on various student films and other short form projects. In the fall of 2003, fate intervened in the form of a contact Tony had made working on a short project the year before. This individual was looking for someone to produce a series of Industrial spots for a prominent pharmaceutical firm, and remembered Tony from the project they'd worked on together. Tony was reluctant at first, big jumps off the high dive used as an appropriate metaphor. The hope of freedom from corporate drudgery prevailed, however, and Tony took the job. It proved to be a benchmark event in a new direction, as Tony quit his corporate job soon after the project was completed, and has not looked back with anything other than satisfaction since. Tony entered the complex and insecure world of freelance film production, building a name for himself as both a competent Assistant Director and Location Manager for Feature Films, Commercial & Video Production. In the future, Tony hopes to become more intimately involved as a Producer of Film & Video work, gaining knowledge amongst his peers and associates and applying that knowledge directly with Fake Wood Wallpaper and others.

**STEPHANIE AYLWORTH (Costume Designer)**

Stephanie Aylworth works as a Costume Designer and Costume Shop Assistant for the University of West Georgia while she is finishing her master's degree in historical costume construction. Stephanie has designed over 20 theatrical productions, but *Blood Car* marks her film debut. Prior to designing costumes for *Blood Car*, Stephanie began and still continues a career as a theatrical costume designer. Her credits include work for the University of West Georgia, the Alliance Theatre's Collision Project, Butte College, Ensemble Theatre of Chico's Shakespeare in the Park, Chico California's Blue Room Theatre, and the Chico Cabaret theatre. She is currently in the process of designing costumes for the new 17<sup>th</sup> century avant-garde film, *Aria*, for Solerians Media in Atlanta Georgia.

**BRIAN SLUSHER (Original Music)**

Brian Slusher heads up the rock band SLUSHCO when he's not scoring feature films.

Slushco is a synth-driven indie rock band that creates highly saturated melodies by using spiraling analog synthesizers, sugary vocals, and dirty guitars.

Having formed towards the end of 2004, Atlanta natives Brian Slusher and Michael Ogletree along with Olympia, WA transplant Aaron Shively

and New Yorker Tim Madison have already come a long way in developing and nurturing Slushco's signature sound. After breaking out with their mid-2005 EP, Slushco has garnered growing success with their upbeat, often hilarious live shows.

For their sophomore EP, titled Clouds, Slushco comes back with a concept album which links ordinary objects with everyday problems and feelings, to an array of far off landscapes and imagery of sparse surroundings and modern technology. Brian uses his sweet voice to push spacey intros into driving choruses, meanwhile creating universal sing-alongs of 'oohs', 'ohs', and 'badabahs'. Michael's seemingly multitudinous array of synthesizers provides a playful and sometimes dream-like atmosphere that helps to break the band out of many common compositional molds. Aaron's drumming is heavier than one would expect out of a pop band, and provides a greater punch to each track. When combined with Tim's bass (and/or synthesizer), a bouncy rhythm is created that will surely move some part of your body.

BLOOD CAR is Brain Slusher's first feature.

### **BLOOD CAR - ABOUT THE CAST**

#### **MIKE BRUNE (Archie Andrews)**

Mike Brune grew up just outside Atlanta, GA. He and his brothers started making movies with their parents' home video camera when he was 11. Ironically, those early movies were either slasher films or crime films with high body counts. His first real taste of performing for an audience was not in a theater, but at a Grocer's Convention in San Francisco. There, Mike competed in an adrenaline packed Grocery Bagger's Competition in front of hundreds of food industry spectators. Going home with a fourth place trophy didn't discourage him; instead, it drove him to search for a real stage.

Mike attended film school at Georgia State University and graduated at the top of his class. During his first semester there, helped establish GSU's first regularly performing improv comedy troupe, The Slightly Mad Players. They quickly outgrew the university, changed their name to The Comedy Response Unit and founded a non-profit theater company, The Red Chair Theater Co., based around their signature improv shows. Never one to shirk his academics, it was there in film class that he met fellow filmmakers Alex Orr, Adam Pinney, and Hugh Braselton and subsequently founded Fake Wood Wallpaper Films.

He has enjoyed supporting roles in several award winning short films, playing a taciturn Russian mobster in "The Brain That Took the Road Less Traveled", a grizzled Vietnam Colonel in "The Last Last and the Tribulations of Johnny Bush" and an archeology professor in "Triumph of Silverback's Will". Mike is currently a regular performer at two of the most acclaimed improv comedy theaters in Atlanta, JaCKPie and Dad's Garage Theater Co. He has been improvising for eight years and his improv team has appeared at the Atlanta Improv Festival and the Black Box Improv Festival and most recently garnered the "Best Long Form Improv" award at the 2006 Southeastern Comedy Arts Festival in Mississippi.

Though he has appeared in numerous commercials, industrials, and features, *Blood Car* is his first starring role.

**ANNA CHLUMSKY (Lorraine)**

A proud carnivore, Anna was most recently featured in an episode of *30 Rock* called "The Fighting Irish" as 'The Other Liz'. She also appeared recently in an episode of *Law and Order*. Some of her recent stage work includes: 'Sarah' in the American premiere of *Darwin in Malibu*, at the Bay Street Theatre in Sag Harbor, 'Donna Sweetheart' in the 2006 Summer Play Festival's production of *The Butcherhouse Chronicles*, and The Roundabout Theatre Company's reading of *Stage Door* as 'Susan'. Other New York roles include: 'Darlene' in *Balm in Gilead* (Barefoot Theater Company); 'Denise' in the 2005 Fringe hit, *Half Life* (Flea Theater); 'Iphigeneia' in *Iphigeneia at Aulis* (TimeSpace Productions); 'Isabella' in *Measure for Measure* (Astoria Performing Arts Center); 'The Tourist' in *No Alarms: Headfullofradio* (Veritas Productions); and 'Athena' in *The Trojan Women* (Veritas Productions). Her films include: *My Girl 1 & 2*, *Gold Diggers*, *A Child's Wish*, *A Miracle in the Woods*, *Blood Car*; the upcoming *My Sweet Misery* and *Eavesdrop*; and the short film *Wait* for the Glamour Reel Moments project.

**KATIE ROWLETT (Denise)**

Katie Rowlett was born in Columbus, GA and moved to Atlanta at the age of four. Katie began taking dramatic acting classes at the Spruill Center for the Arts at age twelve. At thirteen, Katie acted as Elizabeth in her first play, "A Christmas Carol." Katie attended Georgia State University where she continued to study acting and performed in countless university theater productions, including "*The Women*" and "*Love for Love*."

While attending college, Katie signed with two Atlanta based talent agencies, and began to work in local television commercials and short independent films. She graduated from Georgia State University, majoring in Theater and English. Katie has a love for language, which led her to teaching English for three years after college. Language and writing, as well as acting, continue to be of great interest to her. Since filming *Blood Car*, Katie has acted in the television pilot *Tremendous Dave*, which was shot on location in Savannah, GA. Most recently, Katie played the role of Angela in the feature film *Carnevil*. Katie continues to work in the industry and study improvisation in Atlanta, GA.

**MATT HUTHCHINSON (Donald Watkins)**

Have you ever played strip poker in Dubai with a gaggle of coked-up panda bears? How about having your genitals transformed into flawless diamonds by a reclusive lesbian sorcerer? Or maybe you've time-traveled with Alexander Graham Bell in search of extinct Byzantine land mammals? If you answered "no" to any of the questions, than you are not Matthew Hutchinson, a gifted actor who leads a richer, fuller life than most.

