"The most unpleasant, nasty and sadistically cruel movie I have ever seen. It should be banned." Not yet, it isn't—but that could happen, as PIG, the new bloodbath horror from Adam (BROKEN) Mason and Andrew Howard, is horrid, incredibly offensive and upsetting, relentless, violent and seriously f**ked up. The world isn't ready for PIG—are you? Check out some exclusive, distressed and distressing images below the jump for a taste.

Inspired by their frustration with the industry—and in particular how their previous feature BLOOD RIVER was badly handled by sales reps and sat on a shelf for over a year—the two Brits set up shop in Los Angeles and did it their way. As Howard, who stars, wrote PIG with director Mason and produced it with Mason, Michael John Sarna and Patrick Ewald, tells Fango, "Last year was painful in many ways for the both of us, as it was for most. So we decided to make a picture that was ours to control, get it out and be seen by who we wanted, and to cut out the middle Muppet men."

The main aim was to make an exploitation movie, but taken to an extreme: an absolute that would make the audience question its own morality. PIG was to be shot in one take and real time, with Howard's eponymous antagonist going about his kill day, torturing, abusing and killing his human prey in a remote ranch out in the desert. Technically, it's inspired and assured cinéma vérité, as Mason's camera prowls from one scene of degradation to the next, pulling no punches along the way. "Looking back, it's very hard and completely shocking to the two of us that we went to such a dark place to make PIG," Howard says. "It's certainly the darkest filmmaking time in my life."

The violence in PIG is hardcore, and is bound to upset many who go for the ride. Howard's character revels in his bursts of violence with dramatic effect, creating a truly disturbing Jekyll-and-Hyde monster who kicks, punches and urinates on his victims. He also eats their flesh, and in one inventive cookery scene, he serves sliced human liver in a thick wine-and-diced-shallot gravy. And, if the truth be known, Howard vomits on one female actress for real…

Can one go too far in showing such extreme physical and sexual violence? As a filmmaker, are there certain responsibilities to follow? "People will accuse PIG of being misogynistic," acknowledges Howard, who also essays a villain in the upcoming I SPIT ON YOUR GRAVE remake, "but I believe it goes beyond that. The character simply sees the victims as pieces of meat, rather than male or female. Pig is truly one of the most, if not the most, despicable character committed to film. And as an actor, you have to be brave, go to that dark place where he exists, tell his story and then get the f**k out. Going to a dark place like that can be dangerous and will mess with your head if you're not careful. Playing with madness, I call it—and dare I say it, it's fun. What other profession allows you to do something like that and not get locked up?" Howard asks with a wry, devilish grin.

Both Howard and Mason are proud of their cinematic swine and can't wait for Fango readers to see it. "We say that this was made for you and in honor of those extreme genre fans," Howard says, "and to those who think we are morally reprehensible and that this kind of work creates such monsters." PIG is unrepentant and nails its colors firmly to the mast by the first minute of running time. It's poisonous bacon that deserves to be carved thickly sliced—a brave and dangerous movie that is proud to give authority and their sensibilities the one-fingered salute. You can see its world premiere at Dread Central on Saturday, April 17 at 6 p.m. PDT/9 p.m. EDT.

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