



RUNNING TIME 1h 20 Minutes

GENRE Music / Experimental

RATING (Not Rated) Language / Suggestive Subject Matter

YEAR 2016

LANGUAGE English

COUNTRY Canada

FORMAT 1920x1080, 24fps, Stereo Sound

SALES / DISTRIBUTION info@stratasfear.com

PRESS info@stratasfear.com

LINKS Website: stratasfear.com/films/display
IMDb: imdb.com/title/tt4025466
Facebook: facebook.com/paintbandtoronto
Twitter: twitter.com/paintband
Hashtag: #disPLAY



C R E D I T S

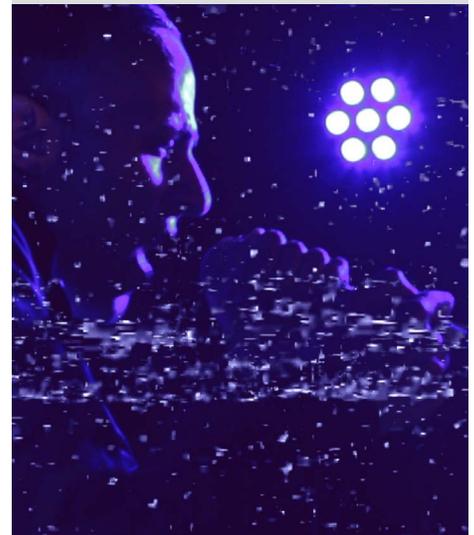
C A S T

Robb Johannes Vocals / Guitar
 Jordan Shepherdson Guitar / Vocals
 Keiko Gutierrez Bass
 Devin Jannetta Drums



C R E W

Soundtrack Composed by Paint
 Executive Producer Robb Johannes
 Executive Producer R. Stephenson Price
 Executive Producer Victoria Wicks
 Producer Jordan Shepherdson
 Producer Keiko Gutierrez
 Producer Devin Jannetta
 Director / DOP / Editor R. Stephenson Price
 Camera Operator Kenny Wong
 Camera Operator Sandy James
 Production Design Clarence King
 Audio Producer / Live Sound Mix Victoria Wicks
 Audio Engineer Chris Sampson
 Audio Mixing Ryan Worsley
 Audio Mastering Andre Sousa
 Lighting Director Greg Hodowansky





ARTIST STATEMENT

(disPLAY) is ultimately a reflection of the over-saturation of media and imagery to the point of schizophrenic confusion and numbness in the consumer, even to the most graphic and violent imagery. U2 hit on this almost apocalyptic theme with ZooTV in 1992/93, and were way ahead of their time, and almost prophetic; as the statement has become much more relevant in the postmodern age of Internet and social media than it was a quarter century ago. Similar to Orwell (and more recently Idiocracy), the satirical portrayal of a bleak future has virtually become documentary.

Music is an art form that activates significantly more than just our sound receptors and can evoke the whole of the other senses (which makes it unique from all other mediums). The band name Paint is, in the literal sense of the word, a reference to visual media. The collective result is a bona fide display that, in varying degrees of subtlety and bluntness, serves as an allegory of how inundated western culture has become to the flicker of fast-moving and de-sensitizing media.

Ultimately, this depersonalization translates into a loss of physical and figurative touch with tangible and primal human contact and emotion. Simultaneously, however, amidst the mechanical elements of culture and staging, emerge four humans creating sound that underlies, overpowers, narrates, and penetrates through the apparent impenetrability of the constructed exterior.

It is precisely at this nexus where music becomes the key element to keeping us connected to our core humanity.



R. STEPHENSON PRICE

EXECUTIVE PRODUCER / DIRECTOR / DOP / EDITOR

Ryan Stephenson Price was born and raised in Timmins Ontario before pursuing a degree in Journalism/Film at Ottawa's Carleton University — where his childhood love and obsession with film transcended simply memorizing and quoting his favourites (with bad impersonations), and into writing lengthy essays about the evolution of CGI in cinema, Alfred Hitchcock, Batman as quintessential Hero Quest archetype, and why Blade Runner is a twisted (and brilliant!) perversion of the American Dream. In addition to his independently-run STRATASFEAR PRODUCTIONS, Price has been co-producer of Toronto-based multimedia music series THE INDIE MACHINE since 2010, and has held various positions across the production spectrum in print, radio, video, and web. Price's four years of collaboration with Toronto rock band Paint culminate in 2016 with the 90-minute concert film **(disPLAY)** (2016), following the hour-long black-and-white experimental sci-fi film **11:11** (2015) and heist-gone-wrong short **BOOMERANG** (2013). His two current web series endeavours — Canadian Comedy Awards-nominated **GRATUITOUS BEHAVIOUR**, and hockey crime drama **UNBURY THE BISCUIT** — are both available now on YouTube. He is currently in production on a series of character-driven short genre films, including: crime drama **MISINFORMED**, sci-fi thriller **TEMPOR TEMPOR**, and the first installment of his bio-punk sci-fi saga: **PROBLEM SOLVING 101**.

ROBB JOHANNES

EXECUTIVE PRODUCER / COMPOSER / PAINT FRONTMAN

Robb Johannes is the singer/lyricist of Toronto rock band Paint — who have earned national acclaim not only for their songwriting and stage performance, but tireless work ethic and fusion of UK-inspired rock with insightful lyrical commentaries. Paint has performed over 200 shows from Vancouver to Halifax in support of its three releases: *Can You Hear Me?* (2009), *Where We Are Today* (2011), and *Based on Truth and Lies* (EP, 2015) — the soundtrack to **11:11**. An artist committed to social justice and activism, Johannes was Executive Director of VANDU, the organization responsible for opening North America's only supervised injection facility. During this time he was involved in successful Supreme Court challenges affirming harm reduction practices and the safety of marginalized women in sex work, as well as allowing homeless citizens the ability to vote in federal elections. Johannes coordinated Justice Studies at Canada's longest-running Aboriginal post-secondary educational institution and taught in the School of Criminology and Department of Women's Studies at Simon Fraser University, where he earned his Master of Arts. Additionally, he spent eight years coordinating the Alternatives to Violence Project (AVP), a restorative justice-based conflict resolution initiative in federal women's and men's prisons.

PRODUCER STATEMENT



If I could add a subtitle to (disPLAY), it would be “The Project That Refused To End.” I say that for better and worse; despite the barriers along the way (in the form of rehab, near death, parents passing, mental health breakdowns, grant extensions, and technological suicides), the creative journey in assembling this behemoth was quite possibly the most rewarding experience I’ve had as a member of Paint.

From the moment of conception, the enthusiasm towards (disPLAY) was infectious. I could barely contain my excitement for finally being able to capture the live show that Paint has become known for (which one critic accurately referred to as “a visual and aural assault on the senses”). As a great enthusiast of concert films and live albums, to be able to boast that we had our own was a more desirable goal than any I could think of.

We drew upon audio and video references including Talking Heads — *Stop Making Sense*; R.E.M. — *Live* (2005) and *This Is Not A Show*; U2 — *Go Home: Live at Slane Castle* (and ZOOTV in philosophy); Pete Dinklage — *Live From New Jersey*; Kraftwerk — *Maximum/Minimum*; Matthew Good — *Live at Massey Hall*; Social Distortion — *Live at The Roxy*; The Band — *The Last Waltz*; The Rolling Stones — *Shine A Light*; Nick Cave & The Bad Seeds — *The Abattoir Blues Tour*; Neil Young — *Heart of Gold*; and of course, Led Zeppelin — *The Song Remains The Same ...* no shortage of materials on that front. The question was, how do we make (disPLAY) unique and distinct?

The answer: I honestly believe we’ve created a concert film unlike any that exists.

Jordan, Devin, Keiko, and I had amassed at least an album’s worth of some of our strongest new material (and had seen some of the album material blossom over the years), with nowhere for it to be shared other than the stage. The result of not having the songs existing in tangible, recorded form made our shows a destination point and a singular experience; but sadly left fans with little to take home aside from the abstract memory of the energy recycled between band and audience (not to devalue that experience in the slightest, as it’s probably the only thing that truly matters in the end). The hard evidence in *Can You Hear Me?*, *Where We Are Today*, and *11:11/Based on Truth and Lies* were collectively only a fraction of the creative output and 360-degree sensory experience of this little juggernaut we call Paint.

Taking the gamut of the new songs to the studio was far-fetched, entirely based on economics; recording live presented a much more cost-effective means of capturing material without spending weeks (and tens of thousands of dollars) in isolation. And as much as we all love the studio, there’s a certain “faking an orgasm” quality to communicating through music without an audience to communicate with: it becomes a one-way dialogue. So, we conjured the dream team of Victoria Wicks (producer), Chris Sampson (engineer), Ryan Worsley (mixing), and Andre Sousa (mastering) to bring the monster to life — the results of which we are unquestionably proud (though I cautiously hope they can make our guru of chess, Ian Smith, proud). And naturally, our “fifth member,” filmmaker R. Stephenson Price, and I, got the opportunity to further develop our metaphysical union of creative force.

Take it or leave it, but I love it.

P R O D U C E R / D I R E C T O R S T A T E M E N T



When I first started working on short documentaries in university I would often “forget” to return the journalism department camera that I had signed out for a week at a time. Not for any malicious reason, but because I was also using it to shoot my own projects in the same time frame. My one major obsession became music videos: how do I make them, and how do I make them well? I loved the idea of telling a short story with a great soundtrack already in place: the more cohesively the two could fit together the better. My cumulative project for my documentary specialization was following an Ottawa band around over the course of a few months for a “glimpse into the life of an indie band” documentary, and working in this atmosphere excited me. I already loved going to shows, but here was an excuse to hang out with the band and pretend to be one of the most important people in the room... because I really wasn’t.

After moving to Toronto I joined The Indie Machine: a music series I would co-host for a number of years with David Marskell, while also filming the bands on our show, and gradually building up the gear required to film bands in venues. Needless to say, around 2009/2010 a great many people were starting to film bands and put performance videos on the internet. The Canon 5D had just come out and made things very accessible and affordable, but that didn’t mean there was always something distinct about the videos in question: I wanted to ensure my material was different. As I was only starting out with a Canon XL-1 and mini DV tapes, I came up with a single-cam one-take performance technique that would make most effective use of my limited tape and battery resources, as well as our artists’ available time. With these one-take single-cam videos I developed a sort of interpretive dance while I held the camera, nestling it against my shoulder like a rifle in a contorted manner and directing it towards moments of interest: I would push in and pull back, panning and zooming, and dropping into and out of focus, organically steering the camera across the performance from vocalist shouts and lunges, to lead guitar solos, to insane drum fills, to bassists stage-diving into a crowd of drunk fans and hoping for the best. One night I met a producer from The Discovery Channel at a show and showed him a few videos from The Indie Machine on my phone: “it looks incredible, but I wish there were more angles”. I tried to explain the concept: the camera is supposed to represent your gaze at the show, as though you are the one witnessing the band. He didn’t get it.

After a few years of collaboration with Paint led to the production of 11:11, Robb Johannes and I got to talking about the medium of concert films, eventually deciding that we ought to try our collective hands at it. We had done some one-take single cam material for band promo as well as the four multi-cam “pocket dimension” performances for 11:11, so we started talking true multi-cam performance: how do we make something that will stand out? Robb and I initial met at Toronto venue Rancho Relaxo (R.I.P.) — equally known for their large collection of VHS tapes as they were for being the unofficial hottest (read: volcano-like) venue in town. Paint had already amassed about an hour worth of visual projection material from archive footage and Hollywood films that had fallen into the public domain, so in integrating this with some of our strongest visuals from 11:11 we sought to create another layer to the music and lyrics where we could infer additional meaning to the songs through these projections. We then applied a stylized VHS aesthetic onto this projection footage as we sporadically pulled it to the forefront through the course of the 18-song concert film that we shot one night at The Cameron House. That’s essentially (disPLAY): the culmination of everything I’ve been attempting cinematically since my university days in 2007, wrapped up in a solid 80-minute multi-cam performance with a weird, neon, ADHD-inducing, retro-aesthetic.