



RUNNING TIME 57 Minutes

GENRE Sci-Fi / Drama / Experimental / Music

RATING (Not Rated) Mature Themes & Subject Matter

YEAR 2015

LANGUAGE English

COUNTRY OF ORIGIN Canada

FORMAT 1920x1080, 24fps, Stereo Sound

SALES / DISTRIBUTION CONTACT info@stratasfear.com

PRESS CONTACT..... info@stratasfear.com

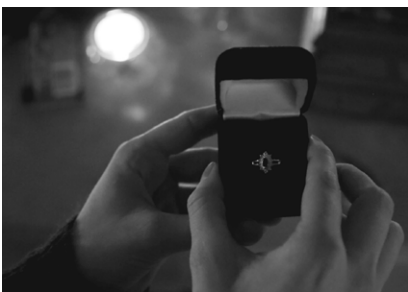
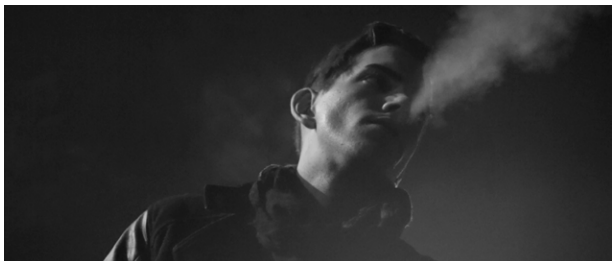
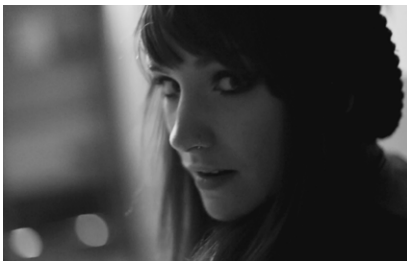
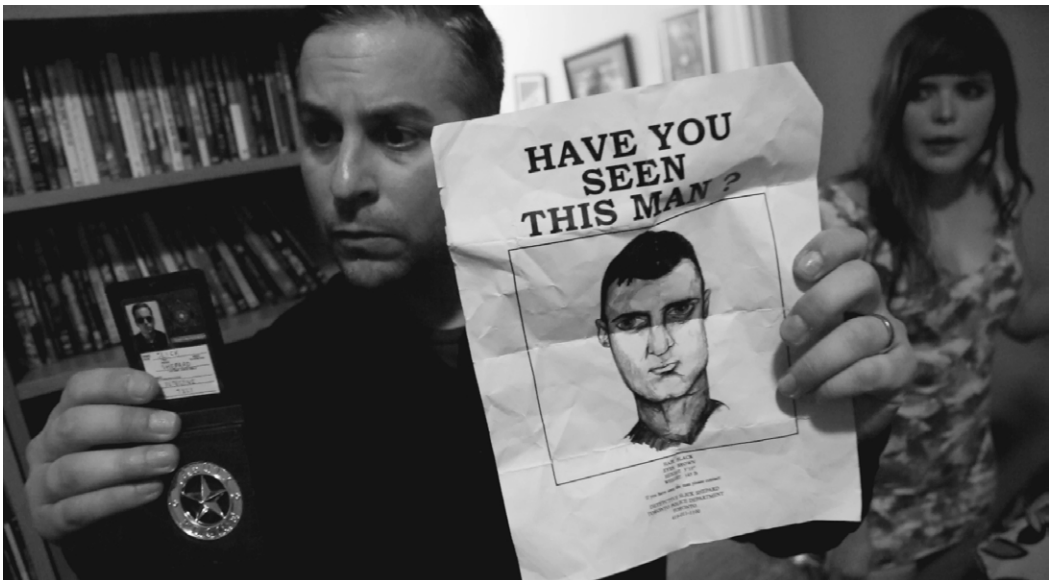
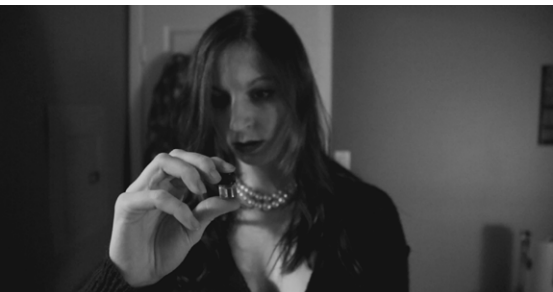
LINKS Website: www.stratasfear.com/films/1111

IMDb: www.imdb.com/title/tt3894528/

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Twitter: twitter.com/stratasfear

Hashtag: #1111film



CREDITS

CAST

Trevor Zac Ché
Taylor..... Victoria Urquhart
The Other Robb Johannes
The Other Other..... Jordan Shepherdson
Det. Slick Shepard Devin Jannetta
Det. Portia Pourquet Carolina Pinzon
Dr. Hannah Rosen-Bass Keiko Gutierrez
Punk Girl Emily Bones
Female Bartender Jessica Speziale
Male Bartender Greg Legros
Condo Girl 1..... Ruby Paugh
Condo Girl 2 Gwen Ndambakuwa
Warehouse Party Girl..... Suzanne Debra Miller
Girl at Waterfront..... Pona Tran
Trevor’s Friend 1 Sean Horbatiuk
Trevor’s Friend 2 Douglas Carlsen
Woman With Stroller Daphna Nussbaum

CREW

Director / Executive Producer R. Stephenson Price
Writer / Executive Producer Robb Johannes
Co-Producer Jordan Shepherdson
Co-Producer Devin Jannetta
Co-Producer Keiko Gutierrez
Co-Producer Carolina Pinzon
Associate Producer Sundeep Chauhan
Associate Producer Bipasha Choudhury

Director of Photography / Editor R. Stephenson Price
Production Assistant / Assistant Editor Sandy James
Original Score Paint
Soundtrack Producer Ian Smith
Sound Design R. Stephenson Price and Robb Johannes

CREW



DIRECTOR / EXECUTIVE PRODUCER

R. STEPHENSON PRICE

Ryan Stephenson Price was born and raised in Timmins Ontario before pursuing his degree in Journalism at Ottawa's Carleton University — where his childhood love and obsession with film transcended simply memorizing and quoting his favourites, and into a series of intense analytical studies of contemporary film and music history, technology, genre, score, character interaction, and auteurship.

Since January 2010, Price has been co-producer of Toronto-based multimedia music series *The Indie Machine*, and has held various production positions across the journalistic and marketing spectrum in print, radio, video, and web, in addition to his freelance multimedia endeavours through his independently-run *Stratasfear Productions*.

The black-and-white Lynch-ian drug-fuelled **11:11** serves as the follow-up to Price's first filmic collaboration with Toronto rock band Paint, "*Boomerang*", and coincides with the band's new four-song *Based on Truth and Lies* EP. His first true narrative film effort — hockey crime drama/dark comedy *Unbury The Biscuit* — is on track for a winter 2015 premiere, while the first installment of his long-gestating bio-punk sci-fi saga — *Problem Solving 101* — is in pre-production for shooting in fall 2015.

WRITER / EXECUTIVE PRODUCER

ROBB JOHANNES

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.

CAST



ZAC CHE
as Trevor

A 20-something everyman with philosophical leanings, TREVOR and his many states of consciousness tell the story of **11:11**. As he begins to pursue an illicit affair with Taylor, he soon finds himself stumbling into a downward spiral with no apparent end in sight — all while some unknown parties begin to take notice.



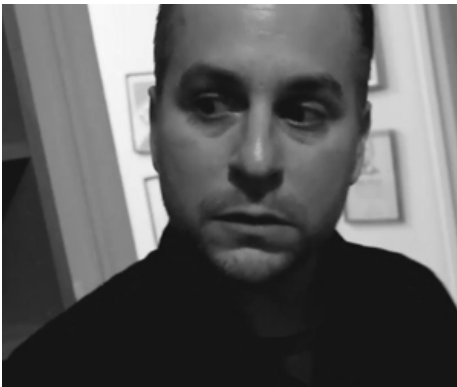
VICTORIA URQUHART
as Taylor

As **11:11** opens, TAYLOR swaps a wedding ring for a vial of clear liquid that induces hallucinations which allow her to perceive Paint performing in a white room. She's later seen wearing Trevor's wedding ring though we seldom see her again, only in photographs and flashbacks. Trevor's spiral seems to be inextricably linked to Taylor's apparent absence.



**ROBB JOHANNES &
JORDAN SHEPHERDSON**
as The Others

THE OTHERS take on the embodiment of Robb Johannes and Jordan Shepherdson of Paint. Though similar in appearance to characters in Paint's "*Boomerang*", something is slightly... off: extraterrestrial, interdimensional, existential, or an extension of Trevor's own extracurricular activities is anyone's guess.



DEVIN JANNETTA
as Det. Slick Shepard

DET. SLICK SHEPARD often brags about his arrest record — properly documented or not. He's been on the trail of the others since Paint's "*Boomerang*," while also burning out partners, his liver, and his wife. A rogue cop who only plays by the rules just enough to make sure he gets the bust, Shepard made his debut in Paint's "*She Leaves*".



CAROLINA PINZON
as Det. Portia Pourquet

DET. PORTIA POURQUET was recently promoted to Detective and was assigned to be Det. Slick Shepard's partner after his obsessive and unrelenting commitment to his work (and play) burned out his previous partner, Det. Kenzie Kickwell, as seen in "*Boomerang*." Portia has an IQ of 168 and a PhD in forensic sciences but speaks almost exclusively Spanish.



KEIKO GUTIERREZ
as Dr. Hannah Rosen-Bass

The resident 'rogue' professor in The Department of Physics at the University of Toronto, DR. HANNAH ROSEN-BASS has recently published her opus "*Multiverse Theory and the Physics of Parallel Worlds*" to much acclaim from the pseudoscience community and the public at large... and skepticism from her tenured colleagues.

SYNOPSIS

Filmed in black-and-white, 11:11 is the latest chapter in the ongoing cinematic universe between Toronto rock band Paint and filmmaker R. Stephenson Price.

Based on four brand new and interconnected Paint songs — from their *Based on Truth and Lies* EP (2015) — 11:11 is inspired by The Who's *Quadrophenia*, the collaborations of U2 and Anton Corbijn, Jim Jarmusch's *Dead Man*, *Alice in Wonderland*, and the films of Davids Cronenberg and Lynch- resulting in an hour-long experimental sci-fi film that portrays the abrupt end of an illicit love affair that leads a young man on a downward spiral, while forces beyond his control begin to intervene.

11:11's four-act structure — set in Toronto over four seasons in four years — follows Trevor's journey into oblivion through the colliding of multiple layers of consciousness and reality — where nothing is as it seems, or even as it is: a multi-layered look at our most basic needs gone awry.



DIRECTOR/PRODUCER STATEMENT



In August 2013, after we finished filming our initial music video collaboration “Boomerang”, Robb and I had begun talk of what was next in Paint’s bag of tricks. He mentioned he’d been working on a visual accompaniment idea for the band’s next EP - to be called “Based On Truth And Lies” - about a young man’s failed relationship and his subsequent descent into illicit drug use, casual sex, and debauchery: a very “sex, drugs, rock and roll” kind of tale.

Robb sent me a copy of his 16-page treatment, which he had titled “11:11”, and I perused it off-and-on over the weekend while marathoning old episodes of David Lynch’s *Twin Peaks*: I had a moment of epiphany.

There’s a recent trend in music videos where bands perform in white rooms devoid of any distractions for the viewer: the focus is solely on the band. However, this type of video runs the risk of becoming too generic and getting lost in the crowd: someone else has already done that, so why would anyone pay attention to this one. Robb had illustrated in his 11:11 treatment that Paint would be performing each of the songs in a white room throughout the project’s four acts but was only visible on television sets in the background of the scenes. My thought was: “when our protagonist Trevor overdoses at the climax of ACT II, what if he ends up IN the white room with Paint?”

In the initial production meeting that followed, Robb and the rest of the band were excited - “Is Trevor just hallucinating, or is he ACTUALLY in the white room - like Agent Cooper in The Black Lodge [the ethereal ‘other realm’ in *Twin Peaks*]?” The David Lynch homages continued alongside a strong Cronenberg-esque vibe of strange drug use (*Naked Lunch*) and twisted perceptions of reality (*eXistenZ*), as the references to parallel dimensions, alternate timelines, and hallucinogenics started to overlap to form the convoluted universe that became 11:11.

The project quickly escalated even further as either Robb or I would come up with some new idea on the fly and present it to each other, only for the counterpart to get equally excited about that and piggyback something increasingly strange or ridiculous on top. Robb, myself, and our fantastic leads Zac Ché and Victoria Urquhart ended up using each scene of that original screenplay as a framework and really digging into each one to find what was buried beneath the surface narrative as we continued to add new elements into the fold throughout production — obviously this might be the reason why the project inflated to five times the initial project size, but we like to think that the film needed — or wanted? — to become what it ultimately did.

The small scale of the operation and the guerilla filming tactics made the shoot extremely mobile and much easier to contain than a traditional film set, and the low-budget we generously received from our fundraising campaign meant we all pulled triple/quadruple duties some days on set to stretch the budget as far as it could go: if we were going to do this big, weird thing, we were committing. There were a great many happy accidents throughout the course of making this film: something in the environment shifted in a particular way which changed blocking, a location flooded so we were forced to use an alternate which turned out much stronger thematically, props or gear malfunctioned and we were forced to improvise on the fly - all the good staples of a great indie filmmaking experience. But I think the spirit of the production is best summed up with a quote from Robb one night as we were nearing completion on the pickup shots for the final edit in the spring of 2015: “Let’s grab some beers, light some shit on fire, and film it.”

I’m not sure I could have summed up the theme of our production any better myself.

WRITER/PRODUCER STATEMENT



Despite its humble beginnings, it's nearly impossible to envision **11:11** having become anything other than what it has ended up being; calling every frame of this film anything other than "synchronicity" is an understatement.

11:11 began as an experiment in creating a minimalist black-and-white visual accompaniment to four Paint songs as we ventured into the uncharted territory of doing an EP instead of an LP. We felt that just a double-double A-side was not enough to satisfy our Luddite attachment to full-length records. Making it a more ambitious endeavour seemed necessary. Anton Corbijn's collaboration with U2 on the film *Linear* turned what could have become a forgettable album (*No Line On The Horizon*) into a unique way to experience music through a multi-faceted marriage between songs and visuals. **11:11** took its cue from *Linear* to be a 16-minute real-time set of moving pictures to accompany Paint's *Based on Truth and Lies* EP.

It turned out the minimalist script I wrote in spring 2013 had significantly more layers than I envisaged. What was seemingly a simple story of an illicit relationship-turned-marriage gone wrong – for reasons unbeknownst to all of us until the very end as the lead character (later named "Trevor") spirals into chaos and near-death – became something significantly more grand and altogether creepy, unsettling, and touching. My dear other half-brain R. Stephenson Price and I began shooting with a budget generously donated to us through IndieGogo by Paint fans (with the Ian Smith-produced soundtrack eventually funded by FACTOR through the government of Canada), and in the end we were left with an hour-long opus to which the songs were an accompaniment to the film instead of vice versa. It became more of a Who *Quadrophenia*-esque effort, where the band and its music were part of the backdrop to a narrative that took on a much larger life of its own.

When it came time to record the songs, there was no question that Ian Smith would produce and mix us again; he's the George Martin to our Beatles, the Eno and Lanois to our U2. Working with Ian means cutting all the technical bullshit that bands get wrapped up in when in the studio (because he simply does it effortlessly without us knowing, in complete understanding of Paint's vision and purpose), and getting right to the emotional core of the songs – which, in the four songs on this soundtrack, is a bit of a canyon. Mastering with Joe Lambert in New York again was also an uncontested route. He's mastered Elvis Presley, Johnny Cash, and Social Distortion. Case closed.

It was an inspiring and creative process to write all the dialogue after the film had been shot, as well as to create soundscapes for the remainder of the film score with isolated tracks from the four songs; Ryan and I effectively built a sound bed reminiscent of Neil Young's score for Jim Jarmusch's *Dead Man*, with elements of early Nick Cave and the Bad Seeds – which, given the disturbing *Twin Peaks* vibe that **11:11** had adopted, was fully and completely perfect.

Paint is a band with a gift of writing anthems, for which we make no apologies. The running joke, however, is often "Who let Coldplay into the party?" amongst our punk rock roots. We're a very accessible and stadium-ready band that has made the wise decision to simply embrace what comes naturally to it. **11:11** afforded us the wonderful opportunity to get a little weird, a little crazy, and in touch with a more obscure artistic foundation that has driven us, and myself in particular, since our inception. It is truly the quintessential marriage between music, film, and storytelling that I've always wanted to be a part of.

I don't know what the fuck we're going to do after this one.