

A F*CKLOAD OF SCOTCH TAPE
PRESS KIT



ESCAPE FILMS PRESENTS A JULIAN GRANT FILM F*CKLOAD OF SCOTCH TAPE
GRAHAM JENKINS LOUIE LAWLESS HANNAH PHELPS & BRIAN SHAW AS MR KENT
PRODUCTION DESIGNER JESSI WALSH CASTING KATIE PRYOR
BASED ON STORIES AND CHARACTERS BY JEDIDIAH AYRES
MUSIC BY KEVIN QUAIN EDITED BY JASON ROBERT BECKER
EXECUTIVE PRODUCER JULIE GRANT PRODUCED BY CARLA ENLOF
WRITTEN & DIRECTED & PHOTOGRAPHED BY JULIAN GRANT

USA

RUNNING TIME; 84 MINUTES

COLOR/ BLACK & WHITE

RATING: NOT RATED

WEBSITE: WWW.JULIANGRANT.COM

MEDIA CONTACT:

JULIAN GRANT

JULIANGRANTPRODUCTIONS@GMAIL.COM

773 968 4676

ONLINE SCREENING COPY: <https://vimeo.com/39559498> pw: benji

Programming Descriptors

FORMS: Feature

GENRES: Drama, Musical, Crime, Neo-Noir

NICHES: FILM NOIR, MUSICAL, INDEPENDENT, DIY CINEMA, DRAMA

SYNOPSIS

3-Line Synopsis

A musical Neo-Noir drama where a patsy is set up to take the fall for a kidnapping that leads to murder. When the money he is paid is stolen, he embarks on a rampage of revenge. All singing, all fighting - FLOST is a throwback to the crime films of yesteryear mixed with the music of Kevin Quain.

Medium Synopsis

A musical Neo-Noir drama where a patsy is set up to take the fall for a kidnapping that leads to murder. When the money he is paid is stolen, he embarks on a rampage of revenge. All singing, all fighting - FLOST is a throwback to the crime films of yesteryear mixed with the music of Kevin Quain. Based on the writings of pup-fiction writer Jed Ayres, FLOST is a mash up of film noir, musical drama and hard-hitting social injustice. Not for the faint of heart or humor, this film is a vicious valentine to the love shared by fathers and sons everywhere.

Long Synopsis

A musical Neo-Noir drama where a patsy is set up to take the fall for a kidnapping that leads to murder. When the money he is paid is stolen, he embarks on a rampage of revenge. Things go from bad to perverse as Benji must fight and fuck his way through father figures, hookers with no hearts, marauding men and the hopelessly lost. All singing, all-fighting - FLOST is a throwback to the crime films of yesteryear mixed with the music of Kevin Quain. Based on the writings of pup-fiction writer Jed Ayres, FLOST is a mash up of film noir, musical drama and hard-hitting social injustice. Not for the faint of heart or humor, this film is a vicious valentine to the love shared by fathers and sons everywhere. FLOST is the ultimate Midnight Movie complete with outstanding performances, 'Oh My God!' moments and complete disdain for contemporary musicals. Think of this as the anti-'Glee' or a perverse 'Hollywood High' musical and mix in blood, puss and urine - and you get the idea.

CAST & CREW LIST

BENji	Graham Jenkins
CHUCK	Louie Lawless
TRISH	Hannah Phelps
MR.KENT	Brian Shaw
ETHAN	Bobby Rafferty
THE KID	Holland Noel
LAWYER	James Munson
OLD FRUIT	Shannon Edwards
BAR BACK	Ben Nicholson
HERMAN	George Hambach
DIANA	Linda Augusta Orr
THUMPER	George Stalling
NEW COOK	Marcellus Norwood
BAMBI	Mike Pusateri
BARTENDER	Tim Musachio
KID BENJI	Blake Buczkiewicz
Victims	Warren Feagins , Wayne Ramirez Almir Limaj, David Leonard Nathanael Card, Harold Dennis Marco Garcia, Dan Jacobson
Gay Muscle	Sean Patrick Leonard, Kevin Wesley Shavar Clark
Strippers	Anita Brown, Olivia Jaras, Kristi Webb
Executive Producer	Julie Grant
Writer/ Director	Julian Grant
Original Story	Jedidiah Ayres
Producer	Carla Englof
Prod. Mgr	Christian Ambrose
1st AD	Andrew Papke
Locations Manager	Dan Defore
Camera/ Sound	Julian Grant
Prod. Design	Jessi T Walsh
Casting	Katie Pryor
Original Music By	Kevin Quain
Editor	Jason Robert Becker
Sd. Editors	William Cox, Adrian Aguiano
Re-recording Mixer	Jim Moore

INTERVIEW WITH FILMMAKER JULIAN GRANT

Q: Whatever possessed you to make this film? Why FLOST? Why Now?

A: FLOST was originally a series of short stories by neo-noir, thug-lit writer Jedidiah Ayres. I had come across his work in the magazine, "Out Of The Gutter" and the rest just fell into place. I had been looking for a film noir picture to make and this one was set in a world I could relate to. Jed referenced the 80's a lot as he was writing this and the low-rent criminal mindset and the tone was something I knew very well from growing up on the wrong side of the law back in those days.

Q: You've had a successful career as a feature moviemaker for lots of cable networks and television. Why micro-cinema and what does it mean to you?

A: For twenty years I made low-budget TV movies, mini-series and straight-to-video projects that were all at the request of the distributors or network. I was a gun-for-hire for Lionsgate, HBO, Lifetime, Syfy and more – and you basically have to follow the party line and produce movies in keeping with their mandate. It's a market driven machine and I was able to make good-looking pictures at a reasonable rate. When I became a college professor, I was determined to return to my roots as a way of showing my own students how to do it for cheap. My goal has always been to demystify the filmmaking process and with the advances in digital technology, home editing and the support of the college, I can pretty much well make anything I can afford to produce.

Q: This isn't your first micro-feature film, is it?

A: The picture that got me started in 1992 was my 16mm feature, "Bust A Move" that played at the Montreal World Film Festival and got me a gig making movies for CFP (which changed into Lionsgate) and then I was off. When I moved to Chicago in 2008 to begin teaching at Columbia College Chicago (the largest film school in the Northern hemisphere), I made my first micro-feature – "The Defiled" – my black and white love letter to old horror films. You can pick it up on iTunes and it really set the bar high for me and what I could achieve shooting on weekends with limited funds.

Q: "The Defiled" has screened at a number of film festivals worldwide and is distributed by Chemical Burn. Did your other films do as well?

A: I followed up "The Defiled" with "Fall Away" which won five New York City International Film Festival Awards. It's the story of a bi-sexual country singer who gets killed and we try to figure out 'who-dunnit'. It's got a video-on-demand distributor and it's starting to make the scholastic circuit now. I'm proud of the picture and it's really quite touching. I followed that by producing "Roundabout American" for my friend, Boris Wexler – it was his debut feature and I needed some money for FLOST and Boris promised me the camera when he was done so I could shoot my next picture. I think "Roundabout American" is going to do very well for Boris. It's a classy picture. It has a very polished look. Much like my network movies.

Q: FLOST has a very unique visual palette. You shot the film as well?

A: That's the great thing about micro-cinema. You have to wear multiple hats and I love shooting, so it was no big deal. I had lensed "The Defiled" and "Fall Away" so it wasn't as if I was inexperienced. When you shoot pictures like FLOST, you have to move very quickly and the fewer people in the way and the more you can do yourself – well, I'm all for that.

Q: FLOST was shot on weekends? In Chicago?

A: That's right. Everyone keeps their day jobs and then from Friday to Sunday we just shoot like madmen and women at friends and other friendly locales. You need to reverse engineer your script into the available locations and be flexible about your time. Chicago is a great community with phenomenal locations, people and actors. It's the best and biggest backlot I've ever worked on.

Q: The performances in your film are quite vivid. The beatings? The singing?

A: I joke that FLOST is the "Anti-Glee" or "Fight Club" meets "My Fair Lady". I'm certainly the only one making musical murder mysteries and that's a good place to be. My actors are all starting out or are

relatively unknown and they have a 'balls-to-the-walls' attitude that makes for exciting cinema. They trust me and I work efficiently and there is never any question as to why we are doing what we are doing. Once you sign on for this ride, you will get wet!

Q: One of the areas that most impacts the audience is the music.

A: Well, that's the genius of Kevin Quain. We met back in the 90's and I offered to shoot a music video for him 'cause I loved his work so much. I shot it in 35mm and spent a ton of dough in doing it right. We've stayed in touch over the years and as I got ready for this piece, it was just a peanut butter-and-chocolate moment when I realized Jed's world and Kevin's music live in this similar film noir landscape.

Q: What's next for you?

A: I'm prepping my latest crime caper film, "Sweet Leaf" about a less-than-savvy crew trying to rip off a mini-mart to pay off a drug debt. I like 'small people with big problems' drama. It allows me to get in tight under the skin and just punch the audience in the face with the drama. I think more cinema today – in the US, for sure – should just smack the audience upside the head with non PC independent work that leaves them limp and spent after they watch it. FLOST is rough sex cinema.

More information regarding Julian Grant and his film philosophies, body of work, etc. can be found at www.juliangrant.com

Quotes:

“Go deep into the Gutter”

Matthew Louis – Out Of the Gutter Magazine

"FLOST is an ice pick driven straight into the frontal lobe with a sledgehammer. Brutal and uncompromising, yet still retaining enough humanity at its core that we feel every hit."

Brad Abraham, creator-writer MIXTAPE"

“A proper blowjob for crack exchange. You’ve never seen nothing like this.”

Hardboiled Wonderland

"Shakespearian at its core. An original take on greek tragedy, the likes of which may give birth to whole new genre of truly modern art film noir." –

Kevin Lynn Helmic, author of Clovis Point and Heartland Gothic

“FLOST is a brutal, hallucinatory glimpse into the depths of a criminal underworld most will never experience first hand. Julian Grant's visually stunning re-imagining of Jedidiah Ayres bleakly hilarious stories accompanied by Kevin Quain's haunting score made FLOST one of the most entertaining and unique viewing experiences I've encountered in a long, long time.”

Keith Rawson, author of Laughing at Dead Men, columnist at LitReactor.com

Production Journal

FLOST started as a short story by [Jedidiah Ayres](#) in the small press magazine, [Out Of The Gutter](#).

“I was immediately attracted to the grittiness of the story and the plight of Benji”, says filmmaker Julian Grant. “I knew people like Benji growing up. Hell, I was a lot like him.” Knowing that a picture this gritty and true-to-life would barely be of interest to traditional distribution, Grant rounded up some of his collaborators from a recent film he had been shooting ([“Roundabout American”](#)) and asked them to come on board for a free-for-all Fall shoot. “I wanted to shoot FLOST like I had [“Fall Away”](#) by shooting on weekends and as our schedules allowed. I pulled from cast and crew and had a script that just adapted as we went. Micro-filmmaking means you adapt or die when working and we had to shift a couple of locations and adapt to weather – but everyone pulled in the same direction.”

Star Graham Jenkins (“The Defiled”) had worked for Grant before on his micro-budget horror film, [“The Defiled”](#) and Grant knew he had his Benji. “Graham is ferocious – a champion – serious as a friggin’ heart attack – and it was this energy that truly made Benji a living, breathing sad sack of shit. You feel for Benji – and despite the horrible things he does – you end up in tears for him at the end of the picture. He’s just such a classic fuckup.” Joining Jenkins on the ride were independent leading man Louie Lawless ([“Fall Away”](#)), ingénue Hannah Phelps and Brian Shaw, also from , [“The Defiled”](#). “I surrounded myself with team players and solid actors and we went at it full bore.”

Production started on Nov. 5, 2011 and shot for twenty days on weekends only in the Chicagoland and Blue Island area. Taking advantage of local haunts that were already well known to Grant and his team, FLOST was able to film at bars, rock joints, garages and under the subway tracks of Chicago. “This town is visually stunning,” says Grant, “and the ability to film at Reggies, Exit Chicago and other great locales adds the level of verisimilitude that helps ground a picture like this.” Favorites for the production were the alleyways in the downtown Chicago core, “However, during the Benji beating scene, the Chicago PD rolled up on us hard, and we almost all spent a night in the pokey – or worse.” It’s an old joke – but a true one: You’re not making an independent film unless you almost get arrested.

Grant credits his wife, Executive Producer Julie Grant, for her continued behind-the-scenes support and financial acumen while making FLOST. “I thought I was good at budgeting before – but Julie really took us into a new level. Her background in business development was instrumental in helping me pioneer my micro-cinema model and keeping us on track. Like me, she would do anything to make the picture a reality and would be up early making sure we had everything we needed for the day’s filming. Her insights on character, script and the evolving edit made sure that every opportunity was examined – and expanded upon if needed. She really pushed me to tell the real Benji story – regardless of how brutal it might be.”



From L – R: Jessi t Walsh (Prod. Designer), Dan DeFore (Loc. Mgr./ Gaffer), star Graham Jenkins and Julian Grant (Writer/ Director)

The climactic beating of Benji and his final walk of shame were filmed outside of Chicago and Grant credits long-time collaborator Dan DeFore as his location manager and on-set gaffer. “Dan knows so many people and he just opened doors for us everywhere.” Producer Carla Englof allowed production inside her

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home to film and throughout the filming process rode herd on cast, food and all of the essentials for the micro-shoot.

At the end of the day, Grant, production designer and makeup maestro Jessi T Walsh, Assistant director Andy Papke and Dan Defore comprised the full crew. "There were four of us making this film and we did everything and anything we had to in getting it finished," says Grant. It is this DIY OR DIE philosophy that allowed FLOST to wrap on December 23, 2011 with all scenes completed.

Postproduction was supervised by Jason Robert Becker (who had cut Grant's "[Roundabout American](#)") earlier in the year and his Visual Effects skills and graphic design mastery allowed Grant to maximize the final edit of the film. "We knew early on that we would be mixing color tones and palettes and using split screen to tell the story. What Jason brings to the table is complete genius.", says Grant.

Completing the film by June 6, 2012, FLOST had an advance screening in Chicago to an invited group of literary guests and Jedidiah Ayres. "This started as a short story and I wanted the [Thug-Lit](#) writing community to see what I did. They're a great bunch of guys and they were genuinely happy with the treatment." The neo-noir tone of the completed film was a real crowd pleaser at this premiere event and now the picture is ready for the world to see.

"Neo-Noir is a great genre. It reaches around for a healthy tug on the classics and a cinematic hand job like FLOST is a nice, fast and satisfying release. Forget about the bloated excess of Studio City. FLOST is here to give you a nice, vicious way to spend ninety minutes or so. No filler. All fighting. All singing. There ain't anything else like it."

Comic Book Adaptation



A F*ckload Of Scotch Tape – Graphic Novel Adaptation

To coincide with the release of FLOST, Julian Grant is creating a limited edition graphic novel adaptation of the film. Early promotional opportunities include the first twenty-four pages FREE for anyone interested and the balance of the novel available for purchase directly from Grant at a nominal price.

“Today’s comic-mad environment allows superheroes to spring onto the big screen – well, why the hell can’t it work the other way? I want fans of FLOST to also enjoy the story as a limited edition graphic novel. I was a big fan of those crazy photo novels they used to release in the 1970’s and the Italian [fumetti](#) ‘photo-comics’. Ours is a gritty, in-yer-face ‘zine style comic suitable for wrapping fish or cleaning off the blade of your knife. “ says filmmaker Grant.

Copies of the first 24 pages are available for download from Julian Grant. Please contact him at <mailto:juliangrantproductions@gmail.com> to get yours.

A F***Load of Media and Film History

Zoran Samardzija

Julian Grant's *FLOST*, or *A F***Load of Scotch Tape*, is a film that emerges from our era of media convergence. In this new century, video games, television shows, comic books, and YouTube videos all can be easily displayed on the same electronic devices and screens. Moreover, with internet streaming replacing discs for delivering home video, spectators have the increasing ability to watch diverse strains of film history with a few clicks of a mouse or a touch of their screen. In other words, we are able to access media instantaneously, whether it's a classic film from 1945, a recent comic book, or a viral video. This convergence is creating exciting new possibilities for redefining the visual language of cinema. While cinema has always borrowed from other art-forms such as painting, theater, and music—and even responded to the market-share threat of television by developing wider aspect-ratios for the image—its ability to assimilate other art-forms is rapidly accelerating in the present.

FLOST incorporates many of the aforementioned media into its narrative. Bursting with visual energy, it bombards its audience with music video and comic book aesthetics (in fact a graphic novel adaptation of the film is forthcoming), surveillance footage, split screens with multiple temporalities, digital mimicry of celluloid home movies, and many other styles. Most films, as with the popular Paranormal Activity franchise, only replicate one type of media by copying the look of home-video footage uploaded onto YouTube. The more ambitious works, like *FLOST*, blend many different conventions to arrive at an exciting new visual aesthetic for cinema.

Grant's film also speaks to our ability to quickly access the archives of film history. *FLOST* is a conscious homage to film noir, the greatest of all genres in American cinema. Benji the beleaguered anti-hero is a nastier version of the great male-leads of noir history—Joe Gillis from *Sunset Blvd*, Walter Neff from *Double Indemnity*, and Jeff from *Out of the Past* come to mind. Like those characters, Benji obsessively provides voice-over for the double crossings, duplicitous females, and the dark psychology and fatalistic outcome of his story.

It's not surprising to see today's digital filmmakers returning to film noir for inspiration. After all, this is the genre where many of the great auteurs of American cinema were able to create highly stylized works on small budgets and tight-production schedules. For example, the great Edgar G. Ulmer's *Detour* was reportedly shot in 6 days. More importantly, directors like André de Toth, Joseph H. Lewis, and Jacques Tourneur helped popularize formal innovations in lighting, framing, and camera movement that have since become common film grammar. *FLOST* belongs to this tradition. Its visuals are a byproduct of our current period of media convergence where spectators can access everything instantaneously, but its desire to innovate is firmly rooted in film history.

Zoran Samardzija is Assistant Professor of Film/Video at Columbia College Chicago. He writes on a wide-range of film history and theory, including Eastern European Cinema.

About Julian Grant



Julian Grant (Left) receives BEST TV MOVIE Gemini Award for his film, “She Drives Me Crazy” for Shaftesbury Entertainment/ Lifetime Television.

I'm an award-winning filmmaker and tenure track professor at Columbia College Chicago. Over the last twenty-years I have created motion picture, television and independent feature films for a variety of distributors. Now, I am actively teaching and lecturing about micro-cinema, DIY filmmaking and am available for consultation and lecture opportunities.

Under the umbrella of cinema, I like to break my career down into two distinct professional pathways. It helps me keep track of my accomplishments and also explains my philosophy. My students benefit from this distinction, as it is often difficult to pinpoint the style or genre one may wish to follow as one develops as an artist.

MOVIES

I've made a lot of movies in twenty years and all of them have been for studios or distributors or broadcasters. These are commercial, successful productions that run the gamut from exploitation to family fare. All of them have one thing in common. They are funded by others and are dictated by the terms of distribution and broadcast agreements.

FILMS

These are the labors of love. The projects that I have made because I wanted to or had to - because nobody else would pay for them or they were too bizarre or independent to warrant a traditional production partner. These projects end up at film festivals, are sold market-by-market and exist solely because of my own hubris and inability to 'not' make them.

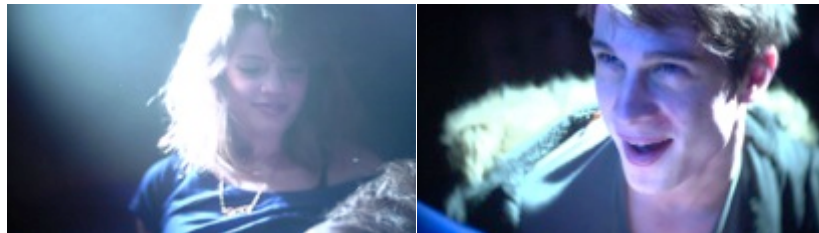
As an artist and as an educator I am committed to the education and encouragement of these Cinema 2.0 devotees as they move through our college and out into the world at large. It's an honor and a privilege to be at Ground Zero for this re-imagining of cinema. As Internet distribution, digital image acquisition and social media broadcasting reshapes how we perceive the role of the filmmaker in today's society, I have a chance to learn alongside my students as they face the future.

FLOST PHOTO GALLERY

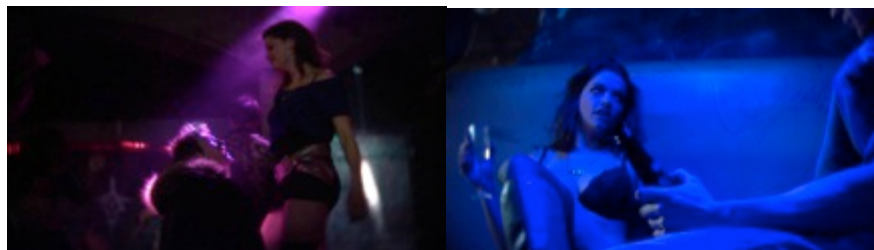
All photographs are available as high-resolution images. Please email juliangrantproductions@gmail.com to arrange for your needs.



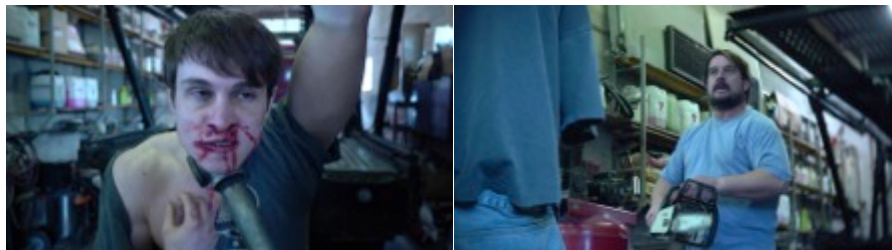
Julian Grant with Panasonic Camera Graham Jenkins (Benji)



Hannah Phelps (Trish) Graham Jenkins (Benji)



Graham Jenkins & Hannah Phelps Hannah Phelps (Trish)



Graham Jenkins (Benji) Louie Lawless (Chuck)

Photo credits: Julian Grant Photograph: Jessi T Walsh
All others: Julian Grant

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