



**pUNK FILMS PRESENTS**

i am a good person / i am a bad person

**PRESS KIT**  
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Canada, 2011  
English, 82 minutes  
HD, Colour, Dolby Digital

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**i am a good person/i am a bad person**

A FILM BY INGRID VENINGER

**TAG LINE: (8 words)**

We are always holding on and letting go.

**ONE LINE SYNOPSIS: (24 words)**

When a mother and daughter tour film festivals in Europe and decide to part ways, they must confront life-changing choices alone, before returning home.

**ONE PARAGRAPH SYNOPSIS: (115 words)**

Well-intentioned but misguided filmmaker Ruby White leaves her husband and son in Toronto and embarks on a European film festival tour with her eighteen-year-old daughter, Sara, tagging along as her assistant. Ruby over-shares, doesn't listen and is a bundle of insecurities, inevitably pushing Sara (and the world) away. When criticism from an audience member at a UK screening triggers Ruby to question herself, the mother-daughter relationship melts down. Ruby travels to the next screening in Berlin alone, while Sara visits her cousin in Paris. The malaise and loneliness of being on their own forces both women to confront secrets they have withheld from their loved ones, and make a bold decision before they return home.



## ONE PAGE SYNOPSIS: (299 words)

Ingrid Veninger's brave new feature as writer/producer/director presents another intimate and honest look at characters on the cusp of change. This time, Veninger takes on the role of struggling filmmaker/mother, Ruby White, while her real-life daughter Hallie Switzer (star of Veninger's 2010 acclaimed film MODRA) plays Sara.

Ruby leaves her husband and son behind in Toronto and heads off to film festivals in Europe with her eighteen-year-old daughter in tow as an assistant. Deaf to advice, a bundle of insecurities and a loose-wheel during interviews, Ruby over-shares, alienating all around her – Sara included. When the mother-daughter relationship melts down, Sara suggests they go their separate ways for the remainder of the trip.

Dejected, Ruby travels to the next festival in Berlin alone. After a break from trying painfully to rustle up audience members for the upcoming screening, Ruby heads to her hostel bar. When a drunk man blurts out “are you a good person or a bad person?”, it strikes a nerve in Ruby, and she decides the next day to wear a sandwich board around her neck asking the pointed question to anyone who will talk to her.

Meanwhile, in Paris to visit her cousin, Sara struggles with the discovery that she is pregnant by her boyfriend back home. She wanders the magical streets, a young woman falling in love with the City of Lights, faced with the most difficult choice of her life.

Without one another as guide for their good or bad decisions, mother and daughter must confront their life changes alone, before they return home together.

Sincere and cinematic, and full of the exhilarating creativity characteristic of Veninger's work, ***i am a good person/i am a bad person*** is about taking a good look at who you are, and where you want to go next.



## **INTERVIEW with INGRID VENINGER (Writer/Producer/Director/Actor)**

### **1) Why did you want to make this movie?**

In January 2011, I was presenting my feature MODRA at TIFF Bell Lightbox as part of Canada's TOP TEN. I bought a daytime pass for my daughter (Hallie) and myself – together we watched all the films. I read Hallie's copy of GRAPEFRUIT by Yoko Ono and, inspired by all the great films we had seen, I began to write a story about a homeless performance artist. The working title was 'Magenta', named after my favorite crayon color. When I was in grade one, I colored everything magenta until my teacher said, "the sky must be blue" and made me color all my pictures over again. Hallie liked the story idea and was very encouraging, so I set out to write a feature screenplay, which I hoped would be ready to shoot in March. Our original idea was that Hallie would be the cinematographer and I would write and direct.

The March 2011 deadline was determined by the fact that Hallie and I were traveling to film festivals in the UK and Europe. Since our flights were already booked, it seemed practical to write a script that could incorporate our festival tour and be shot over 4 days in Bradford, 4 days in Paris, and 5 days in Berlin. Despite all the risks in making this movie, I trusted the experience would be worthwhile, no matter what the result.

### **2) Why did you decide to act in this movie?**

It was Hallie's idea. I started acting on television when I was 11-years-old. The roles have become fewer and farther between as I get older, and I have been more focused on producing, writing and directing. But acting has always been my first love. For his new project, Hallie wanted to shoot, and her boyfriend, Braden Sauder, was set to record sound, and I would have the hot-seat on-camera. I was willing, especially because I was already directing, and it would cost nothing extra for me to act as well.

### **3) Why did Hallie not end up being the cinematographer?**

After the 2nd draft, I made various shot lists, and it became clear that the script had become more ambitious than I anticipated. We needed a more experienced cinematographer – someone who could meet the creative demands of the script and the schedule. I remember Hallie's disappointment. Now she had no idea what her function would be on the shoot. She was open to the idea of acting again, so I wrote the role of Sara inside of a week, constantly consulting with her. When we read the script together she laughed a lot, and cried (during the Skype scene with Jason) and finally said, "I really like it." So it was *on*. And I began to think about cinematographers.

I first called Ian Anderson, who shot ONLY and MODRA, but he was unavailable. So, I met with 3 potential DP's and chose Benjamin Lichty. I also lined-up an



editor to be ready to assemble the footage upon our return, and since my editor for ONLY and MODRA, Aren Hansen, was unable to participate, I invited Chris Wiseman and he jumped aboard. This feature would be my first without an editor on location. I love having my editor on location, but it wasn't feasible. Traveling with 1 cameraman, 1 soundman, Hallie and myself meant we could always efficiently fit into 1 car and 2 hotel rooms, which was a necessity for my micro-budget.

#### **4) How did you cast this film?**

The Bradford International Film Festival programmers connected me with Addy Rutter at ReelSolutions.co.uk who was very helpful in sending out my casting breakdown. I had written 5 roles for UK actors, so once I received pictures and resumes, I arranged interviews and auditions via Skype. Then, I re-crafted the roles for the actors I liked. But I had never met the festival driver before we arrived. Thankfully, he agreed to hold up a sign with our character names (instead of our real names) and be in the movie.

For Paris, Hallie and I had always planned to stay with my friend Zuzana and her boyfriend David, so I wrote roles for them and asked not only if they would act in the film, but also if we could shoot in their apartment. Zuzana was available for 2 days and David was available for 1 day, so I wrote their roles accordingly, and they were awesome about trusting us to shoot in their apartment anytime. Mathieu, who played Luke, also played the Magician in MODRA. I knew I wanted Mathieu from the get-go. He committed before reading the script and was with us throughout the entire Paris shoot to help carry gear, and translate, and manage all the logistics of the Paris Metro to get us from location A to B. Also, Mathieu scouted tattoo parlours for us. Although, I locked the tattoo location from Toronto, I had never met the tattoo artist (who played a significant part) or the manager before we arrived. Thankfully, they were both naturals on-camera, and took to the script easily.

Berlin was the most up in the air. I posted an open call on Facebook for the role of Yoni and a friend linked me to Julian Beyer. Julian and I did an interview over Skype, then he read the script, auditioned, and I offered him the role without looking at anybody else. Otherwise, I recruited Wombats Hostel staff to play parts, and other interesting-looking people I met on trains or elevators. The trickiest thing for me was Ruby's final scene with Felix. It was our last day in Berlin and I knew I needed to write a scene for Ruby, which would play before her final Berlin screening. I knew I needed a professional actor to be in the scene with me, but I had not even written the scene yet, so I wasn't exactly sure what or who I was looking for. I posted on Facebook "German Actor Needed ASAP" but either people weren't right, or weren't available. And then Matthijs Wouter Knol and Katrin Wirth from the Berlinale Talent Campus came to my rescue and linked me to actor, Tomas S. Spencer. Tomas responded to my email within 2 hours:



*Hi Ingrid! i have time to play! i have a voice job from 10am, maybe a couple of hours. i could text you went i'm done. should i be looking a certain way? who am i supposed to be?* I told him not to wear red or stripes. The following morning I wrote the scene. Then we met, discussed, rehearsed and shot. It was a fantastic way to end our European production adventure.

The first scenes of the film were shot on May 1<sup>st</sup> at my parent's place, after the bulk of the film had already been assembled. I like to schedule the opening scenes at the end. My son Jacob, who starred in ONLY, was set to play the role of the brother, and I really wanted Simon Reynolds for the husband, Doug. Simon and I had played the parents in ONLY and I wanted to keep ONLY and MODRA and ***i am a good person/i am a bad person*** connected. Simon agreed to participate without reading the script – he has always been a brave soul.

#### **5) Briefly describe Post-Production.**

I worked with editor Chris Wiseman for a full 25 days. We went from a 2½-hour assembly to a 96-minute rough cut. Then, we distilled the film to a 75-minute version, eventually settling into an 80-minute fine cut, which closely resembled the structure of the final shooting script. My limited self-financed budget meant that editing had to be quick and by July 8<sup>th</sup> we were picture locked. Then, my sound team, Jakob Thiesen and Eric Apps (both worked on MODRA) focused on honing all the sound ambiences and foley and music and dialogue. DELUXE postproduction in Toronto generously came aboard to help with facilities for the color grading and final mix. Completion was August 11, 2011.

6 months from a blank page, to the world premiere.

Other than getting the call from TIFF inviting ***i am a good person/i am a bad person*** to screen at the 2011 festival, one of my happiest moments was screening the final cut of the movie for my family. They liked it. Whatever happens next... it was worth it.

#### **INGRID VENINGER – Writer/Producer/Director & Actor (Ruby White)**

Born in Bratislava and raised in Canada, Ingrid Veninger formed pUNK Films Inc. in 2003 with a 'nothing is impossible' manifesto. An award-winning creative producer, Ingrid has made numerous films, including: GAMBLING, GODS AND LSD, (TIFF 2002, Genie Award for Best Documentary), THE LIMB SALESMAN (TIFF 2004), ONLY (TIFF 2008), NURSE.FIGHTER.BOY (TIFF 2008, nominated for 10 Genie Awards in 2010, including Best Motion Picture), and MODRA (TIFF 2010, official selection Canada's TOP TEN). Upcoming, Ingrid is co-producing Peter Mettler's TIME BEING with the NFB, and is joining the film faculty at York University. [www.punkfilms.ca](http://www.punkfilms.ca)



## **INTERVIEW with HALLIE SWITZER (Actor: Sara)**

### **1) How does this acting experience compare to acting in MODRA?**

There were a few major differences on this film, one being that I was shooting for a much shorter time span. In MODRA we were filming for 5 weeks in one location. In *i am a good person/i am a bad person* my character is in Bradford and Paris and we were in those cities for only 4 days each. So my days were much more condensed, faster paced, and more intense. If this had been my first acting experience I think I would have been totally overwhelmed, but because I had been through the experience of MODRA, I had a better idea of what to expect, and I was actually more able to relax and enjoy the experience.

### **2) How was it to act with your mother?**

It felt very natural; she is a good listener and is very present as an actor. She is open to new ideas while always having a strong vision of what she wants. Sometimes we would be in the middle of a scene and she would say, "do that line over again" but it wasn't irritating – it made me feel confident that even while she was acting, her director instincts were awake, which was really important because we didn't always know if we'd get a second take.

### **3) What was the most challenging part of making this movie?**

There were challenges everyday. Like, my Mom had written 5 scenes for the very end of the Bradford Act I part. But it was our last night in Bradford and no one knew how we could get all those scenes done. There were 134 scenes in the whole script; it was really ambitious. So while we went for dinner, my Mom stayed in the hotel room and she condensed the 5 scenes into 1 new scene, and when we returned she told us her plan to shoot the new scene at dawn and pretend it was dusk. Making MODRA I found it hard to always be flexible and open to my Mom's new ideas, but this time I think I just trusted her more.

### **5) What do you think of this whole acting thing? Would you do it again?**

My acting experiences thus far have been adventures, both unique, and reinforced the respect I have for actors. To make acting look easy is deceptive on many levels as it is challenging work both emotionally and technically. This fall, I am going into my first year of University at King's in Halifax, but I would definitely be interested in acting again in the future.

## **BIOGRAPHY: HALLIE SWITZER – Actor (Sara White)**

Born in Toronto, Hallie graduated with honours from Rosedale Heights School for the Arts. As a singer/songwriter, she formed WEE GOLDEN in 2007. In 2008, she appeared on camera with a one-line role in ONLY (World Premiere, TIFF 2008). In 2009, she acted the co-lead role in the award-winning feature MODRA (World Premiere, TIFF 2010). *i am a good person /i am a bad person* is her second co-lead role in a feature film.



## **INTERVIEW with BENJAMIN LICHTY (Director of Photography)**

### **1) How did you get this job?**

I interviewed with Ingrid in 2008, just before she went into production on her feature film ONLY. I didn't get the job shooting it, so a few years later when I reconnected with her I was excited to get another chance and interview for this film. In the years in-between I continued to develop my skills and portfolio as a cinematographer, but it was probably the more personal meeting process this time around that revealed a compatibility and common willingness to dive into unknown territory.

### **2) Describe working with Ingrid during production.**

As expected our production was under the pressure of a pretty tight schedule, so before the shoot we prepared enough together that we knew the broad strokes of how we wanted to capture the visuals of the script. Throughout the shoot we would constantly discuss and adjust our approach based on what was working for our characters and the story. Our visuals rarely dictated when or how we would shoot, but neither did they fall to the wayside. Ingrid was very sensitive to the limitations I faced working in a spontaneous manner as well as appreciative of what I could bring to the table, so it became a very fruitful collaboration.

### **3) What was the most exciting part of the shoot?**

Besides shooting in amazing foreign cities where every corner held an unfamiliar visual treat, the most memorable thing about the production experience was the effectiveness of a very intimate filmmaking process shared between a small core crew (me, Braden on sound, Hallie and Ingrid). We could be extremely flexible, while maintaining a very focused creative effort that was collaborative in ways beyond the usual director/cinematographer relationship. One of my favorite examples of this is the Berlin park sequence – which we never planned in advance, but was born out of us being there and responding to the moments.

## **BIOGRAPHY: BENJAMIN LICHTY – Director of Photography**

Born in St. Catharines, Ontario, Benjamin graduated from the Film Production Program at York University in 2003 and embarked on a path toward a career shooting dramatic feature films. After working as a camera assistant for 6 years with many highly acclaimed cinematographers on large-scale feature films, in 2009 Ben started working solely as a cinematographer in the world of independent film. To date he has shot over 100 short format projects which have screened at festivals around the world. ***i am a good person/i am a bad person*** is his second feature length film.





## **BIOGRAPHY: BRADEN SAUDER – Production Sound Recordist**

Born in Toronto, Braden graduated with honours from Rosedale Heights School for the Arts. A musician first, playing primarily drums and guitar, Braden has a strong interest in everything to do with sound. He assists in managing a downtown recording studio, playing, recording, and mixing music. ***i am a good person/i am a bad person*** is his first effort recording production sound for film.

## **INTERVIEW with CHRIS WISEMAN (Editor)**

### **1) How did you get this job?**

A mutual friend introduced Ingrid and me several years ago. He recommended that I be part of another project Ingrid was doing (ONLY), which had a script that I admired very much. It didn't work out for different reasons, but eventually we connected again and... zip, pow! ... the rest is history.

I'm really interested in filmmakers who try to break with convention in a meaningful way, and ***i am a good person/i am a bad person*** fit the bill. Plus, Ingrid was open to working with someone like me on my first feature film (which was something she had done on ONLY as well). So that was a bit of a risk, and I'm quite grateful for it. It isn't easy when you're starting out as an editor and nobody knows who you are.

### **2) Describe working with Ingrid during editing.**

I.N.T.E.N.S.E. Thought-provoking. Exacting. A 24-hour a day laugh-riot and marathon of discovery. In other words, a lot of fun.

Ingrid brought me the footage right after principal photography and I watched every frame on my own, making notes that our assistant editor, Anne Feldman, and I then used to make assemblies of individual scenes. Ingrid was relatively hands-off during this process, and instead of dictating what a scene should look like, allowed us to find our own way into the footage.

At the same time, Ingrid created her own set of notes that became vital to making sense of the forty-plus hours of material. Sometimes scenes were shot twice at different times of day, or new scenes were inspired and written during the shoot. So while I tried to give my best effort at imagining what things should look like, I really depended on Ingrid to stay "true" to her story (and to where her story wanted to travel)... which she did, especially when we were fine-tuning. But I had a certain amount of freedom in editing, and really valued that about our process.

### **3) What is your favourite sequence in the movie? Why?**

This is a tough question. There are so many nice sequences in the film. It's great



to work on such a character-based film that takes chances but doesn't rely on gimmicks or glitz to get the story across.

If I had to pick a single scene, it might be the park in Bradford. The crew were getting ready to shoot in the park, when the poet, whose nickname was "Moses" approached them unexpectedly. Once Ingrid heard his poem, she invited him to become a part of the movie. What he gave was so generous and so funny, that I wish I could edit an entire film about him.

**4) Describe something that didn't make the final cut and explain why you think it didn't make it into the movie.**

Many significant scenes and sequences didn't make the final cut. For example, there was a great sequence at a Rasta community place in Berlin where Ingrid's character, Ruby White, engages with skateboarders and burns her HEAD SHOTS postcards. Although it was all visually stunning, it ultimately took the story on an unwanted tangent.

Another big thing that didn't make the cut was one of the last scenes in the script, between Ruby and Sara, where they do this dance of avoidance before flying back home to Toronto. They tell each other some of the things that happened on their individual trips, without really telling each other very much at all. Unfortunately, as important as it seemed at first, I think everything that was said in the scene was communicated somewhere else already – or might be better said after the film ended – so we did the right thing and canned it.

**5) What is the main thing you will take away from this experience?**

Never give up. Even when you're suggesting things as an editor that don't make any sense, and you don't really know what will end up making sense, if anything does at all, and you're throwing things at the wall and trying to make things stick, and well, nothing sticks... keep throwing. It could be worse... You could be working on some reality show where anything goes!

**BIOGRAPHY: CHRIS WISEMAN – Editor**

Born in Toronto, Chris studied film production at York University and graduated with a Bachelor of Fine Arts in 2007. In 2010, he was invited to the University of Western Sydney, Australia, to develop a series of films about the question of what it means to be a human being (currently in production). He is also currently the resident filmmaker for the cutting-edge Canadian dance company Coleman Lemieux Compagnie. His short films include: *What is the Human?* (documentary, 2010), *Wim: An Afternoon with Wim Wenders* (documentary, 2009), *Evan and the Viper* (drama, 2007), and *Search* (documentary, 2006). ***i am a good person/i am a bad person*** (2011) is the first dramatic feature film he has edited.



## **PRESS QUOTES & AWARDS for recent pUNK Features**

### **MODRA Official Selection CANADA'S TOP TEN 2010**

"MODRA crackles with life, humour, and beauty, thanks to the revelatory performances of its leads - newcomers Alexander Gammal and Hallie Switzer - and the charm of the townsfolk who surround them. Veninger combines a documentarian's sense of truth with a sumptuous visual style, creating a film that is both utterly honest and beautifully cinematic." **Liane Balaban, Canada's TOP TEN Panel**

### **BEST CANADIAN ACTOR: VANCOUVER INT'L FILM FESTIVAL 2010**

To Alexander Gammal: "for his transparent vulnerability and heartbreaking authenticity in a performance of emotional maturity that belies that of a firsttime actor." **VIFF Jury Member, Deborah Kara Unger**

### **AUDIENCE AWARD: BRATISLAVA INT'L FILM FESTIVAL 2010**

To MODRA for a film which is: "Charming, fragile and risky." **Matthieu Darras, Artistic Director Bratislava Film Festival, Programmer Critic's Week Cannes**

### **(selected) PRESS QUOTES for 'MODRA'**

"A real gem... I can't recommend MODRA enough." **Tom Hall, IndieWIRE**

**NNNN** "Switzer and Gammal are naturals... Veninger's deceptively relaxed style captures every glance, outburst and hesitation." **Norman Wilner, NOW Magazine**

**\*\*\*\*** "this is personal filmmaking of a refreshingly modest stripe. Call it humble-core." **Adam Nayman, EYE Weekly**

**\*\*\*\*** "Connection, conflict, local colour and teenage confusion are rendered with intimacy and lightness of touch." **Jason Anderson, The Andersonesque**

**\*\*\*\*** "MODRA is a beautiful film with sincere performances that will make you want to rush out and book a flight to Slovakia." **Brian McKechnie, CityNews.ca TIFF PICK**

"Veninger displays a confident control of tone and pacing... a prime example of heartfelt DIY filmmaking that really works... poignantly alert to the nuances of teen life, perfectly capturing that confusing betwixt-and-between time..." **Alissa Simon, VARIETY**

**\*\*\*** "Modest and appealing... a breezy travelogue... the easy, natural performances from the young actors are refreshingly realistic... awkward, curious, empathetic and, mostly, a pleasure to hang out with." **Liam Lacey, THE GLOBE AND MAIL**

### **(selected) PRESS QUOTES for 'ONLY'**

"Every time I see a film like ONLY my faith in cinema is restored." *Michael Tully, hammertonail.com*

"I hope programmers in America take the time to catch up with this little gem of a movie and that ONLY finds its way to audiences everywhere." *Tom Hall, IndieWire*

"...the talent behind the camera shows an understanding and experience far beyond that of most independent cinema." *Robert Bell, Exclaim*

"ONLY is a film you have to experience. You don't just see it, or watch it. You experience it." *Steve Veale, filmthrill.ca*



## **FULL CREDITS**

pUNK FILMS PRESENTS

**i am a good person/i am a bad person**

written, produced and directed by

INGRID VENINGER

## **PRODUCTION**

director of photography BENJAMIN LICHTY

sound recordist BRADEN SAUDER

costume design HALLIE SWITZER

## **CAST**

(in order of appearance)

INGRID VENINGER Ruby

SIMON REYNOLDS Doug

JACOB SWITZER Jake

HALLIE SWITZER Sara

CHRIS GILLIVER Bradford Festival Driver

OLIVER JAMES Bradford Greeter

BENJAMIN HALLER Bradford Q&A Host

HUMPHREY CASELY-HAYFORD Bradford Critic

ALISSA JUVAN Sleeping Woman

IAN JOHN MOORHOUSE Park Poet



ZUZANA MIKYTOVA Cousin Lili

DAVID PESENTI Alain

ULRIKE MARIE EHRENBURG Wombats Receptionist

JULIAN BEYER Yoni

STEFAN PISTOR Dancing boy

BRADEN SAUDER Jason

ANTOINE-JOHN CAPEYRON Wombats Bartender

MILES ARGUE Bar Philosopher

MATHIEU CHESNEAU Luke

KARIM BELAALA Tattoo Manager

NIKOS Tattoo Artist

TOMAS S. SPENCER Felix

KATRIN WIRTH Berlin Screening Host

## **POST-PRODUCTION**

editor CHRIS WISEMAN

assistant editor ANNE FELDMAN

colorist JAMES YAZBECK

title design PAUL SYCH

sound design JAKOB THIESEN

additional sound recording JOHN SWITZER

re-recording mixer ERIC APPS

facility DELUXE POSTPRODUCTION TORONTO



**These people contributed in exceptional ways**

Kiisti Matsuo  
Nick Iannelli  
Florian Weghorn  
Babak Amouoghli  
Gregory Owen Atkins  
Nadia Litz  
Ingrid Hamilton GAT PR  
Cameron Kirkwood  
Joanna Cornish  
Carson Foster  
Matt Austin Sadowski  
Kingsley Ngadi  
Robin Love  
Brian Love  
Billy Terry  
A.J. Bond  
Mom and Dad

The Soldier at Brandenburg Gate and the tired couple on the Paris Metro  
... and so many others who were willing.

**Special thank you**

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Michael Thyx  
Matt Johnson  
Jessica Steen  
Jana Luker  
Judit Ruster  
Charles Officer  
Martyn Culpan  
Ben Eagle  
Chloe and Mimi  
Jane Siberry



Original music performed & composed by Braden Sauder, Solomon Grant  
and Evan Cartwright, recorded and mixed at Deneau Sound

**"Werewolf"**

Written by Sierra Casady and Bianca Casady  
Performed by CocoRosie  
Touch and Go Records

**"Men Men Men"**

Written by Yoko Ono  
Published by Apple Records Inc.  
Vocals performed by Hallie Switzer  
Guitar, bass, ukulele performed by John Switzer  
Recorded and mixed by John Switzer, Toronto

**"Miami 2 Ibiza"**

Written by Axwell, S. Angello, S. Ingrosso, P. Okogwu  
Performed by Swedish House Mafia featuring Tinie Tempah  
EMI Records Ltd./Swedish House Mafia Holdings Ltd.

**"I Should Tell Ya Momma on You"**

Written & Performed by RED  
Recorded by Computer Jay  
Executive Producers Peanut Butter Wolf & Tyler Gibney  
Stones Throw Records/HVW8 Records

**"Foux du Fafa"**

Written by Bret McKenzie & Jemaine Clement  
Performed by Jemaine Clement & Bret McKenzie  
Published by Sony/ATV Music Publishing LLC  
Sub Pop Records

**"Weak"**

Written by Asaf Avidan  
Performed by Asaf Avidan & the Mojos  
Published by Global Chrysalis Music Publishing  
Telmavar Records

**"Yo"**

Written by Lorin Ashton & Kristina Maria  
Performed by Bassnectar featuring Kristina Maria  
Published by Om Records



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Revolution Bar at revolution-bars.co.uk  
Addy Rutter at reelsolutions.co.uk  
Karen and Krista at knotjustdreads.com  
Berlinale Talent Campus, Matthijs Wouter Knol  
Anomaly Tattoo/Piercing Paris  
Wombats Berlin  
Trew Audio  
Fearless Films



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