



pUNK FILMS PRESENTS

PORCUPINE LAKE

PRESS KIT

February 10, 2017

Canada, 2017

English, 84 minutes
DCP/HD, Color, Dolby Digital 5.1

Production Company:

pUNK FILMS INC. Contact: Ingrid Veninger
49 Pears Avenue, Toronto, Ontario M5R 1S9
cell. 1+ 416-737-9939 em. punkfilms@gmail.com

Distributor (Canada):

FILMS WE LIKE Contact: Michael Boyuk
24 Mercer Street, Toronto, Ontario M5V 1H3
tel. 1+ 416-971-9131
em. mike@filmswelike.com

World Sales (ex. Canada):

OUTPLAY Contact: Philippe Tasca-Roochvarg
212 rue Saint Maur, 75010, Paris, France
tel. +33 (0)1 40 38 94 52
em. philippe@outplayfilms.com

Publicity (International):

GAT PR Contact: Ingrid Hamilton
cell. 1+ 416-731-3034 em. ingrid@gat.ca

pUNK films presents **Charlotte Salisbury, Lucinda Armstrong Hall, Christopher Bolton, Delphine Roussel** Director of Photography **Benjamin Lichty** Editor **Chris Mutton** Casting **Michael Yerxa** Sound Recordist **Braden Sauder** Costume Design **Hallie Switzer** Sound Design **Jakob Thiesen** Re-Recording Mixer **Eric Apps** Composers **Michael O'Brien, Carlin Nicholson** Executive Producer **Randi Kirshenbaum** Foremother **Melissa Leo** Written, Directed and Produced by **Ingrid Veninger** Produced with the participation of **Telefilm Canada** and **Bell Media's Harold Greenberg Fund**



pUNK FILMS PRESENTS

PORCUPINE LAKE

a film by INGRID VENINGER

ONE LINE:

A story of bravery, small-town summer love, and the secret life of girls.

SHORT SYNOPSIS:

During a hot and hazy summertime in Canada, 13-year-old Bea (Charlotte Salisbury) wants a best friend more than anything else, but when she meets boisterous Kate (Lucinda Armstrong Hall) she gets more than she had imagined.

ONE PARAGRAPH SYNOPSIS:

Somewhere between Toronto and northern Ontario, between childhood and adolescence, 13-year-old Bea (Charlotte Salisbury) is facing down growing-up, and isn't sure she likes what she sees, especially with her parents on the edge of divorce. Then she meets Kate (Lucinda Armstrong Hall), she is funny, outspoken and tough. Though Bea and Kate are seemingly opposites, they strangely fit together. Under Kate's influence, Bea finds her courage. But being brave has a price, especially when it means making a difficult choice between "never squealing" or speaking out. In the end, Bea stops being afraid, and in the process realizes that adults are sometimes just like kids, *best friends* can be much more than friends and that, ultimately, love makes you stronger.



LONG SYNOPSIS:

When the film opens 13-year-old Bea is asleep in the backseat of her mother's car, alongside her dog Callum. They are headed up north in Canada to spend the summer at her dad's "Snack Shack". Is this what Bea wants? Is she allowed to make a choice? This space between the known and unknown, after childhood and before adolescence, is where **Porcupine Lake** takes its first breath.

Bea (Charlotte Salisbury) arrives to spend the summer with her parents, whose relationship is on the edge of divorce. Her grandfather recently died and her father, Scotty (Christopher Bolton), has come back to sell the place but secretly wants to keep it. The Snack Shack is a highway diner, serving up boozy milkshakes, pancakes, and burgers to truckers, and misfits, and cottagers. Bea's father has put a lot of effort into making the place fun, hoping that Bea and her mother, Ally (Delphine Roussel), might want to stick around when the summer ends. Often feeling lonely, Bea spends most of her time with her dog, Callum.

When Bea meets boisterous Kate (Lucinda Armstrong Hall), her world changes. Kate comes from a broken family with a working-to-make-ends-meet mother (Jacqui Brown). Kate's older brother Romeo (Harrison Tanner) teaches her boxing "for self defense" and shoots broken things "for fun"; he shimmers with danger. Kate is charismatic and tough, confidence embodied. Bea doesn't feel brave like Kate, but she wants to be.

Caught in the uncertainty of first-friendship and first-romantic feelings, Bea tries to understand the signals from her new best friend. The two girls spy on Romeo at a party, where he harshly dismisses a girl as a "cock-tease". Kate defends her brother before giving Bea the crucial rule, "never, ever squeal". Bea promises – eager to please. Kate kisses her.

Meanwhile Bea's parents Ally and Scotty struggle to look after Bea while negotiating their own relationship. Ally struggles with Bea's newfound independence, and feels unappreciated by Scotty. Scotty wants his daughter to experience small town life the way he did - carefree.

As the summer days drift by, the girls grow inseparable and Bea takes bigger steps outside of her comfort zone. They steal a calendar full of sexy pictures from the Quebecois mechanic, Emile (Maxime Robin), and gleefully examine it in the woods. Bodies aren't much of a mystery to Kate, as she explains to Bea what a "boner" is. Then, Kate tests Bea with a vulnerable question: "Do you wish I had a penis?" Bea answers truthfully, "No, I'm glad you don't have a penis". Their friendship deepens.

Kate leads Bea to "Porcupine Lake", where she's "never brought anyone else." They laugh and swim in the hazy summer heat. They make an optimistic plan to return to Toronto together in the fall, and share a room. But innocence, it seems, never lasts long.

In the woods, the girls stumble upon Kate's brother, Romeo, and his friend Billy in the middle of a scary and violent act. Bea is desperate to leave, but Kate is fed up with Bea's



perpetual nervousness and snaps, “Don’t be a CHICKEN!” The two girls are discovered. Kate is badly injured and Romeo screams at Bea, “Run! Now!” -- So she runs.

Bea is torn between her promise to “never squeal” and her desire to help Kate. Suddenly, she is in the driver’s seat of her own life – with real choices to make. She returns to the Snack Shack to find chaos. After a birthday bash, Scotty has drunk himself into unconsciousness. The last straw for Ally – she is pushed beyond her capacity to care.

Next morning, just before dawn, Ally wakes Bea and tells her to pack quickly. They silently and secretly drive off. But Bea knows her own mind now, and she will not be a chicken. Before the car turns onto the highway, Bea opens the door and jumps out.

In the hospital, Bea wakes to see her parents at her bedside and emotionally tells the doctor that she doesn’t want them to “fight anymore”. Her parents leave Bea alone to talk to the doctor. Suddenly, Kate appears at Bea’s hospital room door, and praises Bea as a “tough cookie.” Finally, the girls are reunited. Bea has earned Kate’s approval but, more importantly, Bea realizes she only had to prove her strength to herself. As the girls clasp hands, Bea looks like she could fly. Kate is more than her best friend. And this summer will never be forgotten.

*

PORCUPINE LAKE is Ingrid Veninger’s sixth feature film. Familiar, affectionate, inventive and daring. Veninger explores the vulnerability of being thirteen with insight and humor. Through an intimate and authentic portrait of Bea’s awakening into selfhood, this story invites us to imagine a new model for a young girls’ first love story -- one told from the inside out.

When do we choose the moment to become ourselves? How do young girls explore their identity? Is it by choice? In secret? By trying it out? As Bea hovers on the edge between childhood and adolescence, Kate becomes the impetus to leap forward.

By the end of the film, Bea and Kate have irrevocably influenced each other, and the course of their lives has changed in ways they can’t yet foresee. Veninger focuses on the space before we find the answers to our questions and returns us viscerally to what it felt like to fall in love, before we knew what love was.



BIOS

INGRID VENINGER – Writer/Producer/Director

Born in Bratislava and raised in Canada, Ingrid formed pUNK Films in 2003 with a 'nothing is impossible' manifesto. Since 2008 pUNK has produced 7 feature films (**ONLY, NURSE.FIGHTER.BOY, MODRA, i am a good person/i am a bad person, THE END OF TIME, THE ANIMAL PROJECT, HE HATED PIGEONS**) all of which have premiered at festivals worldwide including: TIFF, Rotterdam, Locarno, Slamdance, Whistler, Rome, OUTFest, MoMA and Karlovy Vary, garnering awards and distribution worldwide. In 2014, Ingrid initiated the pUNK FILMS FEMMES LAB to foster feature films written and directed by Canadian women, sponsored by Academy Award winner Melissa Leo. Currently, Ingrid is a part-time member of the Film Studies Faculty at York University, Screenwriter-in-Residence at the University of Toronto, and Film Mentor at the Canadian Film Centre. **PORCUPINE LAKE** is her 6th feature as writer/producer/director and is produced with the financial participation of Telefilm Canada and The Harold Greenberg Fund, with distribution in Canada by FILMS WE LIKE and world sales by OUTPLAY FILMS.

(selected) PRESS QUOTES for PREVIOUS WORK

Ingrid Veninger: the DIY queen of Canadian filmmaking. **Liam Lacey, The Globe and Mail**

He Hated Pigeons is a hauntingly beautiful and moving masterwork of personal loss. **Laurence Kardish, MoMA**

The Animal Project offers first-rate cast in terrific ensemble piece. **Greg Klymkiw, The Film Corner**

i am a good person/i am a bad person shows keen insight into the contradiction between being artistically provocative and a responsible parent at the same time. **Peter Debruge, Variety**

As Sofia Coppola did for *Lost in Translation*, Veninger uses naturalistic acting, keen cultural observations and deadpan comedy to excellent effect. **Peter Howell, Toronto Star**

This quadruple talented filmmaker can evoke those first pangs and pleasures of love better than most directors in the world. **Marc Glassman, Classical 96.3 FM**

Veninger displays a confident control of tone and pacing [in *MODRA*]... a prime example of heartfelt DIY filmmaking that really works. **Alissa Simon, VARIETY**

A skilled demolisher of boundaries, she presents visions of the human experience that are at once bold and genuine. **Martin Bilodeau, Programmer, Le Devoir**

ONLY tingles with some very grown-up emotions, chiefly that back-of-the-throat nostalgia for a time and place you'll never get back to, and didn't necessarily appreciate the first time around. **Adam Nayman, POV Magazine**



Q&A with INGRID VENINGER (Writer/Producer/Director)

How did you come up with this story?

From January-June in 2014, I was part of the *pUNK Films Femmes Lab* in Toronto when 6 Canadian women were each challenged to write an original feature screenplay in 6 months. Academy Award winning actress Melissa Leo was our “foremother” and funded the initiative with her own \$6000. We each received \$1000 to write our first draft and that’s when I wrote PORCUPINE LAKE.

In Canadian cinema there are so many great coming-of-age stories featuring boys: LEOLO (Jean-Claude Lauzon, 1992), C.R.A.Z.Y (Jean-Marc Vallee, 2005), IT’S NOT ME I SWEAR (Philippe Falardeau, 2008), and recently SLEEPING GIANT (Andrew Cividino, 2015). But where are all the stories about the secret world of girls?

All my films (to date) have been personal. Not autobiographical but always a combination of fiction and real experience. When I was 12, my father managed a roadside Snack Bar in northern Ontario. I spent many endless summers wanting a best friend so badly, but mostly I was left alone to be with my boredom and solitude, and ultimately - my imagination. PORCUPINE LAKE is a story I’ve wanted to tell for years.

How did you cast your actors?

I worked with a casting director, Michael Yerxa and we saw over 50 girls for the lead roles. Charlotte Salisbury came for her first audition in November 2014. Charlotte stood out to me immediately because of her intelligence, un-affected behaviour, and she delivered the lines exactly the way I wanted them. During the 2-years of writing the screenplay, I had Charlotte in my mind for the role of Bea, but I really hoped she would not be too old by the time we were ready to shoot.

For many months I searched to find a young girl to play Kate. Finally I found Lucinda Armstrong Hall at the Melbourne Queer Film Festival in March 2015. Her Canadian mother is a childhood friend of mine. When I asked Lucinda to try a Canadian accent and audition for me, she was able to slip inside the character and manage not only the toughness, but also the vulnerability. We practiced a few scenes together and I was confident that Lucinda would play a wonderful Kate.

Once I cast my lead girls, I turned my attention to casting the parents and all the supporting parts. The script includes 30 speaking parts (plus a dog and a baby). I knew I would be working with all levels of acting experience – from veteran actors, to emerging actors, and many nervous first-timers. The whole casting process took 18 months. The entire film is Canadian and non-union. One day I hope our actor’s union (ACTRA) will support hybrid productions (mixing union and non union cast).

Can you speak about the cinematography?

I re-united with Benjamin Lichty, he was the cinematographer from my 3rd feature, ‘i am a good person/i am a bad person’. He is excellent with hand-held and is sharp with focus. We shot single camera and used the Canon C300 with Zeiss super speed lenses (25mm and 35mm were our most common).



Although PORCUPINE LAKE is set in the present, aesthetically and tonally we wanted this film to have an air of nostalgia. A sense of “looking back” to a less technologically saturated time. A slower pace. No cell phones. No computers. No television. I wanted wide shots with very limited coverage, allowing the everyday rhythms to be guided by the choreography of action *inside* the frame.

Who was on your Crew?

The core production crew was comprised of 7 people: the Cinematographer (Benjamin Lichty), Production Manager (Shant Joshi), Sound Recordist (Braden Sauder), Costume Designer (Hallie Switzer), Craft Service (my husband shared the duties with my mother), and a camera assistant (Michael Maddeaux). I like a tight, tough, fast, and flexible team.

In addition, we had some daily crew join us for part of the shoot including the Executive Producer, Randi Kirshenbaum, and award-winning singer/songwriter Jane Siberry, who did her very first Dog Wrangling job! And whenever they were not on-camera, the cast pitched in. An added bonus was having the editor (Chris Mutton) on location assembling the footage as we shot. So at the end of the production, we had a rough cut.



How long did you shoot and what was the schedule for post-production?

We had 23 shooting days total. Principal Photography started on Monday August 15th 2016. First we shot for 18 days. Then we took a short break in September – so the young actors could start school. And we returned on September 11th to shoot our final 6 days.

The cast and crew stayed together in cabins on location in Port Severn, and every night we had dinners together with Canadian beer, big fires, and sometimes a dance party.

For post-production, the editor and I worked together in October and we locked the picture on November 8th. In the final movie, the structure and all the dialogue remained true to the original script. My sound designer (Jakob Thiesen) and re-recording mixer (Eric Apps) have been with me since my 2nd feature (MODRA); I trust them completely. For the music, I wanted Toronto indie band, ZEUS. For two years I emailed their record



label (Arts & Crafts) hoping they would agree to do the music for this film. Finally, Carlin Nicholson and Michael O'Brien agreed to make PORCUPINE LAKE their first feature film score. We have 35 music cues total, including 17 songs and 18 moments of score. The final mix and color grade was completed at Deluxe Post Production in Toronto on February 10, 2017.

Why are you called the “DIY Queen of Canadian Filmmaking”?

It started with Liam Lacey's article in *The Globe and Mail* after my first feature, ONLY, and somehow it stuck with people. I do love the DIY (do-it-yourself) approach and I do not see it as something regulated by scale of vision, or size of budget. Cassavetes, Herzog, Linklater, Lynch, and even Soderbergh are DIY to me. I have learned that an immersive process of filmmaking has been the way of working and collaborating that suits me, because the way I have made my films is connected to the way I live my life: with less infrastructure, less intervention, more direct-source art. The aesthetics of the everyday - the aesthetics of pragmatism – informs the methodology, and that hands-on approach lives in the results of the final film and reflects how (I hope) an audience experiences the work as honest and authentic.

What was your budget and funding?

The budget was well under 1Million. And I can say that 65% went to paying people. The rest of the money was spent on cast/crew accommodations, food, location rentals, vehicle rentals, gas, wardrobe, equipment rentals, insurance, deliverables and post-production.

The funding includes the participation of Telefilm Canada, Bell Media's Harold Greenberg Fund, my Canadian distributor (Films We Like), and tax credits. The tax credits can take up two years to receive, so cash flow is always a challenge with low budget features. Throughout post-production, I was teaching at the University of Toronto, York University, and the Canadian Film Centre, in order to cash flow PORCUPINE LAKE through completion.

What was the biggest challenge in making this movie?

At the same time as I was making PORCUPINE LAKE, there was a documentary shooting the entire process from writing and scouting locations, through casting and production, all the way until the end of post-production. My former York University student, Julian Papas, was the cinematographer/director of the documentary. It was a challenge for me because I was always aware of two movies happening at the same time. For PORCUPINE LAKE – the fiction – I was in control. For the documentary - I had no control. And I am quite protective of the process when I am making a feature, so it was a challenge to be observed all the time without allowing myself to get distracted.

And what's next for you?

I am looking forward to working on other people's material and to be part of creative visions that are not my own, for a change. I have joined the Director's Guild of Canada (DGC) and I'm getting ready to direct some television. At the same time, I am starting to write my next feature screenplay. Also, I will be doing my MFA at York University this year, and I will continue to teach.



KEY CAST BIOS

CHARLOTTE SALISBURY (Bea) is in grade 10 at St Thomas of Villanova in Windsor Ontario. PORCUPINE LAKE is her first movie, although she has been in a number of stage productions. Acting is her passion and she is really happy to “Bea” involved – with this film!

LUCINDA ARMSTRONG HALL (Kate) was 9 when starred in professional musical theatre productions ANNIE and CHITTY CHITTY BANG BANG. She has been a TV series regular on NEIGHBOURS and has acted in two previous features, NOW ADD HONEY and PREDESTINATION. PORCUPINE LAKE is her first lead role and first independent film. Lucinda lives in Melbourne, Australia and auditioned for Ingrid after sneaking in to see HE HATED PIGEONS at the Melbourne Queer Film Festival.

CHRISTOPHER BOLTON (Scotty) began his acting career at 15 in CBC’s AIRWAVES co-starring with writer/director Ingrid Veninger. He spent the next 30 years acting, writing and producing. He attended the Canadian Film Centre and created, produced and starred in the award-winning Showcase series *Rent-A-Goalie*.

DELPHINE ROUSSEL (Ally) was raised by her French Immigrant parents in Ladner, BC. She studied at the Vancouver Film School and has a BFA from Ryerson. Before becoming an actor, Delphine was a singer/songwriter in a Toronto shoegaze band called blueScreen.

Q&A with CHARLOTTE SALISBURY (Bea)

How did you get the part of Bea?

My first audition was in November 2014 at Ingrid's house. In January 2015, my agent received a letter that Ingrid was putting the project on hold while she made another film called HE HATED PIGEONS. I didn't hear anything for a while and assumed that someone else got the part. In December 2015, my agent got an email saying that Ingrid wanted me to be part of a script read-through! We did the read-through in January with me and lots of professional actors, and I was nervous, but it was so much fun. I didn't officially get booked until May 2016 after we did the final “chemistry tests” in Coldwater. I got the news during lunch at school and I was so excited!

How did you prepare for the role?

My character, Bea, and I have a lot in common. We both want to be “people-pleasers” and we’re a bit awkward at times. I spent a lot of time working on lines and I really enjoyed organizing my script! I would say my lines in the mirror a lot, but I actually ended up getting rid of what I had prepared because I know you can't really make it genuine if you've planned out how you will say everything. I had to sort of turn down my facial expressions a bit because I do a lot of theatre performances where you have to be really over the top. Toning down the acting and just being real was the biggest part of preparation for me.

What was the most challenging part of the shoot?

Some of the intense scenes were really challenging for me. The scenes where Bea was on the verge of fainting were really difficult because I've never fainted before and it was



hard to understand an experience I've never had. Specifically, the scene where Bea returns to the hanging tree and says "don't be scared", that was probably the hardest scene to film for me because I couldn't play off any other actors. I had to feel all of these emotions like guilt, and regret, and fear, and confusion, and anxiety, and shame, and keep them all alive inside. Also, the kiss scenes were a bit nerve-wracking for me, because the kiss I did in the movie, is the first kiss of my actual real life.

What was your favourite scene to shoot and why?

I really liked the scenes in the "Snack Shack" because I loved talking with all the cast in-between takes and learning about their lives. Also, there were jars filled with candy that we were allowed to sneak from now and then. I also liked the family scenes in the car, like the scene where we walked into the movie theatre because Delphine (Ally) and Chris (Scotty) would make me laugh so much.

Anything else you want to say?

PORCUPINE LAKE was my first feature film and I'll never forget this experience.

Q&A with LUCINDA ARMSTRONG HALL (Kate)

How did you get the part of Bea?

I got the part of Kate when Ingrid came to Melbourne (where I live in Australia) for a screening of HE HATED PIGEONS (my mom knew Ingrid from when they were 12). After the screening, went to the beach and at the end of the day Ingrid told me that she was working on a movie and she wanted me to audition. So the next day she came to my house and I did 5 scenes from the script with Ingrid recording on her phone and reading the other parts. Then, a month or so later my mum woke me up to tell me I got the role!

How did you prepare for the role?

To prepare for the role, I had to learn to talk in a Canadian accent that sounded very convincing. We starting filming in August, so I started talking in a Canadian accent non-stop in July. Kate is very different from me so I started getting into her mindset and mannerisms, and I took a character workshop which helped me discover her even more.

What was the most challenging part of the shoot?

It was tough to get into Kate's headspace before each scene. Charlotte and I were like best friends on set, so we were always talking and laughing, but sometimes I would have to pull myself away to get focused and prepare. It got lonely because Charlotte would want to have fun, but I would have to stay serious.

What was your favourite scene to shoot and why?

My favorite scene was the hanging dog scene, because it was super intense. I got to do a stunt, and I really liked the contrast of that scene because at the beginning Kate and Bea are all happy, but by the end of the scene everyone has this massive burden on them.

Anything else you want to say?

I can't wait for people to see this movie!



CREDITS

pUNK Films presents

PORCUPINE LAKE

Written, Produced, and Directed by
Ingrid Veninger

Produced with the participation of

Telefilm Canada

and

Bell Media's

Harold Greenberg Fund

Executive Producer

Randi Kirshenbaum

Foremother

Melissa Leo

CAST

(in order of appearance)

Bea – Charlotte Salisbury
Callum – Gwyllym Siberry
Ally – Delphine Roussel
Scotty – Christopher Bolton
Joy – Jocelyne Lehto
Eric – Eric Lehto
Pipe – Tony Cauch
Betty - Ingrid Berto
Emile – Maxime Robin
Joe – Doug Mclean
Lucy – Kerri Rutledge
Kate – Lucinda Armstrong Hall
Tammy – Keri Bailey
Sue – Shauna Bailey
Cheryl – Cassandra Sloan
Ruth – Grace Cowden
Nick – Mikael Amonsén



Billy – Brad Linton
Romeo – Harrison Tanner
Norma – Jacqui Brown
Lola – Hallie Switzer
Lisa – Aliisa Lehto
Luke – Walker Fournier
Max – Perry Gendron
Movie Teen 1 - Hannah Bussiere
Movie Teen 2 - Marco Lubovich
Meg – Jean Gendron
Cathy - Pam Martin
Wendy – Tracey Devine
Dr. Row – Dr. George Karasmanis

Director of Photography

Benjamin Lichty

Sound Recordist

Braden Sauder

Costume Designer

Hallie Switzer

Casting Director

Michael Yerxa

Editor

Chris Mutton

Sound Design

Jakob Thiesen

Re-Recording Mixer

Eric Apps, c.a.s.

Colorist

Bill Ferwerda

Composers

Carlin Nicholson & Michael O'Brien

Unit Production Manager - Shant Joshi
Production Designer - Ingrid Veninger
Documentary Maker / Stills - Julian Papas
2nd Assistant Camera – Michael Maddeaux
Dog Handler – Jane Siberry



Daily Grip/Electric - Oliver Whitfield-Smith
Daily Special FX Make-up - Joseph Hinds
Daily Stunt Coordinator – Emilio Chino Ramirez

Craft Service - John Switzer
Craft Service - Helen & Frank Veninger

Deluxe Project Manager – Natalie Segreti
Manager, Picture Operations – Gary Brown
Manager, Customer Service – Mike Paterson
Senior VP, Postproduction – Nick Iannelli

Assistant Sound Editor - Matthew Thibideau
Titles – Emma Phelan

Unit Publicist – Ingrid Hamilton, GAT PR
Financial Affairs – Craig Merritt

Lighting and Grip Equipment supplied by William F. White International Inc.
Thank you David Hardy and Steve Morrisson

Camera Equipment supplied by SIM Digital
Thank you Craig Milne

Insurance provided by Royal & Sun Alliance Insurance Company
Thank you Judi Heron

Filmed in Port Severn, Barrie, Parry Sound, Ontario

First Draft Screenplay developed through the 2014
pUNK Films Femmes Lab
Launched at the Whistler Film Festival
Championed by Melissa Leo

Second Draft Screenplay developed in the 2015 inaugural
Screenwriters Lab at Hedgebrook
Mentorship by Jane Anderson and Jenny Bicks
Thank-you Bonnie Stinson and Amy Wheeler

Dedicated to all the young girls working to be themselves



Music Credits

Everybody's Got One

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2014

How Does It Feel?

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2010

First One In

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2014

Love In A Game

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2012

I Know

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2010

Into Your Love

Written by Nicholson/O'Brien
Performed by Nicholson/O'Brien
Produced by Nicholson/O'Brien

Arrow

Written by Nicholson/O'Brien
Performed by Nicholson/O'Brien
Produced by Nicholson/O'Brien

No Better Than That

Written by Nicholson/O'Brien
Performed by Zeus
Produced by Nicholson/O'Brien

Where Is My Love

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2014

Are You Gonna Waste My Time?

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2012

The River By The Garden

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2010

Now That I've Got You

Written by Zeus
Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2012

Supertoke

Written by Nicholson/O'Brien
Performed by Zeus
Produced by Nicholson/O'Brien

You Keep On Fallin'

Written by Nicholson/O'Brien
Performed by Nicholson/O'Brien
Produced by Nicholson/O'Brien

Callin' Out

Written by Nicholson/O'Brien
Performed by Nicholson/O'Brien
Produced by Nicholson/O'Brien

Soaking Up The Sunshine

Written by Nicholson/O'Brien
Performed by Zeus
Produced by Nicholson/O'Brien

Wish On

Written by Nicholson/O'Brien
Performed by Krista Nicholson, Carlin Nicholson, Michael O'Brien
Produced by Nicholson/O'Brien

www.punkfilms.ca

© 2017 pUNK Films Inc. All Rights Reserved