



**pUNK FILMS PRESENTS**

# **PORCUPINE LAKE**

**PRESS KIT**

**September 28, 2017**

"A worthy, wise tale of teenage longing." **Christopher Schobert, The Playlist**

"Intimate, and authentic tale of sisterhood." **Pat Mullen, cinemablographer**

"Sensitively explores feminine coming-of-age." **Kate Erbland, indiewire**

"It keeps you on edge." **Susan G. Cole, NOW Magazine**

**Canada, 2017**

English, 85 minutes

DCP/HD, Colour, Dolby Digital 5.1

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pUNK FILMS PRESENTS

## **PORCUPINE LAKE**

a film by INGRID VENINGER

### **ONE LINE:**

A story of bravery and the secret world of girls during a fateful summer when adulthood has not yet arrived, but childhood is quickly vanishing.

### **SHORT SYNOPSIS:**

During a hot and hazy summertime in northern Ontario, 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 imagined.

### **PARAGRAPH SYNOPSIS:**

The latest feature film by the DIY Queen of Canadian filmmaking, Ingrid Veninger, is the ultimate teen girl's coming-of-age tale, when every new friend is life-changing, and a summer trip to the country feels like being a stranger in a foreign land. Written at the pUNK Films Femmes Lab for female filmmakers, *Porcupine Lake* follows 13-year-old Bea: delicate, prone to fainting spells, and dripping with naiveté. But that's before she meets Kate, boisterous, brash and eager to be Bea's new best friend, and maybe more. Meanwhile, Bea's protective parents Ally and Scotty struggle to maintain their own strained relationship while trying to figure out how to raise a burgeoning teen. Childlike Bea suddenly realizes that she's facing adulthood, as well as the hard truth that all summers must end. - Alexis Whitham, Mill Valley Film Festival, U.S. Premiere.

pUNK films presents PORCUPINE LAKE

**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**



## ONE PAGE SYNOPSIS:

World Premiere: 2017 Toronto International Film Festival

Two girls dangling on the brink of adulthood enjoy a summertime of fleeting childhood adventures, in the latest by Slovakian-Canadian director Ingrid Veninger.

Set in the Ontario cottage country, Ingrid Veninger's assured, affecting sixth feature follows two preteens dealing with their volatile desires and the chaotic, messy emotional lives of their parents and older siblings.

Bea (Charlotte Salisbury) is newly arrived from Toronto, and painfully lonely. Her parents are fighting over what to do about the family-owned diner. Kate (Lucinda Armstrong Hall) has lived in the area all her life, along with her absent, constantly hungover mother, her troubled older brother, Romeo, and her angry older sister, a single mom herself. Drawn together by curiosity, desire, and their fascination with and fear of the looming world of adolescence, the pair forges a deep bond — despite objections from those around them. – Steve Gravestock

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Over the last decade, Ingrid Veninger has established herself as an icon in English Canada's independent-film landscape. With *Porcupine Lake* she aims to move us in a manner which is genuine and unaffected. 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 girl's 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 for her 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, even before we knew what love was.

A film of "heart and prickly specificity."  
**Angelo Muredda, Cinemascope**

"The first kiss between Kate and Bea is one of the more honest moments in any film this year."  
**Christopher Maynard, followingfilms.com**

"*Porcupine Lake* is the sort of movie you don't mind getting completely lost in."  
**Siân Melton, The Muff Society**

"Assured, subtle storytelling by director/screenwriter Ingrid Veninger."  
**Marsha Lederman, The Globe & Mail**



## **INGRID VENINGER – Writer/Director/Producer**

Born in Bratislava and raised in Canada, Ingrid formed pUNK Films in 2003 with a 'nothing is impossible' manifesto. Since 2008, Ingrid has been writing, directing and producing 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 working on her MFA thesis film at York University. **Porcupine Lake** is her 6<sup>th</sup> feature as writer/director/producer.

### **(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**

"Veninger is a director worth following, as she proves the value of women filmmakers and the great power of storytelling that they hold." **Ilse de Mucha Herrera, Arts Scene**

"A touching character piece... *The Animal Project* is subtle, funny and moving." **Scott A. Gray, Exclaim!**

"*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**

"Influenced by John Cassavetes and Mike Leigh, Canadian filmmaker Ingrid Veninger is developing an approach to her humanist form of dramatic cinema that is clearly all hers." **Greg Klymkiw, Canadian Film Corner**

"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/Director/Producer)**

### **How did you come up with the story for Porcupine Lake?**

In 2014, from January-June, I was part of the *pUNK Films Femmes Lab* in Toronto, where 6 Canadian women were each challenged to write an original feature screenplay in 6 months. Academy Award winner Melissa Leo was our champion, and personally funded the initiative. As I sat down to write the first draft, this story of love and friendship between two young girls would not let me go.

In Canadian cinema, there are many great coming-of-age stories featuring boys: **Leolo** (Jean-Claude Lauzon, 1992), **C.R.A.Z.Y.** (Jean-Marc Vallée, 2005), **It's not me, I swear!** (Philippe Falardeau, 2008), and more recently **Sleeping Giant** (Andrew Cividino, 2015). But where are all the stories about the secret world of girls?

All of my films 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. I returned to the north and shot in Parry Sound for my first feature co-directed with Simon Reynolds, **Only**. Now, almost ten years later, it was exciting to return to Canada's cottage country to focus on a tale of girlhood. **Porcupine Lake** is a story I've wanted to tell for years.

### **How did you cast your actors?**

For this project, I was not adapting the parts to fit the actors; I needed the actors to fill the parts I had written. I was looking for two young girls who had natural instincts, which aligned with the characters. I collaborated with a casting director, Michael Yerxa, and we saw over 50 girls for the lead roles.

Charlotte Salisbury was 12 when she came for her first audition in November 2014. She stood out to me immediately because of her intelligence, un-affected behavior, quiet innocence -- and she delivered the lines exactly the way I heard them in my head. During the 2 years of writing the screenplay, I had Charlotte in my sights 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 instinctually navigate the balance of toughness and vulnerability. We practiced a few scenes together and I was confident that Lucinda would play a fantastic 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 roles, plus a dog, and an infant. 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.

### **Can you speak about the cinematography?**

I reunited with Benjamin Lichty who was the cinematographer from my 3<sup>rd</sup> feature, **i am a good person/i am a bad person**. He is excellent with hand-held and is fantastically



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 be bathed in a kind of summer 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, John Switzer, shared the duties with my mother, Helen Veninger), and a camera assistant (Michael Maddeaux). I like an intimate, tough, fast, and flexible team. I like the immersiveness of being together 24/7. I like becoming a family.

In addition, we had 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 gig with us. And whenever they were not on-camera, the cast pitched in to help. An added bonus was having the editor, Chris Mutton, on location assembling the footage as we shot. By 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 15<sup>th</sup> 2016. We shot for 18 days. Then we took a short break in September – so the young actors could start school. We returned on September 11<sup>th</sup> to shoot our final 6 days.

The cast and crew stayed together in cabins on location in Port Severn, and every night we had home-cooked dinners together with conversations of the day’s shoot, Canadian beer, big fires, and Ontario sunsets over the lake. And sometimes a dance party.



For post-production, the editor and I worked together through 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 2<sup>nd</sup> feature, **Modra**. 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, including 17 songs and 18 moments of score. The final mix and colour 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, which in turn mirrors the process.

### **What was your budget and funding?**

The budget was well under 1M. And I can say that 65% went to paying people. The rest of the money was spent on cast/crew accommodations, food, locations, 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 screenwriting at the University of Toronto, and production management at York University, and I was mentoring directors at 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 prep, through production, all the way until the end of post. My former York University student, Julian Papas, was the cinematographer/director of the documentary – **The Other Side of Porcupine Lake**. It was tricky 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 hoping 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 going into grade 11 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 theatre productions **Annie** and **Chitty Chitty Bang Bang**. She has been a TV series regular on **Neighbours** and has acted in two features, **Now Add Honey** and **Predestination**. **Porcupine Lake** is her first lead role and first indie film. Lucinda lives in Melbourne, Australia and loves to surf and kick goals with her all-girls football team, The Vampires.

**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 (Aily)** was raised by her French immigrant parents in Ladner, BC. She studied at The Vancouver Film School and has a BFA from Ryerson University. 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?**

I first auditioned for Ingrid at her house in November, 2014. I remember she asked me to draw a picture of my family and talk about my favourite movies. She was seeing a lot of girls and I was nervous because it was the first audition of my life. In January (2015), my agent got a letter that Ingrid was putting the project on hold because she was making another film called **He Hated Pigeons**. I didn't hear anything for a while after that and I thought 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 (2016) with me reading the part of Bea and a lot of professional actors reading the other parts. I didn't officially get booked until May (2016), right before 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 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 liked organizing my script with different colours. 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 because I do a lot of theatre where you have to be over the top. Toning down the acting and 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 difficult because I've never fainted before and it was hard to portray an experience I have never had. Specifically, the scene where Bea returns to the hanging tree and says "don't be scared", that was probably the hardest scene for me because I couldn't play off any other actors. I had to feel all of these emotions like guilt, regret, fear, confusion, 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 was 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, and the scene where we walked into the movie theatre, because the actors playing my parents 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 Kate?**

I first met Ingrid when she came to Melbourne for a screening of **He Hated Pigeons**. My mom knew Ingrid from when they were 12 at school in Toronto. After the screening, we 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 for it. The next day, she came to my house and I did five scenes from the script with Ingrid recording on her phone and reading the other parts. A month or so later, my mum woke me up at 1am to tell me I got the role!

#### **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, and so did I, but I would have to stay serious.

#### **How did you prepare for the role?**

To prepare for the role, I had to learn to speak with a Canadian accent, which had to sound very convincing. We were starting to shoot mid-August, so I started talking with a Canadian accent non-stop from the beginning of July. Kate is very different from me so I really had to get into her mindset and mannerisms. I took a character workshop and that helped me discover her even more.

#### **What was your favourite scene to shoot and why?**

Spoiler Alert! My favorite scene was the hanging dog scene, because it was super intense. I got to wrestle, and do a stunt, and I really liked the contrast of that scene because at the beginning of that day, Kate and Bea are all happy, but by the end of the scene, everything has shifted and there's a massive burden on everyone.

#### **Anything else you want to say?**

I can't wait for people to see this movie! For anyone who has had that friend who has pushed their boundaries – this film is relatable.



## **CREDITS**

pUNK Films presents

### **PORCUPINE LAKE**

**Written, Produced, and Directed by**  
Ingrid Veninger

**Produced with the participation of**

Telefilm Canada

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 – Cassaundra 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  
2<sup>nd</sup> 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

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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

### **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](http://www.punkfilms.ca)

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