



Community Film Studio™
SANTA BARBARA
PRODUCTION

LunaMadre.com presents

the bet

sometimes winning feels like losing





CFSSB presents ***The Bet***

With generous support from
LunaMadre.com

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Community Film Studio Santa Barbara
PO Box 4712
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Directed By
Finola Hughes

Written By
Annie J. Dahlgren

Executive Producers
Finola Hughes
Linda Newlin
Jack Presnal

Produced By
Christine Fry James Kahn Jack Presnal

Starring
Scott Hagood
Tim T. Whitcomb
Portia Thomas
Mary O'Connor
Marion Frietag
John Lombardo
TJ Alvarado
Peter Isaac
Bob Larsen
Crystal Lee Daly

www.TheBetMovie.com

@TheBetMovie Facebook: /thebetcfssb

100 mins/Color/Format: DCP and Blu-Ray/5.1 audio/USA

PRESS RELEASE:



WORLD'S FIRST COMMUNITY MOTION PICTURE WRAPS PRODUCTION ON "THE BET"

(August 30, 2012) The Community Film Studio Santa Barbara (CFSSB) is proud to announce completion of principal photography on their first full-length feature film. *The Bet* is a light-hearted romantic film in which a suburban teenager and his grandfather place a bet to see who will be the first to find love. The screenplay was written by CFSSB member, Annie J. Dahlgren.

Emmy Award-winning actress Finola Hughes, best known for long-running television dramas such as "General Hospital" and "All My Children," makes her debut as a film director. Ms. Hughes years of acting are evident with her meticulous orchestration of each scene of this heart-twisting story.

Community Film Studio Santa Barbara is the world's first attempt to form a motion picture company based on the model of a traditional community theater. A non-profit organization, CFSSB brings together volunteers, both seasoned professionals and enthusiastic newcomers, to create original feature films instead of stage plays. *The Bet* is the very first film to result from this experimental approach to filmmaking. The film will now travel through post-production with an anticipated release to the public slated for April 2013.

President and founder of CFSSB, Jack Presnal reflects, "Independent film has been a vital aspect of the movie landscape for many decades. With the advent in not only digital production and post-production technologies but now with an all-digital marketplace where the barriers to entrance have been lowered, the chance to have a full-service, do-it-yourself, motion picture studio is finally a possibility. When this is combined with the enthusiasm of a creative community such as we have in Santa Barbara, the chance to invent an entirely new genre of film – the community motion picture – becomes a viable possibility. One we hope communities across America will want to attempt."

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Community Film Studio Santa Barbara (CFSSB) is a 501 (c)(3) non-profit charitable organization.

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LOGLINE:

A teenage boy and his grandfather wager a bet...which one can find love first.

SYNOPSIS:

High school senior ADDISON SMITH lives with his widowed mother, LIBBY, and paternal grandfather COLLIER in Santa Barbara. Still practicing to get his driver's license, Addison has never been one to rush into things – including relationships with girls. Collier – a bit worried about his grandson's development – pressures him into a friendly bet: which of them will be the first to seduce a lady. Collier picks Addison's potential conquests at the high school, as Addison and his buddies pick Collier's at the retirement facility. As the bet plays itself out in this coming of age romantic comedy, Addison's mom, Libby, is herself just starting to date again, after the death of her husband several years before. What ensues is three generations of a family, all looking for love – sometimes in the right places, sometimes in the wrong ones, sometimes comically, sometimes poignantly. Along the way, they learn, and teach each other, lessons about love, life, maturity, and what it means to become a grown-up.

DIRECTOR'S BIO:

Finola Hughes was born in London. She studied at Arts Educational Schools and began her career in the Northern Ballet Company, after winning the Markova award. She went on to work in the West End in the original cast of *Cats* and continued working with Andrew Lloyd Webber in *"Song & Dance"*. After making *Stayin' Alive* in LA, Ms. Hughes moved to California in 1984 and began on *"General Hospital"*, winning an Emmy award in 1991. She continued to make TV series and various movies for the next few years, *"Jacks Place"*, *"Aspen Extreme"*,

"Blossom", *"Charmed"*, and returned to ABC daytime in 1999 to join the cast of *"All My Children"* in New York. Once in NY, she began entering the Fashion World and returned to Los Angeles to begin a 4 year stint on the Style Network with a fabulous makeover show, *"How do I Look?"*. She recently appeared in the Sundance Grand Prize winner, *Like Crazy* and has returned to the set of *"General Hospital"* as Anna Devane. Finola lives in Santa Barbara with her husband, artist Russell Young and their 3 children. *The Bet* is her directorial debut.



DIRECTOR'S STATEMENT

When I first read the script of *The Bet* my initial thought was that the story needed a light touch. It is a gentle look at a slightly socially awkward, yet chivalrous, boy who is thrown into the fast lane of dating by his grandfather. What I loved about Annie Dahlgren's script was the interaction between the generations. I also liked the damaged quality of many of the characters; the mother is a bit overwhelmed by her life, the grandfather is a 'player' in his own mind, the son is still grieving the loss of his father. Flawed characters are by far the most interesting, as we all know, and to set them in a sweet coming of age story gave *The Bet* some depth and added humor to many of the situations.

In the casting process we looked for actors who embodied the flaws, first and foremost, and ended up casting against type on occasion. For example, the character of Collier (the grandfather) considers himself a ladies' man, and in the script is described as being very into his own looks. Yet, when we met Tim for the role, he was far more relaxed about his appearance, which made it even funnier that Collier is always chasing the ladies.

I felt that the story needed to be approached in a very naturalistic manner. I held a few workshops with the younger actors where we improvised outside of the script, and spent time with the kids as they grew their characters and relationships. What happens on screen is a natural extension of the friendships that emerged during the shooting process. We were especially lucky with the 3 boys, the characters of Addison, Tyler, and Raul, who became very good friends during

the shoot. We were also lucky with the natural chemistry between the characters of Jennifer and Addison.

When shooting any of the more humorous sections of the piece, I opted for a subtle approach, pulling back from over doing the comedy, and allowing the situation to tell the story, rather than driving it home. Likewise for when the drama comes into the story, it felt right to juxtapose it with some silliness.

In the end, what I hoped for with this movie was to allow the actors to shine in a natural, relaxed manner and the story to unfold without too much interference from the camera or me.

-Finola Hughes



THE WOMEN OF *THE BET*

THE BET starring Portia Thomas, Tim Whitcomb, Mary O'Connor, Crystal Daly, and Scott Hagood is the first feature-length production of the Community Film Studio Santa Barbara. In this romantic comedy, a teenager and his grandfather make a tempestuous wager over who will "score" first with a woman. As the plot suggests, this is a wager of deeds, but the bigger bet is a new model in film production. CFSSB is changing the entire enterprise of filmmaking by recruiting a volunteer, community-based cast and crew. For both professional and amateur, working in a community film studio means trying something new and for three female veterans, Annie Dahlgren, Finola Hughes and Christine Fry, this brought career-changing opportunities that are often out of reach in Hollywood.

ANNIE DAHLGREN

Annie Dahlgren developed an understanding of storytelling through songwriting. She taught herself how to play the guitar when she was 13 and in her early twenties became consumed by the beat of the music scene. This didn't prove to be fruitful for Dahlgren and she turned toward the corporate world instead. When the recession of 1991 hit, she lost her business and decided to return to writing. "For the next 3 years for 3 hours each Saturday, I participated in the In Process Writer's Workshop in Carpinteria. I began to place in competitions and I realized I knew what I was doing."

In 2000, Dahlgren entered the New York Film Academy in Los Angeles. At the age of 44, she settled into a

new peer group of 19-year olds and learned the mechanics of film production. Editing had a particular affinity for her. "Being a songwriter has made me a better editor because I understand rhythm and meter, and base my editing on human vibrations." After graduating, the Santa Barbara Museum of Natural History approached her to produce a documentary, which gave Dahlgren confidence in her production skills, and motivated her to launch a new business. Combining her interests in music and film, she created Over 40 Productions with a model of making affordable music videos for independent musicians.

When Dahlgren's husband mused another idea for a screenplay and laid the premise for *THE BET*, she immediately began giving voice to the characters. "A character is realized when I fall in love with them...I understand why they are doing the things they are doing." In describing this creative process, she relates, "every character is its own song." Layering the elements of a screenplay, from dialogue to scene description, complemented Dahlgren's visual style and she found "the screenplay format was luxuriously long. Where a novelist might feel pinched, I found it to be expansive." Her husband's 30-second idea turned into 6 months of Dahlgren's life, and the screenplay was completed in 2003.

Bringing *THE BET* to the screen was a course Dahlgren did not know how to chart, until she learned about the Community Film Studio Santa Barbara. Aware of her background in finance and filmmaking, a mutual friend introduced Dahlgren to Jack Presnal, President of CFFSB. "As soon as Jack told me the concept, I was all over it and haven't moved one inch from his side." In search of the first screenplay

to shepherd through the CFSSB model, the Board solicited scripts from the screenwriting community. Many were presented, but each posed a particular challenge to the scale of what CFSSB could tackle on this maiden voyage. After some consideration, Dahlgren “realized that *THE BET* had three important elements---local settings, no special effects, and diverse casting. These are also three ways of saying micro-budget, so I tossed it into the ring.”

Dahlgren acknowledges, “We were creating the entire infrastructure, and the script development process was challenging on me as an artist. Writers are solitary and the studio is a collaborative environment. It’s true it wasn’t my script anymore, but I when I saw where it landed, I didn’t worry. I feel so rewarded to see how good the film is. I would hold it up against any Hollywood project.”

FINOLA HUGHES

Directing *THE BET* was a discovery process that enabled Hughes to apply lessons learned from a lifetime of work in the industry. “At this point in my life, what has thrilled me about working on this movie is that I have learned so much from different aspects of the business and have gleaned more than I ever realized over the years. Now I was given the opportunity to put it all together,”

Hughes was born in London. She studied at Arts Educational Schools and began her career in the Northern Ballet Company after winning the Markova award. She performed in the original cast of “Cats” and continued working with Andrew Lloyd Webber in “Song & Dance.” Her first movie, *Stayin’ Alive*, brought her to the states and in 1985 she moved to Los Angeles

to begin what would become a 7-year run on “General Hospital.” Television dramas soon followed, including “Jacks Place,” “Blossom,” and “Charmed.” She has starred in more than a dozen films, most recently in *Like Crazy*, which won the 2011 Sundance grand jury prize.

The opportunity to work with young actors drew Hughes to *THE BET*. For nearly a decade, she has led theatre classes at the Waldorf School of Santa Barbara. “There is something I respond to in kids and their raw talent. They haven’t been touched by the acting machine.” The young actors in *THE BET* were “living on camera” and Hughes found this freshness “wonderful to tap into.” As a cross-generational story, *THE BET* also afforded the opportunity to access the point of view of older characters. “Hollywood just throws you away at a certain age, and a story about seniors appealed to me. We have not looked to them enough in our storytelling.” In the company of those embarking on their first onscreen performance, older cast members dovetailed with their training and experience. Hughes savored interweaving this fulgurate talent. She also cherished the opportunity to work closely with three female lead characters. “Mary, the youngest, just glowed with her love of acting, and Portia was in a really exploratory place with her acting. And, I got to guide Marion in aspects of her role that were really rewarding.” In bringing these actresses into their roles, Hughes felt honored to watch them succeed and for the “great gift to see them fly...to see them get there!”

One may wonder how often a director is changed by their involvement in a project. For Hughes, “This experience 100% changed my understanding of film-making. I am just

fascinated with the whole process and I know it will interest me for the rest of my life.” The collaborative and hands-on emphasis of CFSSB intends to give all participants a deeper understanding of the art of cinema. “What I have been discovering creatively just blew my mind. Now, in editing, I am learning what I didn’t shoot, what I missed. I am going to approach my next script in an entirely different way... there are just so many elements it really is a miracle any movies ever get made!”

With great candor, Hughes confesses “I was terrified on the first day that no one would come back. But then this extraordinary core group kept showing up and you realize they are here because they are enjoying it. Something we are doing is making them come back. You become curious about what is in them that brought them and you want to find out what it is...They made the project develop.” As evidenced in the range of age and experience, those who assembled each morning came for many reasons, and yet it was the challenge that lit their eyes and sustained their focus. “This is certainly not for the faint of heart. It pushes people.”

CHRISTINE FRY

Christine Fry has coached the athlete to his record time and helped the actor master her performance. She has taught for more than 18 years, instructing in the humanities, sciences, physical education, and dramatic arts. She holds a master’s in education and a bachelor’s in theatre arts and English. She has also produced, written and directed many projects for the stage, film and television. Her credits include training videos for the US military, local and national commercials for Macy’s and IBM, and television episodes of *Final*

Witness, *Monk*, *Joey*, *Gilmore Girls*, and *CSI*.

Arriving in the summer of 2011, Christine found herself searching for a way to connect with the community. “I wanted to meet people and after I spoke with Jack Presnal and learned about CFFSB, I was in.” With equal footing in production and performance, Christine is an enthusiastic mentor for both veteran talent and budding filmmakers. Through her involvement with CFFSB, she has found a fulfilling opportunity to both continue teaching and to expand her professional achievements.

In her own career, a personal highlight was her involvement in *Charlie and the Chocolate Factory*. “My son booked a part in the film and for six months I worked as one an on-set tutor for the young performers. I was able to observe the producers and director and everyone else.” In fact, Christine’s children also became involved in CFSSB’s production. “All three of my kids worked on the film in some capacity. It gave them a new appreciation as to what truly goes into making a film.” Engaging the entire family is just one of the many aspects of community filmmaking. Christine is proud to be introducing others to the rigors and rewards of filmmaking.



INTERVIEW WITH FINOLA HUGHES

At what age did acting become something you fell in love with?

I fell in love with acting at the age of ten. I was at school for the performing arts and we had drama classes. I thought it was incredible and fantastic. I did my first play and subsequent television series by the time I was 13.

How do you define the role a Director is supposed to fill?

Gosh, you know a director wears a lot of hats as I see it. But I think I approach directing, even though it's the first time I have ever done it for a movie is through the characters. Everything just comes out of the characters and then sometimes the shot will come out of that. And I'll just figure out ok, this will be the best way to make them look stupid, funny sensual whatever. That's how I approach it.

In one word, what is this film about?

Love. In one word this film is about love.

In more than one word, what is the film about?

The main plot of this film is about a grandfather saying to his grandson that he will find love before him. They basically just start a bet to see who will find love first.

How would you describe Addison and Collier's relationship in this film?

You know the relationship between Addison and Collier is really complicated, because on the one hand Collier's kind of being inappropriate almost by sort of forcing the hand of his grandson. However the flip side of that, if you look at it from Collier's side, he's feeling that ever since his own son died (which is Addison's father), ever since Addison's father died, Collier feels that maybe Addison hasn't had the direction and the leadership he would have had with a father. So, Collier mistakenly steps into that role in completely the wrong way. If

you look at it from Addison's side, yeah, maybe the grandfather is being inappropriate. But what ends up happening is that Addison does something that he wouldn't have actually accomplished alone, which was ask out the girl he really does like. I'd say the relationship is extremely complicated.

What limitations did you face as a director on this film?

What limitations did I face? Well, as a director on this film it's the first film I have ever done. I was learning literally on the job. I think I was very lucky with that director of Photography. Craig Kohlhoff came in and he has just been extraordinary to help me set up my shots and make it work. Towards the end we also had Howard Wexler come in to take over the last five days and he has a huge amount of experience, as does Craig. I picked up an awful lot of tips about how to segue from scene to scene. I think I really hit my limitations with those kind of transitions. I hope that I got deep enough with the characters, I don't know.

How was your overall experience working with the Community Film Studio Santa Barbara, the volunteers, talent that are new to this whole field and veterans that have been in the field for a while?

Working with the Community Film Studio Santa Barbara is brilliant because, the difference being is that everybody wants to be here. They turn up at an 8 am call or a 7 am call because they want to be here and it's extraordinary. And they turn up the next day and the next day and the next. At the beginning I really thought that we will have 5 people on the first day, 3 on the second, 2 on the next and then we will have nobody

coming. But right the way through everybody has been here. When somebody has to leave, there's somebody there to take over. You just get on with whatever job happens. I mean literally everybody just steps in. there hasn't been one fight, no arguing. Everybody just gets on with it, we all know each other, we've all seen each other before in Santa Barbara and it's really phenomenal, I mean it's a community. It's such a wonderful feeling. However, at the same time you're working at such speed that you know that this community filming is a full contact sport. With the actors, there was something completely lovely with new actors who had never been on film before. They are so natural, so raw and they haven't been educated out of their own instincts yet and I just love that. With the veteran actors you can tell them anything, some of the scenes between the seniors go so well. They really just do anything you ask. It's really nice.

What is next for your career and what do you want the audience to take away from this film?

What's next for me is I go straight back into General Hospital on Friday. I will do another movie. I'm really certain, and I hope to goodness, I get to do another one. This has been an amazing experience. Also, I hope that what people take away from this film are the characters. I really want people to be invested in the characters. That's all I want for them to see in this movie. I want them to jump in to this film, see these characters and go on their journey. I just want it to be about the characters.

ABOUT CFSSB



COMMUNITY FILM STUDIO SANTA BARBARA

Community Film Studio Santa Barbara is the first of its kind: a non-profit studio that brings a community of local volunteers and experienced filmmakers producing feature-length movies for audiences here and around the world. Jack Presnal founded CFSSB in the early spring of 2011 with the vision of a film production company based upon the structures and principles of a traditional community theater – friends and neighbors coming together to put on a show for the entertainment for others, purely for the love of doing it. In the spring of

2011, an initial Board of Directors was created to help begin the process of creating the world's first community film studio.

CFSSB was incorporated later that July and received IRS approval for 501(c)(3) charitable status in December 2011. Until just a year or so ago, this idea would not have been financially feasible as the cost barriers to creating truly independent film and then finding sufficient audience to recover production costs were too prohibitive. But technology has changed the landscape rapidly and opened new marketplaces that simply didn't exist in the past.

Regardless of the possibility technology has provided, the creation of CFSSB was still a challenge, and will remain one since it relies on community efforts, support, and interest. It is vital to have the generous support of corporate sponsors, philanthropic givers, local film professionals, hobbyists, and anyone who is interested in a production that will, in turn, enrich the community of which they are a part. Nothing like this has been attempted. Ever. Anywhere. CFSSB is the pioneer in community-based filmmaking and will continue to forge the path that others, with a willingness to get involved and try new things, will follow.

In August of 2012, a group of enthusiastic volunteers gathered together and helped the world's only all-volunteer, community-focused, not-for-profit studio make

its very first feature film: *The Bet*. A seemingly innocent wager between a grandfather and his grandson as to who will find love first leads to some profound self-exploration in this coming-of-age story. Experienced filmmakers were joined by folks from throughout the Santa Barbara area (and far beyond, as well) to make *The Bet*. The film had its world premiere in Santa Barbara on April 19 & 20, 2013 at Santa Barbara's historic Arlington Theatre.

We are extremely proud of this little movie made, right here in Santa Barbara, by Santa Barbarans. We hope you will be as well. Please "like" us on Facebook, follow us on Twitter. Your support will be the difference in whether we can continue making movies with our friends and neighbors in the future. And that is exactly our plan here at Community Film Studio Santa Barbara.





SCOTT HAGOOD as Addison



TIM T. WHITCOMB as Collier



MARY O'CONNOR as Jennifer



PORTIA KAY THOMAS as Libby

Cast

Scott Hagood	Deborah Cristobal
Tim T. Whitcomb	Addison Proctor
Portia Thomas	Michelle Magers
Mary O'Connor	Brittany McClelland
Marion Frietag	Annie J. Dahlgren
John Lombardo	Marley Quinn
TJ Alvarado	Trina Emami
Peter Isaac	Stuart Orenstein
Bob Larsen	Nicholis E. Sheley
Crystal Lee Daly	Rachel Fry
Natasha Nicole Kaye	Amy Marie Orozco
Nancy Amidon	Stuart Michael Tubby
Heather Anderson	Claudine Magers
Jett Green	Connie Connaughton

CREW

Directed By

Finola Hughes

Story By

Annie J. Dahlgren

Written By

Annie J. Dahlgren

Christina Eliason

Executive Producers

Finola Hughes

Linda Newlin

Jack Presnal

Produced By

Christine Fry

James Kahn

Jack Presnal

Director of Photography

Craig Kohlhoff

Production Designer

Ron Carter

Composer

Brian Mann

Editor

Cris Cazor

Production Department

Christina Eliason....co-producer

Shannon Lamarche....production manager

J.J. Englert....assistant director

Rachel Fry....2nd assistant director

Michelle Magers....2nd 2nd assistant director

Stuart Michael Tubby....production assistant

Michelle Magers....background casting

Camera Department

Howard Wexler....additional cinematography

Andrew Curtis....first assistant camera

Aaron Marcellino....first assistant camera

Justin Stern....first assistant camera

Jac Keo....second assistant camera

Cris Cazor....second assistant camera

Craig Kohlhoff....steadicam operator

Bryant Swanstrom....steadicam operator

Lighting and Grip

Frank Critchlow....gaffer

Kevin V. Clark....best boy electric

Greg Collier....key grip

Robert Dearmangrip

Dylan Perry....grip

Art Department

Dana Simpson....art director
Lisa Krempasky....art department
Andy Krempasky....art department
Gary Paudler....prop manufacture
Tyler Castor....art department pa

Wardrobe

Dorie Knight Hutchinson....wardrobe designer
Meredith McMinn....wardrobe assistant
Linda Newlin....wardrobe assistant
Cindy Stevens....wardrobe assistant

Makeup

Brittany McClelland....lead hair & makeup
Zoa Rakowski....assistant hair & makeup

Production Sound

Fretrix "Fretz" Critchlow....sound mixer
Bruce Caron....boom operator
Lydka Jablonska....boom operator
Jack Malken....boom operator
Lulu Krakauer....assistant to Ms. Hughes

Food Services

Corie Anderson....craft service
Hilary Campbell....craft service
Cindy Stevens....craft service
Phebe Mansur....craft service

Post Production

Andrew Curtis....sound effects and foley
Aaron Marcellino....sound effects and foley
Nicholas S. Marcus....sound effects
Annie Dahlgren....music supervisor
Cris Cazor....dialogue and effects editor
Moritz Fortmann....online editor
Annie J. Dahlgren....music supervisor
Sandra Doyle....adr supervisor
Jack Malken....adr engineer
Emmet Sargeant....recording mixer
Moritz Fortman.... colorist
Cris Hamilton....title design
Tony Riparetti....surround mixer

Marketing and Distribution

Linda Newlin....marketing and promotion lead
Andrea Cambern....publicity
Ray Hamilton....promotions
Michelle Magers....marketing
Cristian Abner....behind-the-scenes director
Kelly Clark....behind-the-scenes interviewer
Laure Winants....film website design
Florence Koevoets....film website design
Annie Gallup....key art design
Sandra Doyle....marketing intern
Madeleine Connors....marketing intern

Production Legal

Entertainment Production Practicum
Biederman Entertainment and Media Law Institute
Southwestern Law School

The Music of *The Bet*

CFSSB enjoyed enthusiastic support from the community of musicians. Unsigned artists, who retained all rights to their music, donated tracks to supplement the marvelous score of composer, Brian Mann. The result is a lush musical soundtrack featuring artists rarely heard outside of the local environs. We are excited to present their music to a much wider audience.

Ain't We Got Fun

Written by Raymond Egan/Gus Kahn
Performed by Benson Orchestra of Chicago
Public Domain

There's No Place Like Home

Written by Annie J. Dahlgren
Performed by Annie J. Dahlgren
Courtesy Fortunes Made

Perfect Day

Written by Kalen Chase/Nick Morris
Performed by Time and the Dragon
Courtesy Sad Atoms

She Didn't Know (She Was an Angel)

Written by Marley Quinn
Performed by Marley Quinn
Courtesy Marley Quinn

Skippin' Out

Written by Sean Hutchinson
Performed by Sean Hutchinson
Courtesy Sean Hutchinson

That Will Be Our Sign

Written by Brian Mann
Performed by Brian Mann/Sierra Reeves
Courtesy Joshua Free Music

Broken Glass

Written by Nate Latta
Performed by Nate Latta
Courtesy Lattasongs

You Complete Me

Written by Cris Cazor
Performed by NAIVE
Courtesy Cris Cazor

Sad Sheep

Written by Sierra Reeves
Performed by Sierra Reeves
Courtesy Sierra Reeves

Glass Mountain

Written by Lisa Hammer/Steven Deal
Performed by Radiana
Courtesy Lisa Hammer

Blood and Chocolate

Written by Andre Klizentis/Grace Sharington
Performed by Dremana
Courtesy Dremana Productions

Along the Way

Written by Cesar Hmailto
Performed by Cesar Hamilton
Courtesy Cesar Hamilton

Angel with Blue Eyes

Written by Monte Schulz
Performed by Renee Liska
Courtesy Monte Schulz

All Along

Written by Hana Loggins
Performed by Hana Loggins
Courtesy This Stupid Society Publishing

All Your Love

Written by Sierra Reeves
Performed by Sierra Reeves
Courtesy Sierra Reeves