



LIE DETECTOR

knowing the truth can **kill you**

TS PICTURES PRESENTS A SCOTT FORSLUND FILM

"LIE DETECTOR" STARRING RC EVERBECK RICHARD TOPPING AND KARLA MASON MUSIC BY CAL SCOTT
EXECUTIVE PRODUCERS LAINI RISTO KITTY KLDSTRUP SHIRLEY RAPP GORDON FORSLUND AND LILLY M. FORSLUND
CO-PRODUCERS TIM RYERSE AND RICK CARLSON DIRECTOR OF PHOTOGRAPHY RICHARD LYONS SCREENPLAY BY SCOTT FORSLUND
AND TIM RYERSE PRODUCED BY SCOTT FORSLUND AND DAVID L. CASCADDEN DIRECTED BY SCOTT FORSLUND

liedetectormovie.com

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TS Pictures presents

LIE DETECTOR

A **Scott Forslund** Film

Starring **RC Everbeck, Richard Topping** and **Karla Mason**

Screenplay by **Scott Forslund** and **Tim Ryerse**

Executive Producers **Laini Risto, Kitty Kladstrup, Gordon Forslund,
Lilly M. Forslund, and Shirley Rapp**

Produced by **Scott Forslund** and **David L. Cascadden**

Director of Photography **Richard Lyons** Music by **Cal Scott**

Directed by **Scott Forslund**

Watch the Trailer on the Official Website:

<http://www.lie detector movie.com>

Synopsis

A psychological thriller set in a world of hate crime, espionage, and extreme rock climbing, *Lie Detector* tells the story of David Wellman, an FBI special agent whose work in the Hate Crime Unit is suddenly derailed by a near-fatal car accident. When his injuries and complex recovery give rise to a unique ability to detect deception, this heightens his skills as an investigator and he uncovers an international arms conspiracy. But now living with the clarity of countless lies, David's resulting paranoia devastates his family and jeopardizes his standing as an agent. This epic, personal journey underscores themes of love and redemption, taking David from the confusing world of his aphasia-stricken mind to the terrifying vertical walls of El Capitan in Yosemite Valley.

Running Time: 132 minutes | Rating: This film is not yet rated.
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Preview Audience Comments

The following comments were culled from video interviews of attendees at 3 sneak previews to gauge audience reaction to *Lie Detector*.

“It’s been a week now and I can’t stop thinking about your film.”

- Dick Shaffer, owner, Haskin Electric Company

“I was entertained.”

- Al Barton, hydroelectric engineer

“The best movie I’ve seen in a long time.”

- Martin Klos, MD

“You guys are light years ahead of everyone else in this town.”

- Greg Wood, owner, Roseway Theater, Portland



“Once I started watching a team of horses couldn’t drag me away.”

- David Russell, veteran, movie fan

“Really enjoyed the movie. It’s one I could watch numerous times.”

- Renee Niquette, Healthcare Professional

“The F-15 jet sequence was spot on.”

- Guy Goodboe, retired F-15 Fighter Pilot

"I want to book this movie when it's released."
- Leah Tillotson, owner, Mt. Hood Theater, Gresham, Oregon

"It's a damn good film!"
- Brandon Carmody, musician

"Where do I see it again, and when can I buy a Blu-ray?"
- George Rachor, software engineer, Intel



"A tapestry of pure enjoyment."
- Killian Smith, architect

"The movie's post-production was unbelievable! Wow!"
- Dan Liu, actor, Portland police officer

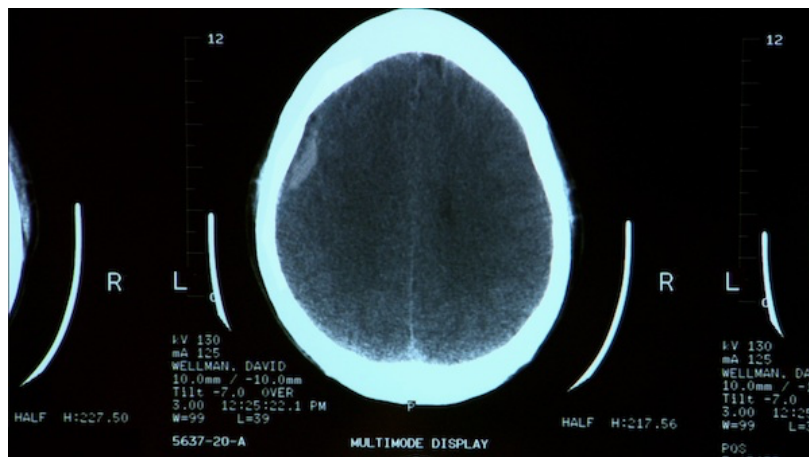
"It's even better the second time."
- Jan Dahl, mother, homemaker

"Great show, great cast, great time!"
- Christopher Ward, PhD, Professor of Psychology, Marquette

Director's Statement



Our film was inspired by a study conducted several years ago regarding patients with aphasia resulting from head injury or stroke. Approximately 70% of these patients gained an uncanny ability to detect deception in people around them, the seeming result of a fierce desire to understand the spoken word again. Keen observation of body language and other factors led to this faculty as patients regained speech. I shared the results of this study with my writing partner Tim Ryerse and we both agreed it would make a fascinating narrative film. We of course pushed the envelope with our storyline, but we also paid close attention to the medical science to give our film an authenticity that would connect with audiences. *Lie Detector* is a journey of self-exploration and coming to terms with what essentially becomes a super power for character David Wellman. And because our culture is ever-fascinated with lies and the people who tell them, future story possibilities are nearly endless.



About the Cast

RC Everbeck (David Wellman)



Originally from Boston, RC is a USC graduate who now resides in Santa Monica, California. He played the starring role of Billy in the film *Billy the Kid* and has had roles in *Spiderman*, *Sneakers*, and *Pretty Woman*.

He was Executive Producer on *Monty* (a Montgomery Clift biographical film), a

Newman/Tooley Films production, and *12 Bucks*, which he financed. He also secured the cast for *12 Bucks* that included Jonathan Silverman and Oscar winner Ernest Borgnine. Acquired by BlockBuster, which gave it a national release, the film went on to become Official Selections at the 1998 AFI International, Atlanta, and Chicago Film Festivals.

RC also produced the short film *The Translator*, starring Molly Ringwald, which was shot by 5-time Academy Award cinematographer nominee Alan Daviau (*The Color Purple*, *Empire of the Sun*, *Avalon*, *Bugsy*). In addition, RC has produced numerous short films, commercials, public service announcements, and music videos. He was interviewed during post-production.

Interviewer: What was your approach in taking on the character of David Wellman?

RC: I had a real connection with the character's back-story. My family has a long history in the military, back to the beginning of this country, so that was easy. At one time I even considered becoming a fighter pilot like my grandfather was in the Navy. So I've spent a lot of time thinking about that sort of lifestyle. The FBI and clandestine services have always intrigued me too. So it came down to the family aspect because I'm not married and don't have kids.

Interviewer: You play an aphasia patient in the film; can you explain how that affected your work?

RC: My approach to the aphasia was quite different. I didn't know anything about it at the time. Most of my research revolved around playing it accurately, being true to the role. Scott turned me on to some sites I could research and I did more on my own. Plus I read two books on it. There are different kinds of aphasia, and ours was specific to where there's a full recovery, with side effects that make this movie such a unique piece.

Interviewer: What was it like working with Richard Topping?

RC: Richard was amazing. He and I hit it off immediately, which was great because I didn't know anybody in Portland, so he became my new best friend. Because it's a physical movie, we spent a lot of time at the gym where we broke down scenes and worked on them till they felt realistic; each with our own approach. His style is more off the cuff, instinctual, where I use a deeper thought process until it feels right. So his first takes were perfect, where mine sort of came along on subsequent takes. But it was a really great partnership. I couldn't have asked for a better co-star.

Interviewer: And Karla Mason?

RC: Karla's wonderful; she comes from a theater background. You never walked on set without her having down exactly the way it's supposed to be. That was good because our scenes were a lot more intense. She made such great choices it was easy for me to just react. Working with her made difficult scenes so much easier than they could have been.

Interviewer: Your scenes with Nick Hughes who plays your son in the film were very authentic. How did you approach working with a twelve-year-old?

RC: That part's easy; I have three brothers and three sisters. In fact, one of my brothers is Nick's age, so working with him felt really natural. And I have like thirty cousins and my Mom runs a day care. So when it comes to working with kids it's pretty much second nature. It was easy to connect with Nick; just a couple of guys on set. He sort of looked to me like a father for advice on stuff. But he was his own person too, and made his own choices, because he really has natural talent and could do just about anything Scott asked him to.

Interviewer: Michelle Hasson played your daughter. What was it like working with her?

RC: Like a lot of teenage girls she had her own thing going on, but that felt even more like a father-daughter relationship to me. We didn't talk too much about the scenes, but because we came from such different backgrounds it brought something interesting to our interactions. In fact, our friendship on set completely shut off when we got into scenes. But we goofed around too, she was a lot of fun.

Interviewer: You shot some scenes in a real F-15. What was that like?

RC: It was a dream come true. If I could choose five different lives, or career choices, being a fighter pilot would have been one of them. Sitting in a real F-15 with real pilots around me, supporting us with their knowledge and experience; it was a thrill of a lifetime.

Interviewer: Did you have to do any special preparation for the role? Particularly for the climbing scenes?

RC: The two major things I had to prepare for, as I mentioned before, was the aphasia aspect of the film, which was a mental game, but the physical aspect was almost more challenging. After I was cast in the film I flew back to LA and contacted my friend Ascanio Pignatelli, a professional rock climber. Every day, for three months, we went rock climbing. He started me at a gym with the basics. By the end we were climbing some impressive rock walls. There was also the element of not only climbing well, but making it look good for camera. To me it was very important to look authentic, to respect climbing and the guys who do it for real.

Interviewer: Were you ever in any danger shooting the climbing scenes?

RC: There were a few instances where I was very appreciative of the technical advisor, Erik Sloan, and his climbing crew who rigged the scenes. When an actor does his own stunts, the risk is acceptable and appreciated. I enjoy doing my own stunts because I'm a physical guy, although I did have stunt doubles for the more dangerous stuff. I was fortunate to have a director that would let me do these things, but also have a safety crew around to make sure I didn't go beyond my capabilities.

Interviewer: Didn't the director ask you to climb up a thirty-foot chimney without any safety lines on the very first day of the shoot?

RC: You know, he did. It's funny; our first day of shooting there involved little dialog. They basically took me to Yosemite and put me on rocks. Like, go climb. I figured they did that in case I couldn't climb, then they could recast the movie before they got too far in (laughter). It was exciting and terrifying at the same time. But after we got into it, the chimney didn't scare me because I was trained so well.

Richard Topping (Spence McKenzie)



Richard Topping started his career as a bar manager in the United Kingdom at the Beacon Hotel, Tunbridge Wells, and then went on-stage as a stand-up comedian on the London club circuit in the late 1980's. He moved into television in the 1990's, co-hosting several shows including BBC's *This Multimedia Business*, *The*

Technophobe's Guide To The Future and ITV's *The Web Review*.

He moved to Sky Television's computer channel as host of *Masterclass*, which ran for over 500 episodes, and was a regular guest presenter on *Chips with Everything*, *Blue Chip* and *Buyer's Guide*. Richard is also the author of several books on television and film including *Kevin and Perry*, *Monty Python: A Celebration* and *Kenny and Me*, and the ghostwritten autobiography of actress Cleo Rocos. His first children's book, *Magical Uncle Ulrich*, was published by m2f Books in 2005.

In 2001, Richard moved to the United States to pursue a career in acting and writing. Recent work includes a guest star appearance on *Leverage*. In 2010, Topping was the voice actor of Daniel for Frictional Games's *Amnesia: The Dark Descent*. He currently lives in West Linn, Oregon, and was interviewed during post-production.

Interviewer: I heard you auditioned for a supporting role, but ended up co-starring. How did that come about?

Richard: That's right. I originally auditioned for the part of Billy, and during auditions Scott felt that bringing me on-board as McKenzie would add an international dynamic to the story. It was a great honor to be offered a co-starring role, and Scott and Tim reworked the entire script to incorporate McKenzie's back story with Wellman.

Interviewer: The chemistry you share with RC Everbeck is remarkable; you do seem like the best of friends even though your characters are very different types. What's your take on that?

Richard: RC and I were both aware that if the chemistry was to work on-screen, it had to work off-screen as well. We spent the entire shoot hanging out together and turned an on-screen friendship into an off-screen friendship. RC's a funny guy—it's hard not to get caught up in his energy and enthusiasm for everything he does, even if it is tormenting the crew with practical jokes.

Interviewer: There's some rock climbing in the film. How did you prepare for that?

Richard: Fortunately, I was a keen rock climber in high school, and am fairly comfortable hanging from a rock face. Most good climbers are very wiry and athletic, so I trained hard in the gym for the six months prior to shooting and dropped a good twenty-five pounds before we set off for Yosemite. RC and I also spent a lot of time at a local climbing gym as well to make sure we were comfortable at rope and equipment handling. We had an excellent stunt team on-set who made sure we were safe at all times, so I never felt

nervous about some of the huge heights we were working at.

Interviewer: What was it like working with other cast members on the shoot?

Richard: Scott assembled a phenomenally talented cast, and it was a real privilege getting to work with them. Many of them have theater backgrounds and they brought a great deal of depth to their characters. It was a very supportive environment and I'm very grateful for the help and guidance they offered.

Interviewer: You're originally from the UK; is there much difference in the film industry there as opposed to here?

Richard: We drink more tea on set.

Interviewer: You played a scene at night, in pouring rain in October; that seems like a chilling experience. Care to elaborate?

Richard: To get rain to show up on camera, you have to supersize the raindrops, which means a lot (and I mean A LOT) of water. Jerry Buxbaum, our stunt coordinator, used a system that connected directly to a fire hydrant and sprayed the water out of giant shower heads on thirty-foot poles. It was a bitterly cold night, and within one take I was drenched. Since the scene (like any scene) needed a wide establishing shot, medium over the shoulders for both RC and myself and then close-ups it was a long, long, long night. We ran out of dry towels about halfway through so my emotional response at the end of the scene was as much about my incipient hypothermia as it was about David Wellman's breakdown.

Interviewer: You shot for a day at the Oregon Air National Guard in an actual F-15. What was that like?

Richard: That was an amazing experience. Scott strove for authenticity in every aspect of the movie, and having a chance to "co-pilot" a genuine F-15 fighter, wearing a real high-tech flight suit, was a once in a lifetime opportunity. Very cool.

Karla Mason (Kate Wellman)



Karla Mason's professional acting career, both on stage and on camera, has taken her from the West to East Coasts and back again. She is currently based in the Portland area.

Her prolific stage credits include leading roles at regional theaters across the country as well as leading appearances in Off-Broadway productions in New York.

Film and TV credits include *As the World Turns*, *America's Most Wanted*, PBS's *American*

Masters: None Without Sin, and the independent feature film *Unremembered*, along with countless commercials and industrials. Radio and commercial voiceover work are also in her resume of accomplishments.

Karla has had the pleasure of working with some outstanding names in the industry, including sharing the stage with and being directed by Dylan Baker, and acting under the direction of Tony Award winners Bart Sher and John Rando. She has toured nationally, and taught and directed under the auspices of the California Theatre Centre. She was interviewed during post-production.

Interviewer: You play a strong character in the film that is also a wife and mother. What was your approach in developing her?

Karla: I always start with the script itself. A good script like *Lie Detector* can provide those details that become “ins” or hooks to the character. Katharine is someone who had a challenging, rewarding and exciting career on the rise at the time she met David (RC Everbeck), one that spoke to a woman who was not only strong, but independent and committed to her work. The choices she made once she became a wife and mother to me showed just as much strength and fierce commitment. While I’ve not been in the same extreme situations she has, looking at her whole story—past as well as present—there were definite parallels I was able to relate to.

Interviewer: The chemistry you have with RC Everbeck, Nick Hughes and Michelle Hasson—your film family—is very believable, like you’re a real family. Was that just lucky casting?

Karla: It was a combination of good casting, good talent, and a very supportive atmosphere on set. Scott really helped set a tone of ease with all of us and particularly with the kids, which I think contributed to what you see on screen.

Interviewer: What was it like working with RC Everbeck?

Karla: RC is totally committed to his work and was incredibly committed to this project, which was inspiring. I enjoyed working with him a great deal.

Interviewer: And Richard Topping?

Karla: Richard brings so much to the role of Spence and to this film. I never get tired of watching his work—and felt the same about acting with him. He made it easy.

Interviewer: What about Nick Hughes and Michelle Hasson?

Karla: “My kids” were talented troupers during the course of the shoot—professional and present. It was a natural thing to fall into family mode with both Nick and Michelle.

Interviewer: What do you think of the current state of women in film?

Karla: Overall, women continue to be grossly under-represented within the film industry—on both sides of the camera. Having said that, we are making inroads, however small. Films by and about women—with women in less stereotypical roles and of a “certain age”—have been among some of the higher grossing films in recent years. Female audiences wield a lot of muscle when it comes to dropping dollars at the box office, and assumptions on the part of the industry about what audiences are interested in seeing are oddly blasted out of the water when the audience is provided something other than the Hollywood formula film. Scott and Tim proved what they could do creating a smart, strong character with Katharine. Perhaps they can start thinking about a film about two female FBI agents, former fighter pilots, who are best friends...

Interviewer: You’ve worked with a lot of stage directors, how did that compare to working with Scott Forslund?

Karla: For me, coming from a lot of stage work, it’s always about “taking it down” for film. Scott’s energy and directing method suited me well. While he was always very focused

and knew exactly what he wanted of a scene, he was also open to collaboration, which lent itself to a very supportive environment. I loved working with him—and so admire what he's accomplished with *Lie Detector*.

Interviewer: Any interesting anecdote you'd like to share?

Karla: I've rambled on enough. No lie.

Shelly Lipkin (Derek Archer)



Born in Pennsylvania, Shelly was trained at the U.S.I.U. School of the Performing Arts in San Diego, which has led to a distinguished career as an actor, director, author, and teacher.

His film roles include *Mean Creek* (2004), *Extraordinary Measures* (2010), and *Population: 2* (2012), and his television credits include *Laverne & Shirley* (1980), *Quincy* (1983), *Lois & Clark* (1994), *The Diary of Ellen Rimbauer* (2003), *Leverage* (2009), *Portlandia* (2012), and *Grimm* (2012). Shelly's teaching credentials include The Portland Actor's Conservatory, The Art Institute of Portland, Northwest Children's Theatre and Marylhurst University, and he has directed such plays as *Night School & The Collection*, *The Setup*, *To Gillian On Her 37th Birthday*, and *The Effect Of Gamma Rays On Man In The Moon Marigolds*.

Awards have included a 2012 Drammy Award for Best Supporting Actor in *Collapse* for Third Rail Repertory Theatre, a 2011 Drammy Award for ensemble acting in *Thief River* for Profile Theatre, and the Dramalogue award for Best Director—West Coast Ensemble—*Valentines and Killer Chili*.

Don Stewart Burns (Norman Zeller)



Don was born in Portland, Oregon. His film credits include *Management* (2008), *Mr. Holland's Opus* (1995), *Path of Evil* (2005), *Punk Love* (2006), and *The Sasquatch Gang* (2006).

His roles in television have included *Nowhere Man* (1995-96), *Leverage* (2012), and *Grimm* (2012). He has also performed in regional theater and resides in the greater Portland area.

Nick Hughes (Matt Wellman)



Nick grew up in West Linn, Oregon. He had some commercial and print advertising experience, but never auditioned for a feature film prior to *Lie Detector*. He was interviewed during post-production.

Interviewer: This was your first audition for a feature film?

Nick: Yeah, my Dad said you're probably not gonna get this part, just go in there and do your best. It was the first audition I'd ever done in my life, except for a play I did. But when I heard I got the part—a movie on my first audition—I was so excited because I'd always wanted to be an actor. It would be so much fun to do that.

Interviewer: What was your audition like?

Nick: I don't get nervous; I don't have stage fright or anything like that. I was excited to be there. Auditioning is like reading a book, like when you're into it and somebody's talking to you; you're not hearing them and then you snap back; you're back in the real world. It's like that except you are becoming somebody else.

Interviewer: Did you think some other kid might get the part?

Nick: Oh yeah, there were so many other kids that had these fancy pictures and huge resumes. My Dad just took a picture of me in my friend's yard, and my resume was a couple plays, one little film thing from school, and I was thinking these other kids have been in other movies and commercials, and who am I to be in here? But I pulled through and I got the part, amazingly.

Interviewer: What was it like playing RC Everbeck's son in the film?

Nick: It felt like a father-son thing, especially in the hammock scene—it felt like something a father and son would do. He's a really nice guy. He's funny; a good actor. I got to know him on set, we talked and hung out together.

Interviewer: What do you think of Richard Topping?

Nick: He's a cool guy. I like his accent. He's funny; he's a good guy too.

Interviewer: And Karla Mason?

Nick: Karla was really nice. She was very mommish. She was good.

Interviewer: What do you think of your director?

Nick: Scott is a very nice guy. I met him like on the second audition. He tells me what I need to work on. If it's not exactly right he tells me and gives me an example so I know, okay, this is what I need to do. Which is good feedback, to tell me what I need to do for the scene to work. He's just a good director.

Interviewer: What if you could detect lies in people?

Nick: I would like that power; that would be cool. It would make my life so different. I would know who is lying to me, and that would be, like, amazing. But it would almost be a burden type thing too because some people could lie to you to make you feel better and you'd know it.

Interviewer: What do you do for fun?

Nick: Just hang out with my friends. I play lacrosse and hip-hop dance, and break dance, and I play soccer.

Interviewer: Can you describe yourself? What kind of person you are?

Nick: I would say I'm funny. My friends say I'm funny. Nice, I hope. I just like to play and have fun. I like to do whatever makes me happy.

Interviewer: Well, thank you.

Nick: Thank you.

Nick's current educational interests include mathematics, architecture and environmental studies, and his favorite winter sport is snow boarding. He resides in Wilsonville, Oregon.

Michelle Hasson (Emma Wellman)



"I started my career at an early age in Portland, Oregon, where I discovered my love of film, commercial work and the stage," says Michelle Hasson. "It was only natural that I follow this passion to Chapman University, where I earned a spot in the competitive BFA Screen Acting program. In this program, I was able to cultivate my craft in various theatre techniques such as Meisner and Stanislavski, as well as gain invaluable on-screen performance experience."

She earned a BFA Screen Acting Degree at Chapman University while also developing other production skills at the world-renowned film school. After graduating in 2010 she moved to Los Angeles where she hopes to continue working in film.

Her television credits include hosting the series *Jammin With the Blazers*, with stage work in *Julius Caesar* with Theatre Unleashed, *Charlie and the Chocolate Factory* (Lead), *Tuck Everlasting* (Lead), *Claus* at Oregon Children's Theatre, and *A Christmas Story* at Portland Center Stage.

Rachel Pate (Rose Dumaine)



Rachel Pate lives in Seattle, Washington. Her varied career in film, television and theater is impressive. Film and television credits include *Frayed* (2007), *William Never Married* (2010), and *Fat Kid Rules the World* (2012). Theater credits include *Ibsen's Note*

(Theater 9/12), *Addy*, *An American Girl* (Seattle Children's Theater), *Rumors* (Bellevue Civic Theater), and *Something's Afoot* (Civic Light Opera). Her wide ranging interests and skills include weight training, roller skating/blading, jazz and ballet dance, and gymnastics. She is also handgun trained and is a NASDS certified scuba diver.

Mario DePriest (Don Mansfield)



As an actor, Mario DePriest is known for such films as *Body of Evidence* (1993), *Dr. Giggles* (1992), and *Payback* (1997), but he is also a rising star in the world of jazz.

A Los Angeles native, Mario has quickly developed into a premiere jazz artist, being the first to introduce the live American jazz vocal performance to the Russian Far East where he appeared on television and concert venues in 1992. He has also performed at the Mount Hood Festival of Jazz as well as the Bumpershoot Jazz Festival in Seattle, Washington, the Cathedral Park Jazz Festival, and in jam sessions at the Monterey Jazz Festival.

He has been featured with such jazz giants as Leroy Vinnegar, Billy Higgins, Bennie Maupin, Richie Cole, Red Holloway, and Andrew Hill. *First Things First* is his first solo project in which he brings together Blue Note saxophonist Javon Jackson, former Ella Fitzgerald and Sarah Vaughn bassist Frank de la Rosa, drummer Mel Brown, saxophonist extraordinaire Rob Scheps, trumpeter Thara Memory, pianist Jof Lee, and guitarist Dan Balmer, with percussive contributions from Akbar DePriest and Ron Steen.

About the Filmmakers

Scott Forslund; Writer, Director, Producer



Interview by Tim Ryerse

As they say, Scott wears a lot of hats. Besides co-writing the *Lie Detector* screenplay and directing the film, he also produced it and executed nearly all the visual effects. We even had miniatures and he did those, too. I've known him all my life and I can say he's clearly an expert in just about every aspect of filmmaking. In addition to the above, he also edited the film, recorded ADR and foley, built props, designed sets and graphics, edited music and sound, and designed our titles; you name it, he did it.

But let's go back to the beginning. Scott approached me one day with a unique idea. It was to produce a very low-budget genre film with a big look. The result, if everything went the way we planned, would be a film that would look like it cost way more to make than it actually did. That screenplay became *Lie Detector*.

Scott began shooting the film in Yosemite Valley a year later. He followed up with a few days in San Francisco, and then returned to Portland for the bulk of the schedule. During post, Scott supervised all aspects, doing almost every job himself; from editing to ADR recording to visual effects, where he created and supervised over 600 for the film. During this busy period we decided to interview each other for the record.

Tim: Tell me about the research you did for *Lie Detector*.

Scott: Well, we both believe in authenticity. So, that means a lot of research. I knew relatively nothing about brain injury and aphasia before this project, but now I understand a great deal about it. And that's what I love about writing films; you have the chance to explore fascinating subjects you otherwise may not be exposed to.

Tim: And the visual effects?

Scott: I hadn't used After Effects before this project. But the digital aspect of visual effects is so much more cost-effective than what filmmakers used to deal with. Anyone who really wants to make a film now can do it.

Tim: So you had your hands full on this film because you also directed it. It was our first

SAG film, what's your take on working with the actors?

Scott: Our cast turned out to be one of the best you could hope for. The professionalism and experience of the actors really made a difference. They brought so much to the table. You and I wrote what we thought was some pretty good material, but the actors brought even more to it. Some scenes not only played the way I imagined them, but sometimes they went way beyond that. Often, it was magical.



Scott Forslund discusses a scene with RC Everbeck and Nick Hughes.

Tim: Okay, we'll probably get in trouble for this, but how about when we were shooting in San Francisco? You got a ticket, right?

Scott: WE got a ticket. We're partners, remember? We were on the north shore of the Golden Gate Bridge, at the park there, waiting for the clouds to lift so we could see the bridge and shoot a confrontation scene. Well, we have all our equipment on one of the concrete bunkers up there and who shows up? Two park rangers on bikes. "Do you have a permit?" one asked me. "Uh, no." So he writes me a five hundred dollar ticket, a lot for a project like ours.

Tim: The sun never did come out.

Scott: True. So we packed up and left, re-imagined the scene later, and shot it in Portland.

Tim: What about the bridge?

Scott: You're the one that tried to get that permit.

Tim: I did, but someone in the city office asked me if we were basically shooting a student film; I said yes, and she told me, "Just go do it."

Scott: Again, we waited for the weather, fog this time. But it lifted and we had Everbeck and Topping riding in that old Rover on a trailer, headed for the bridge ramp.

Tim: And then there was the blond.

Scott: We're so lucky sometimes. The guys ducked down just as we passed a motorcycle cop who had stopped this gorgeous blond in a convertible. Of course, his eyes never wandered from devoting his full attention to her. We breezed by, the guys did three takes on the bridge, the weather was perfect, and the shot's in the film.

Tim: It was quite a ride, shooting this film I mean. Any final thought?

Scott: My favorite moment was one of ours; between you and me. We rolled into Yosemite late, the first day of the shoot. We'd rented this huge house in Wawona; everyone stayed there because we had a skeleton crew for this part of the shoot. And

while co-producer Rick Carlson whipped up a tasty salmon dinner, you and I popped open a couple beers. You smiled at me and said, "We finally made it. We're making this movie." I smiled back. Then we clinked our bottles together. It was one of the best beers I'd ever tasted.

Tim Ryerse; Writer, Producer



Interview by Scott Forslund

Tim's my cousin and we've been collaborating since we were kids. From the ages of about seven and eight (we're a year apart), we began playing with our grandfather's audio-visual equipment and entertaining our families with radio-like comedies and adventures on reel-to-reel tape recorders complete with sound effects and music. We also created "live" events during family gatherings at Halloween and Christmas.

This inevitably led to adventures in filmmaking using ancient wind-up 16-millimeter cameras courtesy of our grandfather. A series of films in 8 and 16-millimeter whet our appetites for writing, acting and special effects. We spent many a camping trip working on story ideas or setting up shoots in the middle of nowhere just to satisfy our craving to make movies. We eventually turned into serious writers and churned out a number of screenplays, produced our first indie film, and went on to hone our skills as writing partners.

Tim was always the performing half of the team. He toured with a summer stock theater group after graduating from high school where he had been vice-president of his class and emceed the school assemblies, always with a comic flair. Eventually he became a professional photographer at Lake Tahoe, then got into the construction business and built custom homes there. But writing for film was always his first love and we continued to collaborate whenever we could. And he still liked to make people laugh, so upon his return to Portland he got into stand up comedy and played many of the top clubs at the time including The Leaky Roof, The Comedy Connection, and The Sports House.

Eventually we teamed up once again for *Lie Detector*, which was designed to be a low-budget genre film to finally show what we were capable of. We were lucky, the end result

exceeded our expectations, and preview audiences have loved the film. During post-production we thought it would be fun to interview each other, and here's the result of my interview with Tim.

Scott: So a last minute location decision made for *Lie Detector* resulted in your home being depicted as the family's home in the film.

Tim: True, and thanks (sarcastic) for that. Our fictional family lived in my house. You know, like a parallel universe. Only with light stands.

Scott: So I have to ask, what was that like?

Tim: Actually it was fine. The cast and crew were great people; there were only a couple minor bumps. Like the time the refrigerator was unplugged because its noise was ruining takes. And unfortunately, my wife Mary Anne and I didn't figure that out till the next day. Good thing we like dark beer; we don't mind it warm. The crew always broke the lights down at the end of the day. But one time I let it go, let them keep everything up overnight because we had a late shoot. And it was a ton of stuff. But then I forgot to tell Mary Anne. Next morning, I think her jaw must have dropped a bit when she walked toward the kitchen to make coffee. It was a real obstacle course, but she got the coffee made.



Tim Ryerse (right) and Richard Topping.

Scott: Tell me about the Yosemite bear.

Tim: (laughs) We were location scouting and stayed in the Village, in one of those tent cabins. We'd already stowed our stuff in the steel lockers and I was cozy in my sleeping bag, up against the tent wall, content, when I felt something press its paws on my back and sniff the tent. I froze, thinking about that thin piece of canvas between a big black bear and me. It was a little freaky. But he moved on, lucky for me.

Scott: We got to play with a real F-15 at the Air National Guard base in Portland. Got an anecdote?



Richard Topping and RC Everbeck get advice from Col. Jeff Silver (right) of the Oregon Air National Guard.

Tim: So the Air Force has a strict rule about not leaving anything in the cockpit unsecured because under high G forces any little object can become a big problem. Like it can get lodged somewhere and jam up the controls or something. So Richard Topping is playing with his pen between takes, and the end shoots out and goes somewhere deep down in the cockpit. Two of the tech guys had to go down in there, upside down in the cockpit, looking for that little cap. They found it, fortunately, and were pretty good-natured about it. I think Topping was a bit chagrinned though.

Scott: Any final takeaway from this project, now that we've wrapped?

Tim: I think both you and I have a real sense of accomplishment, that a dream has come true. It's so very hard to get any film made, let alone one that audiences are drawn to. I'm proud of that, but I'm also glad we don't have to wind up the cameras anymore.

About the Music

Cal Scott; Composer



Cal composed the original score for *Lie Detector*. He worked closely with Scott Forslund to achieve the mood and atmosphere the director wanted. Cal also composes music for television, scoring over 50 documentaries and specials for PBS, including three *Frontlines*, and Oregon Public Broadcasting's *Oregon Experience*.

A master of many styles, his specialty is scoring to picture: creating the right music to tell the story. In addition to his dramatic orchestrations, he has developed a feel for folk music of many cultures, helping a film establish a sense of place and time.

Cal is also a singer-songwriter, and has recently released a new CD called *Carved Wood Box*. He was awarded First Place in the Great American Song Contest in the Singer/Songwriter category for the song, "Paid Too Much for the Diamond" from the CD.

He is the musical director of “The Trail Band” and also records and tours with Irish fiddler Kevin Burke. Their CD *Across the Black River* was hailed as “one of the top 12 world music CD's of 2007” by the New York Times. To learn more about Cal and his music go to calscottmusic.com.

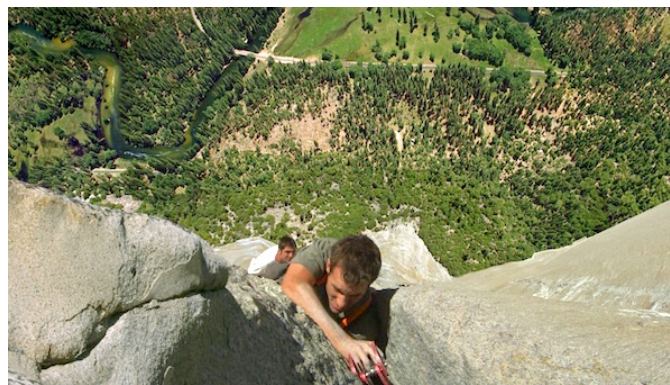
Visual Effects

Director Scott Forslund created and supervised over 600 visual effects for the film and shot hours of additional footage and thousands of stills following principal photography. With the assistance of climbing advisor Erik Sloan and son Ryan Forslund as photography partners, a vast canvas of the sheer vertical walls of El Capitan was created so the David Wellman character (RC Everbeck) could scale the world-renowned rock.



Scott Forslund on location in Yosemite.

The free solo required Scott to create over 100 visual effects that were blended with existing location footage of RC Everbeck at Yosemite. Stunt doubles Erik Sloan and Andy Davis filled in for the more dangerous shots with the remainder handled using green screen elements.



RC Everbeck and Richard Topping climbing El Capitan in Yosemite Valley.

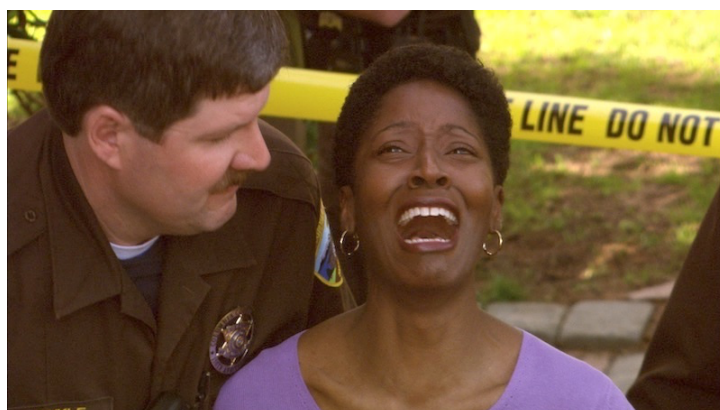
Below is a visual effects shot of the F-15 flown by the two stars of the film, RC Everbeck and Richard Topping. The jet was featured in a sequence during the early years of their characters' friendship.



One of 70-plus shots for the sequence, this rear view was comprised of a digital jet designed by Neil Blume, then animated in 3D by Jon Whisman. Scott Forslund created the sky background, with moon and stars. In all, some twenty-five layers went into the composition of this shot and included the jet, which was a series of layers depicting its painted surface, moon reflection, afterburners, afterburner heat waves, and various background sky elements that included a graduated night sky, twinkling stars, moon, moon glow, and two layers of drifting clouds.

Production Stills

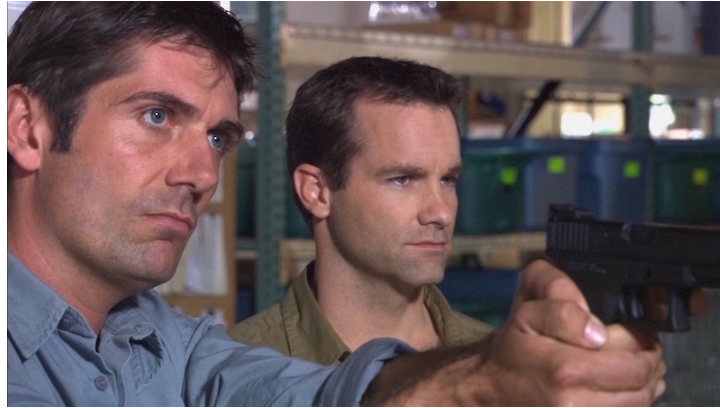












Credits

Starring

RC EVERBECK
RICHARD TOPPING
KARLA MASON
SHELLY LIPKIN
DON STEWART BURNS
NICK HUGHES
MICHELLE HASSON
RACHEL PATE
MARIO DePRIEST

Music

CAL SCOTT

Director of Photography

RICHARD LYONS

Editing By

SCOTT FORSLUND

Casting

MEGANN RATZOW

Co-Producers

TIM RYERSE
RICK CARLSON

Executive Producers

LAINI RISTO
KITTY Kladstrup
GORDON FORSLUND
LILLY M. FORSLUND

SHIRLEY RAPP

Screenplay By
SCOTT FORSLUND
TIM RYERSE

Producers
SCOTT FORSLUND
DAVID L. CASCADDEN

Directed By
SCOTT FORSLUND

Cast
In order of appearance

Rose Dumaine	RACHEL PATE
Jasmine Dumaine	KATIE NICOLE
Nathan Dumaine	HAROLD WARREN
Sarah Stewart	JENAFER BROWN
Uncle Ray	ANTWAN TOWNER
Mrs. Jennings	ELLEN BLOODWORTH
Mr. Jennings	DAVID CASCADDEN
Thug #1	BEN FARMER
Thug #2	JERED DENNIS
Thug #3	DANIEL RIVAS
Sophie	PEGGY WEST
Detective	MARK WICKS
Officer #1	JEFFREY B. MANSHEIM
Officer #2	JOHN L. HINKLE
Spence McKenzie	RICHARD TOPPING
David Wellman	RC EVERBECK
Arab #1	DAVID CASCADDEN
Arab #2	FARZIN GHEZEL
Arab #3	JEFF SILVER
John Stewart	LEV LIEBERMAN
Don Mansfield	MARIO DePRIEST
Myra	SHARON KNORR
Norman Zeller	DON STEWART BURNS
Bill Richards	SPENCE JOHNSTON
Bob Simms	GARFIELD WEDDERBURN
Coroner	DON GEORGE
Matt Wellman	NICK HUGHES
Kate Wellman	KARLA MASON
Emma Wellman	MICHELLE HASSON
Mejin Kim	ADAZOE
Derek Archer	SHELLY LIPKIN
Sandstrom	DON ALDER
Dog Guy	RON OSBORNE
Paramedic	JOSHUA BURSON

ER Doctor	ERIC NEWSOME
Susan	JANA LEE HAMBLIN
Dr. Peters	LESTER B. HANSON
Dr. Wolcott	STEPHAN HENRY
Nurse	LINDA BURDEN-WILLIAMS
French Woman	JUDITH FORD
Bartender	PHIL HOLTSCHULT
Translator	RHANIA BENSAFIA
TV Reporter	JASON HAINES
Paul Ericson	GRANT ALAN
TV Anchorman	SAM CAMPBELL
Ray Retz	RICH TESTA
Victor Young	DAN LIU
Party Girl	KATIE WALLACK
Party Boy	CHRIS MURRAY
Pickup Driver	JASON SABALA
Pickup Passenger	NATHAN VAN WILLIAMS
Runaway Girl	ELLIE ZIGNEGO
Woman in Cafe	CHELSEA YUNG
Man in Cafe	ARI KARCZAG
Yosemite Gawkers	KIMBERLY GRIMME
	WILL GRIMME
	CATHERINE GRIMME
	MARK RICHERT
	RYAN FORSLUND
	SARAH MUIR
	ROBIN TAWWATER
Climb Observer	MICHAEL HERRMAN
Map Reader	ERIK SLOAN
Billy Black	ANDREW HARRIS
Waiter	ROBERT WESTERHOLT
Agent with Phone	SUSAN SPENCER
Peter McKenzie	JAMES TOPPING
Blood Wiping Girl	MARY ANNE RYERSE
District Attorney	REX STEPHENSON
Surgeon	BENEDICT HERRMAN

Associate Producer
GARFIELD WEDDERBURN

First Assistant Directors
SHILPA SUNTHANKAR
RON R. RIDENOUR

Second Assistant Director
JASON HAINES

Second Unit Director
SHAWN ADAMS

Script Supervisors
SANDY PARKER
PAM FORSLUND

Casting Associates
PAM FORSLUND
ERIC NEWSOME
JERRY LESCH

Additional Voice Talent
RICK RUBIN COLE CARSON
NEIL BLUME AMBER TRIPP
ETHAN SEMER SCOTT FORSLUND
RYAN FORSLUND AUDREY WALKER
ADRIAN STARRE PAM FORSLUND
JUDY MARCH BRIAN JULIAN

Stunt Coordinator
JERRY BUXBAUM

Stunt Performers	JERRY BUXBAUM ANDY DAVIS RYAN FORSLUND
Climbing Doubles	ERIK SLOAN ANDY DAVIS
Stunt Rigging	NANCY KAM SAM GARR
Stunt Car Driver	LORRAINE CHURCHILL
Sky Diver	ROB OMSTEAD
Climbing Technical Advisors	ERIK SLOAN LEE BURGESS ANDY DAVIS
Climbing Trainer	ASCANIO PIGNATELLI
Key Climbing Rigger	ERIK SLOAN

Climbing Riggers
LEE BURGESS WES ELLIS
MIKE SCHISLER NAT SHULTZ
JOE LINK KEN RISTAU
ANDY DAVIS PHIL MICHA

Location Manager
TERI LEE HUFF

California Location Scouts
RICK CARLSON
LEE BURGESS

Production Sound / Mixer

STEVE HERRING

Boom Operator MICHAEL FARRIS
Assistant Sound KYLE COLLINS

Camera Operator RICHARD LYONS
First Assistant Camera BERT FRENCH
Steadicam Operator RICHARD LYONS
Gaffers MATT BUTLER
 JOHN NICHOLS
Key Grip MARK TOMLINSON

Grips

JAY P. MORGAN TIM JANKOWSKI
JOSHUA BURSON DAVE HANSEN
JOSEPH A. VITELLARO SEAN STRAUSS
ERIC JAMISON RYAN FORSLUND
SAM GARR

Second Unit Director of Photography
SHAWN ADAMS

First Assistant Camera WARREN SHULTZ
Aerial Photography SHAWN ADAMS
Time Lapse Photography BOB GLUSIC
Helicopter Pilot GARY TUREL

Art Director
AMANDA STEEN

Set Designer
J. D. WORKMAN

Set Decorators
AMANDA STEEN
J.D. WORKMAN

Property Master
BRIAN NEUBAUER

Props BRIAN NEUBAUER
 J. D. WORKMAN
 SCOTT FORSLUND

Restaurant Plate Design GAYLE RYERSE
Set Technician JOSHUA BURSON
Storyboard Artist DAN SCHAEFER

Department Head / Makeup & Hair

CRYSTAL SHADE

Additional Makeup & Hair	ALISON BINFORD
Assistant Makeup	MORGAN LANE-TANNER
Hair Stylist for RC Everbeck	SUZANNE GIVENS

Costume Designer
MARTHA E. HINES

Costumers	CRITTER PIERCE KRISTIN McKINNEY MORGAN LANE-TANNER
Costumer / Yosemite	CRYSTAL SHADE
Costumer / Second Unit	PAM FORSLUND

ADR Recordists
SCOTT FORSLUND
STEVE HERRING

Sound Editor / Re-recording Mixer
SCOTT FORSLUND

Dialog Editor	SCOTT FORSLUND
Foley Artists	TIM RYERSE SCOTT FORSLUND RYAN FORSLUND

Still Photography	
ERIK SLOAN	BEN LIPSEY
SCOTT FORSLUND	DAVID CASCADDEN
RYAN FORSLUND	TIM RYERSE
SEAN LEAGUE	PAUL DAHLQUIST

Special Effects	JERRY BUXBAUM SCOTT FORSLUND
Special Makeup Effects	CRYSTAL SHADE
Weapons Provided by	JERRY BUXBAUM

Extras Casting	DAMON JONES NORTHWEST EXTRAS EXTRAS ONLY
Extras Wrangler	JORDAN DIJON
RC Everbeck Doubles	RON OSBORNE DAMION RICH ALEX BERNARD
Harold Warren Double	ARMAUNDO BRADFORD
RC Everbeck Stand-in	JOSHUA BURSON

Agency Casting	RYAN ARTISTS ACTORS IN ACTION
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MODE MODELS

Visual Effects Producer / Supervisor
SCOTT FORSLUND

Visual Effects Consultants
NEIL BLUME
BRANDON FLYTE

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SCOTT FORSLUND

Digital 3D F-15 Design & Development
NEIL BLUME / Animation Crossing

Digital 3D F-15 Animation & Backgrounds
JON WHISMAN / www.pixelgraft.com

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SCOTT FORSLUND

CG & 3D Artists / Compositors
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SCOTT FORSLUND CHRISTOPHER PAUL
BRANDON FLYTE ZACH T. WILSON
GEORGE SHUBIN ERIC JAMISON

Computer Display Graphics
NEIL BLUME

Practical Visual Effects	SCOTT FORSLUND
Computer Archive Articles	RYAN FORSLUND
F-15 Simulator Provided by	GENE BUCKLE
Shifting Sand Dunes Support	GORDON FORSLUND
	JUDY MARCH
Green Screen Fabricator	LISA BURROS

F-15 Technical Advisor	LT. COL. JEFFREY M. SILVER
USAF Technical Advisor	LT. COL. GORDON FORSLUND (retired)
Medical Technical Advisor	JOSHUA BURSON
Law Enforcement Technical Advisor	DAN LIU

Set Construction Lead TIM RYERSE

Set Construction
PRUDENCIO ZAVALA JOSHUA BURSON
BOB WARD DAVID CASCADDEN

Studio Teacher	LINDA BLOOM-HEDINE
Assistant to RC Everbeck	LISA SPENCER
Set Medic	JOSHUA BURSON
Set Security	MARTIN HAHN
Transportation / RV	RONALD G. RIDENOUR
Lincoln Picture Car Provided by	BILL RIDENOUR
Catering by	TUBBY'S DELI
Craft Service	RACHEL LIPSEY
	PAM FORSLUND
	RYAN FORSLUND

Production Coordinator	KELLY JACKSON
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GRANT ALAN	DAVE HANSEN
DAVID ROBINSON	RYAN FORSLUND
J.R. ASCHOFF	JAY BOSSHART
PRUDENCIO ZAVALA	JASON HAINES
JACK MONTAGUE	

Waldo the Tortoise Courtesy of	MEGANN RATZOW
Ralphie aka WTCH Kes Courtesy of	TRUDY VIKLUND
Dog at BBQ aka AJ Courtesy of	GREG BLACKBURN
Dog Wrangler	RON OSBORNE
Homeless Cat (we found it a home) Courtesy of	THE NEIGHBORHOOD

Additional Music:

DANIEL SADOWSKI
LAINI RISTO
TALBOT SNOW
Sound Masters of Las Vegas

SmartSound ®
The Soundtrack Company™

“The Family Tree”
Performed by Laini Risto & Gary Ogan
Composed by Gary Ogan
Master Courtesy of Gary Ogan
Sony / Tree (BMI)

“Keepsake”
Composed & Performed by Jim Fischer
Master Courtesy of The Company I Keep (BMI)

“My Silence”
Composed & Performed by Crystin Byrd
Master Courtesy of Crystin Byrd

“Love is the Only Rescue”
Composed & Performed by John Bunzow
Master Courtesy of John Bunzow
& Zo Dog Publishing

“Blind Faith”
Composed & Performed by Nicole Campbell
Master Courtesy of Wrought Iron Records

“Liquor Store”
Performed by Devil Doll
Written by Colleen Duffy
Master Courtesy of Lucky Bluebird Records
Queen of Pain Publishing (ASCAP)

“Choke the Life”
Composed by Rich Testa
Performed by Stereovega:
Rich Testa
David Harrison
Stefan Matusak
Kevin Dickenson
Master Courtesy of Stereovega

“You Musta Forgot”
Composed & Performed by
George Nicholas Speropulos
Courtesy of George Speropulos

Music Editor
SCOTT FORSLUND

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For
Lilly & Gordon

In Memory of
Shirley Barton