

Lago Film Presents

Surveillance

Directed by
Jennifer Lynch

Written by
Jennifer Lynch and Kent Harper

Produced by Marco Mehlitz
Executive Produced by David Lynch

Short Synopsis

It's been a hell of a day on the highway.

When Federal Officers Elizabeth Anderson (Julia Ormond) and Sam Hallaway (Bill Pullman) arrive at Captain Billing's office, they have three sets of stories to figure out and a string of vicious murders to consider.

One zealot cop, a strung out junkie and an eight year old girl all sit in testimony to the roadside rampage, but as the Feds begin to expose the fragile little details each witness conceals so carefully with a well practiced lie, they soon discover that uncovering 'the truth' can come at a very big cost...

Lago Film presents **Surveillance**. Starring Julia Ormond, Bill Pullman, Pell James, Ryan Simpkins, Cheri Oteri, French Stewart, Kent Harper, Michael Ironside. Written by Jennifer Lynch and Kent Harper. Executive Produced by David Lynch. Produced by Marco Mehlitz. Directed by Jennifer Lynch.

Long Synopsis

The highway in this long stretch of nowhere stretches for miles across a windy, barren landscape. The never-ending horizon seems to retreat the closer you get, and if a car broke down here it might take forever for someone to notice.

In the midst of it, Officers Jack Bennett (Kent Harper) and Jim Conrad (French Stewart), sit dangerously bored and dreaming of the kind of glory that can only come with a serial killer or maniac on the loose.

By the time Federal Officers Elizabeth Anderson (Julia Ormond) and Sam Hallaway (Bill Pullman) arrive the next day, a string of violent murders does in fact appear to be plaguing the lonely road. The police are straining at the bit to get back out and apprehend the murderers, but the Feds work differently. In order to uncover the truth of the case, Anderson and Hallaway first have to take their witnesses back—back to what happened when their lives intersected.

A few details slowly emerge: Officers Bennett and Conrad were checking the horizon for speeders. Bobbi (Pell James) and Johnny (Mac Miller) were in the cherry Duster, tearing the highway up and having fun.

Little Stephanie's (Ryan Simpkins) family station wagon was cruising too, with her mom and new step-dad busy singing in the front seat and her brother David next to her in the back. The problem was, as Stephanie saw it, that adults never listen to little kids, no matter how many times she tried to tell them what she saw out the window. Perhaps if they had, it all would have turned out differently.

As the Feds slowly expose the fragile little details each witness conceals so carefully with a well practiced lie, the 'truth' they are looking for starts to extract an enormous price no one expected.

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About the Film

A taught thriller in the tradition of the great Akira Kurosawa's **Rashômon**, Jennifer Lynch's **Surveillance** marks a long awaited return to the big screen for this definitive, and often surprising, filmmaker. Borrowing a page from the Japanese master, Lynch has crafted a stunningly detailed story told from the perspectives of three witnesses. In pure Lynch fashion, however, nothing is as it seems—even at the final moment.

“At its core,” explains Lynch about her film and its genesis, “I’m fascinated by the idea of what it is that an individual sees: primarily what it is to have your life and to see something specifically through your eyes. It’s a completely different experience than anyone else has.

“So, in this story, we have a road between point A and point B. Three different groups find themselves on that road. Certain things happen to all of them. All are forced into one ultimately unfortunate situation where they are obligated to retell what happened.

“Each is a liar and each holds a truth,” continues Lynch. “But the shame that each feels and the reason each one is lying is at the heart of their character. So as we go back in time we realize they are lying, but at the same time we get to know them more deeply.”

The three main groups of characters couldn't be more disparate. Officers Jack Bennett and Jim Conrad are the fanatic cops who Lynch once described as the kind of men who might watch COPS while drinking a beer and stroking their guns. These officers always wanted to be heroes, but have made certain dark decisions in their lives. Dark decisions that have turned into dark secrets meant to be hidden.

Fun loving drug addicts Bobbi and Johnny are pretty much as one would expect them, yet Bobbi's testimony reveals the kind of girl who will forgive anyone anything, except herself. And anything that's happened to her she's decided she must have deserved to have happened, especially anything negative.

Little Stephanie has the eyes and the soul of a child; she's not judgmental the way adults are. Stephanie sees the child in Bobbi, and in turn she is seen by Bobbi as hope. There is something in the idea of rescuing Stephanie that Bobbi sees as saving herself, so there is a special bond between these two.

“Everyone's a liar, everyone's an open wound,” explains Lynch. “It's pretty much the kid who allows them all to see what they need to see. These perspectives are all about how someone felt when they encountered someone else. And really we've stop listening to the child inside ourselves. To the children who tend to see things that we've forgotten are important. We're in our ego and kids are in the details.”

Surveillance is the first feature film Lynch has directed in over a decade, coming after her lauded-and oft criticized-feature film directorial debut, **Boxing Helena**.

“I wanted **Surveillance** to be the next project because I love the characters, I love the insanity of it,” said Lynch. “There is goodness and wholesomeness in it, an investigation of human kind that intrigues me.

“Kent Harper, who’d I produced some short films with, originally had a script that was supernatural and in our discussion about his script, other ideas were born. However, our first draft was still supernatural along with what it was to watch other people, to be very voyeuristic.

“Then it occurred to me, if you’re dealing with people who kill each other, and are dead themselves because they are hurt, isn’t more interesting to deal with why we do things instead of what it looks like when we do things?

“**Surveillance** is a scary movie because we’re all just a few bad decisions away from this, a few incidents away from hurting ourselves and others. So like an onion, we peeled the layers and let the story found its voice. A big voice. A loud voice. Especially the ending.

“I love the ending. We have this darkness and light thing going on. Darkness and light is one thing, evil is another. Surprisingly, what I found as dark my dad (filmmaker David Lynch) found as evil. In fact he challenged me on it completely. Called me up late one night to tell me I couldn’t do that at the end of my script!! But of course I can. It’s the right ending to the story.

“It all comes down to one question: will telling the truth save your life?”

Shooting the low-budget film on a tight schedule on the plains of Regina, Saskatchewan, Canada, Lynch says “Shooting fast—yes that’s how I like to work. I want to keep it going. It’s about moving forward. Some days take more than others, but there’s a rhythm and it’s almost laughable to make a schedule. I grid my way through it. Everyone is valued and a part of it. We’ve been plowing through it against the wind, the ticks, and the rain. The insanity.”

Lynch also worked closely with producing partner, Marco Mehlitz whose credits have included **Undiscovered**, **The Final Cut**, and **Bowling for Columbine** among many others.

“Marco Mehlitz is incredible,” said Lynch of her producer. “He’s not only, intellectually and in terms of skill, one of the finest producers I’ve ever encountered, but he’s the most accessible and, if you’ll forgive the term, human producer.

“There is something to be said for someone who continues to listen even at points where he’s making the hard decisions. He doesn’t just speak to you, he hears you which is incredibly valuable. When he comes on set and says here’s the situation, he’s already gone to the end to figure out what’s happening. It’s a gift. It allows me to feel safe and gives me focus. He’s had an incredibly good career with interesting choices, and has a

real eye for story as well as a gift for bringing people together. I owe many of my favorite moments to Marco's magnetic personality and skill.

"This is an incredibly vital relationship. I wish I could say I picked Marco, but I think Marco picked the project and I just happened to be involved with the project! I'm not sure I want to ever work with anyone else! Even at the most difficult times I've been grateful to look across the table and see Marco on my side."

Mehlitz, who has long been a production executive and co-production specialist, is the CEO/Managing Director and founding partner of Lago Films with offices located in Berlin and Studio Babelsberg, Germany. His North American film company, See Films, is located in Los Angeles, California.

It was Mehlitz who first suggested the flat landscape of Saskatchewan, Canada as an ideal location for Lynch, and it was Mehlitz who helped craft a uniquely American film with global creative participation.

"We funded the project entirely out of the US, so it is an American independent project," explained Mehlitz, "and creatively our team includes a producer from Germany, crew from Canada, actors from the UK. Jen's a distinctly American filmmaking voice, yet she's crafting a story that tracks to the human condition. I'm very proud of our multi-national team.

"Jen and I have done everything together. It's great. We are a team. On set, it's the crew and actors that make up the entire team, and we encourage all to contribute at any point. This is the way I like to work, and so too does Jen. We came out to Canada as a team, and looked for partners on the project when we interviewed for crew positions. It started with us being very close and then extended when we invited everyone else to do the same thing."

The camaraderie of the set extended to the actors as well as the crew, as noted by Julia Ormond, who plays FBI agent Elizabeth Anderson, the very first day she arrived.

"You can feel Jen's energy," explained Ormond, "you can tell it from the crew and it ends up on set. It has a mystical quality that ends up on screen. She has something about her that is so strong, she has the energy of a phoenix rising. This is a woman who got mangled by a fickle industry, an industry ready to misinterpret and mash her down.

"She's taken a long time, but I feel this is somehow her response to that. It's taken a while, but I think we all feel she's going to explode through this film and we're all just holding on for the ride. She's not your usual lady behind the camera. She's not cerebral; she's "in her animal" as she likes to say. We care less about the commercial aspects of the film and more about creating something great out of the story she wants to tell. I'm more excited about this piece than I have been about a project for a long time."

Lynch assembled a remarkable cast including famed actors Bill Pullman and Ormond, revered character actor Michael Ironside, brilliant comic actors French Stewart and Cheri Oteri, and newcomers Ryan Simpkins and her co-writer, Kent Harper.

“The actors and the crew,” sighed Lynch, “I’m so unbelievably lucky to be in their company. You imagine something and then it’s born into this gigantic thing and at least ten times a day I turn around and say to myself, I can’t believe this is my life. I turn around in the road and look at everyone and I’m just grinning, inside and out, at how great it is.”

Working with the cast was really a matter of inviting them into the creative process for Lynch, who often encouraged improvisation as a tool for character development.

“It’s all about observation,” said Lynch, “both in the movie and in working with actors. Watching others watching you. Monitoring your behavior and others behavior. Altering your behavior for others ears, which is a natural defense. It’s fascinating to me.

“Having created these characters, at a certain point the ones who’ve come in to create them know more than you do. So I have a lot to learn from them as they put on their characters skin. You ultimately need to be a kill switch as a director, but some of what’s come out of an actor’s mind for the character has been priceless.

“Julia Ormand, who is such a joy and surprise, is also such a lady and a woman and so very human. There are places she’s going in this film that are a real treat for me, she’s so good. She has a skill inside her she hasn’t tapped into yet. Certainly behaving like certain characters is easier for some people but this stretch is something she’s yearned for. Where she’s going with it is a gift to the production.

“Bill Pullman. I’m a huge fan. He is one of the most excruciatingly talented actors out there. He’s going some pretty amazing places too, he’s traveling hard you might want to say. We almost worked together on **Boxing Helena** and I’m so proud he came onto this film.

“Pell James, who I’d had seen and heard about, has completely unveiled herself here. From the first day we met, when she sat with her new baby on her chest and we talked about the role, Pell has shone.

“Ryan Simpkins who is so genuinely a kid, which is a rarity in our business now, was perfect as Stephanie. Ryan’s a kid, and she’s a kid who can act. She’s innately perfectly brave and perfectly innocent which is what her character had to express. In her innocence is a wisdom which isn’t in adults who have let their ego take hold. Our innocence lost is also the bravest part of us. Stephanie represents the child in all of us that’s been thrown aside and so she is also the bravest.

“Cheri Oteri. Cheri Oteri. Wow. We were driving home from set the other day and we happened to be in the same car. It was a great chance for me to tell her she’d done

something in her performance that was so universally true that I found myself completely in moment, completely woven into what she was doing what her emotion. So completely into it that someone had to nudge me to get me to yell “cut”. I told her what a huge thing she’d just done. This is an actress with huge talent. I’m glad she’s knocking down the wall. Is she funny? Yes. Is she an actress showing stuff no one’s seen yet? Yes.

“My god, French Stewart. French Stewart is the cop. Obviously when I met with him he was one of the cops, this was his role. I knew he could do it, but also there’s something in there that he uses to just create a pearl from every day. He’s so enjoyable to have around. Anything I say to him he absorbs and takes to a tenth degree. I hope he’s as proud of himself as I am to have been in his company.

“Some people might be surprised by the choice of comic actors in these roles,” admitted Lynch, “but I liken it to when I gave birth: It was excruciating pain but I laughed all the time. It’s where I go when I’m in pain. I think it’ frees you up to do things.

“And it’s an effort to challenge myself, because I don’t know everything. I know what I want to feel from the character or story. And these actors seemed the best collaborators. That’s what they are, not puppets, collaborators who have brought something to the story that elevates it. There is something about someone who is funny that is so real and so sad at the same time: so human. The urge to make people laugh and please others is incredibly potent to me. It’s true. We’d all like to be the person telling the truth but the truth is funny.”

“I love the set,” adds Lynch. “I’m more comfortable on the set than probably anywhere else in my life. You know we wake up in our beds in the morning and by the time we get back to them at night we’ve created something that didn’t exist before. And it’s collaborative. And it’s magical. And make believe. Yet, still the greatest hard work.

“It reminds me of my childhood, and dreams I’ve had from my life. To get to tell a story and make it tangible in this way bring something to fruition. There’s something about being around creative people, it’s the greatest thing in the world.

“It is everybody. Everybody is a piece of the watch and if they don’t all work together we don’t have the right time. And this thing runs like a perfect watch.”

At the end of the day, when Lynch speaks about her audience, she speaks with an experience borne of struggle and respect.

“I definitely make films for myself.” Lynch admits. “I have learned, before anything else about filmmaking, that it’s in the process and on the set that is the best part about filmmaking. It is about what you want to make and what you want to create with these other people. That’s where the joy is.

“When I think about the audience I have to start from the way I’d like to be spoken to about a film. It can’t be a co-dependent process, and I don’t want to speak down to them

either. People are smart, they aren't idiots so if you're going to tell them a story, tell them the way it deserves to be told: to a smart audience.

"You have to speak to them with integrity. Like you're telling your lover a scary story at night when you're both in bed and your eyes are closed. If I had to lay out the details of this story for the audience then I don't think any of the things I love about this story would be in there. That's the risk you take.

"Especially with a film, because the minute it's done and you say "here it is", it starts to be judged. That's a real dangerous spot to be in. When I think about the audience I think "I hope they see what I'm giving them in a way that pleases them". But I can't go beyond that. If someone showed **Surveillance** to me, I'd dig it. But I'm grateful for the opportunity even if people aren't digging it.

"It's a movie, it's a roller coaster. We're not curing cancer here. Buy the popcorn, get the soda, choose your favorite candy, have a seat. Go to the dark places you don't usually allow yourself to go; have a laugh at the funny places, because that's just life. There's some stuff that happens in this picture that you just, whoa, don't see coming!

"That's why I wanted to make this movie," finishes Lynch with a smile. "In its inception and throughout its evolution, I couldn't think of anything more fun to bring to life."

Jennifer Lynch, Co-Writer and Director

Jennifer Lynch was only nineteen when she wrote the screenplay for “**Boxing Helena**”. She became a published novelist at age twenty-two when she wrote The Secret Diary of Laura Palmer. Her book was on the New York Times Best-Seller List for 15 weeks. In 1993 at the age of twenty-four, she added the distinction of being the youngest woman in American film history to direct a feature film, directing her screenplay, “**Boxing Helena**” which was nominated for a Grand Jury prize at Sundance the same year.

As a woman filmmaker:

“Do I think it make a difference that I’m a woman working on this picture? Sure I do. There are things you’ve seen as a mother because of your child; it’s a second chance at seeing things as miracles. It’s also a second chance at being non-judgmental, and to be unconditional loving of things.

“In a strange way I don’t recall the echo of not having a child, and since I’ve always being a girl or a woman that’s just my voice. So I don’t know if I’d make a different picture not being my daughter’s mother, or my mother’s daughter.

“The strength of humankind is eyes through a child, and there are women in this film that are much stronger than women characters we’ve seen in a long time. This isn’t what your mother does when she’s not baking...well, maybe it is. It’s what my daughter’s mom does when she’s not baking!”

A filmmaker of strong convictions, Lynch has recently produced a number of short films, including **Some of an Equation** and **Handicap City**. She was cast in the short film, **Slumming**. She also directed *Joe Bob's Drive-In Theater: Quadriplegia, Nymphomania, and HIV-Positive Night* (1995 TV episode) and has written episodes for *Friday the 13th* television series.

Moments that jump:

“In the same way that I’d love people to find themselves in these awkward moments saying to themselves ‘eh, I really shouldn’t be enjoying this’; I have felt that way during some of my scenes. Is it polite or appropriate that I enjoy blowing up heads? Maybe! Objectively, probably not. But in my heart, it’s a fun part of the story.

“Some of the long days on the highway, in the extreme weather, with the camaraderie of the team, and the tireless effort and so much love and heart in this, those moments I will talk about the most.

“Beautiful road, skies that went from smoky blue to white clouds to storm clouds and rain, 100km winds, frogs chiming in this really bizarre cricket like voice, trucks, crews, crashed cars, people being tortured in a way...everything the characters went through the

crew went through too in a different way, dolled out by mother nature! Tragedy brings you together though right? The bad days make the best friends!!”

Observation:

“I don’t know what I look like when I direct, I don’t know what it’s like to observe me because I’m joyfully in that moment and the least self conscious of any place I’ve ever been. So I don’t know what it’s like for others to observe my process.

“But it’s interesting to me to think about when I watch DVD’s and observe other directors; I hope it’s helpful and enjoyable to know that there is no ‘right’ way to do this process. It’s all about your way. There are certain rules that apply to make it work out but it’s how you do it. If there is something interesting about how I do it for you, great.

“I’m not a video village person. I’m interested in the frame but I can see that at the monitor. I can see no reason to be distanced from the actors. It just makes it harder. I find incredible value and insight to be as near the actors as possible. Hopefully that translates into the picture.”

Born in Philadelphia, Pennsylvania and raised in Los Angeles, California, Lynch attended the Interlochen Arts Academy in Michigan. She also gained an invaluable education while working closely with her father, David Lynch, on his films **Blue Velvet** and **Dune**, among others.

Tales in perspective:

“Technically, keeping perspectives straight was the tricky part. At the most base level, three people are telling the same story but it’s different to each of them. What does each story look like? What’s the color of it? What’s missing? What’s relevant to the kid versus the drug addict who misses it because she’s too high? Or the cop who happens to be looking somewhere else?

“In each scene, with each perspective, and that disturbing and difficult ballet of telling the story their way, each character has one part of the story to tell that has to get across clearly and then has all the rest of their perspective of the story to convey.

“Planning the schedule, I said just schedule it in order for the actors. Every actor has to be lying about what has happened. So not only are they acting about lying, let’s make them really lie. It shows in the face. And when the FBI is questioning you, there are things that happen in the face, “tells” if you will, that only happen if you are lying. So that was the only caveat in scheduling. It was important that we started with night one and move through in that order.”

Lynch currently lives in Los Angeles, CA with her daughter Sydney.

About the Cast

Bill Pullman, Sam Hallaway

“I play Sam Hallaway, coming in with my partner in to a very, very heinous scene where, just the day before, there were a series of murders on a dark stretch of road. We have three witnesses who, a bit like **Rashômon**, have a tale to tell and we have to sort out what’s what.”

“I remember hearing about it because I know Jennifer. I was excited when out of the blue she called and said read it and then let’s talk, but if you hate it it’s okay. But I didn’t hate it, I liked it. I think it was largely that I sense a kind of aesthetic that is very different from David’s (Jennifer’s father, filmmaker David Lynch) which has its own kind of manic, punk, perceptive deepness. I said sign me on, please.”

“This is a movie that will offer us an opportunity to go to a place, a very mysterious place. It’s very disturbing in some ways. One of the wacky things about it is that Jennifer has a ghoulish lust for it. No other word for it. She makes it so you’re in it before you know it. Then that releases this kind of energy that anything can happen. It’s crackly. It’s not as if we all have to live under a dark cloud to tell this movie; it’s more like life—where sometimes the most vicious and surprising things come out of people and out of the most unpredictable things.”

Actor Bill Pullman is the quintessential actor—a supremely gifted performer whose choice of roles have covered the width and breadth of American cinema. Trained in the theater and equally at home on the film screen or the television screen, Pullman personifies the ‘every man hero’ in such roles as the President of the United States in Roland Emmerich’s **Independence Day** as easily as the slightly left of center characters like the Mafia ‘fixer’ in John Dahl’s **You Kill Me** (while teaching at Montana State University one of his students was Dahl who later gave him a role in his film **The Last Seduction**) and the saxophonist Fred Madison in David Lynch’s **Lost Highway**.

Bill Pullman started acting professionally in the New York Theater in 1983, and shortly after began his film career which currently spans nearly fifty features.

His movie work includes blockbuster comedies (*Ruthless People*, *Spaceballs*, *Casper*), dramas (*The Serpent and the Rainbow*, *The Accidental Tourist*, *Igby Goes Down*), romantic comedies (*Sleepless in Seattle*, *While You Were Sleeping*), action, (*Independence Day*), thrillers (*Malice*), westerns (*The Virginian*, *Wyatt Earp*), film noir (*The Last Seduction*, *Lost Highway*, *The Zero Effect*), horror (*The Grudge*), and a television mini-series (*Revelations*).

Recent films he has completed: *Bottle Shock* (with Alan Rickman), *Phoebe in Wonderland* (with Elle Fanning and Felicity Huffman), *Surveillance* (with Julia Ormond), *You Kill Me* (with Ben Kingsley), *The Nobel Son* (with Alan Rickman) and *Your Name Here* (a fantasia on the last days of author Philip K. Dick).

His theater work includes acting in the Broadway world premiere of Edward Albee's *The Goat* (Drama Desk nomination) and Albee's most recent production *Peter & Jerry*, as well as productions of new plays by Beth Henley (with Holly Hunter) and Thomas Babe (with Tom Waits). He was recently nominated for the Helen Hayes award for his work in the Kennedy Center production of *The Subject Was Roses*.

Bill directed for the anthology TV series *Night Visions*, and directed and produced the TNT movie *The Virginian* (Wrangler Award/Best Picture, 2000)

Bill has been an "Ambassador" for the MS Society since 1998, serves on the board of Cornerstone Theater Company (using theater collaborations to engage the issues of underserved communities), and has helped facilitate health programs in his hometown of Hornell, New York where his father practiced medicine.

Bill received a BA from the State University College at Oneonta, and an MFA in Theater Directing from the University of Massachusetts at Amherst. He taught in the Theater Department at Montana State University in Bozeman for two years before heading to New York.

Julia Ormond, Elizabeth Anderson

“I said yes because the thing that attracted me to the project is that is isn’t the usual thing I’d get cast in (always exciting to be offered something new). I loved the story and wanted to persuade her to let me do it. I got lucky, lucky in that she was ready to let me run with it. I’m still pinching myself that we sat in that café and I said please can I do this and she said yes.

“It is violent but without being heavy or message ridden it says something about the violence in all of us and in society. Artistically that makes it interesting. But it’s also kind of colloquial, and very unforced, not an easy movie because it won’t be easy to watch, but it’s great.

“I know that for me it is important this violent angry film is being directed by a woman. Especially in the film industry, but also in life, it feels like there is no place for female anger, or how women deal with anger; we’re supposed to be nice and nurturing.

“So for me, the way it shows how violence is in our midst and how can we tell where the violence is, is a great question to tell. We have sanctioned violence throughout our society, and it has a tendency to get out of hand so quickly.

“I’ve been working a lot with the UN, and it’s interesting to me that in society you have a level of violence that we rather arrogantly sit back and say I’d never do that. But here you have a woman addressing it in a very full bodied way, head on addressing it—you never know who has the capacity to do what.

“I hope people get it the way it’s intended. Why is it that Quentin Tarantino can do it and be credited with something special, but a woman does it and people are shocked? The essential difference is how a woman deals with violence and how a man deals with violence. Jen will never choose the lesser choice. She will always anchor the film in story.”

A stunning actress whose remarkable skill and talent have graced the screens in some of the most beloved films of all times, Julia Ormond will next be seen in two highly anticipated films: **Curious Case of Benjamin Button** from Director David Fincher and **Guerilla** from Director Steven Soderbergh.

Ms. Ormond’s other credits in film, television and on the stage, includes (among many others):

I KNOW WHO KILLED ME	Dir.	Chris Sivertson
INLAND EMPIRE	Dir.	David Lynch
RESISTANCE	Dir.	Todd Kormanicki
PRIME GIG	Dir.	Gregory Mosher
ANIMAL FARM (TV) (Voice)	Dir.	John Stephenson
THE BARBER OF SIBERIA	Dir.	Nikita Mikhalkov

SMILLA'S SENSE OF SNOW	Dir.	Bille August
SABRINA	Dir.	Sydney Pollack
FIRST KNIGHT	Dir.	Jerry Zucker
NOSTRODAMUS	Dir.	Roger Christian
CAPTIVES	Dir.	Angela Pope
LEGENDS OF THE FALL	Dir.	Edward Zwick
THE BABY OF MACON	Dir.	Peter Greenaway

TELEVISION:

MR AND MRS SMITH	Dir.	Doug Liman
THE WAY	Dir.	Rod Holcomb
IRON JAWED ANGELS	Dir.	Katja Von Garnier
THE BEST MAN TO DIE	Dir.	Herbert Wise
TRAFFIK	Dir.	Alistair Reed

THEATRE:

THE ZINC BED	Royal Court	David Hare
THE REHEARSAL	Almeida Theatre	Ian McDiarmid
TREATS		Geraldine McEwan
PLAYING THE WIFE		Tim Piggott-Smith
FAITH HOPE AND CHARITY		Heribert Sasse
ARMS AND THE MAN	Royal Exchange	Casper Wrede
THE CRUCIBLE		John Doyle
HARVEY		Terry Whale
THE RIVALS		John Durnin
WUTHERING HEIGHTS		Jane Collins

Ryan Simpkins, Stephanie

“Stephanie is a little girl, she’s very smart, and she’s 8. She’s on a vacation with her family. She sees something but no one is listening to her. She tells the police but still no one is listening. So she tries to work it out with Bobbi.

“No one listens to Stephanie because she’s a little kid and people just don’t listen to little kids although they should sometimes. The parents hear but don’t listen.

“Of course there will be scary parts to this movie, it’s a thriller. The scariest part for me is when I’m running away from the killers and I have to see it all happen. That’d be scary if it was real. Little kids shouldn’t see this movie because they might get too scared.

“The one thing I’d want people in the audience to know is that you should listen to people when they want to tell you something. It’s really important to listen to the kids in the back seat when you’re driving.”

An extraordinary young actress, Ryan Simpkins has been in numerous films and will be seen soon in the upcoming **Revolutionary Road** from Director Sam Mendes. Her other credits include:

Gary the Tennis Coach

Gardens of the Night

Pride & Glory

Sherrybaby

Fallen Angel

Mr. Heisen, Bear & Fizzy Soda Science

Dir. Danny Leiner

Dir. Damien Harris

Dir. Gavin O’Connor

Dir. Laurie Collyer

Dir. Michael Switzer

Dir. Matthew Pellowski

Pell James, Bobbi

Pell James most recently appeared in David Fincher's "**Zodiac**." Her other credits include ThinkFilm's "**The King**" opposite Gael Garcia Bernal and William Hurt from producer Ed Pressman, Focus Features' "**Broken Flowers**" opposite Bill Murray directed by Jim Jarmusch, as well as "**Undiscovered**" for Lakeshore Entertainment and Lionsgate Films. She next will be seen in "**Against the Current**" opposite Joseph Fiennes directed by Peter Callahan.

French Stewart, Officer Jim Conrad

“Jim’s a small town cop, and along with his partner Jack, they’re mostly really just bored. So they spend a lot of time shaking down speeders, intimidating them and taking their money. Just a couple of guys looking for something to happen that never does because they’re out in the middle of nowhere. Then something of substance really does happen and they’re just like a kid in a candy store.

“Taking this role for me is great because it mixes me up. I’ve done a lot of work in sitcoms and before that in theater where I could play anything I wanted. After six years on TV, bumping into furniture, it’s taken some time to get to a point where people would trust me to do this again. Jen’s really the first one to open things up for me.

“It’s nice to do something different and dark. And be an actor again instead of a comedian. I think my fans will be surprised. I think my mother will be surprised! It’s a terrific movie, a story that enables all these people to live separately and then converge into one story where they all interact. It’s terrific.

“Working with Jen it’s a dream come true. She’s written this beautiful script. When I first read it I thought you could shoot that right now. Then once on set a lot of things change and she really likes and trust actors. And encourages you to bring what you have to it. Some takes are tight and some are completely improve. She doesn’t care who wrote it, she cares about making it better.

“Another thing is she loves the crew, she loves the actors. She cares about everybody; makes everybody feel like they are the only person who could possible do their job. That translate into confidence and a camaraderie you don’t get all the time.

“I didn’t know what to expect as far as what she’d written as opposed to what she’s like. I didn’t know her before. But once you meet her, she a broad. She’s just a broad. She’s filthy, filthy sense of humor which I love, you can’t shock her. Crew loves it because it’s like working with a sailor. She’s great.”

A graduate of the American Academy of Dramatic Arts, actor French Stewart may well be best known for his comedic turn as Harry Solomon on the hit television series *3rd Rock From the Sun*. Yet it is dramatic turns that showcase his versatile and wide ranging talent.

A partial list of Stewart’s most well known credits on television and in film include:

STARGATE	Dir. Roland Emmerich
BROKEN ARROW	Dir. John Woo
MCHALE’S NAVY	Dir. Brian Spicer

And guest starring roles on:

SEINFELD	CHARMED
THE LARRY SANDERS SHOW	THAT 70’S SHOW
MAD TV (host)	BONES
JUST SHOOT ME	

Kent Harper, Officer Jack Bennett

“Jack’s very high strung, a little insane, he has a lot going on up in his head. He’s basically bored out here because there is nothing to do. He’s trigger happy. Loves to fire guns but there isn’t anything to fire on. So he and Jim go out target practice on whatever we can find. We’re probably more bad than good but we aren’t horrible. We have to amuse ourselves somehow. We look for the rush. We look for fun. We’re very lonely, and very disconnected from that loneliness.

“I agreed with Marco and Jen that once we started I would focus on acting and leave my writing hat at home. I sent the original script to Marco and he took the ball and got the financing. I’m in awe. It’s a dream come true to me. And then to get to act for Jen, it’s been fantastic. Jen refines the script as we shoot; I just stay in the role and focus on the role.

“French and I auditioned together and he’s so endearing right off the bat. We just molded into a team right away. Things happen in the film that I really wanted to be able to truly feel, and I knew it wouldn’t even be acting for me, that’s just how close we got.

“Jen’s willingness to let us have some time to improve was so great. She has such an idea of how she wants to shoot it, and she knows the characters so well, that she can watch us do our improve and make sure we don’t diverge too far. She’s given us freedom.

“I’m so honored to be surrounded by this cast. I started acting just to get to this place. I’m thrilled by it all. It’s all about art and entertainment and inspiring people.”

Surveillance Co, Writer/Actor Kent Harper started his journey in the film industry in every position as he assisted in each department to further his knowledge in every aspect. After accumulating experience in all areas he went on to assist producers personally to further his expertise. In the midst of this Mr. Harper began his intense study of acting taking on a two year program at “The Sanford Miesner Theater” to expand his passion for acting. His studies included, “Stanislavski”, “Strasburg”, “Uta Hagen”, Improvisation and accents/dialects, which he then started to apply to film as he began to act in short films and features.

Harper presently presides over his production company, “Film Star Pictures”, which he established in 1997. He has been working on producing and developing studio and independent features, working hand and hand with such significant producers as Michel Shane (“Catch Me if You Can”, “I, Robot”) and Fred Caruso (“Blue Velvet”). Harper also acted in and produced three short films including, “**You Always Stalk the Ones You Love**” starring James Franco (“Spiderman”, “James Dean”) and Scott Caan (“Novocain”)

Harper is currently producing, “**The Other Side**” set to shooting Feb 2008. He is also acting in one of the lead roles, opposite Giovanni Ribisi. Others in the cast include Katie Holmes, Woody Harrelson, Jason Lee, and Lili Taylor.

Cheri Oteri, Mom

“I play Stephanie’s mom. We’re on a vacation, driving across the state, and we run into a situation.

“I read the script, couldn’t believe the attention to detail. Every character had their own story, their own past, and their own issues. It’s dark but not for the sake of being dark. There is a purpose for every character. My character only goes by the name ‘mom’, and yet the attention to details about who she is, is fascinating. I was so excited to play her and her dark, dramatic, funny moments because they’re such real moments.

“Mom’s on her second marriage, new husband with kids from the previous husband. She’s really trying, and she has some good moments, but you can tell she’s juggling too many feelings and too many people.

“Working with Jen, her trust in me made me want so much to make her happy. I so appreciated the opportunity. It felt like she was championing me from the beginning. She is amazing.

“It’s a thriller, very dramatic, with characters that are so interesting. Everybody has a purpose. And it’s a big cast, so to be able to write such a strong purpose for every actor is rare and Jennifer pulled it off beautiful.

“Hugh Dillon and I were really the kids in the car. We haven’t stopped playing like kids since we started. We were cracking up from the beginning and we never stopped. Meeting him was so great. We were really truly in that car for a very long time! I vowed never to do a real family road trip after this! But Hugh made it so much fun. I’ve never laughed so much in a movie as I did here when we weren’t filming.”

Comic actress Cheri Oteri is most well known for her writing and performing on the great iconic television show *Saturday Night Live*. Oteri’s comic timing and finely crafted performances make her a classic American comedienne in the tradition of greats Lucille Ball, Gilda Radner and Goldie Hawn. Oteri will next be seen in **Major Movie Star** from Director Steve Miner and starring Jessica Simpson, on which Oteri also a credited writer.

A short list of her film credits include: **Shrek the Third, Southland Tales, Inspector Gadget, Liar Liar** and **Austin Powers: International Man of Mystery**.

Michael Ironside, Captain Billings

“I play Captain Norris Billings. He’s in the midst of the murder investigation. We’ve got some serial killers on the loose. Not good for my town. FBI sent a couple of agents to do a little crime scene investigation. They don’t think we can do it on our own. One of my own has gone down and now my station is being used for the interrogations of all the witness.

“It’s a joy working for Jen. I’ve worked on over 150 films and yet with only half a dozen directors who know what they want and how to get it. She’s one. She’s a joy, a surprise, and brilliant. Not so much an authority figure but yet such a strong team leader. She creates an environment so safe you take risks. She can elicit such great work from everyone, crew and cast alike.”

This easily recognizable character actor who has crafted strong and indelible impressions with his intense portrayals has defined the “gruff good guy” as well as the reprehensible bad guy, throughout his career. Ironside is often recognized from his work in such films as **Total Recall**, **The Perfect Storm**, **Starship Troopers** and **Top Gun**. But he is most immediately identified with his roles in the television series *Scanners*, *SeaQuest 2032* and *V*.

Peter Wunstorf, Cinematographer

“In pre-production, Jennifer and I came up with four or five looks for the film. Three of them are for the characters who are telling the story.

“We change the look and feel for each character. Jack for instance, has a pallet that is very sharp, almost sort of like an old James Dean movie: de-saturated and crisp with a low super hero angle. Bobbi’s character is high on coke so we have a blown out, grainy image, with more of a crazy-cam feel to it. Stephanie is shot from the pov of a little girl, but with a hyper reality. The police station is a neutral outside objective world, which we’ve given its own look.

“The main event, which at some point becomes everyone’s pov, is a challenge to shoot.

“For the pallet I first come up with the concept with the director. What does the characters world look like? How does the character see itself? I have to interpret the director’s vision so I have to get inside her head. In pre-production we shoot some tests, come up with a common thought for each of the characters. Then it’s up to me to figure out how to do it on film.

“We create very distinctive looks, yet audiences shouldn’t notice the cinematography, that would mean I’ve gone too far. It’s certainly not subtle, but it’s finding the balance between telling this story and showing off.

“We shot with Panavision cameras; we have two cameras every day and then four on big stunt days. We used four different Kodak film stocks. Also we push processing the stocks, treating them to create the five distinct looks. We shot 35mm-3 perf, wide screen (2:35) but not with anamorphic lenses giving us a much better look that we manipulated during the digital intermediate.

Wunstorf’s experience has across formats has included major studio and independent films as well as series television. His credits include, among others:

Brokeback Mountain - Director of Photography (second unit)
The Final Cut - Director of Photography (Zoe unit/second unit)
Long Life, Happiness & Prosperity - Cinematographer
Snow Day - Director of Photography (second unit)
Heart of the Sun - Cinematographer
Drive, She Said - Cinematographer
Double Happiness - Cinematographer

As well as:

Smallville (TV series) -
James Cameron's Dark Angel (TV series) - Cinematographer
The Virginian (TV movie) - Cinematographer
Total Recall: The Series (TV series) - Cinematographer
Millennium (TV series) - Cinematographer

Marco Mehlitz, Producer

As a film producer with over 15 years experience in the film industry, Marco Mehlitz is presently CEO/Managing Director and founding partner of Lago Film with offices located in Berlin, Munich and Studio Babelsberg, Germany. His American film company, See Films, is based in Los Angeles, California.

He previously was CEO of Cinerenta, responsible for overseeing all financial, creative and production aspects of the Cinerenta film slate. Cinerenta titles Mehlitz produced include *Undiscovered* (2005), *The Devil's Rejects* (2005), *Mr Ripley Under Ground* (2005), *The Cave* (2005), *Just Friends* (2005), *The Woods* (2005), *The Final Cut* (2004), *The Human Stain* (2003) and *Confidence* (2003).

Mehlitz was Executive in Charge and Head of Production at production outfit VIF/Time from 1999 to 2001, responsible for all international productions in the United States, Canada, New Zealand, and throughout Central and Eastern Europe. While at VIF/Time, Mehlitz was responsible for producing Michael Moore's *Bowling for Columbine* (2002), *The Vector File* (2002), *Where Eskimos Live* (2002), *Ozzie* (2001), *Myth Quest* (2001), *Cartouche – Prince of the Streets* (2001), *Love the Hard Way* (2001) and *Eisenstein* (2000)

Currently Lago Film is working on the production *Mr. Nobody*, Director Jaco van Dormael. This project is an international co-production together with Belgium and France.

Raised and educated in Berlin and in the United States, Marco Mehlitz holds degrees in Political Science, German Literature, and in Media Consultancy. Mehlitz started his career in the theater, before becoming a producer. Mehlitz is a member of the Producer's Guild of America, as well as of the European Film Academy and German Film Academy. He teaches international film producing at the film schools of Berlin, Ludwigsburg and Tel Aviv.

Currently, Mehlitz lives in Berlin with his wife and his seven year old son. He splits his time between Germany, France and North America.

SURVEILLANCE – Final Credits

Arclight Films &
Blue Rider Pictures
present

Lago Film
presents

A Jennifer Lynch Film

Julia Ormond Bill Pullman

Pell James

Ryan Simpkins

Cheri Oteri

Michael Ironside

French Stewart

Kent Harper

Caroline Aaron

Gill Gayle

Hugh Dillon

Charlie Newmark
Mac Miller

SURVEILLANCE

Casting by
Lina Todd, CSA

Music Composer
Todd Bryanton

Costume Designers
Cathy McComb
Sonja Clifton, Remple

Production Designer
Sara McCudden

Editor
Daryl K. Davis

Director of Photography
Peter Wunstorf, ASC

Line Producer
Rhonda Baker

Co,Producer
Stephen Onda

Producers
Kent Harper
& David Michaels

Executive Producer
David Lynch

Co,Executive Producers
Gary Hamilton
Jeff Geoffray
& Walter Josten

produced by
Marco Mehlitz

written by
Jennifer Lynch
& Kent Harper

directed by
Jennifer Lynch

SURVEILLANCE –

Cast in alphabetical order

Janet	Caroline Aaron
Dad (Steven)	Hugh Dillon
Grocery Man	David Gane
Officer Degrosso	Gill Gayle
Officer Jack Bennett	Kent Harper
Captain Billings	Michael Ironside
Bobbi Prescott	Pell James
Drug Dealer	D. R. Haney
Elaine Meyer	Shannon Jardine
Maid	Angela Lamarsh
Coroner	Gerald Layton, Young
TV Reporter	Jennifer Miles
Johnny	Mac Miller
Officer Wright	Charlie Newmark
Elizabeth Anderson	Julia Ormond
Mom	Cheri Oteri
Sam Hallaway	Bill Pullman
Stephanie	Ryan Simpkins
Tina	Anita Smith
Officer Jim Conrad	French Stewart
Keith	Josh Strait
David	Kent Wolkowski
First Assistant Director	Trevor Cunningham
Second Assistant Director	Kenny Chaplin
Third Assistant Director	Elizabeth Farrer
Trainee Assistant Director	Joel Passmore
Script Supervisor	Lisa Falk
Unit Publicist	Kathleen McInnis
Set Decorator	Andrea Spakowski
1 st Assistant Art Designer/Set Designer	Adrienne Conley
Art Department Coordinator	Shelly Bowes
Property Master	Norm Daschle
Props Assistant	Lee Kolenick
Set decoration Buyer	Laura Wolfe
Set Dressers	Chris Johnstone
	Adrian Taquair
On Set Dresser	Skye Rolick

On Set Dresser Trainee	Meghan Hickie
Daily Set Dresser	Tom Strelow
Construction Coordinator	Gerry Filby
Head Carpenter	Dan McKay
Carpenters	Bob Nett
	Dean Schatz
	Brent Krekoski
Scenic Carpenters	Bryan McWhirter
	David Schultz
On Set Carpenter	Joel Banescue
Head Painter	Morgan Hughes
Lead Painter	Johann Wessels
Painters	Troy Jessup
	Lester Turcott
Scenic Painter	Colin Sands
“A” Camera Operator	Layton Burton
“A” Camera 1 st Assistant	Kirk Chiswell
“A” Camera 2 nd Assistant	Nick Lamb
“B” Camera 1 st Assistant	Donovan Fraser
“B” Camera 2 nd Assistant	Carly Stinn
Camera Trainee	Lana Palmer
Daily 1 st Assistant	Dean Frank
Daily Camera Trainee	Michael Pavlovsky
Stills Photographer	Allan Feildel
Digital Post Continuity Coordinator Trainee	Blair Scott
Sound Mixer	Michael Playfair
Boom Operator	Leon Wieggers
Special Effects Coordinator	Paul Noel
Special Effects Assistants	Robert Rockhill
	Ross Hern
Gun Wrangler	Dennis Moyer
Gun Wrangler Assistant	James “Doc” Beaulieu
Stunt Coordinator	Kirk Jarrett
Stunt Trainee	Shannon Jardine
“Keith” Stunt Doubles	Kirk Jarrett
	Rick Skene
“Elaine Meyer” Stunt Double	Shannon Jardine
Utility Stand Ins	Jason Bryant
	Marie Degenstein

Hand Double	Trenna Kaeting Sydney Lynch
Gaffer	Andrew Gordon
Best Boy Electric	Shawn Fulton
Best Boy Electric	Rob Hillstead
Genny Operator	Ryan Scott
Night Genny Operator	Hugh Patterson
Electrician	Leo Fafard
Lamp Ops	Kyle Mrazek Daniel Way
Electric Trainee	Maya Batten, Young
Key Grip	John Adshead
Best Boy Grip	Kevin L'Heritier
Dolly Grip	Kobus Vermaak
Grips	Latif Cavanaugh Brad Wilson
Grip Trainee	Chad Biesenthal
Costume Assistant	Joanna Volhoffer
Set Supervisor	Robert Fenwick
Truck Supervisor	Kerri La Londe
Costumers	A. Diane Will Roberta Merrifield
Head of Makeup Department	Tracy George
Make,Up Assistants	Jennifer Forberg Brent Krekoski
Key Hair Stylist	Zinka Shankland
Co,Key Hairstylist	Lisa Campbell, Buteau
US Casting Assistant	Alexa Wilding
US Casting Intern	Levinia Fiama
Saskatchewan Casting	Brenda McCormick Betia Hovedskov

Produced in association with Film Star Pictures

Associate Producers for FSP Gill Gayle
Shane Dax Taylor
Robert C. Romanus

Associate Producer for Lago Film Bernd Mehlitz

Production Coordinator Pam Simons
Assistant Production Coordinator Shelly Bowes

Assistant Production Coordinator (prep)	Holy Baird, Pinch
Trainee Production Coordinator	Dawn Brown
Office Production Assistant	Will Smith
Producer's Assistant	Natasha Getz
Producer Intern	Mark Montague
On Set Tutor	Glenda J. Huynink
Production Accountant	Philip Doerksen
Assistant Accountant	Tami Bailey
Daily Assistant Accountant	Marianne Kyriakoulis

Location Manager	Terry Mialkowsky
Assistant Location Manager	Nathan Mosewich
Trainee ALM	Travis Barzan
Location PAs	Ryan Schmidt
	Daniel Ottenbreit
Daily Location PAs	Dan Gorzakzyski
	Mitchell Howse
	Dustin Merke
	Ashley Molleken
	Allan Johnson
Security	Leroy Demorest
	Charlie Bruce
	Shannon Jardine
	Mary Schmidt

Transport Coordinator	Sheila Richards
Transport Captain	Sylvain Buteau
Unit Move Coordinator	Larry Schlosser
Picture Vehicle Wrangler	Scott Beresh
Picture Vehicle Coordinator	Trainee Kevin Brown
Drivers	Ryan Smiley
	Danine Schlosser
	Wanda McLoed
	Gavin Dargin
Unit Move Drivers	Matthew Nesbitt
	Robert Baker
	James Devlieger
	Gerry Frei
	Ken Frei
	Gary Gables
	Herbert Harrison
	Allen Hildebrand
	Morley Johnson
	Patrick Carr
	Lawrence Malawski

Allan Moffat
Sheldon Moffat
David Owen
Allan Prochinsky
Percy Richards
Gary Rimmer
Arnold Schick
Dion Schlosser
Jim Schlosser
Jim Wilson

Catered by	Banquets by Bev
Caterer	Bev Dusel
Caterer Assistant	Mike Servant
Craft Services	Lauren "Fluff" Lindsay
Assistant Craft Services	Michelle Fraser
Post,Production Supervisor	Peter Measroch
Assistant Picture Editor	Laura Toth
Post,Production Facility	Vision Globale/Citélab
Post,Production Coordinator	Tibo Galbois
Dailies Transfer	Patrice Fortin Amélie Saint,Pierre
On,Line/Credits Editor	Eric Losier
Assistant on,line Editor	Mathieu Boulanger
Negative Cutters	Jim Campabadal Linda Bourgeois
2K Scan/Editors	Marie,Hélène Bourget Julien Tremblay
2K Colourist	Julie Fontaine
Audio Post Facility	Talking Dog Studios
Audio Post Supervisor	Rob Bryanton
Re,Recording Mixers	Steve Hasiak Evan Rust
Dialogue Editor	Steve Hasiak
Sound Effects Editors	Evan Rust Al Sherbin
Foley Artist	Cal Harle
Foley Recordists/Editors	David J. Taylor Jeff Smulan
Talent/Walla Coordinator	Catherine Haines
Audio Post Production Coordinator	Hildy Bowen
Music Supervisors	Bryan Ray Turcotte

Cali De Witt
Music Clearance Margaret Kramer

Dolby Mastering Citélab
Dolby Consultant Steve F.B. Smith

Speed Roadster

Composed and Performed by David Lynch
Published by Bobkind Music Inc. (ASCAP)
Courtesy of David Lynch MC

Carry Me Away

Composed and performed by Michelle Boudreau
Published by talking Dog Publishing

Bottom of a Dream

Performed by Hugh Dillon Redemption Choir
Composed by Hugh Dillon and Christopher Osti
Ching Music

Perpetual State

Performed by Hugh Dillon Redemption Choir
Composed by Hugh Dillon and Christopher Osti
Ching Music

Liar Liar

Composed and performed by David j Taylor
Published by David j Taylor (SOCAN)
Courtesy of djt music

Add It Up

Written by Gordon James Gano
(Gorno Music: ASCAP)
Performed by The Violent Femmes
Courtesy – Warner Strategic Marketing
Courtesy – Epstein, Levinsohn, A. Skiena

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Gratitude and love to Sydney, Oscar, and Inge.

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