

THE SENTINEL

Pete Garrison is a U.S. Secret Service agent who saved a president's life by jumping in front of a hail of bullets, over twenty years ago.

Well-liked and respected by his colleagues in the Secret Service, Garrison is a career agent who now heads the First Lady's detail. He lives in a high-level, orderly world of hierarchical structure, plans, maps, motorcades, code names, lingo and procedures. It's a universe that makes sense, until secrets begin to tear it apart. Pete's fellow agent and friend, Charlie Merriweather, hints at wanting to share critical and confidential information. Before that can happen, however, Merriweather is shot dead at his house in a crime that is made to look like a botched robbery.

The investigation falls to the Secret Service's top investigative agent, David Breckinridge, a volatile combination of by-the-book and hothead, Garrison's protégé, and, until recently one of Garrison's best friends. Breckinridge follows the evidence and only the evidence and scrupulously tries to avoid working from his gut. That's what being a great investigator requires. Garrison, as perhaps the greatest protective agent in the service, often has to work from gut, from pure instinct. In protective work that is often all you have.

Garrison's and Breckinridge's recent falling out was triggered by Breckinridge's mistaken belief that Garrison was having an affair with Breckinridge's now ex-wife.

Jill Marin, a tough, sassy and ambitious young agent who just graduated second in her class at the Secret Service Academy, arrives for her first field posting. She has requested a work detail with Breckinridge because Garrison, while leading a field

instruction exercise at the Academy told Jill that Breckinridge was the best investigator in the entire Service.

Together the trio begins to uncover what appears to be an inside job to assassinate the president – a traitor in the ranks of the Secret Service. It's never happened in the institution's 141-year history.

Suspicion ultimately falls on Garrison, who's going to find it extremely difficult to clear his name because someone is framing him.

Whoever is framing Garrison knows he's vulnerable because he's devoting considerable effort to hiding a monumental secret. Suspected of being treasonous, Garrison goes on the run, pursued by Breckinridge and Marin – his own colleagues – as he tries to nail the real mole and save the president's life.

“THE SENTINEL is a political thriller about the agents assigned to protect the president and First Lady,” says Michael Douglas. “For the first time in its history, there is a mole in the Service plotting to kill the president. I play an agent assigned to protect the First Lady. It's about my redemption. My character is a career officer who's committed an act of indiscretion, and I find that intriguing. I don't know many people who are all good or all evil. So there is moral ambiguity. I'm attracted to characters like Pete Garrison, who is flawed but tries to overcome his flaws in some way. Even Secret Service agents make mistakes.

“THE SENTINEL is unpredictable, topical and has a few twists and turns in it,” Douglas continues. “It's fascinating to learn about the Secret Service's inner workings and some of the technologies used by the Secret Service. I hope audiences will gain a little more understanding of what goes on behind the scenes: the number of death threats, the amount of research the USSS agents do. These are brave souls.”

As a producer, Douglas is always looking for interesting and provocative stories. “Finding good material sounds simple but it's not,” says Douglas. “I've had my share of message movies but only because they worked as entertainment. I love acting, but the fact is that I don't see that many pictures I'd like to do, so sometimes you have to develop them. I liked the idea behind THE SENTINEL because in an era of fear and paranoia, the notion of an unseen enemy is credible – that's the film's big 'what if?’”

Further Films secured the rights to the novel *The Sentinel* by Gerald Petievich, before its publication. "We thought the book's premise would make a thoughtful, compelling and classic-style political thriller," says producer Marcy Drogin. "Every iconic institution has had its share of scandal, but the U.S. Secret Service is held to a higher standard. That was intriguing to us, to peel away the layers.

"Also," Drogin continues, "it provided the quintessential Michael Douglas role as a flawed but sympathetic character."

In order to present certain aspects of the Secret Service as realistically as possible, the film's screenwriter and co-producer, George Nolfi, undertook extensive research. "From the beginning I wanted the story to be realistic," Nolfi says. "I wondered: How is the president really protected? Where do the threats come from? What would truly put his life in danger, and how would the Secret Service react?"

As Nolfi honed the screenplay, Douglas and Drogin brought in Clark Johnson to direct. Johnson had previously directed a pilot about the Secret Service called "The Service," which pointed to his interest in the topic. Johnson, also a respected actor, has worked in almost every area of the film business, including stunts, special effects, and camera. In addition, he is experienced with law enforcement action thrillers, ensemble pieces, multiple cameras, large set-ups and special effects. For *THE SENTINEL*, Johnson used this extensive background to depict the reality and grittiness of the Secret Service world.

Johnson worked closely with Douglas and Drogin to cast the picture. Once Douglas was on board, Kiefer Sutherland, Eva Longoria and Kim Basinger followed in the other three key roles. It was not Douglas' first time working with Sutherland; Douglas had produced "Flatliners," one of the movies that catapulted Sutherland into the ranks of exciting new film stars. "That was when I first met Kiefer and saw how talented he was. In *THE SENTINEL*, he brings tremendous credibility to his role," says Douglas.

Sutherland responds with equal enthusiasm about Douglas. "If you look at Michael's films, they're Class A. I had the pleasure of working with him when I was very young, and he was so gracious and kind to me. I watched his films over the years and learned what makes him a phenomenal producer. There's a sense of responsibility and

dignity in all his films. I've watched his table-read, his notes, how he handles himself on set. It's been an education and a pleasure, and I'm grateful for that."

As the lead investigator in the film, Sutherland's David Breckinridge sometimes lets his personal feelings interfere. "He has a past," acknowledges Sutherland, "and our past often trips us up. Those elements start to break down what could be a perfect investigator.

"We as a society have an appreciation of any specialist in any field, where education and training have been taken to a certain level," Sutherland continues. "I'll never forget the Secret Service agent who moved to the left of President Reagan, closed his eyes and waited. He stayed in that position to take those hits. Would I have the courage or presence of mind to remember my training in that circumstance? That's the first question I asked myself. We have to have an incredible amount of respect for Secret Service agents."

Sutherland also was pleased to collaborate with on-screen partner Eva Longoria. "She has an incredible sense of focus," he says. "The character she plays betrays her personality and that's the mark of a great actor."

Longoria's Jill Marin was trained at the Academy by Michael Douglas' character, Pete Garrison, and she joins the Sutherland character's office upon graduation. Jill doesn't initially know about the personal conflict between the two men. "[Screenwriter] George Nolfi beautifully weaves together their stories," says Sutherland. "Jill's history with Garrison reminds David Breckinridge of his connection to Garrison. This makes her question the direction of the investigation. It's all about loyalties."

Sutherland, like the others, enjoyed having an actor as a director in Clark Johnson. "There is a commonality there," said Sutherland. "That's undeniable. Clark has an innate sensitivity and that's a two-way street. To know what it's like to work in your shoes is a gift."

Eva Longoria chose *THE SENTINEL* for her first big movie role because it is so different from her hit TV series "Desperate Housewives." "It's a triangle between Michael, Kiefer and me, but it's not a love triangle," says Longoria. "That's why I chose this movie. It's the opposite of Gabrielle [Solis, her TV character]."

Longoria plays the only woman on the team. "She's an eager beaver," says Longoria about agent Jill Marin. "She wants to learn, totally downplays her sexuality, has to prove herself twice as much as a man, and is determined to be the best she can be. She's new but not complacent; she thinks outside the box. It's not about the clothes, the hair and the make-up, the way it is for ["Desperate Housewives'] Gabrielle. Jill Marin is all about the work."

Although Longoria is slightly built, that was not a liability. "The Secret Service is made up of aggressive, intelligent, fit, ambitious individuals with an air of confidence," she says. "It's not about size. Jill is definitely one of the boys."

"I felt comfortable amid all the testosterone because I'm a tomboy," Longoria adds. "I grew up on a ranch and used to go target-shooting with my dad. I shot my first gun when I was six! I was the best shot." Longoria found it an exciting journey. "I asked the Secret Service advisors a lot of questions. I have newfound respect to these people and what they do for our country."

Martin Donovan, who plays Special Agent in Charge William Montrose, says, "It wasn't until I read the script that I realized how much we take the Secret Service for granted. One of my goals was finding the humanity behind the image they present. They appear implacable, stoic, hyper-vigilant and intimidating, but they have a grace in their physicality. The detail leader of the Presidential Protective Division has to be able to hold his own at cocktail parties with world leaders. And our Secret Service advisors tell me they are inundated with questions at such events."

The filmmakers cast well-known actors, both American and Canadian, in the smaller but pivotal roles. Bringing them to life are David Rasche ("Sledge Hammer") who portrays President John Ballentine, Blair Brown ("The Days and Nights of Molly Dodd") as the National Security Advisor, Gloria Reuben ("E.R.") as Nancy Merriweather, Ritchie Coster ("Traffic" miniseries) as the villainous The Handler, Chuck Shamata (Father Rorick in "Cinderella Man" and founding member of the Actors Repertory Company) as Secret Service Director Overbrook, Taborah Johnson (host of "Polka Dot Door") as the First Lady's Chief of Staff, Raoul Bhaneja (Pete Subramani in "Train 48"), as agent Aziz Hassad, and Kristin Lehman (Dr. Lily Reddicker in "Judging Amy") as the ex-wife of agent David Breckinridge.

Johnson cast himself as Agent Merriweather, who has inside information that he is silenced from sharing and whose murder uncovers the plot to kill the president.

SECRETS OF THE SECRET SERVICE

In order to bring the interior world of the Secret Service to cinematic fruition, the producers brought in a retired Secret Service agent as an advisor. Gerald A. Cavis, a recently retired USSS agent and nationally recognized law enforcement expert, spent years protecting presidents and developing law enforcement and security techniques. In his career, Cavis, who lent his expertise to every aspect of the Secret Service activities and details portrayed in the movie, had direct responsibility for overall security at such events as the 2001 and 2004 presidential campaigns and inaugurations, the NATO 50th Anniversary Summit in Washington, D.C., and the visit of Pope John Paul II to St. Louis. He has been a primary consultant to other large events such as the G-8 Summit at Sea Island, Georgia, the presidential debates and the Athens Olympics.

Cavis has been a field agent, specializing in interrogation, the polygraph program, and undercover work. In D.C., he served on the elite Presidential Protective Division (PPD) from 1994 to 1997, during President Clinton's term, rose to supervise one of four teams directly responsible for the president's safety, and was also in charge of Clinton's second inaugural.

Now a national security specialist and educator, Cavis brought a network of law enforcement's most sought-after professionals, such as his colleague Kevin Billings, another former agent, who protected presidents and dignitaries for more than 20 years.

Cavis was impressed with the filmmakers' – and the source material's – intent to accurately portray the world of the Secret Service. "Gerald Petievich, the author of the book, was a former Secret Service agent himself," says Cavis. "And [screenwriter] George Nolfi did an outstanding job. His level of knowledge and research to create the realism was almost scary."

The screenplay is liberally sprinkled with bits of lingo. "George and Clark and I talked a lot about the dialogue," said Cavis, "so the actors would talk like real agents."

The look of the government offices – how the radio console, desks and computers were set up – had to be as accurate as possible, although a few liberties were taken to

accommodate camera movements and visual style. Garrison's White House office, for instance, would be very modular and functional, with a lot of paperwork and supervisory documents for signing, while the desk of the agent in charge of the detail would be clean because he would have a staff to handle his paperwork.

In order to accomplish the forensics reports and threat letters, Cavis sat with the production design staff and guided them in the designs. He helped the costumers select shoes and boots: Secret Service agents wear tie shoes rather than slip-ons, "so they don't come off when you take off running," he explained. The fabrics were high-end, "not like an FBI agent in double-knit nylon," says Cavis. He also helped to choose the right sunglasses, earpieces and sleeve microphones. In addition to props, costumes and the art department, Cavis and Billings advised on the motorcade cars and armored protection vehicles.

WEAPONS TRAINING

Cavis and weapons specialist Charles Taylor taught Michael Douglas, Kiefer Sutherland and Eva Longoria to shoot real guns the way Secret Service agents actually do it. This tactical training, similar to some of what agents actually receive in the Academy, taught the actors gun safety, including handling, drawing and holding, plus range safety, range rules, aiming, firing, holstering, loading and reloading. The experts outfitted the actors with the same weapons – 9mm Sig-sauers, holsters, belts and rounds – as those used by agents, plus proper protective clothing, including ballistic vests, and eye and ear protection. "Kiefer does a lot of gun handling on the set of '24,' said Cavis, "but not with real guns. He found it very useful to learn how to find the right site picture that enables you to hit the target, and he shot very well. Michael had had some training as well and he also shot very well."

After the live ammunition shooting, the actors learned how to approach, ride in, and exit a motorcade, which way they would turn, how to move and act as they surround the person they're protecting, protocols on how to use their bodies as shields, how to protect themselves, and how to ID a suspicious person, all with a high degree of authenticity. They received instruction in the shift formations agents use while walking with the President or First Lady, such as the "Diamond" or the "Box" shape. The

motorcade has a particular alignment and organization of vehicles. They practiced entering and exiting cars and buildings in the correct way, plus covering and evacuation procedures. All training and procedures were correlated to the particular script requirements and scene set-ups.

Eva Longoria was the best shot among the cast members. Cavis explains why. "She had no bad habits. She listens very well and was able to translate that into the correct posture, trigger-pull, site-picture alignment, and physical requirements for hitting the target." Douglas, Sutherland and Longoria were required to do live fire shooting on an indoor range, with target practice at three yards, five yards, seven yards, 15 yards and 30 yards, both standing and kneeling, with time limits. They then shot from 30 yards, ran 15 yards, shot at another target, and then shot through an open doorway. All were scored and then debriefed. Longoria hit every one at 30 yards. Then they put the targets next to each other. "She was exceptional," said Cavis. "In fact she would be recognized as a good shot even in the Secret Service. It was impressive."

Michael Douglas adds his praise, "Eva's a crack shot. I wasn't ready for how good she was. They told us that she's better than 90% of the police officers out there. She's quite the athlete."

All three stars gained new respect for what these agents do. It's difficult to run, move and shoot at the same time. "Our stars have that cool and confident look," says weapons specialist Charles Taylor. "They all exude it. But women are generally better shooters. They're more still. They don't have all that testosterone coursing through them. They just look through the site and not at the target and they hit it."

THE LOOK OF THE SENTINEL

"The look of this movie is one of kinetic energy," says director Clark Johnson. "That's why we used many cameras and lots of moving shots." Johnson and his director of photography, Gabriel Beristáin, previously collaborated on "S.W.A.T.," in which they created spectacular depictions of Los Angeles. On THE SENTINEL, they merged the look of a big action thriller with the glamour of the White House and a very elite law enforcement organization. "So much happens within that world," says Beristáin. "We wanted to give that world a visual style, a high beat, visual staccato."

"We worked out a progression to allow us to create and have our lighting and cameras react to the action. It's a well-protected world at the beginning, with warm tones, elegant and classical camera movement. As the story becomes more ominous and nightmarish, our cameras and lighting respond to it, becoming cooler and more hectic in their movements. There are some overlaps of course. It's not a mechanical, but a philosophical process. We are thinking in terms of audience emotion. We don't want the audience to guess; we want to keep them wondering. Camera movement should not give away the story."

The high shine and polish of the White House co-exists with a darker raw world as Garrison goes on the run. Johnson and Beristáin used a number of techniques, including traditional camera set-ups, video, Steadicam, hand-held, and sophisticated monitors showing the primary image as well as other glimpses into that world.

Examining a world rife with surveillance, the filmmakers provide a feeling of watching and of being watched, and of feeling that one is fully inside the world of the U.S. Secret Service. "We thought it would be interesting to see our film from the point of view of the audience," says Beristáin. "The world we depict is not simple. The characters become paranoid and suspicious, even more aware of the people around them. The world around our characters is collapsing. It's chaotic.

Beristáin was responsible for lighting two of the most beautiful women in the world: Kim Basinger and Eva Longoria. "Both have interesting character arcs," says the cinematographer. "And I was lucky enough to have two women who look beautiful under any lighting circumstances.

"The First Lady's world is crumbling in a way that could be disastrous. She had to go through a transition. We used much more than just glamorous lighting and her face responded to any lighting situation with dignity, grace and elegance. Eva's beginnings in the movie are modest and humble, in a dark little Secret Service office where she meets Kiefer Sutherland's character. As she grew as a character, we made the camera and the lighting on her different, making her a little more heroic. She took anything—direct lighting on her, low angles, not soft, no filtration—she looked absolutely marvelous. It was my privilege and my pleasure to work with both of them." Beristáin comes from a European tradition of filming, where he says, "they celebrate the lighting you give them.

Kim and Eva took it the same way the great European actors I used to work with did – and did it magnificently."

Production designer Andrew McAlpine's creations included an in-studio "Presidential Protective Division" (PPD) room, where the agents do their office work. It entailed an elaborate set-up of dozens of computer screens with streamed images, desks, work stations, protective intelligence and forensics reports, plus such details as mousepads, paperweights, chairs, binders, plaques, photos and flags.

Costume designer Ellen Mirojnick, who has worked on eight Michael Douglas pictures, decided to treat the Secret Service uniforms and suits in an elegant and sophisticated way, with garments sharply cut and sculpted to the body. Using dark, rich navies, no-pattern shirts, and an assortment of specific tonalities from blues to grays, she and her team created a look that added up to a uniform for the army they created. Like the other filmmakers, Mirojnick strove for realism – but made a slight exception for Eva Longoria. "She looks a little more beautiful than regulation allows," laughs Mirojnick. "Our version is a little more stylish. The women wear pantsuits so they can run, but the fit is the key."

ABOUT THE CAST

MICHAEL DOUGLAS (Pete Garrison, Producer), an actor with over thirty years of experience in theatre, film, and television, branched out into independent feature production in 1975 with the Academy Award-winning "One Flew Over the Cuckoo's Nest." Since then, as a producer and as an actor-producer, he has shown an uncanny knack for choosing projects that reflect changing trends and public concerns.

The son of Kirk and Diana Douglas, Michael was born in New Jersey. In 1968, He moved to New York City to study at the American Place Theatre with Wynn Handman, and at the Neighborhood Playhouse, where he appeared in workshop productions.

A few months after he arrived in New York, Douglas got his first big break when he was cast in a pivotal role in the CBS Playhouse production of Ellen M. Violett's drama, "The Experiment," which was televised nationwide on February 25, 1969.

Douglas' convincing portrayal won him the leading role in the adaptation of John

Weston's controversial novel, "Hail, Hero!" His second feature was "Adam at 6 A.M." (1970). Douglas next appeared in the film version of Ron Cowen's play "Summertree" (1971), produced by Kirk Douglas' Bryna Company, and then "Napoleon and Samantha" (1972).

Impressed by Douglas' performance in a segment of television series "The FBI," producer Quinn Martin signed the actor for the part of Karl Malden's sidekick in the police series "The Streets of San Francisco," which premiered in 1972 and became one of ABC's highest-rated prime-time programs in the mid-1970s. Douglas earned three successive Emmy Award nominations for his performance.

Long interested in producing a film version of Ken Kesey's novel "One Flew Over the Cuckoo's Nest," Douglas purchased the movie rights from his father. A critical and commercial success, "One Flew Over the Cuckoo's Nest" won five Academy Awards, including Best Picture, Best Director, Best Screenplay, Best Actor and Best Actress, and went on to gross more than \$180 million at the box office.

Douglas suddenly found himself in demand as an independent producer. His next producing project, "The China Syndrome" (1979) received Academy Award nominations for Jack Lemmon and Jane Fonda, as well as for Best Screenplay.

Despite his success as a producer, Douglas resumed his acting career in the late 1970s, starring in "Coma" (1978), "It's My Turn" (1981), and "The Star Chamber" (1983). Douglas also starred in "Running" (1979), and in "A Chorus Line" (1985).

Douglas' career as an actor/producer came together again in 1984 with the release of "Romancing the Stone." A sequel, "The Jewel of the Nile," followed in 1985.

It took Douglas nearly two years to convince Columbia Pictures executives to approve the production of "Starman," the sleeper hit of the 1984 Christmas season, which earned an Oscar nomination for Best Actor for Jeff Bridges. In 1986 Douglas created a television series based on the film.

Douglas returned to the screen in 1987 appearing in two of the year's biggest hits: "Fatal Attraction" and "Wall Street," the latter earning him an Academy Award for Best Actor.

Douglas next starred in "Black Rain" and then in "The War of the Roses" (1989). In 1988 Douglas formed Stonebridge Entertainment, Inc. which produced "Flatliners"

and "Radio Flyer." Douglas followed with "Shining Through." In 1992 he starred with Sharon Stone in the erotic thriller "Basic Instinct," one of the year's top grossing films.

Douglas gave one of his most powerful performances opposite Robert Duvall in Joel Schumacher's controversial drama "Falling Down." That year he also produced the hit comedy "Made in America." In 1994-95 he starred in "Disclosure." In 1995 Douglas portrayed the title role in "The American President" and in 1997, starred in "The Game."

Douglas formed Douglas/Reuther Productions with partner Steven Reuther in May 1994. The company, under the banner of Constellation Films, produced "The Ghost and the Darkness" and "John Grisham's The Rainmaker." Douglas and Reuther also produced "Face/Off."

In 1998, Douglas starred in "A Perfect Murder," and formed a new production company, Furthur Films. Furthur's first film was "One Night at McCool's" (2000). That year was a milestone one for Douglas. "Wonder Boys" opened in February 2000 to much critical acclaim. Douglas was nominated for a Golden Globe and a BAFTA Film award for his performance.

Douglas starred in "Traffic" (2000), which was named Best Picture by New York Film Critics, won Best Ensemble Cast at the SAG Awards, won four Academy Awards, and was named on over 175 top ten lists.

In 2001, Douglas starred in "Don't Say a Word" for Fox / Regency. In 2002, he received an Emmy nomination for a guest role on the series "Will & Grace."

Douglas starred in two films in 2003: "It Runs in the Family," which Douglas produced and starred with his father Kirk Douglas, his mother Diana Douglas and his son Cameron Douglas. He also starred in the comedy "The In-Laws," with Albert Brooks.

Later this year, Douglas will be seen in the Universal comedy "You, Me and Dupree" with Owen Wilson, Matt Dillon and Kate Hudson.

Douglas filmed a segment for Showtime's children's series "What's Going On?" He also completed a feature-documentary directed by Lee Grant entitled "A Father, A Son, Once Upon a Time in Hollywood," centered on the complex relationship between himself and his father, Kirk.

In July of 1998 Douglas was named a Messenger of Peace for the United Nations by Secretary General Kofi Annan. His two areas of concentration are nuclear abolition and small arms proliferation.

KIEFER SUTHERLAND stars as David Breckinridge, a Secret Service agent assigned to investigate a plot to kill the president.

Sutherland first collaborated with Michael Douglas when the latter produced the 1990 film "Flatliners," which Sutherland headlined with Julia Roberts, Kevin Bacon and William Baldwin.

Sutherland currently stars as Jack Bauer in the fifth critically acclaimed season of the Fox hit "24," for which he has won a Golden Globe® Award, a SAG Award™, two Emmy® nominations and a Golden Globe nomination. The show, which also won a Golden Globe Award for Best Drama, received its highest ratings to date for its fourth season.

In 2004 Sutherland starred in the independent period piece "River Queen" in New Zealand, starring Samantha Morton and directed by Vincent Ward. That year Sutherland also starred in the Warner Bros. film "Taking Lives," opposite Angelina Jolie and Ethan Hawke, and provided the narration for the Warner Bros. film, "NASCAR: The Imax Experience." In 2003 he played painter Paul Gauguin in "Paradise Found," and in 2002 starred with Colin Farrell in Fox's "Phone Booth," directed by Joel Schumacher.

Sutherland starred with Robert Carlyle in the 2001 World War II drama "To End All Wars," which screened successfully at both the Toronto and Telluride Film Festivals in 2002. Based on the best-selling book *Through the Valley of the Kwai*, the film is an account of life as a POW in a Southeast Asian prison camp.

In 1998, Sutherland starred in Showtime's critically acclaimed original picture "A Soldier's Sweetheart," which premiered as a gala screening at the 1998 Toronto International Film Festival. In 1997, he co-starred with William Hurt and Rufus Sewell in New Line Cinema's "Dark City," directed by Alex Proyas. The Cannes Film Festival showcased it as a special presentation.

In 1992, Sutherland starred in Castle Rock Entertainment's military drama "A Few Good Men" with Jack Nicholson and Tom Cruise. In 1994, he starred with Jeff

Bridges and Nancy Travis in the American version of "The Vanishing" for 20th Century Fox.

A veteran of more than fifty films, Sutherland has been starring in movies since 1984's "The Bay Boy," which won him and director/writer Daniel Petrie Genie Award nominations. Sutherland eventually moved from Canada to Los Angeles, landing television appearances in "The Mission," "Amazing Stories" and the TV movie "Trapped in Silence" with Marsha Mason. Some of his memorable earlier film performances include those in "Stand by Me" and "At Close Range" (1986), "The Lost Boys" and "Promised Land" (1987), "1969," "Bright Lights, Big City" and "Young Guns" (1988), "Renegades" (1989), "Chicago Joe and the Showgirl," "Flashback" and "Young Guns 2" (1990), "Article 99" (1992), and "The Three Musketeers" (1993).

In the 1996 Paramount thriller, "Eye for an Eye," directed by John Schlesinger, Sutherland portrayed an unremorseful, brutal murderer opposite Sally Field and Ed Harris. Later that summer, he co-starred with Samuel L. Jackson, Sandra Bullock and Matthew McConaughey in the screen adaptation of John Grisham's novel, "A Time to Kill."

Sutherland has also turned his hand to directing, with "Woman Wanted" (2000), "Truth or Consequences" (1997), the glowingly reviewed Showtime film "Last Light" (1993), and an episode of the TV series "Fallen Angels" (1993). In addition, he does voice work, mostly recently on "The Land Before Time X: The Great Longneck Migration" (2003). Sutherland also produces, having been co-executive producer of "24" since 2003 and producer in 2002-3. He was also executive producer of the TV movie "Natural Selection" in 1994.

EVA LONGORIA plays Jill Marin, a freshly minted Secret Service agent as smart and ambitious as she is beautiful. Assigned to the more experienced agent played by Kiefer Sutherland, Jill was trained by Michael Douglas' character. The three team up to uncover a plot to assassinate the President.

One of the hottest stars in television, Longoria plays Latin sexpot Gabrielle Solis on the ABC mega-hit "Desperate Housewives," which draws more than 27 million viewers weekly. Recently named one of *People's* "50 Most

Beautiful" and the "#1 Hottest Woman in the World" on *Maxim's* 2005 annual "Hot 100" list, Longoria was also voted by *Variety* as one of the "Ten New Faces to Watch," *Rolling Stone's* "People of the Year," USA Today's "TV's Hot 11" and *TV Guide's* "New Faces of Fall." She has signed an exclusive worldwide contract as the newest face of L'Oréal beauty products.

In 2005 Longoria wrapped a role as a lawyer in the tough-minded indie film "Harsh Times," alongside Christian Bale and Freddie Rodriguez and directed by David Ayer ("Training Day"). She co-starred as a quirky psychic in the 2004 CBS MOW "The Dead Will Tell," opposite Anne Heche, Jonathan LaPaglia and Kathleen Quinlan. She starred as a detective on "L.A. Dragnet," the modern-day take on the classic police drama by Emmy Award-winning producer Dick Wolf.

Longoria celebrated her theatre debut in the popular comedy farce, "What the Rabbi Saw." Acknowledging her "comedic flair," *Back Stage West* proclaimed, "Eva Longoria is sensational." Flexing her comic muscles further, Longoria now stars in and co-produces "Hot Tamales Live," a critically acclaimed comedy/ variety show performing regularly at The Comedy Store and consistently selling out across the country. The show is available on DVD/ videocassette and pay-per-view.

The youngest of four sisters who grew up on a ranch in Corpus Christi, Texas, Longoria attended Texas A&M-Kingsville, where she received a Bachelor of Science degree in Kinesiology. After graduating from college, she entered a talent contest that brought her to Los Angeles, where she was spotted and subsequently signed by a theatrical agent. Longoria's timing couldn't have been better and she was determined to see where her acting dreams would take her.

After landing roles on "The Bold and the Beautiful," "General Hospital" and co-starring on "Beverly Hills 90210," she auditioned and won the role of Isabella on the popular series "The Young and the Restless." Her career was successfully launched and she considers herself blessed to have had the opportunity to work on the #1 daytime drama.

Longoria is actively involved with Special Olympics and worked with the John Kerry-John Edwards presidential campaign, educating Latino voters about the candidates.

KIM BASINGER stars as First Lady Sarah Ballentine, who finds herself caught in a plot to assassinate her husband.

Since making her motion picture debut opposite Robert Redford in Barry Levinson's "The Natural," the Academy Award-winner has appeared in more than 30 feature films and has established herself as an international screen icon.

Basinger wrapped production in 2004 on "Jump Shot," a crime drama about gambling, starring with Danny DeVito, Kelsey Grammer, Nick Cannon, Ray Liotta and Forest Whitaker. The film was directed by Mark Rydell.

Also in 2004, Basinger received critical praise for her moving performance opposite Jeff Bridges in Focus Features' "The Door in the Floor," based on the John Irving novel, "Widow for a Year." She also starred in New Line Cinema's thriller "Cellular," about a kidnapped woman with only a cell phone standing between her and death.

Basinger received her Academy Award® in 1998 for her role in Warner Bros. and Regency's critically acclaimed film "L.A. Confidential," based on the James Ellroy classic crime novel of the same title and directed by Curtis Hanson. Basinger's performance also earned her a Golden Globe Award, a Screen Actors Guild Award and a BAFTA nomination. The film earned nine Academy Award nominations in all.

In 2003, Basinger starred opposite Eminem in "8 Mile," and in 2002 opposite Al Pacino and Téa Leoni in "People I Know," In 2000, she starred in Paramount's "Bless the Child," directed by Chuck Russell and also starring Jimmy Smits and Rufus Sewell. That year, Basinger starred in Hugh Hudson's "I Dreamed of Africa" for Columbia Tri-Star. The film, shot on location in Venice, Italy and South Africa, is based on the best-selling true story by Kenya activist Kuki Gallmann.

Basinger's film credits include the box-office blockbuster "Batman"; Adrian Lyne's sensual thriller "9 1/2 Weeks"; "No Mercy"; Robert Altman's "Ready to Wear" ("Prêt-à-Porter") and "Fool For Love"; "Final Analysis" opposite Richard Gere; "The

Marrying Man," "The Getaway"; Blake Edwards' "Blind Date" opposite Bruce Willis; "Cool World"; "The Real McCoy" and "Nadine" opposite Jeff Bridges.

MARTIN DONOVAN plays experienced Secret Service agent William Montrose, who for many years has worked with fellow agent Pete Garrison, played by Michael Douglas, and who has a dark secret.

Donovan headlines the upcoming dramatic thriller, "The Visitation," also starring Edward Furlong and Kelly Lynch, in which miracles start to happen when a stranger hits town. In 2005 he also wrapped "The Quiet," a drama about a deaf orphan girl starring Camilla Belle, Elisha Cuthbert and Edie Falco, which premiered at the Toronto International Film Festival. In 2004 he starred in the three-part mini-series, "Traffic," about global trafficking in drugs, weapons and people. He played Mary-Louise Parker's love interest, in the Showtime series, "Weeds."

In television movies, Donovan played John F. Kennedy in "RFK" (2002); Prince Nikitin, opposite Liv Tyler and Ralph Fiennes, in "Onegin" (1999); a math teacher who seduces a child in Oprah Winfrey's "Amy & Isabelle" (2001); and Tom Buchanan in the 2000 adaptation of "The Great Gatsby." In "Custody of the Heart" (2000) he starred with Lorraine Bracco as a stay-at-home husband suing his professional wife for custody of their children. He worked with Bracco again in "Scam" (1993), about con-artists.

Donovan's many other credits include "Saved!," "Agent Cody Banks," "Insomnia," "Pipe Dream," "The Book of Life," "Flirt," "Amateur," "Simple Men," "Surviving Desire," "Trust," "The Portrait of the Lady," and "Malcolm X."

ABOUT THE FILMMAKERS

CLARK JOHNSON (Director) is helming his second feature film with THE SENTINEL. The veteran actor of more than 50 movies, MOWs and series became famous as Detective Meldrick Lewis in the hit TV series "Homicide: Life on the Street" (1993-99). He also directed five episodes of the series. In THE SENTINEL, Johnson plays the pivotal part of Secret Service agent Charlie Merriweather, whose murder sets in motion the presidential assassination plot investigation. In 2003, he directed the feature film "S.W.A.T.," an action thriller starring Samuel L. Jackson and Colin Farrell.

Since 1991, Johnson has amassed 19 directorial credits, including the 2001 HBO movie "Boycott," about African Americans' bus boycott during the 1950s civil rights movement. In addition to "Homicide: Life on the Street," Johnson has directed episodes of "The Shield," "Third Watch," "The West Wing," "Law & Order: Special Victims Unit," "NYPD Blue" and "The Wire." He first directed in 1991, with an episode of "African Skies," a TV series about two teenagers, one black and one white, living in post-apartheid South Africa.

As an actor, Johnson most recently starred as Detective Stephen Tree in the 2005 TV movie "Tripping the Wire: A Stephen Tree Mystery," as well as in the dystopian "The Limb Salesman" (2004), "On Their Knees" in 2001, and "Disappearing Acts," "Task Force: Caviar," "Deliberate Intent," "Fear of Fiction," "Virtual Mom," and "Homicide: The Movie," all in 2000. Also that year he played a feature role in Clément Virgo's "Love Come Down," about two brothers, one black, one white, from a blended family. Johnson had starred in Virgo's earlier films "Rude" (1995) and "The Planet of Junior Brown" (1997).

Johnson played football while attending Concordia University in Montreal, before getting into the film business as a driver on "The Last Chase" in 1981. His first big break came with the CBS series "Night Heat" in which he played Detective Dave Jefferson from 1986 to 1988. Roles in "Adventures in Babysitting" (1987), "Iron Eagle II" (1988), and "The Women of Brewster Place" (1989) followed. He played the part of J.J. as well as did some of the stunt work on the film "Renegades" (1989), which starred Kiefer Sutherland.

Johnson's next directorial project will be "Killing Floor" for Mutual Film Company in 2006.

GEORGE NOLFI (Screenwriter/Co-Producer) wrote "Ocean's Twelve" (2004), the sequel set three years after "Ocean's Eleven" and directed by Steven Soderbergh. The film stars George Clooney, Brad Pitt, Matt Damon, Julia Roberts, and Catherine Zeta Jones.

Nolfi grew up in Boston, Chicago and Washington, D.C. Living in Washington sparked a lifelong interest in government and national security issues. He studied public

and international affairs at Princeton University and political philosophy at Oxford. He was a political science Ph.D. student at UCLA when he sold his first script, which was about an undercover CIA officer during the Yugoslavian Civil War in the 1990s.

MARCY DROGIN (Producer) is president of production of Furthur Films. She began working with Michael Douglas eight year ago, as co-producer on the thriller “Swimfan,” released by Twentieth Century Fox, then as a co-producer on "It Runs in the Family," a feature film about a dysfunctional family starring the Douglas clan, including Michael Douglas' father Kirk, mother Diana and son Cameron.

Drogin has continued to supervise Furthur’s development slate and bring in original material set-up at various studios. In addition, she has served as the senior production executive on Michael Douglas’/ Furthur’s other recent films, including “The In-Laws,” “Don’t Say A Word” and “One Night at McCools.”

From 1994-1998, she worked as an executive producer, creative executive and literary, theatrical and film scout for various studios, production companies and producers in the motion picture and television industries, including: Baltimore/Spring Creek Productions, Columbia Pictures, Industry Entertainment, More-Medavoy Management, IFC/Next Wave Films, Def Pictures and Parallel Pictures. During this period, Drogin covered the New York book, theatre and independent film worlds, scouting for material and talent for production companies to develop and produce for film and/or television.

She also produced the following film, television and theatre projects: “Servy-n-Bernice 4ever,” “The Professional” and “The Flatted Fifth” (plays and films), the feature documentaries “The Last Dance” and “Denver Clan Unmasked” for European Public Television, and the recent Broadway revival of “The Sound of Music.”

Drogin is an honors graduate of New York University’s Tisch School of the Arts and serves on the board of Working Playground, a non-profit company dedicated to bringing arts programs to urban young people in New York City’s public schools.

ARNON MILCHAN (Producer) is widely renowned as one of the most prolific and successful independent film producers of the past 25 years, with over 100 feature films to his

credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski's theater production of "Amadeus," "Dizengoff 99," "La Menace," "The Medusa Touch" and the mini-series "Masada." By the end of the 1980s, Milchan had produced such films as Martin Scorsese's "The King of Comedy," Sergio Leone's "Once Upon a Time in America" and Terry Gilliam's "Brazil."

After the huge successes of "Pretty Woman" and "The War of the Roses," Milchan founded New Regency Productions and went on to produce a string of successful films including "J.F.K.," "Sommersby," "A Time to Kill," "Free Willy," "The Client," "Tin Cup," "Under Siege," "L.A. Confidential," "The Devil's Advocate," "The Negotiator," "City of Angels," "Entrapment," "Fight Club," "Big Momma's House," "Don't Say a Word," "Daredevil," "Man on Fire," "Guess Who," "Mr. and Mrs. Smith" and "Big Momma's House 2," currently in theaters.

Upcoming projects include: "Just My Luck," a comedy starring Lindsay Lohan and Chris Pine, directed by Donald Petrie; "My Super Ex-Girlfriend," a comedy starring Uma Thurman, Luke Wilson, Anna Farris, Eddie Izzard and directed by Ivan Reitman; "The Fountain," a sci-fi fantasy starring Hugh Jackman and Rachel Wiesz, directed by Darren Aronofsky; "Firehouse Dog," a family comedy starring Josh Hutcherson, Bruce Greenwood, Dash Mihok, Steven Culp and Bree Turner, directed by Todd Holland; "Jumper," a sci-fi action-adventure directed by Doug Liman; and "Dallas," based on the television phenomenon directed by Robert Luketic.

Along the way, Milchan brought on board two powerful investors and partners who share his vision: Nine Network and Twentieth Century Fox. Fox distributes Regency movies in all media worldwide (excluding an output arrangement Regency has in Germany), including on U.S. pay television, and international pay and free television.

Milchan also successfully diversified his company's activities within the sphere of entertainment, most specifically in the realm of television through Regency Television

("Malcolm in the Middle," "The Bernie Mac Show," "Living with Fran," "Thief" and "Windfalls") and sports, where the company was at one time the largest shareholder of PUMA, the worldwide athletic apparel and shoe conglomerate based in Germany, which was later sold after a successful re-branding of the brand in 2003. In addition, Regency has worldwide television rights to the Sony Ericsson Women's Tennis Association events from 1999 through 2007. Regency owns a large stake in the Israeli Network, a television station brought to the United States via a satellite distribution agreement with Echostar. Recently, Regency also acquired a large stake in Channel 10, one of only two commercial broadcast stations in Israel.

BILL CARRARO (Executive Producer/UPM) recently executive produced "Stay," a psychological thriller from Regency Enterprises, starring Ewan McGregor, Naomi Watts and Ryan Gosling. He was executive producer of "Willard," the award-winning 2003 remake of the 1971 Daniel Mann original hit as well as for "Undercover Brother" in 2002, about an African-American undercover agent.

In 2000, Carraro produced "Book of Shadows: Blair Witch 2," for which he was also the second unit director. The same year he produced "Frequency," a time-travel thriller starring Dennis Quaid and Jim Caviezel. "The Best Man," starring Taye Diggs, which Carraro produced in 1999, was the winner of several Black Reel as well as Image Awards. Carraro executive produced Chow Yun-Fat's second American movie, the explosive thriller "The Corruptor," also starring Mark Wahlberg, and "American History X," the crime drama with Edward Norton and Edward Furlong as two neo-Nazi skinhead brothers.

Carraro moved from production manager to associate producer in 1989 with "Rude Awakening," about two hippies who disappear in the '60s and return to yuppie-ridden New York in the '80s. He followed that with various co-producing, associate producing and executive producing positions throughout the '90s, including the Emmy-winning and Golden Globe-nominated HBO television movie "The Tuskegee Airmen" in 1995, based on the true story of the first African-American fighter pilots and starring Laurence Fishburne.

GABRIEL BERISTÁIN, ASC / BSC (Director of Photography) was born in Mexico, educated in Britain and trained in Europe. He first worked with director Clark Johnson on Johnson's feature film directorial debut, "S.W.A.T.," in 2003.

Beristáin's diverse body of work runs from Mike Newell's "The Good Father" in 1985 starring Anthony Hopkins through the exquisite art film "Caravaggio" (1986) by Derek Jarman, winner of the Silver Bear at Berlin, to the Stephen King thriller directed by Taylor Hackford, "Dolores Claiborne" (1995), with Kathy Bates and Jennifer Jason Leigh. He was camera operator on Stephen King's "The Green Mile" in 1999, directed by Frank Darabont.

Beristáin's feature credits also include "The Distinguished Gentleman" (1992), "Trial and Error" (1997), "Fatal Instinct" (1993) and "Bound by Honor" (1993). Also in 1993, he was the cinematographer of the Northern England shoot of the lush and elegant Australian feature "Wide Sargasso Sea," following that the next year with "Tale of the Mummy," about a cursed Egyptian tomb.

In 1997 Beristáin was the director of photography on the drama-thriller "The Spanish Prisoner" (1997), written and directed by David Mamet. In 2004 he did "Blade: Trinity" with Wesley Snipes, having also done "Blade II" in 2002. Having already worked with Kirk Douglas on the comedy "Greedy" (1994) also starring Michael J. Fox, about a family fighting for an aging uncle's inheritance, Beristáin then worked with Michael Douglas in 1996 as director of photography on the second unit of "The Ghost and the Darkness." In 2005 Beristáin completed "The Ring Two" with Naomi Watts, for Dream Works SKG, as well as the adventure comedy "The Shaggy Dog," starring Tim Allen.

In 2000 Beristáin turned his hand to directing with "El Grito," a Mexico/U.S. co-production about a tabloid reporter who uncovers a series of murders that hit close to home. He has also produced and/or directed several Mexican and Colombian features and shorts, as well as the Irish feature "Joyriders" and many international co-productions.

ANDREW McALPINE (Production Designer), who graduated from Nottingham University in England, gained fame for his work on Jane Campion's "The Piano," for which he received both the BAFTA Award and the Australian Film Institute Award for

best production design in 1993. His first award for production design was in 1974, when he won the Calouste Gulbenkian Designer's Award for the use of holography in theater.

After his first film, "Bones," in 1984, and his first television production, "Zastrozzi: A Romance," a 1986 mini-series, McAlpine worked on "Sid and Nancy," the award-winning dramatic biography of the doomed relationship between Sid Vicious of The Sex Pistols and Nancy Spungen. In 1988 he did the design for Denzel Washington's debut in a U.K. film, "For Queen and Country." He had worked on U.K./U.S. co-productions before, including "Stormy Monday" with Melanie Griffith, Tommy Lee Jones and Sting, in addition to U.K. movies such as "The Rachel Papers." In 1990 he did the Japanese movie "Shadow of China," followed by the period drama "American Friends" and "Deceived" with Goldie Hawn.

McAlpine's first American movie was the crime drama "Bad Company" in 1995, starring Ellen Barkin and Laurence Fishburne. From there he moved to Spike Lee's "Clockers," Jodie Foster's "Home for the Holidays" with Holly Hunter, Disney's "Flubber," "Holy Man" with Eddie Murphy, "The Beach" with Leonardo DiCaprio, "Alien Love Triangle" with Kenneth Branagh, and "The Recruit" (2003), about betrayal in the CIA, with Al Pacino and Colin Farrell. In 2003, he first worked with Michael Douglas on "The In-Laws," the comedy about an undercover CIA agent and his daughter's wedding. His latest movie is "Aeon Flux," a science-fiction action thriller about a secret agent, starring Charlize Theron.

CINDY MOLLO, A.C.E. (Editor) edited the films "Ready to Rumble" and "Panic." She has worked extensively for television, notably as supervising editor on the acclaimed series "Homicide: Life on the Streets" (for which she was nominated for an American Cinema Editors' Eddie award) and "Oz." Her other credits include the television films "Spartacus," "Touching Evil," "Lucky," "Skinwalkers" and "Dash and Lillie." She received an Emmy nomination for her work on the series "Dash and Lilly."

ELLEN MIROJNICK (Costume Designer) worked on her first feature film in 1977, "French Quarter." In 1980, she did the costume designs (with Kristi Zea) on the

1980 breakout hit "Fame." "The Flamingo Kid" (1984) and "Nobody's Fool" (1986) followed.

In 1987 Mirojnick's long association with Michael Douglas began, first with "Fatal Attraction" and "Wall Street" both in 1987, and then on "Black Rain" (1989). That year she also did Steven Spielberg's "Always," as well as Blake Edwards' "Switch" in 1991, "Speed" in 1994, "Showgirls" in 1995 and "Twister" in 1996.

Her work on Douglas' films continued with the blockbuster "Basic Instinct" in 1992. In the same year she did "Chaplin," for which she was nominated for a BAFTA Award for Best Costume Design, along with John Mollo. Other Douglas films she has worked on are "The Ghost and the Darkness," "A Perfect Murder," "One Night at McCool's," "Don't Say a Word" and "It Runs in the Family." Some of her other movie credits include "Mickey Blue Eyes," "What Women Want," "Unfaithful," and "The Chronicles of Riddick."

Mirojnick herself was the subject of a documentary on costume design in movies: "Hollywood Fashion Machine Special: The Costume Designer" (2000). She even played a physics teacher in the romance drama "Reckless" in 1984.

CHRISTOPHE BECK (Composer) has scored numerous films in virtually every genre, from "The Pink Panther" (2006) to "Under the Tuscan Sun," the film adaptation of the best-selling novel.

Beck began his scoring career on the Canadian television series "White Fang," and from there went on to score the television series "Buffy the Vampire Slayer" in seasons two through four. Beck received an Emmy, for Outstanding Music Composition, for his work on "Buffy," in season three (1998) and after completing one more season on the show, decided to move into film scoring.

Beck's recent film credits also include "Elektra," "Miss Congeniality 2: Armed and Fabulous," "Two for the Money," and "Yours, Mine and Ours" (2005). Previously, he scored "A Cinderella Story," "Garfield," "Cheaper by the Dozen," "Just Married," "Confidence," "Without a Paddle" and "American Wedding."

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