



Presents

SAW

Directed by
James Wan

Written by
Leigh Whannell

Story by
James Wan & Leigh Whannell

Starring
Cary Elwes
Danny Glover
Monica Potter
Michael Emerson
Tobin Bell
Ken Leung
Makenzie Vega
Shawnee Smith
Dina Meyer
Benito Martinez

and introducing
Leigh Whannell

RATING: R – for strong grisly violence and language
RUNTIME: 100 MINUTES

THE CAST

Adam..... LEIGH WHANNELL
Dr. Lawrence Gordon CARY ELWES
Detective David Tapp..... DANNY GLOVER
Detective Steven Sing..... KEN LEUNG
KerryDINA MEYER
PaulMIKE BUTTERS
MarkPAUL GUTRECHT
Zep Hindle MICHEAL EMERSON
Brett BENITO MARTINEZ
Amanda..... SHAWNEE SMITH
Diana Gordon.....MAKENZIE VEGA
Alison Gordon..... MONICA POTTER
Jeff..... NED BELLAMY
Carla..... ALEXANDRA CHUN
Father AVNER GARBI
John..... TOBIN BELL

THE FILMMAKERS

Director JAMES WAN
Written by LEIGH WHANNELL
Story by..... JAMES WAN
..... and LEIGH WHANNELL
Producers GREGG HOFFMAN
..... OREN KOULES
..... MARK BURG
Co-Producers DANIEL JASON HEFFNER
..... RICHARD H. PRINCE
Executive Producers..... STACEY TESTRO
..... PETER BLOCK
..... JASON CONSTANTINE
Director of PhotographyDAVID A. ARMSTRONG
Production Designer JULIE BERGHOFF
Editor KEVIN GREUTERT
Music Composer CHARLIE CLOUSER
Costume Designer..... JENNIFER SOULAGES
CastingAMY LIPPENS, C.S.A

SYNOPSIS

How far would you go to save your own life? Prepare yourself for a gut-wrenching trip into the heart of terror with *SAW*, Lions Gate Films' gripping horror film starring Cary Elwes, Danny Glover, Monica Potter and Leigh Whannell. Obsessed with teaching his victims the value of life, a deranged, sadistic serial killer is abducting morally wayward people and forcing them to play macabre games for their own survival. Faced with impossible choices, each victim must struggle to win back his/her life, or else die trying...

A young man named Adam (LEIGH WHANNELL) wakes to find himself chained to a rusty pipe inside a decrepit subterranean chamber. Chained to the opposite side of the room is another bewildered captive, Dr. Lawrence Gordon (CARY ELWES). Between them is a dead man lying in a pool of blood, holding a .38 in his hand. Neither man knows why he has been abducted, but instructions left on a microcassette order Dr. Gordon to kill Adam within eight hours. If he fails to do so, then both men will die; Dr. Gordon's wife, Alison (MONICA POTTER), and his daughter will also be killed. Recalling a recent murder investigation by a police detective named Tapp (DANNY GLOVER), Dr. Gordon realizes he and Adam are the next victims of a psychopathic genius known only as "Jigsaw." With only a few hours left to spare, they must unravel the elaborate puzzle of their fate in the midst of mounting terror. The killer has provided them with only a few clues and two handsaws - too weak to break their steel shackles, but strong enough to cut through flesh and bone...

Gritty and terrifying, *SAW* is a taut, squirm-inducing film packed with moments of indelible horror. Director James Wan expertly spins this intricate tale, creating a chilling landscape of dread where nothing is quite as it seems. An edge-of-your-seat ride bristling with emotional intensity, *SAW* will keep you guessing until the very end. Keep the lights on; you won't sleep easily tonight.

ABOUT THE PRODUCTION

From the very first frame of Lion's Gate Films' terrifying new horror film, SAW, the audience is thrown into the unknown: two men wake up in a subterranean bathroom, both chained to the wall. They know only that one man must kill the other within eight hours or both will die. An intense, complex thrill ride with a puzzle-like plot and a surprise ending that has earned screams from festival audiences, SAW has a visceral, uniquely human perspective on horror.

"I think the film allows you to imagine yourself in the situation of these characters," says co-writer/director James Wan. "It constantly asks, 'If you were in their shoes, what would you do? Would you do the unthinkable to survive?'"

"It's the 'unknown' factor," adds co-writer/actor Leigh Whannell, who also stars in the film as Adam. "Not knowing where you are or what is going on, basically having no control, is terrifying. SAW is told from the victims' point of view, rather than the police's point of view, as we so often see in procedural thrillers. As the film progresses, the audience is piecing together the clues in real time along with the characters. It makes it very easy to identify with."

Each victim in SAW is faced with a horrific choice upon which his or her life rests. A man must escape being buried alive by forcing himself through a web of flesh-cutting wires; a woman must kill another man to free herself from a steel head casing that is timed to tear off her jaw...It's these games, masterminded by a killer known only as Jigsaw, which elevate SAW beyond traditional horror fare, lending a shocking sense of the macabre to the pervading atmosphere of terror.

"Jigsaw's ingenuity is what really distinguishes this film," says producer Oren Koules. "The games he forces his victims to play are horrifying and dark, but more importantly, they're utterly original. Audiences haven't seen anything like them."

Whannell admits to trying to devise the most shocking murders possible. “I couldn’t have Jigsaw challenging his victims to an all-night game of Twister!” he says laughing. “The games he devised had to be pretty hardcore. So I found myself imagining all these sick little scenarios, as if I were a maniac myself.”

In another macabre spin on the genre, *SAW* also functions as a grim morality tale. Jigsaw is not driven solely by cruelty or insanity; he also wants to teach his morally deficient victims a lesson about the value of life. In one chilling scene, one of the survivors of Jigsaw’s games actually credits Jigsaw for helping change her life.

Danny Glover, who plays Detective Tapp, finds this to be one of the most interesting elements of *SAW*. “Even the antagonist, the guy who we most hate in this movie, is someone who philosophically has something to say about the way in which we respect life,” he says.

“Jigsaw makes his victims appreciate how precious life is by threatening to take it away,” says Cary Elwes, who plays Dr. Lawrence Gordon, one of Jigsaw’s unwitting captives. “He’s saying ‘Don’t take life for granted, and don’t wait until it’s too late.’”

Wan adds, smiling, “Jigsaw’s intentions are good, but his methods are not.”

For Wan, *SAW* was the perfect opportunity to put a new spin on the traditional horror film. “For me, the horror genre is one genre that allows you to play outside the boundary of established conventions,” says the director. “I’ve always approached the project like a whodunit, a puzzle movie. I took a thriller storyline and told it in the style of a horror film.”

Producer Gregg Hoffman agrees: “If you’re going to do a genre film, I always think you have to twist it, shake it up, surprise people. Elevate it in some way. *SAW* would be a classic Hitchcock film if Hitchcock had watched too many *Nine Inch Nails* videos.”

Wan cites filmmakers like David Lynch and Dario Argento as the primary sources of inspiration for the gritty, surreal look of *SAW*. “I wanted to take real people and put them into an alien, Lynchian universe inhabited by the macabre freakishness of Argento,” he says. “From the outset I wanted *SAW* to be a vicious film of ferocious intensity where none of the characters or situations are safe.”

Wan and Whannell met in film school in Australia where Wan was already displaying an appreciation for unique genre fare. Whannell recalls, “We went to a really arty film school with lots of black nail polish and berets and guys making films about sand. James would get up and show his films, and they’d be about zombies. I knew he was going to become something big.”

Wan and Whannell set about writing a script together with a simple premise: two men are trapped in a bathroom; one man has to kill the other. From this compellingly simple scenario, a story grew and broadened, encompassing flashbacks and a host of other characters.

Once Whannell understood what the theme of the story was, he knew he could start writing. “I had some health problems before the writing of SAW, which while not life-threatening in the end, really shook me up and made me think about the way I was living life,” remembers Whannell. “It honestly changed me. I thought that would be an interesting theme to structure a thriller around.”

“The script was designed in such a way that all the separate strands would eventually come together in the end,” says Wan. “Like jigsaw puzzle pieces making up the whole picture.”

When they finished the script, Wan and Whannell were urged by their manager to fly to Los Angeles to take meetings on the project. However, for the two broke, would-be filmmakers, a trip all the way to North America seemed like “an expensive handshake.” Hoping to make the trip as productive as possible, they realized there was only one thing to do – spend more money. Scraping together a few thousand dollars, the young filmmakers shot a brutally compelling scene from the script starring Whannell, hoping to use this short film to sell themselves as a capable director and star. They burned the film onto a DVD and submitted it to L.A. producers with their script.

“It’s the smartest thing we’ve ever done,” states Whannell.

Several thousand miles away in Los Angeles, producer Gregg Hoffman was waiting for a meeting to start when an agent friend pulled him into an office and showed him Wan’s and Whannell’s DVD. “About two or three minutes into it, my jaw hit the floor,” says Hoffman. “I

ran back to my office with the DVD and the script and showed it to my partners Oren Koules and Mark Burg.”

By the time Wan and Whannell had stepped off the plane onto Los Angeles soil, Hoffman, Koules, and Burg had already made an offer to finance the movie with Wan directing and Whannell starring in the role of Adam. Of the DVD Whannell simply says, “It was one of those few things in life that did exactly what it was meant to do.” Three months later, Wan and Whannell were shooting SAW.

On the basis of the DVD and the script, Wan and his producers found they were able to attract considerable star power to the project. When Cary Elwes watched the DVD, he sent Koules an e-mail with only one word: “Wow.” He sat down to read the script and found he couldn’t stop. “I read it in one sitting, which I never do,” says Elwes. “I thought, ‘Okay, I’ve got to do this. I’ve got to.’ It was just wonderful writing, an incredibly taut suspense thriller. ”

Monica Potter, who plays Dr. Gordon’s wife Alison, remembers watching the DVD for the first time. “I watched it, and then I had to watch it again. And it disturbed me because I wanted to do it. I wanted to be in this film and I was trying to figure out why. It got me a little worried.”

“James and Leigh have tapped into something, into the psyche,” adds Elwes. “I walked around the first couple of days on set and everyone was saying to me, ‘Isn’t this script amazing?’ You never hear crew members say that. Ever.”

For the role of Tapp, the police detective who becomes obsessed with stopping Jigsaw, Wan set his sights on Danny Glover. Glover was “really impressed with Wan’s vision,” and signed on immediately, attracted to the multi-dimensional role. Glover smiles as he recalls how Wan came to choose him for the role. “James saw me in an infomercial in Australia,” he says, laughing. “He wasn’t saying, ‘I saw you in another film.’ He saw me in an infomercial.”

Since the relationship between Dr. Gordon and Adam forms the core of SAW, Elwes felt it was imperative that he and Leigh Whannell have rehearsals before production began. “These two characters bond in this room in a very strange way,” says the actor. “They go through all kinds of emotions with each other, but in the end, they really have found some common thread, even when they end up being antagonistic. We found some wonderful things in rehearsal. We were very lucky.”

Says Whannell: “The biggest challenge for me was to try and hold my own opposite a great actor like Cary. Luckily, he was such a great and gracious guy that I got over my nerves pretty quickly.”

Having already proven his acting skills in the short film he and Wan made, Whannell packed away his “writer’s hat” and threw himself into his first starring role in a feature film. However, watching his vision come to life proved to be more than a little surreal. “When something’s in your head for so long, to be able to touch it is really amazing,” says the young actor/writer. “Like that bathroom, the main set. It was in my head for two years, and then all of a sudden I could walk into it. I could touch the walls. That was incredible.”

Whannell could often be seen on set with headphones on, listening to music before shooting a scene. “Sometimes it’s difficult to muster up that primal level of anger or fear, especially when you’re achieving your dream of making a film. I found music would take me to a particular emotional place in a short amount of time.”

Whatever his methods, it’s clear that Whannell more than holds his own opposite his seasoned co-stars. “Leigh is a really talented guy,” says Elwes. “I’m very excited for him because he’s going to take off after this movie.”

The cast was equally excited by first-time director James Wan, who proved that directing is, in Elwes’ words, “a job he was born to do.” For Wan, shooting SAW far surpassed his expectations. “I always thought that my first film would be with a couple of my mates back home, a couple of friends getting together sitting around a table,” he says. “But this is amazing. It’s been especially great working with the cast and crew. Everyone’s been so supportive of me. I’ve been very fortunate.”

“I think that James is going to be one of the most promising new directors to arrive on the scene. No question,” asserts Elwes. “He’s such a visionary, and he’s so wonderful with actors. He creates an environment where you feel so comfortable that you feel like you can try anything.”

“He gives you the space to be creative,” adds Glover. “It’s truly a collaborative effort.”

Monica Potter believes that James' relative inexperience was actually an asset, as it allowed him to be more responsive and flexible as a director. "Older directors can be stubborn," says the actress. "James is aggressive and very helpful. He knows exactly what he wants, but he loves new ideas, too. He's awesome."

Audiences have clearly responded to SAW's masterful performances and taut suspense, but it's the film's shocking surprise ending that has really sparked conversation. "The twist at the end is definitely what makes the movie," says producer Mark Burg, "and we're not giving it away."

"My hope is that the ending makes people walk out thinking about the entire movie, the way it did with films like THE USUAL SUSPECTS and THE SIXTH SENSE," says Whannell. "With those films, you cast your mind back to earlier scenes and things become clearer. The whole film has resonance."

Wan relishes the effect of the final frames on his audience. "I want people to walk out shattered. Completely and utterly shattered," he says, laughing. "That's the plan."

CAST BIOS

Cary Elwes

Cary Elwes most recently appeared in the critically acclaimed NBC mini-series "Uprising," opposite Jon Voight and Leelee Sobieski, and starred in Lions Gate's dramatic thriller THE CAT'S MEOW opposite Kirsten Dunst. He will next be seen starring in Miramax's ELLA ENCHANTED opposite Anne Hathaway.

He previously starred alongside Willem Dafoe and John Malkovich in the Golden Globe and Oscar nominated SHADOW OF THE VAMPIRE.

Other films include director Tim Robbins' THE CRADLE WILL ROCK with Vanessa Redgrave and Susan Sarandon. Elwes starred opposite Helena Bonham-Carter in the highly acclaimed historical epic LADY JANE. From this, Rob Reiner picked Elwes to star opposite Robin Wright in the classic film, THE PRINCESS BRIDE.

He has appeared in the blockbusters TWISTER with Helen Hunt, LIAR LIAR with Jim Carrey, and the suspense thriller KISS THE GIRLS with Morgan Freeman and Ashley Judd, among countless others.

Danny Glover

A native of San Francisco, Danny Glover attended San Francisco State University and trained at the Black Actor's Workshop of the American Conservatory. He appeared in numerous stage productions, including THE ISLAND and MACBETH at the Los Angeles Actor's Theater, and SIZWE BANZI IS DEAD at the Eureka Theatre. However, it was Glover's performance in the New York production of Athol Fugard's MASTER HAROLD AND THE BOYS that first brought the actor national recognition.

His film credits include: THE ROYAL TENENBAUMS, PLACES IN THE HEART, SIVERADO, THE COLOR PURPLE, THE LETHAL WEAPONS series, BAT-21, GRAND CANYON, TO SLEEP WITH ANGER, ANGELS IN THE OUTFIELD, THE SAINT OF FORT WASHINGTON, BELOVED, and BOESMAN AND LENA.

He recently completed filming Lions Gate Films' THE COOKOUT with Queen Latifah.

He received an NACCP Image Award as well as an ACE Award for his performance in HBO's production of "Mandela." Glover received Emmy nominations for Best Supporting Actor for his roles in the television mini-series "Lonesome Dove," and for Turner Network Television's "Freedom Song."

In 1990, Glover starred in Charles Burnett's award-winning and critically acclaimed TO SLEEP WITH ANGER, playing a character whose ambivalent conflict between his good and dark sides brings three generations of a contemporary black family to dangerous crossroads. TO SLEEP WITH ANGER marked Glover's debut as an executive producer. Other films executive produced by Glover include: HBO's "American Dream" series for Black History Month; the

HBO-BBC movie “Deadly Voyage,” based on a true story of eight African stowaways who were slaughtered on the high seas by a Ukrainian freighter crew; TNT’s “Buffalo Soldiers,” a dramatic story of America’s first all black Calvary unit; and TNT’s “Freedom Song,” a story about the civil rights movement for which he received an Emmy Award nomination for best supporting actor.

Glover hosted and executive produced “Courage,” a one-hour, weekly prime-time series for Fox Family Channel, which celebrated and profiled real people who have shown courage and bravery in moments of crisis. “Courage” was selected by TV Guide as one of the Top Ten Inspirational Shows on Television for 2000.

In response to the AIDS crisis in Africa, and in order to raise awareness about the impact of the disease on undeserved communities in the United States, Glover has extended his tenure as Goodwill Ambassador for the United Nations Development Program. He is also a major supporter of the TransAfrica Forum, the African-American lobbying organizations on Africa and the Caribbean, and the Algebra Project, a math empowerment program developed by civil rights veteran Bob Moses.

Monica Potter

Monica Potter’s film credits include: I’M WITH LUCY, ALONG CAME A SPIDER, HEAD OVER HEELS, WITHOUT LIMITS, PATCH ADAMS, MARTHA MEET FRANK, DANIEL & LAURENCE, A COOL DRY PLACE, CON AIR, and BULLETPROOF.

Her television credits include “The Lunchbox Chronicles.”

Leigh Whannell

Leigh Whannell has performed supporting roles in ONE PERFECT DAY, THE MATRIX RELOADED, NEGATIVE, AARON, DARRON & THE BARON STYGIAN, THE DEMISE OF FALLON THOMAS, and STATIC. SAW is Whannell’s first leading feature film role.

His television credits include the following: “In-Entertainment,” “TVI/Foxtel,” “Fly TV,” “Arena/Foxtel,” “Blue Heelers,” “Recovery,” and “Neighbors.” His theater credits include *The Gathering*.

Whannell also co-wrote the screenplay for SAW, his first script.

Shawnee Smith

Shawnee Smith has consistently put to use her versatile talents in the film, television, theatre and music arenas with much success. Her impressive career includes a co-starring role on an award-winning television show, which is now strong in syndication, and a variety of memorable roles in hit feature films. She also toured America and the U.K. fronting a rather extreme rock band called *Fydolla Ho*.

Presently Shawnee portrays “Amanda” in SAW, a gritty, taught and terrifying film, visually branded by the shocking image of Shawnee’s face in a ghastly metal head device.

A native of South Carolina, Shawnee’s achievements began early in her career when she appeared in the movie ANNIE. As a young actress she was awarded the Youth in Film Award for Best Actress in a Television Film for her role in the CBS drama CRIME OF INNOCENCE.

She was honored with the *Dramalogue* Critics Award for her performance in the theatrical production, *To Gillian on her 37th Birthday*, and that same year received rave reviews for her co-starring role with Richard Dreyfuss in *The Hands of it's Enemy* at the Huntington Hartford Theatre.

Shawnee then starred in *THE BLOB* for Columbia Pictures, in the hit comedy *SUMMER SCHOOL* for Paramount Pictures and in *WHO'S HARRY CRUMB?* also for Columbia Pictures. Those roles would be followed by appearances in such highly-acclaimed films as *LEAVING LAS VEGAS*, *ARMAGEDDON*, *DESPERATE HOURS* and *BREAKFAST OF CHAMPIONS*.

Shawnee's television credits are equally as impressive, with a list that includes a series regular on the hit CBS comedy *Becker* as well as series regular roles on *The Tom Show* and *Arsenio*. She appeared in the CBS television movies *SOMETHING BORROWED*, *SOMETHING BLUE*, *I SAW WHAT YOU DID*, and *FACE OF EVIL*, as well as the mini series *THE STAND* and *THE SHINING*.

Satisfied with pushing the extremes in her critically acclaimed punk/metal band *Fydolla Ho*, Shawnee is currently working on her first solo record with *Queens of the Stone Age* producer Chris Goss.

In addition to her current projects, Shawnee has completed a role in the film *THE ALMOST GUYS*, to be released soon.

FILMMAKER BIOS

James Wan, Director/Co-Writer

James Wan's directing credits include the short films NEGATIVE, THE ANTHEM OF MARCUS WRIGHT, STYGIAN, and RADIUS. SAW is Wan's feature film directing debut.

His television credits include the following: "Fly" for ABC, "Cooking with Kurma," and "More Great Vegetarian Dishes."

Leigh Whannell, Co-Writer/Actor (please see "Cast Bios")

Charlie Clouser, Composer

Charlie Clouser's current work as co-producer of the new album by the groundbreaking metal band Helmet, to be released on Interscope Records, is a natural outgrowth of his singular work as a musician, programmer and remix artist.

Before joining Nine Inch Nails as keyboardist/programmer in 1994, Charlie had already built a following with his extreme synth work and remixes for Prong, Marilyn Manson, White Zombie, and others. His dense layers of chopped up beats and grinding synthbass lines were instrumental in defining the sound of White Zombie's double-platinum 1994 breakthrough album Astrocreep: 2000, and five of his elaborately heavy remixes dominated the follow-up gold remix album SuperSexy Swingin' Sounds. This led to numerous collaborations with front man Rob Zombie, including co-writing songs such as the 1996 Grammy nominee for Best Metal Performance, "The One" (with Alice Cooper), which Charlie wrote, mixed, and performed, and key songs for soundtracks like BEAVIS AND BUTTHEAD DO AMERICA and Howard Stern's PRIVATE PARTS, as well as for Rob Zombie's double-platinum 1997 solo debut. A remix album followed (1999's American-Made Music To Strip By), and again, Charlie dominated the track listing. Throughout all of this, his remixes were being licensed to film and television at a furious pace, appearing on countless soundtrack albums (THE CROW II, THE MATRIX, SCREAM), and popping up in the occasional video game.

Parallel to all of this, Charlie has been playing keyboards, theremin, and occasionally drums onstage with Nine Inch Nails since the band's quadruple-platinum album The Downward Spiral, and his destructive keyboard technique and heavy-metal theremin style have long been integral to the band's intense live show.

In the studio with Nine Inch Nails, Charlie has co-written high-profile songs like "The Perfect Drug" (from the gold soundtrack to David Lynch's LOST HIGHWAY), "Starfuckers, Inc." and "The Way Out Is Through?" (both from The Fragile, Spin Magazine's 1999 Album of the Year), and his intricate programming style and abrasive synth work are important elements of the band's unique sonic vision.

Along the way, he has continued to apply his talents on albums and remixes for artists like David Bowie, Jamiroquai, Deftones, Rammstein, Killing Joke, Esthero, Marilyn Manson, Snoop Dogg and Meat Beat Manifesto.

SAW is Clouser's first film score.

Gregg Hoffman, Producer

Gregg Hoffman is a partner and Head of Production for Evolution Entertainment. Since joining the company in January 2003, Hoffman has overseen the sale of numerous motion picture scripts and television movies and ideas to several major studios and networks. Also an accomplished screenwriter, Hoffman has sold two scripts, Q.PIDD: LOVE BROKER and TRUE LOVE, HOPE AND A REALLY BIG PEARL, to New Line Cinema and Paramount Pictures respectively.

Prior to joining Evolution, Hoffman produced Walt Disney's GEORGE OF THE JUNGLE 2. From 1993 to 2000, he was an executive in the Walt Disney Motion Picture Group, rising steadily to the position of Senior Vice President, Production. While at Disney, Hoffman developed and produced numerous films including GEORGE OF THE JUNGLE, INSPECTOR GADGET, 101 DALMATIANS and THE PARENT TRAP. He was also responsible for several films under the Touchstone label, such as CORKY ROMANO, THE ROOKIE and SWEET HOME ALABAMA. Before joining Disney, Hoffman worked for several independent film companies where he was the music supervisor for SCORCHERS and ONLY YOU, which he also co-produced.

Oren Koules, Producer

Oren Koules is the co-founder of Evolution Entertainment, a management/production company representing actors, writers and directors, as well as producing a number of television shows and motion-pictures each year. Koules and his partner Mark Burg have grown Evolution Management from a staff of 3 to 25 employees and over one hundred clients in six years. As producers, Koules and Burg have produced a number of motion pictures, including JOHN Q, LOVE DON'T COST A THING and DUMB AND DUMBERER. In television, they are executive producers on the hit CBS sitcom 2 ½ MEN and producers of THE CASINO on Fox.

Previously, Koules was a Senior Vice President of Production at Paramount Pictures, where he oversaw the development and production of numerous films during his two- year tenure. Prior to Paramount, in 1995 Koules partnered with Dale Pollack in Peak Productions. The duo produced two studio-released hits in eighteen months, SET IT OFF and MRS. WINTERBOURNE. Before arriving in Hollywood in 1992, Koules was a commodities trader on the Chicago Mercantile Exchange. He traded for eight years on the floor, owned a prestigious full membership on the Exchange and served on various committees. Koules left the exchange in January of 1992 as a member in good standing.

Mark Burg, Producer

Mark Burg is the co-founder of Evolution Entertainment, a management/production company representing actors, writers and directors, as well as producing a number of television shows and motion-pictures each year. Burg and his partner Oren Koules have grown Evolution Management from a staff of 3 to 25 employees and over one hundred clients in six years. As producers, Koules and Burg have produced a number of motion-pictures including JOHN Q, LOVE DON'T COST A THING and DUMB AND DUMBERER. In television, Koules and Burg are executive producers on the hit CBS sitcom 2 ½ MEN and producers of THE CASINO on Fox.

Mark Burg has produced and executive produced over 20 films in his career, including BULL DURHAM, CAN'T BUY ME LOVE, AIRHEADS, THE CURE, TOY SOLDIERS and THE SANDLOT, among others.