



DEAD SILENCE

Production Information

*Beware the stare of Mary Shaw.
She had no children, only dolls.
And if you see her, do not scream.
Or she'll rip your tongue out at the seam.*

—1940s Children's Rhyme from Ravens Fair

From the writer and director of the international phenomenon *Saw* comes an experience on the razor's edge of fear. Spinning a haunted tale of supposedly long-dead ancestors and age-old grudges, director JAMES WAN and writer LEIGH WHANNELL take their trademark knack for scaring the hell out of their fans and bring it to the horror *Dead Silence*.

Every town has its own ghost story—a local folktale that's whispered around campfires or an incantation chanted by nervous kids at a sleepover that can summon the victim of a brutal murder. And when those kids get old enough, they share the tale with the next generation, passing along the legacy of terror and keeping alive that town's own myth of massacre and the ghosts it leaves behind. Except, in some towns, those scary stories aren't just imaginative tales told to amuse adults and terrify children. Sometimes, they're real.

In Ravens Fair, the story is about Mary Shaw, a ventriloquist who went mad in the 1940s. Accused of the kidnapping and murder of a young boy who labeled her a fraud, she was hunted down by angry townspeople who—in the ultimate act of revenge—

cut out her tongue and killed her. They buried her along with her “children,” a handmade collection of vaudeville dolls, and assumed they had silenced her forever.

Since that time, Ravens Fair has been plagued by mysterious deaths. The ghastly dolls from Mary Shaw’s collection have gone missing from the grave and reappeared over the decades in the most unlikely of places. In the still of night—wherever her children are glimpsed—families are found gruesomely murdered...with their tongues torn out at the seam.

Far from the pall of their cursed hometown, newlyweds Jamie (RYAN KWANTEN, television’s *Summerland*) and Lisa Ashen (LAURA REGAN, television’s *Saving Jessica Lynch*) thought they had established a fresh start. But when his wife is grotesquely killed in their apartment, Jamie cautiously returns to Ravens Fair for the funeral, intent on unraveling the mystery of Lisa’s untimely death.

Once reunited with his ill father, Edward (BOB GUNTON, *The Perfect Storm*), and his father’s new young bride, Ella (AMBER VALLETTA, *Premonition*), Jamie must dig into the town’s bloody past to find out who killed his wife and why. All the while, he is doggedly pursued by a detective (DONNIE WAHLBERG, *Saw III*) who doesn’t believe a word of Jamie’s alibi. As he uncovers the legend of Mary Shaw, the town’s wayward son will unlock the story of her curse and the truth behind the threat from a rhyme in his childhood: if you see Mary Shaw and scream, she’ll take your tongue. And the last thing you will hear before you die...is your own voice speaking back to you.

The behind-the-scenes team on the horror film includes cinematographer JOHN R. LEONETTI (*The Scorpion King*), production designer JULIE BERGHOFF (*Five Fingers*), costume designer DENISE CRONENBERG (*Dawn of the Dead*) and editor MICHAEL N. KNUE (*The Ring Two*). Music is provided by CHARLIE CLOUSER (*Saw* franchise).

Dead Silence is from a story by Wan & Whannell. It is produced by GREGG HOFFMAN, OREN KOULES and MARK BURG, with PETER OILLATAGUERRE serving as executive producer.

ABOUT THE PRODUCTION

Waking Evil:

Wan and Whannell Tell Ghost Stories

During the editing process for their groundbreaking horror film *Saw*, James Wan and his writing partner, Leigh Whannell, approached producer Gregg Hoffman with an idea that would become their next experiment in terror. They proceeded to tell the filmmaker an eerie story about the ghost of a ventriloquist who rips people's tongues out from their mouths and steals their voices forever. Intensely bothered by the pitch, Hoffman became curious to bring this haunting tale to the screen.

After their experience creating and filming the surprise mega-hit *Saw*, Wan and Whannell hoped to try something different and return to a more traditional form of horror storytelling. "Leigh and I wanted to make an old-fashioned ghost story...one that played with the theme of ventriloquism," explains Wan. "People are so used to contemporary horror films that we wanted to give the audience something unexpected."

The story of the ghost of a murdered vaudeville-era performer who wreaks vengeance on the townspeople who rejected (and dispatched of) her struck a chord with Hoffman and his partners, Mark Burg and Oren Koules. Not only were they impressed with the original tale, they loved the many twists and turns of *Dead Silence*, enjoying that nothing in the world of Ravens Fair was what it appeared to be.

The response of their producers was exactly the reaction for which Wan and Whannell had hoped. "We felt that the theme of ventriloquism hadn't been very explored because people aren't familiar with it," notes the director. "Other than some films of the 1940s, not many movies in the genre have touched on this subject matter. We felt that this was a new way to create tension and fear."

Wan continues, "There is something so primal and creepy about ventriloquist dolls. A great ventriloquist could instill so much life into the doll, that when the doll is left alone you'd expect it to still be alive. That's what makes it scary!"

The ensuing critical and commercial success of the *Saw* franchise made it easier for Wan, Whannell and the producers to book appointments at the studios. The pitching

process ended after Universal Pictures responded to Wan's directorial vision on *Saw* and bought the idea for *Dead Silence*.

Executive producer Peter Oillataguerre was there for the pitch. "The story caught me immediately," he relates. "And more so when we met with James. He had a very clear vision of what he wanted to present. Instead of following the current format of horror films, he wanted to buck the trend and go back to an old-school classic horror."

With the project finding its home at Universal, Whannell and Wan spent the next nine months fleshing out the story of the denizens of Ravens Fair. Their aim was to write a script that was macabre and creepy. "We wanted to make a film we love...similar to those from the '50s and '60s, like the British Hammer and the Italian horror films made by Mario Brava," says Wan. "These are films that don't rely on blood and guts but are more about an atmosphere dripping with dread—like a creepy episode of *The Twilight Zone*."

Adds producer Oren Koules, "So many of the recent horror movies are effects-driven. James didn't want a slasher movie with only blood popping out of some amazing effects. He wanted to achieve a creepy feel throughout the film."

The two-man team believes that if something scares them, chances are that others will also find it frightening. According to Wan, "Leigh and I try to scare ourselves first. One of the things that I'm terrified of is waking up in the middle of the night, looking around my room and seeing someone in the corner watching me sleep. Little elements like that creep me out, so I put them in the films I make."

During the concept and writing stages, Wan and Whannell's collaborative process relied on their individual strengths. Shares Wan of their working style: "Leigh and I come up with ideas together. Our work becomes a story, and I leave him to write the screenplay. The actual putting pen to paper is all Leigh. He gets into the characters. What I add is a directing point of view."

Producer Koules summarizes their unique partnership: "James and Leigh wanted to make a very creepy ghost story. They didn't want to make some Friday night popcorn movie that the audience forgets by Saturday afternoon. They want to make a movie that people remember."

Casting *Dead Silence*:
Filmmakers Begin Carving Dolls

Director Wan started the casting process with a clear mandate. “I wanted actors who could bring life to these roles,” he notes. “This is a film in which the characters and the story will get under audience’s skin, so it was important to find talent who could engage moviegoers in just the right way.”

Discovering the right performers would take the production some time. In the case of *Dead Silence*’s protagonist, Jamie Ashen, Wan and the producers saw a long list of up-and-coming young talent from both the film and television worlds. None made a lasting impression until Australian-born Ryan Kwanten came to audition. After nailing his scenes, producers Hoffman and Burg looked at one another, tossed up their pens and noted, “That’s our guy!”

Wan concurs, “Ryan brings the vulnerability that the role requires. I needed someone who could depict a young man on the verge of adulthood, but someone still vulnerable enough to be controlled by a very disciplined father. Ryan embodies that.”

Kwanten responded positively to portraying Edward’s only son. “I’m not normally this way,” he says, “but as Jamie I’m the center. I’m the character that people will take the ride and sympathize with.” His admiration of Wan’s directorial debut was also a strong motivator. “I was a big fan of *Saw*, so I knew that the characters were going to get a taste of hell.”

Amber Valletta was chosen for the role of Ella, Edward Ashen’s fourth wife (and devilishly-gorgeous stepmother to Jamie). The role called for someone who was, according to Wan, “beautiful in a trophy wife way, but who adds dignity. She’s not a person without substance; she’s a character with heart.”

Though she admits to not being a fan of horror films, Valletta was won over by Ella’s “crazy demented side.” The story’s exploration of Ella’s evolution from hopeful wife to vengeful stepmother “makes the character more interesting, because you empathize with her,” Valletta notes. “She wanted to be part of a family, but that dream was taken away. Now, she wants revenge. I found her very sympathetic.”

Donnie Wahlberg landed the role of the curious, often-shaving Detective Jim Lipton, whose early suspicion of Jamie's involvement in his wife's death slowly shifts into belief in his innocence. Wahlberg had already impressed producer Koules with his work during the production of *Saw II* (enough to have him return for the sequel). Notes Koules: "We just fell in love with Donnie. He did such an amazing job in *Saw II*, we just had to have him for *Dead Silence*."

Similarly, Wahlberg and Wan met during the production of *Saw II* (and worked together for the sequel), in which Wahlberg portrayed Detective Eric Matthews. "James would come by the set all the time, so I built a good relationship with him," comments Wahlberg. "When it was time to do *Dead Silence*, everything had gone so great between us that the production team said, 'Come on back, man.' Fortunately, I had a great time with them, so it was an easy decision."

The filmmakers gave the actor freedom to develop the character of Lipton. Producer Burg offers, "He's part of the Twisted Pictures troupe of traveling players. We don't make a movie without Donnie Wahlberg. It's just that simple."

Laughs Wahlberg: "I've played many detectives. Playing Lipton was a lot of fun, because as an outsider to the town I can look at everything from a different perspective. I get away with saying things while everyone else is playing straight."

Wahlberg's improvisation with his character would lead to a number of unexpected moments with his co-star, Ryan Kwanten. Notes the performer, "Ryan's quick. If I throw something to him, he returns it. When you have a give-and-take with another actor, then you can play and try things...really go for it."

Casting the role of Edward Ashen, the abusive patriarch of the Ashen family, presented a challenge to the production. The filmmakers wanted an actor who could play a man who, though he had spent a lifetime being cruel to his family, was now suffering a slow death and trying to express his remorse...all from the constraints of a wheelchair.

Seasoned character actor Bob Gunton describes his initial reaction to the script: "This bedroom, late-night scary story appeals to all of us who like the intellectual challenge of keeping an audience in suspense, tightening that suspense, then giving them the satisfaction at the end of saying, 'Oh, I see.'"

His creative impulses were attractive to the director. Wan says, “A number of people auditioned for the part, playing Edward in the obvious way. Bob came in and started to think about the character from a very different point of view.”

Once cast, Gunton found that he had to work within certain technical and acting parameters to play the wheelchair-ridden Edward. “It was a very technical exercise, rather than a pure acting situation. I have never played a character who does not walk onto the scene wanting something, needing something, delivering a message.”

For the production, casting the character of Mary Shaw was obviously the most critical, and the team found the process almost as torturous as being haunted by the decades-old ghost. The actor chosen for the role would need to portray a combination of the classic, creepy, witch-like ghost with a 1940s vaudeville diva. After auditioning a number of women in Los Angeles, the casting group decided to throw its net further. On their first day of auditions in New York, the right person walked in.

Veteran stage actor JUDITH ROBERTS (*Fast Food Fast Women*) snagged the role of Mary Shaw, a ventriloquist with an unhealthy attachment to her puppets and bloodlust for her victims. Says Roberts of the role: “She has a desire for children, for family and to be part of the Ashen world...to have what they have. But at the same time, Mary also wants something that, in her day and age, women didn’t get very much of: power, status in the world she lives in. To be denied that you exist has to be horrific.”

Designing the Dead:

Dragging Mary Shaw Back From the Grave

To bring this supernatural thriller to life, Wan and Whannell needed a group of creative talents that could support their vision of a gothic horror story. Members of the team for *Dead Silence* include production designer Julie Berghoff, composer Charlie Clouser—both of whom worked with the filmmakers on *Saw*—as well as cinematographer John R. Leonetti, editor Michael N. Knue and costume designer Denise Cronenberg.

For the filmmakers, the composition of the team highlights two major elements: loyalty and experience. They live by the maxim “if it ain’t broke, don’t fix it.” Offers

director Wan: “I was very lucky to get everyone on board early on, so that I could say, ‘I want more Victorian here. I want lots of red here, or I want darkness here.’”

One of the most important aspects of filming a horror about an evil ventriloquist is to ensure that your antagonist can nail her “lines.” As part of her preparation, Roberts learned the basics of this centuries-old art form. “You never really close your mouth when trying to make the puppet work,” she shares. “The ventriloquism happens in the throat, if you’re working with the larynx in the back of the throat.”

Mary Shaw’s prosthetic makeup was designed by artist Dave Anderson and applied by François Dagenais in a process that took three to four hours to apply, and an additional hour to remove. Her costume also included custom fitted contact lenses for the close-up shots.

The intense attention to detail was necessary for authenticity (and to scare the devil out of the audience). Wanting to more slowly draw the theatergoers into her world, the team lessened Mary Shaw’s appearance through successive drafts of Whannell’s screenplay. The filmmakers wanted to retain the essence of the misunderstood woman from Whannell and Wan’s story. According to producer Koules: “In a weird way, she’s still the star of the show. And we wanted to make sure that we optimize the scares as much as we can.”

The appearance of Mary Shaw’s 100-plus dolls was designed by Wan and production designer Berghoff and made by prosthetics designer Dave Anderson. Wan and Berghoff researched movie dolls and discussed what they liked about each character and each expression. Says Berghoff of Billy, the central doll in the film: “We decided that we wanted Billy’s eyes to be oversized. There is something creepy about the way his face and expression never change, and the way he can almost stare at you from the back of his head. We gave him realness...almost like a little man.”

His macabre ultra-realistic appearance made Billy a hit with the cast and crew. Berghoff adds, “Billy is made of wood, as befits a doll from the 1940s. The eyes are made of glass, to give the appearance of human eyes.”

For the filming of several of *Dead Silence*’s pivotal scenes, actor Bob Gunton had to undergo a process to have a replica made of his body. He describes the days of make-up: “I was dressed in a full-body leotard and smeared with Vaseline, and then a material

made of seaweed was poured over me. It was a little claustrophobic, and the head portion got very warm. We did a claw version, and when I pulled my hand out, all my capillaries had broken. I really felt like I was in the movie business.”

The process was quite a humbling experience for the actor. “Looking at an older version of myself is very creepy,” Gunton recalls, “yet it’s a gift to see a real-life version of yourself. Trying to get an objective view of your physical reality is a very interesting and humbling exercise.”

In their initial conversations on set design, Wan and Berghoff discussed giving the film a gothic look. That discussion evolved into a decision to base the film on primarily Victorian and Italian influences. Wan explains, “I knew exactly how I wanted the film to look. I wanted it to have a baroque, European feel, but with a contemporary Hollywood slant.”

He knew that he “wanted it to be elegant and beautiful. I think that scary movies can be both contemporary and classic at the same time. With *Saw*, it was all about being rough and gritty and in your face. *Dead Silence* is a lot more subtle in its visuals.”

Berghoff and Wan also used nature to reflect the themes of the film. The designer comments, “Nature is slowly taking over the town, strangling it with vines. We wanted to give the sense of something in decline...that Ravens Fair and its residents exist in a state of physical and moral decay.”

The Guignol Theatre that serves as the place where Mary Shaw’s villainy begins (and possibly ends) is an example of these influences in play. “I searched for the perfect location and found an amazing quarry,” says Berghoff. “It is breathtaking and surrounds the theater. We brought in vines and trees to enhance the illusion of an old Italian theater being overtaken.”

To set the film’s tone, the pattern from Mary Shaw’s headstone is also used in the interior colors of the theater. The red and gold curtains, curved features and paneled walls add to that desired look.

To design the home where Jamie reluctantly returns—and Ella and Edward still live—the team wanted to use a Victorian house with dark woods. The Christie Mansion, a heritage home in Toronto, Ontario, fit the criteria. Explains Berghoff: “The energy is dark wood with dark wallpaper. It’s not as rich as the theater with its reds and golds.

The colors are faded—as the town and the Ashen family have faded. The dark furniture is now creepy, but gives the sense of having once been beautiful and expensive.”

Wan knew that the style that had served him in *Saw* would not work for his new production. “This is an old-fashioned ghost story, so it needs a classical approach to the lighting and the camera work. It’s about manipulating the audience to feel certain emotions. Much of that comes from the photography.”

As an artist who trained as a director of photography on the television classic *Tales From the Crypt*, cinematographer Leonetti knows the nuances of using the camera to elicit intended emotions from moviegoers. “You have to be careful how you guide the audience with the moving camera. Sometimes, it’s just enough to create tension. But there are times when you want it to feel like there’s someone else in the room.”

No stranger to films with a macabre feel, costume designer Denise Cronenberg was won over by the period touches provided in the story’s flashbacks. One of the film’s key sequences that takes place in the Guignol Theatre represented a challenge to Cronenberg and her team. The designer shares, “We had to dress 200 people in costumes from the early 1940s, renting the costumes from three different rental houses...as so many of the clothes were in poor condition.”

To connect the past with the present, Cronenberg resorted to subtle touches. She provides that “Old Henry [Ravens Fair’s mortician] wears a vintage-inspired contemporary striped shirt with suspenders. I dressed him as a young man in the same style. Henry wears a cardigan instead of a jacket and Marion [his sister] wears a vintage housedress, to suggest that the town is stuck in the past.”

Throughout the shoot, the filmmakers never lost their sense of humor, even though they were dealing with the most gruesome of topics. The film would, however, bring up the phobias of even the toughest of crewmembers. Of the ventriloquist dolls, producer Mark Burg cringes, “You just look at Billy, and you’ll see the scare. You know there’s nobody there...you know it’s just a doll. But yet, you look at it, walk away and you look back—you swear the eyes are looking elsewhere.”

Director James Wan laughingly concludes: “After *Saw*, I knew that it would be difficult for me to get a romantic comedy, so I thought I’d stick to the horror genre but

approach it in a different way.” With that, we take our direction from Mary Shaw and fall silent.

Universal Pictures Presents A Burg/Koules/Hoffman Production: *Dead Silence*, starring Ryan Kwanten, Amber Valletta, Donnie Wahlberg, Bob Gunton. Music is by Charlie Clouser; the editor is Michael N. Knue ACE. The production designer is Julie Berghoff. The director of photography is John R. Leonetti ASC. *Dead Silence*'s executive producer is Peter Oillataguerre. The film is produced by Gregg Hoffman, Oren Koules and Mark Burg. The horror is from a story by James Wan & Leigh Whannell. The screenplay for the film is by Leigh Whannell. *Dead Silence* is directed by James Wan.

ABOUT THE CAST

Born and raised in Australia, **RYAN KWANTEN** (Jamie Ashen) fell into acting by chance, after accompanying his brother to an audition. Casting agents fell in love with him and he was signed immediately. His career began with appearances in numerous Australian shows including *Spellbinder 2*, *A Country Practice*, *GP* and *Water Rats*.

Kwanten gained international familiarity when he joined the cast of the long-running Australian soap opera *Home and Away* as lifeguard Vinnie Patterson. He starred in this series for three seasons before making the move to the United States.

Since moving to the U.S., Kwanten was cast as Jay Robertson in the WB series *Summerland*, which ran for two seasons. He has also appeared in *The Junction Boys*, *The Handler* and *Tru Calling*.

Kwanten's film credits include the title role in *America Brown*, which won the Audience Award for Best Film at the Montreal Film Festival. He also starred in *Liquid Bridge*, nominated for Best Picture at the Australian Film Festival.

He was most recently seen in the 20th Century Fox film *Flicka*, opposite Tim McGraw and Alison Lohman. He recently completed production on the independent film *Don't Fade Away*, opposite Mischa Barton for director Luke Kasdan.

Kwanten resides in Marina Del Rey, California, and spends his free time bike riding and surfing. This multifaceted actor also competes in triathlons, and he qualified for the world championships in Sweden last August.

AMBER VALLETTA (Ella Ashen) solidified her transition from supermodel to actress with the romantic comedy *Hitch* in 2005 with her portrayal of Allegra Cole, a rich, even-headed heiress who is being pursued by Albert (Kevin James) with the help of love doctor Alex Hitchens (Will Smith).

Films scheduled for release this year include Mennan Yapo's *Premonition*; Michael Caleo's *The Last Time*, with Michael Keaton and Brendan Fraser; and Howard Himmelstein's independent film *My Sexiest Year*.

Other film credits include *Man About Town*, co-starring Ben Affleck and Rebecca Romijn; the hit action film *Transporter 2*, opposite Jason Statham; *What Lies Beneath*, with Harrison Ford; *Raising Helen*; *Duplex*; *The Family Man*; *Drop Back Ten*; and *Unzipped*.

Valletta is also involved in numerous charities and events and is the spokesperson for Oceana's Seafood Contamination Campaign, bringing awareness of the dangers of mercury poisoning in various kinds of seafood.

A native of Tulsa, Oklahoma, Valletta began modeling in Europe at the age of 15.

With an impressive background that spans across the worlds of music, film and television, **DONNIE WAHLBERG** (Detective Lipton) has captured the attention of audiences worldwide. He has proven his versatility by transforming himself from a teen pop sensation to a noteworthy dramatic film actor and critically acclaimed television star.

Wahlberg most recently co-starred with Harvey Keitel in ABC's special event miniseries *Path to 9/11* and starred in the CW series *Runaway*. Other television credits include the critically acclaimed NBC drama series *Boomtown* and the award-winning HBO miniseries *Band of Brothers*, in which he portrayed real-life WWII hero Lt. C. Carwood Lipton. He will next be seen in the soon-to-air original A&E film *Kings of South Beach*. Wahlberg is currently set to star alongside John Leguizamo in the upcoming Spike television series *The Kill Pit*.

Prior to *Band of Brothers*, Wahlberg received a great deal of attention for his pivotal role in *The Sixth Sense* as the psychotic former patient of Bruce Willis. The role was originally intended for a 13-year-old boy until Wahlberg met with M. Night Shyamalan to inquire about rights for a theater production and ended up convincing the director that no one else could play the role. He also co-starred with Mel Gibson as the kidnapper with a heart in *Ransom*, directed by Ron Howard, and starred in the independent film *Southie*, directed by John Shea. More recent film credits include the blockbuster hits *Saw II* and *Saw III*, Disney's *Annapolis* and the independent *Marilyn Hotchkiss' Ballroom Dancing & Charm School*.

Born in Boston, the eighth of nine children, Wahlberg began performing in plays and banging on pots and pans as early as the first grade. In high school, he attended a fledgling arts program and became involved in theater, acting, writing and directing plays. At age 14, he started a band that in just a few years went from playing at high school parties to becoming the pop music sensation New Kids on the Block. At the height of the group's popularity, Wahlberg decided to go in another direction by focusing on writing and producing for his brother Mark. He then decided to explore his interest in acting and landed a role in *Bullet* with Mickey Rourke and Tupac Shakur, a project that lit a spark and motivated him to devote all of his energy to the craft of acting.

In a distinguished 30-year career, **BOB GUNTON** (Edward Ashen) has played a potpourri of memorable roles in notable productions in theater, television and film.

On Broadway, Gunton received Tony Award nominations for his role in *Sweeney Todd* and for his portrayal of Juan Perón in *Evita*. He was also featured in *Big River*, *Roza*, *Passion*, *King of Hearts*, *Working* and *Happy End*. He received an Obie Award for playing 21 characters in *How I Got That Story*, as well as the Clarence Derwent Award for The Most Promising New York Actor of 1980. In 2004, Gunton was nominated for a Barrymore Award for playing the eponymous role in *The Great Ostrovsky*—the great Cy Coleman's last musical, in a pre-Broadway production.

Gunton's feature film work runs the gamut from farce to drama. Working with some of Hollywood's most celebrated directors, Gunton has appeared in Oliver Stone's *JFK* and *Born on the Fourth of July*; Ed Zwick's *Glory*; John Woo's *Broken Arrow*; and,

most memorably, as the warden in Frank Darabont's *The Shawshank Redemption*. Some of Gunton's other dozens of film appearances include roles in *Patch Adams*, *Ace Ventura: When Nature Calls*, *Dolores Claiborne*, *Cookie*, *Matewan*, *Jennifer 8*, *The Perfect Storm* and *I Heart Huckabees*, as well as the soon-to-be-released *Believe in Me*, *Rendition*, *Fracture*, *Numb* and *Player 5150*.

Gunton's many telefilms, miniseries and cable movies include *Mission of the Shark*, *Wild Palms*, *When Billie Beat Bobby*, *Running Mates*, *61**, *Sinatra* (as Tommy Dorsey), *Kingfish* (as FDR), *Iron Jawed Angels* (as Woodrow Wilson), *Elvis Meets Nixon* (as Nixon) and *Judas*.

Gunton was a series regular on *Courthouse*, *Greg the Bunny*, *Hothouse* and *Peacemakers*. He has had recurring roles on *Mister Sterling*, *Desperate Housewives*, *E-Ring*, *Nip/Tuck*, *Pepper Dennis* and *24*.

Gunton was awarded a Bronze Star for Valor for his combat service in Vietnam. He is father to recent Yale graduate Olivia Ann. Gunton is also a newlywed; his bride, the former Carey Ann Gelrud, is his high-school classmate from 40 years ago. Gunton has written articles for *Theatre World* and the *Los Angeles Times*. He is currently completing a memoir.

ABOUT THE FILMMAKERS

JAMES WAN (Director/Story by) became one of the youngest students to be accepted into the Royal Melbourne Institute of Technology's highly respected film and media school in Australia. After directing several award-winning shorts during his three years there, Wan went on to work for several advertising agencies as a director, editor and graphic artist. He also spent a year at Australian Broadcasting Company's groundbreaking digital youth network, FLY-TV, where he wrote, directed, produced and animated his own content.

Saw was Wan's first feature film as a director. The film, starring multi-award-winning Danny Glover, Cary Elwes and Monica Potter, was invited to the prestigious Sundance Film Festival in 2004, where it became a hit with festivalgoer. *Saw* was picked up by Lionsgate prior to the festival and was released in October 2004, resulting in a

gross domestic box office of over \$55 million and a worldwide theatrical of over \$100 million.

Saw II followed and was released in October 2005, to a Lionsgate record three-day opening weekend of \$31.7 million. *Saw II* went on to earn more than \$87 million at the domestic box office and over \$148 million in worldwide theatrical box office. *Saw II* also debuted as the no. 1 DVD in North America. Together, *Saw* and *Saw II* have grossed nearly \$250 million in worldwide box office. *Saw III* was released on October 27, 2006. Wan is an executive producer on *Saw II* and *Saw III*.

Wan is in postproduction on his third feature film, *Death Sentence* (Hyde Park Entertainment and Baldwin Entertainment Group), which stars Kevin Bacon.

Wan received the Greg Tepper Award in 2005, a prestigious award for outstanding achievement in film.

LEIGH WHANNELL (Story by/Screenplay by) is the writer behind the successful horror film *Saw* and went on to write the sequels *Saw II* and *Saw III*, which he also executive produced. Prior to these box-office hits, Whannell wrote the short film *Negative* and was a contributing writer for *Recovery Magazine* and *Cinema Papers*.

Whannell also has many acting credits to his name for film, television and theater. He has been in such feature films as *Saw I* through *III*, *One Perfect Day*, *Negative*, *Aaron*, *Darren & the Baron* and made a cameo in *The Matrix Reloaded*. His television credits include guest starring in *Blue Heelers* and *Neighbours*, as well as hosting *In-Entertainment*, *TVI* and *Fly TV*. Whannell also performed the lead role in the play *The Gathering* at St. Marin's theater.

Before his untimely death in late 2005, **GREGG HOFFMAN** (Produced by) was a partner and head of production for the production wing of management/production company Evolution Entertainment, co-founded by Mark Burg and Oren Koules. After joining the company in January 2003, Hoffman oversaw the sale of numerous motion-picture scripts and ideas to such studios as Disney, Universal Pictures, Fox, DreamWorks and Lionsgate Entertainment. He had sold television movie and series ideas to Lifetime

Network and Fox Broadcasting/20th Century Fox TV. Hoffman, Koules and Burg also produced the independent feature *Saw* and the popular sequel *Saw II*.

Prior to joining Evolution, Hoffman produced *George of the Jungle 2* for the Walt Disney Company. From 1993 to 2000, Hoffman was an executive in the Walt Disney Motion Picture Group, rising steadily throughout the years to the position of senior vice president of production. While at Disney, Hoffman identified, developed and produced numerous films including *George of the Jungle*, *Inspector Gadget*, *101 Dalmatians*, *102 Dalmatians* and *The Parent Trap*. For the more adult-oriented Touchstone Films label, Hoffman was responsible for such films as *Corky Romano*, *The Rookie* and *Sweet Home Alabama*.

Before joining Disney, Hoffman worked for several independent film companies, where he co-produced *Only You*, starring Andrew McCarthy, Helen Hunt and Kelly Preston; he was the music supervisor on that film as well as *Scorchers*, with Faye Dunaway and Emily Lloyd.

Hoffman was also an accomplished screenwriter. In partnership with Wayne Rice, Hoffman sold the script *Q. Pidd: Love Broker* to New Line Cinema. The film was subsequently picked up by Touchstone Pictures and developed as a vehicle for Mike Myers. Writing with Duane Clark, *True Love*, *Hope and a Really Big Pearl* was sold to Paramount Pictures.

OREN KOULES (Produced by) is the co-founder, with Mark Burg, of the production company Twisted Pictures, formed in 2004, and the management/production company Evolution Entertainment, formed in 1998. As partners, Koules and Burg have compiled an impressive track record of hits, including the powerhouse horror franchise *Saw* and the Emmy Award-nominated CBS series *Two and a Half Men*, the top-rated sitcom on television. Twisted Pictures' latest entry in the *Saw* franchise, *Saw III*, opened at no. 1 in North America, the U.K. and Australia the weekend of October 27, 2006. The company has begun work on *Saw IV*, slated for a Halloween 2007 release.

Koules began his film career in the mid-1990s, when he partnered with Dale Pollock in Peak Productions. Their credits include two hit films, the thriller *Set It Off*, with Jada Pinkett Smith and Queen Latifah, and the comedy/drama *Mrs. Winterbourne*,

starring Shirley MacLaine, Brendan Fraser and Ricki Lake. He subsequently served for two years as senior vice-president of production with Paramount Pictures.

Since launching Evolution with Burg in 1998, Koules' producing credits include the dramatic thriller *John Q*, starring Academy Award® winners Denzel Washington and Robert Duvall. In its eight-year history, Evolution has grown into a midsized talent and literary management company handling writers, directors and actors. The company is also active in television, with Koules serving as executive producer of *Two and a Half Men*. In 2004, Koules produced *Saw*, an immediate cultural sensation and one of the year's most profitable films; the film's success led to a distribution deal with Lionsgate and the subsequent formation of Twisted Pictures. In 2005, he produced *Saw II*, which opened at no. 1 on Halloween weekend and became the year's top-grossing horror movie. The Twisted Pictures slate includes the upcoming horror/thriller *Catacombs*, currently in postproduction; and *Saw IV*.

A native of Chicago, Koules played minor hockey as a youth and eventually made the leap to professional hockey, playing in the minor leagues for four years. After retiring from pro hockey, he launched a successful, eight-year career as a commodities trader, leaving the Chicago Mercantile Exchange as a member in good standing in 1992.

Veteran film producer **MARK BURG** (Produced by) is the co-founder, with Oren Koules, of the production company Twisted Pictures, formed in 2004, and the management/production company Evolution Entertainment, formed in 1998. As partners, Burg and Koules have compiled an impressive track record of hits, including the powerhouse horror franchise *Saw* and the Emmy Award-nominated CBS series *Two and a Half Men*, the top-rated sitcom on television. Twisted Pictures' latest entry in the *Saw* franchise, *Saw III*, opened at no. 1 in North America, the U.K. and Australia the weekend of October 27, 2006. The company has begun work on *Saw IV*, slated for a Halloween 2007 release.

A filmmaker with a 20-year track record, Burg has shepherded an impressive range of films to the screen. His early producing credits include Ron Shelton's award-winning *Bull Durham*, starring Kevin Costner, Susan Sarandon and Tim Robbins, and *Can't Buy Me Love*, starring Patrick Dempsey. Burg served several years as president of

Island Pictures, where he produced or executive produced films including *Toy Soldiers*, starring Sean Astin and Louis Gossett, Jr.; *Airheads*, starring Adam Sandler, Brendan Fraser and Steve Buscemi; *The Cure*, starring Brad Renfro; *Don't Be a Menace*, starring Shawn and Marlon Wayans; *B*A*P*S*, starring Halle Berry and Bernie Mac; and *The Gingerbread Man*, directed by Robert Altman, and starring Kenneth Branagh and Robert Downey Jr.

Since launching Evolution with Koules in 1998, Burg's producing credits include the dramatic thriller *John Q*, starring Academy Award® winners Denzel Washington and Robert Duvall. In its eight-year history, Evolution has grown into a midsized talent and literary management company handling writers, directors and actors. The company is also active in television, with Burg serving as executive producer of *Two and a Half Men*. In 2004, Burg produced *Saw*, an immediate cultural sensation and one of the year's most profitable films; the film's success led to a distribution deal with Lionsgate and the subsequent formation of Twisted Pictures. In 2005, he produced *Saw II*, which opened at no. 1 on Halloween weekend and became the year's top-grossing horror movie. The Twisted Pictures slate includes the upcoming horror/thriller *Catacombs*, currently in postproduction; and *Saw IV*.

Before joining the production, **PETER OILLATAGUERRE** (Executive Producer) spent several years as an executive with Universal Pictures. While at the studio, Oillataguerre worked on films including *Van Helsing*, *Friday Night Lights*, *Red Dragon*, *Meet the Fockers*, *Along Came Polly*, *The Rundown*, *Intolerable Cruelty* and *The Scorpion King*.

Upon meeting with *Dead Silence*'s director, James Wan, and learning of Wan's creative vision for the film, Oillataguerre decided to leave Universal to join the *Dead Silence* team in a production role.

JOHN R. LEONETTI ASC (Director of Photography) recently photographed the upcoming films *Del Rio*, *Death Sentence*, *I Know Who Killed Me* and *The Woods*. His work can also be seen in *The Perfect Man*, *Raise Your Voice*, *Honey*, *The Scorpion King*, *Joe Dirt*, *Detroit Rock City*, *Spy Hard*, *Mortal Kombat*, *The Burning Season*, *The Mask* and HBO's *Tales From the Crypt*.

Other selected credits include *Fever Pitch*, *Star Trek: Insurrection*, *Hard to Kill*, *Johnny Handsome*, *Red Heat* and *Action Jackson*.

JULIE BERGHOFF (Production Designer) first collaborated with director James Wan on *Saw*, and worked with the director on his upcoming film, *Death Sentence*. Berghoff also recently collaborated on *Five Fingers*, a film starring Laurence Fishburne. Berghoff began her film career working in special effects, which led to stop-motion animation, Fox Television's *The PJs* and digital animation as an art director and production designer.

Soon after, Berghoff began working on commercial and music videos with such acclaimed directors as Herb Ritts, David LaChapelle and Jared Hess.

MICHAEL N. KNUE ACE's (Editor) work was recently seen in *The Ring II* and has currently finished work on *Dead and Gone* and director Wan's upcoming film, *Death Sentence*. Other feature film credits include *The Rats*, *Bones*, *Herman U.S.A.*, *Highlander: Endgame*, *Spawn*, *The Crow: City of Angels* and *Rocky V*.

Knue's work for television includes the miniseries *10.5*, *The Guardian*, *Time of Your Life*, *Mondo Picasso* and *Lily Dale*.

CHARLIE CLOUSER's (Music by) quick rise in the world of music for films and television is a natural outgrowth of his singular work as a musician, programmer and remix artist. Working with some of the seminal recording artists of the last 10 years, coupled with an ability to channel a wide range of musical influences into artistry that is as individual as he is, has served him well. Clouser is currently wrapping the television season on two series that he is scoring—*Las Vegas* for NBC and *Num3ers* for CBS. His summer will be filled with composing duties on two films. In addition to *Dead Silence*,

the next will be the fourth installment of the horror franchise *Saw*, to be distributed by Lionsgate Pictures. Clouser has provided chilling scores to the first three *Saw* films.

Before joining nine inch nails as keyboardist/programmer in 1994, Clouser already had 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 synth bass lines were instrumental in defining the sound of White Zombie's double-platinum 1994 breakthrough album, "Astro Creep: 2000." Five of his elaborately heavy remixes dominated the follow-up gold remix album, "Supersexy Swingin' Sounds." This led to numerous collaborations with frontman Rob Zombie, including co-writes on songs such as the 1996 Grammy nominee for Best Metal Performance, "The One" (with Alice Cooper)—which Clouser wrote, mixed and performed. This also included key songs for soundtracks to films such as *Beavis and Butt-head Do America* and Howard Stern's *Private Parts*, as well as for Rob Zombie's double-platinum solo debut. A remix album followed (1999's "American Made Music to Strip By"), and again, Charlie dominated the track listings. Throughout all of this, his remixes were being licensed to film and television at a furious pace, appearing on countless soundtrack albums (for films including *The Crow II*, *The Matrix* and *Scream*) and popping up in the occasional videogame.

Parallel to this, Clouser has been playing keyboards, theremin and, occasionally, drums, onstage with nine inch nails since the band's quadruple platinum album, "The Downward Spiral." His destructive keyboard technique and heavy-metal theremin style have long been integral to the band's intense live show. Their over-the-top 2000 tour is documented in the DVD and live album "And All That Could Have Been," which showcases the intensity of the band's performance against the backdrop of their apocalyptic live production.

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*) and "The Way Out Is Through" (both from "The Fragile," *Spin* magazine's 1999 Album of the Year). His intricate programming style and abrasive synth work are integral parts 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, Snoop Dogg, Rammstein, Jamiroquai, Deftones, Killing Joke, Esthero and Meat Beat Manifesto. The end of 2003 found him neck deep in the worlds of music and film. His first film scoring effort, *Saw*, became an instant cult classic.

Clouser appears in the documentary film *Moog*, which chronicles the influence of synthesizer pioneer Robert Moog; his work is featured on the companion CD. Clouser has been playing drums, keyboards and guitar since childhood, and got his first synthesizer in 1979. He holds a B.A. in electronic music from Hampshire College in Amherst, Massachusetts.

DENISE CRONENBERG (Costume Designer) is a frequent collaborator of David Cronenberg, having created the costumes for nine of his feature films: *The Fly*, *Dead Ringers*, *Naked Lunch*, *M. Butterfly*, *eXistenZ*, *Crash*, *Spider*, the Oscar®-nominated *A History of Violence* and his latest work, *Eastern Promises*.

Recently, she designed the costumes for *Dawn of the Dead* and *Shoot 'Em Up*, with Clive Owen. Her other credits include *Avenging Angelo*, *Bless the Child*, *The Third Miracle*, *Dracula 2000* and *A Cool, Dry Place*. Additionally, she has designed for three HBO movies: *Rebound*, *Mistrial* and *Sugartime*.

—dead silence—