

momentum
PICTURES

an alliance films company

A GARETH HUW EVANS film

THE RAID

Starring
IKO UWAIS
JOE TASLIM
YAYAN RUHIAN

Facebook.com/TheRaidUK
Twitter @TheRaidUK
www.totalfanhub.com/the-raid

For more information, contact;

Cert: TBC

Running Time: 100mins

THE RAID is released in the UK and Ireland on 18 May

"The most incredible action and fighting movie in decades" **IGN**

"For anyone who likes their movies breakneck, Evans' film is like nothing else around, an instant cult hit" **Guardian**

"Spectacular sequences... a hand-to-hand, fist-to-face, foot-to-groin battle, with a few machetes and guns tossed in for good measure" **Variety**

"A nonstop action bonanza... an absolute crowd pleaser... You're gonna go see this movie to see some fighting - and you will not be disappointed" **Twitchfilm**

"Hard-driving, butt-kicking, pulse-pounding, bone-crunching, skull-smashing, blood-curdling"
The Hollywood Reporter

"One of the best action movies in years" **Collider**

"Pulsating... the freshest action film in years" **Empire**

OFFICIAL SELECTION

Toronto International Film Festival 2011

Sundance Film Festival 2012

Jameson Dublin International Film Festival 2012 – Audience and Critics' Award Winner

Glasgow Film Festival 2012

SXSW Film Festival 2012

SYNOPSIS

Deep in the heart of Jakarta's slums stands an impenetrable apartment block; a safe house for the city's most dangerous killers and gangsters and considered untouchable to even the bravest of police. Cloaked under the cover of pre-dawn darkness and silence, an elite SWAT team is tasked with raiding the safe house in order to take down the notorious drug lord that runs it. When rookie cop Rama is the last man standing, he must fight his way to the top of the building to complete the mission and escape with his life.

Winner of the 2011 Midnight Madness People's Choice Audience Award at the Toronto Film Festival, the Audience and Critics' Choice Awards at the 2012 Jameson Dublin International Film Festival, **THE RAID** stars the newest martial arts sensation, Iko Uwais, was directed by Gareth Evans and features a kick ass score by Mike Shinoda and Joe Trapanese.

LONG SYNOPSIS

Rama (Iko Uwais), a rookie member of an elite special-forces team, is instructed to hang back during a covert mission to extract Tama (Ray Sahetaphy), a brutal crime lord from a rundown fifteen-story apartment block. But when a spotter blows their cover Tama offers lifelong sanctuary to every killer, rapist and thief in the building in exchange for the cops' heads. Now Rama must stand in for the team's fallen leader Jaka (Joe Taslim) and use every bit of his fighting strength – winding through every floor and room to complete the mission and escape with his life.

Named one of 2012's "Directors To Watch" by *Variety* – Gareth Huw Evans reteams on **THE RAID** with Iko Uwais, the star and fight choreographer of the cult sensation *Merantau* – which

first brought the Indonesian martial art of Pencak Silat to global attention. Already a word-of-mouth sensation at the Toronto Film Festival, where it played to sold out crowds, the film is now poised to reach global audiences with a propulsive new score by rocker/composers Mike Shinoda of Linkin Park and Joseph Trapanese.

THE RAID is written, edited and directed by Gareth Huw Evans, and stars Iko Uwais, Joe Taslim, Doni Alamsyah, Yayan Ruhian, Pierre Gruno, Ray Sahetapy and Tegar Satrya. The film is produced by Ario Sagantoro and executive produced by R. Maya Barack-Evans, Irwan D. Mussry, Nate Bolotin and Todd Brown.

DIRECTOR'S STATEMENT

I'm the guy that makes stunt performers take multiple kicks to the head for the pleasure of what I hope is a captivated audience. I ask a lot of people. I deal in blood and mayhem. As a kid I was obsessed, and still am to this day with the incredible work done by my childhood heroes. My friends and I would re-enact everything we had seen, remaking our favourite films in my back garden. We were 8-year old kids running around, swinging punches and kicks, diving across the lawn. Back then I wanted to be an actor, back then I wanted to be Jackie Chan. But a few years and a lot of burgers later, and I set aside those aspirations and moved in a somewhat less physically demanding direction.

So why film? Why not any other medium? I can conjure up ideas and images in my mind - scenes and situations that I can see and hear in great clarity when it's just me, a notepad and a pen. But getting these thoughts to exist in reality purely by my own means is impossible. I've never been gifted when it came to art. I lack the patience and expertise to be a photographer and as everyone who knows me well would confess my rhythm, or lack of it for that matter, has always been in the way of any musical aspirations I may have once had.

I've had to search for a means of expression. And so now, I'm a director. I gather a large group of insanely talented artists to do the hard work for me. To make each image, performance and scene come alive as I dreamt them. They do all this while at the end of the each project I get to take credit for the vast majority of it. But it's the teamwork and the efforts of a dedicated crew that make any film a success, not a sole voice. As I orchestrate a fight sequence it becomes an ever changing, living, breathing piece of work that shifts with the improvisation and creativity of others. Sometimes nature will play a hand making the intention of each movement differ, sometimes for the worse but occasionally for the best.

I downplay my abilities in other mediums, and I genuinely would love to be better at each. But the truth is, the most breathtaking landscape paintings, the most amazing still moments captured forever in a photograph and the most touching chord of a piece of poetry in music just doesn't come close to those 24 little frames of perfection when my fighters give it up so that their audience can draw a collective gasp as they witness that all too brief but crystal clear shot of a kick to the head.

- Gareth Huw Evans

PLANNING THE RAID

In 2007, director Gareth Huw Evans traveled to Indonesia to work on a documentary about the largely unfilmed martial art of Pencak Silat. As he shot, capturing the movements and styles of some of the grand masters of the art, he realised the untapped cinematic potential of what he was seeing.

One student in particular, a truck driver for an Indonesian telecom company named Iko Uwais, seemed to perfectly embody the idea that Evans was hatching.

"At first glance, he seems to be this quiet, shy, humble guy. But then he starts doing Silat and he completely transforms. What sets Iko apart is that he has a very solid understanding of what he looks like when he performs Silat. There is an aesthetic to it, where it is technically proficient, but there's also something stylised about it – something cool."

The director approached Uwais, and explained that he was set to return to Wales, but he promised to return so they would make martial arts films together. "He kind of was just saying 'yeah, yeah', not really believing a word I was saying," laughs Evans. "But six months down the line we were back and in pre-production on *Merantau*."

The film took its name from a centuries old Indonesian rite-of-passage. In the film, Uwais portrayed 'Yuda', a skilled practitioner of Silat that leaves his family's rural farm for a pilgrimage to the streets of Jakarta. There he becomes embroiled in a conflict between an innocent girl and the human traffickers that would sell her into slavery.

Merantau played to critical acclaim at film festivals around the globe – immediately building an interest in both Pencak Silat and a cinematic reteaming of Evans and Uwais. Through his new company – Merantau Films – Evans spent much of 2009 trying to gather financing for a project called *Berandal* – a thriller about a young Jakartan policeman named 'Rama' – caught in a web of violence and intrigue in the criminal underworld. As delays piled up while waiting for investors, Evans conceived a daring Plan B: a prequel story that served to introduce Uwais as 'Rama' – but one that could be realistically financed by keeping the character confined to a single location.

Evans had long been a fan of such thrillers as *Die Hard* and *Assault on Precinct 13* – films that used a single building for unyielding cinematic geography while creating feature-length tension. Evans and his partners at Merantau Films were quickly able to secure full funding for his stripped down vision, organising the Indonesian production, promotion and distribution of the film – while partnering with XYZ Films as Executive Producers, allowing them to handle all International sales through their genre division, Celluloid Nightmares.

Rounding out the list of Executive Producers was Todd Brown, who had worked with Evans and Company on the release of *Merantau* – with Brown steering the film's festival screenings and North American sales. When Evans was still in the planning stages of **THE RAID**, Brown was already in close communication regarding the tone of the film and marketing ideas.

"I remember very clearly when I realised that Uwais and Evans had found a special kind of chemistry," recalls Brown. "It's the kind that you are lucky to see every ten or fifteen years, if at all. I leapt at the chance to be involved with that first effort and then again with **THE RAID**. As far as I'm concerned I'll be present to help Evans and Uwais in any way I can in any future projects as well."

THE RAID provided a unique showcase for the choreography of Uwais and his *Merantau* collaborator Yayan Ruhian – allowing fight scenes that featured numerous combatants, distinct physical spaces and diverse weaponry as well as a full range of martial arts: "We had always planned to introduce different fighting styles in the film," says Evans. "To have every character be a practitioner of Silat is not only illogical, but can also become boring, limiting

the techniques on display. We wanted to explore how different martial arts disciplines could clash against each other, like a game of chess, and see how each could overcome the strengths and weaknesses of their opponents."

Months earlier, the director had been contacted via Facebook by Indonesian Judo champion Joe Taslim. His message congratulated Evans on the success of *Merantau* and the impact it would have on action films from that point forward. "I introduced myself as a Judo athlete and actor," said Taslim. "I mentioned how I wanted to be involved in his next project, but I didn't really expect to be taken seriously – not through Facebook. I was so surprised and excited when I got a reply."

Initially, Evans had concerns about filling the role of 'Jaka', the Commander of the Special Forces unit who has a high level of discipline, professionalism and compassion towards the members of his force. The role required an equal balance of both acting and martial arts skills – but after Taslim's audition – all of Evan's concerns were put to rest.

"He just proved very natural with it," says Evans. "He brought so much to the role. And with his Judo background, it would have been a dumb move on our part not to incorporate that in the choreography with his fight against our villain, 'Mad Dog'. We had already established the groundwork for how the fight would play out, but then during practice sessions with Joe we'd start tailoring the fight to suit his strengths. We'd strip away at the Silat elements and play up to his upper body strength and his ability to quickly adapt, grapple and throw. Judo and Silat are two very different martial arts disciplines so it made for a fascinating duel with two masters going head to head in a fight to the death."

For Co-Choreographer Ruhian, taking on the role of 'Mad Dog' and working with Taslim as a sparring partner was an unprecedented opportunity. The character, as written, is a psychotic killing machine – whose intense physicality makes him the most dangerous character in the film. While the fight between 'Mad Dog' and 'Jaka' comes comparatively early in the story – it is perhaps the film's most pivotal sequence – establishing the severity of the situation that 'Rama' has found himself in.

"The choreography for that sequence is quite interesting," says Ruhian. "I have a comparatively small body while Joe is a professional Judo athlete with a much bigger body mass. We tried to make it as exciting and dangerous as possible. All the throws, kicks and punches are based on real moves. No gimmicks, no tricks. It's meant to be a thrilling fight between two killing fighters. We spent a great deal of time together, working to get it just right."

STAND AND FIGHT

For **THE RAID**, Evans utilised a D.I.Y. method of fight choreography – taking things he learned on *Merantau* and refining them into a replicable working process. While the project was still in the treatment phase – he outlined the tone of every fight scene, breaking down the locations, combatants and any weaponry involved. "I'll talk it out with Iko and Yayan," says Evans. "We'll say: 'this fight scene is in a corridor, there are four or five guys with machetes coming at you, they're all going to come at you at the same time – now how do you fight your way out of that?'"

Uwais and Ruhian then work on their own, building exchanges – blocks, kicks, punches and locks – before bringing the sequence back to Evans. At that point, all three work to bring a

shape to the fight, with a distinct beginning, middle and end – while including pauses or breaks to give the audience “breathing space.”

Evans then shoots the sequence with a handcam – capturing the entire fight in a wide shot, going through it at half-speed to capture every detail. This allows Evans to break down the fight into its component parts, paving the way for an elaborate video storyboard that tracks angles for every single hit and kick. This is a time consuming process, often taking weeks, but by Evans estimate, the end result often conforms to the final product by as much as 99%.

The storyboards are then distributed across all departments – including camera, lighting, make-up & effects - so everyone knows, shot-for shot, how the sequence will cut together. “Everyone knows exactly what we need in production,” says Evans. “This enables us to edit while we shoot. We drop in the new shots into Final Cut Pro as we go, so we always know what we have and what we need. This process is our safety net. If one of our edits doesn't work in production – we can figure it out on location and add an additional shot to bridge the gap between edits.”

In addition to martial arts, the action scenes also included a wide range of assault weaponry and cooperative combat techniques. The actors portraying the Special Forces troops needed to be believable while communicating with sign language and carrying out tactical manoeuvres. Prior to shooting, Evans arranged for his team to attend a week of Indonesian navy training – known as KOPASKA – and the results were inarguable, as the cast arrived on set having bonded as a unit, with a full understanding of essential skills to carry out **THE RAID**.

THIRTY STORIES OF DEATH

Ninety percent of **THE RAID** takes place in a rundown building interior. For Evans this not only served to create an intense working atmosphere, but the restrictions it carried often forced inspiration: “It was very important for the building to be established as one of the films characters,” says Evans. “It had to feel like a never ending maze of corridors and rooms, each with their own unique identity to keep the visual landscape of the film interesting. I specifically asked for an old building – something that would make it difficult to place the where and when the story was set. What he came back with dated back to the 1950's – with creaking lifts, tall glass windows and stone and metal staircases. Our action choreography often dictated a very specific layout or design, forcing the construction of studio sets that could be joined with the practical location in the space of an edit.”

From the earliest stages of development, it became clear just how much the cinematography would bring shape to **THE RAID**. Utilising a largely handheld, aggressive shooting style, the filmmakers wanted the camerawork and lighting style to bring the audience into the gritty world of the tactical assault team, while maintaining a clear and consistent geography. Every single hit had to connect and be seen. The camera needed to travel everywhere, including following through windows and floors, doors and walls, keeping pace with the action as it unfolds.

For Director of Photography Matt Flannery, one of the biggest challenges of was to give the film a dark, almost dirty look while being able to show the audience the action going on: “We didn't want to cover the details of the choreography through trick editing or unnecessary camera movement,” recalls Flannery. “The idea was for the camera movement to follow the action and add to the impact of the martial artistry without trying to trump it.”

"There's a fun, but very challenging shot in the movie," says Flannery. "We follow Iko's character character 'Rama' as he leaps through a hole in the floor down into the room below, and continues fighting. We used two camera operators, one on a harness sling above, one in the room below. We could then literally lower the first operator on a harness as Iko jumps through, and then he would pass the camera to the second hidden out of sight underneath to finish the movement and follow Iko as he lands and continues onward. It was a tricky combination of timing and coordination between cast and crew, but the result was a dynamic and unexpected move that really added to the intensity of the scene."

THE BIG SCORE

While the film was still in production, Evans sent some rough footage to the Cannes Film Festival, where it was quickly purchased for distribution by Alliance Films for Canada and the UK and Sony Pictures Classics for the US and other territories. As part of that acquisition process, SPC was eager to consider the possibility of partnering with a unique musical talent to re-score the film for its North American release. Having already overseen the process with his Indonesian sound and music design team – Evans was more than open to the possibility of creating two equally exciting parallel versions of the film.

During this time, a rough version of the film was screened for Mike Shinoda of the multi-platinum and grammy-winning band Linkin Park. Shinoda immediately took to the material – feeling strongly that this should be his debut project as a film composer. "**THE RAID** has so many things going for it, and is a thrill to watch," says Shinoda. "As I worked up pieces for the film, the music flowed uninhibited: everything felt natural and fit well. Nothing needed to be forced or over-thought. More than anything, it was fun."

While on the road supporting Linkin Park's 2010 album *A Thousand Suns*, Shinoda assembled a palette of sounds and effects that could drive the film: "This movie is built on unique and brutal action sequences, so it called for unique and brutal sounds," enthuses Shinoda. "I pulled from my own library of stuff I've made and collected over the years -- then added in, effected, and morphed hand-picked unique sounds that I felt matched that tone. All the major themes were made from those sounds, like putting limited colors on a palette and painting multiple pictures from those colors."

Shinoda collaborated on the score with composer Joseph Trapanese – who had recently enjoyed a similar partnership with legendary electronica wizards Daft Punk on the score for *Tron: Legacy*.

"**THE RAID** had the rare quality of getting better every time I watched it," says Trapanese. "Mike and I were immediately in sync on the overall tone Gareth was looking for. From there it was about finding the instruments, melodies, and rhythms that will take the audience there. We spent a lot time with drum machines, old analog synthesizers and orchestral samples, discovering how to achieve the proper emotion, tempo and tone for each cue. For the snipers it was distorted drums and samplers; for Rama stuck in the wall it was string effects and analog synthesizers; for the final machete fight it was TB-303s, drum machines, and synthesizer textures; and for Rama's family it was piano, strings, and pulsing keyboards."

Shinoda elaborates on the film's "second sound": "We decided to save all the "organic" instrumentation for those moments," says Shinoda. "The only time you hear piano and strings are times when ideas of Rama's family and personal struggles surface in the film. At the end of the day, Joe and I felt the juxtaposition of the nasty, digital sounds and the warm, organic

sounds made the score more three-dimensional. It should also be said that Joe I both love writing for strings and piano, so restraining the use of these themes was tough - but it paid off in the end."

Evans for his part was content to take a more hands-off approach to this version of the score: "I had just finished doing the first version of the score with my team in Indonesia – and I didn't want to find myself repeating the same set of notes. I was curious to see what they would do with it and how they would interpret key moments. What is truly fascinating is to see the moments where the two teams made nearly identical choices – clearly governed by the specific DNA of the film."

Upon completion, this propulsive new score was layered over the film's original sound design – which had been painstakingly crafted in Bangkok by the team at post-production facility SFD (Siam Film Development). Under Evan's supervision, the team created one-of-a-kind mixes that give the film a unique audio signature – including the high pitched tone of the inner ear after a large explosion or the five layers of sounds that pound with each hit on a punching bag.

BREATHING SPACE

As **THE RAID** prepares to finally reach its audience – facing a simultaneously release in both Indonesia and North America on March 23, 2012 – Evans is enjoying a rare moment of peace before gearing up to finally shoot *Berandal* this year – the second film in what is now seen as a trilogy of films featuring Uwais as 'Rama'.

While there is certain to be interest in seeing Evans work outside of Indonesia, the director is content to build a body of work with his preferred collaborators – while building the profile of Pencak Silat for a global audience.

"Our mission statement for Merantau Films is to be able to explore and promote Silat throughout the world. It's more than just our commercial needs as a film company – it's very much part of a larger cultural outreach project."

ABOUT THE CAST

Iko Uwais (Rama)

Iko Uwais or Uwais Qorny, was born in Jakarta on February 12, 1983. Uwais began his studies of Pencak Wilat when he was 5 years old and he continued to practice until he became a professional athlete. In 2003, he reached 3rd place in Competition among Pencak Silat schools in Jakarta. In 2005, he won Best Single Performer at the Pencak Silat Festival. He traveled to the United Kingdom, Russia, and Aljerbaizan in 2005 as one of the members of the professional team to introduce Pencak Silat. In 2007 and 2008, he traveled to Cambodia and France with the team.

In 2007, Iko met Gareth Huw Evans while demonstrating Silat for a documentary on the martial art. One year later, Uwais and Evans teamed up for *Merantau*, a drama/action movie featuring West Sumatra's distinct Pencak Silat style "Silat Harimau" (Tiger-style Silat). This was Iko's debut film not only as an actor, but also as a fight choreographer. After the movie's successful theatrical release in 2009, Iko became Merantau Films' in-house choreographer. He continued to work with Merantau Films to develop their slate, including serving as fight choreographer with Yayan Ruhian on **THE RAID**. The film introduces the character of 'Rama' an idealist special forces policeman intent upon taking down corruption in all its forms. Later

this year, Merantau Films will go into production on *Berandal*, which will delve further into the background of the character.

Yayan Ruhian (Mad Dog)

Yayan Ruhian was born in Tasikmalaya (West Java) on October 19, 1968. He found his passion in Pencak Silat and other martial arts, becoming a professional martial arts instructor. Ruhian is also known as an instructor of an inner breathing technique designed to condition the body to withstand any impact. In 1988, he began teaching at Perguruan Silat Tenaga Dasar Indonesia (Inner Breathing Technique Silat School in Indonesia). During his term as an instructor he traveled regularly to teach in different cities and abroad.

Ruhian was a member of a demonstration team who performed at Festival des Arts Martiaux de Paris Bercy in Paris, France, while also participating at Institut Judo Paris in France to showcase Silek Minang (West Sumatra – Minang-style Silat.)

In 2008, Ruhian was hired as one of the choreographers for *Merantau* as a specialist in both Silat Harimau and Silat Minang. While casting the role of Eric, Gareth was unable to find an actor who would handle both the acting and fighting required for the role. Ruhian auditioned and won the co-starring role.

After *Merantau*'s success Yayan became Merantau Films' in house choreographer along with Iko Uwais. In 2010, Ruhian continued this collaboration, serving as both co-choreographer and co-star of Gareth Huw Evans third narrative feature, **THE RAID**.

Joe Taslim (Jaka)

Johanes Taslim (Joe) was born in Palembang on July 23, 1981. Taslim discovered his passion for the martial art of Judo training at a young age, leading to a career as a professional Judo athlete. Among the many championship tournaments he participated in were the South East Asia Judo Championship in Singapore in 1999 (Gold Medal), SEA Games in 2007 (Bronze Medal) and the National Olympics in 2008 (Gold Medal). He also served as reigning champion from 1999 -2009 in the National Championship.

Aside from his career in Judo, Taslim has also been active as a model and actor who has appeared in several Indonesian feature films: *Karma* (2008) and *Rasa* (2009). In 2010, Joe auditioned and won the role of 'Jaka' in **THE RAID** after series of impressive screen fight audition and readings.

Doni Alamsyah (Andi)

Born on December 7, 1978, Doni Alamsyah is a well known Indonesian film actor. Alamsyah has had a strong interest in martial arts since childhood when he saw his father teaching Silat Cimande, one of the many styles of Pencak Silat. Alamsyah has experience with multiple forms of martial arts, including Pencak Silat, Karate, Aikido, Muay Thai, Boxing, Wrestling, Wing Chun and assorted military martial arts. As an action star he is committed to performing his own actions scenes and stunts in all films he appears in.

Despite an early talent for computer programming, Alamsyah's acting talent led him to a career as an actor. In 2005, he made his feature film debut in *Gie* and since then he has appeared in a number of Indonesian feature films such as *9 Naga* (2006), *Sang Dewi* (2007), *Fiksi* (2008), *Takut: Faces of Fear* (2008), *Drupadi* (2008), *Merah Putih* (2009), *Merantau* (2009),

Minggu Pagi Di Victoria Park (2010), *Darah Garuda* (2010), and *Hati Mederka* (2011). **THE RAID** marks his second feature with Merantau Films and director Gareth Huw Evans.

Ray Sahetapy (Tama)

Ray Sahetapy is a well-known and award-winning actor in Indonesia. He completed his studies at the Institute of Arts in Jakarta in the 1970's and began an acting career in the 1980's. In 1989, he was awarded Best Actor by FFI (Festival Film Indonesia) for his performance in *Noesa Penida* (1988), directed by Galeb Husen. Ray was nominated for Best Actor at FFI seven times between 1985-1990.

In the 1990's, when the Indonesian film industry was going through critical times, Ray established a theatre school. His dedication and love for Indonesian arts and craftsmanship led him to become head of The Association of Artists and Craftsmen (Perhimpunan Seniman Nusantara).

In 2006, Ray came back to cinema screens in *Dunia Mereka*, directed by Lasja Fauzia. In 2010, Ray was selected by director Gareth Huw Evans to play the role of 'Tama' the drug lord, in **THE RAID**.

ABOUT THE FILMMAKERS

Gareth Huw Evans (Writer, Director, Action Director)

Welsh born writer/director Gareth Huw Evans began his filmmaking career in 2006 with his feature film debut *Footsteps*, released in the US through extreme cinema label Unearthed Films in 2007.

Following up on *Footsteps*, he was hired to direct a documentary for Christine Hakim Films in Indonesia entitled *Land of Moving Shadows: The Mystic Arts of Indonesia, Pencak Silat*. The documentary was planned as one part of a five-episode series covering the cultural heritage of Indonesia. With his particular episode revolving around Silat, the production would introduce to him the many traditions and cultural themes that made up his second feature, *Merantau*, as well as its lead actor Iko Uwais.

Based in Jakarta, Indonesia since 2008, Gareth wrote, edited and directed *Merantau* with the idea of bringing the Indonesian martial art of Silat to international attention. With a successful string of film festival screenings, *Merantau* went on to be selected as the closing film of PIFAN 2009 (Puchon International Festival of Fantastic Films), was the winner of an Audience Choice Award at Fantastic Fest (Austin, Texas) and was awarded Best Film at 2010's inaugural ActionFest in North Carolina.

THE RAID marks the 2nd collaboration of director Gareth Huw Evans and star Iko Uwais. The project is planned as the first of a trilogy of films surrounding its main character, Rama, to be seen next in the undercover cop / gangster sequel *Berandal*.

Matt Flannery (Director of Photography)

Director of Photography Matt Flannery has been a good friend of Gareth Huw Evans' since attending University together. Since then, they have worked together on several independent film projects which they self-funded and self-produced with a minimal crew and minimal budget. In 2007, Evans was hired as the director for a documentary film in Indonesia and Flannery joined his team as director of photography. Not long after in 2008, the duo worked together on their feature film *Merantau*. With such a keen eye for beautiful and

creative cinematography, Flannery topped the list when Evans was crewing up for **THE RAID**. He is currently based in the United States.

Ario Sagantoro (Producer)

Ario Sagantoro (Toro) started his career in the film industry at a young age as a child actor for a popular children's TV series drama *Aku Cinta Indonesia (ACI)* in the 1980's. This was the first Indonesian TV series exploring moral teaching through a series of exciting stories for children and teenagers. Through this experience, Toro fell in love with the entertainment industry.

Toro completed a degree in Business Studies and became a producer and co-producer for the TV commercial production company PT. Kharisma Persada Buana Post Asia Indonesia. Some of the commercials he produced included work for McDonald's World Children Day, Mitsubishi Corporate Version, Honda Motor Supra, KIA Visto, and many more.

After gaining professional experience as a Producer, Toro joined MTV Indonesia as Technical Operations and Studio Head from 2005 to 2006. He was responsible for programs such as the *MTV Music Awards*, *MTV Gokil*, *MTV Salam Dangdut*, *MTV Make Over*, *MTV What's Up*, *MTV Ampuh dan* and *MTV Global Room*.

In 2007, Toro moved on to work as a producer at MNC Pictures at PT. Media Nusantara Citra Tbk, Indonesia's biggest media corporation. Around the same time, Gareth joined the company as Creative Consultant and through working together, they both felt strongly that they would love to develop and produce films together. By the end of 2008 Toro joined PT. Merantau Films as Producer of their first feature, *Merantau*.

R. Maya Barack-Evans (Executive Producer)

Managing Director of PT. Merantau Films, R. Maya Barack-Evans began her collaboration with Gareth Huw Evans in 2002 as a Japanese script translator for his short film *Samurai Monogatari*. In 2007, Gareth was commissioned to direct a documentary film about Pencak Silat, *Land of Moving Shadows: The Mystic Arts of Indonesia, Pencak Silat*. Barack-Evans was hired as assistant director and production manager/coordinator. During the six months process of making this documentary, both Evans and Barack-Evans traveled through West Java and West Sumatra to learn the arts and tradition of Pencak Silat.

The research trip for the documentary inspired Evans with an idea for a feature film. Barack-Evans continued her research and ultimately contributed it to the feature film, *Merantau*. In 2008, PT. Merantua Films was established and Maya was named Managing Director and Executive Producer of the company.

After the success of their first feature film, Barack-Evans set out to gather funding for their second feature film - *Berandal*. However, the project was scrapped due to high budget, leaving Evans to develop a different feature film idea - *Serbuan Maut* - later known as **THE RAID**. With the finished treatment in hand, Barack-Evans met with Irwan Mussry who had shown interest in producing a feature film by Merantau Films, leading to the two of them serving as Co-Executive Producers for **THE RAID**.

Irwan D. Mussry (Executive Producer)

Irwan D. Mussry was born in Surabaya on November 15, 1962. He completed his studies in 1983 from California State University, Los Angeles, where he majored in Business,

before returning to Indonesia to pursue a lifelong passion of sharing the world of luxury with the people of Indonesia.

An avid watch enthusiast, he has planted his roots and established the leading Indonesian watch company Time International, serving as both President & CEO, while overseeing a team of over 300 employees. Not only is he passionate about luxury retail and the fine art of providing customers with what they need, but he also takes pride in building the brand for the Indonesian market.

In his spare time, he enjoys arts, music and film, and is a firm believer that family takes precedence over all else.

As the Indonesian film industry began to grow in the 1990's, Mussry began to look for the right film project to support. Mussry was first introduced to R. Maya Barack-Evans, executive producer of *Merantau*, in 2009. After seeing the film's international success, Mussry was convinced that collaboration on the company's second feature film, **THE RAID**, would be the perfect film project on which to make his producing debut.

"**THE RAID** is my first venture in the film industry, but with all the success that the film has achieved, I am sure it will not be my last" said Mussry.

Todd Brown (Executive Producer)

Todd Brown has been a major supporter of Merantau Films since its debut production of *Merantau* in 2008. At the time Todd was involved as the film's festival run as coordinator and representative for North American territory for distribution. Todd Brown is the founder and editor of internationally-focused film website, twitchfilm.com. He is also the director of international programming for Fantastic Fest in Austin, Texas (www.fantasticfest.com). Additionally, Brown is a partner at LA based production company XYZ Films – Merantau Films' partner for **THE RAID** and the head of acquisitions for international sales company Celluloid Nightmares.

Nate Bolotin (Executive Producer)

Nate Bolotin is a founding partner in XYZ FILMS, an LA-based film production and sales company that includes partners Nick Spicer, Aram Tertzakian and Todd Brown. Kyle Franke serves as the company's Head of Development.

XYZ's production slate consists of both mainstream American "studio" fare and internationally financed independent films, several of which were cultivated from an exclusive one-year partnership with *Time Inc.* (the publisher of such magazines as *Time*, *Fortune*, *People*, *Sports Illustrated* and *Life*). With a strong focus on international markets, XYZ is producing several pictures in foreign territories - both in English and local languages. For example in 2010, XYZ produced the Colombia-set, Spanish language thriller *Saluda Al Diablo De Mi Parte*, starring Edgar Ramirez (*Carlos*) of which Nate Bolotin served as Executive Producer. In early 2012, XYZ starts production on Prague-set horror-actioner *Frankenstein's Army*, being directed by Dutch filmmaker Richard Raaphorst.

On the American side, the slate of projects Bolotin is involved with as a producer features a heist film with Darren Aronofsky (*Black Swan*) and a crime thriller with Ric Roman Waugh (*Felon*) set up at Participant Media. XYZ is also working closely with Fox-based Davis

Entertainment on several remake properties including a supernatural thriller being financed by Universal with Gary Shore directing and Nathan Parker (Moon) writing.

On the sales side, XYZ partnered with French international sales outfit, Celluloid Dreams, in May of 2010 to expand the fledgling genre label, Celluloid Nightmares of which Bolotin oversees day-to-day sales activities. On behalf of XYZ, he also handles 20-25 films a year for domestic sales representation at top tier film festivals across a variety of genres.

Bolotin, alongside Act 4 Entertainment and The Collective, is also producing the live stage musical adaptation of the acclaimed novel American Psycho by Bret Easton Ellis which is aiming for its first live production in early 2012.

Prior to XYZ Films, Bolotin was a senior executive in Beverly Hills-based entertainment firm The Collective in the film finance and sales department. During his tenure he acquired and helped grow the website/company Bloody-Disgusting.com into the #1 horror entertainment destination online.

Born and raised in Las Vegas, Nevada, Bolotin earned bachelor degrees in Economics and Film Studies from UC Santa Barbara and an MFA at UCLA's Producers Program.

Mike Shinoda (Composer)

Mike Shinoda is a songwriter, performer, record producer and visual artist. He recently added composer to his list, collaborating with Joseph Trapanese on the action film, **THE RAID**.

Shinoda is best known for his vocal and musical endeavors with two-time Grammy Award-winning, multi-platinum alternative band Linkin Park. The band has sold over 45 million albums to date, and recently completed their *A Thousand Suns World Tour*, which travelled through 5 continents, 30 countries and played in front of over a million fans.

Shinoda oversees the band's online efforts, including linkinpark.com and [Facebook.com/LinkinPark](https://www.facebook.com/LinkinPark), which currently boasts over 36 million followers – the biggest band page on Facebook.

Shinoda graduated with a B.F.A. in Illustration from Art Center College of Design in 1998, and received an honorary doctorate of humane letters in 2009. He has a hand in most artistic facets of Linkin Park's artwork and imagery, including art for the band's albums, merchandise, web, and stage.

In 2005, Shinoda and his bandmates founded Music For Relief, a 501 (c) (3) non-profit organization dedicated to providing aid to victims of natural disasters and the prevention.

of such disasters. Since its inception, MFR has raised over 5 million dollars for multiple victims across 4 continents. The organization was recently recognised by UN Secretary General Ban Ki-Moon for their Download to Donate program to raise funds and awareness in the aftermath of the Haiti earthquake.

Joseph Trapanese (Composer)

Joseph Trapanese is a Los Angeles based composer, arranger, orchestrator and producer of music for film, television, multimedia, theater and concerts.

He also collaborated with Daft Punk for two years on the critically-acclaimed soundtrack for Walt Disney Pictures' *Tron: Legacy*.

Currently, he is composing the music for Disney XD's animated series *Tron: Uprising*, set to premiere in 2012. Released in October 2011, M83's ambitious double LP *Hurry Up, We're Dreaming*, (called "sumptuously arranged" by Pitchfork and named one of its top albums of 2011) includes Joseph's orchestrations on five original tracks.

His work can be heard in Showtime's *Dexter*, Universal Pictures' *Fast Five*, and Sony Picture Television's original web series *The Bannen Way*, in addition to *Percy Jackson & the Olympians: The Lightning Thief*, *What Happens in Vegas*, *Burn Notice*, and *Traitor*.

Trapanese also remains active composing and producing music for concerts, recitals, off-Broadway plays, and other live performances.