

# THE RAID 2

A film by Gareth Evans



*Official Selection*  
Sundance Film Festival 2014

148 mins – Indonesian/Japanese

**XYZ Films**

4223 Glencoe Ave, Suite B 119  
Marina Del Rey, California, USA 90292

## **THE RAID 2**

### **Starring**

Rama	IKO UWAI
Prakoso	YAYAN RUHIAN
Uco	ARIFIN PUTRA
Eka	OKA ANTARA
Bangun	TIO PAKUSADEWO
Bejo	ALEX ABBAD
Hammer Girl	JULIE ESTELLE
Bunawar	COK SIMBARA

### **Filmmakers**

Writer/Director	GARETH EVANS
Producers	ARIO SAGANTORO NATE BOLOTIN ARAM TERTZAKIAN
Executive Producers	RANGGA MAYA BARACK-EVANS IRWAN D. MUSSRY NICK SPICER TODD BROWN
Directors of Photography	MATT FLANNERY DIMAS IMAM SUBHONO
Art Department Chief	TOMY DWI SETYANTO
Editors	GARETH EVANS ANDI NOVIANTO
Wardrobe Department Chief	RINALDI FIKRI ALDIE HARRA

## THE RAID 2 – Synopsis

He thought it was over. After fighting his way out of a building filled with gangsters and madmen – a fight that left the bodies of police and gangsters alike piled in the halls – rookie Jakarta cop Rama thought it was done and he could resume a normal life. He couldn't have been more wrong.

Formidable though they may have been, Rama's opponents in that fateful building were nothing more than small fish swimming in a pond much larger than he ever dreamed



possible. And his triumph over the small fry has attracted the attention of the predators farther up the food chain. His family at risk, Rama has only one choice to protect his infant son and wife: He must go undercover to enter the criminal underworld himself and climb through the hierarchy of competing forces until it leads him to the corrupt politicians and police pulling the strings at the top of the heap.

And so Rama begins a new odyssey of violence, a journey that will force him to set aside his own life and history and take on a new identity as the violent offender "Yuda." In prison he must gain the confidence of Uco – the son of a prominent gang kingpin – to join the gang himself, laying his own life on the line in a desperate all-or-nothing gambit to bring the whole rotten enterprise to an end.

## THE RAID 2 – The Director: Gareth Evans

Welsh born writer/director Gareth Evans has always been an action movie enthusiast. In 2003, he directed “Samurai Monogatari”, a short film in Japanese recounting the story of a Samurai waiting to be executed starring Japanese students from Cardiff University.



Gareth graduated with an MA in Scriptwriting for Film and Television from the University of Glamorgan in 2003. It was not until 2006, however, that he would see his early feature produced with the self-penned feature FOOTSTEPS. The film received the Best Film award at the Swansea Bay Film Festival in 2006.

In 2007, Gareth directed THE MYSTIC ART OF INDONESIA, a documentary about the cultural heritage of Indonesia for Christine Hakim Films. Following this experience, Gareth became fascinated by *pencak silat* (Indonesian martial arts). He wrote and directed his feature film

MERANTAU (*Merantau Warrior*) two years later. The film introduced Indonesian action stars Iko Uwais and Yayan Ruhian to audiences.

In late 2009, Gareth wrote another action film, BERANDAL. The film required substantial funding due to several complicated action scenes. Unable to find investors, Gareth had to abandon the project. Meanwhile, he had started writing another script with a lower budget in mind, thanks to more flexible and controlled action scenes, called INSIDE. INSIDE was released simultaneously in the U.S. and Indonesia in March 2011 under the title: THE RAID: REDEMPTION, to international acclaim. Following his newfound success, Gareth began adapting BERANDAL as a sequel to THE RAID: REDEMPTION. In the revised script, the protagonist, Rama, is an undercover cop. By giving Rama a new identity for the sequel, the script gained an exciting new angle missing from earlier drafts. . He also added an action scene in a taxi inspired by a friend’s true story. The new script was completed in the fall of 2012. Preproduction started straight away and was followed by principal photography in January 2013. The production wrapped in the first week of August of that year.

## THE RAID 2 – The Production

In 2009, after the successful release of *MERANTAU*, Evans wrote an ambitious action drama, *BERANDAL* (Delinquent / English translation). The script contained substantial action scenes and complicated stunts that required a much bigger production than *MERANTAU*. Evans and Barack spent the whole year of 2010 searching for funding and technical support fit for the ambitious project. Unfortunately, they struggled and were forced to put the project on hold while Merantau Films moved forward with its second feature film, *THE RAID: REDEMPTION*, produced in 2011. *THE RAID: REDEMPTION* was received positively from both Indonesian and international audiences in 2012. After *THE RAID: REDEMPTION*'s success, Evans and Barack-Evans were convinced that there was potential for a RAID franchise.



Gareth began revisiting *BERANDAL*'s script to determine if it could be adapted as a sequel to *THE RAID*. (A close associate from XYZ Films, Nate Bolotin, Todd Brown, Nick Spicer and Aram Tertzakian kept a close discussion and adaptation of *BERANDAL* into *THE RAID 2*). Evans worked on a multiple drafts, tweaking the story line, characters and parts of the plot and completed it in the summer of 2012. The revised script, with changes made to some of the supporting roles, gave Evans the opportunity to cast Japanese actors as members of the opposite gang: Kenichi Endo as M. Goto, the mafia boss, Ryuhei Matsuda as Kenichi, his son, and Kazuki Kitamura as his right hand man.

Preproduction for THE RAID 2 began in Jakarta in the fall of 2012. With the revised script in hand, Evans, Uwais and Ruhian began making adjustments to the action choreography originally developed by Uwais and Ruhian in 2010:

*“Once the revised script was completed, we started working on adjusting the action choreography to fit the new script. Gareth asked for a lot more fight scenes to be added and the technical level of the fights was also increased, especially for the Hammer Girl part. Her fight choreography was much less complex in the original script”* (Yayan Ruhian)

Before preproduction on THE RAID 2, Evans shot a short feature titled OUTCALL starring Julie Estelle. Julie’s role in the film required a small fight scene. After seeing her performance, Evans saw Estelle as a potential candidate for Hammer Girl. Estelle was among the candidates who auditioned for the role. Candidates were given two days to learn and rehearse the choreography imagined by Uwais and Ruhian. They performed on the third day. Even though Estelle did not have any martial arts background, her performance stunned Evans, Uwais and Ruhian. Julie proved able to not only fight well, but perform her scenes with credibility. She was exactly what Evans was looking for.



One of the most memorable scenes in the film (and the one Evans was most excited about) features Hammer Girl - a pretty and fashionable girl looking like a pop icon - using two hammers to eliminate a gang of men as she slowly reaches towards her target in a subway train.

Since his debut as the lead actor in MERANTAU (Yudha) and in THE RAID: REDEMPTION (Rama), Uwais has always played a righteous ideal hero. When Evans wrote THE RAID 2 he wanted to challenge Uwais by creating a hero who has lost track



of himself and as a result shows a darker side. Rama manages to escape from the chaos with the help of his brother. After a gang member kills his brother, Rama develops a strong sense of revenge. He loses control when he goes undercover into the dark world of gangsters. Rama, once a hero with strong moral values, slowly becomes violent. Rama is also now a married father of a young boy. Embodying a character with such a complex story was challenging for Uwais:



*“When I make a film, I don’t really want to repeat what I have already done in my previous films, I like to keep pushing the challenge bar in many ways and present a fresh product” (Gareth Evans)*

In THE RAID: REDEMPTION, the leading and supporting roles were somewhat limited, and the storyline rather simple. Evans wanted THE RAID: REDEMPTION to be an equivalent of a roller coaster experience in cinema. In THE RAID 2, Gareth wanted to create a much more complex film, developing subplots and multiple supporting characters. He strove to make the new characters as compelling as possible, even those with limited onscreen presence. None are there to merely support the principal casts but are equally important and. For instance, Hammer Girl and Baseball Bat Man are both written as characters that don’t have any lines of dialog. Yet they each have one amazing action scene to themselves. The two

characters are memorable on the strength of these scenes alone. The film also features car stunts, a new type of filmmaking for Evans.

The car stunts were coordinated by the Hong Kong stunt team, under the supervision of Bruce Law. Introduced by common friend Mike Leeder, Evans and Law met in Jakarta in December 2012 and discussed Evans’s ideas at length. After finding

common ground, they worked together on designing the stunts, which included painstakingly planning details such as car types and locations. It was the first time a car stunt sequence was filmed in Indonesia, so it was quite a challenge working with local authorities.

Aria Prayogi and Fajar Yuskemal had already collaborated with Merantau Films for *MERANTAU* (2009) and *THE RAID: REDEMPTION*'s (2011) score. However, for *THE RAID: REDEMPTION*'s U.S. release, the score was done by Mike Shinoda (Linkin Park) and Joe Trapanese. For *THE RAID 2*, Gareth wanted to avoid having two versions of the score. He set up a platform where Aria and Fajar could collaborate with foreign artists. Once the *THE RAID 2*'s production was announced, Joe Trapanese showed interest in joining the project.



## THE RAID 2 - Locations

Since it is about life outside of the drug lord's building, THE RAID 2 called for a variety of filming locations: office buildings, restaurants, nightclubs, alleyways, warehouses, prisons, public roads, etc. The locations also had to match very specific



technical requirements (especially when use of dolly track, jimmy jib, cranes etc. was required).

Locations were a mix of real places and studio sets. Real locations included commercial malls such as the Plaza Indonesia (Bistro Baron restaurant/Prakoso meeting his wife, double escalator/Ryuichi's shooting), the Grand Indonesia mall (bathroom where Uco washes his hands covered in blood), the Grand Hyatt Hotel (C's restaurant), and a warehouse in Tambung (final fight scene). The following are several other locations that had specific requirements.

### Car Scenes

In THE RAID 2, Evans wanted to explore car stunts, a new territory for him. With support from Hong Kong's leading car stunt expert, Bruce Law, the stunts were

brilliantly executed in Jakarta. After Evans presented him with his ideas, Law came up with suggestions for improvements:

*“Car chases – I had never done that before. I’m very grateful that we had Bruce Law’s team to help us achieve what we wanted to achieve. It was fascinating to see what we created during preparation come to life. It wasn’t an easy process, though. We did day shoots with permits, closing off roads. We’d lose about 50% of shooting hours, but rewards were high”* (Evans)

Even though numerous films are shot in Indonesia every year, action movies are not common. It was challenging to obtain permits in order to block roads. Gareth’s plan for the majority of the car scenes were all daytime shoot with a city center surrounding view. For car stunts, the production team needed to have three to four main roads, but the location manager managed to secure six locations in Jakarta:

- SCBD (business district)
- Kemayoran (partly business and residential district)
- Senayan main road )
- Sunter Bypass (main connecting road from central Jakarta to Sunter suburb)
- Little Tokyo area (commercial area with a lot of Japanese bars and restaurants)
- Blok M Bus terminal (one of the main bus terminals in Jakarta)

The most difficult part was to get each shot as quickly as possible, since roads could only be closed for a few hours. The roads required for majority of the car stunts had to have a minimum width of three lanes, which was not easy to find. The scenes in SCBD, a bustling business district, were particularly tricky since the permit only allowed the crew to shoot on weekends. Other scenes were also shot in two nearby tunnels: for the scene where Bunawar is driving while trying to get hold of Rama and for the scene where Rama jumps off the back of an SUV on to a Sedan while the two cars are in motion.

For the scene where Eka is chasing Rama’s kidnappers, Oka Antara received special training from Law and his team.

*The car chase action probably was the biggest challenge since there was no real practice for it. So it's important to understand the sequence chronologically first. What's good is that Gareth wants us to show the pain and impact after the bump, crash, window smash, and shoot out. It's good for the audience when they see it. And then there were shots and sequences that I had to do myself. It's challenging because it requires driving instinct and team work. It frustrates us when we didn't get the shot we wanted. And we're lucky to have Bruce and his team on our side to keep us safe* (Oka Antara)

The production team was also under a lot of pressure for the shooting of the Sunter Bypass scene. The road had to stay open to the public since no alternative route exists. This required strict crowd control and re-opening the road as soon as the scene was shot.



The area of Senayan is home to the Indonesian national television channel (TVRI), the national sports stadium (Istora Senayan), the Jakarta Convention Center, the Ministry of Youth and Sports and a luxurious 5-star hotel. Along the main drag are over sixty small businesses which would have to close during shootings. The location manager therefore had to negotiate with the local shop owners. The road could only be closed for two hours at most. Even though the location was challenging, it was ideal for the scene in which a speeding car crashes into a bus terminal. The bus terminal was built over a week, only to be destroyed the day of the shoot. Measuring ten meters high, construction took one week and was destroyed instantly in one shot on the day of filming.

For the Little Tokyo and Blok M bus locations, the crowd was the difficulty, as Little Tokyo is in the middle of a busy shopping area. The street where the taxi scene was shot is quiet, lined by restaurants and bars that are only open at night, but maintaining a stable crowd was challenging due to the mall nearby. The Blok M Bus terminal scene required coordination with the bus terminal operational office. Since there were many buses coming in and out of the terminal, production location manager had a lot of pressure to make sure that the bus traffic didn't enter the frame when the camera was rolling. The production team was supported by local police authority in securing all locations and crowd control.

*“I’ve always been a fan of films like Bullitt or Ronin with great car chase sequences where it’s all about the mechanics of the cars, the gradual wear and tear, which is what I love. It’s still playing within the parameter of reality, not seeing torn up cars still running but there’s a certain realism to it also understanding of geography in order for the audience to follow where they are, where they are going, what point and what’s next. When we were designing the car chase scenes, we know that we won’t be able to compete with big budget films like Fast and Furious with big car chases, chaos and destruction. But what we do is try to find a way to present car stunt and car actions that fit the world of The Raid and the action that I’m doing myself. My focus on those scenes was more on what happens to the bodies inside the car: drivers, passengers when their car get hit, crashed, which gives a unique selling point to me and made it different from things what we’ve seen previously and then we were able to incorporate certain structural things or architectural that are identical to Indonesia – we built a bus terminal (known as bus way terminal in Indonesia) in order to smash through it , we took advantage of this to present something that’s different, that gives a local appeal and exotic feel to international audience” (Evans)*

### Prison and Brothel Scenes

Locations for prison scenes were dissected into several different set up and locations:

The scenes in Rama’s prison cell, prison canteen, visitor’s room and the prison toilet were shot on a set built inside an old Dutch style building called Gedung Kerta Niaga, located in Jakarta’s old town. The old town, Kota Tua, is teeming with abandoned colonial style buildings. The structure’s high ceilings and abandoned, dark tone created an ideal environment for the prison, and many existing parts of the building were able to be used, thereby minimizing studio space rentals. The building’s wide interior space made it possible to build two sets at the same time, which meant the shooting could be done in a single location, saving both time and money. The staircase leading down to the prison canteen used the building’s existing structure with only minor alterations. The brothel scene, where Uco brings Rama on his first job, was also created in the Kerta Niaga building.

Before deciding to use the Kerta Niaga building for the prison sets, the production team visited several real prisons, considering them for potential use. However, after seeing many of the prison cells and prison buildings in Jakarta and its suburbs, the logistics of doing so proved unrealistic: the crew and shooting hours would have to have been too limited.

### Baseball Bat Man, Father's Café and Japanese Gang Shootout Scenes

The fight scene between Baseball Bat Man and several other men took place on a street near the Kerta Niaga building. The scene continues inside a nearby abandoned building. Evans particularly liked the high ceilings and wide open space with many windows allowing for plenty of natural light. The scene at the father's café and the shootout with the Japanese gang were also shot in two of the neighboring buildings, where the bold staircase offered interesting visuals. The lift was specifically constructed by the art department to fulfill the scene's requirement.

### Prison courtyard

Evans had a specific image in mind for the prison courtyard scene. He wanted a large open yard, common in American prisons. Most Indonesian prison structures are not laid out in that fashion, and the location team was unable to find such an establishment within Jakarta and its surrounding suburbs. The team was forced to look outside the city,



where they finally found an 18<sup>th</sup> century Dutch colonial period's dormitory for colonial officers. The building is called Van der Wijk and is located in a city called Gombong in central Java.

The establishment serves as a local tourist attraction, and is similar in size to a football field. Evans decided on this location for prison riot scene. The courtyard will showcase a chaotic fight scene involving one hundred prisoners against fifty officers. Once the location was confirmed, the building management supported the production by allowing the building to be fully closed from public access for two weeks. The first week was used for preparation and set creation, while the second week was used for filming.

Preparing the building involved a series of heavy duty operations. Evans pictured the scene occurring on a gloomy rainy day with thick mud spread throughout the entire courtyard. The mud on the courtyard surface was brought in by twenty trucks. Eight water tanks, each containing one thousand liters were placed on top of the building. Then water was sprayed through pipes that surrounded the top of the building to create the



effect of heavy rain. As Indonesian sunlight changes, so did the temperature. The difference is shown clearly on camera, especially its effect on skin tone. In order to combat the issue, the massive open courtyard was covered with a custom made “silk butterfly”, essentially a drape measuring 20 x 50 x 32 meters. The drape was hung and controlled by a series of slings. This allowed it to open and close when needed according to the movement of the sun.

### Sugar Cane (opening scene)

When Evans wrote the script, he had the film’s opening in mind. He imagined a wide shot of a vast green sugar cane plantation. Sugar cane plantations exist in several locations in the suburbs of Jakarta. Each plantation has a different harvesting period. Thus, the production schedule dictated which plantation would be used. The eventual selection was located four hours away from Jakarta.



### Nightclub

The nightclub scene is where Prakoso gets trapped by Uco and Prakoso and must fight his way out while under attack by Uco’s men from all sides. Some of the cinematography designed by Matt Flannery and Evans required a Jimmy Jib and the use of a dolly track. These requirements dictated the choice of nightclub location with a high ceiling and wide open space.

*“The way we design our shots on The Raid 2 is very detailed and specific. We are always aware of the geography of a scene – both in terms of the choreography of fighting, blocking of the actors, but also in the camera positioning and movement. This means our location requirements are very detailed in where we need structures to be, and how the space is laid out. A lot of work is put into finding the location that best fits our needs, and in some cases we actually need to adapt the space. The nightclub specifically required extensive special equipment to achieve some long, complex camera moves, so we spent a lot of time visiting clubs and venues, measuring and walking through the camera’s path to ensure we were able to get the shots as we designed them.” (Matt Flannery)*

After a protracted search for a suitable location, they chose a club in Bandung, a city three hours away from Jakarta. Given the complex choreography for the scene, the sling team required a certain amount of flexibility, especially to support Yayan when he had to jump off of a second floor balcony down to the dance floor. Open space that allowed for more freedom in terms of choreography and satisfied the complex technical requirements was a key aspect of this location. The filming at the night club took one week.



### Snow Alleyway

In this scene, an assassin targets and kills Prakoso. Evans wanted to have snow in the scene for the aesthetic effect. He believed it would further heighten Prakoso's death by contrasting red blood flowing on clean white snow. The alley used for this shot is located in Gang Gardu jati, Bandung, not too far from the nightclub.



## THE RAID 2 – Score and Sound Design

THE RAID's (original cut) score was done by Aria Prayogi and Fajar Yuskemal while THE RAID: REDEMPTION'S (U.S. and International release) was done by Mike Shinoda and Joe Trapanese. Both versions of the scores pleased the director, but on THE RAID 2 he wanted to do something different. He wanted to be able to protect the work of the Indonesian artists. When the sequel film's production was announced, Joe Trapanese contacted him and showed interest in being involved in scoring THE RAID 2.

*"I spoke to the guys and decided to do a fusion composition where we would be able to bring in western and Asian influences into the score, and have them collaborate and create something unique"* (Evans)

A connective element between THE RAID: REDEMPTION and THE RAID 2 was very important. Trapanese, Prayogi and Yuskemal individually started to look to their previous work to see what they could bring back to the sequel: a certain melody, instruments or beats. Aria and Fajar came to Los Angeles to brainstorm with Joe and determine the feel they wanted for the score:

*"It was intense, we had a lot of music to write and produce in only four weeks! I was very nervous about the collaboration at the beginning but quickly realized how much talent Fajar and Ogi have, and how quickly they can write. Once we began writing, it was mostly easy, just a lot of hard work! We did our best to help Gareth tell the story and bring proper energy to The Raid 2, and I found with three of us writing --- sometimes together and sometimes separate --- it was much faster and less challenging than if I was doing it alone. We wanted to keep the energy from the original while building on the new setting and the new characters of the sequel. That is why we began with the more intimate, mysterious, and tense cues. Through these moments we were able to help uncover the soul of the film, which informed our writing, especially for the action scenes".* (Joe Trapanese)

The three musicians have attempted to bring out different emotions depending on the scenes. The rhythm in the fight sequences is very dynamic in order to mimic the action. One scene in particular displays a Reog performance, an Indonesian traditional dance form. Music was recorded on set during the performance and slightly edited later so that it feels part of the world of the film. This is also evident in the fight between Rama and the assassin:

*For the silat vs silat fight, which lasts about seven to eight minutes, Aria wanted the score to have a traditional Indonesian feel to it. She used traditional Indonesian instruments such as Gamelan (Javanese small gongs) to give the sound an authentic cultural identity.* (Evans)

Some more complicated sounds required extra work during postproduction. Foley and final mixing was done at Skywalker Audio Post in San Francisco.

## THE RAID 2 - Cinematography

The team focused its effort on balancing the old and the new. They wanted to make sure the audience recognized the familiar setting from the original, while exploring new parts of this environment. The sequel focuses on Rama entering Jakarta's underworld, where the stakes are higher. The sequel was shot in cinemascope in order to



provide a wider frame and give the story a more epic feel. The photography also explored a wider range of the color palette, using different lighting for each character. The film opens with similar tones as the first one and shifts as Rama enters the criminal organization.

Shooting the film has been a learning experience for the whole team. On *MERANTAU*, the team learned to shoot martial arts. On *THE RAID: REDEMPTION*, they learned to shoot gunfights. And on *THE RAID 2* they went one step further, adding car chases to the mix.

*On MERANTAU we felt we were focusing on the narrative drama scenes. For the action scenes, the takes were too long. We learned from that and fixed things on THE RAID: REDEMPTION. THE RAID: REDEMPTION had a majority of action scenes. We got to play a lot with camera angles and fluidity. Finding a new way to shoot action scenes. THE RAID 2 is a much bigger project. What we chose to do is a combination of the two elements we learned from MERANTAU and THE RAID: REDEMPTION: dynamic, edgy and fluid camera movements, while at the same time knowing when to go for more classical and sophisticated compositions (when to use jimmy jib, steady cams and dolly track). Combining those two different styles was an interesting challenge in that respect. (Gareth)*

Because this was the first time a car chase of this scale was shot in Indonesia, a lot of time was spent on logistics. Unlike places like Hong Kong or the UK, where they have been shooting car chases for years, Indonesia did not have a particular set-up for this. The production team had to build the structure itself to achieve specific shots:

*“We had to have a shoot from the inside of one car going down a highway with the camera moving to another car straight away ,then have the back window to blown out for the camera to follow through the back window and out again. To do that, we discussed different combinations of computer-generated imagery, visual effects, green screens and so on. After a long discussion, we felt like we would be technically limited if we were to use too many special effects. In the end we decided to do it for real, meaning moving the camera from one camera operator to the other. This is something we had done on *THE RAID: REDEMPTION* when we went through a hole on the floor. It was done in a controlled environment and the only issue was the person passing the camera to another. But the difficulty here was to pass the camera between moving cars on a highway. It was risky shot, but thankfully after a number of takes it was done well”.* (Evans)

Camera moves were carefully integrated into the martial arts choreography. The fighters’ moves are choreographed to the slightest detail, and so are camera movements. Camera angles are designed before the shoot, so it never feels like the camera interferes with the action. A constant mantra during shooting was to highlight the actors’ performances.

*“The brothel scene is one of my favorite shots, when a character gets thrown through a window. The camera starts low on the ground and follows him through his jump. It ends up getting upside down. As he rolls over to get up, the camera rolls with him and swings around to catch Uwais jumping through a window. It*



*comes to a close-up of his feet and then follows him. It was a complicated shot. What makes it even harder is that we had to do this without rigging. We had two camera operators controlling the camera. It’s not just about getting the movement right. You also have to clear the path or we would have seen one of the camera operators at some point in that scene. Overall it was a great team effort to get it executed correctly.”* (Evans).

## THE RAID 2 – Meet the Cast

### Iko Uwais

The principal actor, Iko Uwais, was born in Jakarta on February 12<sup>th</sup>, 1983. Iko was introduced to pencak silat through his uncle, who was the master of Tiga Berantai Silat School in Jakarta. Uwais took an immediate interest and started pencak silat at the age of five. He continued training until he went professional. In 2003 he came third in a



competition among pencak silat schools in Jakarta. In 2005 he won the Best Single performer at the Pencak Silat Festival. He travelled to the UK, Russia and Azerbaijan as a member of the Indonesian silat

team to introduce the martial art to other cultures. He followed that in 2007 and 2008 by traveling to Cambodia and France.

In 2007 Uwais met Gareth Evans through a documentary that Evans and Rangga Maya Barack-Evans were working on at the time. Uwais was a student at one of the silat schools where Evans was filming. After getting to know Uwais better, they met up again in 2008 to discuss about Uwais starring in Evans' first feature debut *MERANTAU* – a drama/action movie featuring West Sumatra's distinct pencak silat style "silat harimau" (Tiger style silat). This was Uwais's debut in a feature length movie, not only as an actor but also as a member of the choreography team. After the movie's successful local theatrical release in 2009, Uwais became Merantau Films' in-house choreographer. He continued to develop the company's productions, including *THE RAID 2*.

### **Iko as Rama**

Continuing the story where it left off in *THE RAID*, Iko plays the part of Rama. After reaching out to a policeman called Bunawar (as suggested by his brother Andi), Rama is recruited to join Bunawar's undercover team. In *THE RAID 2*, Rama is now not only a husband with a wife to look after, but also the father of a young child, Angga. Accepting the responsibility and consequences as an undercover agent is a challenge and pressure to Rama. The toll, both mental and physical, is enhanced by his orders to follow and befriend Uco, the son of mafia don Bangun. When Rama goes undercover, he assumes the identity of Yuda, a character whose personality lies in diametric opposition to

that of Rama. Rama must act as one of Uco's men and thus is no longer afforded the luxury of morality. This transition creates in Rama a struggle to maintain his true self and sense of identity.

The roles that Uwais played in Evans's previous films, Yuda (MERANTAU) and Rama (THE RAID: REDEMPTION) are both classic heroes. They fight for justice and defend the weak. However, in this film, Evans asked Uwais to portray Rama as a man struggling to maintain his morality. When Rama is forced to enter the underworld, his conscience undergoes a continuous struggle. He loses himself, and with it his ideals. This gives Uwais a new challenge and presents an interesting evolution of the role.

*The acting challenge for me this time was the switch between playing ideal Rama vs evil Yuda. I found the scene where Yuda is brought to the luxurious apartment by Eka and makes a phone call to Bunawar particularly difficult. Not only do I have to start the scene as Yuda, but then talk on the phone to Bunawar as Rama, who is angry at Bunawar, then switch to calling Isa, Rama's wife. This scene was shot all in one take so the difference of voice tone and expression had to be drastically different. (Uwais)*

### Yayan Ruhian

Yayan Ruhian was born in Tasikmalaya (West Java) on October 19<sup>th</sup>, 1968. He found his passion in pencak silat and became a professional instructor of martial arts and inner breathing techniques. The breathing technique was designed to condition the body to withstand any impact. It was developed at Perguruan Silat Tenaga Dasar Indonesia (PSTD) (Inner breathing technique Silat School in Indonesia) in 1988. During his time as an instructor he travelled regularly to teach in different cities and occasionally abroad.

Ruhian was a member of the demonstration team that performed at the Festival des Arts Martiaux de Bercy in Paris, France. Ruhian also showcased Silek Minang (West Sumatra – Minang style silat) at the Institut de Judo in France, Belgium and Holland. In 2008, Ruhian was hired as one of the choreographers for MERANTAU since the movie was featuring "Silat Harimau" (Ruhian is also a specialist in Silat Harimau). Casting for the role of Eric in MERANTAU proved difficult. Even after several auditions, a good match could not be found since the part required both dramatic ability and fighting skills. Gareth decided to have Ruhian audition for the role. Ruhian quickly demonstrated that he was well-suited for the role

Once MERANTAU wrapped production in 2009, Ruhian joined Merantau Films, along with Uwais as in-house choreographer. In 2010 he worked with Uwais on the company's second feature THE RAID: REDEMPTION, as both choreographer and actor. In 2012 Ruhian and Uwais continued their collaboration in THE RAID 2.

### **YAYAN as Prakoso**

Evans is quick to acknowledge Ruhian is an amazing fighter and even though in *THE RAID: REDEMPTION* Ruhian's character, Mad Dog, dies, Evans wanted Ruhian to play a part in the sequel. Evans wrote a supporting role for Ruhian as Prakoso, a killer trusted by Bangun. They regard each other as family and have worked together for a decade. Prakoso is depicted as a lonely killer who makes a good living but has lost his family. His wife resents him for the path he has chosen and has prevented him to see his son for years. He meets with her infrequently, only to give her money for the education of their son.



*When I read the script and saw the character of Prakoso, I felt like this role would be a challenge for me as an actor. Prakoso is an assassin but he has such a good heart, he does what he can to provide for his wife and child. Even though his wife hates him and rejects the idea of him seeing his son again, he continues to fully support them. He is a man of few words. As Prakoso, I have to be able to find a balance and show both sides of the character: Prakoso the assassin and Prakoso the family man. In terms of the fighting scenes, it was also challenging because when he fights, he doesn't show much facial expression. His face is blank and focused only towards his target. In my previous roles all the fight scenes I performed required expressions and reactions, but this one I have to be neutral. It's a very different mindset. I have to prepare myself when the camera starts rolling for the scene. (Yayan Ruhian)*

### Arifin Putra

Arifin Putra was born on May 1<sup>st</sup>, 1987 in Mainz, Germany. He started his career in entertainment at age 16 as a music video model and actor in Indonesian sitcoms. 2008 marked his feature film debut as an actor in *Lost in Love*, an Indonesian romantic drama. He further pursued his acting career by playing the role Adam – a cold blooded killer in *Rumah Dara (Macabre)* directed by Timo Tjahjanto and Kimo Stamboel (Mo Brothers). Recently he appeared in several Indonesian sitcoms and a number of local features.



## **ARIFIN as Uco**

In THE RAID 2, Arifin plays UCO, the son of mafia don, Bangun:

*“The role first caught my attention when Timo (Mo Brothers), who had already read the script, mentioned it to me and thought I might be a good fit for the role. And he was the one who recommended me to Gareth. When I read the script I immediately fell in love with the story and the character. At first I had my reservations about certain parts like sticking a microphone up a woman's privates, but after talking to Gareth, I became more and more intrigued by this character. At first glance he seemed like a complete douche, but the more you get to know him, the more you start to feel sympathy for him. A story of a young ambitious man trying to prove his worth to his dad and the world and destroying himself in the process. Very tragic, yet exciting at the same time.” (Arifin)*



Uco has always seen his father as a respected and powerful figure. However, Uco is beginning to see that his father is slowly being consumed by rage when dealing with opposing groups and certain business matters. Bangun wants to keep their status quo by avoiding bloodshed while Uco believes in responding to threats by violence. In Bangun's branch of the gang, Uco is trusted with surveillance of their clients and collecting the protection money extorted from the local businesses. Uco feels he should have a more significant role within the organization. Uco's ambition is to replace Bangun, but his father believes that Uco is not ready yet. When Uco succumbs to frustration over his lack of promotion, he meets an opposing gang leader, Bejo, who offers him a business deal. His meeting with Bejo fans the flames of his ambitions and his entire motive becomes to replace his father in the group. During preparation, especially for the prison riot scene, Putra went through a rigorous training with Uwais and Ruhian:

*I enjoyed the whole process of preparing for the fighting scenes very much. The training, especially, was very hard, but I learned a lot. I really appreciated the way that Iko, Yayan and the choreographers taught me the steps. I first had to train for 3 months straight just to get them right. They start 'easy on you by making you run up and down a four-story building and do about*



*a million push ups and sit ups. Then, over the course of a month or so, you slowly start with the actual choreography until you have it engraved in your mind. It all becomes muscle memory. By the time you have to shoot your fighting scene, you can fully concentrate on the scene, because your mind isn't split between acting and your choreography. The moves already come naturally to you. The most challenging part from a physical standpoint was obviously the prison riot scene. Shooting in the mud with over a hundred fighters and several one-shot takes. You can imagine the complexity of that. Just one person doing something wrong and we would have to do the whole thing all over again. It was a grueling ten-day experience, but I'm damn proud of the results (Putra)*

Evans wanted Uco to be an attractive young executive who has a certain charm despite the cold-blooded person he really is. Power means everything to Uco; he will do anything to get it:

*Uco is an incredibly interesting character. A character everyone in their right mind should hate, but for some inexplicable reason you slowly start to like this guy. You start to feel his pain.*

*First of all, my idea was that Uco considered himself de facto royalty, better and more important than anyone else. He feels it's his god-given right to take over from his dad, though he is insecure. He tries to gain the kind of respect his dad received from his peers by instilling fear in people- to no avail. He feels that he needs to physically show his strength every time somebody questions his authority. And he is awfully frustrated at the fact that he just can't seem to get the kind of respect his dad gets, no matter what he does. So my idea was to portray Uco as an insecure crown prince, who showed power by overcompensating for his weaknesses. At the same time, the interesting part is that Uco is more interested in power than he is in using violence to achieve it. He uses violence out of necessity but he doesn't enjoy doing it. It's a chore, not a hobby. Concerning preparation, lucky for me, it was not that hard to find people associated with the mafia in Jakarta to observe from afar. And obviously I watched every mafia movie I could get my hands on. THE GODFATHER became my bible; especially the power struggle in THE GODFATHER PART III was a big source of inspiration. (Putra)*

Evans wanted to make sure that Uco's complex character was shown onscreen. During reading sessions and directly prior to shooting, the actor and the director discussed each scene. The karaoke room scene was particularly interesting:

*From an emotional standpoint, the karaoke scene was very challenging, because of the whole process that Gareth and I went through for the scene. We rehearsed the scene many times before, but there was always something missing. In this particular scene, we had an actress who was good, but we thought we could get more out of her. So at 3in the morning, when we started our final rehearsal for the scene, I approached Gareth with some new ideas for the scene. The changes would keep the core values of the scene, but the general atmosphere and intensity of the scene would change a lot. Luckily Gareth liked my ideas and he added a bunch of new dialogue to it. On the spot! We also made a deal not to use the "new material" until it was time for close ups, and not to tell anybody. Not even the AD knew about the changes. The end result*

*was awesome. We got very genuine reactions from all the actors involved, since they weren't expecting any of it. So yeah, that is definitely my favorite and the trickiest scene of the film (Putra)*

### Oka Antara

Of Balinese descent, Oka Antara was born in Jakarta on July 8<sup>th</sup>, 1981. He became active in the entertainment industry as a hip hop artist. In 2005, Antara debuted as an actor in *Gua Kapok Jatuh Cinta (I Give up on Falling in Love)*. In 2008 he starred in *Ayat-Ayat Cinta (The Verses of Love)*. The film earned him the coveted Citra Award at the Indonesian Film Festival. The following year he played in *Perempuran Berkalung Sorban (The Girl with the Keffiyeh Around Her Neck)*. The role won him Best Supporting Actor at the Bandung Film Festival. Finally, in 2010, Antara won Best Actor award at the Indonesian Movie Award for his role in *Hari Untuk Amanda (Days for Amanda)*. The role also gained him a nomination for the Citra Award for Best Leading Actor. In *Sang Penari (The Dancer)*, Oka's performance was nominated for Best Leading Actor for the Citra Award in 2011. *THE RAID 2* is Antara's first action film.

### **OKA as Eka**

When Evans wrote the character of Eka, he intended the character to be Bangun's right hand man. Bangun found Eka when he was young and considers him a son. Eka has always met Bangun's expectations and grown to be an intelligent, loyal and attractive young executive who has earned the trust and respect of the mafia group:

*I took the role because I thought it was a good role and a very challenging one for me to do since I get to perform a good balance of drama and action. Eka is a very interesting character and the opportunity to be in a car chase doesn't*



*come around twice. Eka is the consigliere, obviously very dedicated and loyal to Bangun and his family. He knows his place, knows when to speak and when to be silent. A good guy who just wants to return all the help he was given from Bangun. Gareth and I discussed a lot who he was before and how he earned his way to become Bangun's right hand man. It is also important not to leave obvious hints in Eka's dialogue*

*and expressions when he speaks to Rama. We even told him how to hold and shoot his gun so that he would look like a cop. (Antara)*

The scene with M. Goto and Bangun, set at Bangun's office, is delivered in Japanese. Initially Eka's dialogue was to be performed in English, but after going through reading sessions with the Japanese casts, Evans decided that Eka would also speak Japanese in the scene:

*Well I only had to deliver a line of Japanese dialogue. It felt a bit uncomfortable at first but Kenichi trusted me and Om Tio so I slowly gained confidence. (Antara)*

Maya Barack-Evans assisted with Eka and Bangun's Japanese dialogue and acted as Evans's interpreter on set during the shooting with the Japanese casts:

*Oka looked surprised and a little bit nervous when Gareth told him that he will be speaking a line of Japanese dialogue in the scene at Bangun's office. Once I had translated Eka's dialogue, we practiced several times. Oka memorized the dialogue quickly and performed it really well. (R. Maya B-Evans)*

### Tio Pakusadewo

Tio Pakusadewo was born in Jakarta on September 2<sup>nd</sup>, 1963. He has been actively casted in many Indonesian films since the late 80's. He received a number of prestigious awards including Best Actor at the Indonesian Film Festival for his role in *Lagu untuk Seruni (A song for Seruni)*, directed by Labbes Widar in 1991. That same year he also won the Best Actor award at Piala Citra, one of the most honorable awards in the Indonesian film industry. After a period of absence from the industry, Pakusadewo came back on to the screens and won Best Actor in 2009 at Piala Citra for his role in *Identitas (identity)* directed by Aria Kusumadewa.



### **TIO as Bangun**

The role of Bangun required creating a strong presence without much dialog or action. He is the mafia boss who rules over his empire. He used to assert his authority through violence and aggression. Now he believes in respect and honor over bloodshed.

He is also a father to Uco, who carries a rather opposite believe in how to rule an empire. Bangun is aware of Uco's ambition and has always carefully watched his son's growth as the next ruler of his kingdom.

*“Bangun is a very strong character who mirrors the dreams of many men, almost like an image of a Japanese historical character called Musashi. If Bangun was a movie director or producer, the film market would be flooded and dominated by his films. Despite the very masculine image of the character he also has a certain elegance which I admire”* (Tio Pakusadewo)

The proof of Bangun's respect towards opponent gangs is shown in the scene where Mr. Goto is having a dialogue with Bangun in Japanese. By speaking the language of the opponent gang leader Bangun shows him much respect, not only as business partner but also as leader of another clan. Pakusadewo was trained by Maya Barack-Evans. During the reading sessions with the Japanese cast, the dialogue was continually improved to get the feel of trust and bond between M. Goto and Bangun. Endo also gave input regarding Bangun's gestures and dialogue.

*“When acting, I really tried to take into consideration the director's notes and to perform the way the director envisions the character. I've learned a lot from Gareth. He is very detailed yet stays open to improvisation and welcomes my suggestions. Working with such a well-respected actor like Kenichi Endo was also a great experience. The challenge for me was to perform in a foreign language that I did not understand. This language gives so much meaning to small gestures. I had to combine a rather flat expression with a certain tone in my voice, all the while portraying Bangun's strong presence. I am very lucky that Maya helped me during rehearsals and on set. I enjoyed every single second being Bangun.”* (Tio Pakusadewo)

### Julie Estelle

Julie Estelle was born on January 4<sup>th</sup>, 1989 from a French-American father and a Chinese-Indonesian mother. She began working in the entertainment industry as a model and actress. In 2005 when she was fifteen years old, Estelle started in a local drama feature titled *Alexandria*. For this film she won MTV Indonesia Awards' Most Favorite Rising Star. She then starred in *Kuntilanak* in 2006 (known as *The Chanting* in English) and its two sequels in 2007 and 2008, followed by *Rumah Dara (Macabre)* directed by Timo Tjahjanto and Kimo Stamboel (Mo Brothers). In addition to films and modeling, Julie is active in music videos and local TV soap operas. THE RAID 2 is her first action film.

### **JULIE as Hammer Girl**

For Hammer Girl, Evans had in mind a pretty, fashionable and quiet girl in her early twenties. He wanted the character to have no dialogue. Her performance would be

focused on her two fight scenes – one in a train wagon and one in an alley with the man with the baseball bat and Rama. Estelle discussed the role with Evans:

*We discussed everything about the character and even came up with a detailed background story for her.* (Julie Estelle)

Evans created another character called Baseball Bat Man. It is also a part without any dialogue that focuses on fight scenes. Gareth made him Hammer Girl's older brother.

*I really wanted to create pop icons. I guess you could relate that to the Japanese cinema that I've watched growing up and the influence it has had on me as a filmmaker. I wanted to make them memorable visually and also in terms of presence. When you create a character larger than life, extensive dialog can be*



*somewhat of a tipping point. When you give dialog to comic book- style characters like Hammer Girl and Baseball Bat Man, they can either go too far into reality and lose their sense of charisma or go too far into comic book world... I wanted to find a balance between the two, to find a way to incorporate larger than life characters that don't feel forced. We had this concern for one of Baseball Bat Man's scenes. Did it look too much like a comic book? I've made a constant decision to keep the dialog at a minimum in order to keep the character mysterious. That way the character is not perceived as too serious or too "comic book."* (Gareth Evans)

It was a great surprise to everyone when Estelle, who has no martial arts background, nailed the audition. She performed the choreography very well and showed all the emotions Evans was looking for. After Estelle was cast as Hammer Girl, she went

through three months of intensive physical training.

*"The role of a killer with advanced fighting skills using hammers was challenging to me, especially considering I have no background in martial arts. THE RAID 2 is the first film where I have a real fight scene. Hammer Girl's fight scene is quite difficult technically. The training was very intense and tiring. I had to learn everything from scratch. The hardest part in this role was to maintain the energy to shoot take after take and learning martial arts techniques in a very short time."* (Julie Estelle)

### Ryuhei Matsuda

Ryuhei Matsuda started his career in 1999 when at the age of fifteen he was offered the role of the desirable young samurai in *Taboo / Gohatto* (directed by Nagisa Oshima). The film was nominated for the Palme d'Or at the 2000 Cannes Film Festival. This was his professional debut as an actor. Since his appearance in *Taboo*, Matsuda has acted in the following films: *Blue Spring* (by Toshiaki Toyoda, 2001), *Nightmare Detective series* (by Shinya Tsukamoto, 2007-2008) and most recently *The Great Passage* (2013), which was selected as the Japanese entry for the Best Foreign Language Film at the 86th Academy Awards. *THE RAID 2* is Matsuda's international feature debut, in the role of Keichi, M. Goto's son.

### Kenichi Endo

Kenichi Endo was born on June 28<sup>th</sup>, 1961 in Japan. He studied acting at Mumeijuku, one of the top acting schools in Japan. His first appearance was in 1983 on TV in an NHK periodic series called "Mibu no Koiuta," where he was later made a regular. Since then, he has been seen in a wide range of dramas. He is also known as one of the top villain actors on yakuza films. In 1988, he made his first debut in film, followed by over a hundred films, including Takashi Miike's "Crows Zero" and Yukihiro Tsutsumi's "Twentieth Century Boys" series. *THE RAID 2* will be his first foreign film.

### Kazuki Kitamura

Born on July 17<sup>th</sup>, 1969 in Japan, Kazuki Kitamura graduated from the college of maritime technology. After a few years abroad, he decided to start his career as an actor. His screen name, "Kazuki," was given by the director Takashi Miike. In 1999, he received one of the most prestigious prizes in Japan, the Kinema Junpo's newcomer award for "Nihon Kuroshakai - Ley Lines" (directed by Takashi Miike) and "Minazuki" (directed by Rokuro Mochizuki). He has specialties in theatrical sword-fighting and Japanese traditional dance. He is starring in the Japanese- Indonesian co-production "Killers" (directed by the MO Brothers), due to release in 2014.

## **RYUHEI MATSUDA, KENICHI ENDO and KAZUKI KITAMURA as Goto Clan**

Even though "Goto gumi" (Goto group) is a Japanese mafia operating actively in Indonesia, Gareth wanted a cliché Japanese yakuza character in the film.

*“I’ve been a big fan of Japanese cinema for so long... I really wanted to work with Japanese people. To be able to work with people whom I’ve long admired is a unique experience. I’ve always been fascinated by the Yakuza genre. I grew up watching these movies. This alternative culture is very unique to me. The first time I listened to them read the script was incredible. You have that preconceived idea of how it’s going to be... To have the 3 actors willing to come to Indonesia and do the Japanese dialog with these elements that are staples of the genre, we were not intending to create a yakuza family totally different and fresh, I wanted to play up to those not so stereotypical or almost cliché of the genre – the fact that they were more than supportive of my idea was really great.” (Gareth Evans)*



Ryuhei Matsuda plays Keichi, Goto’s son. Keichi is a shrewd businessman. He is always composed and carefully observes all situations. Keichi is the next in line to rule “Goto gumi” (Goto group). For Matsuda, THE RAID 2 is an important project as it marks his international film debut. The same is true for Kenichi Endo. In the film he acts as Goto – the leader to his own mafia group. When Goto first landed in Jakarta, Bangun has provided support to open his group’s business. Over the years they have respected one another and maintained peace for more than 10 years. He runs his territories along with his son, Keichi. Goto’s right hand man, Ryuichi, is played by Kazuki Kitamura. Ryuichi is very loyal to Goto. Having been in Jakarta for some time, he is fluent in Indonesian.

*“There’s something very unique and great about how the Japanese perform in the film. They would perform the scenes with my revisions but keep all gestures/body language the same. This made my job as an editor much easier because it wouldn’t matter what take it was, I could pretty much use anything. I like to work with different acting styles. It was fascinating to work with this structured approach while still having some the flexibility to adapt. They shared their knowledge of the culture, and it was a big help. They would give suggestions as to how a yakuza would respond to this or that situation. It brought a certain level of authenticity to the project. It was really rewarding.” (Evans)*



Even though the scenes with the Japanese cast are not substantial, Gareth wanted to make sure that their presence was still strong and believable.

*What I'm so proud of is that even though the Japanese casts shoot only took 3-4 days, they really do feel integrated in the film; they feel part of the world. They have scenes where they interact with other characters, and they have their own individual scenes too. I'm very happy with the way it worked out.*  
(Gareth)

## THE RAID 2 - About the Filmmakers

### MATT FLANNERY (Director of Cinematography)

Matt Flannery met Gareth Evans at the University of Glamorgan in South Wales, UK. They shared mutual interests and often discussed the idea of making a film together. In 2006, they made “Footsteps”. Matt was Director of Photography. They continued to work together on THE LAND OF MOVING SHADOWS (documentary), MERANTAU, THE RAID, and THE RAID 2.

### ARIO SAGANTORO (Producer)

Ario (Toro) Sagantoro started his career in the film industry at a young age. In the 1980s, he was one of the leading child actors in the first Indonesian TV series, the popular children’s drama “*Aku Cinta Indonesia (ACI)*”. The series explored moral teachings through a series of exciting stories for children and teenagers. Through this experience, Sagantoro fell in love with working in the film industry.

Upon completion of higher education in Business Studies, Toro became a producer for a TV commercial production company, PT Kharisma Persada Buana Post Asia Indonesia. After gaining hands-on professional experience as a producer, he joined MTV Indonesia in 2005 for two years, then MNC Pictures in 2007, where he met Gareth Evans. In 2007, Gareth was hired as a creative consultant for MNC Pictures. After working together on a few projects together they realized their shared common ideas towards filmmaking. Shortly after Merantau Films was established in 2008, Toro joined the company and worked as producer for the company’s debut feature *MERANTAU*.

### NATE BOLOTIN (Producer)

Born and raised in Las Vegas, Nevada, Nate Bolotin earned a BA degree in Economics and Film Studies from UC Santa Barbara and MFA at UCLA’s Producer’s program. After school, he was a senior executive in Beverly Hills-based entertainment firm The Collective, in the finance and sales department. During his tenure he acquired BloodyDisgusting.com and helped grow the website/company into the #1 horror entertainment destination online. In 2008 Nate became the founder of LA-based film production and sales company XYZ Films with his partners Nick Spicer and Aram Tertzakian and Todd Brown.

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 magazines such 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.

On US projects, Nate acted as Producer for a heist film with Darren Aronofsky (*Black Swan*) and a crime thriller with Ric Roman Waugh (*Felon*). XYZ Films also works 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.



ARAM TERTZAKIAN (Producer)

Aram Tertzakian co-founded XYZ Films in 2008 with partners Nick Spicer and Nate Bolotin.

Before founding XYZ Films, Tertzakian primarily focused on creative development, and held various positions for a diverse group of filmmakers and producers. These included Academy Award winning director Alexander Payne (*The Descendants, Sideways, About Schmidt*) at Ad Hominem Enterprises, veteran producers Frank Marshall and Kathleen Kennedy (*The Bourne* franchise, *The Adventures of Tintin, Munich*) at the Kennedy/Marshall Company, and producer Ted Field (*Texas Chainsaw Massacre, The Last Samurai*) at Radar Pictures.

Tertzakian received a Masters of Fine Arts from the UCLA Producers Program in June 2007. He completed his undergraduate study at Georgetown University, majoring in English with a focus on Film. He graduated Magna Cum Laude in 2004.

Tertzakian was born in Santa Ana, California.

RANGGA MAYA BARACK-EVANS (Executive Producer)

Rangga Maya Barack-Evans graduated from The American University of Paris, France in 2002 with BA in History and Social Science. After brief work experience at BNPPARIBAS in Paris France, she pursued a further education at Christies' Education and Sotheby's Institution of Arts in London, UK. She has always had an interest towards film and worked with Gareth Evans on the script for 2005's SAMURAI MONOGATARI and assisted on the foreign subtitles for *Footsteps*. In 2007 she worked as Assistant Director and production manager for THE LAND OF MOVING SHADOWS. After Evans and Barack-Evans decided to pursue film career in 2008, Merantau Films was established. Barack-Evans acted as Executive Producer on MERANTAU, THE RAID: REDEMPTION, SAFE HAVEN (VHS/2), and THE RAID 2.

On THE RAID 2, Maya acted as Gareth's Japanese interpreter during the reading sessions and shooting for the scenes with the Japanese actors.

IRWAN D MUSSRY (Executive Producer)

Surabaya born Irwan D. Mussry has always had an affinity for the finer things in life. After completing his studies in Business at California State University in Los Angeles in 1983, he returned to Indonesia to pursue a lifelong passion for the world of luxury. He has established the independently-owned Indonesia watch company Time International that he currently leads, overseeing a team of over 300 employees.

Under his leadership, Time International is now the holder of exclusive retailing rights for authorized sales points for close to 40 of the most well known brands in the world of timepieces and lifestyle products. The company has been a pioneer in the industry since the mid 80s.

Mussry was looking for a project to get involved in when he met with Gareth Evans and Rangga Maya Barack-Evans in 2009 when MERANTAU was released. Mussry continued his collaboration with Merantau Films with THE RAID: REDEMPTION and THE RAID 2.

TODD BROWN (Executive Producer)

Todd Brown has been a major supporter of Merantau Films since its debut production *MERANTAU* in 2008. At the time Todd was involved as the film's festival run coordinator and representative for North American territory for distribution. Brown is the founder and editor of internationally focused film website twitchfilm.com and the director of international programming for Fantastic Film Festival in Austin, Texas. Brown is a partner at LA based Production Company XYF Films and XYZ Films Solution.

NICK SPICER (Executive Producer)

Nick Spicer co-founded XYZ Films in 2008 with partners Nate Bolotin and Aram Tertzakian.

Before founding XYZ, he produced the Spanish-language feature film *Love, Pain & Vice Versa*, which premiered at the 2008 Tribeca Film Festival. The film was shot entirely in Mexico City, as a co-production between Mexico and Spain. Lionsgate acquired the film for U.S. distribution.

From 2006 to 2008, Spicer was a partner in Idiomatic Entertainment, an unscripted television development and production company. There he developed reality series for Animal Planet ("Groomer Has It"), Comedy Central ("Reality Bites Back"), VH1 ("The Pick-Up Artist"), and produced pilots for HGTV and A&E.

Spicer received a Masters of Fine Arts from the UCLA Producers Program in June of 2006, where he met his current partners in XYZ Films, Tertzakian and Bolotin. He studied English, History and French at Rice University in Houston, Texas, where he was a National Merit Scholar. He graduated Magna Cum Laude in 2004. Spicer was born in Seattle, Washington.

THE RAID 2 – Final Billing Block

**SONY PICTURES CLASSICS** PRESENTS IN ASSOCIATION WITH **STAGE 6 FILMS** A **PT. MERANTAU FILMS** AND **XYZ FILMS** PRODUCTION

A **GARETH HUW EVANS** FILM "THE RAID 2"

STARRING **IKO UWAIS** **ARIFIN PUTRA** **OKA ANTARA** **TIO PAKUSADEWO** **ALEX ABBAD** **JULIE ESTELLE**  
**RYUHEI MATSUDA** **KENICHI ENDO** AND **KAZUKI KITAMURA**

MUSIC BY **JOSEPH TRAPANESE** **ARIA PRAYOGI** AND **FAJAR YUSKEMAL**

DIRECTOR OF PHOTOGRAPHY **MATT FLANNERY**

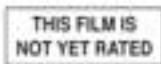
EXECUTIVE PRODUCER **RANGGA MAYA BARACK-EVANS** **IRWAN D MUSSRY** **TODD BROWN** AND **NICK SPICER**

PRODUCER **ARIO SAGANTORO** **NATE BOLOTIN** AND **ARAM TERTZAKIAN**

WRITTEN DIRECTED AND EDITED BY **GARETH HUW EVANS**

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