

ZERO DARK THIRTY About The Production

The hunt for Osama bin Laden preoccupied the world and two American presidential administrations for more than a decade. But in the end, it took a small, dedicated team of CIA operatives to track him down. Every aspect of their mission was shrouded in secrecy. Though some of the details have since been made public, many of the most significant parts of the intelligence operation—including the central role played by that team—are brought to the screen for the first time in a nuanced and gripping new film by the Oscar®-winning creative duo of Kathryn Bigelow and Mark Boal.

Their account of bin Laden’s pursuit and capture, vivid yet faithful to the facts, takes the viewer inside the hubs of power and to the front lines of this historic mission, culminating in the special operations assault on a mysterious, suburban Pakistani compound.

But it is the lead-up to the raid that truly distinguishes *Zero Dark Thirty* from other accounts. The quest to find bin Laden was fraught with danger from the start, and not every U.S. operative survived. Some intelligence experts came to believe that the assignment was impossible to carry out, but on the ground a determined team of analysts and interrogators defied the odds and proved them wrong. For the first time, their struggle to find Osama bin Laden is told on the screen in electrifying detail.

The initial, self-imposed creative challenge Bigelow and Boal faced in developing *Zero Dark Thirty* was how to tell this multifaceted story in the compressed time frame of a motion picture. The film encompasses sweeping events spanning nearly a decade, journeying across multiple countries and involving a precisely chosen cast of hundreds along with a devoted crew whose objective was to capture the on-the-ground reality of this mission as truthfully and viscerally as possible. To that end, it pulls no punches in documenting the moral lines—including torture—that were crossed. The intention was to create a cinematic work with the sweep and human emotion of a historical novel.

Zero Dark Thirty (the title is military jargon for the dark of night, as well as the moment—12:30 a.m.—when the Navy SEALs first stepped foot on the compound) marks Kathryn Bigelow’s most ambitious production to date. Deploying the full arsenal of filmic art, from the naturalistic performances of an ensemble that includes Jessica Chastain, Jason Clarke, Joel Edgerton, Jennifer Ehle, Mark Strong, Kyle Chandler, and Edgar Ramirez, to innovative cinematography in extreme low-light conditions, to the painstakingly layered art direction, every facet of the production became a proving ground for Bigelow to make living history come alive on screen.

For screenwriter and producer Mark Boal, a trained journalist and award-winning dramatist, sourcing and reporting the story so that it could be told accurately and fully presented countless unique challenges. He made a commitment to his sources that he would chronicle not only their personal struggles, but also the details and the ramifications of this historic operation, while simultaneously protecting the identities of

those he interviewed. Through dialogue and scenes inspired by extensive interviews, Boal crafted characters that captured the essence of the real life people involved in the operation as well as other members of the military and intelligence communities.

At the end of the day, the filmmakers chose to tell the story through the eyes of a little-known participant in the intel hunt: Maya, a young CIA officer and targeter whose job is finding terrorists. In a multifaceted performance by Chastain, the character of Maya, which is based on a real person, became Boal's vehicle for dramatizing the individual's role in the larger scheme. In some ways, the portrait of her development, from innocence to horror and grim determination, echoes the evolution of a nation struggling to cope with the ruthless calculus of terrorism.

Unlike Bigelow and Boal's previous collaboration, *The Hurt Locker*, in which fictional characters were set against the terrifying real world of Iraq, *Zero Dark Thirty* is distinctive and singular in its approach. It is an amalgam of action-film and investigative reporting and drama, neither a work of fiction nor a documentary but an exciting hybrid that tracks closely what is known of the intelligence hunt, while shedding new light on the secretive, dark corridors of the war on terror. It deftly depicts the mysteries of human courage and the ambiguities of a situation in which the usual moral rules no longer apply.

Cinematic story telling became the perfect means to relay the narrative. In staking out this novel territory, Boal's inspiration was the New Journalism of the 1960s, when major American writers learned to apply the techniques of literature to the description of real events. In this sense, *Zero Dark Thirty* attempts to move the genre of literary reportage forward, offering the audience a unique kind of movie: the reported film.

At its core, *Zero Dark Thirty* offers a cinematic rendition into one of the most discussed but least known events of modern times from creative artists challenging themselves to push the limits of their craft. Events are recreated with a fidelity to the facts, including filming in Pakistan itself, embedding the viewer into the center of the action. The result is a film as profound and provocative as it is stunning and real.

Columbia Pictures presents a Mark Boal production, a First Light production, an Annapurna Pictures production, a Kathryn Bigelow film, *Zero Dark Thirty*. Starring Jessica Chastain, Jason Clarke, Joel Edgerton, Jennifer Ehle, Mark Strong, Kyle Chandler, and Edgar Ramirez. Directed by Kathryn Bigelow. Written by Mark Boal. Produced by Mark Boal, Kathryn Bigelow, and Megan Ellison. Executive Producers are Colin Wilson, Ted Schipper, and Greg Shapiro. Director of Photography is Greig Fraser ACS. Production Designer is Jeremy Hindle. Edited by Dylan Tichenor, A.C.E. and William Goldenberg, A.C.E. Costumes Designed by George L. Little. Music by Alexandre Desplat. Sound Design by Paul N. J. Ottosson. Casting by Mark Bennett, CSA, Richard Hicks, CSA, and Gail Stevens.

Zero Dark Thirty has been rated R by the Motion Picture Association of America for Strong Violence Including Brutal Disturbing Images, and for Language. The film will be

released in theaters in New York and Los Angeles on December 19, 2012.

Manhunt

In the storied history of manhunts for international criminals, the quest for Osama bin Laden has no real precedent.

“It is the story of finding a very sharp needle in a very large haystack,” notes director Kathryn Bigelow. “Once bin Laden escaped from Afghanistan, he fenced himself in with a byzantine network that took years and years to unravel. And what I think is so intriguing about Mark’s script is the way it tracks all the minute steps, in a way that’s dramatic yet totally unsentimental, unsparing, and unsettling. This is a very raw account.”

Where would the breakthroughs come? What clues might give bin Laden’s location away? Could Al Qaeda operatives be turned?

While these were all essential questions, for Bigelow and Boal a more fundamental question loomed: who were the CIA operatives who refused to give up and stayed on bin Laden’s trail even when it went cold and the world was distracted by other crises? For the first time, a film focuses on the human dimension of that story, illustrating the internal struggle of the operatives and the overwhelming toll of the mission.

“The question for me as a filmmaker was, how do you tie all the pieces of this epic story together in a way that will be tonally united and all in the same register?” says Bigelow. “Mark’s research and script brought the breadth of it, from Afghanistan to Washington to Pakistan, to life. And then it became a kind of instinctual process, moment-by-moment, scene-by-scene, of telling the story with restraint at every level. It was both a massive undertaking and a very careful, subtle undertaking and there is no way I could have made *Zero Dark Thirty* without all the experiences I’ve had as a filmmaker so far.”

Research

The quest to tell the story of *Zero Dark Thirty* would eventually lead Bigelow and Boal into their own labyrinthine encounter with secretiveness and intense production challenges. But it all started simply and quietly, six years ago.

“This thing is pretty hand made,” says Boal, “and it’s gone through two iterations. It began six years ago as a movie about the failure to capture bin Laden in Tora Bora. I spent a few years on that, researching and writing, and we were in pre-production of that film by 2011, with scouts in Romania. Then, more or less out of the blue, bin Laden was killed, and that film became ancient history. So I had to start again.”

“This story was always personal to me because I grew up in New York City, in the shadow of The World Trade Center and, after 9/11, I really felt I needed to understand more about bin Laden and the U.S. response to him,” notes Boal, who has reported on national security issues and the wars in Iraq and Afghanistan for magazines as diverse

as *Playboy* and *Rolling Stone*. “The guy attacked my hometown, and the long aftermath of that day has defined my professional life as a writer. I can’t say I picked the topic. Writers, like children, don’t always get to pick their influences. It picked me.”

At that time, Bigelow was already drawing critical and popular attention as a director with her own uncompromising vision and affinity for meshing taut, involving action with human intrigue in features including *Near Dark*, *Blue Steel* and *K-19: The Widowmaker*. In the midst of Boal’s initial research on Tora Bora, he and Bigelow made *The Hurt Locker*, which would win her a place in history as one of the leading chroniclers of 21st Century warfare and as the first woman ever to win the Oscar® for Best Director.

Still, even with acclaim and awards on their side, the topic of bin Laden remained a non-starter in Hollywood and the filmmakers had to find independent financing to get the project off the ground. Boal and Bigelow joined forces with producer and financier Megan Ellison, who funded the picture through her label, Annapurna Pictures.

After the historic events of May 1, 2011, when news of bin Laden’s death stunned the world, Boal moved to Washington for several months, diving into 80-plus hour work-weeks, literally pounding the pavement and knocking on doors. He then travelled to Pakistan and other parts of the Middle East to follow the leads of the story.

“Public affairs at some agencies were helpful, and then a lot of the reporting was done the old-fashioned way, with shoe leather, and sourcing and luck,” explains Boal. “My intention was to get as many first-hand accounts from those who were involved as possible, and I was at the end of the day fortunate to be able to write a script drawn almost entirely from first-hand accounts of the people directly involved in the mission.”

“Obviously, unless you are making a documentary, at a certain point, you have to take off your journalist’s hat and put on your screenwriter’s hat to tell a great story. This is a movie after all. When you are detailing a ten-year manhunt and compressing those facts and that research into a two-hour movie, you have to tell your story efficiently.”

Boal’s approach synched perfectly with Bigelow’s vision for the film. “The public knows very little about what the unsung heroes in the intelligence community go through, which is as it has to be, but here you get a rare opportunity to have a first-hand look at the men and women at the heart of one of the most covert operations in our history,” says the director. “Mark didn’t just ascertain facts; he absorbed the subtle nuances permeating the atmosphere of this world – the personalities, the conflicts, the motivations, the uncertainties – and then brilliantly illuminated them.”

Interrogations

Along with the audience, the central character of the story, Maya, is parachuted into the hunt for bin Laden with the unsettling experience of a so-called “enhanced interrogation” session of an Al Qaeda detainee.

Maya’s complex response to these very disturbing moments echoes our own.

“Putting it mildly, this is an extremely controversial subject. I wanted to try to capture the complexity of the situation, morally and psychologically. It’s not an aesthetic goal of the film to settle scores, or end the debate about torture’s efficacy – which is still ongoing, even within the community of people who advocated for it and implemented it,” says Boal. “But it was part of the story and we needed to include it. The goal was to portray the events vividly and to make them real for the audience.”

“On the other hand,” he says, “towards the end of the film, we see that, ultimately, bin Laden’s compound was found not through any of these techniques, but through a combination of bribery, traditional spy work and electronic surveillance.

When it came to shooting these sequences, Bigelow took a leap far outside her comfort zone. “As a human being I wanted to cover my eyes, but as a filmmaker, I felt a responsibility to document and bear witness,” she says. “I felt I had to overcome my discomfort for the sake of telling the story.

Director of Photography Greig Fraser ACS also found it harrowing, but revealing, to shoot the interrogation scenes. “It was extremely difficult to watch, and they are not something I would like to do again,” he confesses. “Even in simulation, it leaves a heavy burden on one’s psyche. But these things happened and I think it’s a testament to the film that it immerses you in every event equally.”

CIA Operatives

At the core of *Zero Dark Thirty*’s production lay a demanding casting process that would weave together more than 120 speaking roles from auditions of over 1000 actors from around the world.

Each and every character – from the main cast of CIA operatives and Navy SEALs to the smaller roles, including detainees seen only in video clips (that Bigelow shot individually as mini-movies) – was carefully hand-picked to create a web of personalities to define the story. Bigelow wanted experienced actors who weren’t defined by a public persona, so that audiences could see them as their characters.

“It was an enormous and very involved casting job,” says Bigelow, “but I felt the choices could only be determined by instinct. For each role, I was looking for certain cadences, certain rhythms, a certain feeling of absolute veracity. You know it when you see it.”

Bigelow even sought to cast the background voices with the precise accents one would hear in the border regions of Pakistan.

The keystone of the casting was Maya, the CIA targeter who devotes her very existence to finding bin Laden, and traces him to a Pakistan suburb. She is a woman who to some degree falls into the classic category of obsessive cinematic sleuths – those who cannot rest until their man is caught – but with a distinctively contemporary take on motivation,

for the film offers no clear explanation for her evolving personality, leaving viewers to reach their own conclusions about what makes Maya tick and what makes her change. While there is no doubt that she is extremely focused, intelligent, and resolute, she remains essentially mysterious.

“I’m not a huge fan of Freudian backstory and exposition,” says Boal. “I like characters who are defined solely by what they do, in the existential present tense. At the same time, there was the practical consideration. I had to limit biographical detail for the sake of protecting identity.”

Nevertheless, Maya is clearly a woman with aspirational qualities, and to play the role, the filmmakers chose one of today’s most versatile and magnetic actresses, Jessica Chastain.

“We needed a tremendously talented actress with the verbal agility to handle the complexity of the dialogue, as well as the fearless approach that the role demanded,” Bigelow says. “Jessica possesses a real gravitas and intensity. She can channel depth and nuance into even the subtlest of moments.”

Chastain remembers being drawn to the role. “By page 20 of the script, I knew I had to play Maya,” she recalls. “I immediately understood why she was so completely consumed and obsessed by this search. I thought it was one of the best parts I’d ever read; I just loved her strength and tenacity.

“The character made me laugh with how focused she can be on getting what she wants. The detail of the screenplay was amazing. Everyone in my generation remembers where they were when they heard bin Laden was dead – but none of us knows what it was like to be in the CIA hunting him. This story brings heroes like Maya, people who made a difference, into the light.”

She was also compelled by Maya’s metamorphosis from a shell-shocked new recruit to a steely navigator of the fog-shrouded world of counter-terrorism.

“I was really moved and excited by Maya’s arc,” Chastain continues. “In essence, you see her grow up through the film, as finding bin Laden becomes a more and more personal mission to her. You see her start to lose her old self and become someone new. The very end of the movie is so interesting to me because it’s almost like she doesn’t quite know who she is anymore. And to tell that kind of emotionally complex and very real story about a character is why I do this.”

Working in India and Jordan also gave her further insight into what women like Maya go through trying to slip unnoticed into a foreign culture. “You really feel that you are on the other side of the world and cut off from all the things you are used to,” Chastain notes. “I imagine it felt similar for Maya when she first arrived. All your relationships become very intense – very close, very fast, and that was something you only understand by

experiencing it. I don't see how we could have made this film in this way anywhere else."

When Maya arrives in Pakistan, she is taken under the wing of Dan, a CIA operative who initiates her right away into the wrenching work of handling hostile terrorists.

Taking the pivotal role is the Australian actor Jason Clarke. He won Bigelow over during an audition a few years back. "His presence really stayed with me," she says. "He's a force of nature, with a combination of strength, resolve and worldliness that was pitch-perfect for this role."

Clarke has travelled in Afghanistan, and was backpacking there on 9/11, in a remote village. Bigelow continues: "He's someone who has a knowledge of history and is always an engaged student of the world no matter where he goes."

"All my traveling worked particularly well in creating Dan," Clarke concurs. "He's a guy who has to be able to blend in and deal with the unknown, to be watchful, sensitive and aware. I've been to some strange and even scary places and I know you have to learn to be smart, you have to be decisive and most of all, you have to be patient – all qualities that Dan has cultivated."

Those qualities all come into play in CIA interrogations, but they also get mixed in with adrenaline and primal instincts as frustrations grow. Clarke notes that extracting information from the uncooperative is a complex field with many gray areas for those engaged in it. "Ironically, interrogations are about forming relationships," he explains. "I think the film gives people a raw experience that is visceral, emotional and intelligent, so they can make their own conclusions."

One of the most harrowing roles in *Zero Dark Thirty* is that of the man whom Dan interrogates in a series of sessions encompassing physical and mental torture. Playing the uncooperative black site detainee Ammar is the French Algerian actor Reda Kateb, who won acclaim for his performance in Jacques Audiard's daring prison drama, *A Prophet*.

Regarding these sequences, Boal says, "We don't get to choose the times we live in. The war on terror put individuals in a situation where the normal rules, the usual moral compass, was not so clear."

Kateb admits that he had his reservations. "When I read the part I was a bit scared, because of the intensity and brutal honesty of the environment and situation... these are things I'm not used to doing. But then I read it again, and it was so well written and I felt it was not really the cliché of the Arab world you see on TV. I felt the screenplay took in all the human sides of the story, and my point of view is that the angle of the artist must always do that."

Once on the set, Kateb says it was important to conserve his physical and emotional energy and apply it judiciously. “You have to be very careful not to be too taken by the energy of the moment, because you need to be ready for the next take,” he explains. “So you give a lot, but you also try to preserve yourself to be ready for the next moments over several days.”

Working with Jason Clarke as his interrogator also required deep trust. “It is strange to meet someone and right from that moment go into these harrowing encounters together,” Kateb admits, “but we were clear on the fact that these were roles we were playing when the camera was rolling. With that clear, we were able to go very, very far, and actually developed a great connection.”

Unsettling as those scenes got, Clarke would often reassure Kateb when the cameras stopped that he was still the same Jason. “I just wanted to let him know as Jason that anything he needed, just ask,” he says. “Which was, of course, a mirror of what was going in the scene.”

Playing the character of Joseph Bradley, Maya’s CIA Station Chief in Islamabad, is Kyle Chandler. “Kyle has an all-American charm,” says Bigelow. “I understand that there are men like him in the CIA – case officers who cultivate that side of themselves, to be smooth. You feel in him the desire to do the right thing, but there’s a bit of a rascal, too,” she observes.

Boal adds, “A former station chief once said to me, ‘good people don’t become case officers,’ and I kept thinking about that – about a job where deception is a prerequisite for career advancement – when I was writing Kyle’s part.”

“He is someone whose job places the most incredible demands upon a person,” Chandler comments. “He is someone who has to be able to make decisions that might be life-altering for other people, whether immediately or down the line. It’s remarkable to me that ordinary people do these extraordinary jobs.”

At Langley, Maya’s ultimate boss is George, head of Afghanistan and Pakistan Divisions of the Counter Terrorism Center at the CIA. Taking the role is Mark Strong. Although Strong’s dialogue was scripted, many of the phrases came from reporting. “The long speech where he says ‘do your jobs, bring me people to kill’. That was actually said in real life.”

As the clues come and go and the lead never quite crystallizes, Maya adds a new recruit to her fanatical quest in the form of Larry, a CIA ground branch operative and surveillance specialist. He is played by Edgar Ramirez, who was recently seen playing the notorious terrorist Carlos the Jackal in *Carlos*.

“I found it really interesting to try to get under the skin of a guy whose very job is to blend in and go unnoticed,” he explains. “Larry is someone used to erasing his identity.”

The film's bona fide locations, and guerilla shooting style, added to the intensity for Ramirez. Bigelow sent him into sprawling markets in India with only loose blocking instructions and hidden cameras following his every move.

"It gave a very special texture to things," he says. "You had the feeling you were breathing in the same air that the people who really hunted for bin Laden did. That's what I like so much about this film. It's about the authentic experiences and emotions of the people who really were there, and how they live with their jobs."

Contrasting with Maya is another female CIA operative in Pakistan: the more experienced and tradition-minded Jessica, a character inspired by a real life CIA officer.

As played by Jennifer Ehle, Jessica represents a generation of CIA analysts that came to the fore before 9/11. "She's more Old School in the way she looks for leads," Ehle notes. "When she was just starting out as an operative, the CIA's techniques were Cold War-based and that's how she learned."

This makes both for competitive tension and a connection that will come to haunt Maya. "Jessica and Maya are both Alpha Women among the operatives in Pakistan, says Ehle. "So of course there is some natural friction between them, but eventually they become close."

Navy SEALs

As the hunt for bin Laden reaches its climactic moments, the focus switches from CIA operatives to another veiled group of warriors: Navy SEAL Team Six. They were tasked with carrying out the helicopter incursion into Osama bin Laden's Abbottabad compound. Renowned for their physical conditioning, and their ability to function under extreme pressure, Navy SEALs are a special breed of soldier – thinking, creative, tough, trigger-pullers. To portray these men, Bigelow looked for actors who could capture their intense personalities and withstand the training for the film, which included a rigorous, intensive Special Forces style boot camp.

Taking on the role of SEAL team leader Patrick is another rising Australian actor, Joel Edgerton. "Kathryn and Mark were obsessed with every detail," says Edgerton. "We were under the scrutiny of an actual retired Navy SEAL on the set, constantly asking 'how do they enter a room?' 'how do they carry their arms?' It never stopped."

Adds Bigelow: "Joel has a very quiet, intense presence and you immediately feel his authority and strength. He made Patrick an accessible character, which was so important to the climax of the film. He has a natural leadership quality that makes him very believable as a leader of men."

She felt similarly about Chris Pratt, who came to the fore in the multiple Oscar®-nominated film *Moneyball*, and plays Justin, Patrick's comrade on the raid. "There is such an affable strength to him and that was what excited me." But Pratt brought an even more impressive quality to the role – he had a family background in the military.

Bigelow adds, “He seemed to really understand how these guys survive the soul-crushing nature of their work through humor.”

Pratt’s character, Justin, represents the skeptical response many had when they were first briefed on the circumstantial nature of the evidence that bin Laden would be the hidden quarry in the Abbottabad compound. “I think it’s easy to understand his skepticism,” says Pratt. “After all, this is not the first time these guys have been sent to ‘kill bin Laden.’ And a guy like Justin has lost friends on those missions, and he understands as well as anyone the potential costs of being wrong.”

The Illusion of Reality

“I wanted to create an environment that would never feel artificial, but also captures the exoticism and force of the story with as much striking imagery as possible,” says Bigelow. “So it ends up being planned to within an inch of its life, but hopefully it appears unplanned, or even ‘found’... Naturalism takes a lot of work.”

In the first place, for Bigelow, part of the work was tackled on a managerial level with a plan to mesh the camera department with the art department, in order to merge the two fields into an integrated whole. Set design and dressing were also conceived and coordinated, she says, “in absolute lock-step with camera.”

Bigelow chose a cinematographer, Greig Fraser (*Snow White and The Huntsman*, *Let Me In*, *Bright Star*) and a production designer, Jeremy Hindle (making his feature film debut), who were not only former colleagues but also close personal friends. “They’re both masters,” says Bigelow. “They work so closely together that they can finish each other’s sentences, and all that adds up to help create a unified aesthetic.”

“I know Greig loves reflective surfaces,” says Hindle, “So I’d look for opportunities, especially in the low light work, to give the photography a little kick.”

The result is a camera that is alive and immersive, hand-held, which creates an intimacy and rough-hewn quality. “Every time there was a shot that looked like it was a reference to another movie, Greig and I would look at each other and say, ‘Oh God, we shouldn’t do that,’ so we’d change it to look a little less familiar, and strip it back to be as bare and natural as possible.”

From the get-go, Fraser was intrigued by the challenges of *Zero Dark Thirty*. “Photographically, one of the most appealing things about this story is that you are taking the audience into worlds they don’t really know. From the CIA offices in Washington to the streets of Pakistan to bin Laden’s compound, you have a lot of natural contrasts and myriad looks that take the audience on a real journey.”

Those contrasts become another entrée into Maya’s day-to-day reality. “She is going back and forth from the clean, white light and clarity of CIA offices to the smoggy, colorful haze of being outside and on the streets,” observes Bigelow.

Bigelow and Fraser decided early on to shoot the film with the ARRI ALEXA digital cameras. “It was a very specific decision, driven in part by the need to capture the low light of the raid in Abbottabad,” explains Bigelow. “The cameras are wonderfully sensitive to light, so we were able to utilize the softest, dimmest light source possible, allowing us to more accurately simulate a moonless night..”

“In Greig’s hands, and with the specific lenses he chose, the ALEXA gives you a unique texture that is neither like film, nor really what you would expect from digital,” says Bigelow. “It’s not perfectly clean, it’s faintly granular, and yet has a color latitude that can create a very dense, saturated, lush, image.”

The Inspiration of Extreme Locations

Creating that lush image meant traveling far and wide to locate the picture in places that closely matched their real life counter parts. To keep their commitment to organic realism, Bigelow and Boal determined early on that they could not and would not shoot *Zero Dark Thirty* on soundstages. Instead, they were ready to go to the most far-flung places to find locations that closely mirrored the distinctive tribal regions and cities of Pakistan where much of the hunt for bin Laden unfolded.

Says Bigelow, “You take a real environment and manipulate it, through blocking, dressing, all the tricks of the trade, and try to make it visually resonant.”

After a worldwide search for a building that could double as the American embassy in Islamabad, Pakistan, the filmmakers settled on a science university in a small town of Chandigarh, in northern India, close to the border of Pakistan. The school, fully functioning with young students, was repainted, and re-dressed, and a lot of attention was paid to the way the surfaces and spaces would work on camera. Extensive testing was done to manipulate the color palate, and texture of the walls. Then came finishing touches of a secured State Department post, from cameras to cypher locks.

“The way we shot the movie, where and how we shot – each of these choices was informed by a vision of respecting how the real story happened,” says Boal. “We knew it would be a difficult process to drag a whole film company half way around the world, but it gave us something essential. Once you start compromising on a film like this, it becomes a slippery slope.”

However, *Zero Dark Thirty* was the first Western film to be made there, so the production attracted considerable attention. “There are a lot of different colors to shooting in India,” notes Boal. “They require permits and approvals for many aspects of filming that we take for granted in the US: for cigarette smoking on the set, for shooting on a national holiday, approval by the Home Office...you might think that with all of these permits, nothing would be left to chance, but at the same time there is a lot of unpredictability.”

In Chandigarh, shooting took place in the chaotic thrum of the streets, which meant dealing with the constant uncertainty of crowd management. “Large crowds came out to

watch us film, and it could easily have gotten out of control,” recalls Boal. “We found that one way to solve this was to distract a crowd with ‘fake shoots’ – including one where we had one of our grips dancing, while we got the actual shot we needed elsewhere.”

At one point, the production drew a different kind of crowd: a group of angry protesters. After some investigation, it turned out they were upset over a 2-inch American flag decal inadvertently left on a faux Pakistani street sign. Diplomacy was necessary. “The group sent their head guy and we all sat in a circle and I told them we did not want to insult India in any way,” recalls Boal. “They said, you’re our guest and you’re welcome to shoot here.”

Replicating the bin Laden Compound in Jordan

The climax of *Zero Dark Thirty* plays out on the film’s most challenging and intriguing set: Osama bin Laden’s final hiding place inside a 38,000 square foot compound, tucked into a well-to-do, suburban area of Abbottabad, Pakistan, just 100 miles from the Afghanistan border and less than a mile from the Pakistani military academy.

Based on blueprints, open-source intelligence and independent reporting, the production built its own replica of the walled compound, brick by brick, inch by inch, right down to the tiles, using local builders in a Dead Sea village not dissimilar to those found in Pakistan. Bigelow wanted to show precisely the state in which bin Laden was found, and that absolutely meant she did not want a partial set.

“The house we built was entirely real – the lights went on, the doors locked and every room was arranged exactly according to the research,” says Bigelow.

The work of the re-creation fell to production designer Jeremy Hindle, who says he shares with Bigelow a passion for genuine detail. “We both felt the art direction on this film shouldn’t look art directed,” he explains. “You are just there in the moment.”

“Her perspective is to bring an emotional context to action and violence, rather than just the physical,” he observes. “You walk away from her films feeling that the action has gone as much to your heart as to your head.”

For the compound, Hindle worked with the London-based company Frame Store to 3-D model the entire structure. He and his team then spent three months building the compound out of cinder block that was aged for a lived-in look that made it nearly indistinguishable from the photographs they had seen.

“It was just eerie,” he muses. “After six solid weeks of painting, texturing, layering, cracking, breaking and smashing, it turned into the real thing. You felt like you were standing right there in Abbottabad.”

The authenticity extended to the structure's very stability. "We had to build the compound so that it could withstand real Black Hawk helicopters flying right down on it, so we built the structure on six-to-nine-foot caissons underground," Hindle explains.

While the bin Laden compound was a massive undertaking for Hindle, the scope of his work extended to recreating a number of largely unseen locations from headlines of the last few years. These include the Khobar Towers, a Saudi Arabian housing development that was bombed in 1996, a terrorist act later attributed to Osama bin Laden and Al Qaeda; and Camp Chapman, the CIA base near Khost, Afghanistan that was attacked by a suicide bomber in December of 2009.

Lighting the Raid

Once the compound was created, an intensive effort began to capture, as precisely as possible, what happened there on that fateful night. The trick was to carefully choreograph a lighting scheme and a shooting style that would simulate what the SEALs would have experienced in real time.

"The SEALs arrived on a moonless night – the darkest night of the month - and we had to find ways to recreate that while also giving the audience enough visual information to know what is going on," says cinematographer Fraser. "We knew that we didn't want conventional night lighting, so we invented our own look. It's actually very, very complicated to create a 'no light' look."

"We looked at dozens of different ways to make a nighttime look, we did a lot of testing and we did a lot of talking about just how dark it should be." Fraser continues: "Ultimately, we came to the conclusion that to really let the audience in on how dark the night was and what the mood was like, we had to do something fairly unconventional."

While a midnight inkiness abounds in the sequence, flashes of luminosity punctuate it, whether from explosions or other sources around them. "This is also part of the reality for SEALs," notes Fraser. "They crave light and hunt it out whenever it naturally occurs."

"We did that by wiring up a series of infrared lights, and then making them film-friendly. This turned out to be pretty accurate to what SEALs see because they also have mounted infra-red lights."

Bigelow shot most of the raid sequences twice – once shooting night-for- night and again shooting with the Night Vision lighting scheme – all while dealing with local sandstorms that blew walls of dust across the set.

"We were shooting the night of the first-year anniversary of the raid, it was a haunting feeling," says Bigelow.

The Stealth Black Hawks

One of the most daring aspects of the U.S. mission in Abbottabad was the use of a top secret, experimental flightcraft that had never been deployed in this kind of situation: Sikorsky Black Hawk helicopters modified with stealth technology to allow them to approach undetected by the compound's security or the Pakistani military. Although conventional Black Hawks have had a long history of military use in treacherous, closed-in areas in Grenada, Iraq, Somalia, the Balkans and most recently Afghanistan, the untested stealth equipment made the Abbottabad mission even more unpredictable once it was in motion.

The precise design parameters of the stealth Black Hawks remain undisclosed, although various sketches and photographs emerged after the raid. To design the film's four replicas, production designer Hindle worked with several sources familiar with the better-known stealth fighter jets. Like the jets, the stealth Black Hawks are known to utilize high-tech materials for their skins; employ flat structural angles that defy radar; and use sophisticated noise baffling.

"No one really knows for certain what they look like up close," says Hindle, "but in addition to the photographs and drawings you can find on-line, we spoke to a number of avionics and helicopter experts, and we came to our own conclusions as to what they would have to look like. In the end, there are not that many options. You still have the basic Black Hawk fuselage, and on top of that are the modifications to make it quiet and avoid being seen by radar."

The replicas were manufactured in London out of steel and fiberglass, then shipped to Jordan to be assembled for the shoot, which made for interesting logistics. "We shipped them in three-piece containers," Hindle explicates, "and they took forever to arrive. A bunch of stealth helicopters that no one's seen before were not a fun thing to get through Customs in Jordan!"

To give audiences a sense of the Black Hawk crash that nearly upended the mission, Bigelow and Hindle decided to hang one of their freshly-built replicas from a 200-foot crane, mounted from the top, so the whole thing could rotate and spin, as a helicopter really does when it is going down. "It could articulate and spin both the actors and the cameraman," says Hindle. "Then we had wind machines everywhere to kick up debris and we shot the crash as much as we could live."

In addition to the replicas, the film used two working Jordanian Black Hawks that flew live into the compound for the shoot – then had a "stealth look" added with CGI in post-production. The filmmakers wanted to penetrate not only the helicopter but also the experience of the SEALs flying into this erratic, dodgy situation. "We give the audience a true sense of what it was like to be one of those soldiers trapped essentially in a low, slow flying bus without any of the normal agility and speed that a usual Black Hawk has," sums up Boal. "Your lights are off, and all you've got is the inky darkness of Pakistan. You see what a feat it was that they made it."

Closure

With photography completed, Bigelow next headed for the editing room, where she worked with Oscar®-nominated editors Dylan Tichenor and William Goldenberg, poring through the footage to construct the final story. By then she had shot nearly two million feet of digital footage. “It was a mountain of material,” Bigelow notes, “We could have had a cut more than three hours long. But Billy and Dylan were great at helping me cut it down to size.”

Another layer of that tapestry emerged from the work of two-time Oscar®-winning sound editor and sound designer Paul N. J. Ottosson, who also worked with Bigelow on *The Hurt Locker*. “The visual is only 180 degrees of the canvas for me and the sound rounds out the other 180 degrees.”

The final aural component of the film is a subtly evocative score from four-time Academy Award® nominated composer Alexandre Desplat (*The King’s Speech*). Bigelow worked closely with Desplat, over numerous meetings, to find a sound that would complement yet never supersede the film’s realistic tone. “Alexandre has a rare ability to juxtapose rich atmosphere with very complex and finely-tuned melodic structures,” says Bigelow. “He came up with amazing motifs that are capable of carrying you through a story that evolves over an entire decade.

She concludes, “The ultimate goal for all of us was to bring people into this shadowy, yet vitally important, world that is seen only in the rarest moments, and illuminate its human face.”

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ABOUT THE CAST

Academy Award®-nominated actress **JESSICA CHASTAIN** (Maya) has emerged as one of Hollywood’s most sought after actors of her generation.

Following her whirlwind year in 2011 in which she received several nominations and accolades for her work from the LA Film Critics, British Academy of Film and Television, Broadcast Film Critics, HFPA, Screen Actors Guild and the Academy, she has an equally impressive year ahead.

She was last seen in The Weinstein Co’s *Lawless*, opposite Shia LaBeouf and Tom Hardy. Set in the Depression-era Franklin County, Virginia, the film directed by John Hillcoat and produced by Doug Wick is about a bootlegging gang who finds itself under violent pressure from authorities.

This year she also lent her voice to DreamWorks Animation’s *Madagascar 3: Europe’s Most Wanted* as the character of Gia the Jaguar. The film opened to huge numbers with outstanding reviews.

Chastain is currently on Broadway in a starring role in the Tony Award-winning play "The Heiress."

Chastain recently wrapped production on *Eleanor Rigby* opposite James McAvoy, written and directed by Ned Benson.

In March 2013, Chastain will star in the horror film *Mama* directed by Andres Muschietti for Guillermo Del Toro's production company Toma 78.

In 2011, she starred opposite Brad Pitt and Sean Penn in the Academy Award® nominated drama *Tree of Life*, written and directed by Terrence Malick for River Road Productions. The film won the Palm d'Or at the 2011 Cannes Film Festival and won the Chicago Film Critics award for Best Picture.

Also in 2011, she could be seen in Ami Mann's feature film, *Texas Killing Fields* opposite Sam Worthington and Chloe Grace Moretz, Miramax's *The Debt* alongside Helen Mirren and Sam Worthington and as Virgilia in the on screen adaptation of Shakespeare's tragedy *Coriolanus* opposite Ralph Fiennes and Gerard Butler and in Jeff Nichol's *Take Shelter* opposite Michael Shannon which won a plethora of awards during the 2011 film festival circuit and received an Independent Spirit Award nomination.

Chastain is best known for her role as Celia Foote, an insecure Southern lady constantly trying to fit in with the high society women who reject her on Dreamworks' Academy Award®- nominated adaptation of the best-selling Kathryn Stockett novel *The Help*, which won numerous awards in 2011 including Chastain's Oscar® nomination for Best Supporting Actress, Golden Globe nomination, Screen Actors Guild nomination and Critics' Choice nomination.

Born and raised in Northern California, Chastain attended the Juilliard School in New York City. While there she starred in "Romeo and Juliet" and went on to receive glowing reviews for her performances in "The Cherry Orchard" opposite Michelle Williams at Williamstown, and Richard Nelson's "Rodney's Wife" opposite David Strathairn off-Broadway at Playwright's Horizons.

Chastain returned to the stage in the Los Angeles Wadsworth Theatre production of "Salome," where Academy Award® winners Estelle Parsons (director) and Al Pacino hand-picked her to play the title role opposite Pacino. Continuing the collaboration, producer Barry Navidi commenced the film version of "Salome," entitled *Wild Salome*, directed by Pacino, where they filmed behind the scenes and portions of the play's production.

This led to her landing the dynamic title role of *Jolene* in the Dan Ireland directed production opposite Rupert Friend, Frances Fisher and Dermot Mulroney. Chastain won the Best Actress Award at the 2008 Seattle Film Festival for this role. She stayed on

stage in 2009, playing the role of Desdemona in the classic play "Othello" opposite Phillip Seymour Hoffman. Directed by Peter Sellars, the project ran beginning in Vienna, then Germany and finished in New York.

JASON CLARKE (Dan) has emerged in the U.S. with a slate of performances in both television and film. Clarke is currently in production on *The Green Blade Rises*, which is being produced by Terrence Malick and also stars Diane Kruger.

Clarke recently wrapped production on Baz Luhrmann's adaptation of *The Great Gatsby* opposite Leonardo DiCaprio, Tobey Maguire and Carey Mulligan. Clarke plays George Wilson, the cuckolded husband of Myrtle and the man who brings the story to its climax. Warner Bros. is scheduled to release the film in Summer 2013. Additionally, he recently wrapped production on Roland Emmerich's *White House Down* opposite Channing Tatum and Maggie Gyllenhaal. He will play Stenz, the leader of the mercenaries who break into the Executive Mansion. Sony is scheduled to release the film in 2013.

Clarke was most recently seen in John Hillcoat's period drama *Lawless* opposite Tom Hardy, Shia LaBeouf, Guy Pierce and Jessica Chastain. The film centers on a family of Depression-era bootleggers in the American South.

Clarke first came to America's attention in the critically acclaimed dramatic Showtime series, *Brotherhood* where he played Tommy Caffee, an ambitious Rhode Island politician who navigates the treacherous worlds of local politics and organized crime. He most recently starred in Shawn Ryan's (*The Shield*) acclaimed crime-drama, *The Chicago Code* on FOX. Clarke starred as Veteran Chicago Police Detective Jarek Wysocki who leads the special unit fighting against the corruption.

Previously, Clarke also starred in several high profile films including Michael Mann's *Public Enemies* opposite Johnny Depp; Oliver Stone's *Wall Street: Money Never Sleeps* opposite Shia LaBeouf and Michael Douglas; and Paul W.S. Anderson's *Death Race*.

In the world of independent films, Clarke starred in *Texas Killing Fields* which premiered at the 2011 Venice Film Festival, Jada Pinkett Smith's directorial debut, *The Human Contract* and David Schwimmer's *Trust* opposite Clive Owen and Catherine Keener, as well as *Yelling to the Sky* directed by Victoria Mahoney and *Swerve*, directed by Craig Lahiff.

In his native Australia, Clarke starred in Phillip Noyce's *Rabbit Proof Fence*, as well as *Better than Sex*, and *Park Street*. In television, Clarke worked opposite Geoffrey Rush in the series, *Mercury*.

Clarke graduated from the Victorian College of the Arts in Melbourne and also has extensive credits in theater, both as an actor as well as director.

JOEL EDGERTON (Patrick – Squadron Team Leader) was born in Blacktown, New South Wales. He has appeared in such films as *Erskineville Kings*, *King Arthur*, *Ned Kelly* and *Star Wars Episode II: Attack of the Clones* and *Star Wars Episode III: Revenge of the Sith*, portraying a young Owen Lars, stepbrother of Anakin Skywalker and uncle to Luke Skywalker.

Edgerton is currently filming the psychological thriller *Felony*, which he wrote and will star in. Edgerton will portray an officer who runs a young cyclist off the road after an evening of celebratory drinking and lies about the accident to his fellow officers which results in changing all their lives. The film is set to be directed by *Noise* director Matthew Saville.

In 2013, Edgerton will be seen in Baz Luhrmann's remake of *The Great Gatsby*. Edgerton will portray the character of Tom Buchanan, starring alongside Leonardo DiCaprio and Carey Mulligan. Warner Bros. will release the film, based on the famous novel by F. Scott Fitzgerald, on May 10th.

Edgerton recently starred in *The Odd Life of Timothy Green*. He played opposite Jennifer Garner in the fable fantasy centering on a childless couple, unable to conceive, who bury all their wishes for a baby in a box in their backyard. One day, they wake up to find that a child is born, but the child is not all that it appears. The film was released by Disney on August 15, 2012.

Last year, Edgerton starred in Lionsgate's critically acclaimed, mixed-martial-arts drama *Warrior* opposite Nick Nolte and Tom Hardy. Edgerton portrayed the estranged older brother of Hardy and older son of Nolte. *Warrior* was released on September 9, 2011. Edgerton also had a supporting role in Universal Pictures' prequel of John Carpenter's *The Thing*, opposite Mary Elizabeth Winstead. The film is about a shape-shifting alien who terrorizes a group of people in a remote facility.

In 2010, Edgerton starred in the Australian film *Animal Kingdom*, a powerful crime drama that explores the intense battle between a criminal family and the police, and the ordinary lives caught in the middle. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was also awarded the Australian Film Institute/AFI Awards for AFI Best Film and AFI Member's Choice. Edgerton was honored with an AFI Award for Best Supporting Actor on behalf of the film.

In 2009, Edgerton starred alongside Cate Blanchett as Stanley in the Sydney Theatre Company's acclaimed production of *A Streetcar Named Desire*. Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn Academy of Music in December 2009.

Edgerton attended the Nepean Drama School in western Sydney before moving onto various stage productions, most notably at The Sydney Theatre Company - *Blackrock*, *Third World Blues* and *Love for Love* - and Bell Shakespeare - *Henry IV*. On television,

Edgerton is known for playing the role of Will on the series *The Secret Life of Us* for which he was nominated for an AFI Award.

In 2008, Edgerton was seen in the film *The Square*, directed by his brother, Nash Edgerton. That same year, Edgerton starred in *Acolytes*, an Australian film about teenagers who get revenge on a serial killer. In 2007, Edgerton was seen in the film *Whisper* with Josh Holloway. He also had a significant role in the 2006 American film *Smokin' Aces*.

In 2005, Edgerton appeared in the British comedy *Kinky Boots*, in a lead role alongside Chiwetel Ejiofor, as the son of a deceased shoe maker who must find a niche market in the 21st century. That same year, Edgerton lent his voice to the title character of *The Mysterious Geographic Explorations of Jasper Morello*, an Academy Award®-nominated animated short film.

Edgerton currently splits his time between Australia and Los Angeles.

JENNIFER EHLE (Jessica) is an award-winning stage and screen actress. In 2000, she received critical acclaim and a Best Performance Tony Award for the debut of Tom Stoppard's "The Real Thing." She then won her second Tony Award in 2006 for her portrayal of three characters in Stoppard's "The Coast of Utopia." In film, her performance as Elizabeth Bennet in the 1995 BBC television adaptation of Jane Austen's classic "Pride and Prejudice" earned her a BAFTA award. She is also a memorable presence in the Liz Garbus documentary "Love, Marilyn," which was recently acquired by HBO. She is currently shooting *RoboCop* opposite Gary Oldman and Samuel L. Jackson. She was most recently seen in Steven Soderbergh's *Contagion*.

One of today's most compelling and charismatic actors, **MARK STRONG** (George) will soon be seen in Nick Murphy's *Blood*; Nae Caranfil's *Closer to the Moon*; and Eran Creevy's *Welcome to the Punch*, opposite James McAvoy.

Moviegoers have seen him in notable collaborations over the years with directors Guy Ritchie, on *Sherlock Holmes*, *RocknRolla*, and *Revolver*; Ridley Scott, on *Robin Hood* and *Body of Lies*, for which he received a London Film Critics Circle Award nomination; and Matthew Vaughn, on *Kick-Ass* and *Stardust*.

Strong's other films include Jean-Jacques Annaud's *Black Gold*, Andrew Stanton's *John Carter*, Tom Alfredson's *Tinker Tailor Soldier Spy* with Gary Oldman and Colin Firth, Peter Weir's *The Way Back*, with Jim Sturgess; John Michael McDonagh's *The Guard*, with Brendan Gleeson and Don Cheadle; Martin Campbell's *Green Lantern*, opposite Ryan Reynolds; Jean-Marc Vallée's *The Young Victoria*, opposite Emily Blunt; Pete Travis' *Endgame*; Vicente Amorim's *Good*, with Viggo Mortensen; Danny Boyle's

Sunshine; Stephen Gaghan's *Syriana* with George Clooney; Roman Polanski's *Oliver Twist*; Kevin Reynolds' *Tristan + Isolde*; Thomas Vinterberg's *It's All About Love*; Mike Figgis' *Hotel*; David Evans' *Fever Pitch*; István Szabó's *Sunshine* (1999); and, also for Focus Features, Bharat Nalluri's *Miss Pettigrew Lives for a Day* and Kevin Macdonald's *The Eagle*.

He was a BAFTA Award nominee for his performance in "The Long Firm," and also won the Broadcast Press Guild Award for Best Actor. His other telefilm and miniseries credits include "Our Friends in the North," directed by Simon Cellan Jones and Stuart Urban; Adrian Shergold's "Low Winter Sun" (which won the BAFTA [Scotland] Award for Best Drama) and "Births, Marriages and Deaths"; Pete Travis' "The Jury" and "Henry VIII"; David Drury's "Trust"; Diarmuid Lawrence's "Emma," opposite Kate Beckinsale; Roger Michell's "The Buddha of Suburbia"; Danny Boyle's "Screenplay" episode "Not Even God Is Wise Enough;" and, opposite Helen Mirren for directors David Drury and Tom Hooper, respectively, "Prime Suspect 3" and "Prime Suspect 6."

Strong has also performed in radio and stage plays, and was an Olivier Award nominee for his performance in Sam Mendes' Donmar Warehouse staging of "Twelfth Night" (which he played in repertory with "Uncle Vanya"). U.K. audiences have seen him perform with the Royal Shakespeare Company, in Danny Boyle's staging of "Hess is Dead," among other productions; with the National Theatre, in four productions for Richard Eyre, David Thacker's "Death of a Salesman," and Patrick Marber's "Closer," among other shows; at the Royal Court, in Lindsay Posner's production of "The Treatment" and Hettie MacDonald's staging of "Thickness of Skin"; and Peter Gill's New Ambassadors production of "Speed-the-Plow."

He studied English and Drama at London University, and then acting at the Bristol Old Vic Theatre School.

Constantly delivering memorable performances, **KYLE CHANDLER** (Joseph Bradley) has quickly become one of Hollywood's most sought-after talents.

Chandler is most widely known for his role as Coach Eric Taylor on "Friday Night Lights," which wrapped its final season in 2011 to both critical and popular acclaim. For his final season as Coach, Chandler was awarded with the Primetime Emmy for Outstanding Lead Actor. The NBC/DirecTV drama is based on Peter Berg's feature film of the same name, which focuses on a Texas high school football team and the struggles they face together, on and off the field.

Chandler can currently be seen in *Argo*, a dramatic thriller both directed by and starring Ben Affleck. The film centers on a CIA specialist who works to free six Americans who are hiding in the home of a Canadian ambassador and also stars Bryan Cranston, Victor Garber, and John Goodman. Chandler recently wrapped production on Allen Hughes' *Broken City* in which he stars alongside Mark Wahlberg, Russell Crowe, and Catherine Zeta-Jones. *Broken City* is scheduled for release in early 2013.

Chandler's additional film credits include J.J. Abrams and Steven Spielberg's *Super 8*, *The Day the Earth Stood Still* co-starring Keanu Reeves and Jennifer Connelly, the thriller *The Kingdom* with Jamie Foxx and Jennifer Garner, the box-office hit *King Kong*, *Mulholland Falls*, *Angel's Dance*, *Pure Country*, and *The Color of Evening*.

Chandler's additional television credits include a memorable performance on the medical drama "Grey's Anatomy" which garnered him an Emmy nomination for "Outstanding Guest Performance in a Drama Series," "The Lyons Den," "Homefront," "Early Edition," "What About Joan," "Starring Pancho Villa as Himself" and "China Beach."

On Broadway, Chandler appeared as Hal Carter in Picnic opposite Ashley Judd.

A drama graduate from the University of Georgia, Chandler currently lives in Texas with his wife and two daughters.

With his nuanced, masculine style, Venezuelan actor **EDGAR RAMIREZ** (Larry), is among a select group of young actors on the rise in Hollywood.

Ramirez has completed production, starring as Simon Bolivar, on *Libertador*, directed by Alberto Arvelo. The film, the largest Latin American production in history, follows the life of Bolivar, who was instrumental in Latin America's struggle for independence from the Spanish empire. Additionally, he stars as an alcoholic surgeon in French romance film, *L'Orenoque* aka *The Passenger*, opposite Juliette Binoche.

Ramirez won a wide arrange of awards attention and critical acclaim for his starring role in director Olivier Assayas' feature *Carlos*, for which he received a 2011 Golden Globe nomination in the category of Best Actor in a Television Miniseries, a 2011 SAG Awards nomination in the category of Outstanding Actor in a Television Miniseries, a 2011 Emmy Award nomination in the category of Best Lead Actor in a Television Miniseries or Movie, and won the Cesar Award for Best Newcomer (Male). Ramirez also received nominations for Best Actor by the Los Angeles Film Critics Circle, the London Film Critics Circle, and for a Prix Lumieres Award in the category of Best Actor. Ramirez played Carlos, a legend in the espionage world for over 30 years. Ramirez spoke 4-5 languages for the role, which shot in numerous locations including France, Germany, Hungary, Austria, Lebanon and Yemen. The project was released theatrically by IFC, and as a three-part miniseries by Sundance Channel. *Carlos* premiered at the 2010 Cannes Film Festival and won Best Television Miniseries at the 2011 Golden Globes, as well as being voted Best Foreign Language Film by the Los Angeles and New York Film Critics Circles.

Ramirez starred as Ares – God of War in Jonathan Liebesman's *Wrath of the Titans* for Warner Bros and Legendary Films, alongside Sam Worthington and Liam Neeson. He was awarded the 2012 Alma Award for Best Supporting Actor in a Motion Picture

Drama for his role in the film. Additional film credits include Stephen Soderbergh's Ernesto 'Che' Guevara bio-pic, *The Argentine*, with Benicio Del Toro, as well as Sony Pictures' political thriller, *Vantage Point*, opposite Forest Whitaker and Dennis Quaid. He also starred in *The Bourne Ultimatum*, opposite Matt Damon, and made his American film debut in director Tony Scott's *Domino*, opposite Keira Knightley and Mickey Rourke.

Internationally, Ramirez last starred in *Greetings to the Devil*, in which a former guerrilla is reluctantly drawn into the vengeance scheme of one of his victims. The film had a Latin American release, and premiered in Fall 2012 on HBO Latino. He also made his producing debut on *Cyrano Fernandez*, a Venezuelan-Spanish production based on the French play "Cyrano de Bergerac," in which he also starred. For his performance in the film, Ramirez won the Best Actor Award in the official selection of Territorio Latinoamericano.

Additional past international film credits include *Elipsis*; *El Don (The Boss)*, directed by J.R Novoa (Venezuela/Spain); *La Hora Cero (The Magic Hour)*, a short film directed by Guillermo Arriaga, the acclaimed screenwriter of *Amores Perros* and *21 Grams* (Mexico); *El Nudo (The Knot)*, directed by Alejandro Wiederman (Venezuela); *Yotama Se Va Volando (Yotama Flies Away)*, directed by Luis Armando Roche (Venezuela – France); *Punto Y Raya (Step Forward)*, directed by Elia K. Schneider (Venezuela – Spain – Chile – Uruguay), a nominee for Oscar® consideration for 2004 Best Foreign Film; and *Anonimo (Anonymous)* directed by Enelio Farina (Venezuela).

A native of Caracas, Venezuela, Ramirez grew up all over the world due to his father's job as a military attaché. He has made his home in such diverse countries as Austria, Canada, Colombia, Italy and Mexico and is fluent in German, English, French, Italian and Spanish as a result. Throughout his travels Ramirez developed a great love and ability for intercultural communication, a skill he parlayed into a degree in journalism. He specialized in political communications and initially intended on becoming a diplomat.

In 2000, before turning to acting full time, Ramirez was the executive director of NGO Dale Al Voto, a Venezuelan organization akin to Rock the Vote. In order to foster democratic values among young people, Ramirez and his team created cutting edge campaigns for radio, television and cinema. The campaign was well received by audiences throughout the country. He also lent his expertise to various Venezuelan multilateral organizations including Organization of American States, Transparency International and Amnesty International.

Currently, after 3 years of contribution to UNICEF including Haiti Relief, Anti-Violence and Children's Rights campaigns, Ramirez serves as a Goodwill Ambassador for UNICEF in Venezuela. He joins a distinguished list of International Ambassadors that includes Vanessa Redgrave, Susan Sarandon, Shakira, Whoopi Goldberg, Danny Glover, Orlando Bloom, Judy Collins and Mia Farrow. This has always been one of his humanitarian goals. He has also been active in the awareness campaign for breast

cancer in Venezuela, specifically highlighting the disease's prevalence in the male community.

ABOUT THE FILMMAKERS

As a filmmaker with origins in the visual arts, **KATHRYN BIGELOW** (Director / Producer) has crafted a singular body of work that challenges genre norms and offers viscerally stunning portraits of characters and conflicts resonant to contemporary culture.

In 2009, her direction and producing of *The Hurt Locker* earned her two Oscars®, including one for Best Picture. Chronicling an unseen side of the Iraq war while revealing the soul-numbing rigors of the modern battlefield, the film was hailed by Time's Richard Corliss as "a near perfect movie," and deemed "a classic of fear, tension and bravery which will still be studied twenty years from now," by *The New Yorker's* David Denby.

The Hurt Locker was written by Mark Boal, produced by Bigelow and Boal, and was honored by critics on over 250 top ten lists. It garnered numerous additional accolades and awards, including Golden Globe nominations for Best Picture and Best Director, a Best Picture win from the Producer's Guild of America, and a Best Director win for Bigelow from the DGA. The film was nominated for nine Academy Awards® and won 6, including Best Director, Best Picture, and Best Screenplay.

Bigelow's second feature, which she directed and co-wrote, was the stirring, instant cult classic *Near Dark*. The film was critically lauded as a "poetic horror film." Bigelow subsequently directed the hit action thriller *Point Break*, which starred Keanu Reeves and Patrick Swayze. Executive produced by James Cameron, *Point Break* explored the perilous extremes of a psychological struggle between two young men, and the film endures as an action/thriller classic to millions of fans.

With the release of *Strange Days*, starring Ralph Fiennes, Angela Bassett, and co-written by James Cameron, critics began to assess Bigelow's filmmaking in a new light, with Roger Ebert calling it a "technical tour de force," and the *New York Times'* Janet Maslin describing it as "a troubling but undeniably breathless joyride." In the film, Bigelow explored the unsettling prospects of computer-generated virtual reality and the impending new millennium.

Bigelow then directed *The Weight of Water*, based on the bestselling Anita Shreve novel, and starring Sean Penn, Sarah Polley, Catherine McCormack and Elizabeth Hurley. *Variety* described the film as being "Bigelow's richest, most ambitious and personal work to date; imbued with suspense, benefiting from Bigelow's penchant for creating a visual sense of menace and an atmosphere of fear."

Bigelow quickly followed with the big screen action epic *K-11: The Widowmaker*, starring Harrison Ford, Liam Neeson and Peter Saarsgard. Telling the true story of a

heroic Soviet naval crew who risked their lives to prevent a near nuclear disaster aboard their submarine, the film proved to be one of the more critically well-received films of the summer of 2002.

Originally trained as a painter, Bigelow graduated from the San Francisco Art Institute and was invited to study at the Whitney Museum Independent Study Program. She then entered the graduate film program at Columbia University, where she studied theory and criticism and earned her master's degree. Her professors included Vito Acconci, Sylvère Lotringer and Susan Sontag, and she worked with the Art & Language Collective and noted conceptualist Lawrence Weiner. She has also taught at the California Institute of the Arts.

For almost five months in 2011, MoMA honored Bigelow's work in both film and the visual arts with a showcase and exhibition entitled "Crafting Genre: Kathryn Bigelow."

Bigelow supports many environmental and animal welfare charities, in addition to the EOD Memorial Foundation, Wounded Warrior Foundation & Naval Special Warfare Family Foundation.

Filmmakers have long been inspired by the work of investigative reporters, as was Oscar®-winner Paul Haggis when he adapted **MARK BOAL's** (Writer / Producer) Playboy Magazine article "Death and Dishonor," the true story of a father who searches for his missing Iraq war veteran son. The film, *In the Valley of Elah*, earned its star Tommy Lee Jones an Oscar® nomination for Best Actor.

Truly uncommon, however, is when a journalist's experience and research inspires him to develop his own screenplay, as did Boal with *The Hurt Locker*, the Oscar®-winning indie hit released by Summit Entertainment in the summer of 2009. As writer and producer of the film, Boal won two Oscars®, for Best Picture and Best Original Screenplay. The film also picked up prizes for Directing, Editing, Sound Editing and Sound Mixing, more categories than any other film nominated. Boal also earned top writing prizes at the Golden Globes, Critic's Choice Awards, BAFTA and WGA.

In 2004, during a chaotic, deadly month in 2004 in Iraq, Boal embedded himself with members of an Explosive Ordnance Disposal unit. "What many people don't know is that although Baghdad was horrifically dangerous in those years, it could have been a lot worse," Boal explains. "On any given day, for every bomb that exploded in the city, there were probably ten or fifteen that didn't detonate because of a few, secretive bomb squads that were in theater."

He adds, "Army bomb technicians were thrust into a role that they had never played before in any other war. And they quickly became the key strategic unit in the attempt to stem the growing tide of roadside bombs that were turning the city into an incredibly lethal, unpredictable and insane environment."

Their harrowing daily experiences led him to consider that the account of these young men who save lives and risk their own by disarming deadly bombs planted in population centers might best be appreciated in a fictional telling, set in that terrifyingly real world. Boal pitched the idea to filmmaker Kathryn Bigelow (*Point Break*, *Strange Days*), whom he had met when she was developing a television series based on an article he had written in 2002. The two decided to pursue the project independently, so as to limit a committee reaction to the tough material, and Boal went to work writing a 'spec' script.

Ultimately, the production financing was raised by Nicolas Chartier, via his Voltage Pictures. Chartier had also backed Haggis' Oscar®-winning *Crash*. The film was screened at the 2008 Venice Film Festival and Toronto Film Festival, and shortly thereafter Summit Entertainment acquired it for distribution.

Boal is currently working on a new script, an original idea, entitled *Triple Frontier*, for Paramount Pictures, which Bigelow will direct.

Boal, who majored in Philosophy, graduated with honors from Oberlin College. At age 23 he wrote an acclaimed Village Voice series of articles about the rise of surveillance in America, which led to him writing a weekly column for the paper, entitled "The Monitor." He subsequently covered politics, technology, crime and the youth and drug cultures in stories for a variety of national publications, including Rolling Stone, Brill's Content, Mother Jones, and Playboy, among others.

His 2003 article in Playboy entitled "Jailbait," about an undercover drug agent, was adapted for Fox TV's "The Inside." Boal's 2008 investigative story for Rolling Stone entitled "Everyone Will Remember Me as Some Sort of Monster," about the life and times of mall shooter Robert Hawkins, will be included in the Best American Crime Writing anthology edited by Otto Penzler.

Boal lives in Los Angeles.

MEGAN ELLISON (Producer) is the founder of Annapurna Pictures, a film production and finance company that focuses on creating sophisticated, high-quality films which might otherwise be considered risky by traditional Hollywood studios.

As the head of Annapurna Pictures, Ellison successfully upholds the company's vision to produce critically and commercially conscious films. With her passion for creating first-rate pictures, Ellison appeals to a growing and diverse audience, making films of all genres and budgets while preserving their originality. This innate enthusiasm and original style of filmmaking is quickly turning Ellison into one of Hollywood's top producers amongst the new wave of industry auteurs and elite storytellers.

Under Ellison's guidance, Annapurna is considered a one-stop shop for filmmakers and has provided the industry with a critical boost of mature, adult dramas in recent years. Currently, Annapurna has two films in theatres, including, Paul Thomas Anderson's

mind-blowing masterpiece *The Master*, which premiered at the 2012 Venice Film Festival, with a North American premiere at the 2012 Toronto International Film Festival. In addition, the production company released John Hillcoat's *Lawless*, a Prohibition-era gangster drama starring Tom Hardy, Shia LaBeouf, and Jessica Chastain, which premiered to great acclaim at the 2012 Cannes Film Festival.

This year, Annapurna will release Andrew Dominik's *Killing Them Softly*, a modern crime drama starring Brad Pitt, which premiered at the 2012 Cannes Film Festival, and Wong Kar Wai's *The Grandmasters*, the story of martial arts master and Bruce Lee's trainer, Yip Man.

Current projects include the new Untitled Spike Jonze Project starring Joaquin Phoenix, Amy Adams and Rooney Mara, which recently wrapped production, and Bennett Miller's *Foxcatcher*, which is in pre-production. Recently, Annapurna also acquired the rights to the highly successful *Terminator* franchise as well as the 2012 Venice and Toronto break-out hit *Spring Breakers*, directed by Harmony Korine and starring Selena Gomez, Vanessa Hudgens and James Franco. In addition, the production company has partnered with Nina Jacobson's Color Force on the best-selling comedic novel Where'd You Go, Bernadette, written by Maria Semple.

Last spring, Annapurna made a deal to back Panorama Media and will serve as the international sales agent on select Annapurna projects.

Over the span of a 33-year career, **COLIN WILSON** (Executive Producer) has produced some of the most celebrated films in American history. A recipient of the Producers Guild of America's Vision Award for his work on *Amistad* in 1998, Wilson has produced films for such celebrated directors as Steven Spielberg, James Cameron, Wolfgang Petersen, and Andrew Stanton. His many credits include *John Carter*, *Avatar* (Producer), *Munich* (Producer), *War of the Worlds* (Producer), *Troy* (Producer), *Terminator 3* (Producer), *Tomb Raider* (Producer), *The Haunting* (Producer), *Small Soldiers* (Producer), *Amistad* (Producer), *The Lost World* (Producer), *Casper* (Producer), *The Flintstones* (Co-Producer), *Jurassic Park* (Associate Producer), and *Hook*. (Production Effects Producer).

TED SCHIPPER (Executive Producer) Chief Operating Officer at Annapurna Pictures, heads up the day to day operations of the thriving independent production and financing company. Working alongside founder Megan Ellison, Schipper is responsible for all aspects of Annapurna operations from the projects it develops and funds, the exploitation thereof and all corporate, staffing and bureaucratic requirements. Schipper serves as Executive Producer on *Lawless* and *The Master*, currently in theatres, as well as their upcoming Untitled Spike Jonze project.

Schipper began his career at Roger Corman's Concorde-New Horizons Corp where he rose up to producer of a series of films. He then left to launch Mount Royal

Entertainment, which served as a production entity (*Dead Man's Curve*) and a legal consulting service who advised many top foreign sales companies, independent producers and other creative entities and individuals within the entertainment arena.

GREG SHAPIRO (Executive Producer) is an Academy Award® winning producer (Best Picture, *The Hurt Locker*) whose credits include *Detachment*, *A Very Harold and Kumar Christmas*; *The Rum Diary*; *The Conspirator*; *Harold and Kumar Escape from Guantanamo Bay*; *Harold and Kumar Go to White Castle*; *Neverwas*; *Rise*; *The Rules of Attraction*; *Investigating Sex*; and *Simpatico*.

Upcoming films include James Gray's *Lowlife*, starring Marion Cotillard, Joaquin Phoenix, and Jeremy Renner, to be released by The Weinstein Company in 2013.

Following a remarkable career as a stills photographer, **GREIG FRASER ACS** (Director of Photography) began working as a cinematographer with the highly acclaimed production company Exit Films. During his time there, Fraser was responsible for helping to define the unique visual look behind many of Exit Films' award-winning productions. These include major national and international TVC campaigns, a number of acclaimed music videos, and long form works including the documentary *P.I.N.S.* (MIFF, 2001) for director Garth Davis.

Moving into a freelance role during February 2002, Fraser quickly took the opportunity to shoot as many diverse projects as he could. Using his strong stills background, and his broad narrative experiences, he shot Glendyn Ivin's highly acclaimed, and highly awarded short film, *Crackerbag*, including the prized Palme d'Or at the 2003 Cannes Film Festival. The film earned Fraser a nomination for Best Cinematography at the 2003 AFI Awards.

Further work for short films include Nash Edgerton's *Fuel* and *Lucky*, Adrian Bosich's *Marco Solo*, Rhys Graham's *Love This Time* and for the following short features, Stuart McDonald's *Stranded* and Tony Krawitz's *Jewboy*. Fraser's distinctive cinematography has established him as one of the most exciting cinematographers working in Australia and internationally today.

In 2005 Fraser shot the feature film *Caterpillar Wish* for writer/director Sandra Sciberras; the short film *Learning to Fly* for director Jack Hutchings and *The Water Diary* for director Jane Campion as part of a United Nations project.

In 2006, Fraser shot the feature film *Out of the Blue* for director Robert Sarkies and producers Tim White and Steven O'Meagher, which premiered at the Toronto Film Festival; and the short film *Crossbow*, for writer/director David Michôd. Following this, Fraser shot *The Lady Bug*, a short film directed by Jane Campion for the 60th Cannes Film Festival anniversary, as part of a cinema collective directed by previous Palme d'Or winners. Other recent credits include the short film *Neverland Dwarf* for director

David Michôd; *Spider* for director/actor Nash Edgerton and 2nd unit Director of Photography for Baz Luhrmann's feature film *Australia*.

In 2008 Fraser collaborated again with Jane Campion, shooting her highly acclaimed feature film *Bright Star* in London. Following on from this, Fraser shot Glendyn Ivin's first feature film, *Last Ride*; he collaborated with Scott Hicks, shooting his feature *The Boys Are Back*, starring Clive Owen and shot the highly anticipated film *Let Me In*, with director Matt Reeves, which premiered at the 2010 Toronto International Film Festival.

This year, Fraser's feature film projects included *Snow White and the Huntsman* for director Rupert Sanders and *Killing Them Softly* with director Andrew Dominik. His next project is with director Bennett Miller, *Foxcatcher*.

JEREMY HINDLE (Production Designer) started his film career in Toronto, where he worked in all areas of the art department on various Canadian television shows for five 5 years. Working his way up to Set Decorator, he was nominated for a Gemini Award for his work on "Twitch City."

For 13 years, the past six in Los Angeles, he has worked in commercials as a production designer, helping to create ads for such companies as Facebook, Nike, Proctor & Gamble, Mercedes, Ford, JCPenny, Levi's, Land Rover, Budweiser, Miller Lite, Philips, Motorola, Absolut Vodka, AXE, Honda, Vodafone, Snickers, Canal +, Lexus, Brylcreem, Nike, Volkswagen, Gatorade, Kia, 7UP, Cadillac, Wrigley 5 Gum, Barclays Bank, Audi, Crown Royal, and Guinness. He has worked with many acclaimed directors, including Alejandro Gonzalez Inarritu, Nicolas Winding Rein, Spike Jonze, Lance Accord, Ringan Ledwidge, Dayton & Faris, Robert Rodriguez, Adam Berg, Fredrik Bond, Nicolai Fuglsig, Johnny Green, Rupert Sanders, and Jonathan Glazer.

For his work on "Fake," the advertisement for Barclays, he won the AICP Award and bronze and silver honors at Cannes. Most recently, he designed Inarritu's commercial "Mothers" for Proctor & Gamble, which won an Emmy Award.

Zero Dark Thirty is his first feature film.

DYLAN TICHENOR, A. C. E. (Editor) received an Oscar® and Eddie Award nomination from the American Cinema Editors for Best Achievement in Film Editing for his work on Paul Thomas Anderson's *There Will Be Blood*. For his editing on Wes Anderson's *The Royal Tenenbaums*, Tichenor also received an A.C.E. nomination; and in 2008, he shared an Eddie nomination with Geraldine Peroni for his work on Ang Lee's *Brokeback Mountain*. He recently served as editor on Ben Affleck's *The Town*; Drew Barrymore's *Whip It* (on which he also was the 2nd unit director); John Patrick Shanley's *Doubt*; and Andrew Dominik's *The Assassination of Jesse James by the Coward Robert Ford*. He most recently edited John Hillcoat's *Lawless*.

Geraldine Peroni and Robert Altman gave Tichenor his start in the business, as apprentice editor on *The Player*. Continuing those collaborations, Tichenor became assistant editor on *Short Cuts*, *Prêt-à-Porter*, and Alan Rudolph's *Mrs. Parker and the Vicious Circle*; technical coordinator on *Kansas City*; and editor on the documentary *Jazz '34*, for which he received an Emmy Award nomination.

He subsequently worked on four films with Paul Thomas Anderson, beginning as post-production supervisor on *Hard Eight*, and then editing the award-winning *Boogie Nights*, *Magnolia*, and *There Will Be Blood*.

Tichenor's other credits as film editor include Brad Silberling's Academy Award®-winning Lemony Snicket's *A Series of Unfortunate Events*, Mike Figgis's *Cold Creek Manor*, M. Night Shyamalan's *Unbreakable*, and Anthony Drazan's *Hurlyburly*.

WILLIAM GOLDENBERG, A. C. E. (Editor) has earned two Academy Award® nominations, for his editing work on two true-life dramas, Gary Ross's *Seabiscuit* and Michael Mann's *The Insider*.

He most recently edited Ben Affleck's widely acclaimed, fact-based dramatic thriller *Argo*. Goldenberg previously worked with Affleck on the director's debut film, *Gone Baby Gone*.

His additional credits include Michael Bay's blockbuster *Transformers: Dark of the Moon*; Jon Turteltaub's *National Treasure*, *National Treasure: Book of Secrets* and *The Sorcerer's Apprentice*; the Michael Mann-directed features *Heat*, *Ali* and *Miami Vice*; Tony Scott's *Domino*; Dave McNally's *Coyote Ugly*; Gary Ross's *Pleasantville*; and Frank Marshall's *Alive*. In addition, Goldenberg edited Sean Astin's Oscar®-nominated short, *Kangaroo Court*.

For television, Goldenberg earned an Emmy nomination for Best Editing for a Miniseries or Special for the HBO movie "Citizen X." He received a second Emmy nomination for Outstanding Multi-Camera Editing for the 74th Annual Academy Awards®. His television credits also include the HBO movie "Body Language" and the pilot for the FX series "Over There."

GEORGE L. LITTLE (Costume Designer) came up through the ranks as an assistant Costume Designer on the films *Bugsy*, *The Peacemaker* and *Jarhead*, where he fine-tuned his unique and powerful choices in costume design. His first opportunity as Costume Designer was on the MOW "Lincoln," for which his efforts were rewarded with an Emmy nomination.

Little went on to design for such notable films as *Crimson Tide* and *Behind Enemy Lines*. The latter led to a lasting partnership with director John Moore, and the two went

on to create the films *Flight of the Phoenix*, *The Omen* and *Max Payne*. Little then began work with director Kathryn Bigelow, on her Academy Award®-winning film *The Hurt Locker*. He then went on to work on two genre films, first with Brett Eisner on *The Crazies* followed by the highly anticipated zombie romance *Warm Bodies* directed by Jonathan Levine to be released February 2013.

ALEXANDRE DESPLAT (Composer) is a four-time Academy Award® nominee, who has created the music for a wide range of films. He received his most recent Oscar® nod for his score for the Best Picture winner *The King's Speech*, for which he also won a BAFTA Award and earned a Golden Globe nomination. He previously garnered Oscar® and BAFTA Award nominations for his score for the animated *Fantastic Mr. Fox*; Oscar®, Golden Globe and BAFTA Award nominations for David Fincher's *The Curious Case of Benjamin Button*; and Oscar® and BAFTA Award nominations for Stephen Frears' *The Queen*.

In addition, Desplat won a Golden Globe Award for John Curran's *The Painted Veil*, and also received Golden Globe nominations for his scores for Stephen Gaghan's *Syriana* and Peter Webber's *Girl with a Pearl Earring*. In his native France, Desplat won the César Award for his score for *The Beat That My Heart Skipped*, which also earned him a Silver Bear from the 2005 Berlin Film Festival. He received his latest César Award nomination for his score for Roman Polanski's *The Ghost Writer*. Desplat has earned four more César Award nominations, including one for the Oscar®-nominated 2009 French film *A Prophet*.

Desplat more recently created the scores for the critically acclaimed features *The Tree of Life*, directed by Terrence Malick; George Clooney's *The Ides of March*; *Carnage*, which reunited him with Roman Polanski; Stephen Daldry's *Extremely Loud & Incredibly Close*; Wes Anderson's *Moonrise Kingdom*; and the French film *Rust and Bone*. He also composed the scores for the two-film finale of the Harry Potter film franchise, *Harry Potter and the Deathly Hallows – Parts 1 and 2*.

His other film work includes *Tamara Drewe*; the Chris Weitz-directed films *A Better Life*, *The Twilight Saga: New Moon* and *The Golden Compass*; Nora Ephron's *Julie & Julia*; and Ang Lee's *Lust, Caution*.

Desplat's music was most recently heard in *Argo* will next be heard in the animated feature *Rise of the Guardians*, due out in November 2012.

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ANNAPURNA
P I C T U R E S

Directed by
Kathryn Bigelow

Written by
Mark Boal

Produced by
Mark Boal
Kathryn Bigelow
Megan Ellison

Executive Producers
Greg Shapiro
Colin Wilson
Ted Schipper

Director of Photography
Greig Fraser ACS

Production Designer
Jeremy Hindle

Edited by
Dylan Tichenor, A.C.E.
William Goldenberg, A.C.E.

Costumes Designed by
George L. Little

Music by
Alexandre Desplat

Sound Design
Paul N.J. Ottosson

Casting by
Mark Bennett CSA
Richard Hicks CSA

Gail Stevens

Jessica Chastain

Jason Clarke

Joel Edgerton

Jennifer Ehle

Mark Strong

Kyle Chandler

Edgar Ramirez

and James Gandolfini

Chris Pratt
Callan Mulvey

Fares Fares
Reda Kateb

Harold Perrineau
Stephen Dillane

Columbia Pictures Presents

An Annapurna Production

A First Light Production

A Mark Boal Production

"ZERO DARK THIRTY"

UNIT PRODUCTION MANAGER Colin Wilson

FIRST ASSISTANT DIRECTOR David A. Ticotin

SECOND ASSISTANT DIRECTORS Ben Lanning
Sarah Hood

CO-PRODUCERS Jonathan Leven
Matthew Budman

ASSOCIATE PRODUCER David A. Ticotin

KEY MAKE-UP AND HAIR DESIGN Daniel Parker

CAST (IN ORDER OF APPEARANCE)

DAN Jason Clarke
AMMAR Reda Kateb

MAYA	Jessica Chastain
JOSEPH BRADLEY	Kyle Chandler
JESSICA	Jennifer Ehle
JACK	Harold Perrineau
THOMAS	Jeremy Strong
J.J.	J.J. Kandell
DETAINESS ON MONITOR	Wahab Sheikh
	Alexander Karim
	Nabil Elouahabi
	Aymen Hamdouchi
	Simon Abkarian
INTERROGATORS ON MONITOR	Ali Marhyar
	Parker Sawyers
	Akin Gazi
	Derek Siow
HAKIM	Fares Fares
CARGO SHIP DETAINEE	Mohammad K
BAGRAM GUARD	Henry Garrett
HASSAN GHUL	Homayoun Ershadi
PAKISTANI DETENTION CENTER GUARD	Darshan Aulakh
FARAJ COURIER	Navdeep Singh
ABU FARAJ AL-LIBBI	Yoav Levi
PAKISTANI GUARD AT MARRIOTT	Sukhdeep Singh
HUMAM KHALIL AL-BALAWI	Musa Sattari
CASE OFFICER	David Menkin
JOHN	Scott Adkins
ZIED	Eyad Zoubi
BLACKWATER GUARD	Julian Lewis Jones
C.I.A. SECURITY	Christian Contreras
LAUREN	Lauren Shaw
EMBASSY TECH	Zachary Becker
GEORGE	Mark Strong
ANALYST AT EMBASSY	John Antonini
DEBBIE	Jessica Collins
THE WOLF	Fredric Lehne
KUWAITI BUSINESSMAN	Ashraf Telfah
LARRY FROM GROUND BRANCH	Edgar Ramirez
TECH FROM GROUND BRANCH	Jonathan Olley
N.S.A. TECH	Ben Lambert
RAWAL CALLER	Manraaj Singh
ABU AHMED	Tushaar Mehra
TIM - STATION CHIEF	Daniel Lapaine
GUARD AT MAYA'S APARTMENT	Udayan Baijal
STEVE	Mark Duplass
C.I.A. DIRECTOR	James Gandolfini
NATIONAL SECURITY ADVISOR	Stephen Dillane
DEPUTY NATIONAL SECURITY ADVISOR	John Schwab
ASSISTANT TO NATIONAL SECURITY ADVISOR	Martin Delaney
PAKISTANI DOCTOR	Nabil Koni
GENERAL IN HANGAR	Anthony Edridge
JEREMY	John Barrowman
DEPUTY DIRECTOR OF C.I.A.	Jeff Mash
PATRICK - SQUADRON TEAM LEADER	Joel Edgerton
JUSTIN - DEVGRU	Chris Pratt
JARED - DEVGRU	Taylor Kinney
SABER - DEVGRU	Callan Mulvey

HENRY - DEVGRU	Siaosi Fonua
PHIL - DEVGRU	Phil Somerville
NATE - DEVGRU EOD	Nash Edgerton
MIKE - DEVGRU	Mike Colter
SQUADRON COMMANDING OFFICER	Frank Grillo
DEVGRU OPERATORS	Brett Praed
	Aron Eastwood
	Heemi Browstow
	Chris Scarf
	Barrie Rice
	Rob Young
	Spencer Coursen
	Chris Perry
	Alex Corbet Burcher
	Robert G. Eastman
	Tim Martin
	Mitchell Hall
	P.T.
PILOTS	Alan Pietruszewski
	Kevin La Rosa II
	Michael David Selig
	Ben Parillo
ADMIRAL BILL MCCRAVEN	Christopher Stanley
ABU AHMED'S WIFE	Hadeel Shqair
ABRAR	Noureddine Hajjoujou
ABRAR'S WIFE	Nour Alkawaja
UBL WIVES	Malika Sayed
	Rida Siham
	Moula Mounia
	Zalfa Seurat
KHALID	Tarik Haddouch
OBL	Ricky Sekhon
C-130 PILOT	Mark Valley

STUNTS

STUNT COORDINATOR	Stuart Thorp
ASSISTANT STUNT COORDINATOR	Rob Young
STUNT RIGGER	Jason Oettle

STUNT PERFORMERS

Lauren Shaw	Joseph Beddelem	Mustapha Touki
Othman Ilyassa	Gaelle Cohen	Todor Petrov Lazarov
Elitsa Razheva	Roza Dimitrova	Marina Jordanova
Radka Snimki	Svetoslav Rangelov	Emil Tonev

SUPERVISING ART DIRECTOR	Roderick McLean
ART DIRECTOR	Ben Collins
SET DECORATOR	Lisa Chugg

SECOND UNIT DIRECTOR	John Mahaffie
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SECOND UNIT DIRECTOR OF PHOTOGRAPHY	Simon Tindall
ADDITIONAL PHOTOGRAPHY	Ryley Brown
	Duraïd Munajim

FIRST ASSISTANT CAMERA	John Watters Jake Marcuson Henry Landgrebe Tom Wilkinson
SECOND ASSISTANT CAMERA	Beisan Elias Paul Snell
SECOND UNIT FIRST ASSISTANT DIRECTOR	Udayan Bajjal
SECOND UNIT SECOND ASSISTANT DIRECTOR	Ananya Rane
GAFFER	Perry Evans
BEST BOY ELECTRICIAN	Richard Pattenden
ELECTRICIAN	Mark Clark
KEY GRIP	Kurt Kornemann
BEST BOY GRIP	Jeff Bettis
DOLLY GRIP	Ian J. Hanna
KEY MAKE-UP & HAIR ARTIST	Lesley Smith
MAKE-UP & HAIR ARTIST	Natasha Nikolic-Dunlop
ASSISTANT SET DECORATOR	Maudie Andrews
PRODUCTION BUYER	Michael Standish
GRAPHIC ARTIST	Chris Kitisakkul
PROP MASTERS	Warren Stickley Roy Chapman
CHARGEHAND DRESSING	Mitch Niclas
ON-SET PROPS	Matthew Broderick
PROPS	Colin Ellis
SCRIPT SUPERVISOR	Luca Kouimelis
SOUND MIXER	Ray Beckett, C.A.S.
BOOM OPERATOR	Peter Murphy
SPECIAL EFFECTS SUPERVISOR	Richard Stutsman
ASSISTANT COSTUME DESIGNER	Dan Lester
COSTUMER SUPERVISOR	Darion Hing
KEY COSTUMER	Tracey Millar
SET COSTUMERS	Helene Belanger Valerie Belegou
AGER/DYER	Melanie Turcotte
UNIT PHOTOGRAPHY	Jonathan Olley
DIGITAL IMAGING TECHNICIANS	Britt Cyrus Eduardo Eguia
DIGILAB TECHNICIANS	Robert May Piers Leighton
TRANSPORTATION COORDINATOR	Steven Brigden
PRODUCTION CONTROLLER	Steev Beeson
FIRST ASSISTANT ACCOUNTANT	Ruba Kharuf
PAYROLL ACCOUNTANT	Brenda McClellan

COMPUTER PLAYBACK Compuhire

U.K. CASTING ASSOCIATES Rebecca Farhall
Colin Jones

U.S. CASTING ASSOCIATE Charley Medigovich
ASSISTANT TO MS. BIGELOW Brooke Nasser
LOCATION SECURITY Barrie Rice

JORDAN UNIT

PRODUCTION SUPERVISOR Angela Quiles
PRODUCTION MANAGER Philippa Naughten

ART DIRECTOR Rhys Ifan
ASSISTANT ART DIRECTOR Samer Raie

SECOND ASSISTANT CAMERA David Bird
Tanya Marar

SECOND ASSISTANT DIRECTOR Yanal Kassay
SECOND SECOND ASSISTANT DIRECTOR Tarek Afifi

GAFFER Hosni Baqqa
ELECTRICIAN Jamie Mills
RIGGING GAFFER Ron Shane
PRACTICAL ELECTRICIANS Raymond Mills
Mohammad Isam

ELECTRICAL RIGGERS Iain Lowe
Paul Garratt

BEST BOY GRIPS Mohammad Abu-Shawish
Firas Dehous

KEY RIGGING GRIP Brian B. Malone

SOUND ASSISTANT Francisco Fernandez

ARMORER David FencI
ASSISTANT ARMORER Khalil Hareb

HAIRDRESSER Mahmoud Karajogly
MAKE-UP ARTIST Yelka Gutierrez
ASSISTANT MAKE-UP ARTIST Nada Al-Agha

PRODUCTION SECRETARY Shereen Baddour
SECOND ASSISTANT ACCOUNTANT Mohammad Al-Ahmad

CASTING Lara Atalla
SET COSTUMER Setareh Samavi Ewazi
SEAMSTRESS Fikreyyeh Abu Khait
COSTUME ASSISTANTS Mohammad Mustafa
Nabil Khoury

CONSTRUCTION MANAGER Samy Keilani
ASSISTANT CONSTRUCTION MANAGER Samir Zaidan
CONSTRUCTION COORDINATOR Maye Nufal
SCENIC PAINTERS Brian Morris

PICTURE CAR COORDINATOR	Dean Dunham
PICTURE CAR ASSISTANTS	Fawaz Al-Zoubi Garo Youmjian Ali Mahmoud Al-Khlaelah
LOCATION MANAGER	Jamal Al Adwan
UNIT MANAGER	Gabaah Nawafleh
SPECIAL EFFECTS ON-SET COORDINATOR	Blair Foord
SPECIAL EFFECTS TECHNICIANS	Paul Vigil Ernie Lanninger Ernst Gschwind Wolf Steiling
STEALTH HELICOPTER SPECIAL EFFECTS SUPERVISOR	Neil Corbould
SPECIAL EFFECTS WORKSHOP SUPERVISORS	David Brighton Stuart Heath
SENIOR TECHNICIANS	Kieran Reed Timothy Stracey Colin Umpelby David Poole
UNIT PHOTOGRAPHY ASSISTANT	Chris Linaker
FIRST ASSISTANT DIRECTOR	Scott Robertson
SECOND ASSISTANT DIRECTOR	Jonas Spaccarotelli
PROPERTY BUYERS	Karim Kheir Nasser Zoubi
SIGNWRITER	Abdul Qader Miqdadi
TECHNICAL ADVISOR	Mitchell Hall
MILITARY LIAISON	Marwan Abbadi
TRANSPORTATION CAPTAIN	Fadi Sweiss
CATERING CHEF	Carlos Castillo
CATERING FURNISHED BY	United Arab For Tourism Investment Co.

INDIA UNIT

LINE PRODUCER	Tabrez Noorani
ASSOCIATE PRODUCER	Pravesh Sahni
UNIT PRODUCTION MANAGER	Rajeev Mehra
CASTING	Seher Latif CSA
ART DIRECTOR	Dilip More
PROP MASTER	Sunil Chhabra
PROPMAN	Yogender Kumar

SET DECORATION BUYER Samudrika Arora
GRAPHICS Gurubaksh Singh Raj

DIALECT COACH Jerome Butler

PRODUCTION MANAGER Kaushik Guha
MUMBAI COORDINATOR Rakesh Singh
DELHI COORDINATOR Rahul Soni

LOCATION MANAGER Rajesh Dham

BEST BOY GRIP Bidhan Chanda
GAFFER Ramesh Sadrani

KEY MAKE-UP/HAIRDRESSER Virginia Holmes
COSTUME SUPERVISOR Riyaz Ali Merchant

TRANSPORTATION CAPTAIN Bhawani Singh

TRAVEL COORDINATOR Pradeep Arora

PICTURE VEHICLES Trilok Nowlakha
CATERING HEAD Rajiv Kampani

PRODUCTION SERVICES (INDIA)
PROVIDED BY India Take One Productions

UK UNIT

LOCATION MANAGER Nick Fulton
UNIT MANAGER Charlie Simpson
PRODUCTION COORDINATOR Harry Serjeant

ELECTRICAL BEST BOY David Sinfield
KEY GRIP David Mcanulty

PROP MASTER Muffin Green
CONSTRUCTION COORDINATOR Malcolm Roberts

SECOND UNIT

SECOND UNIT CAMERA OPERATOR Simon Finney
Ben Wilson
SECOND UNIT FIRST ASSISTANT CAMERA Adam Coles
Chris Bain
SECOND UNIT SECOND ASSISTANT CAMERA Richard Jakes
Sebastian Barraclough

SECOND UNIT VIDEO ASSIST Gary Martinez
SECOND UNIT GAFFER Mark Evans
SOUND MIXER Gary Dodkin
KEY MAKE-UP/HAIR ARTIST Renata Gilbert

AERIAL UNITS

AERIAL CAMERA OPERATORS - JORDAN John Marzano

GROUND AERIAL COORDINATOR - JORDAN	Adam Dale
WESCAM TECHNICIAN - JORDAN	Steve North
ECLIPSE TECHNICIAN - JORDAN	David Francis
AERIAL COORDINATOR / CAMERA PILOT - U.S.	Justin Webber
AERIAL DIRECTOR OF PHOTOGRAPHY - U.S.	Kevin La Rosa
	David Nowell

POST PRODUCTION

FIRST ASSISTANT EDITORS	Brett M. Reed	
	Chris Patterson	
VISUAL EFFECTS EDITOR	Harry Yoon	
ASSISTANT EDITORS	Patrick J. Smith	
	Brian G. Addie	
	Lara Khachooni	
	Banner Gwin	
POST PRODUCTION ASSISTANT	Peter Dudgeon	
VISUAL EFFECTS BY IMAGE ENGINE		
VISUAL EFFECTS SUPERVISOR	Chris Harvey	
VISUAL EFFECTS PLATE SUPERVISOR	Jeremy Hattingh	
VISUAL EFFECTS PRODUCER	Geoff Anderson	
VISUAL EFFECTS EXECUTIVE PRODUCER	Stephen Garrad	
VISUAL EFFECTS COORDINATOR	Victoria Mowlam	
VISUAL EFFECTS ON SET MATCHMOVER	Stephen Chan	
ASSET SUPERVISOR	Barry Poon	
MODELLERS	Moriba Duncan	
	Tomoka Matsumura	
TEXTURE ARTISTS	Muhammad Marri	
	Andy Martinez	
RIGGERS	Peter Rabel	
LEAD MATCHMOVER	Lee Alexander	
ANIMATORS	Denny Bigras	
	Sebastian Weber	
EFFECTS ARTISTS	Paul Faulkes	
	Andy Feery	
	Sam Hancock	
LIGHTING/LOOK DEVELOPMENT LEAD	Matthias Lautour	
LIGHTING ARTISTS	Nicolas Chombart	
	Brian Burritt	
	Jason Gross	
ROTO LEAD	Jackie Mills	
LEAD COMPOSITER	Jesus Lavin	
COMPOSITE ARTISTS		
Reuben Barkataki	Ian Plumb	Sigurjon Gardarsson
Eric Ponton	Jean-Francois Houde	Ricardo Quintero
Sam Johnston	Vicki Silva	Thijs Noij
Jayne Vandusen	Jim Parsons	Matt Yeoman
Chun-Ping		Gwen Zhang
MATTE PAINTERS	Marco Iozzi	
	Kent Matheson	

VISUAL EFFECTS BY ARCH 9 FILMS
COMPOSITING SUPERVISOR Jeremy Burns
COMPOSITOR Craig Crawford

VISUAL EFFECTS BY XY & Z VISUAL EFFECTS
VISUAL EFFECTS SUPERVISOR Mike Uguccioni
COMPOSITORS Jamie Baxter
Trinh Baxter

SOUND SUPERVISOR and SOUND DESIGN Paul N.J. Ottosson

RE-RECORDING MIXER Paul N.J. Ottosson
SOUND EFFECTS EDITORS Jamie Hardt, M.P.S.E.
Lee Gilmore

DIALOGUE EDITOR Robert Troy
ADR SUPERVISOR James Simcik
FOLEY EDITOR Mark Pappas
FOLEY MIXER John Sanacore, C.A.S.
FOLEY ARTIST Alex Ulrich, M.P.S.E.
LOOP GROUP The Final Word
ASSISTANT SOUND EDITOR Ryan B. Juggler, M.P.S.E.
SOUND INTERN Donnie Saylor
RE-RECORDIST Fred W. Peck III

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SONY PICTURES STUDIOS, CULVER CITY, CALIFORNIA

POST PRODUCTION ACCOUNTING SERVICES Trevanna Post, Inc.
POST PRODUCTION ACCOUNTANT Dee Schuka

ASSISTANT ACCOUNTANT John Weber

MUSIC COMPOSED AND CONDUCTED BY Alexandre Desplat

MUSIC PERFORMED BY The London Symphony Orchestra

SOLO TRUMPET Phil Cobb
NEY Kudsi Erguner
DUDUK Levon Minassian
ELECTRIC & ACOUSTIC CELLO Vincent Segal
VIOLIN Dominique Lemonnier

RECORDED and MIXED by Sam Okell
ADDITIONAL RECORDINGS BY Alexandre Firla at STUDIO ACOUSTI, PARIS
RECORDED at ABBEY ROAD STUDIOS, LONDON
MIXED at STUDIO DE LA GRANDE ARMEE, PARIS

SCORE PRODUCER Dominique Lemonnier
SCORE MUSIC EDITOR Gerard McCann
AURICLE OPERATOR Peter Clarke
SOUND ENGINEER Sam Okell
SCORE COORDINATOR Xavier Forcioli

ORCHESTRATIONS Alexandre Desplat

Sylvain Morizet
Jean-Pascal Beintus
Nicolas Charron

PROGRAMMING Romain Allender
Dan Marocco
MUSIC PREPARATION Norbert Vergonjanne
Claude Romano
MUSIC EDITOR Richard Ford
ADDITIONAL MUSIC EDITOR Oliver Hug
MUSIC SUPERVISOR John Bissell

"PAVLOV'S DOGS"

Written by Charles Maggio, Keith Huckins,
Andrew Gormley, Nick Forte and Chris Laucella
Performed by Rorschach
Courtesy of Gern Blandsten Records

"PYAAR HAI TUMSE"

Written by Amir Jamal, Nasir Hussain, Nasir Ali Nasir
Performed by Amir Jamal
Courtesy of Kamlee Records Limited
By arrangement with The Orchard

"MOVE YA BODY"

Written by FULL FORCE, Lionel Bermingham, Elijah Wells, Cordel Burrell, Natalie Albino, Nicole Albino
and Luis Diaz
Performed by Nina Sky featuring Jabba
Courtesy of Universal Records under license from Universal Music Enterprises
Contains sample of "Coolie Dance Rhythm" by Cordell "Scatta" Burrell
Courtesy of Greensleeves Records Ltd.
License arranged by Fine Gold Productions LLC

"NEED YOU NOW"

Written by Hillary Scott, Joshua Kear, Dave Haywood
and Charles Kelley
Performed by Lady Antebellum
Courtesy of Capitol Records Nashville
Under license from EMI Film & Television Music

"NIGHT SONG"

Written by Nusrat Fateh Ali Khan
Performed by Nusrat Fateh Ali Khan & Michael Brook
Courtesy of Real World Records

"RISE UP" (featuring TOM MORELLO)

Written by Senen Reyes, Louise Freese, Demrick Shelton Ferm, Thomas Morello
Performed by Cypress Hill feat. Tom Morello
Courtesy of Capitol Records, LLC
Under license from EMI Film & TV Music

"MURDER (2012)"

Written by Jimmy Gnecco

Performed by Ours
Courtesy of Miseryhead Music
By arrangement with Revolution Songs

DIGITAL INTERMEDIATE provided by COMPANY 3

COLORIST Stephen Nakamura
DIGITAL INTERMEDIATE PRODUCER Annie Johnson
DIGITAL CONFORM Joe Ken
Paul Carlin

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PUBLICIST The Angellotti Company

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PRODUCT PLACEMENT COORDINATORS Adam Stone
Cat Stone

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(FORMERLY PUNJAB ENGINEERING COLLEGE)

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