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A Mandalay Independent Pictures Production

With the cooperation of the AJC

DARFUR NOW

Executive
Produced by Jeff
Skoll, Diane
Weyermann,
Omar Amanat,
Matt Palmieri,

Gary Greenebaum and Dean Schramm

Produced by Cathy Schulman, Don Cheadle and Mark Jonathan Harris

Written and Directed by Theodore Braun

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DARFUR NOW

**Six lives transformed by human tragedy.
Six people united by a belief that anything is possible.
Six individuals committed to ending the worst crisis of the 21st century.**

SYNOPSIS

Darfur Now is a story of hope in the midst of one of humanity's darkest hours – a call to action for people everywhere to end the catastrophe unfolding in Darfur, Sudan. In this documentary, the struggles and achievements of six different individuals from inside Darfur and around the world bring to light the tragedy in Sudan and show how the actions of one person can make a difference to millions.

Written and directed by Ted Braun, the film explores the Darfur conflict through the first-hand experiences of Don Cheadle, Hejewa Adam, Pablo Recalde, Ahmed Mohammed Abakar, Luis Moreno-Ocampo, and Adam Sterling. Executive Produced by Jeff Skoll, Diane Weyermann, Omar Amanat, Matt Palmieri, Gary Greenebaum and Dean Schramm. Produced by Cathy Schulman, Don Cheadle and Mark Jonathan Harris.

INTRODUCTION

Director Ted Braun traveled throughout Darfur from January through May 2007 making a documentary about the complex tragedy unfolding in Sudan's westernmost region – a problem the UN has described as “the world's greatest humanitarian and human rights catastrophe.” His goal was to get inside the crisis, literally and figuratively, and return with a film that humanized the conflict and transported audiences to places they'd never been. Braun was granted unprecedented access to the camps for the internally displaced people of Darfur, Sudanese government officials, members of the nomadic communities and the rebels - including exclusive access to the Sudanese Liberation Army controlled territory in the Jebel Marra region, a place and group never before filmed. During most of that time he and the small film crew were the only members of western media allowed in Darfur, which had been closed to the press since mid-November 2006.

In addition to Darfur and the Sudanese capitol of Khartoum, the production led him to the halls of The International Criminal Court in The Hague, the United Nations Security Council in New York, the U.S. Capitol in Washington DC, Cairo, Beijing, and the State Capitol of California. The result is a sweeping documentary of international scope – a powerful, humane portrait of the worst crisis of the 21st century.

Darfur Now follows the lives of six people from around the world who are committed to ending the tragedy in Darfur and united by a belief that anything is possible.

The Subjects of DARFUR NOW

The following six individuals each experience the conflict in Darfur in a unique way. While their separate struggles outline a different facet of the humanitarian crisis – their stories all point to the need for immediate action. Each story serves as inspiration for ordinary individuals to become involved to end the tragedy and bring hope to the people of Darfur.

- At 24 years old, **Adam Sterling** is one of many young people involved in the fight to help the people of Darfur. A UCLA student whose Jewish grandmother fled Nazi Germany, Adam learned about the situation in Darfur and felt he had to do something. Despite his youth and inexperience in the political arena, he works to get a bill passed that will keep California's State funds out of Sudan. Amazingly, Governor Arnold Schwarzenegger signs the bill.
- Once a respected builder and farmer in a Darfur village, **Ahmed Mohammed Abakar** fled his home and now resides in Hamadea camp with 47,000 other internally displaced Darfurians. Asked to lead the people of Hamadea, he is charged with holding his community together, navigating the complex world of international aid agencies, and protecting the camp from hostile local authorities, corruption, and the threat of attack by militias. Sheikh Ahmed dreams of someday returning to his home.
- **Luis Moreno-Ocampo**, Prosecutor of the International Criminal Court in The Hague, dreams of achieving justice for the people of Darfur. At the request of the United Nations Security Council, he launches investigations into the complex and horrifying crimes in Darfur and manages to secure arrest warrants against a top Sudanese official and one of the leaders of the Janjaweed militias. From his position on the world stage, he relentlessly pursues the perpetrators of the worst crimes in Darfur.
- Academy Award-nominated actor **Don Cheadle** first learned about the situation in Darfur while working on *Hotel Rwanda*, a film that dramatized the Rwandan genocide. Don was inspired to travel to Darfur and use his celebrity to shine a light on the catastrophe unfolding in Sudan. In *Darfur Now*, Don travels the world, along with fellow actor George Clooney, to pressure government officials and world leaders to act. He also uses his book, Not On Our Watch, as a vehicle to meet people face to face to show them the steps they can take to get involved.
- Raised by socially aware and politically committed parents in Ecuador, **Pablo Recalde** is a man dedicated to improving the lives of the most vulnerable people on the planet. Horrified by the conditions in Darfur, he left his wife and children to work in one of the world's most dangerous places. Leader of the World Food Program team in West Darfur, he mobilizes massive convoys to deliver food to the suffering people of the region. Amid shootings, hijackings, terrorist threats, and an ongoing civil war, Pablo is driven to end the suffering he sees around him.

- **Hejewa Adam** had been a mother who dreamt of going back to school until her West Darfur village was attacked and destroyed by Janjaweed militias and government forces. When she fled, her three-month-old son was beaten to death as he clung to her back. She faces two choices – abandon her home forever or join the rebels to bring justice and peace back to Sudan. Determined to help defend the Fur people of Western Darfur, Hejewa joins the rebels.

In addition to these six people, the film also features His Excellency Abdalmahmood Abdalhaleem Mohamad, Sudan's Ambassador to the United Nations in New York. A career diplomat, His Excellency articulates Sudan's position on the Darfur crisis from the perspective of a government that feels it has not been fairly characterized by the world's media.

Q&A with DARFUR NOW director Theodore Braun

What initially drew you into this project, was Darfur a place that had been in your mind for a while? If so, what were the feelings you had for the region and was this how you felt you could help?

The way I was drawn into doing this film is a great example of how people who want to do something, but don't know how, can make things happen. My longtime friend and agent Dean Schramm was driving home from an event at the American Jewish Committee on the Darfur crisis, feeling depressed and helpless, he thought, "I'm an agent. What can I do about a tragedy half way around the world in Africa?" Then a light bulb went off. "Maybe I can interest a client in making a documentary about Darfur." It was a complete long shot on his part, but by reaching out and using what he had, he initiated a chain of events that resulted in this film.

When Dean called I was dimly aware of the crisis, but knew nothing about the realities of the situation in Darfur. In my early twenties I'd been to South Africa – it was during the time of Apartheid. The conjunction of human suffering, bravery and physical beauty marked me for life. But I'd never been able to express it. So, in some way, I had an unfulfilled dream, some unfinished business with the continent. After Dean's call I spent two weeks reading all I could about Darfur, listening to speakers, attending rallies, and talking to people who'd been there. I realized there was a film I wanted to make. Partly that desire connected back to my experience of Apartheid South Africa. But it was born of a sense of outrage at the world's indifference to what was happening in Darfur, a feeling of compassion for the victims and a curiosity about what was going on and why. I felt I could make a contribution through the medium of documentary filmmaking.

How did you settle upon the storytelling approach you took to the film?

I was frustrated by the world's indifference to the catastrophe in Darfur, so I wanted this film to reach a wide audience, not just people who already knew about the subject. Because the Darfur conflict is incredibly complex and not likely to be resolved through the efforts of one person, I recognized that as a storyteller I couldn't do it justice by focusing on a single individual. So I decided I'd look at a group. The big question then, as with any ensemble picture, was what would unite the different characters.

I found the answer to the question indirectly, by thinking about the audience. With a subject of such suffering and tragedy, how could I ask people to come in and sit down in the dark for two hours? The answer, simple as it seems, was to give them hope. With the Darfur conflict, despite the incredible anguish and rage, there are of course lots of people who do have hope. They share a belief they can do something to bring an end to the crisis.

That was how I realized I would focus on a number of people struggling to end the conflict. We would invite the audience to share these people's dreams. Whether our characters ultimately succeed or fail, I was confident the audience could travel through the nightmare of Darfur on the dreams of individuals who believe they can make a difference. And because of that we, the team producing and financing the picture, believed we could take a wide audience into a world of conflict and suffering.

Directorially, I wanted to combine two elements: a sense of cinematic scale with a sense of human intimacy. That required us – the cinematographer Kirsten Johnson, the sound recordist Wellington Bowler, and myself – to use our eyes and ears in ways, and film with technical tools, that could deliver both spectacle and personal contact. So we ended up shooting with a very small crew, a certain type of HD camera, and a focused verité style of filmmaking that still allowed us to reach for cinematic magnitude. Those goals also influenced my work in the editing room with Edgar Burckeson and Lenny Feinstein, and with the composer Graeme Revell and our sound designer Ron Eng.

Darfur faces such a vast array of problems was it difficult to set out to make this movie due to the scope of it?

Oddly enough setting out was, in retrospect, one of the easier and quicker parts of the process. I was joined by a great team of producers and gained the cooperation of our principal characters outside Sudan less than three months from first looking into Darfur as a subject for a film. The first person I asked to collaborate with me was Mark Harris, a colleague of mine at USC's School of Cinematic Arts – Mark's won two Oscars® for Best Feature Documentary in the last ten years. He was interested but so busy he felt he could best function in advisory role – a role that eventually evolved into being one of the producers on the picture.

Dean then arranged for a meeting with Cathy Schulman who was just weeks out from winning her Best Picture Academy Award® for producing *Crash*. Cathy, to her undying credit, wanted to use the attention and momentum of *Crash* to do something of social value. She responded to my proposal and said she wanted to produce the picture on the spot, even though she'd never made a documentary. Knowing of Don's Darfur activism, she thought he might be interested in coming on as a producer and a character in the film. I hadn't thought of including Don as a character in the film until then. But it was the first of many great ideas from Cathy and the first of many generous acts by Don. We met with Don a week after first meeting Cathy. I asked him about his first trip to Africa. We discovered we'd had similar vertiginous reactions. This connection opened things up. We talked about ideas for the film, the role he might play as a producer and what it would mean for him to be a character in the film.

Don was, and remained, adamant about being a regular documentary subject – about not using him as an actor. He didn't want us filming him doing anything just for the sake of the film. Don, Cathy and Mark were also clear from the beginning that Don's participation as a character, while it was a great idea from many perspectives, was finally my choice – he had to fit within my concept of plunging the audience into the lives of this mosaic of characters. There is an important dimension to this crisis that involves celebrities using their public clout that intrigued me. Don's interest in Darfur, which comes out of his experience filming *Hotel Rwanda*, is so pure, sincere and full of humility that I felt he'd be a great character in the film. A week after we met, Don said he was in and I've felt very fortunate ever since. It was the beginning of a very satisfying collaboration.

I wanted badly to meet with the Prosecutor, Luis Moreno-Ocampo, but had no introduction. Dean, Cathy, Mark, and Don were looking for someone to help when I decided to just phone the International Criminal Court. It was a completely cold call. I spoke to someone who worked with

him on communications, sent a description of the project and got an email back shortly thereafter saying he'd be happy to meet me in a few weeks.

I prepared like mad for that meeting. The Prosecutor was very open, but told me candidly that he didn't need this kind of attention yet – it was too early in the life of the International Criminal Court (The ICC came into being in 2003). Then he talked about the concept of moral responsibility being related to distance and time – the further away in space and time you are from a moral outrage the easier it is to ignore. I told him, "But Mr. Prosecutor, cinema can shrink space and time – that's what we do." He said if I could find a way to tell the story but respect the confidentiality of his investigation, I could include him. I came back the next day with a few ideas and he agreed. A week later we were shooting him briefing the UN Security Council on the Darfur crisis.

A grant from Steven Spielberg's Righteous Persons Foundation enabled us to begin filming. An in the meantime we'd had meetings with financiers. Participant Productions and Warner Independent Pictures entered into discussions to finance the film. They struck a deal a month after the first Ocampo shoot. It was breathtakingly fast, sparked by the passion and clout of the people involved and the tremendous responsiveness of all parties about the need to act quickly to help the people of Darfur.

You had unprecedented access to the Sudan. How did you accomplish that?

I was committed to having Sudanese as primary characters in the film, but had no idea of how to get into Sudan. Access to Sudan, let alone Darfur, was and is, incredibly difficult for anyone, especially from the media. The US Government has sanctioned Sudan – Americans cannot do business there and need a visa from the Sudanese to travel. The Sudanese Government is, understandably, extremely sensitive about its portrayal in the West.

So we were contemplating a number of alternatives including filming in Chad or going into Sudan from a neighboring country – the two most common practices at the time for people covering the story. But around that time the American journalist Paul Salopeck was arrested by the Sudanese Government for traveling into Sudan from Chad without a visa. It was an international incident and closed any thoughts we had about that route. I managed to get an introduction to the Sudanese Ambassador to the UN in Geneva. He was traveling in the US and agreed to meet me the morning before he flew home to Khartoum. That meeting lasted four hours and was a turning point for the film.

People think of the Sudanese government as monolithic but there are divisions within the government – political, personal and even tribal. Through my initial contact with the Foreign Ministry I came in contact with a group of officials who were outward looking, candid and interested in Sudan's place among the nations of the world. From the first I was completely transparent about what we were trying to accomplish and committed to understanding their point of view. They knew I was doing a film about the tragedy in Darfur, but they also knew I was focusing on the people who were trying to resolve it; that I was interested in their perspective as well as in a number of other points of view.

I was, and remain, deeply curious about the perspective of the Government of Sudan – about their view of what they are doing in Darfur and their rationale. I felt I couldn't make a film without trying as best I could to understand that and present it. A film that didn't bring to life the Government's perspective would, from a purely dramatic point of view, be boring. And to demonize the Government of Sudan without first attempting to understand them on a human level was intellectually lazy. The producers and I had talked about how mass atrocities, crimes against humanity, war crimes, and genocide are all possible only if you first dehumanize the people who are the targets. The Hutu's called the Tutsi's cockroaches during the Rwandan

genocide. I didn't want to turn around and portray the Sudanese Government as monsters without first listening to them and trying to understand them as people. And I felt that if I was able to accomplish that – and then come to whatever conclusions I did - then the film would be in a position to offer viewers at least a more exciting film and most likely a more informed perspective.

I've been asked many times why the Government of Sudan let us film there. And almost every day I try to find an answer. I think the simplest explanation is probably the best – they wanted their perspective represented and came to feel I would do that.

Once we had permission to visit Sudan, the relations we had with one branch of the government enabled us to work more easily with others. But at every step it was essential that we gain the trust of each person we dealt with. Once we were in Khartoum, we needed photo permits to do any filming and travel permits to enter Darfur. Once we were in Darfur, we had to meet with the local authorities in each location prior to filming – the political leaders, the police, the ministry officials that control the camps, National Security officers, tribal leaders, leaders of the camps, UN agencies, the international aid groups administering the camps. It was incredibly complex. As our first contact advised me, "Talk to the people first. Let them know what you are doing so no one will be surprised. Any misunderstanding could be catastrophic." I followed his advice, played by the rules and was completely transparent about our aims and activities. It seems to have worked.

Most people think of Darfur as dangerous place. Is it? Were you ever in danger?

We were not attempting to get to the front lines of the conflict, so we stayed clear of fighting. But Darfur is loaded with arms and increasingly unstable. In many ways it reminded me of the American West - the wild, wild west. But you get used to it. In the same way you get used to driving a car down the freeway at 70 miles an hour – an incredibly dangerous act, but one you stop thinking about when you learn to drive.

In West Darfur, the roads are dirt, most people walk or take a donkey but automatic weapons are everywhere. There are a lot of different groups, it's hard to tell who is who – even Darfurians have trouble distinguishing amongst the uniformed personnel, let alone the armed civilians. Sometimes that became a little hairy. One day we were filming in a marketplace and a group of nomads with camels were there to trade. A woman amongst them got into a fight with our translator, Izzadin Abdul Rasoul, about the cinematographer and sound recordist who were trying to film some marketplace activity. Izzadin couldn't keep me to speed with what was happening but I could tell it was not good. The people she was with were armed, watching her very closely, and becoming increasingly angry. Eventually Izzadin said, "Listen, sister, you can call me a Torobora (rebel) and I can call you Janjaweed but we're all Darfurians. These people are here to tell our story. This is all our land and these Hawaga (white people) can help us." This appeal to their shared history transformed the situation. She apologized, called him her brother, said it was terrible what was happening to their region and left us alone. But afterwards, Izzadin told me how dangerous the situation had been. He said that someone could have just shot us, walked away and nobody would have intervened.

You also have to understand that we were always under surveillance. More than overt physical danger, this was the aspect of life and work that was the most difficult to get accustomed to. At any given time in Darfur at least six different agencies were keeping track of what we were doing and filing reports. And because the agencies were not in complete harmony with each other we'd often get held up by one, then another. So that almost every other day we'd cease production and I would go meet with one government body or another to get things sorted out. The meetings were always very cordial and the officials' hospitable – endless glasses of hot tea,

nuts and candies were a staple. Every international person working in Darfur gets used to this sort of thing. But it was a challenge.

Here's a small example: We were in Khartoum. I had a watch with an altimeter and stuck my arm outside our hotel window to find out if I could get a reading. We were on the third floor and I sort of maneuvered it around. Two minutes later, the phone rang. It was the police. They'd seen me sticking something out the window, thought it was a camera, insisted we didn't have a permit to film there without a government official, wanted to know what we were doing and called to inquire – a call to our room within two minutes of sticking my hand out the window. That's how closely monitored we were.

In your words, how would you describe the heart of the journey or objectives each of the six take?

Adam Sterling

Adam dreams of ending the crisis in Darfur and wants to accomplish this by applying public and financial pressure on the Government of Sudan through divestment. His specific objective in the film is to get a bill through the California legislature and signed into law by Governor Schwarzenegger.

Luis Moreno-Ocampo

The Prosecutor is charged with bringing the people most responsible for the worst crimes in Darfur to justice. He has a larger dream of using the International Criminal Court and the rule of law to bring peace to the world. But in our film he's trying to build a case against the worst criminals of the Darfur conflict.

Don Cheadle

Don wants to use his celebrity to affect change. Specifically, he wants to end the atrocities in Darfur by shining a light on what's happening there and getting people to join him and act.

Ahmed Mohammed Abakar

Sheikh Ahmed is trying to protect the people of Hamadea camp. 47,000 members of the Fur tribe have been displaced from their homes and are trapped there. They are under enormous pressures and if they splinter the perpetrators of the crimes against them will have succeeded. Sheikh Ahmed dreams of going home and resuming the life he was leading before the Darfur conflict erupted. But to do that he must first keep his people united.

Pablo Recalde

Pablo's a father, working far from his family, who wants to get food to the people of Darfur that desperately need it. But to do that he faces threats to the security of his team and the massive convoys that deliver food to the Darfuris who need it. He works for the World Food Program in El Geneina, the capital of West Darfur and dreams of leaving the world a better place than he found it.

Hejewa Adam

Hejewa's son Nasareldeen was beaten to death as she fled an attack on her home. In her heart she needs to just be a mother. But because of what happened, she's chosen to join the rebels and is fighting to defend her homeland. She dreams of a Sudan free from the current government but would, I think, be happiest if she could simply raise a child. Of the characters in the story, she goes through the fewest events on film, but she faces the most agonizing internal struggle.

The experience you've had is so vast. If you could articulate a few thoughts...

I returned from four months in Sudan filming *Darfur Now* with a transformed sense of what a story means. Before we started shooting, I traveled for a month throughout Darfur and listened as people told me of almost unimaginable atrocities that had happened to their families and villages. They ranged from men and women who said I could start filming on the spot, that they had nothing left to fear and were willing to die, to people who would only meet clandestinely in total darkness and made me promise to never reveal their identity for fear they would be killed. I've been hearing stories and working with them my entire professional life, but this was the first time I was with people for whom a story, their story, was a matter of life or death. I came home to the United States with an obligation to the Darfurians unlike any I've felt before.

I was also impressed by the human toll exacted upon the people of Darfur who were driven to rebel against their own government. The conversations I had with the rebels were heartbreaking. These people had their lives destroyed, were strong enough to survive and had decided the only way to continue was to sublimate their personal dreams and think of just the revolution. I'd ask them to describe their memories of the conflict and their hopes but they'd refuse, saying they could only speak of all people who died, and talk about the goals of the revolution. It was almost physically painful for them to recall individuals they'd lost or dreams they'd put aside. When they did talk it was heartbreaking. The simplicity of things they yearned for – to be able to get married and travel with their spouse and children in Darfur and see their land as vacationers not fighters, to be able to go back to school and study – transcended all differences and made me begin to understand what they must have suffered.

I was also struck by how many seemingly insurmountable obstacles in Sudan could be overcome by patience and a willingness to hear people out. My first day in Darfur I met with a government official who regarded me with a cauldron of rage and hatred in his eyes, for no reason that I could fathom other than that I was from the United States. He was in a position to thwart my efforts to find out about the crisis and make it impossible for us to travel in Darfur. He could have, quite simply, brought our production to a halt. And at that moment, on my first day in the region, I realized I had a responsibility to engage the world, particularly the Arab speaking, Muslim world in a way that we can hear and understand each other. It was my only way forward.

So rather than defend myself and argue, I decided to listen to him. It was a revelation. The crazy ideas, the misunderstandings, the fear all mirrored sentiments we hear projected against many parts of the Arab speaking world almost every day in the West. And the more I listened, the more he began to trust me and the more we found common ground - things we shared and could converse about. That encounter opened the doors to Darfur and may point a way to bridge the chasm that divides us, in what's generally called The West, from the Arab speaking world and threatens peace across the globe. I think the first step, simple as it seems, was to listen. That's the beginning of respect – respect each of us deserve.

If someone wants to help, what would you suggest they do?

Follow your instincts and own curiosity. Take stock of who you are and what you have to offer, learn what you can about the conflict and come to your own conclusions. If you're a talker – talk to people about Darfur. If you're a money person, do something with money. If you think of yourself as a parent and care about kids, look into the ways kids have been affected and how you can help. Rallies can be fun, but not everyone's a rally person. Giving money is helpful, but not everyone has money to spare. I've heard Don say over and over, "When people ask what can I do, I turn the question around and ask them, 'well, what *can* you do?'" I think back to Dean

driving home depressed that night saying to himself, "I'm just an agent. What can I do?" Start small and realistic and just take one step. That alone can make a huge difference.

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ABOUT THE FILMMAKERS

TED BRAUN (Writer/Director) spent the first four months of 2007 in Sudan filming *Darfur Now* with unprecedented access to the internally displaced people of Darfur, international aid workers, the government and the rebels. He has written and directed award winning documentaries and fictional films for HBO, PBS, A&E and The Discovery Channel on subjects ranging from the historical Jesus to test pilots of aviation's golden age to his most recent film, *We're Here To Speak For Justice*, which chronicled the battle for civil rights of California's developmentally disabled citizens. His documentary on the first Gulf War for U.S. News & World Report was A&E's highest rated original documentary in 1991. *Darfur Now* is his first theatrical documentary.

Braun taught screenwriting at Amherst College before joining the faculty at USC's School of Cinematic Arts, where he is an Assistant Professor in Screenwriting. He regularly lectures, conducts seminars, and serves as a script consultant throughout Europe and the US. In addition, he worked for Frank Daniel at The Sundance Filmmaker's Lab and with legendary screenwriter Robert Towne on *The Two Jakes*, the sequel to *Chinatown*.

CATHY SCHULMAN (Producer) won the 2006 Oscar® for Best Picture for producing *Crash*. She has been an executive and producer in the film business since 1987. Her other recent credits include *The Illusionist*, starring Edward Norton and Paul Giamatti, and *Thumbsucker*, released in 2005 and starring Tilda Swinton, Vince Vaughn and Keanu Reeves. Schulman is President of Mandalay Pictures and Mandalay Independent Pictures, and oversees the company's large slate of films.

An active member of the Producers Guild of America, AFI, IFP and FIND, Schulman teaches graduate level film producing at UCLA.

DON CHEADLE (Producer) was nominated for a 2004 Academy Award® as best actor in *Hotel Rwanda*. The film won top honors at the 2004 Toronto and AFI Film Festivals and garnered Cheadle a Golden Globe Award, Broadcast Film Critics Award and Screen Actors Guild Award nominations for best actor, as well. He was also featured in *Crash*, alongside Sandra Bullock, Matt Dillon and Thandie Newton. Cheadle also produced the film, which took the 2006 Oscar® for best picture.

Since being named Best Supporting Actor by the Los Angeles Film Critics in 1995 for his breakout performance opposite Denzel Washington in *Devil In A Blue Dress*, Cheadle has consistently turned in powerful performances on the stage and screen. Other feature credits include *Ocean's Eleven*, *Ocean's Twelve*, *Traffic*, *Out of Sight* and *Boogie Nights*. Cheadle recently finished shooting the features *Empty City* with Adam Sandler and the recently released *Ocean's Thirteen* and *Talk to Me*. His television credits include an Emmy®-nominated arc on *E.R.* and a Golden Globe®-winning performance as Sammy Davis, Jr. in HBO's film *The Rat Pack*.

MARK JONATHAN HARRIS (Producer) is a three-time Academy-Award® winning documentary filmmaker, journalist, novelist, and film professor. Among the many documentaries he has written, produced and/or directed are *The Redwoods*, a documentary made for the Sierra Club to help establish a redwood national park that won an Oscar® for Best Short Documentary (1968); *The Long Way Home*, winner of the Academy Award® for Best Feature Length Documentary (1997); and *Into the Arms of Strangers: Stories of the Kindertransport*, produced for Warner Bros., winner of the Academy Award® for Best Feature Length Documentary (2000).

In addition to filmmaking, Harris also writes journalism, and has published short stories and five novels for children. Since 1983, he has taught filmmaking at the School of Cinema-Arts at the University of Southern California, where he is currently a Distinguished Professor.

JEFF SKOLL (Executive Producer) founded Participant Productions in January, 2004 and serves as Chairman. Skoll's vision for Participant is to create a longterm, independent, global media company focused on longterm benefit to society. Citing classic films such as *To Kill a Mockingbird*, *Gandhi* and *Erin Brockovich* as examples, Skoll most recently served as executive producer on Participant films *Good Night, and Good Luck*, *North Country*, *Syriana*, *American Gun* and *An Inconvenient Truth* and on upcoming films, *The World According to Sesame Street* and *Fast Food Nation*.

Skoll has been a leader in technology and philanthropy for many years. In 1996, Skoll joined eBay as its first President and first full-time employee, and developed the company's business plan. After helping to bring CEO Meg Whitman to the company in 1998, Skoll became the VP of Strategic Planning and Analysis at eBay and led the company's acquisition, community development and new business efforts through 2001. In the months before eBay went public in 1998, Skoll led the company's effort to give back to the community, creating the eBay Foundation through an allocation of pre-IPO shares, an innovation that inspired a wave of similar commitments nationwide.

But Skoll didn't stop there. In 1999, he launched his own philanthropic organization, the [Skoll Foundation](#) for which he serves as founder and chairman. He created the foundation in alignment with his core belief that it is in everyone's interest to shift the overwhelming imbalance between the "haves" and "have-nots." The foundation takes up this challenge by focusing on social entrepreneurs – people who couple innovative ideas with extraordinary determination, tackling the world's toughest problems to make things better for us all. In five short years, Skoll and the foundation have emerged as social sector leaders; in 2002 through 2005, Skoll was recognized as one of today's most innovative philanthropists by Business Week, and he is frequently cited for his leadership in advancing the work and field of social entrepreneurship.

His recent honors and awards include Time Magazine's 100 People of the Year (2006), Wired Magazine's Rave Award (2006), the National Leadership Award for Commonwealth Club Silicon Valley (2004), the Outstanding Philanthropist Award from the International Association of Fundraising Professionals (2003) and the Outstanding Philanthropist Award from the Silicon Valley chapter of the Association of Fundraising Professionals (2002). In addition, in 2003, Jeff was awarded an honorary Doctor of Laws degree from the University of Toronto.

In April 2005, Skoll launched the Gandhi Project in partnership with Silicon Valley entrepreneur Kamran Elahian. Working with Palestinian voice actors and artists, an award-winning director dubbed the epic film into Arabic. It is being screened throughout Palestine in order to advance civil society goals of peaceful resistance, self-reliance, economic development and local empowerment, and plans are under way to expand screenings throughout the Arab world.

Skoll holds a Bachelors degree in Electrical Engineering from the University of Toronto, and an M.B.A. from the Stanford Graduate School of Business.

DIANE WEYERMANN (Executive Producer) As Executive Vice President, Documentary Films, Diane Weyermann is responsible for Participant Productions' documentary slate. This includes Sundance 2007's opening night film, Brett Morgen's *Chicago 10*, Jonathan Demme's award-winning *Jimmy Carter*, *Man From Plains*, Ted Braun's *Darfur Now*, *S.O.P. (Standard Operating Procedure)*, Errol Morris' upcoming documentary on Abu Ghraib, the recently released, critically acclaimed *Angels in the Dust*, and last year's Oscar winning documentary, *An Inconvenient Truth*, directed by Davis Guggenheim.

Prior to joining Participant in October 2005, Weyermann was the Director of the Sundance Institute's Documentary Film Program. During her tenure at Sundance, she was responsible for

the Sundance Documentary Fund, a program supporting documentary films dealing with contemporary human rights, social justice, civil liberties, and freedom of expression from around the world. She launched two annual documentary film labs, focusing on the creative process – one dealing with editing and storytelling, and the other with music. Diane was also part of the Sundance Film Festival programming team, where she was instrumental in creating a platform for international documentary work and responsible for programming the documentary content of the Filmmaker Lodge activities.

Weyermann's work in the documentary and international fields extends many years prior to Sundance. She was the Director of the Open Society Institute New York's Arts and Culture Program for seven years. In addition to her work with contemporary art centers and culture programs in the Soros Foundation network, which spans over thirty countries, she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund) in 1996. Since the inception of the Fund, she has been involved with the production of over three hundred documentary films from around the world.

OMAR AMANAT (Executive Producer) is a philanthropist and entrepreneur. Named one of Wall Street's "Top Ten Most Influential Technologists" Mr. Amanat was a pioneer in the electronic brokerage industry. He began his entrepreneurial career at Datek Online, one of the pioneers in online brokerage services which was sold to Ameritrade for \$1.3 billion. He left Datek to co-found CyberBlock and co-designed the trading platform CyberTrader, which was acquired by Charles Schwab in 2000 for \$488 million.

Most recently he was the founder, CEO and majority shareholder of Tradescape Corporation, which was one of the largest electronic brokerage firms in the United States (by trading volume) in 2002 when he sold it to E*Trade for \$280 million, becoming E*Trade's largest shareholder. Recipient of the prestigious Albert P. Einstein Technology award for outstanding corporate citizenship and sits on numerous boards including the Board of Trustees for the Harlem Youth Development Foundation, Human Rights Watch, the Rubin Museum of Art and is co-founder of the Alliance of Civilizations Media Fund.

He is a term member of the Council on Foreign Relations, a Trustee of the Democratic National Committee, and was recently the Vice Chairman of the Acumen Fund, which was named one of the 5 Charities changing the face of Global Philanthropy" by Barron's.

Amanat recently began to explore using the power of film to achieve social change and in 2005 became Co-Founder and the Founding Chairman of Groundswell Productions a \$200 million feature film production company. He is also a Founding Board Member of Summit Entertainment-a domestic and international studio which recently raised \$1 billion from Merrill Lynch. In the last two years, Mr. Amanat has been the Executive Producer on several motion picture projects including the this year's Toronto Film Festival's opening film – *The Visitor*, as well as the upcoming Miramax release *Smart People*, and *The Mysteries of Pittsburgh* as well as *Darfur Now*. He is also the co-founder of a \$1.3 billion hedge fund based in New York and Greenwich, CT.

MATT PALMIERI (Executive Producer) is CEO of FilmHaven, an independent film production and financing company where he is currently developing a number of projects including an adaptation of Wallace Stegner's "Remembering Laughter." Palmieri was a Senior VP at MGM where he participated in the development, production, financing, and distribution of numerous motion pictures including *Thelma & Louise*, *The Russia House*, and *Benny & Joon*. Palmieri was nominated for an Academy Award for directing and producing "Cruise Control" starring Sean Penn. Prior to his career in film, Mr. Palmieri worked as a management consultant for

McKinsey & Company where he specialized in the media and finance businesses. Mr. Palmieri attended Phillips Academy Andover, Stanford University, and Harvard Business School.

GARY GREENEBAUM (Executive Producer)

Rabbi Gary Greenebaum is the U.S. Director of Interreligious Affairs for the American Jewish Committee. From 1990-2006 he served as the Western Regional Director of AJC, an organization dedicated to protecting human rights and religious freedom in the U.S. and around the world. In that capacity he helped to secure initial funding for *Darfur Now* from the Righteous Persons Foundation and to interest Warner Independent in producing and distributing the film. In his current role at AJC he is working to involve Muslim, Christian and Jewish groups, both nationally and locally in developing activists to end the genocide in Darfur.

Long active in social policy issues himself, Rabbi Greenebaum served as the President of the Los Angeles Police Commission in the wake of the Rodney King beating, working to reform the LAPD. He has also served as a member of the Board of Governors of the State Bar of California, as a member of the board of Rebuild L.A., and the Multicultural Collaborative. He has also been deeply involved in international relations, and his efforts to build bridges between the Jewish community and the French government led to his being presented the French National Order of Merit in April 2006 by H.E. Jean-David Levitte, Ambassador of France to the United States.

DEAN SCHRAMM (Executive Producer) is a literary agent in Los Angeles, California representing writers, directors and producers in film and television including Ted Braun, the writer/director of *Darfur Now*. Dean is also a member of the Darfur Task Force of the American Jewish Committee Los Angeles on whose Executive Board he also serves. In those capacities, Dean was one of the principal organizers of the Los Angeles Darfur Observance Day lead by Los Angeles Mayor Antonio Villaraigosa and many other political and religious leaders culminating in an interreligious service at the famed First AME Church of Los Angeles attended by over 1000 people. In addition, in connection with the work of the AJC's Darfur Task Force, Dean had an idea to create a documentary film project on the issue and sought out his client, Ted Braun, to see if Ted might be interested in developing such a project, the ultimate result of which is *Darfur Now*.

Dean received a B.A. from Amherst College and a J.D. from the University of Chicago Law School. He is married to Los Angeles City Councilmember and President Pro Tempore of the Los Angeles City Council, Wendy Greuel. They have one son, Thomas.

LENORE ZERMAN (Co-Producer) started Crescendo Productions with partners Don Cheadle and Kay Liberman in 2005. *Darfur Now* marks their first film. They are currently in production on *Traitor*, starring Cheadle and Guy Pearce and have several other projects in development. Lenore is also a partner in Liberman Zerman Management, the firm she started 13 years ago with Kay Liberman. Together they have represented Cheadle, Ryan Stiles, Julie Bowen, Doug Savant and others.

Before joining the entertainment business as an assistant and then agent at The Bauman Hiller Agency, Lenore was the President of Corporate Fundraising for Carnegie Hall during its historic renovation project. After graduating from University of Michigan with a degree in English, she co-founded Limelight Editions, a book publishing company specializing in books on the performing arts.

EDGAR BURCKSEN, A.C.E. (Editor)

Edgar Burcksen, A.C.E. moved to California in 1985 after a successful career in The Netherlands as a feature film editor with more than 15 features and a Dutch Film Festival Award for his body of work to his credit. In California, he became supervising editor of "Seabert," a Saturday Morning Cartoon for French television, later acquired and televised by HBO. After the completion of 52 episodes he was hired by Colossal Pictures in San Francisco where he set up the editorial department and collaborated on numerous commercials for Levi's, Budweiser, Disney, etc. and music videos for The Grateful Dead and Thomas Dolby.

Brucksen's prowess in visual effects was noticed by ILM and they hired him to become the visual effects editor on *The Hunt for Red October* (1990) and later *Diehard 2* (1990). As one of the early fans of non-linear editing he became an expert in the use of the Editdroid, George Lucas' invention to pull editing out of the dark ages of film. When Lucas started his production of *The Young Indiana Jones Chronicles* (1992), he asked Edgar Burcksen to set up the post production for his prestigious TV series and also to become one of the editors. His collaboration with George Lucas on *Young Indiana Jones and the Curse of the Jackal* (1992) earned him an Emmy for best editing in 1992. Soon after, Brucksen served as editor and post production supervisor on "500 Nations" (1995) an 8 hour documentary miniseries about Native Americans hosted and produced by Kevin Costner.

A background in visual effects and a fluency in the German language brought him *Star Command* (1996) a pilot for UPN, produced by Paramount in Berlin, Germany. In 1996 he edited *Colors Straight Up* (1997) which was nominated for Best Documentary Feature at the Academy Awards®. The feature film *Lunker Lake* (1997) won at the Santa Clarita Family Film Festival and his teaming up with actor/director Jeroen Krabbé on the feature *Left Luggage* (1998) with Isabella Rossellini, Maximilian Schell, Chaim Topol and Marianne Saegbrecht brought 4 prestigious awards at the Berlin Film Festival in 1998. The National Council on Crime and Delinquency awarded him the 1998 Pass Award for his work on *No Salida* (1998). In *Search of Peace* (2000), a documentary about the peace process in Israel for the Simon Wiesenthal Center, *The Hollywood Sign* (2001) with Burt Reynolds, Tom Berenger and Rod Steiger and *Santa Who?* (2000) (with Leslie Nielsen) for Disney followed.

The documentaries *In Search of Peace* (2001, for the Wiesenthal Center), *The Bituminous Coal Queens of Pennsylvania* (2005) produced by David Hunt and Patricia Heaton and *Borrowing Time* (2006) were complimented with the feature films *Purple Heart* (2005) about the Iraq war with William Sadler and Mel Harris, the teen dramedy *School of Life* (2005) with Ryan Reynolds and David Paymer, the family film *The Tillamook Treasure* (2006), the action film *Road house 2* and the tense drama *Brothers Three, An American Gothic* (2007) with John Heard, Patrick Wilson and Neal McDonough. Burcksen's diverse experience over the complete spectrum of film genres made him director's Ted Braun first choice to execute his innovative ideas to edit *Darfur Now* (2007).

Edgar Burcksen is a member of ACE, the editors Guild and the Academy of Television Arts and Sciences. In 2001 he became the Editor in Chief of CinemaEditor, the official magazine of ACE. He is fluent in English, German, French and Dutch.

LEONARD FEINSTEIN (Editor) has worked in documentaries for 28 years. He has edited National Geographic Specials, programs for *Nova*, *American Masters*, and *The American Experience*, as well as the acclaimed PBS series, *Joseph Campbell and the Power of Myth*, and has edited several children's specials for HBO. Many of the films he edited were honored with Emmy, Peabody and IDA awards. His film *Robert Irwin: The Beauty of Questions*, which he directed and edited, was honored the Grand Prize at the 1998 International Biennale of Films on

Art in Paris. He was profiled by the *Los Angeles Times Magazine*, which featured his recent film, *Inhaling the Spore: A Journey through the Museum of Jurassic Technology*.

KIRSTEN JOHNSON (Director of Photography) has worked as a cinematographer with directors such as Raoul Peck, Barbara Kopple, Michael Moore, Gini Reticker, and Kirby Dick. Her cinematography is featured in Academy Award-nominated "Asylum," Emmy-winning "Ladies First," *Fahrenheit 9/11*, and Sundance premiere documentaries, *This Film Not Yet Rated*, *American Standoff*, and *Derrida*. Her most recent documentary, *Deadline*, (co-directed with Katy Chevigny), premiered at Sundance in 2004 and won the Thurgood Marshall Award. Her previous documentary as a director, *Innocent Until Proven Guilty*, premiered at the Berlin Film Festival and was broadcast on HBO in 1999. Kirsten Johnson's feature film script "My Habibi" was selected for the 2006 Sundance Writer's Lab and Director's Lab.

GRAEME REVELL (Composer) first appeared on the film scoring scene with his chilling score to the Australian thriller *Dead Calm*, he has gone on to score films for such high-profile directors as John Woo, Wim Wenders, Robert Rodriguez, Ted Demme and Michael Mann. Born in Auckland, New Zealand in 1955, Revell graduated from the University of Auckland with degrees in economics and politics.

A keen observer of both traditional ethnic music and natural sound, Revell started his scoring career after picking up on rhythms in patient vocalizations at an Australian hospital for the mentally ill, where he was working as an orderly. He incorporated recordings of the patients into his music in an early example of the creative use of sound, which would become a hallmark of his later work in motion pictures. His experiments with recordings of insects and industrial machinery led him to create the early industrial band SPK. Cinematic theatrics were an essential part of their live show, with early performances featuring slides and films of surgery, and the use of flame-throwers and oil drums. The band's unusual sound convinced directors George Miller and Philip Noyce to employ him on *Dead Calm*, on which he created a riveting atmosphere of panic and menace with hoarse breathing effects, tribal percussion and sampled choir. The music won Revell an Australian Oscar for best score.

For the end-of-the-Millennium thriller *Strange Days* he blended New Age effects with Middle Eastern sounds. Ghostly female vocals, piano and strings provided an appropriately ethereal, classically elegiac atmosphere for the visually dazzling cult thriller *The Crow*, for which Revell also collaborated with Jane Siberry on the ballad "It Can't Rain All the Time." He wrote a high-powered score in the classic horror mode for Robert Rodriguez's South of the Border vampire film *From Dusk Till Dawn*, and has also proven himself more than capable of working in the swashbuckling style of Korngold and John Williams when the occasion demands it.

Heavy industrial rhythms colored the mindset of Leonardo DiCaprio on *The Basketball Diaries*, while Revell enlivened the New Orleans setting of John Woo's *Hard Target* with a mix of bluesy jazz and striking vocal attacks over orchestral action licks; he traveled to Japan to employ traditional Kodo drummers in the score. He delicately accompanied the suburban setting of *The Hand That Rocks the Cradle* with a beautiful low-key melody for flute and strings, and brought a canny understanding of both the youth and mystical elements that drove the quirky witchcraft story *The Craft*. One of his most unique efforts is the deeply lyrical *Until The End of the World*, which mixes drifting, classically-tinged orchestral textures with whale-like sounds and the voices of Papua-New Guinea tribesmen, and Revell resumed his collaboration with *Dead Calm* director Philip Noyce for the big-budget cinematic adaptation of *The Saint*.

Graeme Revell won the award for best music at the Venice Film Festival for his score to Wayne Wang's film *Chinese Box*. He also completed the pulsating action score for the Samuel Jackson/Kevin Spacey suspense film *The Negotiator* and worked on Edward Zwick's intelligent examination of terrorism, *The Siege*, Michael Mann's *The Insider*, and the Warner Bros. science

fiction thriller *Mars: Red Planet* before completing two dramas for Carl Franklin, *High Crimes* and *Out of Time*.

In addition to scoring for the dark dramas for which he is known, Revell has shown remarkable diversity in other genres, including the Disney comedy, *Double Take*, Ted Demme's *Blow*, David Twohy's WWII military thriller, *Below* and Michael Gondry's comical examination of the trappings of desire in a world where both nature and culture are idealized, *Human Nature*. His widest audiences have found him scoring such blockbusters as Paramount's monster hit *Lara Croft: Tomb Raider*, Andrew Davis' action thriller, *Collateral Damage* and Fox's *Daredevil*.

Proving that his sound can successfully cross both genres and platforms, Revell scored the first season of *CSI: Miami*, helping it to become an instant hit for CBS and Jerry Bruckheimer. Revell's work can be heard in the Mickey Rourke vignette for Robert Rodriguez's adaptation of Frank Miller's graphic novel series, *Sin City* reteaming with Rodriguez shortly thereafter for *Shark Boy and Lava Girl in 3D* and *Grindhouse: Planet Terror*.

Most recently, Graeme Revell composed the score to Gregory Nava's upcoming crime-drama *Bordertown*, starring Jennifer Lopez, as well as Warner Independent's political documentary *Darfur Now*.

WARNER INDEPENDENT PICTURES

Warner Independent Pictures is the domestic theatrical distributor of *Darfur Now*. Warner Independent is home to 2006 Academy Award® winning feature documentary *March of the Penguins*, 2006 multiple Academy Award® nominee *Good Night and Good Luck*, and 2006 Academy Award® nominee for best foreign film, *Paradise Now*, which follows two Palestinian friends recruited for a strike on Tel Aviv. As part of Warner Bros. Entertainment, Warner Independent Pictures fills a niche in what is otherwise a fully integrated, broad based global entertainment company. They look to produce, acquire and distribute films that are adventurous, intimate, personal, taboo-breaking, and experimental, and to artists who explore the unexamined with courage and insight, and in ways that shed new light on the human condition.

PARTICIPANT PRODUCTIONS

In January 2006, Participant Productions was honored with 11 Academy Award® nominations for all four films they released in 2005 (*Syriana*, *North Country*, *Good Night and Good Luck*, and the documentary *Murderball*). In May 2006, Al Gore's global warming documentary, *An Inconvenient Truth*, became a box office sensation, and one of most successful documentaries of all time, prior to winning the 2007 Oscar® for best feature documentary. Participant is financing *Darfur Now*.

Participant believes that a good story well told can truly make a difference in how one sees the world. Whether it is a feature film, documentary or other form of media, Participant exists to tell compelling, entertaining stories that also create awareness of the real issues that shape our lives. Participant has built an environment to foster storytelling that engages the audience, generates awareness of topical and interesting issues and inspires individuals to take action. They seek to entertain their audiences first, then to invite them to participate in making a difference next.

AMERICAN JEWISH COMMITTEE

The American Jewish Committee, which just celebrated its centennial year, is a pioneer human relations organization in the United States. Its mission is to combat bigotry and extremism and promote human rights worldwide in addition to being an advocate on public policy issues rooted in democratic values and working to strengthen basic principles of pluralism around the world.

The American Jewish Committee is a global organization and has 175,000 members with 32 outposts overseas and 32 offices in the United States

RIGHTEOUS PERSONS FOUNDATION

Under the auspices of the American Jewish Committee, *Darfur Now* secured a grant of \$100,000 from Steven Spielberg's Righteous Persons Foundation that enabled the filmmakers to begin shooting *Darfur Now* before the distribution deal was secured. Steven Spielberg established the Righteous Persons Foundation with profits he earned from *Schindler's List* to promote tolerance and to strengthen the commitment to social justice. Since its inception, the Righteous Persons Foundation has made grants totaling over \$62 million to projects in the fields of arts and culture, youth and young-adult programs, [social justice](#), tolerance, synagogue revitalization and spirituality, and Holocaust education and remembrance.

ABOUT THE SUBJECTS

AHMED MOHAMMED ABAKAR was born and lived in the West Darfur village of Durri where he was a builder and farmer until the Darfur conflict erupted in 2003. When his village was attacked by Janjaweed militias, Ahmed fled with his wife and two children and now resides in Hamadea camp for the internally displaced – one of four such camps outside the town of Zalingei. Ahmed worked briefly for an international aid agency inside the camp until he was asked by the people of Hamadea to become their leader, the Sheikh of Sheikhs. In this position he serves his fellow residents but has no income. Ahmed and his family survive on the same ration card provided to all residents of Hamadea.

HEJEW A ADAM was born and grew up in the West Darfur village of Shataia. At the age of fifteen, her education was interrupted when she got married. Ten years later her son Nasaraldeen Issac was born. In 2003, while her husband was away in the capital of Khartoum, Hejewa's village was attacked and destroyed. As she fled with her son on her back, they were beaten. Nasaraldeen, who was only three months old, died as a result. Hejewa was eventually reunited with her husband in a camp for the internally displaced, but she decided to join the Sudanese Liberation Army which she is a member of to this day.

DON CHEADLE *See About the Filmmakers*

DR. LUIS MORENO-OCAMPO of Argentina was elected by the Assembly of States Parties elected Dr. Luis Moreno-Ocampo of Argentina as first Prosecutor of the Court on April 21, 2003, the. Dr. Moreno-Ocampo has a distinguished career as prosecutor, trial attorney, university lecturer and legal strategist on issues ranging from international criminal justice to human rights law, corruption control and journalists' protection.

From October to April 1984, he led the investigations into the case against 9 senior Army commanders, including 3 former heads of state, from the military juntas which ruled Argentina between 1976 and 1980. The subsequent trial, which was held between October 1984 and April 1985 and led to the sentencing of the 5 of the accused, was the first case brought against individuals responsible for mass killings since the Nuremberg Trial of Nazi officers. During the proceedings, Dr. Moreno-Ocampo presented arguments for 700 counts of "murder, kidnapping and torture," calling 835 witnesses and citing thousands of documents. He later prosecuted those responsible for mass killings during the 1987 and 1992 military rebellions in Argentina.

For a decade after the so-called “Junta Trials,” Dr. Moreno-Ocampo was involved in several high profile cases of international criminal justice, including the extradition of the former Nazi officer Mr. Erich Priebke to Italy, the trial of Chilean secret police for the murder of General Carlos Prats and case against military commanders accused of malpractice during the Malvinas/Falklands war.

A member of the global board of Transparency International, Dr. Moreno-Ocampo has also been a visiting professor at both Stanford University and Harvard University. He has resigned from all of these institutions in order to remain impartial during his tenure as Prosecutor of the Court.

PABLO RECALDE was born in Ecuador from a UN family, his father worked for the organization for most of his professional career. He grew up traveling and attended schools in many parts of the world where he became fascinated by diversity and by the universal principles that underline the organization.

In 1985, Recalde joined the UN / WFP and worked directly in development and emergency programs, mostly in Southern Africa, where he set up several food aid programs and developed computerized distribution allocation systems. In Mozambique he created one of the first geo referenced data bases in WFP and it was this that took him to WFP / HQ in Rome where he originated and directed WFP's Vulnerability Analysis and Mapping Unit (VAM).

While working on VAM, Recalde developed into a strong supporter of interagency collaboration, and with a group of technical officers from other UN agencies and donor governments, developed the Geographic Information Systems Team (GIST). GIST uses data and information management as a core component of Early Warning and Contingency planning, preparedness and response, and is spearheading the implementation of Humanitarian Information Centers (HIC). Recalde was also on Loan from World Food Programme (WFP) to the Office of Coordination of Humanitarian affairs (OCHA) where he headed the Field Information Support Project, (FIS).

Recalde has most recently has been appointed as Country Director in Mali where he developed and reinforced the government's capacity to manage their strategic grain reserve in close coordination with donors who agree on the release of the stock and discuss its reconstitution. Currently Pablo is serving in Darfur as Deputy Country Director and Head of the West Darfur Regional Office, one of the largest humanitarian operations in the world, (a total of almost 3 million people being assisted daily) Recalde within West Darfur is currently assisting approximately 700,000 people to eat every day of the year, he also runs the humanitarian air service that permits all humanitarians to access areas where security would not allow in other ways and deals with the security of the whole humanitarian community as deputy areas security coordinator.

ADAM STERLING is the director of the Sudan Divestment Task Force, a project of the Genocide Intervention Network. Adam has received a number of humanitarian awards and serves as an advisor on Sudan investment issues for numerous institutional investors, state pension funds, state legislators, and federal representatives.

In 2006, Adam graduated from the University of California, Los Angeles (UCLA) with degrees in Afro-American Studies and Political Science. While at UCLA Adam became a leader of a student organization for Sudan that spearheaded the divestment efforts at the University of California and state of California.

Currently serving as director of the Sudan Divestment Task Force, Adam has played a pivotal role in the organization's success and position as the coordinating entity for the Sudan divestment movement. Today, the Sudan Divestment Task Force is actively involved in dozens

of successful and developing targeted Sudan divestment campaigns around the world at the university, asset manager, city, state, and national levels.

Adam's writings and work have appeared extensively in the press; including contributions to The Wall Street Journal, The Financial Times, The New York Times, The Los Angeles Times, Fort Worth Star-Telegram, The San Francisco Chronicle, The Christian Science Monitor, and National Public Radio. He has also served as a guest on a number of broadcast news programs, including CNBC's *Street Signs*. Additionally, Adam has provided testimony for numerous state legislatures, the United States Congress and the United Nations Global Compact.

ABOUT THE MUSIC

Graeme Revell's score for *Darfur Now* used Darfurian musicians. The film also features the song "Love's In Need Of Love Today," written by Stevie Wonder and performed by Stevie Wonder and Bono. The recording features Sudanese musicians.

Soundtrack album on Lakeshore Records.

CREDITS

WARNER INDEPENDENT PICTURES
and
PARTICIPANT PRODUCTIONS
present

A
CRESCENDO
production

A
MANDALAY INDEPENDENT PICTURES
production

DARFUR NOW

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THEODORE BRAUN

Produced by
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MARK JONATHAN HARRIS

Executive Producers

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GRAEME REVELL

Featuring the song
"Love's in Need of Love Today"
Written and Performed by
STEVIE WONDER

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“Love’s in Need of Love Today”
Written by Stevie Wonder
Performed by Stevie Wonder and Bono
Courtesy of Motown Records
Under license from Universal Music Enterprises

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The many people of Sudan who contributed to this film but must remain anonymous

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To learn more about Darfur and take action, go to www.participate.net

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