

 An International Film Circuit release
of a Break Thru Films Production
in association with
Global Grassroots and Three Generations

THE DEVIL CAME ON HORSEBACK

A FILM BY ANNIE SUNDBERG AND RICKI STERN

 AWARD WINNER 

Best Female Filmmakers Award – San Diego Film Festival
Adrienne Shelly Excellence in Filmmaking Award – Nantucket Film Festival
Seeds of War Award – Full Frame Documentary Film Festival
Full Frame/Working Films Award – Full Frame Documentary Film Festival
Witness Award – SilverDocs Film Festival
Best International Feature Documentary Award – BritDocs Film Festival
Best Cinematography Award – United Nations Association Film Festival
Lena Sharpe/Women in Cinema Persistence of Vision Award – Seattle International Film Festival

 OFFICIAL SELECTION 

Sundance Documentary Competition 2007
CineVegas Film Festival 2007
Tribeca Film Festival 2007
Human Rights Watch International Film Festival 2007 (closing night film)

www.thedevilcameonhorseback.com
US, 2007, Color, 85minutes

Break Thru Films
30 West 26th St. 7th Floor
New York, NY 10010
212-675-6568, Fax 212-665-7068

Hi Resolution Images are downloadable at: www.infc.us/devil

SYNOPSIS

THE DEVIL CAME ON HORSEBACK exposes the tragedy taking place in Darfur as seen through the eyes of an American witness who has since returned to the US to take action to stop it.

Using the exclusive photographs and first hand testimony of former U.S. Marine Captain Brian Steidle, THE DEVIL CAME ON HORSEBACK takes the viewer on an emotionally charged journey into the heart of Darfur, Sudan, where an Arab run government is systematically executing a plan to rid the province of its black African citizens. As an official military observer, Steidle had access to parts of the country that no journalist could penetrate. He was unprepared for what he would witness and experience, including being fired upon, taken hostage, and being unable to intervene to save the lives of young children. Ultimately frustrated by the inaction of the international community, Steidle resigned and returned to the US to expose the images and stories of lives systematically destroyed.

DIRECTORS' STATEMENT

This is a film that came upon us quickly and urgently. We first met Brian Steidle in the early spring of 2005, just as we were in the midst of finishing our film "The Trials of Darryl Hunt." We had heard about Darfur, but like many Americans, only vaguely. The news that emerged was often buried deep inside the international section of a handful of US newspapers. But we had seen Nicholas Kristof's groundbreaking series of Op-Eds on Darfur in the New York Times, in particular his series about "The American Witness" which marked the first time photographs were included on those pages. These were photos taken by a former Marine who had been an African Union monitor in Darfur. They were haunting and unforgettable.

We met Brian through his sister Gretchen, who had become a passionate advocate for the victims and women refugees of Darfur. Together they were in the beginning stages of mounting an international journey to get the word out about what Brian had seen. They were meeting with US political leaders and soon to embark on a trip to the UK where Brian had been invited to show his photographs in a special meeting of members of Parliament. We felt that Brian was just halfway through a journey that began in Sudan's Nuba mountains, and only just beginning to come to grips with what he had witnessed. For us as filmmakers, it was a perfect opportunity.

As the tragedies unfolded over the past decades in Sudan, from the North South civil war that resulted in thousands of young refugees, Annie and Ricki had watched for a means of telling an evolving story about the corruption and conflicts in Africa which seemed repeatedly to politically marginalize these countries. Rwanda was another recent horror, and such a marked international failure, that it was incredible to watch it happen again, but in agonizing slow motion. What was truly happening on the ground in Darfur, what were the causes? And what was keeping the world from intervening?

In spring 2005, we began to collaborate with Brian, who still seemed shell shocked by what he had experienced in Darfur. We began with nothing more than Brian's personal story of what he witnessed, and his collection of exclusive photographs, smuggled out of Sudan in a risky move to leave with what would prove to be damning evidence that implicated the Sudanese government in what was happening in Darfur. He, like us, seemed to be struggling with what to do next, and what could make a difference. We started by filming Brian's return to Africa, to the refugee camps in Chad, and when he made the decision to start talking to people all around the world about his story, we followed. We were curious to see how Brian would change, from a Marine raised in a tradition of duty and respect, to an ardent educator, passionate about intervention, who was driven by the nightmares of his time in Sudan.

The fact that Brian was American offered a unique perspective on the crisis, and that he was "just a guy" who went to do a job and found himself in the worst place imaginable, gave us hope that a wide audience would connect with Brian and his experience – and be compelled to become educated and involved in what continues to unfold in Darfur. We also came to see this film as the darkest type of political thriller, and it was all too real.

We are thankful to the humanitarian agencies and individuals who offered their footage to us, and to all those who shared their perspectives, political insight and testimonies.

The biggest risks of all in making a film like this are borne by those who assisted us on the ground in Darfur and Chad. Our translator who accompanied and aided Brian and the team in the refugee camps in Chad was arrested (and later released) shortly after Brian returned back to the states. Most importantly, every Darfurian who shared their story with us on camera is at risk of Sudanese governmental reprisal. We are profoundly grateful for their willingness to bear witness, and we hope this film will help to end the violence and bring protection to those still on the ground in Darfur and Chad.

With our previous film *The Trials of Darryl Hunt* – we found ourselves captivated by a story of a community in racial turmoil over a murder that happened in 1984, and the man, Darryl Hunt, who was convicted of a crime many people felt he did not commit. For us, "*The Trials of Darryl Hunt*" was not another DNA case of a man wrongly accused. It was a story with two decades of perspective on the subtle, intangible influences of crime, race and law on a community, and a story about fortitude, commitment, and a powerful faith shared by those who stood by each other for twenty years.

The Devil Came on Horseback, like *The Trials of Darryl Hunt*, focused on individuals dedicated and driven by their passion and determination for change. At present, we are scripting and directing two short films on teen depression for the American Foundation for Suicide Prevention as well as developing several new projects, which we hope to be able to fund for production in 2008. The films are varied in focus but retain our desire to make powerful character-driven documentaries about important issues. We are working on films about children struggling with obesity, teen brides in a polygamist sect, juveniles sentenced to life in prison, and individuals committed to saving the world's oceans.

FILMMAKERS' NOTES

Sudan is the largest country in Africa, and one of the most violent. The recent 20-year civil war between the government backed Arab North and the Christian South claimed the lives of more than 2 million people.

Now in Darfur, the killing continues.

The crisis in Darfur began in 2003 when a non-Arab rebel group seeking more wealth and autonomy for Darfur attacked a military airport. The Arab dominated government responded by unleashing Arab militias known as the Janjaweed – “Devil on Horseback “- upon the non-Arab tribes. The attacks were so brutal, deadly and systematic that many have called this conflict genocide. More than 400 thousand have been killed in Darfur, and almost 3 million have been forced from their homes. This is a crisis based on race and the government is targeting its own citizens.

THE DEVIL CAME ON HORSEBACK exposes the genocide in Darfur, Sudan as seen through the eyes of an American witness, former U.S. Marine Captain Brian Steidle, who served as an unarmed military observer with the African Union from 2004 through 2005.

Shaped by Brian’s personal journey -- using on-the-ground video and more than 1,000 of his exclusive photographs of the emerging crisis in Darfur -- the film reveals the horrors of a government waging a dark war on its citizens, creating a gripping and uncompromising expose of this ongoing genocide.

Brian spent over a year in Sudan, and six months as an official military observer in Darfur, with military intelligence and access to parts of the country that no journalists could penetrate. Just 27 years old, Brian was unprepared for what he would experience – daily he witnessed the brutal slaughtering of men, women and children yet was unable to intervene – and for what he would learn about Sudan and its government.

Armed with a pen, paper and a camera, Brian’s only defense was to document the evidence and capture proof of an Arab government bent on destroying its black African citizens. Ultimately frustrated by the African Union’s inability to take action, Brian resigned and smuggled more than 1000 photographs back to the United States. Haunted by what he witnessed, Brian became driven to expose the images and stories behind this ongoing genocide, with the hope of compelling international intervention.

In March 2005, Nicholas Kristof, journalist for the New York Times, first published Brian’s photographs and broke his story. There was enormous public and media response. The U.S. State Department contacted Brian to ask him to stop showing his photographs to the American public. He was warned by the African Union that he was putting himself at risk. He was accused of profiteering. Brian discovered that he was on the Sudanese Government’s watch list. Brian responded by taking his photos on the road to educate political leaders and people worldwide about what was unfolding in Sudan.

In late 2005, now unable to return to Darfur for fear of his own safety, Brian was hungry for current information on the crisis. He wanted an update from people on the ground, and he wanted to connect with survivors for personal reasons, in an effort to make sense of what he had witnessed in Darfur. He traveled to refugee camps in Chad, searching for survivors of the violence he documented, and seeking relatives of the dead he photographed.

After Chad, Brian traveled to Rwanda for the genocide memorial, and to understand the emotional and political struggles faced by countries that seek to rebuild after genocide. Brian met with survivors from Sierra Leone, from Rwanda, from Cambodia, from the Holocaust. He went from Rwanda back into the speaking field, touring again in the US and internationally, this time to build awareness for a Washington DC rally in late April 2006 geared to motivate US political leaders to take action in Darfur. Days after this rally, a fragile peace agreement was signed in Darfur between the Sudanese government and the largest rebel group. As shown by increasing aggression, this agreement is not holding and the crisis is now spreading into Chad, threatening to destabilize the region.

The film hauntingly chronicles Brian's life-altering time in Darfur and his journey to make public his experience and responsibility to this crisis. Drawing from personal interviews, Brian's home movies, video and audio recordings from the field in Darfur, his travels in the US, Chad, the UK and Rwanda – intercut with the most recent footage obtainable provided by renegade sources in Darfur – the film cinematically details the events and causes that shape this crisis.

2007 is estimated to be the deadliest year yet in Darfur, as the violence spreads and humanitarian groups begin to leave the area. Our hope as filmmakers with **THE DEVIL CAME ON HORSEBACK** is to inspire and empower people to get involved and become active in bringing peace to Darfur, and to motivate international leadership to create foreign policy to respond effectively to this crisis before it becomes even worse.

**THE DEVIL CAME ON HORSEBACK
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BRIAN STEIDLE

Former United States Marine Brian Steidle served for six months in Darfur as an unarmed military observer for the African Union. There he witnessed first-hand the ongoing genocide, and documented every day of his experience using email, audio journals, notebook after notebook and nearly 1,000 photographs.

Brian and his sister Gretchen Steidle Wallace wrote the book *The Devil Came on Horseback*, based on their correspondence throughout his time in Darfur. Fired upon, taken hostage, a witness to villages destroyed and people killed, frustrated by his mission's limitations and the international community's reluctance to intervene, Steidle resigned and has since become an advocate for the world to step in and stop this genocide. The book, which will be released this spring, depicts the tragic impact of an Arab government bent on destroying its black African citizens, the maddening complexity of international inaction in response to blatant genocide, and the awkward, yet heroic transformation of a former Marine turned humanitarian. It is a gripping and moving memoir that bears witness to atrocities we have too long averted our eyes from, and reveals that the actions of just one committed person have the power to change the world.

Brian, a former Captain in the Marine Corps, worked for the African Union where he served in Darfur. He has made several return trips to Africa and now gives lectures across the country, including Harvard, Princeton, Stanford and UCLA, about Darfur. He lives in Los Angeles. Gretchen, Brian's sister is the founder of Global Grassroots and has a BA in foreign affairs from the University of Virginia and an MBA from the Tuck School at Dartmouth College. She lives in New Hampshire.

A NOTE FROM BRIAN STEIDLE

I am telling the stories of the Sudanese people because it seems unthinkable not to. While in Darfur I witnessed villages of up to 20,000 people torched to ashes, men castrated and left to bleed to death, innocent families locked inside burning huts, children shackled and tortured, young girls gang-raped, fields of bones and executed corpses. I felt I had to expose these unmentionable atrocities to the American public. The conflict still rages in Darfur and our leaders, despite calling it genocide, have yet to step in to prevent further violence.

I want people to feel compelled to take action to end this conflict and do whatever necessary to prevent future conflicts like this from happening. I want people to care about Africa.

The events that I witnessed must be made public both for the sake of each Darfurian still struggling to survive and in honor of the millions who have perished under acts of genocide while the world remained cowardly and silent.

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BACKGROUND ON DARFUR

In Southern Sudan, civil war has raged for more than twenty years, with an impoverished and marginalized south fighting for better representation from an increasingly Arabic northern government. This bitter struggle has spawned what is now labeled as the most urgent humanitarian crisis in the world.

In February 2003, civil unrest broke out among black African rebel groups in Sudan's western region of Darfur, seeking equal rights from the Arab Government of Sudan. In response, the Government began sponsoring militias among Arab nomadic tribes to squelch the rebellion. These militias have become known as the "Janjaweed" (devil on a horse). The Janjaweed are well armed and directed by the Government of Sudan, with the shared goal of eliminating all black African tribes in Darfur. Together, they began violently attacking not just the rebel groups, but black African civilians.

Since fighting broke out it is estimated that nearly 400,000 Africans have perished and over 2.5 million displaced by the violence. Based on survivor testimony and eye-witness accounts, militia members and government troops have systematically bombed and then burned African villages, tortured civilians, raped thousands of women, slaughtered hundreds of thousands of villagers and forced the remaining to flee their homes with nothing. Black African civilians are being locked in their huts and burned alive. Torture before execution is common, and men are often castrated, their eyes plucked out and their ears and limbs cut off. Rape is used as a further tool of genocide, with the goal of producing lighter skinned babies and degrading the Black African population. For larger attacks on villages, the Government of Sudan drops bombs from Antonov aircraft and uses helicopters to fire rockets filled with tiny nails that tear through human bodies.

Millions trapped within Sudan and those who have escaped to neighboring Chad are forced to live in internally displaced persons (IDP) camps or refugee camps, while humanitarian aid groups struggle to meet their basic needs for survival. Within Sudan, the government consistently impedes the ability of the African Union peace monitors and aid workers to assess the violence and treat the needs. It is estimated that at the height of the conflict up to 15,000 people were dying each month both on account of the violence and also as a result of the difficulties surviving homeless in the harsh desert climate including disease, lack of medical care for injuries, shortages of water and food, and inadequate shelter. This ongoing ethnic and racial cleansing engineered by the Sudanese Government is threatening to extinguish the African population from the Darfur region completely.

Women and children unarguably bear the greatest burden of this conflict. IDP camps are filled with families that have lost their fathers. Most significantly, rape is used as a widespread violent tool of war. During attacks, girls as young as 8, women as old as 78, and women even seven months pregnant have been reported to have been gang raped by Arab militias. Even after they relocate to IDP camps, women are forced to leave the camps

daily to seek firewood with the almost certain risk of rape from the Janjaweed militias. Often women are sexually assaulted even within the supposed safety of the IDP camps.

Frequently, rape victims are ostracized and others face unwanted pregnancies. When women report their rapes, they are often arrested for having sex out of marriage or experiencing an “illegal pregnancy”. Many are required to undergo virginity testing, and others face sexual assault within prison. When women finally are able to return home and rebuild their lives, many are abandoned by their parents or husbands because they are now considered “tainted” property. Countless women are left to support themselves and their unwanted children alone.

In July 2004, US Congress unanimously agreed that genocide was taking place in Darfur. Beyond supporting unarmed observers and continuing to supply humanitarian aid, there has been no intervention by the US or the international community.

The International Criminal Court Chief is demonstrating leadership on Darfur. UN Resolution 1593 adopted in March 2005 referred the situation in Darfur to the Prosecutor. Since then the ICC has sent 5 missions to Sudan to gather evidence of crimes against humanity. A sixth mission is slated for June 2007. Chief Prosecutor Luis Moreno Ocampo formally presented cases to the ICC judges in February 2007 naming Ahmad Harun, former State Minister of The Interior of Sudan and Janajweed militia chief Ali Kushayb. The Court now awaits the response of the judges to determine their next steps.

Since the beginning of 2007 the crisis has continued with no concrete progress. Attacks on aid workers have killed twelve people in the last six months, and humanitarian access to those who need it is now worse than at any point since the crisis began. If the aid groups leave, another 4.5 million lives will be put at risk.

On June 12th 2007 the Sudanese Government agreed to a hybrid UN –AU peacekeeping force for Darfur. This came with promises of “expeditious” deployment. The track record of the Government of Sudan in complying with prosecution and protection remains poor. The hybrid force, slated to be about 19,000 strong, will need to be funded by the UN. The Security Council will have to pass measures to raise this money and full deployment will take months. In the meantime the rainy season has begun, increasing death from disease and making access harder. Oxfam announced it would be withdrawing its mission, serving 130,000 IDPs from Gereida due to the failure of the Government of Sudan to arrest or prosecute those responsible for harming their aid workers.

During the Rwandan Genocide more than 800,000 people were killed in 100 days equating to 8000 innocent people murdered a day.

The killing in Darfur, although happening more slowly, is steadily approaching the numbers of Rwanda. It is only a matter of time.

**THE DEVIL CAME ON HORSEBACK
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PRODUCTION PERSONNEL & BIOS

Directed by	Annie Sundberg & Ricki Stern
Produced by	Annie Sundberg, Ricki Stern, Gretchen Wallace, Jane Wells
Editing	Joey Grossfield
Music	Paul Brill
Cinematography	Jerry Risius, Phil Cox, Tim Hetherington, William Rexer II, Annie Sundberg, John Keith Wasson
Visual FX	Yorgo Alexopoulos
Sound Design	Brad Bergbom, Rusty Dunn
Sound Supervisor	Tom Efinger
Production Manager	Katie Brown
Assistant Editor	Kristin Rodriguez
Associate Producers	Seth Keal, Jed Alpert, Ted Greenberg
Producers	Ira Lechner & Eileen Haag, Cristina Ljungberg, The Fledgling Fund

CREW BIOS

DIRECTORS AND PRODUCERS – ANNIE SUNDBERG AND RICKI STERN

Annie Sundberg and Ricki Stern recently co-directed and co-produced the award-winning documentaries “The Devil Came On Horseback” (Sundance 2007 and Gotham Award nominee) and “The Trials of Darryl Hunt.” “The Trials of Darryl Hunt” was short-listed for the 2007 Academy Awards for Best Documentary Feature, and was a 2007 Independent Spirit Award nominee for Best Documentary. That film won awards at more than twenty festivals to date, and premiered on HBO in spring 2007, with theatrical release (ThinkFilm) in summer 2007.

Annie Sundberg is a director, producer and writer of film and television. She is the co-director with Ricki Stern, and a producer of “The Devil Came on Horseback,” a production of Break Thru Films, (Sundance 2007, Gotham Award nominee), theatrically released by International Film Circuit, airing on National Geographic (February 2008). The film has won over seven festival awards, including Best International Film at Brit Docs. Annie and Ricki Stern have been recognized with the Best Female Filmmakers Award- San Diego Film Festival, Adrienne Shelly Excellence in Filmmaking Award and Lena Sharpe/Women in Cinema Persistence of Vision Award – Seattle International Film Festival.

Annie recently co-directed and co-produced with Ricki Stern the award-winning documentary “The Trials of Darryl Hunt,” a production of Break Thru Films, about a man who spent 20 years in prison for a brutal rape/murder he did not commit.

“The Trials of Darryl Hunt” (Sundance 2006) was a 2007 Independent Spirit Award nominee for Best Documentary and has won more than twenty festival awards to date. The film premiered on HBO early 2007, followed by a theatrical and DVD release, October 2007 (THINKFilm).

Annie also produced the independent feature film “Tully,” nominated for four 2003 IFP Spirit Awards (Best Film, Best Screenplay, Best Debut Performance, Best Supporting Actor). Tully screened at Toronto and London Film Festivals, and received Best Film at eleven festivals, including the Los Angeles Film Festival. Recent television directing credits include “Trailer Fabulous” for MTV. Prior to that, she directed the pilot for the series “Behind the Bash with Giada DeLaurentiis” (Food Network). Annie was Series Producer on “Family Plots” (A&E) following a

family run funeral parlor in San Diego. Additional producing credits include a four part series on the Mayo Clinic for Discovery Health (2004) and the 1996 Academy Award and Emmy winning *One Survivor Remembers*, a co-production of HBO and the U.S. Holocaust Memorial Museum. She was co-producer of *In My Corner*, a feature documentary film on the world of amateur boxing and the lives of young men who train in the South Bronx, which premiered nationally as part of PBS' award winning P.O.V. series (1999). She is currently at work on her first screenplay.

Ricki Stern is a director, producer and writer whose films have shown on HBO and PBS. She is the co-director with Annie Sundberg and a producer of "The Devil Came on Horseback," a production of Break Thru Films (Sundance 2007, Gotham Award nominee), theatrically released by International Film Circuit, airing on National Geographic (February 2008). The film has won over seven festival awards, including Best International Film at Brit Docs. Ricki and Annie have been recognized with the Best Female Filmmakers Award- San Diego Film Festival, Adrienne Shelly Excellence in Filmmaking Award and Lena Sharpe/Women in Cinema Persistence of Vision Award – Seattle International Film Festival.

Ricki recently co-directed and co-produced with Annie Sundberg the award-winning documentary "The Trials of Darryl Hunt," a production of Break Thru Films, about a man who spent 20 years in prison for a brutal rape/murder he did not commit. "The Trials of Darryl Hunt" (Sundance 2006) was a 2007 Independent Spirit Award nominee for Best Documentary and has won more than twenty festival awards to date. The film premiered on HBO early 2007, followed by a theatrical and DVD release, October 2007 (THINKFilm).

Ricki is the director and co-producer of the award winning *In My Corner*, a documentary film on the world of amateur boxing and the lives of the young men who train in the South Bronx. The film was nationally broadcast as part of PBS' award winning documentary series P.O.V. (Point of View). She directed and produced the EMMY nominated *Neglect Not The Children*, a documentary about a Harlem based youth program. *Neglect Not The Children* was hosted by Morgan Freeman and nationally aired on PBS. Ricki's producing credits include the HBO's series on forensic science "Autopsy I, II, III" and "Murder 9 to 5," on workplace violence. Ricki is the author of a children's book series "Beryl Bean: Mighty Adventurer of the Planet" published by HarperCollins. She founded Break Thru Films, inc. in 1990. The company is currently working on the feature film version of Darryl Hunt's story.

PRODUCERS – GRETCHEN WALLACE AND JANE WELLS

Gretchen Wallace graduated in 1996 with BA in foreign affairs from the University of Virginia and received her MBA in 2001 from the Tuck School of Business at Dartmouth College. From 1996-1999 she worked in international project finance for PMD International, Inc. From 2002-2003 she worked as Managing Director of Youth Venture for Ashoka, an international non-profit organization advancing the profession of social entrepreneurship. In 2004 she led a team to South Africa to study the impact of HIV/AIDS and the work of social entrepreneurs combating the disease. In late 2004, she founded Global Grassroots to invest in emerging social entrepreneurs working for women's rights in developing countries. In 2005, she launched her work in the Darfur refugee camps of eastern Chad, and in 2006 expanded to Rwanda to offer social venture training to widowed genocide survivors. Gretchen is a co-author of her brother's memoirs, titled "The Devil Came on Horseback: Bearing Witness to the Genocide in Darfur", published by PublicAffairs.

Jane Wells is a freelance writer and activist who went to Sudan in March 2005, to bear witness to the genocide unfolding in Darfur. She subsequently visited the refugee camps in Chad to deepen her knowledge of the crisis and to take more witness testimony. She became producer of *The Devil Came on Horseback* to help bring Brian Steidle's unique witness to as wide an audience as possible. In 2006 she went to Rwanda with Brian Steidle and Gretchen Wallace to learn about that genocide and gather footage for *The Devil Came on Horseback*. She has written dozens of articles about this genocide that have appeared in *Vogue*, *Diversions* and *The Huffington Post*. She formed *Three Generations* to deepen her efforts to pressure politicians, the media and the public at large to act and to protect in the face of genocide, the greatest crime against humanity. *Three Generations* honors her father's work as a filmmaker in World War II documenting the Holocaust. (He filmed the liberation of Bergen-Belsen in 1945). Her work on "*The Devil Came on Horseback*" takes up the same mantle hoping to use the medium of film to make "never again" finally mean something. She was raised and educated in the UK. Since moving to the US in 1984 she has worked for Granada Television, First Run Features and Circulo de Lectores. She is a Contributing Editor at *Aspen Magazine*.

CINEMATOGRAPHERS – JERRY RISIUS, TIM HETHERINGTON, PHIL COX, WILLIAM REXER II, and JOHN KEITH WASSON

Jerry Risius' work includes the films "Unzipped," "Muskrat Lovely," "Out of Laos," "Dreaming in Cuba" and "Our Brand Is Crisis." He has extensive field producing and cinematography credits for television shows including "No Reservations" featuring Anthony Bourdain, National Geographic specials and the PBS series "NATURE."

Tim Hetherington was born in Liverpool, UK, in 1970. He started photography in 1996, and was a member of Network Photographers from 2000 -2004. His interest lies in creating diverse forms of photographic communication from long-term projects, and his experiments have ranged from digital projections at the Institute of Contemporary Art in London, to fly-poster exhibitions in Lagos. Recent projects include "Healing Sport" (1999 – 2002), "Blind Link Project" (2000 -), and "Liberia" (2003 -).

He is a recipient of numerous awards including a Fellowship from the National Endowment for Science, Technology and the Arts (2001), a Hasselblad grant (2002), and two World Press Photo prizes (1999 + 2001). In 2003, he worked as a cameraman, and was involved in making five films for UK and US TV. He received an award from International Documentary Association (IDA) for his work on "Liberia: An Uncivil War" (2004), and the film was awarded the Special Jury Prize at the International Documentary Film Festival in Amsterdam (IDFA). For the last five years, he has worked consistently in West Africa, where he also teaches for the British Council.

Phil Cox produced and directed his first films in Scotland whilst based at the Edinburgh Film and Video Centre, also completing an honors degree in languages and literature at the University of Edinburgh. With a primary interest in documentary he created *Native Voice Films* with his brother in 1998. For the last 6 years he has worked both as a director and producer of broadcast and indie documentaries as well as an award winning freelance news cameraman.

Phil also teaches the Brunel University MA in Documentary and the MA in Visual Anthropology at Manchester University for DFG (www.dfglondon.com). He is fluent in Spanish and has lived and worked for a considerable period in Latin America. He has recently been filming at length in Iraq and Sudan. In 2004 he was the first filmmaker to film the Darfur conflict traveling with the SLA rebels and was awarded the 2004 Rory Peck Award for this work. Phil has a passion for his bicycle and chocolate cake.

Early in 2004, Native Voice Films director Philip Cox and his Sudanese guide Dawd Abute were the first filmmakers to smuggle themselves into the troubled state of Darfur in Western Sudan. Over two weeks they lived and traveled with the Sudanese Liberation Army rebel groups. They filmed the first testimonies of an unreported violent removal of over 150 000 African people from their native land by horse riding Arab militias supported by the Khartoum government. Recording the voices of pilots in the Sudanese bombers flying overhead to the desperate desire for peace and games of football by the young and tired SLA fighters, the report offered a human insight into an unreported and devastating conflict now widely recognized as the world's greatest humanitarian disaster.

In response to the broadcast Channel 4 / Native Voice Films exclusive report on the massive and systematic ethnic cleansing in Darfur, the English and European Parliaments, as well as the Prevention of Genocide Committee requested private screenings and testimony from the Native Voice Films. Philip Cox also appeared before the UN commission on human rights in Geneva. His footage will be used for future war crimes prosecutions in Darfur.

William Rexer II is a director of photography of feature films, commercials, and documentaries. Recent feature films include: *Prime* (in production, dir Ben Younger); *Fierce People* (dir Griffin Dunne); *Nights in Phnom Penh* (in production); *Lisa Picard is Famous* (dir Griffin Dunne, Official Selection Cannes, 2000); *Unmade Beds* (dir Nicholas Barker, a BBC & HBO co-production, 1997, Telluride, Toronto, Venice, London Film Festivals, 1997); *Blue Note: A Story of Modern Jazz* (international theatrical release, 1998, Bravo, 1997, and SDR Arte, 1998, GRAMMY nomination, 1997); and *A,B,C...Manhattan* (dir Amir Naderi, Official Selection Cannes 1997 Un Certain Regard and Sundance 1998).

As a documentary cinematographer he has worked for several companies, including the BBC, Channel 4, PBS, ABC, NBC, MTV, Audubon, and the Discovery Channel. His documentary films for television include *Obsession with Orchids* (PBS/Nature/BBC, 2000); *David Blaine: Magic Man* (ABC, 1999); *In My Corner* (ITVS, 1998); *John Denver: Let This be a Voice* (PBS/Nature, 1998); *Side by Side, AIDS and Zimbabwe* (Berlin Film Festival, 1994); *Belly Talkers*, (Sundance Film Festival, 1996); *Neglect Not the Children* (1993 Cine Golden Eagle & Emmy Nominee, PBS, 1993). His early work includes *White Dresses* and *when God doesn't Listen*, two political shorts made in Nicaragua by the award-winning documentary director Ana Coyne Alonso. In 2001 the Sundance Film Festival presented two of his shorts: Simon Blake's *Minotaur* (Sony Dreams HD-24P) and Ralph Macchio's *Love Thy Brother* (Showtime, 2002). His commercial clients include AT&T, BMW, Mercedes, Heineken, Delta Airline, United Airlines, Sony and Toshiba.

John Keith Wasson was trained in London, and has worked on controversial viral marketing campaigns for clients such as *Ford*, *Trojan Condoms*, and *The Sun*. In addition, he shot or directed several short films, music videos, documentaries, and commercials. His clients included *FIFA*. One of the short films he shot, *Montesacro*, won two festival awards.

Since moving to Los Angeles, the scope of John Keith's work has shifted from drama to documentaries and reality TV. He helped develop the reality series *Preacher Man*. Currently he is developing a documentary about the plot to kill Hitler.

EDITOR – JOEY GROSSFIELD

Joey Grossfield has been working as an editor in New York since 2001 bouncing back and forth between the worlds of narrative and documentary. During this time Joey has written and directed several short films. His 2003 film *The Sun Is One Foot Wide*, a verite-style science fiction essay, received an honorable mention from The New York Expo of Short Film and was granted a screenwriting award from the Santa Cruz Film Festival. His 2006 short film *Illusions* has played as part of the DC International Film Festival, Santa Cruz Film Festival, Cinequest, and is still on the festival circuit. Joey has lived in New York City since 1993 when he began attending The Cooper Union for the Advancement of Science and Art. He is in pre-production on his latest short film *Kaleidoscope* and is currently writing his first feature film of the same name.

MUSIC – PAUL BRILL

NYC native **Paul Brill** first chipped his musical teeth on the icy landscape of North-Central Vermont, wood-shedding and 4-tracking while holed-up in a bleak, rustic cabin. After a few light-deprived winters, Paul sold his belongings and fled for sunny western shores, dabbling in brief stints as an herbal smokes salesman, street performer, valet, corporate errand boy, and marine biology instructor before finding sure footing in the sand. It was during this time that Brill began pursuing music in earnest - writing inspired new material at a feverish clip, recording in random ramshackle studios, and performing extensively across the U.S. Paul was soon lured home to NYC, his songwriting similarly taking striking new turns, fusing disparate acoustic and electronic elements into a hybrid Pop collage. In addition to writing and recording songs for his own albums, Paul has composed music for several films, commercials and, most recently, the theme for a new NPR program. Paul's original score for the upcoming HBO feature documentary film, "The Trials of Darryl Hunt," was hailed by Variety Magazine as "*memorably chilling, sounding notes of purest dread,*" and was widely praised at the 2006 Sundance Festival.

PRODUCTION MANAGER – KATIE BROWN

Katie Brown is an independent filmmaker who joined Break Thru Films in 2004. Brown produced the documentary film, *The Trials of Darryl Hunt*. She is the Outreach Coordinator for the film's national outreach campaign, which promotes the film's use as an educational and advocacy tool. Brown directed and produced *Mother Trucker*, a feature documentary profiling the life of Stacey McCaig, a 34 year old mother, grandmother, and professional truck driver. Prior to that, Brown worked in production at Harpo Studios (Chicago) and London Management Talent Agency. Brown is a graduate of Northwestern University and currently resides in the West Village of Manhattan.

THE DEVIL CAME ON HORSEBACK
A FILM BY ANNIE SUNDBERG AND RICKI STERN

OUTREACH, MARKETING & CONSULTING PARTNERSHIPS

Global Grassroots

The producers, led by Global Grassroots, are creating a strategic outreach campaign to promote the film as the centerpiece in a broader grassroots advocacy effort for Darfur. The focal point of this outreach is a nation-wide speaking and promotional film tour featuring Brian Steidle. The tour will be organized in conjunction with (a) a wide-reaching communications campaign announcing the film, (b) a series of action-oriented university campus events; (c) an internationally traveling photography exhibit featuring Brian's photographs; (d) the publication of his memoirs in April 2007; (e) the joint-development of interactive and educational materials for schools; and (f) coordinated media relations. There are several strategic partnerships Global Grassroots has formed with NGOs, universities, political entities, faith-based organizations, the media and other institutions that will contribute to this campaign.

Three Generations is a producing partner of The Devil Came On Horseback. Three Generations was established to archive acts of genocide and to use the medium of film and photographs to help document and prevent genocide. Three Generations is using Brian Steidle's witness as well as interviews with dozens of other survivors to archive this genocide in addition to supporting the work of partners Global Grassroots and The Aegis Trust in educating about genocide.

Save Darfur Coalition The Save Darfur Coalition (www.savedarfur.org) is an alliance of over 100 faith-based, advocacy and humanitarian organizations representing 130 million members. Save Darfur has become a significant sponsor of the film, and we are developing outreach strategy – including national and international events – with Colleen Connors, Director of Communications at Save Darfur. In March and April of 2006, the Save Darfur Coalition designed and implemented a 22-city, 22,000-mile national speaking tour for Brian Steidle among universities, synagogues, churches and local community groups. This speaking tour was augmented by a highly coordinated PR campaign, which resulted in hundreds of local, regional and national news stories of Brian's experience and the Darfur crisis. The Coalition credits Brian's witness testimony and this powerful speaking tour as one of the key drivers of attendance at the historic rally for Darfur in Washington, DC last spring. Save Darfur continues to invest heavily in using targeted advertisements to keep Darfur in the eyes of the public (recently shown during a CBS 60 Minutes segment on Darfur) and in major publications including the New York Times and Variety, among others.

Genocide Intervention Network & Students Taking Action Now – Darfur

The Genocide Intervention Network (GI-Net), which has begun to absorb the college clubs of Students Taking Action Now – Darfur (STAND), currently has a presence at 500 college campuses in North America. We will be working especially closely with GI-Net and STAND to coordinate our nation-wide, university speaking tour for Brian to promote the film. Each appearance will involve a series of locally-organized events, including film screenings, photo exhibits, panel discussions, book signings, media interviews, letter-writing campaigns, local debate, classroom visits, etc. to maximize exposure of the crisis to engage the academic and broader local community. We will work with GI-Net to package and make available organizing kits for each university-based series. Furthermore, as we coordinate the nation-wide speaking tour, we will reach out to satellite cities within a reasonable proximity to ensure maximum exposure.

Brian's Memoirs & PublicAffairs Books

Brian's memoirs from his tenure in Sudan were published in April 2007 by PublicAffairs. The book, which has the same title as the documentary, is a strong complement to the film. The memoir focuses exclusively on Brian's time on the ground in Sudan offering a closer look at the intensity of his work as a military observer, while the film follows Brian's subsequent transformation into a human rights advocate and the present day international dialogue on the conflict. PublicAffairs has assigned the book a dedicated publicist who has provided ongoing support for the coordination of the nationwide tour, and who has committed to incorporate film promotion with any book promotional events.

Bright Earth Project

Brian's photographs and evidence from Darfur have been incorporated into the Bright Earth Project, an endeavor initiated by individuals at the U.S. Holocaust Memorial Museum and the Journal Nature to plot on Google Earth's platform extensive humanitarian aid information and data from the conflict in Darfur. This information includes the locations and size of refugee/internally displaced populations in Darfur and Eastern Chad, the locations of damaged and destroyed villages, high-resolution satellite imagery and photographic evidence of camps and burned villages, mapping of camps and humanitarian staging areas, survivor interviews and event narratives linked to the village of each occurrence. We have already discussed embedding streaming video clips from our film of testimonials from survivors onto this digital platform, offering us a new venue through which to promote the film. We are also eager to incorporate a version of the Bright Earth Project on our DVDs to provide further educational content for the use of libraries, schools and universities in educational settings.

Darfur/Darfur & Hill & Knowlton

Darfur/Darfur is a traveling exhibit of digitally projected changing images, including Brian's photographs, which celebrates the Sudanese culture while exposing the horrors of the crisis. The exhibit, co-sponsored by Global Grassroots with pro bono PR support from Hill & Knowlton, features a trailer of *The Devil Came on Horseback*, and will continue to promote the film throughout its 24-city, two-year international tour. Most recently, the exhibit received high accolades for its weeklong projection on the exterior of the U.S. Holocaust Memorial Museum, resulting in front-page Style Section coverage in the Washington Post. The Darfur/Darfur tour will offer another entrée into intellectual and art communities in the U.S. and Europe through its premiere at prominent museums, galleries and art institutions. We will coordinate with each scheduled Darfur/Darfur exhibit to conduct screenings and other joint-promotional events for the film.

Educational Materials & the Council of Holocaust Educators

We are currently working with the Council of Holocaust Educators and will coordinate with the U.S. Holocaust Memorial Museum, Save Darfur Coalition, Bright Earth Project and GI-Net to develop a teacher's guide, classroom discussion materials, smaller film segments and interactive tools to complement the feature-length documentary. Topics may include a history of the Darfur conflict, international foreign policy issues, the impact of genocide on women and children, and genocide throughout modern history. Promoting the educational content, we will seek inclusion of the film in various curricula for use in libraries, reading groups, high school and university classrooms, allowing us to reach young people from 6th grade through college.

U.S. Holocaust Memorial Museum

The U.S. Holocaust Memorial Museum's Committee on Conscience has agreed to share news of the film's release with their expansive membership. In conjunction with the Save Darfur Coalition and Jewish World Watch, another of the film's contributors, we anticipate we will reach nearly every Jewish organization and faith-based organization engaged on Darfur throughout the U.S.

Aegis Trust, UK

The Aegis Trust, a UK institution dedicated to fighting genocide worldwide, has agreed to promote the film to its members throughout Europe, make the film available for sale through their Holocaust museum store in the UK and help coordinate a campus tour of British and European universities using the model we are developing with GI-Net for the U.S.

About the Distributor

International Film Circuit Inc.

International Film Circuit (InFC) was founded in 1987 to bring quality international cinema to American audiences through innovative distribution strategies. At its inception, InFC circulated touring packages of films to media art centers nationwide. In the 90s, it turned toward more conventional film and video distribution, culminating in a six-year strategic alliance with Fox/Lorber Associates (aka Wellspring Media), which ended in 2004. Since then, InFC has released many acclaimed films, including ***Darwin's Nightmare***, which earned an Academy Award nomination for Best Documentary, and ***Flanders***, winner of the 2006 Cannes Film Festival Grand Jury Prize. **“What do Chen Kaige, Nanni Moretti, Raul Ruiz, Alexander Sokurov, and Hou Hsiao-hsien have in common? All of these directors have been introduced to American audiences by Wendy Lidell, founder of International Film Circuit.”** – *Steve Erickson, Village Voice*