

## Filmblanc and Documentary

Present

A Vic Sarin Film

### Desert Riders

Camel racing, often called the Sport of Kings, is one of the most popular sports in the Middle East.

*Desert Riders* is the story of some of the thousands of boys, as young as two years old, that have been trafficked or sold by their parents and taken to the Middle East to work as camel jockeys from Bangladesh, Pakistan, Mauritania and Sudan.

Sexually and physically abused; these young children were forced to live in horrendous conditions; starved to avoid gain weight, worked long hours even when clearly under-age; and are now left mentally and physically stunted. When international pressure is brought to bear, many of the children are repatriated only to find themselves strangers in their home countries.

With stunning visuals, *Desert Riders* illuminates the mysterious beauty of the Middle East, while featuring the children and their experiences in a bold, revealing and compelling way.

*Desert Riders* is directed and shot by Vic Sarin. The film is written and produced by Noemi Weis. Music is composed by Jack Lenz and Orest Hrynewich. Eugene Weis serves as editor.

## Synopsis:

Camel racing, often called the Sport of the Kings is one of the most popular sports in the Middle East, particularly in the United Arab Emirates, Saudi Arabia and Qatar.

Thousands of boys, some as young as two years old have been trafficked or sold by their parents from Bangladesh, Pakistan, Mauritania and Sudan to work as camel jockeys. Often sexually and physically abused; these young children lived in horrendous conditions; worked very long hours even when clearly under-age; were deliberately starved to prevent weight gain and are now mentally and physically stunted from all these sufferings.

Due to international exposure, the Governments of the UAE and other Gulf countries banned the use of children as jockeys and replaced them with robots in 2005. While hundreds of children have been found and repatriated to their home countries, many have died while working as jockeys, and many are still missing.

*Desert Riders* presents the voices of these repatriated children accompanied by heart-rending images and stunning photography. The film graphically illustrates the situation these children face from the trauma of abuse, and the emotional scars that persist. On their return to their native countries, many of the children did not recognize their parents, could not speak their language, and are left confused about the very concept of home.

As the filmmakers traveled through Pakistan, Bangladesh and the UAE, the lives of these children and their families come into sharp focus as they reveal their stories. The traffickers, government officials, NGOs, Human Rights Organizations, UAE government officials, parents and those involved in the sport of camel racing and responsible for training the children also tell their stories. The result is a complex and multi-faceted exploration of a difficult and deplorable tragedy.

At its heart *Desert Riders* is a film about the human rights of children. These compelling stories, told by the children themselves, bring awareness to the fact that no child should have to suffer these atrocities for the sake of a sport. The film doesn't rule out the fact

that there might still be children working in slave-like conditions in these countries. Human Rights organizations continue with the task of searching for these missing children, and advocating on their behalf to find workable solutions.

*Desert Riders* aims to deliver the universal message inherent in these children's stories, and to provide worldwide audiences with a tool for education and positive social change.

#### About the Story:

Noemi Weis was approached by Bruce Cowley, Creative Head of Documentary to produce a film about child camel jockeys. He became interested in the topic after listening to a CBC radio documentary on the plight of children forced to work as camel jockeys in the Middle East. As Weis listened to Cowley, she wasn't entirely sure that she wanted to invest the time in what appeared to be an emotionally difficult subject. "I had just finished co-producing *The Forgotten Woman* about widows in India. That was a tough production and I didn't know if my heart could take another film of that nature." But as Weis started researching the issue she found herself becoming emotionally invested. "Once I started reading I realized that I could not say 'no'. It was about the children. I've worked on films about abused women, about the gay community, about domestic violence and youth violence, and thought I couldn't not do something about these children." Weis has another reason for getting involved. "As a mother and grandparent, I couldn't turn my back. This was about children forced into slavery. I needed to do something." And so Weis accepted Cowley's offer to produce and started digging even deeper into the topic.

Weis' research also led her to a 2004 HBO documentary for "Real Sports with Bryant Gumbel" which exposed the practice to an international audience. The subsequent pressure led to a UAE ban on child jockeys. It also led to children being repatriated to their home countries and given reparations for the abuses they endured. However, Weis wanted to know if the practice was still ongoing.

Weis found journalist Habiba Nosheen, who had worked on the CBC documentary. Nosheen came on board as a story consultant and journalist; and together they worked

for three months conducting research and reading materials on the topic. “We contacted NGOs, human rights organizations, anti-slavery organizations, and UNICEF in the Gulf Region to find out what was going on. It wasn’t clear if the use of children was still going on. That led us to believe we needed to investigate more,” says Weis.

In assembling her team, the main focus was to find a director that could follow Weis’s vision, It was important for her to find the person who could handle the difficult subject matter and the complex issues involved in a mature and sophisticated way. She also wanted a director with the right aesthetic sensitivity that could give the viewer a sense of place, and bring the poetry of these sophisticated parts of the world but more importantly, bring the voices of the children in an honest and sensible way.

Weis felt award-winning director Vic Sarin was the right person. “He has traveled the world for many years, his wonderful photography is well-known, and as a director he had the ability to look at the topic in a very objective way.” She sent a one-page synopsis to gauge his interest. Sarin’s response was swift. He said “yes.” Like many people before him, Sarin found ‘it difficult to believe that such a practice would exist in the area of sport.” Weis remembers that he “ was very moved by the story and wanted to be part of it.”

Sarin comments. “I find the topic of young children being used, as camel jockeys shocking and sad. Even more surprising is how little awareness there is of this situation throughout the world. A documentary on the predicament of these children is an important and meaningful story. I am passionate about human rights, particularly those of children, not only as a father myself, but as a person who recognizes that children are our future and need to be nurtured and protected. All children should have the right to the innocence of childhood. One of the greatest crimes is the exploitation of children – it robs them of their childhood, and in many cases, their future.”

“I felt that in a story like this, the use of a narrator could seem manipulative. It was not up to us to write a script, but to let the children speak about their own experiences,” explains Weis. Sarin agreed that the children’s voices should be front and centre. “I wanted to focus on the children and keep the approach simple and honest,” says Sarin. It was also important for Sarin to explore the environment in which the story occurs.

“Since the story takes place in a part of the world that is culturally so mysterious and different, and where age old traditions and expectations are different to the other parts of the world, it is imperative that we understand the complexities of the region against the canvas. It is also imperative that we understand however different it may be culturally, it does not justify by any means the inhuman treatment of these children.”

#### About the Production:

The first of several trips to conduct research, and shoot interviews and footage for the film took place in February 2010. For security reasons, Weis was advised not to travel on this trip. Sarin accompanied by executive producer Firdaus Kharas and journalist Jasmine El Mulki, traveled to the Middle East, where they stumbled onto the annual Heritage Race taking place in the UAE. These races are a very important part of the country's culture, and are held on special holidays to mark the celebrations. Surrounded by tourists wielding cameras, Sarin was able to shoot valuable footage of the camel races that suggested the use of children as jockeys.

As a result of this initial trip Sarin realized that he needed to change his original approach. “Originally I had intended to focus entirely on the children and their stories to keep the approach simple and honest. However, it became apparent early on that the issue wasn't black and white and to address that complexity I would need to seek out the perpetrators as well as the people who helped to bring an end to this practice. My approach did change in order to bring these different perspectives into view.”

Weis, Sarin, and a small crew, traveled to Bangladesh to continue their research and talk to repatriated children and their families. The subjects were openly willing to speak about their experiences. Because of security reasons, Weis and Sarin were advised not to travel to Pakistan. Weis assembled a local team that was able to interpret the film's intentions and the look and feel of the film. “Coaching them from a distance on a daily basis they delivered very good material,” says Weis.

Weis and Sarin, also traveled to Mauritania where they spent ten frustrating days waiting to secure a permit to shoot before being defeated by Mauritania's bureaucracy. Weis explains. "Everyday they would interrogate me about why we wanted to do the film, and every day they would ask me for another document. It was a nightmare. I don't know what they were trying to hide." An attempt to travel to Sudan was also aborted due to their civil war.

The group traveled to the UK to conduct interviews with the International Antislavery Organization and photojournalist David Higgs and after almost 18 months of talking to Ansar Burney they were able to secure an interview with him in London.

Once the research and interviews were completed, Sarin and Weis felt it was important to include "the other side of the story." Weis started talking to the UAE government and authorities involved in the camel racing industry to secure interviews. After more than three months of late night phone conversations, Weis received an invitation from the Ministry of the Interior, for Sarin and herself to visit the UAE. Once there, Vic Sarin and crew found a willing interview subject in General Nasser Al Awadi Al Menhali, a representative of the Ministry. For him, the influx of child jockeys grew out of a particular set of circumstances. "There are many factors that caused this phenomenon. To name some: their parents, the government of their countries that had no restricting laws for use of these children as migrant workers. It was due to ignorance and poverty that they did not have a better life."

Ahmed Al Naboulsi, Director of the Camel Race Association, believes that the stories of abuse are misleading. "I don't think any God-fearing person living in this wealthy country would mistreat the child jockeys." Muhsen Al Merri, owner of a camel farm, echoes that view. "We took care of them as if they were our own children."

The former child jockeys Sarin features in the film would disagree. Telling their stories from their villages in Pakistan and Bangladesh, Rafiq, Ronnie, Lokmon, Hasan, Mobarak, and Nasir speak of being starved to keep their weight down, injected with chemicals to stunt his growth, of long hours of work, of seeing other children killed before their eyes, and of the physical and emotional scars they continue to bear.

Sarin was particularly struck by the children's ambivalence about their experience. "I was very moved by the child who talks of his life as a camel jockey and is brave enough to admit that he wants to go back to the Middle East and is not afraid to say that in front of his mother. This story speaks volumes to me of the predicament of these innocent children and the complexity of their lives now -- caught between 2 worlds but ultimately outsiders in each. I think it's important that these children, these victims and survivors of the camel races are not forgotten and that aid continues to come to them to help them integrate and move on to productive lives."

Their parents speak of having too many children, and of the harsh economic realities of their daily lives. Lack of funds and lack of educational opportunity are some of the reasons they give for sending their sons to work as jockeys. Their regret and guilt is palpable. So is that of the traffickers – several of them women.

Trafficker Bichu was very reluctant to speak of the trade on camera. After three days and several attempts the filmmakers were about to give up when Weis decided to try one last time. "The World Cup was going on at that time and Bangladesh was plastered with flags from Argentina and Brazil, so just to ease the tension I had the translator ask him what team he liked better. He said, "Argentina." I laughed and said, "I'm from Argentina." All of a sudden he smiled and said to his wife, 'Get me a clean shirt' and he was ready to go on camera." Over the course of two interviews Bichu went from rationalizing his trafficking to admitting that he was wrong.

Ansar Burney, the charismatic and passionate advocate for the children, continues to search for missing children. The Women's Lawyers Association Bangladesh continues to fight for help the repatriated children. UNICEF and Anti-Slavery organizations are all united in an effort to stop child labour. Weis wants audiences to get involved, and make an emotional and intellectual connection to the information in the film. "No matter how bad your situation, no-one should be have to suffer for the sake of a sport. Child trafficking should not be allowed anywhere in the world."

Once the film was shot, Weis turned to composer Jack Lenz to create the music. " We were looking for someone who would understand the depth of the issue and through music bring the viewer into the soul of the story.. Jack understood that." Lenz used live

musicians who improvised to his composed music. “They didn’t have music sheets and they had not seen the film. Jack would screen portions of the film and then the musicians would improvise accordingly. It was a wonderful experience as they played and sang from their hearts, moved by what they had just watched,” says Weis.

This was a labour of love for everyone involved. “This was probably the most difficult production I have ever undertaken. The difficulty of the subject matter, the remote locations, security issues and getting access to the subjects, was beyond any production experience I have encountered, but at the end, it was all worth it as we hope the film will bring awareness and justice to protect the rights of children worldwide,” says Weis.

.Sarin hopes audiences will be moved to action. “Throughout the history of mankind atrocities have been committed and continue to happen, yet here is an example that demonstrates when we all get together as a one human race we can stop injustice - We have the power.”

About the Interview Subjects:

**ANSAR BURNEY** is a Human Rights and civil rights activist based in Pakistan. In 1980, Burney founded the Ansar Burney Welfare Trust, Prisoners Aid Society, and Bureau of Missing and Kidnapped Persons in Karachi.

Burney is credited as being the first man to introduce the concept of human rights in Pakistan nearly 30 years ago. He and his organization are also credited for securing the release of around 700,000 innocent prisoners from countries all around the world. One such famous case was that of Mr. Muhammad Akhtar, a child born in prison as the result of rape. After his birth no one wanted to accept him and he spent 40 years in prison before his release.

Due to his outstanding achievements in the field of human and civil rights, Burney was the first man to receive the Pakistani National Civil Award Sitara-i-Imtiaz in the field of human rights in 2002. Due to his campaign to end child slavery in the Middle East, Burney was declared an 'Anti-Human Trafficking Hero' in the 2005 Trafficking in Persons Report by the US State Department.

On 27 March 2008, he was elected for a term of three years as one of the 18 members of the United Nations Human Rights Council Advisory Committee and due to "his



recognized experience in the field of human rights and acknowledged competence and impartiality, Burney received wide support from all regional groups of the Council".

Burney is also listed in The Financial Daily 2008 poll as a favourite personality.

Advocate **SALMA ALI** is the Executive Director of Bangladesh National Women Lawyers Association. She is the pioneer in preventing human rights violations in the name of safe custody. This courageous step has brought about immense success in preventing South Asian women and children trafficking. For her contribution in human rights she was awarded the Ashok Fellowship.

**CATHERINE TURNER** is the Executive Director of the International Antislavery Organization based in London. She currently holds the position of Child Labour Programme Coordinator at Anti-Slavery International. Turner is the former Deputy Representative, UN Geneva at Amnesty International Programme Officer at Foreign and Commonwealth Office

About the Filmmakers:

A passionate and diverse filmmaker, **VIC SARIN's** (Director/Cinematographer) career includes award winning feature films, documentaries and television movies.

Sarin began his career in Australia making documentaries that he produced, wrote, directed and shot, while working for the Australian Broadcasting Corporation as a cameraman. He then emigrated to Canada and went on to become one of Canada's most celebrated directors of photography, receiving numerous accolades including Genie, Gemini and Emmy nominations and awards among others. He is the recipient of the prestigious Kodak Lifetime Achievement Award for having created some of Canadian cinema's most moving and memorable images. Sarin's outstanding work on feature films such as *Margaret's Museum*, *Whale Music*, *Bye Bye Blues*, *Dancing in the Dark* and *On My Own* earned him world renown as one of Canada's premier cinematographers.

Sarin then turned his focus to directing where he often wears both hats as Director and Cinematographer. He creates a distinct look and feel with breathtaking visuals and a unique storytelling style that seamlessly weaves together the emotional and visual aspects of his films. As a director, Sarin has won recognition for a diverse range of films

such as the feature *Cold Comfort*, starring Maury Chaykin and Paul Gross, which garnered five Genie (Canadian Academy Award) nominations including Best Picture. He has thrice received Emmy nominations for his family films for television: *In His Father's Shoes*, starring Lou Gossett (five Emmy nominations including Best Direction and Best Picture), *Sea People* starring Hume Cronyn, (four Emmy nods including Best Direction and Best Picture) *The Legend of Gatorface* and *Trial at Fortitude Bay* starring Lolita Davidovitch and Henry Czerny which garnered both Emmy and Cable Ace nods. He received critical acclaim for the controversial television movie, "Murder Unveiled – A Love Story." He also directed the smash hit Christian feature film *Left Behind*, based on the popular book series.

Sarin wrote his first feature film screenplay *Partition*, based on events he heard about and witnessed growing up in Kashmir. *Partition* became a \$10 million feature that Sarin directed and shot in India and Canada in 2006 starring Jimi Mistry, Neve Campbell, Kristin Kreuk and Irfan Khan. It was released theatrically internationally in 2007 and has won numerous accolades.

Continuing to work with the themes of belonging, family, and what we leave behind, Sarin co-wrote the screenplay adaptation for the feature film *A Shine of Rainbows*, based on the novel by Lillian Beckwith. Sarin recently completed production on *A Shine of Rainbows* in Ireland starring Connie Nielsen, Aidan Quinn and newcomer John Bell.

**Filmblanc** and **NOEMI WEIS** (Producer/Writer) has been delivering messages and telling stories on the big and small screens for more than 20 years, from her international advertising projects to her worldwide award winning documentary films. Weis brings her skills and experience as an Executive Producer, Writer and Producer, as well as her love for culture and humanity to every project.

Following her long career in Advertising as VP of Weis Advertising, In 1998, Weis created Filmblanc, an international production company forging strategic alliances with more than 20 overseas production companies. The company provides access to production facilities across Europe, the Americas and Asia, offering a one-stop shop of expertise to assist Canadian and International productions reach foreign markets. In 2004, Filmblanc expanded into new territories by adding a division to create and produce long format films and socially relevant documentaries.

Weis recently wrote, produced and served as executive produced *Teaching the Life of Music* directed by award-winner, David New. Other recent credits include *Abuelas: Grandmothers with a Mission* which she wrote and directed; *Every Girl Wants a Skirt like Frida's* directed by Jerry Ciccoriti and produced by Weis.

*The Forgotten Woman*, directed by Dilip Mehta, is a feature length documentary in co-production with Hamilton-Mehta Productions. *The Forgotten Woman* has screened in New York and Los Angeles and was rated by The New York Times as one of the top 5 films to watch. *The Forgotten Woman* screened across Canada for 8 weeks. Winner of the Best Documentary at The Hollywood Film Festival and Best Human Rights Documentary in Miradas Doc Spain, *The Forgotten Woman* was recently screened as part of the Academy Awards' 28<sup>th</sup> annual Contemporary Documentaries series in Hollywood.

Filmbanc created and produced *Let's Talk About it (2006)*, directed by Oscar nominee Deepa Mehta, which went on to reach international markets. In Canada, it won the Jury Golden Sheaf Award, and was awarded with the Gold Ribbon Award by the Canadian Broadcast Association for the Best Documentary in the Public Affairs Category. *Let's Talk About it* is featured in schools and universities across Canada and the USA as an educational tool and has been distributed to women's organizations across North America. The film has been shown at the Hot Docs International Film Festival, Winnipeg Film Festival, Yorkton Yukon, Stories from the Field (New York); Nyon (Switzerland); FIAP (Argentina) and Amnesty International Film Festivals around the world. *Gloriously Free (2004)* won the Gold Ribbon Award from the Canadian Broadcast Association as the Best Documentary in the Social Issues category. *Gloriously Free* continues to be aired on Canadian and International TV Stations with great recognition.

Weis is a proud member of the Unesco Team Canada and a Business Ambassador of Ontario, promoting the merits of Canadian commercial and television production abroad. In this capacity, she has participated in various trade missions, and has been honoured with the nomination of "Woman Entrepreneur of the Year" for three years in a row, the last one by Export Development Canada. In 2004 she was nominated as a finalist for "Woman Entrepreneur of the World," as the sole Canadian nominee.

Born in Buenos Aires and educated in Argentina and Canada, Weis is fluent in English, French, Italian and Spanish. She continues to create and develop new films to promote human rights and social justice.

For more information please visit our web site at [www.filmblanc.com](http://www.filmblanc.com).

**JACK LENZ** (Composer) is an acclaimed composer, musician, producer and musical director. Throughout his prolific career, he has composed music for motion pictures, television, documentaries, Canadian news programs and award shows. He has also been the musical director of numerous live to broadcast events, and has directed studio sessions in countries around the world including Canada, the U.S.A., Britain, Russia and Slovakia.

Lenz's passion for music, television, film and the arts has translated into a thriving business – Lenz Entertainment. Based in Toronto, the company was founded in 1992 and specializes in music composition for television and film, television and feature film production as well as artist development and management. Lenz has received countless awards and commendations from numerous industries and his work is sought after by leading artists, directors and producers from around the world.

In 1997, Lenz teamed with Jamie Shannon and Jason Hopley, a multi-talented puppeteer duo also known as The Grogs. Together, they launched 3 J's Productions under the banner of Lenz Entertainment. Celebrating the spirit of Jim Henson, 3 J's Productions is dedicated to making distinctive children's programming that can be seen worldwide on networks including CBC, YTV, BBC, Nickelodeon, PBS and The Disney Channel.

Lenz is also a passionate humanitarian dedicated to inspiring children. He co-founded the Canadian chapter of Hilary Duff's "Kids with a Cause", a charity that supports local kids based charities. He is also involved with KidsFest Canada, Rainbows Canada and is currently working with Dr. Carter Snead on an unparalleled donation drive for Sick Kids Hospital.

Some of Lenz Entertainment's most notable projects include composing and scoring music for *The Passion of the Christ*. Several of Lenz's tracks are featured on the film's soundtrack as well. Most recently, Lenz Entertainment provided music and post-audio services for the documentary *Prom Night In Mississippi*. Lenz was music director and

composer for the feature film, *The Last Door*, starring Angela Bassett, Andy Garcia and Francis O'Conner. He also contributed the song "Go Where Love Goes" to the film's soundtrack featuring Andrea Bocelli and child opera singer, Holly Stell. Lenz also wrote the original score and managed the music supervision for the Canadian box office hit, *Men With Brooms* starring Paul Gross and Molly Parker.

For television, Lenz has scored several movies of the week for the Hallmark Channel in the United States. These include "Bridal Fever", "The Good Witch," "The Good Witch's Garden," "The Good Witch's Gift" and "The Good Witch's Family". Other composition credits for movies of the week include CBC's "Trojan Horse" and "H2O". He also wrote and arranged original songs for the CBS's "Icebound", starring Susan Sarandon. Lenz Entertainment has also scored music for some of Canada's most watched television shows including "Due South," "The Designer Guys," "Sue Thomas FBI" and "Holmes on Homes". As well, he has scored the theme music for several Canadian broadcasters including CBC, CTV, Global, TVO and the Discovery Channel.

Lenz's most recent projects include scoring the music and executive producing the successful tween puppet series "Mr. Meaty" airing on Nickelodeon in the U.S. and CBC in Canada, as well as "Ooh, Aah & You", a series of shorts featuring puppet monkeys that can be seen on The Disney Channel. He is also the composer and producer on the Gemini-award winning pre-school show, "Nanalan". In addition, Lenz has written music for "Rescue Heroes" and "Cardcaptors" that both air on WB Kids and TeleToon. He was also the composer for the popular R. L. Stine's series "Goosebumps", produced for Scholastic in the U.S. and Canada

Jack Lenz' numerous live to broadcast events, recording sessions and ethno-musical research has taken him around the world to such places as Canada, the U.S.A, Britain, Russia, the Middle East and Eastern Europe. In September 2004 Lenz was the musical director for the World Culture Open Award Ceremony at the Lincoln Center in New York City. He was also commissioned to write an Oratorio for the U.N.'s Special Session on Children that included such guests as Raffi, Billy Gilman and Nelson Mandela. His role as musical director has taken him through 13 years of the Hospital for Sick Children's Telethon, 7 years of YTV's Youth Achievement Awards as well as several award shows including the Genies, Geminis and the Country Music Awards

**EUGENE WEIS** (Editor) recently edited the documentary series “Angels of Iran” with producers David Hoffman and Jeff Kauffman, and *Teaching The Life of Music* for director David New. He also works with renowned composer and producer Jack Lenz on a variety of children’s TV programs, including “The Red Show” with Red Grammer.

Throughout Weis’ experience, he has been fortunate to work alongside Academy Award nominated director Deepa Mehta, as editor in the TV production of “Let’s Talk About It.”

He also did the online edit for *The Forgotten Woman* directed by Dilip Mehta. The film won the Best Documentary award at the Hollywood Film Festival in 2008 and screened in theaters across Canada. Weis gained further experience working as an editor at MZTV, Moses Znaimer’s production company. Projects included: IdeaCity ’08, Carp Conference ’08 and Telus Community Television on Demand, among many others.

Weis both produced and edited *Make Goals Not War*, a documentary that follows the story of Maty Campeonisimo’s journey to the 2006 FIFA World Cup in Germany. *Make Goals Not War* had its world premiere at the DOCS DF International Film Festival in Mexico City, among several other official entries internationally.

A graduate of Ryerson University’s film program, Weis wrote and directed *Higher Power* as his thesis project. He gained recognition within the University by winning a script competition against 60 other writers, which resulted in Weis being the recipient of the William F. Whites Equipment Grant Award as well as the Kodak Film Stock Grant. Once *Higher Power* was produced it went on to win the Best Writer Award of 2007 at Ryerson University.

## **TOP CREDITS**

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Present  
A Vic Sarin Film

Desert Riders  
End credits : SINGLE CARDS

Director  
Writer - Producer  
Executive Producer

Vic Sarin  
Noemi Weis  
Bruce Cowley  
Noemi Weis  
Firdaus Kharas

Cinematographer CSC  
Editor  
Composers  
For CBC

Vic Sarin  
Eugene Weis  
Jack Lenz and Orest Hrynewich  
Bruce Cowley  
Jordana Ross  
Heather Marshall  
Susan Baker

For TV5

Nathalie De Sousa  
Pierre Gang

### **Participants (In order of appearance)**

Abdulla Mubarak Saeed Al Muhani- Camel Race Association  
General Nasser Al Awadi Al Menhali- Minister of the Interior UAE  
Saddique- Rafiq's father  
Rafiq  
Mai Bahira- Rafiq's Mother  
Nasir  
Sharif Charger- Nasir's father  
Hasina Begum- Ronnie and Amirul's Mother  
Siddique Mia- Ronnie and Amirul's Father  
Ronnie and Amirul  
Kulsum- Hasan's Mother  
Hassan  
Kajal  
Lockman  
Mai Hossain- Lockman's mother  
Shuruj Ali, Mobarak's Father  
Mobarak  
Bichu Abdur Rahman  
Honufa Begum  
Mayanur  
Muhsen Al Merri  
Abdullah Al Naseri  
Al Marmoom  
Ansar Burney  
David Higgs  
Catherine Turner  
Salma Ali  
Andrea Mitchell  
Conoleeza Rice  
Colin Powell  
Lara Hussein  
Dr. Faiza Anghar  
Farhan Amir

**Rolling Credits**

FOR Documentary:

Creative Head

Production Executive

Business Affairs

Bruce Cowley

Jordana Ross

Heather Marshall

Susan Baker

For TV5

Head of Production and Acquisitions

Nathalie D' Souza

Director of Programming

Pierre Gang

FOR CMF

Interim Deputy Director, English Market,

Caroline Chopra

CMF Program Administrator | Telefilm Canada

For ROGERS Cable Fund :

Executive Director

Business Affairs Consultant

Robin Mirsky

Elaine Scott

Story Consultant/Journalist

Research

Habiba Nosheen

Noemi Weis

Stephanie Morano

Jasmine Al Mulki

Producer's Assistant

Strategic Consultant

Stephanie Morano

Nestor Gaetán

**Kuwait-Oman-UAE**

Research- Translator

Jasmine El Mulki

**Pakistan**

Field Producer/interviewer

Amber Rana

Camera

Amsal Naeem

Camera Assistant-

Still Photography

Asad Faruqi

**Bangladesh**

Field Producer

Shihab Shirazee

Translators

Shihab Shirazee

Mohammad Shohal Rana Akanda

Assistant Camera

Dermot Shane



**UAE**

Field Producer  
Assistant Field Producer

Ahmad Nabelsi  
Hussein Darwiche

**London- Mauritania**

Assistant Camera-Sound  
Translations/Transcripts

Eugene Weis  
Moshfekah Ferdaus  
Ankita Dasgupta  
Stephanie Morano  
Deshi TV

Ebrahim Latifi  
Farah Barakat  
Moustafa Abou- Omar

Transcriptions and English subtitles

Alexis Ramgulam

French versioning

Dbcom Media Inc.

French Translator

Jean-François Giguère

Production Manager

Carolie Legault-Lanouette

Post Production Facilities:

Lenz Entertainment

Post Production Manager

Michael Berek

Post Production Supervisor

Eugene Weis

Sound Editor/Re Recording Mixer

Shawn Gratto

Dialogue Editor

Dan Tgourounis

Online Editor

Tej Babra

Colorist

Eva Jackson

Closed Captioning

IMC

Distribution International

Java Films

Roch Bozino

Kathryn Bonnici

Legal

Daniel Bourque- Cassels Brocks

Production Insurance

Judi Heron-CG&B Insurance

Marketing Graphics

Agency 71 Inc.

National Bank of Canada

Catherine Kuntz

Min Yao

Production Accountant

Christine Lachance

Jimmy Yue

Stock Footage

April Mullings

Ansar Burney Trust

CNN

Digital Stills

Abu Dhabi TV

ABC Australia

Ansar Burney Trust

David Higgs

Antislavery Organization

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Ansar Burney  
Shaheen Burney  
Fahad Burney  
Joe Perskie- HBO  
Rev. Father Terry Gallagher  
Unicef UAE- Bangladesh- Mauritania-Gulf Region  
Lara Hussein  
Moataz Azzam  
Umberto Cancellieri  
Guirlene Federic  
Christian Skoog  
Brahim Ould Isselmou  
Mohamed Lemin  
Alpha N'Gaide  
Anti-Slavery Organization (London)  
Catherine Turner  
Paul Donohue  
Women's Lawyers Association Bangladesh  
Salma Ali  
Hassan Abdullah Al  
David Higgs  
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