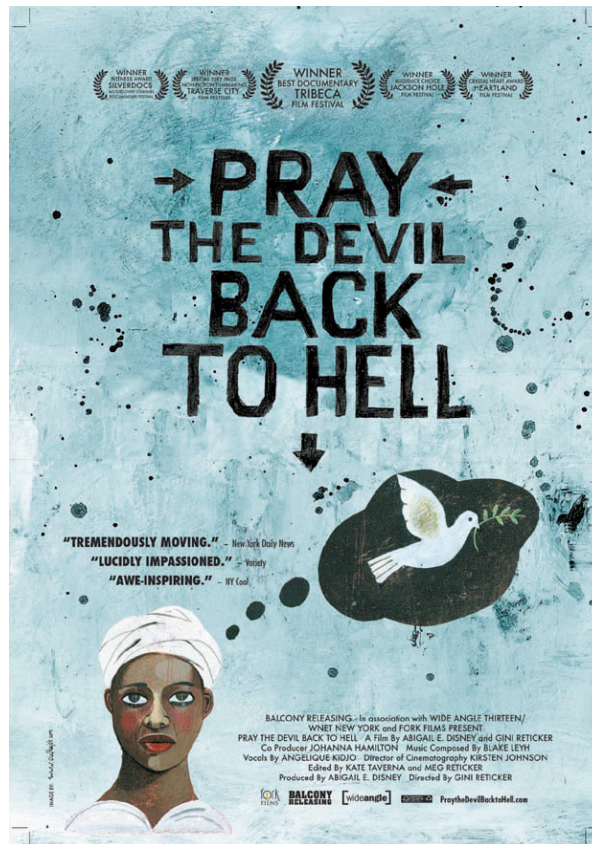




*in association with*  
**Wide Angle Thirteen/WNET**  
*presents*



**A Film by Abigail E. Disney and Gini Reticker**

**(USA, 2008, 72 minutes)**

**[www.PraytheDevilBacktoHell.com](http://www.PraytheDevilBacktoHell.com)**

New York Press/Publicity  
Weiman Seid  
Jenny Lawhorn  
Fat Dot  
weimanseid@fatdot.net  
jennylawhorn@fatdot.net  
(212) 691-4224

## SYNOPSIS

*Pray the Devil Back to Hell* is the gripping account of a group of brave and visionary women who demanded peace for Liberia, a nation torn to shreds by a decades-old civil war. The women's historic yet unsung achievement finds voice in a narrative that intersperses contemporary interviews, archival images, and scenes of present-day Liberia together to recount the experiences and memories of the women who were instrumental in bringing lasting peace to their country.

## ABOUT THE FILM

*Pray the Devil Back to Hell* is the extraordinary story of a small band of Liberian women who came together in the midst of a bloody civil war, took on the violent warlords and corrupt Charles Taylor regime, and won a long-awaited peace for their shattered country in 2003.

As the rebel noose tightened upon Monrovia, and peace talks faced collapse, the women of Liberia – Christian and Muslims united - formed a thin but unshakable white line between the opposing forces, and successfully demanded an end to the fighting—armed only with white T-shirts and the courage of their convictions.

In one remarkable scene, the women barricaded the site of stalled peace talks in Ghana, and announced they would not move until a deal was done. Faced with eviction, they invoked the most powerful weapon in their arsenal – threatening to remove their clothes. It worked.

The women of Liberia are living proof that moral courage and non-violent resistance can succeed, even where the best efforts of traditional diplomacy have failed.

Their demonstrations culminated in the exile of Charles Taylor and the election of Ellen Johnson Sirleaf, Africa's first female head of state, and marked the vanguard of a new wave of women taking control of their political destiny around the world.

This remarkable chapter of world history was on its way to being lost forever. The Liberian war and peace movement were largely ignored as the international press focused on Iraq. Moreover, the women's own modesty helped obscure this great accomplishment.

*Pray the Devil Back to Hell* reconstructs the moment through interviews, archival footage and striking images of contemporary Liberia. It is compelling testimony to the potential of women worldwide to alter the history of nations.

**DIRECTOR'S STATEMENT**  
**By Gini Reticker**

When Abby Disney first approached me to direct *Pray the Devil Back to Hell*, I had some trepidation. All the stories coming out of Liberia had been so bleak, the violence against women appalling, the forced conscription of child soldiers heart-wrenching. I wondered if I could immerse myself in that material for the length of time it takes to make a documentary. And then, we met Leymah Gbowee, one of the main characters portrayed in the film. All of my trepidation turned instantly into unfettered enthusiasm. I couldn't believe how fortunate I was to be able to tell the extraordinary story of these women who had joined together to bring peace to their devastated country. Their remarkable accomplishment had been virtually ignored by the press and was on its way to being forgotten. Being part of ensuring that their story shines has been an absolute privilege.

## PRODUCTION NOTES

The story of the Liberian women who joined together to demand peace for their shattered country was very nearly forgotten in favor of the history written by Liberia's warlords.

In 2006 Abigail Disney traveled to Liberia [with the Women and Public Policy Program at Harvard's Kennedy School of Government] in the hopes of offering whatever support she could to the first woman elected head of state in Africa, President Ellen Johnson Sirleaf.

Abigail had spent many years working in support of women's political leadership out of a belief that the world has been managed by only half of its inhabitants for too long.

While she was in Liberia she heard a snippet of the story from a woman in conversation. The woman referred to it in passing, assuming that Abigail already knew about it. It sounded like something significant, but the moment passed so quickly Abigail wasn't sure she had heard her right. Later, it happened again with another woman. And again. And again.

Abigail returned to New York haunted by the story. She told the story to director Gini Reticker and they wondered whether it would make a good film. Then they met Leymah Gbowee. Leymah was so magnetic and compelling, the two women knew at once that the film must be made. In December of that year, Abigail and Gini returned to Liberia to corroborate the story and to do some preliminary filming.

They met with the core group of women who had organized the peace rallies. As they listened to the women's heartbreaking personal anecdotes, they knew the story had to be told in their voice, from their point of view, with no narration.

Everywhere they went people repeated the same story. So it had happened but was there footage to prove it? After all, all the major news outlets had been in Liberia during the turmoil in the summer of 2003.

A busy period of pre-production in New York turned up a few still photographs but only five minutes of footage of the women. After conducting interviews with Leymah Gbowee and Vaiba Flomo in New York, the team left for Liberia in May 2007 to begin principal photography still unsure whether or not the story work visually.

Filming in Liberia was a challenge. It is a country trying its best to recover from 20 years of brutal war. The number of recently demobilized, unemployed soldiers made security a concern. And most of the country, including the capital city Monrovia, was without electricity.

(PRODUCTION NOTES CONTINUED)

For all the difficulties the rewards were numerous. For starters, everyone in Liberia knew about the women in white and were prepared to do anything to help.

One of the most critical moments was finding a cameraman who had worked for President Sirleaf, and her two predecessors. He arrived at the hotel with footage of the women meeting then-President Charles Taylor. It became one of the most important moments in the whole film!

After that, there was much digging around, and asking people to look and look again for any footage of the women in action. There were hours and hours of footage of child soldiers, of dead and mutilated bodies, of mass burials, and very little of the women. Piece by piece, through many individual cameramen in Liberia, different non-governmental organizations, and news agencies from all over the world, archive material started trickling in.

Back home after principal photography, in the edit room, the trickiest question was how much of Liberia's conflict-plagued past to tell so that viewers would understand the scale of the horrors the women had seen that drove them to act in the decisive way they did. In the end, simplicity prevailed. It wasn't necessary to explain twenty years of war; instead the focus needed to be the women and how they became the conscience of their country, the moral compass in a place that had lost its way.

The film was finished in the days running up to its premiere at the Tribeca Film Festival in April 2008 where it won the Jury Prize for Best Documentary. President Sirleaf attended a screening, and enthused to the audience afterwards that the film would make a major contribution and hopefully prevent other countries from slipping into chaos.

The highlight, though, was screening the film to 300 women in Monrovia immediately after Tribeca. Afterwards the women were proud to say, "You see what we did. Now the world will know."

## A NOTE ON LIBERIA'S HISTORY

People have been living in the dense rain forest along the coast of West Africa for hundreds of years, perhaps thousands. Mostly, they lived in small farming communities.

From the fifteenth century Europeans bought slaves there, at first for use in Europe, and later for their American and Caribbean colonies.

The destiny of this one small area soon became closely intertwined with that of the USA. In 1816, some influential Americans established the American Colonization Society, to encourage free persons of color living in the USA to settle in Africa. In 1822, a small group of African-Americans settled in an area they called Liberia. Twenty-five years later, the settlers proclaimed themselves to constitute the Republic of Liberia.

Liberia's coastal settlements were home to citizens, mostly of American origin, with full civil rights. As the descendants of unfree people, they were proud of their little republic. They believed they had a mission from God to civilize the African natives under their rule. The great majority of Liberia's population, meanwhile, lived under colonial-style rule.

The Republic of Liberia was weak and penniless until the 1920s, when the Firestone Company identified Liberia as ideal for growing rubber. The government started to receive income from taxes and royalties from foreign investment. After World War Two, the economy grew very fast as mining and agricultural companies invested. A small elite lived well from its foreign connections while the mass of the population, the 'country people', whose ancestors had never lived anywhere but Africa, got little benefit. In fact, traditional forms of government became more despotic as the Republic of Liberia supported those strong men it favored in the interior.

Yet, in the middle of the twentieth century, Liberia enjoyed a high reputation among black people in America. It had the prestige of being a republic ruled by Africans at a time when almost all of Africa was under colonial rule. It was only after other African countries became independent that Liberia lost its mystique. When this combined with economic problems in the 1970s, the whole base on which the Republic of Liberia was founded started to crack. In 1980 there was a military coup. A chaotic and brutal government paved the way for the civil war that lasted on and off from 1989 to 2003.

The Liberian war became a by-word for casual brutality. Most Liberians were sick of it long before the end came, as rebel armies backed by foreign governments attacked the government of Charles Taylor, the warlord elected to the presidency in 1997. Liberian women called for peace — they prayed for the devil of war to get back to Hell. After 2003, the United Nations stabilized the country.

(A NOTE ON LIBERIA'S HISTORY CONTINUED)

Liberia is now headed by President Ellen Johnson Sirleaf. She is popular among Liberians and respected abroad. She has been able to get international support to build the country, even while many of the old problems remain. A generation of people shaped by violence is now entering middle age, often with no jobs and few prospects. The war has gone, but the future remains uncertain.

## FILMMAKER BIOGRAPHIES

**Gini Reticker** (Director) is one of the world's leading filmmakers on women's issues. She produced *Asylum*, the 2004 Academy Award®-nominated short focusing on the story of a Ghanaian woman who fled female genital mutilation to seek political asylum in the U.S.; and was the producer/director of 1994 Sundance Award-winning *Heart of the Matter*, the first full length documentary about the impact of HIV on women in the U.S.

She produced and directed the 2005 Emmy Award-winning documentary *Ladies First* for the PBS series WIDE ANGLE, which focuses on the role of women in rebuilding post-genocide Rwanda. For WIDE ANGLE she has also directed *The Class of 2006*, which spotlights the first fifty women in Morocco to graduate from an imam academy in Rabat.

Reticker's other credits include: Producer: *A Decade Under the Influence*, a look at the heyday of 1970s filmmakers, winner of a National Review Board Award and an Emmy nomination for Best Documentary; Director: *In the Company of Women*, IFC's spotlight on women in Hollywood; Co-Producer: *The Betrayal*, Nerakhoon, Ellen Kuras and Thavisouk Phravasath's brilliant portrayal of a Laotian refugee family's epic tale of survival and resilience, 2009 nominee for both an Academy Award® and Independent Spirit Award; Executive Producer: *Live Nude Girls Unite*, Julia Query and Vicki Funari's raucous look at the successful union organizing efforts of San Francisco-based strippers.

Reticker started her career as an editor on renowned documentaries such as Michael Moore's *Roger & Me*; Deborah Shaffer's Emmy-nominated *Fire From the Mountain*; and *The Awful Truth: The Romantic Comedy*, for the PBS American Cinema Series.

**Abigail E. Disney** (Producer) is a filmmaker. Her first film, the feature-length documentary *Pray the Devil Back to Hell*, tells the inspirational story of the women of Liberia and their efforts to bring peace to their broken nation after decades of destructive civil war. It is currently playing in theaters. She is also involved in producing a number of other documentaries with social themes, and is developing a four-hour project for WNET/Wide Angle called *Women, War & Peace*.

Along with her husband, Pierre Hauser, Abigail is co-Founder and co-President of the Daphne Foundation, a progressive, social change foundation that makes grants to grassroots, community-based organizations working with low-income communities in New York City. Since 1991, the Daphne Foundation has made millions of dollars in grants in areas ranging from women's rights to AIDS advocacy, children's health, labor conditions, incarceration and community organizing. The Foundation provides ongoing general operating support to its grantees, along with grants for technical assistance, infrastructure improvement and resource development.

Abigail has spoken internationally to a wide variety of audiences on the changing face of philanthropy, women's leadership and the importance of living a life of engaged and intelligent volunteerism.



Over the years Abigail has played a critical role in a number of different social and political organizations, including the New York Women's Foundation. She currently serves on the boards of the Roy Disney Family Foundation, the White House Project, the Global Fund for Women, and the Fund for the City of New York, as well as the advisory boards of a broad range of organizations working in the areas of poverty, women's issues, education and environment. And when the groundbreaking periodical Ms. Magazine was in danger of extinction, she worked with Gloria Steinem and a group of other passionate investors to form Liberty Media for Women to secure the fate of Ms.

(FILMMAKER BIOGRAPHIES CONTINUED)

Magazine for future generations.

Abigail also acts as Vice Chair of the board of Shamrock Holdings Incorporated. Shamrock Holdings is a professional investment company running five different funds that manage more than 1.5 billion dollars in assets for a diverse group of investors, as well as for the Roy Disney Family.

Abigail received her Bachelors degree from Yale University, her Masters degree from Stanford University, and her Doctorate from Columbia University. While pursuing her Ph.D., Abigail taught English and American Literature at Iona College. She lives in New York with her husband and their four children, one dog, three cats, a fish, a rabbit and an immortal turtle named Alfred.

**Kirsten Johnson's** (Director of Photography) most recent film, *Deadline*, (co-directed with Katy Chevigny), premiered at Sundance in 2004 and was one of the first independent documentaries to be acquired by a major network (NBC). Her previous documentary as a director, *Innocent Until Proven Guilty* premiered at the Berlin Film Festival and was broadcast on HBO in 1999.

As a cinematographer, she has worked with directors such as Raoul Peck, Barbara Kopple, Michael Moore, and Kirby Dick. Her cinematography is featured in *Fahrenheit 9/11*, Academy and Emmy Award-nominated *Asylum*, Emmy-winning *Ladies First*, and Sundance premiere documentaries, *This Film is Not Rated*, *American Standoff*, and *Derrida*.

A solo show of her still photography, "Cabinet of Curiosity" was exhibited at The Miami Museum of Science, and a chapter is dedicated to her work in the recently published book, "The Art of the Documentary." She has traveled and worked extensively in 13 countries throughout Africa and 38 countries around the world.

## **CAST BIOGRAPHIES**

### **Leymah Gbowee**

#### **Founder and Executive Director, Women in Peace and Security Network - Africa (WIPSEN-Africa)**

Leymah Gbowee (pronounced LAY–mah, BEAU-wee) was a 17 year-old girl when the war first came to Monrovia. As she says, she turned, "from a child into an adult in a matter of hours." As the war dragged on, Leymah had difficulty focusing on anything but her thwarted opportunities to go to college, and out of bitterness she dodged any political or social involvement. But as time wore on she came to see that it would be up to the citizens of Liberia, especially its women, to bring the country back from the insanity of civil war. She trained as a trauma counselor and worked with the ex-child soldiers of Taylor's army. The more she worked with them the more she came to see that they were too were victims.

Leymah joined the Woman in Peacebuilding Network (WIPNET) and quickly rose to leadership thanks to her leadership and organizing skills. She brought all the women of the Christian Churches together into a group called the Christian Women's Initiative and began issuing a series of calls for peace. Soon she formed a coalition with the women in the Muslim organizations in Monrovia and eventually Liberian Mass Action for Peace came into being.

Under Leymah's leadership the group managed to force a meeting with Charles Taylor and extract a promise from him to attend peace talks in Ghana. She then led a delegation of Liberian women to Ghana to continue to apply pressure on the warring factions during the peace process.

Leymah has been honored by multiple organizations. She has been awarded the Blue Ribbon for Peace by Harvard's Kennedy School of Government, and in May 2009 she accepted the John F. Kennedy Profile in Courage Award on behalf of her countrywomen. In addition, Leymah has won the 2009 Gruber Women's Rights Prize which honors an individual who has brought about significant advances in the quest for peace and gender equality in Africa. In July 2009, the Celebrate Africa 2009 Committee honored Gbowee and WIPNET during their annual celebration in Philadelphia at the African–American Museum.

Leymah is currently building Women, Peace and Security Network Africa, a women's organization in Ghana that will act to build relationships across the West African sub-region in support of women's capacity to prevent, avert and end conflicts.

### **Etweda "Sugars" Cooper**

#### **Secretary General Of Liberian Women's Initiative**

Etweda "Sugars" Cooper is one of the doyennes of the Liberian women's movement and is known for speaking out. In 1994, during one of the darkest hours of the civil war in Liberia, she and other women -- tired of being victimized and frustrated at the stalemate in the peace process -- founded the Liberia Women Initiative to advocate for disarmament and free and fair elections, and also to bring pressure to bear on stakeholders for the inclusion of women in negotiating a settlement of the Liberian

conflict.

(CAST BIOGRAPHIES CONTINUED)

Throughout 14 years of civil war she used mass action including picketing, sit-ins and marches involving grassroots and professional women and their groups to attract world attention to the plight of women and children and to urge the international community to take action to end the war. As a strategist for the Liberian Women peace activities under the auspices of Women In Peace building Network, WIPNET, Sugars was unrelenting in lobbying factional leaders through visits, dialoguing and pleading with them to resolve the stalemate in the Accra Peace Talks in 2003, urging them to agree to a ceasefire and to constitute a transitional government.

### **Vaiba Flomo**

#### **President of the Christian Women's Peace Initiative.**

Vaiba Flomo (pronounced VAH-bah FLOH-moh) was working with the Lutheran church's trauma healing program when Leymah came to intern with the program and the two quickly became good friends. Vaiba, haunted by the constant reminders of war -- children dying from hunger or being abandoned because their parents couldn't feed them -- began to press Leymah to mobilize the women of Liberia because as she says "there's not a single woman in Liberia who will tell you that she doesn't have pain from the crisis."

Together with Leymah they worked to bring the Christian and Muslim women's groups together. Where there was some initial reluctance to engage with the other faith, Vaiba developed the message: "can the bullet pick and choose? Does the bullet know Christian from Muslim?" Reluctance faded into action, and the women began their campaign.

To this day, Vaiba works with victims of trauma. And she marvels at what the women managed to achieve: "sometimes when I really think on the work I'm like 'wow, just two little country African girls' dream has become so big'."

**Asatu Bah Kenneth** was a police officer for 25 years - since before the war began. As the president of the Liberia Female Law Enforcement Association, Asatu was invited to the first meeting of WIPNET and then to the launch of the Christian Women's Initiative. She was so moved by what she heard that she stood up and pledged to mobilize the Muslim women of Liberia to help bring peace to Liberia. And she did, creating the Liberian Muslim Women's Organization. Liberian Mass Action for Peace came into being when the two organizations joined. It was the first time Christian and Muslim women had worked together in Liberia. Asatu's position in the police service gave her access to intelligence about the war. On one occasion, as the war was closing in on Monrovia, Asatu called a meeting with Leymah, Sugars and Janet and other key members of WIPNET. After that meeting the women issued the all-important position statement that they would eventually take to their meeting with Charles Taylor urging

him to sit down at the peace table with the rebels.

(CAST BIOGRAPHIES CONTINUED)

Her nickname is the "stabilizer" because she doesn't take sides. After the war she became Liberia's Deputy Chief of Police and focused on bringing more women into the security sector. She is proud to be part of the international peace-building community.

**Etty Weah**, was one of the hundreds of ordinary women who became involved with WIPNET and the Liberian Mass Action for Peace. She was one of the many women who wore white and sat on the field day in and day out. Rain or shine. Bullets or no bullets.

Before the war, she used to sell food in front of her house in one of the suburbs of Monrovia. As a regular church goer she responded to a call from the Christian Women's Initiative to become involved in Liberian Mass Action for Peace, and got to know Leymah. She was moved to attend the meeting because she deemed all Liberian women to be victims and thought there was strength in numbers if their voices were to ever be heard. As the war drew closer to Monrovia, and as the mother of two boys, she also feared for all the children who would be conscripted.

**Janet Johnson Bryant** was a journalist. Much of the time she worked for the Catholic radio station, Radio Veritas in Monrovia. Her beat was the Executive Mansion, occupied by Charles Taylor, who had a virtual stranglehold over the media. Journalists were often openly bribed during press conferences. She also hosted a radio show about women's issues. Bryant's efforts to expose corruption during Taylor's regime earned her the nickname "Iron Lady of Media."

Janet met the women of WIPNET when she reported on them for a story. She soon became part of their outreach and advocacy program. Like Asatu, she used her position to garner important, strategic information that benefited WIPNET. In particular, Janet helped launch the Liberian Mass Action for Peace. Together with Leymah, Sugars and Asatu she helped draft the first press release calling for an immediate ceasefire and for all warring factions to sit down at the peace table. Janet then broadcast the message announcing the first meeting of the women in the field opposite Taylor's house – hundreds of women showed up and stayed.

She now lives in Dracut, MA, working towards a new goal: earning a master's degree in international diplomacy and returning to Liberia.

## WHAT CRITICS SAY ABOUT *PRAY*

Uplifting, disheartening, inspiring, enraging -- the mind reels while watching the documentary *Pray the Devil Back to Hell*.

- *Manohla Dargis / NYT*

One of the truly heartening international political stories of recent years.

- *Kenneth Turan / LA Times*

Had the stakes not been so harrowing, the moment would have been comic. Instead, it proved cathartic.

- *Bob Mondello / NPR*

*Pray the Devil Back to Hell* is powerful enough to make even the most cynical believe in the ability of ordinary people to induce political change.

- *Frank Scheck / Hollywood Reporter*

The heroism on view in the documentary *Pray the Devil Back to Hell* is breathtaking.

- *Peter Rainer / Christian Science Monitor*

Not so long ago, Liberia was a hopeless basket case, and now thanks to a hitherto unheralded army of women volunteers, there is hope, at least in Liberia.

- *Andrew Sarris / New York Observer*

*Pray the Devil Back to Hell* is a potent reminder of what power in numbers can accomplish.

- *David Fear / Time Out New York*

A testament to the determination and wisdom of a group of Liberian women who banded together in 2003 to stop a civil war and bring peace to their West African nation, *Pray the Devil Back to Hell* is at once inspiring and horrific.

- *Stephen Rea / Philadelphia Inquirer*

## WHERE TO SEE *PRAY THE DEVIL BACK TO HELL*

Continuing its successful theatrical run in 2008 and 2009, *Pray the Devil Back to Hell* will bring its message of peace and inspiration to even more communities worldwide during its September Global Peace Tour— a series of grassroots screenings spanning countries and continents. In celebration of the United Nations' International Day of Peace, organizations big and small will turn down the lights, turn up the volume, and screen for peace. More information on the film, its Global Peace Tour, and current and future screenings are on the film's web site at [praythediabacktohell.com](http://praythediabacktohell.com).

On television, *Pray the Devil Back to Hell* will be broadcast in 2010 as part of "Women, War & Peace" on PBS's *Wide Angle*. The film will be released on home DVD in late 2009, with copies currently available for educational and institutional screenings.

Since *Pray the Devil Back to Hell* premiered in New York in April 2008, it has won awards at Tribeca Film Festival (Best Documentary), Silverdocs (Witness Awards), Jackson Hole Film Festival (Audience Choice: Documentary), and Heartland Film Festival (Best Documentary). The film opened in theaters in November 2008 and played to positive reviews in over 40 cities, including New York, Los Angeles, Washington DC, San Francisco, Boston, and Chicago. *Pray the Devil Back to Hell* has also screened in cities and countries around the world -- London, Bosnia, Monrovia, Peru, Khartoum, Zimbabwe, Mozambique, Kenya, and Goma (the Congo). *Pray the Devil Back to Hell* also had the honor of being the first film ever to be shown at the World Economic Forum in Davos, Switzerland in January 2009.

## PRODUCTION CREDITS

Director	Gini Reticker
Producer	Abigail E. Disney
Co-Producer	Johanna Hamilton
Composer	Blake Leyh
Vocalist	Angelique Kidjo
Director of Cinematography	Kirsten Johnson
Editors	Kate Taverna and Meg Reticker

Associate Producer	Regina Boyer
Title design and Art Direction	Interspectacular
Illustrator	Olaf Hajek
Writer	Sara Lukinson
Production Designer	Norval Johnson
Field Producer	Edwin Clarke
Production Sound	Wellington Bowler
Additional Camera	Maryse Alberti Johann Perry Jimmy Mangou
Videographers	James Brabazon Tim Heatherington Pewee Flomoku Jonathan Sahn
Assistant Camera	Mariusz Cichon Ben Bloodwell Anton Jeffes Dan Moody
Additional Sound	Judith Karp Sean O'Neil Doug Dreger
Post Production Supervisors	Shannon J. Fogarty Parker Chehak
Post Associate Producer	Juli Kobayashi
Assistant Editor	Alexandra Meistrell
Additional Assistant Editors	Omry Maoz Elizabeth Merrick Naftali Rutter
Gaffer	Iris Ng

Consultant	Stephen Ellis
Visual Consultant	Theodore Bafaloukos
Researcher	Lila Shapiro
Transcription	Carielle Doe Tonie Mai King Pat Casteel Transcripts Transcript Associates
Post Production Facility	Full Circle Post
Online Editor	Rob Burgos
Rerecording Mixer	Andy Kris
Sound Editor	Dave Patterson
Mixed at	Sound One
ADR recorders	Anthony Erice Brian Bonifacio
ADR recorded at	Tonic Digital Audio
Make-up Artists	Heba Abido Carol Ann Gleason Kortoe Sasso
Production Assistants	Jeff Clark William Cruz
Production Associate	Yvonne Moore
Bookkeeper	Maria DelVecchio
Assistant to Abigail Disney	Yesenia Riveria
Archival Footage Courtesy of:	ABC News VideoSource AP Archive Aurora Productions James Brabazon British Broadcasting Corporation CNN Image Source Everyday Gandhis



Gabriel Films  
GTV  
Harper Karmon  
ITN Source  
Jimmie Mangou  
Journeyman Pictures  
Just Media  
Nancee Oku Bright  
National Geographic Digital Motion  
New Jersey Network  
Pewee Flomoku  
Jonathan Sahn  
Television for the Environment  
TV3  
West African Network for Peacebuilding  
Women in Peacebuilding Network

Still Photographs Courtesy of:

Pewee Flomoku  
Getty Images  
Foley Sanyon  
Sunny Ugoh/ECOWAS  
Moses Zangar