

Soldier.
Mercenary
Private contractor.

Who's fighting today's wars?

Shadow Company



“Fantastic - educational
and entertaining.”

Morgan Spurlock, Director, “Super Size Me”



BEST DOCUMENTARY
BEST DIRECTING
BEST WRITING
BEST EDITING

A PURPOSE BUILT FILM

www.shadowcompany.com

Synopsis



Brief Synopsis

This year thousands of private soldiers will be deployed in conflicts worldwide. These individuals, known as private security contractors, are irreversibly changing the face of modern warfare. But to those at home, their world and influence remains a mystery.

Who are these security contractors?
What do they do?
Why do they do it?

Purpose Films brings you **Shadow Company** - a groundbreaking feature-length documentary that reveals the origins and destinations of these modern-day mercenaries.

THE RULES OF WAR HAVE CHANGED.

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Detailed Synopsis

In the late 20th Century the distinction between soldier and mercenary became blurred. The recent use of private military companies (PMC) in Iraq has been more extensive (and more high profile) than at any time in modern history. The issues raised by the brutal killing of four PMC staff in Fallujah in April 2004 and the subsequent reaction of the general public and the US Army make it clear that these “contractors” are not merely workers in a foreign land.

James Ashcroft, a 28 year-old employee of a large PMC currently under contract in Iraq, is our guide to this world. James’s job differs little from his colleagues in the Coalition Forces—there are many similarities in loyalty, honor, code of ethics, chain of command and operational conduct—but James’s salary, for one thing, tops that of a US soldier three times over. Through letters, photos and personal video, James provides an intimate introduction into his life as a modern day “soldier for hire”.

To counterpoint James’ personal views – directors Nick Bicanic and Jason Bourque traveled the globe, interviewing PMC staff, owners and lobbyists, former mercenaries, academics, journalists and top authors. They complimented these interviews with pop culture representations of mercenaries culled from TV shows, video games and, of course, action adventure films. As a result, **Shadow Company** contextualizes, at both a personal and a global level, the role of private soldiers and PMCs in modern day conflicts. The film explores the moral and ethical issues “private military” solutions create for Western governments and the United Nations and addresses the risks of allowing profit-motivated corporations into the business of war.



Interviewees include: Alan Bell, president of Globe Risk Holdings and a global authority on security related matters; Phil Lancaster, ex-Canadian Army and a UN forces leader in Sudan, Uganda, Rwanda, Burundi and Afghanistan; Cobus Claassens, a veteran of the South African military and current Security Contractor; Peter Singer of the Brookings Institute, author of *Corporate Warriors*; Madelaine Drohan, author of *Making a Killing – How and Why Corporations use Armed Force to do Business*; and Robert Young Pelton, author of *World’s Most Dangerous Places*, adventurer and acquaintance of many a miscreant/warlord/mercenary.

Production Notes

Director's Notes

In 2004 I watched 4 gruesome charred bodies hanging from a bridge in Fallujah and assumed - like many others - that these were soldiers caught in the wrong place at the wrong time. After discovering these men were in fact "private security contractors", I became determined to find out everything I could about this previously secretive world of military contracts and contractors.

A close lawyer friend from university gave up his job in a prestigious law firm to become one of these soldiers for hire. I discussed this decision with him at length and I found myself wanting to understand, not only what kind of people these men are, but what motivates them to put their lives in harms way on a daily basis. And how exactly did 20,000 of them come to be stationed in Iraq? While there were articles, books and news reports that touched on policy, history, and specific conflicts over the past 20 years, there was very little investigation of who becomes a private soldier today.

We traveled the world - from Iraq to Washington, from England to Sierra Leone - talking to politicians, journalists, soldiers and contractors themselves. While exploring the blurred lines between soldier and mercenary in today's conflict resolution, it became clear: **The Rules of War Have Changed**. The modern US army cannot go to war, cannot even have dinner without these civilian contractors and their role is unlikely to go away any time soon. War is more and more in the public eye and yet held more and more in private hands. This sort of trend - without the right legal framework and more open business practices - has dire implications. It is vital for the general public to better understand the risks and rewards of operating this way - *Nick Bicanic*

Production History

"I spent the whole drive back trying to open up a pack of Skittles with one hand, holding my weapon in the other. Doesn't tell you how to do that in the Tom Clancy books does it?" – James Ashcroft, by email from Iraq, early 2004

James is one of the few friends I made in University – I was in Chemistry, he was in Law. Upon graduating I found a job as a freelance internet consultant and James joined the British Army. After 5 years of deployment around the world, James quit to practice law with a large firm based in London.

James and I lost touch completely until I got an email from him announcing that he was thinking of becoming a mercenary. I thought this was the funniest thing I'd heard in a while. Mercenaries to me were guys with knives in their teeth killing people for the highest bidder. What was my friend the lawyer going to do in the company of such men? The second war in Iraq was well under way and James decided he would take a job with a newly formed "private security company".

In January 2004, James started sending regular emails from Iraq – describing with his wry wit the absurd day-to-day goings on of security contractors in Iraq. I sensed there was a story to be told here and convinced James to get involved. Precious little information on mercenaries was available in book form and even less on TV or Film. To prepare for this project, I felt I needed someone more experienced in documentary production. I partnered up with Canadian director Jason Bourque.

I then spent most of 2004 gathering interviewees. Sometimes it was easy: You read a book and you phone the person who wrote it; You ask intelligent questions; They agree to get involved. (Of course it helped that the subject concerns a profound shift in modern conflict resolution.) Sometimes, though, it was impossible. Many of the security companies refused to talk to us on the record and the US army refused to officially talk to us at all. Once the ball was rolling things got a little easier. We traveled to Sierra Leone, Iraq, UK, USA and Canada and interviewed a wide variety of people – the contractors themselves, owners of private military companies, journalists, historians etc.

By June 2005, we had enough material to start cutting a story together. The interviews were transcribed and I spent a good 10 days or so staring at a very large pile of paper wondering where to start. Eventually, I dug out an old Word document I had written that outlined the broad chapter structure the documentary should follow. This document had been written before a single frame of the film had been shot—one page with a bunch of chapter headings and a few notes. It was all we needed. We started with the paper edit, cutting apart bits of paper and gluing them onto new sheets—a literal interpretation of cut and paste. Incredibly, the final paper edit came in at 2hrs and 15 minutes. I built an editing suite inside my house and we assembled all the video elements from the paper edit. The first time we watched it, it was 105 minutes long. Then we cut and cut and cut some more.

Many other friends got involved with the project at different stages – Andrew Wanliss-Orlebar helped select the songs and created the graphical language of the film, Les Lukacs came on to do editing and post production supervision, Jarred Land helped to shoot some the interviews etc. By mid November 2005, we had a cut that we were very happy with and just after Christmas I posted a trailer of the film on the website www.shadowcompanythemovie.com That's when all hell broke loose. 50,000 downloads of the trailer in 48 hours. The movie was being talked about in environments completely outside my control. I was receiving emails from the offices of US Senators, well known Hollywood directors and producers clamoring to see a copy of the film as soon as possible.

A few months of offers later, after pressure to recut the film to make it more one-sided we decided to self-distribute the film.

Reviews & Quotes

Quotes

"Takes a thorough and balanced look at the use of private security forces in Iraq and raises serious policy questions."

U.S. Senator Ted Kennedy (D-MA)

"Shadow Company is a must-see film for anyone who is concerned about our military and our security being privatized."

Jan Schakowsky (D-IL)

"In addition to being extremely well-executed, I thought its even-handed tone was particularly sophisticated - encouraging an audience to consider the complexity of the issue, rather than the more exploitative depictions with which the subject is usually treated"

Edward Zwick - Director of "Blood Diamond", Glory, Legends of the Fall

"Great job. Covers a controversial issue in an evenhanded fashion."

Colonel Thomas X. Hammes, USMC (retired)

"The best documentary I have ever seen."

George Strombolopoulos, CBC TV

"Powerful and Fair"

Amnesty International

"Fantastic - educational and entertaining."

Morgan Spurlock, Director of "Super Size Me"

"An excellent and engaging primer. Solid box office potential!"

Hollywood Reporter

"Illuminating. Shows a different view of conflict than you'll get from the evening news."

New York Times

"Makes a subtle case that there may be a place for mercenaries on the US payroll, but that every aspect of their employment - needs to be handled better and more efficiently."

San Francisco Chronicle

"The examination of private military companies (today's preferred term within the industry) undertaken by Nick Bicanic and Jason Bourque's film is at once informative and provocative."

PopMatters

The New York Times

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NEW YORK, FRIDAY, JULY 6, 2007

Shadow Company

Opens today in Manhattan.
Directed by Nick Bicanic and Jason Bourque
Not rated; 86 minutes

There isn't as much exposé as you might expect in "Shadow Company," a documentary by Nick Bicanic and Jason Bourque about the use of soldiers-for-hire in Iraq and other recent conflicts, but there's considerably more thoughtfulness.

The film examines the growing use of "private military companies" — the current preferred term — in international conflicts, including by the United States in Iraq. It's short on specifics, but just hearing the jargon of the people in this business is illuminating. The companies generally are brought in for one of

three functions, one expert says: to train, to provide security and other support or "to change the strategic situation." Hmm.

There are intriguing discussions of the history of mercenaries, of the rules that bind or don't bind them, and of the fine line between a private soldier whose job is strictly defense (for instance, security) and one whose mandate is more active. Conflicts in which mercenaries played a role are revisited, with Sierra Leone getting a lot of attention. And a cheeky travelogue through Iraq by one private soldier provides a different view of that conflict than you'll get from the evening news.

It's a universe as dangerous as it is shady: the film estimates that 250 of these private soldiers have died in the current Iraq war.

NEIL GENZLINGER



Contract security officers training in Iraq, in "Shadow Company."

Purpose Films



Company men

Purpose Films

Shadow Company

Directed by Nick Blosnik and Jason Boniface
July 6 through 12
Anthology Film Archives

War, Inc.

New doc looks at our other unknown soldiers

BY ED HALTER

According to *Shadow Company*, a documentary about the recent, precipitous rise of mercenaries (or, to use their preferred term, private military companies), September 11 and its political aftermath provided the security industry with its own worldwide dot-com boom. Outsourcing armies has become a bigger business than ever before: In the Gulf War, one in a hundred soldiers were private contractors; in Iraq today, the figure is closer to one in 10. Though the contemporary marriage of warriors-for-hire and global capitalism has its roots in Africa, where a South African organization called Executive Outcomes squashed 150,000 rebels with a tactical force of merely 150 men

in 1995, the client base for mercenary services has shot up from small-nation despots to the world's only hyperpower. "George Bush has created the ultimate entrepreneurial Wild West scenario in Iraq," says war journalist Robert Young Pelton. "You can watch the TV blurbs about hearts and minds, [but] that's a lot of crap." Privatizing warfare on a massive scale has been Commander Chimpy's "solution" to fighting a supersized conflict with a downsized military. The role of private military contractors in Iraq came under greater scrutiny when, in 2004, insurgents killed four employees of Blackwater USA, then dragged their charred corpses through the streets of Fallujah for the cameras. Yet despite public awareness, the U.S. use of contractors hasn't generated much debate—it remains a non-issue among current presidential hopefuls, for example. And, as the documentary points out, it's big news when traditional soldiers like Jessica Lynch are captured, but the far greater number of kidnapped private contractors has created relatively little stir.

Shadow Company attempts to provide a balanced view of a potentially polarizing issue, interviewing historians, security firm heads, war journal-

ists, historians, and former contractors themselves (the Army declined). Some interviewed say that contractors have been used "ethically" in certain cases: an attempt to topple a ruthless dictatorship in Equatorial Guinea, for example. The end result is a feature filled with fascinating research about today's mercenary

Privatizing warfare on a massive scale has been Commander Chimpy's 'solution.'

boom but no strong thesis. Taking cues from the Canadian hit *The Corporation*, *Shadow Company's* makers jazz up the material with infographics and comic-book-art re-enactments. The MTV-style pop-doc treatment plays up the profession's sex appeal, even as some talking heads take pains to do otherwise. "A lot of people see this as an exploding field with all sorts of romantic and far-flung connotations," says Pelton, who has a different view of typical mercenaries as nothing but career fighters who aren't suited for much else—"a class of people that, if you took their gun away, couldn't work at Wal-Mart."

San Francisco Chronicle - Mick La Salle

The use of mercenaries in warfare is as old as warfare itself, and yet the issues mercenaries present are new again, thanks to the U.S. government's employment of private military companies in the Iraq war. "Shadow Company" explores all sides of this practice, through interviews with ethicists, soldiers and the mercenaries themselves. The movie presents a balanced view, showing both the moral challenges and tactical advantages of using professional soldiers.

Like most things, the issues are clear-cut only from a distance. While there are cowboys out there, there are also professionals who fight only for causes they believe in -- though for a price. (They don't believe in them enough to do it for free.) The use of mercenaries gives an unfair advantage to whichever adversary has the most cash. Yet the movie points to a couple of incidents in which mercenaries have served an arguably positive function.

The term "mercenary" is, in itself, a loaded term. Most mercenaries don't think of themselves as being "mercenary." They see themselves as soldiers or helicopter pilots whose special skills aren't particularly needed in the civilian world. Some genuinely enjoy combat, as well as hanging around with their fellows. The movie makes clear that some are fairly decent guys, but it makes equally clear that the system, as it currently exists, makes it very easy for rogues to go around killing people with impunity.

The movie criticizes the fact that civilian safeguards on mercenary behavior are practically nonexistent, a state of affairs that can lead both to human rights abuses and to ill feeling toward the United States. Considering that an Iraqi doesn't care whether he's getting shot at by an American soldier or an American mercenary, it must be faced that these mercenaries are de facto ambassadors, and they need to be under responsible government control.

"Shadow Company" makes a subtle case, that there may be a place for mercenaries on the U.S. payroll, but that every aspect of their employment -- including bidding for contracts -- needs to be handled better and more efficiently.

Hollywood Reporter - John DeFore

Readers seeing the words "Iraq," "military," and "private corporations" in the description of a new documentary may understandably expect a screed, or at least a film whose position on certain issues is loud and clear. They'd be surprised by "Shadow Company," which is less interested in the rightness or wrongness of our current war than in the long history of one of the ways we're fighting it. Detailing the growth of the modern "private military company" (PMC), it is surprisingly even-handed, an approach that makes it satisfying for both hawks and doves. Reaching both audiences may take some doing on the publicity side, but the potential exists for solid boxoffice in comparison to other current-events docs.

That's not to say that the picture it paints is rosy. While depicting the use of PMCs as not inherently problematic, the doc outlines a number of flaws in the current system. Commentators describe 9/11 as the private-military equivalent of the Internet boom, fostering the birth of many new companies, some of which are far less competent (or less ethical) than others. The Iraq war is described as a "wild west" scenario, in which contracts for security operations are so plentiful, and assigned so freely, that companies can get them before they've figured out how to fulfill their requirements.

This overreliance on the private sector is shown as a natural result of trends in American government, which is now happy to farm out essential activities that the Army once did on its own. Going far beyond food prep and base construction, the role of private firms extends now even to some soldier training. Critics complain that many contracts are awarded without competitive bidding, costing taxpayers more than necessary and that the scarcity of rules for contractors leads inevitably to difficulty.

The latter issue can become dire with companies that, instead of playing a support role for the military, are actually at work in the field. Private armies are hired to protect "nouns" -- people, places, and property -- and they enjoy far more latitude in the Middle East than they do, say, on bodyguard assignments in Europe. The Coalition Provisional Authority has declared that Iraqi law does not apply to contractors, and of course they're not subject to the military code of conduct; according to interviewees here, no contractor has been prosecuted for a crime committed in Iraq.

If systemic issues (as described by traditional soldiers and those who study PMC activity) are grim, the film shows the other side by spending a good deal of time talking with actual contractors. The soldiers-for-hire interviewed here are on the whole intelligent men, thoughtful about their role and asserting (some more convincingly than others) that they operate under solid ethical guidelines. South African mercenary Cobus Claassens is particularly well-spoken, criticizing the behavior of some of his peers while describing ways in which a solid PMC can operate to everyone's benefit.

Filmmakers Nick Bicanic and Jason Bourque round things out with a brief history of mercenaries, showing the surprisingly large role soldiers of fortune have played compared to "official" national armies while outlining the mid-'90s emergence of corporate-style military organizations. Throughout the film manages to educate without being dry and to illustrate controversies without prejudice. For a subject that plays such a large part in America's foreign policy and is so little understood, "Shadow Company" is an excellent and engaging primer.

PopMatters - Cynthia Fuchs

"Soldiers for hire invariably had no controls. It's all about control," says security contractor Cobus Claassens. "That's what people fear." One of several interviewees asked to define "mercenary" in the documentary *Shadow Company*, Claassens says that the contractor, whether paid by a government, another company, or an individual, is not bound by the same sorts of political, moral, or even legal obligations as members of a national military. As he recalls medieval mercenaries, "they paid their own way by raping, looting, and pillaging. So I think we've got a hereditary sort of recollection of mercenaries being bad dudes."

The examination of private military companies (today's preferred term within the industry) undertaken by Nick Bicanic and Jason Bourque's film is at once informative and provocative. Interview subjects range from former and current "hired guns" like Claassens and Robert Young Pelton (identified here as "author and adventurer") to scholars, executives, ethicists, and analysts. (Even Stephen Cannell, co-creator of *The A-Team*, chimes in with a rather cunning appreciation of his show's fictional excesses: "What is that testosterone cowboy that needs that adrenaline rush in order to make his life feel complete?")

The movie opens with narration (by Gerard Butler) taken from Captain James Ashcroft's *Making a Killing*, in the form of letters from Iraq. "The contract is huge," James says over images of weapons, helicopters, men with blurred-out faces, and GMC trucks. "Two hundred men doing close protection tasks, or PSDs, the Americans call it. There are swarms of other private contractors all over the place, some complete cowboy outfits. But this one is fairly sharp, so I'm not too worried about getting killed." Subsequent shots of explosions, burning vehicles, and locals celebrating over corpses intimate that his assessment may be premature. The film is structured by such punctuation, visuals alternately countering and confirming observations. As it pulls together multiple perspectives (none, it might be noted, from the current U.S. administration that is making such emphatic use of PMCs in Iraq), the documentary paints a fairly complicated picture of mercenaries' historical, ethical, and political significance.

Before the nation-state, says Madelaine Drohan (who has also written a book called *Making a Killing*, her analysis of the business subtitled *How and Why Corporations Use Armed Force to Do Business*), mercenaries were the standard means for waging war. "The whole process of state building was to take into the state that monopoly of the use of coercive force, and use your own army to do that. So really, the system that we have come to think of as normal has only been around for about 100 years."

Drohan makes a compelling case that today's mercenary companies were born of a crisis shaped by race: when Rhodesia became Zimbabwe, the suddenly unemployed white soldiers found work in South Africa (see also: a similar story told by Leo DiCaprio's "adventurer" in *Blood Diamond*). In 1994, that government gig ended, and so they set up private security companies, in particular, Executive Outcomes (whose mission is "to provide the most professional military training related to land, sea, and air warfare"). Though *Shadow Company* does not pursue Drohan's point concerning the racing of contemporary mercenaries, at least as an initial concept, it's worth thinking through, with regard to the general structure and appeal of private military contracting as career and ethos.

But *Shadow Company's* focus is at once broader and narrower than the race and racism that inform much war-making: taking Iraq as its central example (with references to specific incidents in Africa), it looks at the relationships between contractors and local populations and American troops, as these make for complex decisions, structures of accountability, and image management. The danger in granting free or generous rein to PMCs in combat zones, argues Phil Lancaster, formerly of the Canadian Army and now a humanitarian worker with UNICEF, has to do with ethics and on-the-ground decision making. But while he worries about the "argument in favor of a kind of imperialism where might makes right," perceived exigency tends to argue for forces that can be called up, inserted, and extracted without going through a cumbersome state apparatus.

Just so, according to *Shadow Company*, following 9/11, the business for PMCs increased exponentially. Given the downsizing of the U.S. military prior to the "war on terror," outsourcing seemed a practical and immediate way to fill needs for "a U.S. army [that] finds itself over-tasked," as Pelton puts it. Firms like Blackwater and Triple Canopy were called in to "protect what we call nouns," says Doug Brooks, president of the nonprofit International Peace Operations Association: people, places, and things. The contracts are variously "controversial," most being no-bid, some working out in the short term, and some being unsuccessful (Drohan calls Tim Spicer and his company AEGIS an example of "someone failing upward," as he's hired after previous jobs go wrong).

The risks for contractors are various. Much like Iraq for Sale, *Shadow Company* argues that the flashpoint for the contractors crisis was Fal-lujah, when Blackwater employees were killed, burned, and displayed for TV cameras. While this incident raised questions about the contractors' preparation and the corporations' responsibilities to them and their families, it also raised the profile of companies that prefer to remain "below the radar." This brings its own dangers. Contractors are at risk from insurgents, distrustful locals, and American troops, who are not typically informed of contractors' activities.

Further, as Singer observes, PMCs "don't typically operate in healthy states." This means they are not regulated by local governments or by the U.S. military. And once the CPA stated the contractors did not fall under Iraqi law, Pelton says, they essentially "operate with impunity in Iraq," producing situations like Abu Ghraib (where contracted interrogators and interpreters remain unnamed in the scandal) as well as daily encounters with local civilians. Pelton observes that the U.S. companies in particular tend to resist interactions: he contrasts "the British operation," which encourages members to feel very comfortable with Iraqis, eating Iraqi food, working within an Iraqi system." By contrast, he says, "Americans live in a bubble. Whether it's the music they play, whether it's the TV they watch, the clothes they wear, they just export Americana with them."

Such persistent distance from local populations is something of a credo for mercenaries: they're trained to be efficient, to get in and get out, to move on to the next mission. And, contrary to the popular image of the gung-ho cowboy contractors, they can and do take into account ethical frameworks. As *Shadow Company* argues consistently, "control" is always at issue. Claassens describes the dilemma this way: "Sometimes you have to force soldiers and that's one of the bitter and less glamorous things about soldiering... And you can, because they are obliged to, because they're in uniform and they swore an oath." But, he says, "You cannot force a civilian to go forward... I believe that civilians should be deployed well back from that line, because after all, a civilian can turn around and say 'Fuck this' and get out." This is a whole other potential problem for the government who outsources.

The Team



Nick Bicanic: Director, Producer & Creator

A co-founder of Purpose Films - www.purposefilms.com, Nick Bicanic comes to the Film and Television industry from 8 years of experience in the world of New Media. In the late 1990's, Nick abandoned PhD studies in Chemistry at the University of Cambridge to found and run a multimedia design and strategy company in London. After steering the company successfully through wild changes in the Internet marketplace (and writing numerous newspaper articles and books on the industry in the process) the company was sold and Nick took this opportunity to freely explore ways of fusing his two main interests – storytelling and technology. His very first dramatic film - 'Art History' - which he wrote, directed and produced was to reap awards and get picked up by Panasonic for their worldwide demo reel. While co-producing 'Under The Cover', a dramatic mini-series for CBC, Nick met Jason Bourque, whom he convinced to collaborate with him on Shadow Company.

When not behind or beside a camera, Nick also likes to ski, fly helicopters and windsurf – a lot.



Jason Bourque: Director

Co-director Jason Bourque's vision and dedication have been recognized in the artistic and commercial circles of the film industry. In May of 1999, having received two nominations, he won a Leo Award for directing excellence from the Canadian Academy of Cinema and Television. He received two more nominations in 2003. In 2002 Jason directed two television movies - "Wild Fire 7", a family disaster film for Pax Television, and "Maximum Surge", a science fiction thriller. In 2003, he directed and co-produced the one hour documentary "Easter: The Jesus Mystery" for the History Channel. Jason recently worked on Pax/NBC's "Young Blades" and is currently directing Stephen Baldwin in "Dark Storm", a sci-fi thriller. Jason has also directed and produced over 60 commercials, short films, and music videos for Much Music, MuchMore Music, CBC, BRAVO! and Country Music Television. Other drama credits include the relationship comedy "Below the Belt" and three episodes of "Under The Cover," a comedy mini-series made in association with ZeD, CBC.



Remy Kozak: Producer

Remy's ability to match technology to opportunity has led him from electrical engineering, through marketing and eventually into finance and film production. While he has designed and marketed innovative technology, founded and sold dotcom startups and turned money-losers into profitable enterprises, it is in the process of filmmaking that he has found the ultimate outlet for his creative, communications and organizational skills.

Remy's move into film was driven by a desire to better understand the process of developing and distributing content – a "black art" in the telecom sector from whence he came. He quickly recognized the potential for independent film to flourish as bandwidth increases, end-user viewing options multiply, and digital production drops in price – thereby improving the profitability of independent productions and reducing the traditional risks of film-making.

A co-founder of Purpose Films - www.purposefilms.com, Remy has focused on the distribution, marketing and financing of the firms projects since its inception in 2004.

Interview Subjects



PETER WARREN SINGER

Peter Warren Singer is the National Security Fellow at the Brookings Institution and Director of the Brookings Project on U.S. Policy Towards the Islamic World. Dr. Singer is considered the world's leading expert on the private military industry. His book *Corporate Warriors: The Rise of the Privatized Military Industry* (Cornell University Press) was the first to explore the industry and was named best book of the year by the American Political Science Association, among the top five international affairs books of the year by the Gelber Prize, and a Top Ten Summer Read by *Businessweek*. It was also recently featured in the History Channel documentary "Soldiers for Hire." Singer continues to serve as a resource on the private military issue to the U.S. Congress, U.S. Department of Defense-Joint Staff, CIA, European Union, and, most recently, played a role in the Abu Ghraib prison abuse investigation.



ALAN W. BELL

Alan W. Bell is the president of Globe Risk Holdings Inc., and an expert in international counter-terrorism. His distinguished career includes more than 22 years of specialized military experience related to global security issues. Mr. Bell has trained close protection (body-guard) teams for two kings, two presidents, and has been involved in counter-terrorist operations throughout the world. Since forming Globe Risk Holdings Inc. Mr. Bell personally directs the delivery of all corporate level services, consulting for major crown corporations and agencies, governments, natural resource and exploration companies, insurance companies, telecommunication firms, food manufacturers, television networks, chemical companies, and shopping centers. Currently, Mr. Bell serves as a consultant to a large number of international corporations as well as a number of Ontario's Tactical Weapons teams and the Canadian governments Special Emergency Rescue Team, an anti-terrorist special assignment group. Globe Risk Holdings Inc. has supplied security support to business operations in such diverse areas as Nigeria, Sierra Leone, Algeria, Ivory Coast, Sudan, The Republic of the Congo, DRC, Angola, Mexico, Ecuador, Peru, Colombia, Brazil, Argentina, Thailand, Philippines, Greece, Europe, Russia, U.S. and Canada.

Alan Bell will be attending Hotdocs.



ROBERT YOUNG PELTON

Robert Young Pelton is known for overcoming extraordinary obstacles in his search for the truth. He has made a career of bypassing the media, border guards and the military in his goal of getting to the heart of the story. His recent journeys have taken him inside the siege of Grozny in Chechnya, the battle of Qala-I-Jangi in Afghanistan, the rebel campaign to take Monrovia in Liberia and inside the hunt for Bin Laden in the Tribal Areas.

In addition to his work for National Geographic Adventure, Pelton has worked for Discovery Channel, ABC News, CBS 60 Minutes, CNN and other major media networks. As an author, Pelton is best known for his classic underground guide to surviving danger; *Robert Young Pelton's - The World's Most Dangerous Places* (Harper Collins) now in its fifth edition. His other books include *Come Back Alive* (Random House), an intense autobiography, *The Adventurist* (Broadway Books) and his latest, *Three Worlds Gone Mad* (Lyons Press), a book about three wars and the people Pelton met fighting them. He is currently writing a book about mercenaries and private contractors for Crown Books and a young teen book based on his early childhood for Penguin.



MADELAINE DROHAN

Madelaine Drohan is an award-winning author and journalist who has covered business and politics in Canada, Europe and Africa for twenty five years. She has worked for The Globe and Mail, The Financial Post, Maclean's and The Canadian Press. She was awarded a Reuters Fellowship at Oxford University in 1998, and the Hyman Solomon Award for Excellence in Public Policy Journalism in 2001. She is a 2004-2005 Media Fellow at the Chumir Foundation for Ethics in Leadership and the 2004-2005 Journalist in Residence at Carleton University. Whenever possible, she conducts journalism workshops for media in Africa and South-east Asia, with a special focus on business and investigative journalism. Her book, *Making a Killing: How and Why Corporations Use Armed Force to Do Business*, (Random House of Canada and The Lyons Press in the United States) won the Ottawa Book Award and was short-listed for the National Business Book of the Year Award in 2004.

She lives in Ottawa where she is working on her second book.



PHIL LANCASTER

Phil Lancaster served over 30 years in the Canadian Military, retiring in 1998 to began humanitarian work with UNICEF. Since then, he has held various UN positions in Sudan, Uganda, Rwanda, Burundi and Afghanistan. In August 2004, he returned home to Victoria after successfully managing a Mine Action project involving newly demobilized combatants from Afghanistan's long running civil war. Throughout his working life, Phil has been a keen observer of political events and has been blessed with unique opportunities to see close hand the development of several world shaping events. He is currently alternating between consulting contracts for the United Nations Development Program in Sudan and working on a book based on his experiences.

He has four children and remains happily married to his wife of 30 years.



SLAVKO ILIC

Slavko Ilic is a Security Consultant, an internationally active Close Protection operative as well as an internationally recognized martial artist and use of force instructor. He has trained close protection teams, Special Forces personnel, police officers, airport security personnel, and a wide range of security professionals. Slavko has provided close protection services to royalty, religious figures, business executives and diplomats in low to high-risk environment in North America, Europe, the Middle East and Asia. At present he operates a private firm, where he personally provides high risk security services and training to corporate and private clients and conducts Threat, Risk, Vulnerability assessments, use of force, Close Protection, and firearms training as well as and broad based security consultations.

He has recently worked as a security contractor in Iraq for a US based private security company.



COBUS CLAASSENS

Cobus Claassens spent a large part of his life as a professional soldier in the South African army. After 13 years of training and operational posting he acquired plenty of experience as an infantryman, a member of unconventional forces, and a paratrooper. He rose to the rank of Major and had a command posting leading an Airborne Battalion Group. After resigning from the South African army Cobus worked for one of the more high profile private military companies of that time - Executive Outcomes.

In 1999 he formed his own security company by the name of Southern Cross., eventually selling it to Securicor in February 2003. He now works in the freelance security and security consulting business.

He operates worldwide though his love of tropical climates keeps him, at least for now, coming back to his African roots.



NEALL ELLIS

Neall Ellis grew up in Rhodesia. He spent a brief period in the Rhodesian Army, and eventually joined the South African Air Force. After leaving the South African Air Force in 1992 he returned to civilian life but found himself rather bored and he decided to go back to flying helicopters.

Already established as somewhat of a legend in the military helicopter community his first freelance contract took him to Bosnia. It was short-lived but he was soon to join Executive Outcomes in Sierra Leone for one year in 1995. Following other contracts as a freelance pilot, he formed his own private military company, Jesa Air West Africa.

Showing no signs of slowing down with age, Neall will soon be departing for Iraq on another private military contract.



DOUG BROOKS

Doug Brooks is President of the International Peace Operations Association - IPOA, a nonprofit association of private companies seeking to improve international peacekeeping efforts through greater privatization.

He is a specialist on African security issues and is Adjunct Faculty at American University and a Research Associate with the South African Institute of International Affairs in Johannesburg. Mr. Brooks has written extensively on the regulation of private military services and their potential use for international stabilization, peacekeeping and humanitarian missions, especially in Africa.

He has appeared on CNN International, BBC, CBS News, NBC News, National Public Radio, Brazilian Globo Television, Voice of America, SABC in South Africa, Lehrer News Hour and Russian television.



STEPHEN J. CANNELL

Stephen J. Cannell is an Emmy award-winning writer/producer and Chairman of Cannell Studios. In a highly successful career that spans nearly four decades, he has created or co-created more than 40 shows, of which he has scripted more than 450 episodes and produced or executive produced more than 1,500 episodes. His hits include *The A-Team*, *The Rockford Files*, *Hunter*, *21 Jump Street*, *The Commish*, *Wiseguy*.

Cannell formed his own independent production company in 1979, Stephen J. Cannell Productions, and The Cannell Studios seven years later to oversee all aspects of the organization's operations. In the early 1990s, he formed Cannell Communications which was later sold to New World Communications Group. Cannell is currently in production on a two thriller/horror films in conjunction with IDT Entertainment, and completing the pilot episode for a new TNT series entitled, "The Dark". Other projects in development include feature films of: *The A-Team*, *21 Jump Street*, and *The Greatest American Hero*.



EIKE-HENNER W. KLUGE

Dr. Eike-Henner W. Kluge is currently a Professor of Applied Ethics at the University of Victoria. He is the Founding Director of the Department of Ethics and Legal Affairs of the Canadian Medical Association. He has appeared before various Commons and Senate committees on different legislative issues and was the first expert witness in medical ethics to be recognized by Canadian courts. He lectured on military ethics on several occasions at the Royal Roads Military College in Victoria, British Columbia and he was the ethics consultant to the Office of the BC Police complaints Commissioner. He is a member of WG4 (Security and Confidentiality) of the International Medical Informatics Association and wrote its Code of Ethics.

He has published extensively in medical, legal and other professional journals, and is the author of ten books and over 75 articles.



FRANCES STONOR SAUNDERS

Frances Stonor Saunders graduated from Oxford in 1987. She has worked as an independent documentary producer for television and also writes and presents radio documentaries. Her first book, *Who Paid the Piper? The CIA and the Cultural Cold War* (Granta) was published in 1999, and won the Royal Historical Society's Gladstone Prize. It has been translated into ten languages.

She spent five years researching and writing a study of medieval mercenaries, published in the UK as *Hawkwood: Diabolical Englishman* (Faber & Faber), and in the US as *The Devil's Broker* (Fourth Estate, July 2005). It tells the story of John Hawkwood (Giovanni Acuto), leader of the White Company and one of the most famous mercenaries of all time.



JOHN F. MULLINS

John Mullins joined the Army after graduating from high school and he quickly transitioned to Special Forces, becoming a medic on an "A" Team and making his first of three trips to Vietnam in 1963. Following his final tour, he worked on assignments in Europe, Central and South America, and the Middle East, engaging in training and advisory roles, often in high-risk situations for a decade.

John retired as a Major in 1982, and immediately went back to the Middle East, eventually becoming a freelance consultant, for the U.S. government, corporate and private clients, and selected friendly foreign governments. In 1994 Mullins once again retired. He now provides expert advice on aviation and other transportation security in the United States and throughout the world. In his free time writes novels and non-fiction. He also served as a consultant on the best-selling videogame, "Soldier of Fortune", providing his name, image and expertise to the publishers.

Credits

Interviews by	Nick Bicanic
Filmed by	Jason Bourque
Sierra Leone filming by	Jarred Land
Iraq footage by	MAC-C-SOG
Additional Iraq footage by	Robert Young Pelton
Toronto interview filmed by	Jarred Land
Los Angeles interview filmed by	Richard Fulop
Undercover photographer	Dominika Wolski
Advisor-at-large	Andrew Wanliss-Orlebar
Producer	Nick Bicanic
Producer	Remy Kozak
Post production supervisor	Les Lukacs
Graphic design	Andrew Wanliss-Orlebar
Edited by	Les Lukacs
2D/3D animator	Stuart Mackay-Smith
Compositors	Seán Travers
	J.P.
Additional compositing	Nick Bicanic
Illustrations and comics by	Colin Lorimer
Audio Post production facility	dbc sound inc.
Dialog/Sound Effects editor	Ewan Deane
Foley Artist	Maureen Murphy
Foley Engineer	Gordon Sproule
Re-recording mixers	Ewan Deane
	Dean Giammarco
High Definition Finishing facility	Shaman Digital
Colorist	Seán Travers
Music Supervisor	Andrew Wanliss-Orlebar

Format: Digital Video 24p (HDCAM master)

Duration: 86 minutes

Shooting locations: Iraq, Sierra Leone, USA, Canada, UK