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Distributor & Press Contact:

Isil Bagdadi, CAVU Pictures / CAVU PR
cell: 917-375-7615 email: cavupictures@aol.com

www.LetFuryHaveTheHour.com

LET FURY HAVE THE HOUR

***“Let fury have the hour/
Anger can be power/
Do you know that you can use it?”***
-- “The Clampdown,” The Clash

Rough, raw and unapologetically inspirational, **LET FURY HAVE THE HOUR** is a charged journey into the heart of the creative counter-culture in 2012. In a time of global challenges, big questions and by-the-numbers politics, this upbeat, outspoken film tracks the story of the artists, writers, thinkers and musicians who have gone underground to re-imagine the world – honing in on equality, community and engaged creativity – in exuberantly paradigm-busting ways.

Writer/director Antonino D’Ambrosio unites 50 powerful, of-the-moment voices –from street artist **Shepard Fairey** to rapper **Chuck D** to playwright **Eve Ensler** to musicians **Tom Morello** and **Billy Bragg** to novelist **Edwidge Danticat** to filmmaker **John Sayles** to comic **Lewis Black** – who share personal and powerful tales of how they transformed anger and angst into provocative art and ideas. Mix-mastered with historical footage, animation and performances, D’Ambrosio presents a visceral portrait of a generation looking to re-jigger a system that has failed to address the most pressing problems of our times . . . or human potential.

The story begins in the 1980s with the rise of Reagan and Thatcher -- and a cultural shift towards fierce individualism and rampant consumerism. Coming of age in a world seemingly gone mad or at least gone shopping, some kids started searching for something more authentic. This was the start of a renegade movement D’Ambrosio calls “creative-response.” It was a hybrid, haphazard collective of skateboarders, punk rockers, rappers, street poets, feminists and graffitiists whose reaction to this brave new world was not to turn away, but to turn up the volume and have their say.

Now that generation is coming to the fore, sparking a global movement focused not just on pushing the boundaries with guitars, paint, dance, storytelling, graphics and subcultural style – but on coming together around real reasons for hope.

Set to a stirring soundtrack from the film’s artists – including Rage Against The Machine, Public Enemy, Billy Bragg, Gogol Bordello, MC5, DJ Spooky and Sean Hayes – **LET FURY HAVE THE HOUR** is a fast and furious trip into the grass roots of art and activism, 21st Century style. The film is written and directed by author and visual artist Antonino D’Ambrosio in his feature debut. The producers are D’Ambrosio and James L. Reid and the executive producers are Jonathan Gray, Brian Devine, Rob McKay, Mark Urman and Chaz Zelus. The film features original music from composer and MC5 guitarist Wayne Kramer. A CAVU Pictures release.

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LET FURY HAVE THE HOUR

Director Antonino D'Ambrosio on Defining Creative-Response:

I think our grand talent as human beings is that we can respond creatively to the challenges that life and society consistently place in front of us. Creative-response is rooted in the understanding that obstacles can become opportunities, and that old problems seen from a new perspective can lead to action, pushing society forward.

When I refer to creative-response, I am not just speaking of art but including every area of society and popular culture from public policy, economics, and education to science, architecture, and the environment. A person engaged in creative-response is someone who can invent a powerful new idea – whether a melody, a poem, a political idea -- that changes how we think about and see the world. Moreover, creative-response is less a counter-narrative or alternative view, than it is a more accurate telling of our problems and how to respond—in an impactful, meaningful way—to those issues.

Creative-response is not an oppositional force. It is a proactive, forward-thinking movement. Ultimately, creative-response inspires us to aspire to become active participants in our society and the world around us.

LET FURY HAVE THE HOUR

About The Film

What kind of world do you want to live in?

This question becomes an electrical spark in Antonino D'Ambrosio's LET FURY HAVE THE HOUR, setting off a series of blazing responses from some of the most inventive, fearless, outspoken and provocative thinkers, artists and activists of our times. As they share their ideas and ideals, their music and musings and, most of all, their positive, pro-active approach to our world right now – in all its grand beauty, roiling uncertainty and unacceptable injustices -- LET FURY HAVE THE HOUR becomes a document of how passion of any kind turns into a powerful force that can unite us all.

D'Ambrosio dubs the action of that profound force “creative-response” and his deeply personal yet broadly uplifting film aspires to inspire people around the world to tap into it. While his subjects all engage with the world politically, culturally and socially in fierce and bold ways, if you dig beneath the surface, the common source of their impact is their creativity, says D'Ambrosio.

“LET FURY HAVE THE HOUR is not a political film,” D'Ambrosio notes. “It is a film about our common humanity. Politics is something that is done *to* us. Art is something *we do* for the world – and the whole idea of creative-response is that this is something we all do together. One person's creative work causes a response in others and it keeps going, creating a chain that is very alive and connected. The people seen in this film each make very strong, very individual statements about the way they see and respond to the world, but the thing they all have in common is the undeniable authenticity of speaking from the heart. That is what this film celebrates.”

A Personal Journey

In LET FURY HAVE THE HOUR, D'Ambrosio stitches together the personalities and impassioned thoughts of 50 diverse iconoclasts of contemporary culture – including Chuck D, Shepard Fairey, Lewis Black, Tom Morello, Ian MacKaye, Billy Bragg, Eve Ensler, Wayne Kramer, Hari Kunzru, Edwidge Danticat, Elizabeth Streb, Tommy Guerrero, and many more. But the film is equally his own personal story.

An acclaimed author and multi-media artist in his own right, D'Ambrosio's journey began in his own rough-hewn youth, when his simultaneous discovery of skateboarding and punk rock blew his

then compacted world wide open. He'd grown up in a tight-knit, working-class Philly neighborhood, the son of an Italian bricklayer -- and a first-generation American often struck by the disconnect between the humble dreams of his parents and the reality of a culture around him increasingly focused on consumption and individualism. Surrounded by people who seemed to have been left out of the prosperous American vision -- people with important stories to tell and fervent ideas to share -- he felt a rising fury, along with a growing belief that something better was possible.

That fuel met the fire when D'Ambrosio began discovering the links between art, music and a skate culture that was about literally transforming the streets into something more accessible and exhilaratingly beautiful. That's also when he discovered there were other people -- people all around the world -- diving into a way of being that draws no distinction between art and life. They weren't just punks and skaters but also writers, painters, poets, singers, songwriters, rappers, acrobats, dancers, even professors, scientists and political activists. He never looked back.

"I was discovering art, skateboarding and punk rock all at the same time," he recalls. "As an immigrant kid and a bricklayer's son, it opened up a completely new world for me. It was the Reagan 80s and it seemed at the time, that consumerism was replacing compassion. People were being told that being compassionate and caring about others was a sign of weakness. But what I discovered in punk and skate culture was a world that was about being human, about embracing the full messiness of life. There was a real sense of honest truth to this world. And the most important thing to me was that it was all about freedom of expression -- expressing yourself in a community of other people expressing themselves. That felt very powerful."

Inspired, D'Ambrosio took his own leap into words and images. He would go on to write for numerous major publications, author several books (including the acclaimed [A Heartbeat and a Guitar: Johnny Cash and the Making of Bitter Tears](#)) and produce more than 15 documentaries, films, videos and visual art pieces. He then started a project about a man who had deeply influenced his own life and work: the complex and mesmerizingly humane frontman of the seminal British punk band The Clash, aka "The Only Band That Matters," Joe Strummer. But just a few months after D'Ambrosio met Strummer, who was in the midst of his own mid-life transformation after leaving The Clash, he tragically died of an undiagnosed heart defect.

Still roused by Strummer's extraordinary life and life's work, D'Ambrosio published his first edition of [Let Fury Have The Hour: The Punk Rock Politics of Joe Strummer](#), a collection of essays not just about Strummer but about the way his art, music and spirit reverberated through many other artists, musicians and cultural influencers from a vast variety of fields. (The new edition of the book [Let Fury Have The Hour: Joe Strummer, Punk and the Movement that Shook the World](#) will be released in conjunction with the film.)

To D'Ambrosio, this was creative-response in action – and the more D'Ambrosio experienced it with so many fascinating collaborators the more he felt this larger story needed to be told. At the urging of actor, filmmaker and friend Tim Robbins, he began to explore making a film as an offshoot from the success of the book. But what had begun with Joe Strummer had now expanded into realms far beyond the expected. And what had started for D'Ambrosio in the 1980s was emerging as a movement in 2012, as the whole world was rocked by demonstrations championing the democratic impulses of a generation willing to put themselves on the line for fairness and freedom.

So D'Ambrosio started making a list of some of his favorite “creative-responders,” which led in turn to more than 50 free-form, open-ended, intensive interviews that became the foundation of his film. He would later overlay the interviews with a hand-stitched, kaleidoscopic collage that turned the film into a visual and visceral adventure. But the web of voices remained the soul of the enterprise.

“Artists started reaching out to me as I was writing the book and after the book came out; and suddenly, I was collaborating with people like Wayne Kramer, John Sayles, Tom Morello – people who had a lot of influence on my life,” D'Ambrosio recalls. “They were all really interested in this idea of creative-response. And what I found when I started talking to them on camera is that they had all talked about their work in interviews before but they had never had a chance to talk about this idea of how they creatively respond to the world and what that means to them,” he says. “I found that they were not only excited to talk about it -- they were moved by talking about. Some people even shed tears during our interviews. And they told so many amazing stories that I felt they needed to be collected in some very accessible way. That was the basis for the film.”

He goes on: “The further I went, the broader it became, because creative-response is not just something that artists do – it’s something that scientists do, that philosophers do, that thinkers in every sphere of political and social life do. Creative-response is reflective of the whole breadth of the human spirit.”

Links To History

LET FURY HAVE THE HOUR tells the story of a generation’s counter-culture coming of age right now, but it also is part of a long chain of history during which art, activism and community have often collided in potent ways. For D'Ambrosio, the impulse that lies behind creative-response is something timeless, but he notes that in today’s increasingly global world of rapid-fire changes, the connections between creative people can become even more vital – and also more impactful.

“For me personally, the trigger for creative-response were the economic policies of Reagan and Thatcher in the 1980s. That was a big social shift in our present history. But it might have been

something else if I was living in Goya's Spain or World War II Europe," says the director. "There have always been people creatively responding to the world. But the fact that things are moving more quickly now than ever before means that we have an even greater responsibility. To me, that responsibility is this: *to be for, not against*. It's easy to be against something, but the real challenge is to have a positive vision that is vast and inclusive. The real basis of hope will never be standing against something. It can only be standing together and refusing to let the world split us apart."

Art that directly engages that impulse has existed since the first human tribe sat around a circle singing the same song in solidarity. But it came to the fore in the 20th Century, often hailed as the century of social movements. Suddenly paintings were bearing witness to controversial events, songs were telling tales of formerly invisible people, and a new "cultural class" of people from every imaginable background was taking provocative ideas in science, philosophy, literature and the art of living to unprecedented edges.

Throughout the century, art dared to move further and further into the streets, into the seething heart of the urban, industrial world, and into communities of people struggling for justice and rights. From the labor movements of the 1930s to the social liberation of the 1960s, the story of the world was increasingly broadcast via 3-minute pop songs, fiercely personal canvases, indelible stories of otherness and the gritty mirrors of film and video.

By the late 70s and early 80s, the streets were growing restless again. While some parts of society were prospering, others were not. Beneath the picture of a thriving, consumer-driven economy, many communities struggled with unemployment, racial tensions, drugs, violence and the loss of human and civic values, which among youth, became transmuted into an angry, raw eruption of punk subcultures and style. "It was a time of insane individualism," recalls playwright Eve Ensler in the film. "If you didn't do it, it was your failure."

Disillusioned white teenagers looking for a way to break out of society's do-or-die constraints were drawn not just to a ferociously fresh sound but to a different state of mind – a headlong, in-your-face form of unbridled rebellion and gutsy personal expression that defied all conventions and could and would be applied to music, fashion, art, literature, dance, film and philosophy. For many there was a palpable "connection between the music and what was happening in America at the time," as musician Ian MacKaye says in *LET FURY HAVE THE HOUR*, echoing what drove many to tune in.

Meanwhile, in black urban communities, a parallel grass-roots movement was exploding: hip-hop culture. The long-standing oral traditions of African societies, along with the rhythms and melodies of soul, jazz and R&B, were being re-jiggered and repurposed into a whole new means for voiceless people to shout out their unheard stories. From rap MCs who jousting in rhyme to graffiti

artists who sprayed their messages to samplers who threw everything they could – from the whole immense history of music and culture, as if it belonged equally to everyone – into the mix, the hip-hop culture became more than a global phenomenon. It became another search for true community.

It didn't take much in the way of resources. "We do this with two turntables, one mic and that's it," says the Spanish rapper El Meswy in the film. Yet hip-hop spread like wildfire from local Bronx block parties to the nation's cities and then the world, fueling new styles of dance, art, poetry and more -- challenging mainstream culture even as it became a massive commercial industry of its own.

By 2012, many of the people who once identified themselves as part of punk, hip-hop and skate culture were more fertile creative than ever but had left the labels behind. The line between counter-culture and pop culture had become fuzzier but in the meantime, the community of people questioning the rules, re-defining the rules and flat-out busting the rules was growing. They were renegades, even mischief-makers – artistically, socially, politically – but they were not turning away from society. As DJ Spooky declares in the film, "A citizen is someone who participates."

This citizenry of enthusiastic participants is what D'Ambrosio wanted to document – in living form – in LET FURY HAVE THE HOUR. "What interested me about creative-responders is not that they have the answers," he explains, "but that they are asking such exciting questions. They are people who are standing for, not against. They are standing for a blueprint of a more human-focused, participatory society, for a kind of global citizenship that is about connecting, engaging and ultimately strengthening democracy. They are standing for people moving forward."

Future In The Balance

For D'Ambrosio and for the participants in LET FURY HAVE THE HOUR the motivation to move forward is as urgent as ever in 2012. In a time of increasing divides between rich and poor, communities and corporations, people and power structures, the focus of many in the film is not just on engaging with the world as it really is right now, but also looking at alternative visions of the future.

Those alternatives are themselves an act of positive rebellion. As NYU history professor Stephen Dunscombe says in the film: "You don't stay in power by convincing people that your system is the answer; you stay in power by convincing people that there is no alternative."

The subjects of D'Ambrosio's movie prove that alternative ways of seeing, expressing and being abound in our atmosphere right now. "We are often told that there is just one way that things can work, or just one way that democracy can work – but there is clearly not just one vision of the future," notes D'Ambrosio. "The future offers limitless potential for exploration, and that's a far

more exciting prospect. The more you constrict that, the more you lose sight of the idea, as Ian MacKaye says in the film, that we are all actually one people. The more we realize we share a common human narrative, a common need for expression, the more we can creatively respond to the world.”

D’Ambrosio acknowledges that some might critique both the people in his film, and the film itself, as taking part in the same dominant culture that they seek to resist. But he doesn’t see things in that kind of romantically unrealistic black & white. He points to someone like filmmaker John Sayles – who has forged his own highly independent path in filmmaking while also staying relevant in the Hollywood power structure. Sayles explains in the film that his philosophy of skillfully playing both sides of the coin is this: “If you can use the structure than use the structure, but let’s not let the structure use us.”

D’Ambrosio adds to that: “Culture has always been commodified to some extent and yet real culture can always be found in the streets. I don’t think it’s a matter of purity. It’s a matter of working with the world as it is to expand the opportunities for expression.”

Of course, the filmmaker is well aware that staying true to one’s innermost artistic impulses and essential humanity can be massively challenging in these times of distractions and disillusionment. But he answers back that this makes it all the more thrilling to take up that challenge, and echoes the sentiments of another one of his subjects, Palestinian-American street poet Suheir Hammad, who memorably proclaims: “We all pay for not stepping in line, but we also pay for stepping in line.”

For D’Ambrosio, that harkens back to his original idea that creative-response is about standing for not against, about not getting caught up in “Us versus Them,” but in actively building connections. “Being for isn’t easy,” he summarizes. “It’s a challenge to go further. It’s a challenge to become world citizens who realize the differences between us are largely manufactured and manipulated, and it’s a challenge to always try to illuminate our links with one another. I hope the film highlights that a lot of people are up for that challenge.”

There is already evidence that this clarion call is speaking to youth around the world as a new generation forges its path. As stand-up comedian Lewis Black concludes: “This generation is smarter than my generation. They will put the time and energy in, it needs to be done.”

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LET FURY HAVE THE HOUR

Q&A with Writer/Director Antonino D'Ambrosio

Q: You've been interested in the territory where bold art, brave thinking and creating community all collide for a while – so why make this film now?

AA: It all started with me meeting Joe Strummer. I was talking to him about narrating a documentary series about music and social movements – covering jazz, hip-hop, punk and reggae – and that had me thinking about what The Clash had meant to me as a kid. I grew up in an immigrant family in a community where a lot of people, including my family, still spoke Italian at home. It was a small world, it was the Reagan era and I was in Catholic school -- and it was The Clash that opened that all up and made me see there was a whole lot of stuff happening beyond my block. Their music really showed me that there is so much more to being a human being – because it encompassed roots, R&B, early rap, rock, everything, and there was something magical in that greater inclusion.

I'd heard a lot about him but when I met him, I found Joe to be someone who was unusually generous, open and committed to the truth. When he died, it was like losing a family member. In grappling with what he meant to me and to a lot of people, I published Let Fury Have The Hour, a collection of essays about Joe, which drew some acclaim and some very nice responses from a lot of people. That's when my friend Tim Robbins suggested I should think about maybe doing a film based in some way on the book.

But I didn't want to do a biopic about Joe Strummer. That's not really my kind of thing. I always was drawn to doing something broader and more conceptual. I decided I wanted to tell the story not just of Joe, but all these people who were using creative-response to stem the tide of cynicism and individualism. Rather than tell that story through one voice, I wanted to do it through as many voices as I could. I started putting together a list of people who inspire me and I had soon interviewed 70 people. It was getting broader and broader in scope and that was really exciting. It was not just artists, but economists and writers and scientists. And along the way, I also grew as a person and a filmmaker.

Q: You focus the film around your own kind of awakening to the world in the 1980s when Ronald Reagan was elected President of the U.S. Why was that a watershed personal moment?

AA: I remember so clearly when Reagan was elected because I was about 8 or 9 and my family had just come back from Italy to America. I remember sitting and staring blankly at the TV, thinking 'what is going to happen to people like us?' It wasn't anything I could articulate at that age, but there was a feeling that America was moving in a direction that was the opposite of bringing people together. I had this very intense family life that was built around hard work and community, and I could sense that times were changing. Cynicism seemed to be replacing compassion. Consumerism trumped citizenship. And though I wasn't sophisticated enough to talk about it, I intuited that this wasn't working for a lot of people.

Then, I discovered punk rock, skateboarding, hip-hop and street culture in the early 80s and I went from confused to inspired. It opened up my mind and got me thinking – as Lewis Black says in the film “just think” – and I began to see that I could be part of a much richer conversation people were having with each other all over the world.

Q: How did you approach interviewing these wildly diverse subjects in the film? Were the interviews spontaneous or more structured?

AA: No two interviews were done in the same way. I only asked two questions that were the same for each participant: the first was “what kind of world do you want to live in?” and the second is a line from a Clash song, “are we going backwards or are going forwards?”

Instead of going in with a set list of questions, I approached each interview as an open-ended conversation. I told them ‘I’m interested in your ideas about the world and how your work manifests that,’ and that started things flowing. I knew from the first few conversations that I was onto something because people were so moved by this inquiry and were so eloquent talking about their personal experiences. A lot of the artists were people I’d collaborated with previously in some way, so that helped. And I’d been following many of their careers for years, so in a sense, I’d been preparing my entire life.

But the most important thing to me was for the audience to feel the excitement I did sitting in these rooms talking with these people. That was not only part of the interview process but also of the structure of the film. The structure is about the reality that real conversations are messy, that democracy is messy, that part of the incredible beauty of the world is that it is so messy, not at all linear, and full of more questions than answers.

Q: It does seem that the style of the film acts as a mirror to the content – it is high-energy and visually playful yet also non-linear and narratively open. Were those intentional choices?

AA: Very much so. The film is about creative-response and so the film’s style *is* a creative-response! I wanted the film to feel like an intimate and open experience with these people, yet at the same time, to be a mixed-media collage that visually reflects what people are talking about.

For the interviews, I wanted to employ what I call “active filmmaking,” trying to replicate reality as much as possible, so that you feel like you are actually sitting there in Sean Hayes’ San Francisco apartment or you’re there watching Eugene Hutz sing “We’re Coming Rougher All The Time” – with all their intensity.

Then I spent an enormous amount of time mining historical footage, more than 400 hours of it, to create a kind of visual tone poem around the interviews. It mixes together old government films, old newsreels from around the world, original art from Shepard Fairey and illustrations from artist Seth Tobocman, as well as my own original photography.

Every second of the film for me was about uplifting the ideas – from the colors to the emotional tone to the way the music, much of which is from the artists in our film, interplays with Wayne Kramer’s beautifully calibrated, original score, which are intentionally very different.

Q: The big question in today's increasingly commercialized world seems to be: how do you stay true to yourself and your ideals while also making your art ideas accessible to people? How do these creative-responders accomplish that?

AA: I think one thing that all the people in the film share is that they aren't engaged in some kind of fantasy of purity. They are a part of this world in 2012 with all its messiness and difficulties and they embrace that. They embrace their own contradictions and doubts, which are the source of their humanity.

They have all found a way to be successful in this society, but what sets them apart is that every single one of them is saying 'I'm not doing this alone.' They are each very much part of a larger community. And they are thinking about ways to make the world better for everyone. The way that their individual talents become so magnified when they are combined with others is what becomes so powerful.

Q: How would you answer your foundational question for this film: "What kind of world do you want to live in?"

Being a realist and not a fantasist, living in this world we have right now is fine by me, but I just want it to be more compassionate; I just want it to work better for all the world's citizens; and I just want there to be more truth about the way things really are, without any rewriting of history. Basically, I want to see this very same world we have right now become kinder, more honest, more sincere and to embrace the most idiosyncratic, odd and unusual ideas that make human beings so interesting and vital.

It's always been ideas and conversations that have brought people together. That's the true "social network" of humanity. It's not about clicking like on Facebook. It's about making the kind of authentic connections that hold us together.

Q: And what about your other core question: Are we going backwards or are we going forwards?

I think we're always going forwards. And it's easy to forget how far we've come. I think the greatest con that has been pulled on those who are working for a more honest and compassionate world is this belief that our gains have to be monumental. That is not the way that history has been proven to work. It is many small changes, that come slowly and one at a time, that add up to the greater whole. Small steps are the building blocks of civilization. We might go three steps forward and one step back – but the point is that we've still moved that one step forward.

Right now, we're at another interesting point in history and creative-response is about embracing that. I've been really excited to see so many young people reacting so strongly to screenings of the film so far. They have a chance to ask themselves "What am I for?" and that's a powerful question.

LET FURY HAVE THE HOUR

A QUICK GUIDE TO SOME OF THE 50 VOICES IN THE FILM

Lewis Black: Globally acclaimed stand-up comic instantly recognizable for his cathartic, passionately pissed-off style and incisive, topical wit

Billy Bragg: British singer/songwriter who fused folk, punk and personal-storytelling to become one of the most popular artists of the last two decades

Staceyann Chin: Spoken-word artist, performer, poet and LGBT rights activist widely known as a co-writer and performer in the Tony Award-winning “Russell Simmons Def Poetry Jam”

Chuck D: Rapper, author and founder of pioneering rap group *Public Enemy*, who brought hip-hop to the fore as music with a message

Edwidge Danticat: Award-winning novelist who draws on her Haitian-American background to write about themes swirling through our times: emigration, culture, gender and the entwining of past, present and future

Stephen Duncombe: Professor of history at NYU, who thinks and writes about media, culture and their intersection with politics

Eve Ensler: Tony Award-winning playwright, performer and activist renown for her long-running play “The Vagina Monologues” and her growing V-Day Global Movement to End Violence Against Women

Shepard Fairey: One of the most popular and influential street artists of our times, known for his provocative artworks, grass-roots posters and resisting all categorization

Tommy Guerrero: San Francisco skateboard legend – and member of the Bones Brigade skate team in the 1980s – turned recording artist with a slew of critically acclaimed albums

Suheir Hammad: Palestinian-American poet and political activist who came to the fore with her bracingly honest spoken word performances on Def Poetry Jam

Sean Hayes: Indie singer/songwriter known for his raw, earthy style

Eugene Hutz: Ukrainian-born front man of the critically acclaimed gypsy punk band *Gogol Bordello*

Van Jones: Pioneer in clean energy and human rights, champion of the middle class, founder of non-profits focused on people-powered innovation, author and former adviser to the Obama administration

Wayne Kramer: Co-founder of the seminal Detroit rock band *MC5*, which continues to be a major influence on current music, and ranked as one of the greatest guitarists of all time

Hari Kunzru: British novelist and journalist, known for daring works of fiction exploring themes of today's globalized world

Ian MacKaye: Founder of the influential hard-core band *Minor Threat*, the self-managed bands *Fugazi* and *The Evens*, a duo with Amy Farina that performs in non-traditional spaces

El Meswy: Brooklyn-based, Spanish-born hip-hop artist who is part of the rapidly growing Spanish hip-hop scene and known for his raw storytelling style

Tom Morello: One of today's most outspoken musicians who has made an indelible mark on current music in such bands as *Rage Against the Machine*, *Audioslave* and *The Nightwatchman*

John Sayles: Indie film writer, director and most of all, storyteller, who has made a diverse roster of iconoclastic, unexpected and socially complex movies that chronicle American life

D.J. Spooky: Hip-hop musician, turntablist, producer, author, professor, philosopher and artist; currently Resident Artist at the Metropolitan Museum of New York

Elizabeth Streb: Sought-after contemporary choreographer and "Genius grant" recipient, who mesmerizes audiences with her fierce, acrobatic, perspective-challenging works

Richard D. Wolff: Professor of Economics known for his innovative ideas about class and capitalist crises

LET FURY HAVE THE HOUR

About the Filmmaker

Antonino D'Ambrosio, an author, filmmaker, visual artist, is the author of the critically acclaimed *A Heartbeat and A Guitar: Johnny Cash and the Making of Bitter Tears* with original art from Shepard Fairey and rarely seen photography from celebrated photographer Jim Marshall. Legendary musician Pete Seeger describes the book as “a rare work that is beautiful and inspiring”; acclaimed historian Howard Zinn calls the book an “important contribution to the cultural history of our time”; and visionary filmmaker Jim Jarmusch lauds the book as “a truly fascinating journey.” D'Ambrosio's *Mayday*, is a unique collaboration with Shepard Fairey.

D'Ambrosio's current book is *Let Fury Have the Hour: Joe Strummer, Punk and the Movement that Shook the World*, which inspired his film.

Musically, D'Ambrosio is working with Chuck D of Public Enemy, Wayne Kramer of MC5, and Martin Perna of Antibalas on a new project.

D'Ambrosio's writing has appeared in *The Nation*, *The Progressive*, *The Believer*, *Salon.com*, and many other publications. A frequent guest on TV and radio, D'Ambrosio has hosted radio shows on WBAI and East Village Radio. Chuck D of Public Enemy has described him as “the voice of a new generation—passionate, intelligent and fierce—whose work educates and inspires.”

D'Ambrosio has produced documentaries and films, including the award-winning short film *No Free Lunch*, starring comedian Lewis Black, featured in the September 2008 *Vanity Fair*. During 2009-2010, D'Ambrosio produced and performed in a series of multimedia special events in support of his book *A Heartbeat and a Guitar*. Performers included Antibalas, Wayne Kramer of the MC5, Chuck D, Jon Langford of the Mekons, Chris Mills, Sean Hayes, Shepard Fairey, Ocote Soul Sounds, Rocky Votolato, Dick Weisman of the Journeyman, and Jeremiah Lockwood of The Sway Machinery. D'Ambrosio was a featured performer at the 2009 SXSW Music Festival, Philadelphia Book Festival, and the 92nd Street Y (Tribeca).

D'Ambrosio is the founder of La Lutta New Media Collective (lalutta.org), a nonprofit social media and documentary production group that *The Nation* selected as one of the top independent media groups in the country. From 2007-08, D'Ambrosio served as executive producer and supervising director of the groundbreaking multimedia oral history documentary on the cultural impact of Central Park titled *Project 834*, a collaborative film project with Central Park and New York City youth in D'Ambrosio created and developed. In 2005, D'Ambrosio was Artist-In-Residence of Media Arts at Long Island University, Brooklyn Campus, and he has lectured extensively at universities and colleges throughout the country. In 2009, he was named Artist-in-Residence at the Center for Contemporary of Arts in Santa Fe, New Mexico, where he launched the multimedia visual land arts series *La Terra Promessa*. In 2006, he became New York University's Gallatin Lecturer, an honor bestowed upon a contemporary artist creating innovative and social engaging work.

The son of Italian immigrants from the small mountain village of Colli Al Volturno, D'Ambrosio was born in Philadelphia, PA. D'Ambrosio received a Masters degree from New York University Wagner School of Public Service where he was a Dean's Scholar, one of the highest honors conferred upon a graduate student.

CAVU Pictures & La Lutta NMC Present
A Film by Antonino D'Ambrosio
in Association with Gigantic Pictures

Director: Antonino D'Ambrosio

Writer: Antonino D'Ambrosio

Producer(s): Antonino D'Ambrosio, James Reid

Executive Producer(s): Rob McKay, Brian Devine, Jonathan Gray, Mark Urman,
Chaz Zelus

Co-Executive Producer(s): Brooke Devine, Leo Glickman

Co-Producer(s): Ben Correale, Karim Lopez

Associate Producer(s): Julian Gross, Ian Jarvis

Editor: Karim Lopez

Director of Photography: Karim Lopez, James Reid, Antonino D'Ambrosio

Composer: Wayne Kramer

Music Coordinator/ Music Supervisor: Antonino D'Ambrosio, Margaret Saadi
Kramer

Original Art/Original Illustration: Shepard Fairey/Seth Tobocman

Featuring the music of...

Antibalas, Gogol Bordello, Sean Hayes, The Kominas, Thievery Corporation, DJ Spooky, MC5,
The Clash, Public Enemy, Ted Leo & The Pharmacists, Fugazi, Minor Threat, The Coup, The
Slackers, El Meswy, Kevin Macleod, Manu Chao, Ocote Soul Sounds, Streetsweeper Social Club,
Tommy Guerrero