

publicans than the Jimmy Carters this world. Indeed the film's Carter interviews show a rather pained, derly statesmen still baffled by Thompson's early enthusiasm for m (there's a school of thought that ckons Thompson helped Carter come president in 1977), when the riter was a great deal more famous an the governor of Georgia. History may well show that ompson's most important work as his *Fear and Loathing on the mpaaign Trial '72*, in which he arlessly exposed both the Washington litical establishment and the urnalistic cabal that supports it. onzo is especially good on this while the same time never quite getting the heart of Thompson's politics; e overweening sense is that he mply hated being lied to, and that hoever was in the establishment ceived his ire.

There's stuff here for the *Fear and Loathing in Las Vegas* cultists – clips om the Terry Gilliam movie but no rry Gilliam, and no Alex Cox either, ho was first attached to the project, though you can hear him in one ction, arguing with the author, ho is clearly enraged by the suggestion at there should be an animation mponent to the film. (Cox too has mpletely erased all mention of his ar-long stint on the project in his cent memoir.)

There have been several cumentaries about Thompson, one f them even cannibalised here, but is is far and away the best of them. hat said, those seeking a serious alysis of Thompson's work will ot find it in *Gonzo*. Yet what the film cks in seriousness it more than takes up for with an enthusiastic, pealing bundle aimed at a younger eneration, and an unexpectedly cent repositioning of Thompson as a significant political figure. He ay have spent his life attacking the merican Dream but in many ways, e actually lived it. **♦♦ Roger Clarke**

■ SYNOPSIS A film documenting the life of Hunter S. Thompson, culminating in reportage of his suicide and footage of his funeral, which involved Thompson's ashes being shot from a purpose-built cannon. Johnny Depp reads extensively from Thompson's work, including extracts from his original Gonzo journalism piece, *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream*, and *Fear and Loathing on the Campaign Trail '72*. We hear from a variety of admiring politicians such as Pat Buchanan, Jimmy Carter and George McGovern (the failed Democratic presidential candidate of 1972) and from Thompson's wives and son Juan, fellow writer Tom Wolfe, collaborator Ralph Steadman, his Colorado landlord George Stranahan and his Rolling Stone editor Jann Wenner. There are also clips of Thompson's TV appearances in the 1960s, rare home-video footage and excerpts from Wayne Ewings' 2003 documentary *Breakfast with Hunter*.

CREDITS

Directed by
Alex Gibney
Production by
Alex Gibney
Graydon Carter
Jason Kiliot
Joana Vicente
Alison Ellwood
Eva Orner
Screenplay
Alex Gibney
From the words of
Hunter S. Thompson
Director of Photography
Maryse Alberti
Edited by
Alison Ellwood
Production Designer
NY Studio Shoots:
Amanda Ford
Original Music
David Schwartz

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Production Companies
HDNet Films presents in
association with Jigsaw
Productions and
Consolidated
Documentaries, Inc.
Produced in association
with BBC Storyville,
Diverse Productions and
Phantom Film
Executive Producers
Todd Wagner
Mark Cuban
Co-executive Producers
Roy Ackerman
Nick Fraser
Producer
San Francisco
Production:
Stephen Vittoria
Associate Producer
Salimah El-Amin
Production Manager

Taco Stand Shoot:
Jenna Capozzi
Production Accountant
Barbara Karen
Production
Co-ordinators
Peter Russotti
Crystal Whelan
Taco Stand Shoot:
Christian Kennedy
Post-production Supervisor
Kelley Cribben
Archival Research
Producers
Don Fleming
Salimah El-Amin
Assistant Director
San Francisco
Production
1st: Patrick Kelly
Additional Cinematography
Greg Andracke
Ben Bloodwell
Christine Burnill
Michael Chin
Wayne Ewing
Don Lenzer
Tony Rossi
George Steel
Keenan Wyatt
Tom Young
Gaffers
NY Studio Shoots:
Garth A. Gunberg
Alan Smith
San Francisco
Production:
Steve Condiott
Gary Gill
Associate Editor
Lindy Jankura
Art Director
NY Studio Shoots:
Joe Cairo
Make-up
San Francisco
Production:
Ananda Dawn Tuiyes

Main Title Design
Bigstar
Music Supervisor
John McCullough
Soundtrack
"Gonzo's Blue Dream";
"Gonzo" – James
Booker; "All along the
Watchtower"; "Ballad of a
Thin Man"; "Maggie's
Farm"; "Mr. Tambourine
Man" – Bob Dylan;
"Haunted Heart" – Jo
Stafford; "Spirit in the
Sky" – Norman
Greenbaum; "It's No
Secret"; "Today" –
Jefferson Airplane; "Hey
Joe" – The Yardbirds;
"Piece of My Heart" – Big
Brother and the Holding
Company; "Walk on the
Wild Side" – Lou Reed;
"Sympathy for the Devil"
– The Rolling Stones;
"My Old Kentucky
Home" – Angela Bartley;
"One Tuke over the Line"
– Brewer & Shipley;
"Weird and Twisted
Nights" – Ralph
Steadman, Hunter S.
Thompson; "Devil or
Angel" – The Clovers;
"Get Together" – The
Youngbloods; "Have You
Ever Seen the Rain";
"Long as I Can See the
Light" – Creedence
Clearwater Revival; "Help
Me" – Sonny Boy
Williamson; "You Sexy
Thing" – Hot Chocolate;
"Goin' out of My Head" –
Little Anthony & The
Imperials; "Georgia on
My Mind" – Billie Holiday;
"Do!n' It to Death" –
James Brown; "Going
down Slow" – Howlin'
Wolf; "Margaritaville" –
Jimmy Buffett; "If I Had a
Boat" – Lyle Lovett;
"Lawyer, Guns and
Money" – Warren Zevon
Sound Design
Dogbark Sound
Margaret Crimmins
Greg Smith
Sound
Felix Andrew
Gautam Choudhury
Bradley Dunn
David Docs
Michael Isabell
Mike Karas
Ben Lowry
Kevin Padden
Tamara Stepanek
Re-recording Mixer
Tony Volante
Film Extracts
Fear and Loathing in Las Vegas (1998)
Where the Buffalo Roam (1980)
When We Were Kings (1996)
Hell's Angels (1969)
Breakfast with Hunter (2003)
When I Die (2005)

CAST
NY studio shoots
Joe Cairo
David Carlo
Victor Ortiz
Gilleon Smith
Alex Ziwak
Melissa Otero

taco stand shoot
Pierre Adeli
Angela Berliner
Eugenia Care
Brian Kimmet

In Colour
[1.85:1]

Distributor
Optimum Releasing

10,787 ft +13 frames

WITH

interviewees
Anita Thompson
Thompson's 2nd wife
Bob Braudis
sheriff, Pitkin County

How Ohio Pulled It Off

USA 2007

Directors: Charla Barker, Matthew Kraus, Mariana Quiroga
Certificate 12A 63m 7s

Torture at Guantanamo Bay and Abu Ghraib; scores of citizens left stranded or dead in the wake of Hurricane Katrina; suspicions of fraudulent elections in Florida, Ohio and elsewhere. How many breaches to democracy can America withstand and still think of itself with pride as a 'free country'? Luckily, freedom of speech has yet to be repealed in the US, and remains a surviving vestige of democracy in crusading documentaries such as *How Ohio Pulled It Off*, which follows the 2006 election campaign for governor of Ohio, one inevitably coloured by the memory of this key state's contested vote in the 2004 presidential election. Like *Hacking Democracy* (2006), *Stealing America: Vote by Vote* (2008) and better-known examples including Michael Moore's *Fahrenheit 9/11* (2004) and Spike Lee's *When the Levees Broke* (2006), *How Ohio Pulled It Off* serves a crucial political function as a damning portrait of the Bush administration.

All these films point finally to a poor black American underclass as the perpetual victim of an uncaring nation: their votes go uncounted; they're sent to die in Iraq; they're left to drown in New Orleans. Like its predecessors, *How Ohio Pulled It Off* presents shocking onscreen events that speak for themselves, even if directors Charla Barker, Matthew Kraus and Mariana Quiroga lack the punch of Moore or Lee. Although not interviewed himself, secretary of state Ken Blackwell dominates the film as bad-guy, which would have benefited from a cohesive voice to gather together its many claims of fraud and intimidation – what Mayor Ray Nagin provided for Lee's devastating account of Katrina. Only a final emotional moment from Georgia when Congressman and civil rights activist John Lewis reminds us of how long and hard the nation fought for the vote – only to have it flipped by a specially engineered software program – does the scale of this injustice hit home. The lighthearted tone of the opening music or the old-timey black-and-white archival footage adopted for example to explain America's electoral system, has a dumbing-down, patronising effect – just how voters felt they were being treated in the first place – and undermines the impact of the film's message, which is best delivered straight. Nevertheless, released in the US not long before November's crucial presidential election, *How Ohio...* most tells the story in plain English and in clear chapters ('Voting Machine Allocation', 'Flip Voting'), evidently with the important – if didactic – purpose of making viewers alert to any suspicious proceedings at the ballot box. **♦♦ Gilda Williams**



Loaded gun: Hunter S. Thompson



Speechless: 'How Ohio Pulled It Off'

CREDITS

Directed by
Charla Barker
Matthew Kraus
Mariana Quiroga
Produced by
Charla Barker
Matthew Kraus
Mariana Quiroga
Director of Photography
Mariana Quiroga
Film Editing
Charla Barker
Mariana Quiroga
Original Score
DJ Cal Boz

©Ohio Filmmakers LLC
Production Company
Ohio Filmmakers
present a film by Charla Barker, Matthew Kraus, Mariana Quiroga
An Ohio Filmmakers production
Co-produced by
Rajko Grlc
Laurene Williams
Field Producer
Matthew Kraus
Accounting
Ted Lynch
Additional Camera
Ryan Bajornas
Charla Barker
Valdis Celmins
Damiano Cinque
Ryosuke Kawanaka
Graphic Art Direction
Kyle Mohler
Nicolas Traut
Soundtrack
"Atmospheres" – Daniel Nielsen; "Beautiful Ohio" – (1) Priscilla Hewetson, Michael Follin, Katy Berry; (2) the Ohio State University Marching Band; (3) Eric 'Junebug' Leighton; John 'Catfish' Juliano; "Begin Again"; "Knee High by July" –

Solamungus; "The Breach"; "Follow Me" – DJ Cal Boz, Mike Sawitzke
Location Sound
Matthew Kraus
Re-recording Mixer
John Butler

WITH

featuring interviews with
Donald Applewhite
Cliff Arnebeck
Ron Baiman
Diana Bassett
Ivra Bassett
J. Kenneth Blackwell
John Bonifaz
Wesley Cates
Chris Collins
Clint Curtis
Sherole Eaton
Bob Fitakis
Steve Freeman
Andrew H. Card Jr
Tucker Carlson
James Carville
Dick Cheney
John Conyers Jr
Margie Daffey
Tom Feeney
Greg Moore
Wilbert Neal
Greg Palast
Chester W. Peck II
Anita Rios
Matthew Segal
Shirley Sowards
Daniel Tokaji
Susan Truitt
Mondell Wadsworth
M.J. Willow

testimonies by
Joe Andrew
Donna Brooks
Erin Deignan
Tom DeLay
Robert Diekmann
Murline Featherstone
Esther Hampton
Tasha Holmes
Pete Johnson

Marcy Kaptur
Ric Keller
Werner Lange
John Lewis
Vicki Lovegren
Robert W. Ney
Jason Parry
Thom Pintello
Mark Radke
Kimberly Richardson
Lois Romanoff
Robin Smith
Jeanne Smith-White
Eliza Jane Schneider
Stephanie Tubbs Jones
Michael Vu
Harvey Wasserman
Maxine Waters
Derek Winsor
Kathleen Wynne

appearances by
Wolf Blitzer
George W. Bush
Bryant Fried
Jonah Goldman
Bev Harris
Ellsworth Holden
Dennis Kucinich
Ruth Martin
Ray Miller
Greg Moore
Wilbert Neal
Greg Palast
Chester W. Peck II
Anita Rios
Matthew Segal
Shirley Sowards
Daniel Tokaji
Susan Truitt
Mondell Wadsworth
M.J. Willow

news reporter voices

Kathy Devecka
Diantha Parker
Gabriel Spitzer

Matthew Kraus
narration

In Colour
[1.33:1]

Distributor
MercuryMedia

5,680 ft +3 frames

In Prison My Whole Life

United Kingdom/USA/Italy 2008

Director: Marc Evans

Certificate 15 93m 37s

Marc Evans' naive yet surprisingly affecting documentary looks at the case of Black Panther spokesman Mumia Abu-Jamal, who currently awaits the death penalty for the murder of Philadelphia policeman Daniel Faulkner on 9 December 1981.

The film follows 25-year-old Anglo-American journalist William Francome – born on the day Abu-Jamal was convicted – as he attempts to find out about the man in prison. Francome tours the US judicial system and speaks to Abu-Jamal's relatives, to lawyers, assorted political campaigners and academics to learn about the issues surrounding this complex and highly contested case. Much of the footage here is lifted wholesale from John Edginton's 1996 documentary *Mumia: A Case for Reasonable Doubt?*, although in fairness to Evans and Francome some new evidence is presented.

Abu-Jamal was an articulate leftwing journalist – a bad combination at a time when the city was waging all-out assault on black separatist groups. On the night in question he had been passing the crime scene in the taxi he drove to earn extra cash. At his subsequent trial the prosecution maintained that he caught sight of his brother being beaten up by Faulkner and shot the policeman dead. The jury believed this story and Abu-Jamal was sentenced to death. Twenty-five years on he is still languishing on Death Row, despite a wealth of evidence suggesting that he deserves a fresh trial.

The original trial, it's been argued, was not fair as it was tainted by police intimidation, a jury rigged to minimise the number of black people on it, and a racist judge who was overheard on the first day stating his intention to "fry the nigger." Further evidence emerged suggesting that another man, Kenneth Freeman, had been with Abu-Jamal's

brother at the time of the murder and that it was he who had killed the cop. Freeman's body was later found handcuffed in a skip. As the film progresses, Francome ascertains that police ineptitude, racial bias, lying witnesses and a massively divided Philadelphia made sure the case would not go smoothly.

Aside from the distracting graphic and frenetic camerawork, Francome presents all this evidence in a clear, convincing manner. Unfortunately, Evans' documentary suffers from a lack of footage of Abu-Jamal – due to a Philadelphia law that prohibits the filming of Death Row prisoners – or of the people on the opposite side of the argument, namely the police and lawyers who hold that he was correctly found guilty. The result is a film that for all its strengths, leaves a large part of its subject's story untold. Nevertheless interviews with such high-profile supporters as Alice Walker, Angela Davis, Noam Chomsky and provocative rappers Mos Def and Snoop Dogg add considerable weight to this well-meaning examination of the American Justice system. **♥♥ Amy Simmons**

CREDITS

Directed by
Marc Evans
Produced by
Livia Giuggioli Firth
Nick Goodwin Self
Written by
Marc Evans
Based on an idea by
William Francome, Katie Green
Co-writer
Katie Green
Director of Photography
Ari Issler
Editor
Mags Arnold
Original Score
Davidge/Del Naja
Original Songs
Snoop Dogg

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Production Companies
A Nana Films
presentation in
association with
Fandango, The Maverick
Lloyd Foundation, The
Wales Creative IP Fund
and Ivo Coulson

Executive Producer
Arthur Bernid
Ivo Coulson
Colin Firth
Linda James
Co-produced by
Domenico Proccacci
Production Manager
Nicola Giuggioli
Project Co-ordinator
Sean Simone
Post-production Supervisor
Layla Evans
Archive Co-ordinator
Caroline Perjesi
Archive Researcher
Katie Green
Todd Steven Burro
Jimmy Coupland
Margaret Johnson
Polly Pettit
Annette Schiffman
2nd Unit Director
Francesco Dafano
Additional Photography
Nicola Giuggioli
Camera Operator
David Briggs
Graphics/Animation
Foreign Office
Animation Directors:



The long goodbye: Mos Def, William Francome

■ SYNOPSIS A documentary opening on the trail of the 2006 election campaign for governor of Ohio, fought between Republican Kenneth Blackwell and Democrat Ted Strickland – a campaign overshadowed by the angry memory of the much-contested 2004 presidential election, which many felt was stolen by the Republicans. (Ohio, a key 'swing state', went to George W. Bush rather than John Kerry, despite Kerry's 11.7 per cent lead in the exit polls.)

Interviews and testimonies offer an inventory of suspected foul play: vote flipping (where a vote for one candidate is machine-counted as a vote for another), uncounted provisional and absentee ballots, insufficient and faulty voting machines resulting in ten-hour queues – all penalising primarily poor black districts. There are suspicions that Blackwell – himself black, and Ohio secretary of state – masterminded widespread voter fraud.

Two years later, Strickland's victory over Blackwell appeases many from Ohio who felt their vote went uncounted in 2004.