

THE NATIONAL FILM PRESERVE LTD. with APPLE presents the

# TELLURIDE FILM FESTIVAL

*Founded in 1974 by James Card, Tom Luddy and Bill & Stella Pence*

**Tom Luddy** | Directors  
**Bill Pence**

**J.P. Gorin** | Guest Director

**Stella Pence** | Managing Director

**Kimberly Roush** | Director of Development &  
Communications

**Jim Bedford** | Director of Operations

**Muffy Deslaurier** | Director of Administration

**Susan Allen** | Events Manager

**Lynne Domingos** | Operations Manager

**Brandt Garber** | Production Manager

**Bärbel Hacke** | Hosts Manager

**Kathy Jones** | Press Liaison

**Marc McDonald** | Theatre Operations Manager

**Betsy Rowbottom** | Personnel Manager

**Leslie Sherlock** | Housing/Travel Manager

**Kate Sibley** | Education Programs Dean

**Garry Transue** | Art Direction

**Russell Allen** | Technical Direction  
**Jon Busch**  
**Chapin Cutler**

**Ross Krantz** | Chief Technician

**Annette Insdorf** | Moderator

**Gary Meyer** | Resident Curators  
**Pierre Rissient**  
**Peter Sellars**

## Poster Artist

*Supported by a contribution from Paul & Evy Frankel*

Described by Chuck Jones as “an artist for all seasons and all reasons,”

**John Canemaker** is internationally recognized as an animator and animation historian. He is director of the animation program at New York University Tisch School of the Arts, the author of ten books on animation history and a frequent contributor to *The New York Times*. He has provided designs, storyboards and direction for projects at Warner Brothers, HBO, PBS and CBS and last February won an Academy Award for *THE MOON AND THE SON*, a highlight of last year’s Telluride Festival.

## The National Film Preserve, Ltd.

A Colorado non-profit, tax-exempt educational corporation

### Board of Governors

Ken Burns, Joe Anne Erickson, Thomas Luddy, Gary Meyer, Stella C. Pence, William E. Pence, Marian L. Schwindeman, Shelton g. Stanfill, Joseph Steinberg, Linda Wilkinson

### Members

Marshall Brady, Ken Burns, Peggy Curran, Joe Anne Erickson, Michael Fitzgerald, Dennis Gaughan, Tom Luddy, Gary Meyer, Stella Pence, Marian Schwindeman, Shelton g. Stanfill, Joseph Steinberg, Milos Stehlik, Robert A. Wherry, Jr., Linda C. Wilkinson

### Revered Consultants

**Joe Anne Erickson** | Management  
**Linda Wilkinson** | Corporate

### Esteemed Council of Advisors

**Laurie Anderson** | New York, NY  
**Alberto Barbera** | Torino, Italy  
**Peter Becker** | New York, NY  
**Peter Bogdanovich** | New York, NY  
**John Boorman** | London, UK  
**Kevin Brownlow** | London, UK  
**Paolo Cherchi Usai** | Acton, Australia  
**Don DeLillo** | New York, NY  
**Buck Henry** | Los Angeles, CA  
**Lisa Henson** | Culver City, CA  
**Werner Herzog** | Munich, Germany  
**Kathleen Kennedy** | Santa Monica, CA  
**Adam Krentzman** | Los Angeles, CA  
**Warren Lieberfarb** | Los Angeles, CA  
**Phillip Lopate** | Brooklyn, NY  
**Frank Marshall** | Santa Monica, CA  
**Errol Morris** | Cambridge, MA  
**Max Palevsky** | Los Angeles, CA  
**Kirill Razlogov** | Moscow, Russia  
**Donald Richie** | Tokyo, Japan  
**Salman Rushdie** | London, UK  
**John Simon** | New York, NY  
**Milos Stehlik** | Chicago, IL  
**Bertrand Tavernier** | Paris, France  
**David Thomson** | San Francisco, CA  
**Peter von Bagh** | Helsinki, Finland  
**Irwin W. Young** | New York, NY  
**Saul Zaentz** | Berkeley, CA

### Prized Program Notes Contributors

Larry Gross (LG), Lead Writer  
Paolo Cherchi Usai (PCU), J.P. Gorin (JPG), Scott Foundas (SF), David Thomson (DT);  
Telluride Film Festival staff (TFF): Trevor Bartlett, Tom Luddy, Gary Meyer, Jason Silverman, Jerry White

1a S/Fri 7:00 PM - G/Sat 9:30 AM 1b L/Sat 2:15 PM

## 1 A Tribute to Walter Murch



*Made possible by a donation from The Burns Family*

One could argue that Walter Murch's finest achievements are invisible. For what are film editing and sound design if not the joining of disparate pieces of celluloid, so that, as we sit in the darkened cinema, we can't imagine they ever existed any other way? But look (and listen) closely, and you will recognize Murch's handiwork: in the opening sequence of APOCALYPSE NOW (1979), the whirring rotor of a helicopter gives way to the blades of a fan spinning in a Saigon hotel room; in THE ENGLISH PATIENT (1996), the strokes of a painter's brush become the sinuous folds of a vast desert.

His interest in sound stems from childhood (his nickname, Walter McBoing Boing, came from the Dr. Seuss character who speaks in onomatopoeias). But you can't make a living from sound, Murch reasoned, and so he studied oceanography at Johns Hopkins, then art history and romance languages in Europe. In Paris, he was seduced by the films of the French New Wave. When he returned to America, he took up graduate film studies at USC, met George Lucas and Francis Coppola, and did the sound mix on THE RAIN PEOPLE (1969).

Afterwards, all three filmmakers settled in San Francisco, where the dream called American Zoetrope was born. Its THX 1138 (1971) was directed by Lucas from a script cowritten by Murch. The movie was ahead of its time, and a flop, but then a little thing called THE GODFATHER (1972) kept the dream going and kept Murch in steady demand: mixing AMERICAN GRAFFITI (1973) at night while cutting sound and picture on THE CONVERSATION (1974) by day; then THE GODFATHER PART II (1974) and JULIA (1977), before enlisting for two years of active duty on APOCALYPSE NOW. Around the same time, Murch did uncredited work on the script of THE BLACK STALLION (1979), then directed RETURN TO OZ (1985), a children's picture that's darkly lyrical, sometimes terrifying and badly in need of rediscovery.

Murch has since returned to editing and sound mixing with renewed vigor and monastic discipline: he works standing up, as if performing surgery; and he refuses to visit the sets of the films on which he is employed, lest any information from outside the edges of the frame enter his field of vision. His fascinating theories on his chosen craft have been published in two books. And he has been handsomely rewarded, with nine Oscar nominations and three wins. To be sure, there have been films less than deserving of his talents, but THE UNBEARABLE LIGHTNESS OF BEING, THE ENGLISH PATIENT, and THE TALENTED MR. RIPLEY have proven him a master of difficult material and one of the most inspired collaborators any director could hope to have. To call Walter Murch a mere "editor" is to consider Michelangelo nothing more than a common house painter. —SF

In **1a**, a collection of clips will be followed by the presentation of the Silver Medallion and an onstage interview conducted by Davia Nelson and Steve Wasserman, respectively. **1b** is the biographical documentary MURCH (d. Edie Ichioka and David Ichioka, U.S., 2006, 78m), which explores the nature of sound and picture in cinema.

S/ Fri 9:30 PM - G/Sat 4:00 PM - M/Sat 7:15 PM

## 2 Jindabyne



Made possible by a donation from Mort and Amy Friedkin

Set in a mountainous corner of Australia, Ray Lawrence's film starts with an ominous threat of violence before switching abruptly to what seems to be an everyday tale of marital difficulties. Stewart and Claire (Gabriel Byrne and Laura Linney, both in top form) have never quite bounced back from a breakdown Claire suffered when their child was born. When Stewart and three buddies having various women troubles of their own escape on a fishing trip, a macabre discovery forces them to confront their individual demons with a terrifying and inescapable immediacy. Starting from Beatrix Christian's adaptation of Raymond Carver's story "So Little Water Close to Home," Lawrence uses genre elements, much as he did in LANTANA (TFF 2001), to investigate the secrets and lies that corrode sexual relationships. And he discovers both horror and redemption in the powerful natural landscape. -LG (Australia, 2006, 123m) *In person: Laura Linney*

S/Sat 9:30 AM - L/Sat 6:45 PM

## 3 Charmed Lives



This is the story of the Hungarians who invented the modern British film industry. In 1931, having established his reputation in Hollywood and the European capitals, Alexander Korda sailed into London, directed THE PRIVATE LIVES OF HENRY VII—England's first international hit—and, with his brothers Zoltán (a director) and Vincent (an art director) built Denham, a city-sized studio that generated a steady stream of memorable movies. Fifty years after his death, Alex Korda remains a legendary figure, the cultured, risk-taking businessman-artist who out-British-ed the British. This program includes THE GOLDEN AGE OF ALEXANDER KORDA (d. Robert Vas, England, 1968, 71m), in which James Mason compares Korda to John F. Kennedy. Then, an onstage interview with world-renowned editor and raconteur Michael Korda, Alex's nephew and the author of the Korda biography *Charmed Lives*, perhaps the most entertaining book yet written on the art and commerce of filmmaking. -TFF *In person: Michael Korda*

S/Sat 1:30 PM - C/Sat 7:00 PM - G/Sun 1:00 PM

## 4 Venus



One of Britain's most important directors, Roger Michell specializes in unconventional character studies—ENDURING LOVE, THE MOTHER, CHANGING LANES and PERSUASION. With VENUS, he teams up again with writer Hanif Kureishi to tell the story of Maurice (Peter O'Toole), an aging actor in failing health who experiences one final burst of erotic longing, for the inexperienced working-class girl (Jodie Whittaker). O'Toole, arguably the greatest living British actor, brings so much eloquence, pathos and comic delicacy to the role that you might mistake this for a one-man show. But Leslie Philips, as Maurice's comically dyspeptic acting buddy, keeps up with O'Toole beat for beat. Their silly dance in a church where several of their colleagues are buried is a classic, as is the scene of Maurice cooking an apologetic farewell dinner for Vanessa Redgrave as his long-suffering wife. -LG (U.K., 2006, 90m) Preceded by DREAMS AND DESIRES—FAMILY TIES (d. Joanna Quinn, U.K., 2006, 10m) *In person: Roger Michell*

N/Fri 7:00 PM - S/Sat 4:00 PM - G/Sat 7:30 PM

## 5 The Italian



Writer Andrei Romanov and director Andrei Kravchuk constructed this ingenious, tragicomic tale of a desolate, decaying orphanage in the Russian countryside that sells abandoned kids to prosperous Western Europeans. The adults running the joint live in a haze of greed and alcoholic self-pity; the fatalistic elder orphans are thugs and hookers who accept crime and brutality as their only option in life. In this Dickensian world, nine-year-old Vanya yearns to uncover the truth of his birth-mother's identity. Aleksander Burov provides quiet, un-insistently beautiful cinematography and Kolya Spiridonov brings an urgent but humorous presence as Vanya. THE ITALIAN, a dual-award winner at Berlin, is an elegant and poignant allegory for the moral crisis of Russia's new post-communist generation. -LG (Russia, 2005, 90 m) Preceded by CARMICHAEL AND SHANE (d. Alex Weinress/Rob Carlton, Australia, 2005, 5m) *In person: Andrei Kravchuk*

S/Sat 6:30 PM - P/Sun 8:30 AM

## 6 A Tribute to Penélope Cruz



Penélope Cruz is a megastar: an object of fascination for Internet-trolling teenage boys, a regular on *People* magazine's annual most beautiful list, a shampoo and cosmetics model, a fixture in gossip columns. Wherever Cruz goes, hype (and paparazzi) cling like a slinky evening dress. All this glamour obscures an important truth: Cruz has become one of Europe's most exciting actors.

We've known she's gorgeous since 1992 when, as a 17-year-old unknown, she sex-kitted through Bigas Luna's international hit, the Venice festival winner *JAMÓN JAMÓN*. A string of full-blooded ingénue roles followed: a flirtly daughter in Fernando Trueba's Oscar-winning *BELLE EPOQUE* (1992); a manipulative girlfriend in *TUDO ES MENTIRA* (1994); a Goya-winning comic performance as a famed Spanish actress in Hitler's Germany in Trueba's *GIRL OF YOUR DREAMS* (1998).

At this point, Cruz could have cashed in as a screen beauty and pinup girl. Instead, she sought out challenging, nuanced roles with some of cinema's most ambitious directors. Alejandro Amenábar cast her as the mysterious Julia in his paranoid thriller *ABRE LOS OJOS* (1997) (she later reprised the role in Cameron Crowe's 2001 remake *VANILLA SKY*). Stephen Frears deglammed her for *HI-LO COUNTRY* (1998); Billy Bob Thornton made her the object of dangerous fascination in *ALL THE PRETTY HORSES* (2000). Cruz surprised filmgoers as an ungainly immigrant prostitute in *NON TI MUOVERE* (2004), a character, the BBC gushed, "who's been used, abused and left in the gutter her entire life. But beside the grime there's dignity and pathos too."

Cruz has done her most convincing work with Pedro Almodóvar. Her three films with him offer us a grounded, conflicted woman and a complex, intriguing vision of beauty. After a walk-through in *LIVE FLESH* (1997), Cruz was featured in *ALL ABOUT MY MOTHER* (1999). Our icon of desire played...a nun impregnated by an HIV-positive junkie. Who but Almodóvar could dream up such a thing? But it worked. "There is only one Pedro," Cruz has said. "He is my priority in every way." And why not? No director has created such rich, surprising roles for women.

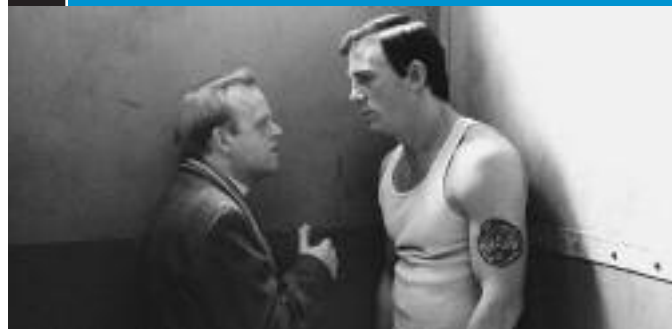
With *VOLVER*, Cruz emerges as Pedro's new muse, following in the considerable footsteps of Carmen Maura, Marisa Paredes and Cecilia Roth. As Raimunda—a hardworking mom trying to flee her superstitious, death-haunted village upbringing—Cruz's earthy humor and plain but vibrant sexiness evoke Anna Magnani or Sophia Loren in their primes. (No coincidence, perhaps: Almodóvar had Cruz watch classic Italian films to prepare for the role.) Raimunda's mother, making a surprising appearance, is played by Maura, the leading lady in *MATADOR*, *LAW OF DESIRE* and *WOMEN ON THE EDGE OF A NERVOUS BREAKDOWN*.

And so the torch is passed. Cruz, the core of the ensemble that won the acting prize at Cannes for *VOLVER*, has become Almodóvar's favored actress, perhaps the most enviable position in all of cinema. —TFF

Following a selection of clips, Penélope Cruz will receive Telluride's Silver Medallion. Then, *VOLVER* (Spain, 2006, 120m) will screen in its entirety.

S/Sat 10:00 PM - G/Sun 4:00 PM - P/Sun 11:30 PM

## 7 Infamous



Made possible by a donation from Warren and Becky Gottsegen

It's déjà vu all over again, but remember: it's the second time you look that you understand. This festival still loves CAPOTE (which we introduced last year), but we like him so much that this year we offer—INFAMOUS, the story of how Truman Capote went to Kansas and maybe never quite came back. Why should you come again? Weren't we right last year? Double the bet this year and get ready for English actor Toby Jones as Truman, Sandra Bullock as Harper Lee, Daniel Craig (007) as killer Perry Smith. Plus Sigourney Weaver as Babe Paley, Juliet Stevenson as Diana Vreeland, Hope Davis as Slim Keith and Peter Bogdanovich as Bennett Cerf. Plus the greatest three minutes Gwyneth Paltrow has ever put on film. The whole thing is written and directed by Douglas McGrath (EMMA and NICHOLAS NICKLEBY). Next year the Albanian opera version! —DT (U.S., 2006, 100m) *In person: Douglas McGrath, Peter Bogdanovich*

S/Sun 9:00 AM - L/Sun 7:15 PM - G/Mon 8:30 AM

## 8 20,000 Streets Under the Sky



Made possible by a donation from Lynne and Joe Horning

In the 1930s, Patrick Hamilton wrote three autobiographical novels—*The Midnight Bell*, *The Siege of Pleasure* and *The Plains of Cement*—about life in a pub on the Euston Road. The central characters are a barmaid and a barman and a prostitute who comes in for a restoring gin. The trilogy is a measure of Hamilton's grasp of hope and dismay in ordinary people, and a hushed noir conversation that brings Marcel Carne and Carol Reed to mind. Here it is, as a BBC TV series, tenderly adapted by Kevin Elyot and directed by Simon Curtis as a gallery of dreaming faces. It looks like Bill Brandt photographs, with a slow bruising of color beginning to seep in. The score (by John Lunn) brings the romance of the era back. The décor is drab to the last, repaired stitch, and there are three bright new faces—Bryan Dick, Sally Hawkins, Zoe Tapper—like flowers that have just heard of frost. —DT (U.K., 2006, 150m) *In person: Simon Curtis, David Thomson*

S/Sun 1:30 PM - P/Sun 6:30 PM - C/Sun 10:00 PM

## 9 The Page Turner



The 10-year-old Melanie yearns to please her working-class parents by winning a piano competition but is traumatized by a thoughtless act of cruelty by one of the competition judges. Ten years later, Melanie has matured into a pretty and self-composed young woman but finds this early wound still festering. Writer-director Denis Dercourt uses very few locations and a tiny cast of principal characters to tell an absorbing tale of class hostility and psychological obsession reminiscent of the novels of Patricia Highsmith and Georges Simenon. Dercourt, one of Europe's leading viola players, employs beautifully selected and performed musical pieces to develop both theme and story. He's also fortunate in having the hypnotic performance of Déborah François (L'ENFANT [TFF 2005]) as the grown-up Melanie. -LG (France, 2006, 85m) Preceded by WHEN WE ARE BIG (ALS WIJ GROOT ZIJN) (d. Eveline Ketterings, Netherlands, 2006, 7m)

In person: Denis Dercourt

S/Sun 4:00 PM - M/Sun 9:45 PM - N/Mon 9:00 AM

## 10 Civic Life



Irish performance artists and theater directors Joe Lawlor and Christine Molloy have created seven interconnected short films, ranging in length from five to seventeen minutes. Each was filmed in a single day, using a cast of non-professionals, in one continuous take. Each displays, in tableaux form, the everyday routines of ordinary people—both hopeful social activists and stubborn loners. In the astonishing black-comedic WHO KILLED BROWN OWL (TFF 2005), for example, a Wellesian tracking shot swoops, dives and twists to give a panoramic view of a lovely London park, where citizens enjoy the splendor of a late summer afternoon...until the camera uncovers victims of accidental violence, or perhaps foul play. Lawlor and Molloy work under the name Desperate Optimists. That's a splendid description of the tone and theme of this startlingly original overview of the state of the British soul today. -LG (Ireland, 2006, 72m) Preceded by RABBIT (d. Run Wrake, Scotland, 2005, 9m). In person: Joe Lawlor and Christine Molloy

S/Sun 7:00 PM - C/Mon 9:00 AM

## 11 A Tribute to Rolf de Heer



Rolf de Heer is Australian cinema's great reconciler. Having made 11 films since graduating from the Australian School of Film, TV and Radio in 1980, he serves as the bridge between the Australian cinema of the 1970s—whose brightest lights left the country for Hollywood—and the embattled film industry of the 1990s. In his recent films, de Heer has connected mainstream Australian audiences with provocative, politically charged subject matter. And two of de Heer's recent films, THE TRACKER (2002) and TEN CANOES, suggest a more ambitious reconciliation project: a clear-eyed, wound-cleansing exploration of Australia's troubled relationship with its indigenous peoples.

Born in Holland but raised from age 8 in Australia, de Heer directed several well-received genre films before coming to international attention with his prizewinning BAD BOY BUBBY (1993), an ultra-black comedy about an emotionally challenged 35-year-old's first trip into the real world. De Heer's subsequent films dealt with equally button-pushing topics. THE QUIET ROOM (1996) offers a kid's-eye view of an increasingly bitter marriage. DANCE ME TO MY SONG (TFF 1998) frankly explores the sexuality of a woman with cerebral palsy. And ALEXANDRA'S PROJECT (TFF 2003) evokes the resentment and violence hiding beneath Australian suburbia in a way that recalls BLUE VELVET. Each film provided brutally honest, powerful and vivid portraits of modern life, yet, thanks to their strong storylines and professional polish, found space in Australia's commercial moviehouses.

THE TRACKER (2003) represented something of a departure for de Heer. Set in the Australian outback in the 1920s and built around an innovative, music-driven story structure, the film traces the casual racism and violence that typified Euro-Australians' treatment of aboriginal people. David Gulpilil, the éminence grise of Australian acting, plays the title role—an Aboriginal man caught between his people and white Australian culture as he helps soldiers try to track down a fugitive. The film was internationally acclaimed as a rigorous, abstract counter-western.

Gulpilil proposed that de Heer make a film using aboriginal stories and set in a Ylognu village prior to the arrival of Europeans. The result is TEN CANOES, which, like Zack Kunuk's THE FAST RUNNER (TFF 2001), was created through a process of intense partnership. "They're telling the story, largely, and I'm the mechanism by which they can," de Heer told *Time* magazine.

Winner of a special jury prize at Cannes, TEN CANOES weaves together a tale of love, betrayal, magic and memory. It offers an unprecedented, and surprisingly funny, cinematic interpretation of the rich oral culture of the Ganabingu people (it is the first feature film shot entirely in an Australian aboriginal language). TEN CANOES further demonstrates de Heer's activist spirit and flair for storytelling, no matter the setting, and firmly establishes Rolf de Heer as one of world cinema's most innovative and fiercely independent voices. -TFF

A series of excerpts from de Heer's films will be followed by the presentation of the Silver Medallion and a full screening of TEN CANOES (Australia, 2006, 90m).

P/Fri 9:00 PM - M/Sat 1:30 PM - S/Sun 10:00 PM

## 12 Day Night Day Night



For her first foray into dramatic fiction filmmaking, video installation artist and documentary filmmaker Julia Loktev met 650 actresses before picking newcomer Luisa Williams to play her never-named heroine. "The film rests on her face," Loktev said, and it's true. A young woman, frail, beautiful, but also excruciatingly withdrawn and isolated, arrives in an unnamed city. DAY NIGHT DAY NIGHT initially reveals nothing about her plans, instead following her towards a mysterious rendezvous. Photographed in brilliant handheld style by Benoît Debie (who shot Gaspar Noé's IRRÉVERSIBLE [TFF 2002]), the film's documentary tension draws you in irresistibly. But as harrowingly accurate as the film feels, its rigor is more abstract and spiritual than psychological or social. By the end, Williams' haunted, saint-like face attains the power of a Bresson hero or Dreyer's Joan of Arc. -LG (U.S./Germany, 2006, 90m) Preceded by DIN OF CELESTIAL BIRDS (d. Elias Merhige, U.S., 2006, 14m) *In person: Julia Loktev and Luisa Williams*

N/Fri 10:00 PM - L/Sat 9:15 AM - S/Mon 9:00 AM

## 13 12:08 East of Bucharest



Winner of the Camera d'Or at Cannes, Corneliu Porumboiu's tragicomic blend of bitterness and poignancy is reminiscent of the great 1960s Czech political comedies by Forman, Passer and Menzel. The story unfolds at Christmastime in a small Romanian town, 16 years after the fall of the dictator Nicolae Ceaușescu. Unlike Bucharest, where the real street fighting took place, this town remained relatively peaceful in 1989. But now, Jderescu, the hilariously pretentious, Greek-philosophy-quoting owner of the local TV station, uses his call-in show to pose a provocative question to the town: Was there a revolution here? His show features two guests: Manescu, a perpetually drunk schoolteacher living on his memories of heroic resistance, and Piscoci, an aging widower who fatalistically reminds us that "one makes whatever revolution one can, each in their own way." -LG (Romania, 2006, 89m) Preceded by CHANGES (d. Lorcan Finnegan, Ireland, 2006, 3m). *In person: Corneliu Porumboiu*

C/Sun 9:00 AM - N/Sun 6:30 PM - S/Mon 2:00 PM

## 14 The Lives of Others



East Germany's notorious Stasi conducted endless surveillance on the country's domestic population, rooting out so-called "enemies of socialism" while generating a paralyzing, Kafkaesque atmosphere of paranoia and dread. Writer-director Florian Henckel von Donnersmarck's stunning debut follows as the oppressive system consumes one of its own. Weisler (Ulrich Mühe), a Stasi agent and true believer, is assigned by corrupt party hacks to observe and investigate Dreyman (Sebastian Koch), a successful playwright. His investigation leads him in turn to Dreyman's girlfriend Christa (Martina Gedeck), a tormented, power-hungry actress. The unintended consequences of Weisler's discoveries mount up relentlessly as he learns more about the politicians who misuse the secrets he gathers. A gripping thriller and a vivid reconstruction of a vanished historical epoch, LIVES above all is a fascinating and timeless character study of a lost soul pulled back into the real world. -LG (Germany, 2006, 137m) *In person: Florian Henckel von Donnersmarck and Ulrich Mühe*

Pordenone Presents

G/Sat 1:30 PM

## 15 The Sentimental Bloke



A love story in ballad form, Raymond Longford's adaptation of C.J. Dennis' bestselling poem broke all box-office records when it opened in Melbourne in 1919. More than 80 years later, its down-to-earth humor and lyrical atmospheres are still enchanting—it earned a five-minute standing ovation at last year's Pordenone fest and was voted best film at the Sydney Film Festival. Much of the film's enduring appeal comes from the chemistry between the protagonist (Arthur Tauchert), a gambling, hard-drinking, working-class "bloke," and a gentle but fierce factory girl (Lottie Lyell, the Mabel Normand of the Southern hemisphere). Poetic realism has rarely reached such emotional intensity; it's magically enhanced by the country-music score of Jen Anderson and the Larrikins. The newly restored print comes from the National Film and Sound Archive of Australia and the George Eastman House. -PCU (Australia, 1919, 108m) *In person: Jen Anderson & the Larrikins, Paolo Cherchi Usai*

M/Fri 9:45 PM - P/Sat 11:30 PM - N/Sun 9:00 AM

## 16 Ghosts of Cité Soleil



Danish documentarian Asger Leth's powerful, disturbing film captures life and death during the last months of Jean-Bertrand Aristide's regime. In Port-au-Prince's most desperately poor and dangerous neighborhoods, heavily armed street gangs known as *chimères* ("ghosts") serve as the regime's enforcers, trampling on the legal authority and terrorizing the political opposition. But a new, more brutal counter-revolution may soon end their reign. *GHOSTS* is as nightmarish, vivid and intense as a Jacobean tragedy; it focuses on the gangster 2pac, a would-be rap star (he has a wildly self-confident phone chat with Wyclef Jean) who, along with his brother (and rival) Bily, demonstrates a psychopathic arrogance and cruelty. But they also speak with heartbreaking eloquence about the plight of their country. Like every other Haitian, they yearn to leave the endless cycle of bloody violence behind. -LG (Denmark/U.S., 2006, 97m) *In person: Asger Leth*

P/Fri 6:30 PM - C/Fri 10:00 PM - N/Sat 9:00 AM

## 17 Fur



Here is an amazing fairy story from modern Manhattan, a version of beauty and the beast (but which is which?). Diane Arbus is married and the mother of two. She helps her husband's photography business and the family fur company. And she is a nervous wreck—because she isn't expressing herself. Then a stranger moves into the upstairs apartment—call him Lionel, and step carefully. He is rare and alarming, but he is a tender soul who will introduce Diane to the lives of the other-than-ordinary. He will give us the Arbus we know. This is an astonishingly bold fable by Steven Shainberg (*SECRETARY*) that relies to a great extent on the courage, the beauty and the sheer adventurousness of its two central players: Robert Downey Jr. as Lionel and Nicole Kidman going for broke again and suggesting that it's about time someone wrote a book about her. -DT (U.S., 2006, 120m) *In person: Steven Shainberg*

M/Fri 7:15 PM

## 18 Dodsworth



Made possible by a donation from Turner Classic Movies

After selling his Ohio auto-parts plant, Sam (Walter Huston) hopes to celebrate his retirement by taking his wife Fran (Ruth Chatterton) on a romantic getaway to Europe. Instead, Sam ends up watching with growing distaste as Fran reinvents herself as a younger, more urbane woman—one who starts to look too "European" for a self-made, heartland capitalist like him. William Wyler received the first of his 12 Oscar nominations for this neglected masterpiece, a redemptive tale of American self-revulsion and the quest for eternal youth. Sidney Howard adapted Sinclair Lewis's satirical novel; Huston and Chatterton reprised their roles from the hit Broadway version; and Mary Astor, David Niven and Paul Lukas make glamorous appearances. A high point of Wyler's fruitful, 20-year-long partnership with producer Samuel Goldwyn, *DODSWORTH* proves that sharp-witted, literate films never go out of style. -TFF (U.S., 1936, 101m) *Presented by Robert Osborne with Samuel Goldwyn Jr. in discussion following the screening*

O/Fri 8:30 PM - P/Sat Noon

## 19 The U.S. vs. John Lennon



"All I ever wanted to do was play in a rock-and-roll band," John Lennon once told a friend. It didn't turn out that way. David Leaf and John Scheinfeld's documentary uses archival footage to reveal a program by the Nixon White House and J. Edgar Hoover's FBI to deport Lennon on a phony immigration violation. We watch as Lennon, the genius musician-poet, gets caught up, like millions of others around the world, in passionate opposition to America's war in Vietnam. As he does, Lennon becomes a uniquely universal figure, and his activism, which at the time may have seemed naïve and ingenuous, today plays as a witty, self-deprecatingly ironic brand of performance art. Both classic and lesser-known Lennon-Ono tunes punctuate this moving, provocative and tragic glimpse of Lennon's history — one we mistakenly imagined we knew all too well. -LG (U.S., 2006, 99m) *In person: John Scheinfeld*

C/Fri 7:00 PM - P/Sat 9:00 AM - N/Sat 4:30 PM

## 20 The Last King of Scotland



Made possible by a donation from Peter and Linda Bynoe

This exhilarating first fiction film by Oscar-winning documentarian Kevin Macdonald (*TOUCHING THE VOID*, *ONE DAY IN SEPTEMBER*) depicts the grotesque, almost surreal horror of life in Uganda during the reign of Idi Amin. The events unfold from the perspective of Nicholas Garrigan (James McAvoy), a young Scottish-born doctor who, by a series of whimsical accidents, becomes Amin's personal physician and adviser. Macdonald starts Garrigan's adventure in a comic, lyrical tone and then swerves adroitly into an atmosphere of blood, guilt and dread. The striking variety of tones results in a freshness that few historical reconstructions ever achieve, and the story becomes Shakespearian in its grandeur and intensity. Forest Whitaker's bravura performance—the finest of his brilliant career—manages to be both comic and terrifying, giving us a monster who makes unpredictable leaps between charm, pathos and violence. —LG (U.K., 2006, 120m) *In person: Kevin Macdonald, Forest Whitaker*

G/Sun 7:00 PM

## 21 Playtime



The filmography of Jacques Tati in the online journal *Senses of Cinema* contains the following note: "PLAYTIME (1967, 70 mm, 126 minutes) [...] Commonly shown in 16m or 35mm. Opportunities to see the 70mm print should be seized, *with haste*." (Itals mine). That says it all. Tati takes on architecture—the agent of modern alienation—and in the process reinvents choreography and folds the aesthetic and the pace of silent cinema into the sound film. PLAYTIME, once considered Tati's folly, is hilarious, breathtaking and, with the chaos of the final reel, ultimately full of hope. And it all is done with the elegant detachment of a master comic actor who has the grace to keep himself on the edge of his own film, refusing to hog the camera. There are good films; there are great films; and there are a few films, like PLAYTIME, that get better with the passing of each year. —JPG (France, 1967, 126m) *Presented by J.P. Gorin in 70mm*

G/Fri 6:30 PM - P/Sat 2:30 PM - N/Sat 7:30 PM

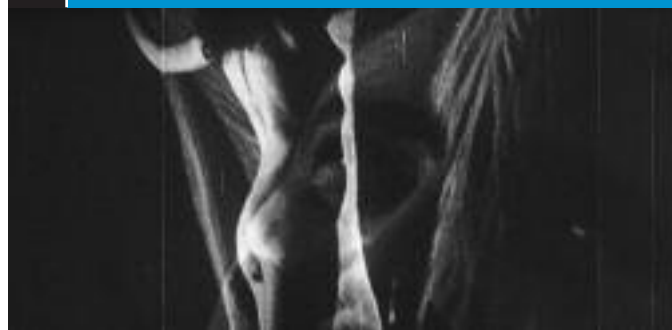
## 22 Little Children



Sarah (Kate Winslet) is a new mom whose considerable intellect hasn't prepared her for motherhood; stay-at-home dad Brad (Patrick Wilson) is reluctant to pass the bar exam. Their affair begins as charming comedy but achieves an erotic intensity that startles them and us. Writer-director Todd Field's Oscar-nominated debut *IN THE BEDROOM* was a stark, realist tragedy; this adaptation of the novel of the same name by Tom Perrotta (best known for *ELECTION*) is an elegant, darkly comedic treatment of similar subject matter: the chaotic emotional and physical violence lurking beneath the surface of polite suburban family lives. The letter-perfect ensemble cast includes Noah Emmerich as Brad's feckless football buddy and Jackie Earle Haley (last seen in *BREAKING AWAY* some 30 years ago) as an enigmatic ex-con. Winslet is typically superb, Thomas Newman adds a quietly incisive score and Field's subtle and complex sophomore effort proves more than worth the wait. —LG (U.S., 2006, 130m) *In person: Todd Field*

L/Sun 9:15 AM

## 23 Passio



Paolo Cherchi Usai's experimental silent film was inspired by Arvo Pärt's *Passio*, a masterpiece of 20th-century music based on the Gospel of John. Cherchi Usai's PASSIO explores the impending crisis of visual culture and its reflection in politics and society. Cherchi Usai deliberately destroyed the negative after making seven hand-colored (and handwritten!) prints of his work. Its unsettling images, drawn from a century of filmmaking, are woven into a tapestry of mysterious beauty and violence, described by curator Alberto Barbera as "a vertigo effect on the 'passion' of the soul, of the body, of cinema itself." PASSIO is a visceral experience—a meditation on the act of seeing that becomes an assault on the senses. This special preview with pre-recorded sound will be the only public screening prior to its world premiere, with live music, at the 2007 Adelaide Film Festival. —TFF (Netherlands/Italy/US, 2006, 74m.) *In person: Paolo Cherchi Usai*



O/Sat 8:30 PM - P/Sun Noon

## 24 Deep Water



One of the 20th century's most remarkable stranger-than-fiction stories of high adventure involves the bizarre voyage of Donald Crowhurst, one of nine yachtsmen who joined a 1969 *London Times*-sponsored competition to make a highly publicized solo trip around the world. Crowhurst, a former engineer, but hardly the most experienced sailor, attempted this feat in a boat that he incurred huge financial risks to design himself. A few weeks into the voyage it began leaking. Continuing through the vicious waters near Cape Horn appeared to be suicidal, but returning home meant humiliation and financial ruin. *DEEP WATER*, directed by Jerry Rothwell and Louise Osmond, tells this riveting Conradian story of ego, ambition, imagination and madness using 16mm footage shot by the competition's participants and the bleak poetry of Crowhurst's logs. Tilda Swinton narrates. -LG (U.K., 2006, 90m) *In person: Louise Osmond*

P/Sun 2:00 PM

## 25 Lonesome



Telluride's 1994 screening of Paul Fejós' film brought the Alloy Orchestra to the international spotlight and became one of the Festival's legendary events. Since then, the reputation of Fejós' film—a lyrical romance of two lonely hearts in New York—has continued to grow. By popular demand, we proudly present an encore performance from the fabulous Alloys with a brand new restored print from George Eastman House, thus offering another opportunity to discover one of the greatest achievements of silent cinema during its transition to sound. Released with two brief talking sequences and endowed with evocative splashes of manually applied color (a rarity for 1928), this masterwork of poetic realism is regarded as the highest achievement of Hungarian-born director Fejós during his brief career in Hollywood. *LONESOME* reminds us that the simplest of all love stories can be as compelling as a thriller. -PCU (U.S., 1928, 69m) *In person: Alloy Orchestra, Patrick Loughney, J.P. Gorin*

G/Fri 9:30 PM - P/Sat 5:30 PM - C/Sat 9:30 PM

## 26 Babel



In the latest collaboration between screenwriter Guillermo Arriaga and director Alejandro González Iñárritu, a single horrific moment of violence connects the lives of characters on three continents. Iñárritu's astonishing level of directorial control involves weaving a cast of international stars—Cate Blanchett, Brad Pitt, Gael García Bernal—into a huge group of no-less-compelling amateur actors. Global political issues like illegal immigration and terrorism are deftly integrated into the film, but *BABEL* reaches for spiritual universality, avoiding trendy or easy ideological judgments. Prominent among the themes explored on this vast canvas is how primitive rage and anarchic sexual impulses lurk beneath the surface of all of us, no matter our ethnic and social environment. Justice in such a universe is hard to come by. Even alongside their much-admired *AMORES PERROS* and *21 GRAMS*, *BABEL* is easily Arriaga and Iñárritu's finest work. -LG (Mexico, 2006, 142m) *In person: Alejandro González Iñárritu*

P/Fri 11:30 PM - C/Sat 1:00 PM - M/Sun 9:15 AM

## 27 Severance



There's a very fine line between laughing and screaming. People don't laugh on roller coasters because roller coasters are funny. People laugh on roller coasters because they're scared. This movie's like that. All the elements that could lead you to believe this might be just another B-grade slasher flick are here—blood, drugs, faceless thugs—as the sales division of a multinational arms manufacturer walks into a clearly doomed "team-building" weekend at the end of Eastern Europe's finest nature trail to hell. But just beneath all the bear traps and bikini girls with guns, lurks a nimbly filmed, cleverly written, impeccably cast piece of classic cult filmmaking. Director Christopher Smith serves out tight, razorwire suspense with a congenial, character-driven joviality in deftly balanced proportions. And the bikini girls? They don't actually have bikinis, but they do have enormous guns. -TFF (U.K., 2006, 95m) Preceded by *FILM NOIR* (d. Osbert Parker, U.K., 2005, 3m). *In person: Christopher Smith*

M/Sat 4:15 PM

## 28 The Emperor's Naked Army Marches On



Documentarian Hara Kazuo knew Okuzaki Kenzo only as a radical eccentric bent on forcing Hirohito to admit to war crimes. Okuzaki already has served time for spitting on the Emperor and pelting him with marbles. What the filmmaker doesn't suspect is that this tenacious old soldier has yet another mission in him. To reveal more about this violent, hilarious and demented tale would spoil the fun. *EMPEROR'S* twists and turns make it a companion piece to Ichikawa's *FIRES ON THE PLAINS*, and it echoes the truculence of Oshima's *THE CEREMONY* and Imamura's *THE INSECT WOMAN*. Hara's intelligence is always on display, both in the way he allows Okuzaki to hijack the film and in the story's splendid, surprising narrative weave. At the end of this thrill ride one leaves the theater persuaded this might be the documentary to end all documentaries or, at least, the documentary to prove how subversively fictional all great documentaries are. -JPG (Japan, 1987, 122m) *Presented by J.P. Gorin*

O/Sun 8:30 PM - P/Mon 9:00 AM

## 29 Indigènes (Days of Glory)



Writer-director Rachid Bouchareb (*DUST OF LIFE* [TFF 1994]) returns to Telluride with this story of the Arab volunteer soldiers from France's North African colonies who fought valiantly during World War II. Faced with constant bigotry, the men develop ample and painful reason to question the sacrifices they are making. Saïd (Jamel Debbouze, from *AMÉLIE* [TFF 2001]) bonds with his white sergeant until making a disillusioning discovery. Messaoud (Roschdy Zem) finds a love affair with a French civilian blocked at every turn. Abdelkader (Sami Bouajila), at first imagining the war will win North Africans the esteem of the French, embodies the dawning political awareness that one day will end European colonial rule. Winner of the best actor award at Cannes (the entire ensemble was recognized), *DAYS OF GLORY* delivers the traditional satisfactions of war films while exploring the explosive issues of race, ethnicity and class in contemporary Europe. -LG (France-Algeria, 2006, 128m) *Presented by Bertrand Tavernier*

L/Fri 9:45 PM - M/Mon 9:15 AM

## 30 Signs + No Third Copy



Eugène Green, the subject of a 2005 Telluride retrospective, calls his new *SIGNS (LES SIGNES)* a "mini-film," but the subject matter is major. In just over a half-hour, Green, in his wry, streamlined and idiosyncratic style, offers meditations on life and death, waiting and seeking, memory and nostalgia and the esteemed role of the fisherman. (France, 2006, 32m)

Another former Telluride guest, Lucian Pintilie (*THE OAK* [TFF 1992], *AN UNFORGETTABLE SUMMER* [TFF 1994]), also expands our short-form filmmaking horizons. His *NO THIRD COPY (TERTIUM NON DATUR)* follows a visit to a Romanian outpost by two Nazi officers, one of whom describes his quest for the rarest of stamps. With a painterly sense of perspective, a Chekhovian knack for detail and an appreciation of Beckett-like absurdity, Pintilie has built a concise masterpiece. -TFF (Romania, 2006, 39m) *Presented by Scott Foundas*

M/Sun 1:45 PM

## 31 Don't Move



Penélope Cruz' emotionally naked performance in *DON'T MOVE* is a stark contrast to some of her ingenuite roles from her American films. A fatalistic *L'Amour Fou* whose raw sexuality harkens back to *LAST TANGO IN PARIS*, *DON'T MOVE* centers on a married, successful surgeon (director Sergio Castellitto) whose bourgeois life is disrupted when

he falls into a torrid affair with a destitute cleaning woman (Cruz). The film's precise, elegantly composed widescreen cinematography vies with an explosion of passion that is wrenching and at times brutal, as the self-pitying male midlife crisis of Castellitto's doctor meets the unvarnished reality of lower-class life. Cruz' startling turn as the ungainly, haggard, gum-chewing yet somehow angelic Italia is remarkable to behold and won her an Italian Academy Award for best actress. -TFF (Italy, 2004, 122m)

C/Sun 4:00 PM

## 32 Directed by John Ford



*Sponsored by Turner Classic Movies*

In 1971, Peter Bogdanovich completed one of the essential films about American moviemaking. Some 35 years later, he has made it still better. The initial version of *DIRECTED BY JOHN FORD* featured John Wayne, Henry Fonda and Jimmy Stewart describing how they worked with the master.

Interviews with Ford and carefully selected clips from his films offered rare insights into his process. All of that, along with narration by Orson Welles, can be found in the new version; what's new are interviews with Steven Spielberg, Clint Eastwood, Walter Hill and Martin Scorsese. Seeing today's great directors talk, with great reverence, about films including *THE SEARCHERS* (50 years old this year) leaves little doubt: nearly 25 years after his death, Ford remains America's most influential filmmaker. -TFF (U.S., 1971/2006, 110m) *In person: Peter Bogdanovich and Robert Osborne*

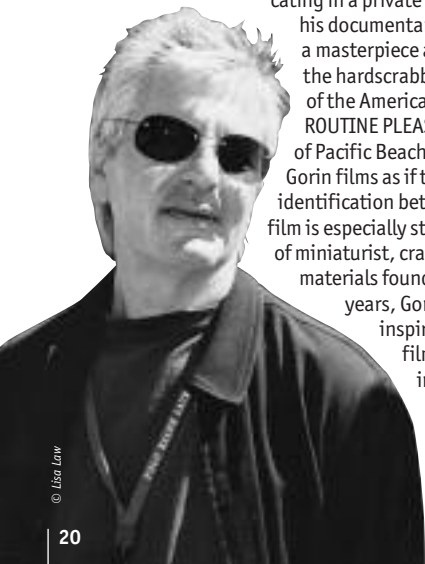
Each year, Festival Directors Bill Pence and Tom Luddy invite one of the world's great film lovers to join them in the creation of the Telluride Film Festival. The Guest Director serves as a key collaborator in all of the Festival's programming decisions, bringing new ideas and overlooked films to Telluride. Past Guest Directors include Salman Rushdie, Buck Henry, Laurie Anderson, Stephen Sondheim, Peter Sellars and Phillip Lopate.

## J.P. Gorin

J.P. Gorin's name is assured a lasting place in film history as one half of the Dziga Vertov Group (the other half being Jean-Luc Godard). But Gorin had a career both before and after Godard, and it has been one of consequence. He was born in 1943, the son of leftists, and went on to study philosophy at the Sorbonne, where his teachers included Lacan, Foucault and (most influentially) the "Structural Marxist" Louis Althusser. In the mid-'60s, he settled in as an editor and book critic at *Le Monde*, helping to take the cultural pulse at the dawn of May 1968. But already Gorin's true passion was film—he was given to watching five or six movies a day in Henri Langlois' Cinematheque Francaise. So he was introduced to Godard, and a partnership soon began, rooted in the conviction that films shouldn't merely speak of politics and revolution, but should be political and revolutionary to the very fiber of their being.

That is the feeling that courses through *LE VENT D'EST* (1970), an ambitious deconstruction of the Western, filled with rage against the Hollywood dream factory and the "degenerate" bourgeoisie; *TOUT VA BIEN* (1972), in which reporter Jane Fonda and filmmaker Yves Montand become unwitting hostages during a workers' strike at a sausage factory; and *LETTER TO JANE* (1972), where the famous photo of Fonda in Hanoi provides the basis for an investigation into the fallacy of filmed images. These are difficult works, oft dismissed for their pedagogy; but they are also radical in their associations of sound, text and image, and driven by a restless idealism that is as scarcely encountered today as are the Vertov movies themselves.

By 1975, the dream was over. ("Perhaps no marriage should last too long," Godard said.) Gorin moved to San Diego, where he fell deeply under the spell of the brilliant painter and film critic Manny Farber and embarked on a sporadic but remarkable solo film career. Inspired by a news item about twin girls believed to be communicating in a private language of their own invention, his documentary *POTO AND CABENGO* (1979) is a masterpiece about the mystery of speech and the hardscrabble realities of life on the margins of the American middle class. Even greater, *ROUTINE PLEASURES* (1986) is a group portrait of Pacific Beach model-train hobbyists, whom Gorin films as if they were figures in a noir. The identification between director and subject in that film is especially strong, for Gorin himself is a kind of miniaturist, crafting humanist epics from the materials found in his own backyard. In recent years, Gorin has worked as an academic, inspiring successive generations of film students. Their gain has irrefutably been our loss; it is hoped he will direct again, and treat us to more inimitable visions of his shoebox America. —SF



# A prescription for cinema: Gorin on Grémillon

I found this note I wrote as a self medication 40 years ago to the day: "When stuck: Take two Grémillon and call me tomorrow... Each of [Jean Grémillon's] films is an exhilarating lesson in *mise-en-scène*: in the disposition of the objects in the frame, the psychic weight of the décor, the unpredictable elegance of the characters, their sudden motion or immobility. Each of his films transcends its own genre or, more aptly said, never gets chained by its rules and regulations. They exude freedom, and like the characters they are concerned with, are idiosyncratic and always surprising. Each film makes a case for a necessary relationship between documentary and fiction and proves that the latter always benefits from paying due to the former." It still works for me. —JPG *All films presented by J.P. Gorin.*

L/Sat 9:15 PM

## 33 Maldone



Grémillon's first narrative film is the work of a young man trying his hand at an art just as young. Maldone has crossed class lines and abandoned his genteel life for that of a day laborer, hauling barges on the Briare canals; the death of his brother pulls him back to privilege and he makes a valiant but doomed attempt at family life. Everything in

this film is an experiment: on texture, movement and rhythm; on the capacity of images to embody psychological states; on casting, with Charles Dullin, a force in French theater in the 1920s, providing an unlikely lead performance. An intensely lyrical film, *MALDONE* knows both how to take its time to celebrate nature and how to explode in a kinetic celebration of human movement. The mesmerizing dance scene in a bargemen's hangout alone makes the film worth seeing. (France, 1928, 83m)

L/Sun 10:15 PM

## 34 Remorques



The credits read like a Who's Who of Golden Age French cinema: a cast featuring Jean Gabin, Madeleine Renaud and Michèle Morgan; dialogues by Jacques Prévert; décor by Alexandre Trauner. Gabin, at his proletarian, rugged best, is a tugboat captain defined by his job, loving but neglectful of his fragile wife (Renaud), who falls hard for a passenger he rescued from a storm. This is the French answer to Hawks' *ONLY ANGELS HAVE WINGS*. It is anchored in the details of working life, and Grémillon's framing has an amazing ability to let the world enter this love triangle. (France, 1941, 81m)

L/Mon 9:15 AM

## 35 Lumière d'été



Good and Evil in Provence. A deserted hotel in the lunar landscape of the Hauts de Provence houses a motley crew of characters raked by utterly French pettiness and self-loathing. Madeleine Renaud rules as the owner and Madeleine Robinson plays Michèle, a naïf who wanders into this vipers' nest during a visit to her fiancé Pierre Brasseur, a failed artist. Like all innocents, she will bring the storm. The masked ball that concludes the film seals Grémillon's mastery. *LUMIÈRE D'ÉTÉ* holds its own next to *RULES OF THE GAME*, Renoir's masterpiece; more vitriolic in its criticism of the upper classes, it features Grémillon's trademark visual lyricism, his uncanny sense of the fragility of human relations and an unmatched ability to choreograph them. (France, 1943, 112m)

## Passes

Passholders are admitted to the theatres first. Please read the back of your pass for information on what your pass does and does not provide. The Telluride Film Festival schedule has been designed to accommodate all passholders at all programs. Programs that do not have sufficient seating at scheduled showings will usually be repeated in the TBA slots, making it possible for all passholders to see the programs they wish to see during the course of the Festival.

## Individual Tickets

If open seats remain in the theatres after all passholders have been seated, individual tickets will be sold on a first-come, first-served basis for \$20 each.

## The Late Show

The Late Show Ticket is \$25. It provides entry to the final shows Friday, Saturday, Sunday, and Monday at the Palm and may be purchased at the Hospitality Box Office in Brigadoon and at the Palm box office. Late Show Ticket holders will be admitted to their shows with passholders.

## Free Shows

The three film programs that comprise 'Filmmakers of Tomorrow' (pages 28 and 29) and the four 'Made on a Mac' programs (page 32) are free and open to the public after all passholders have been seated. In addition, the following films are free after all passholders have been seated:

- 8** 20,000 STREETS UNDER THE SKY (S/Sun 9:00 AM - L/Sun 7:15 PM - G/Mon 8:30 AM)
- 18** DODSWORTH (M/Fri 7:15 PM)
- 28** THE EMPEROR'S NAKED ARMY MARCHES ON (M/Sat 4:15 PM)
- 31** DON'T MOVE (N/Sun 1:30 PM)

The shows at the Abel Gance Outdoor Cinema, located in Elks Park, are free to all who can find a spot on the lawn and brave the mountain weather. The Noon Seminars in Elks Park (see page 33) are open to all. The 'Conversations' (page 33), held in the County Courthouse, are free and open to the public after all passholders have been seated.

## Qs

Except for Chuck Jones' Cinema (see below), all theatre venues utilize a system of "Qs" to ensure fairness and uphold the first-come, first-served policy of the Festival. Paper Qs are distributed at each venue to better control entry and determine as quickly as possible when a show is expected to sell out. Only one Q per person present will be issued. Holders of Qs are not guaranteed entry.

## Chuck Jones' Cinema

Due to its location in Mountain Village, a 12-minute gondola ride from Telluride, Chuck Jones' Cinema uses the Wabbit W reservation, or W2, system for entry as an alternative to the Qs distributed at other venues. The W2 guarantees an unassigned seat for passholders for a specific show at CJC for those who arrive 15 minutes prior to showtime. W2s are available from two locations:

- At the Acme Booth located near Brigadoon at the gondola base, 90 minutes in advance up until 30 minutes prior to any show.
- At the Acme Booth next to Chuck Jones' Cinema in the Mountain Village plaza, five (5) hours in advance up until 30 minutes prior to any show.

The Acme Booths open at 7:30 a.m. daily.

W2s are distributed to all passholders, who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$20 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

## Schedule Information

In this catalog and throughout the Festival, the shows that play are identified by number within a movie-shaped icon. Scheduled showings are printed adjacent to each program description. The theatre venue, with seating capacity given, is identified by the following letter designations:

- P** | Palm [650 seats]
- G** | Galaxy [500 seats]
- C** | Chuck Jones' Cinema [500 seats]
- S** | Sheridan Opera House [250 seats]
- N** | Nugget Theater [200 seats]
- M** | Masons Hall Cinema [150 seats]
- L** | Le Pierre [135 seats]
- O** | Abel Gance Open Air Cinema

The schedule calendar in these four pages uses the following symbols:

- 35** | Show
- f** | Festivity
- d** | Talking Head

Some of the screenings, indicated by **Q&A**, are immediately followed by a half-hour discussion between the filmmakers and the audience.

Several dozen show slots, mostly on Sunday and Monday, will not be programmed and announced until that morning. These **TBA** (to be announced) programs will be determined by passholder demand as the Festival unfolds.

## Friday, September 1

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
4								
5			<b>38</b> Great Expectations	<b>a</b> Opening Night Feed on Colorado Avenue				
6								
7	<b>17</b> Fur	<b>22</b> Little Children	<b>20</b> The Last King of Scotland	<b>1a</b> A Tribute to Walter Murch	<b>5</b> The Italian	<b>18</b> Dodsworth		
8								
9	<b>12</b> Day Night Day Night				<b>Q &amp; A</b>	<b>Q &amp; A</b>		<b>19</b> The U.S. vs. John Lennon
10		<b>26</b> Babel	<b>17</b> Fur	<b>2</b> Jindabyne	<b>13</b> 12:08 East of Bucharest	<b>16</b> Ghosts of Cité Soleil	<b>b 30</b> Grand Opening: Signs / No Third Copy	
11								
12	<b>27</b> Severance							
1								

# Schedule

Saturday, September 2

35 | Show

☆ | Festivity

d | Talking Head

# Schedule

Sunday, September 3

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
8								
9	20		36		17			
10	The Last King of Scotland	1a A Tribute to Walter Murch	Student Prints	3 Charmed Lives	Fur	38 Great Expectations	13 12:08 East of Bucharest	d Bogdanovich/Tavernier
11		Q & A		Q & A	Q & A		Q & A	
N								a Directors/Perception
1	19 The U.S. vs. John Lennon		27					
2		15 The Sentimental Bloke	Severance	4 Venus	TBA	12 Day Night Day Night		
3	22 Little Children		Q & A			Q & A	1b Murch	e Nelson/Whitaker
4		2 Jindabyne	TBA	5 The Italian				
5					20 The Last King of Scotland	28 The Emperor's Naked Army Marches On	TBA	
6	26 Babel	Q & A	Q & A		Q & A			
7			4 Venus	6 A Tribute to Penélope Cruz		2 Jindabyne	3 Charmed Lives	
8	Q & A	5 The Italian			22 Little Children		Q & A	
9								24 Deep Water
10	TBA		26 Babel				33 Maldone	
11		TBA		7 Infamous	TBA		Q & A	
12	16 Ghosts of Cité Soleil							

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
8								
9	6							
10	A Tribute to Penélope Cruz	37 Calling Cards	14 The Lives of Others	8 20,000 Streets Under the Sky	16 Ghosts of Cité Soleil	27 Severance	23 Passio	f Goldwyn/Korda
11				Q & A	Q & A		Q & A	
N								b Actors/Performances
1	24 Deep Water							
2		4 Venus	TBA	9 The Page Turner	TBA	31 Don't Move	TBA	
3	25 Lone-some	Q & A		Q & A				g Thomson/Thompson
4								
5	TBA	7 Infamous	32 Directed by John Ford	10 Civic Life	TBA	TBA	TBA	
6		Q & A	Q & A	Q & A				
7	9 The Page Turner	21 Playtime	TBA	11 A Tribute to Rolf de Heer	14 The Lives of Others			
8						TBA	8 20,000 Streets Under the Sky	
9	TBA							29 Indigènes (Days of Glory)
10			9 The Page Turner	12 Day Night Day Night	TBA	10 Civic Life	34 Remorques	
11								
12	7 Infamous							

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
8								
9	29 Indigènes (Days of Glory)	8 20,000 Streets Under the Sky	11 A Tribute to Rolf de Heer	13 12:08 East of Bucharest	10 Civic Life	30 Signs/No Third Copy	35 Lumière d'été	h TBA
10								
11					★ Labor Day Picnic In Town Park			
N	TBA			TBA				c Documentary /Subjects
1								
2		TBA	TBA		TBA	TBA	TBA	i Gorin/de Heer
3				14 The Lives of Others				
4	TBA							
5			TBA	Q & A	TBA	TBA	TBA	
6		TBA						
7			TBA		TBA	TBA	TBA	
8								
9	TBA	TBA		TBA	TBA	TBA	TBA	
10								TBA

Though the movies are the center of our universe, the Festival spills out into other parts of Telluride. Look for the following venues to be centers of activity after you leave the theater:

### Brigadoon

It'll appear every year, rather than every 100, but Telluride's Brigadoon is as magical as the mythical Scottish village.

**Oak Street Plaza (next to the gondola station)**

**Brigadoon's hours:**

Thursday 12-5 PM

Friday 9 AM-6 PM

Saturday 9 AM-5 PM

Sunday 9 AM-5 PM

Monday 9 AM-5 PM

**Hospitality Box Office hours:**

Thursday 12-5 PM

Friday 8:30 AM-10 PM

Saturday 8 AM-6 PM

Sunday 9 AM-5 PM

Monday 9 AM-5 PM

This one-stop Festival headquarters includes:

- **The Hospitality Center**, where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- **Festival Memorabilia Store**, the place to purchase TFF #33 pins, posters, and logo wear, along with a generous variety of treasures from Telluride Film Festivals past.
- **The Hospitality Box Office**, for all pass issues, including sales of the Late Show Ticket.
- And just next door, **The Press Office**, for the intrepid members of the media who have made the trek to Telluride.

### Elks Park

**The intersection of Colorado Avenue and Oak Street (SW corner)**

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Seminars. See page 33 for Seminar details.

### County Courthouse

**The intersection of Colorado Avenue and Oak Street (NW corner)**

The historic San Miguel County Courthouse hosts the Conversations series. See page 33 for details.

### The Show To Go

**Brigadoon**

Fri 9 AM-6 PM

Sat and Sun 9 AM-6 PM

Test-drive an iPod on a free loan for a day and experience how the world's most popular music player has changed the way people watch video. Enjoy clips from Festival tributes past and present plus scenes from the new films.

### The Rules

All Festival Passes are absolutely non-transferable.

The saving of seats or places in line is not permitted.

There is no seating after the performance begins.

The theatres will be cleared after each performance.

The use of cell phones, electronic recording or communication devices is not permitted in the theatres.

C/Sat 9:00 AM

## 36 Student Prints



A Telluride tradition: a collection of the best new student films from around the world. Curated and presented by Jean-Pierre Gorin.  
*Free to all after passholders have been seated.*

**CROSS YOUR EYES KEEP THEM WIDE\*** (d. Ben Wu, Stanford, 2006, 23m)  
A discovery: remarkable works and surprising artists at a San Francisco community center.

**WOLVES IN THE WOODS\*** (d. B.J. Schwartz, University of Southern California, 2005, 6m)  
Children play hide-and-seek. Some adults prefer never to be found.

**HIGH MAINTENANCE\*** (d. Phillip Van, New York University, 2006, 8m)  
A tale of on-again, off-again modern love.

**GRACELAND** (d. Anocha Suwichakornpong, Columbia University, 2006, 18m)  
Late at night in Thailand, love travels a thorny, twisty path.

**YOUR DARK HAIR IHSAN** (d. Tala Hadid, Columbia University, 2005, 13m)  
Returning home to Morocco, a man remembers the hardest goodbye. Winner of a Student Oscar.

**SUBSTITUTE** (d. Talya Lavie, Sam Spiegel Film & Television School, Israel, 2005, 19m)  
A clerk can't wait to be transferred from her military base back to Tel Aviv; her replacement is still more desperate to escape.

*\*Denotes filmmaker in person*

G/Sun 9:00 AM

## 37 Calling Cards



Some of the most exciting work in contemporary cinema can be found in short-format films. Calling Cards features some of the best we saw this year.  
*Free to all after passholders have been seated.*

**BAWKE** (d. Hisham Zaman, Norway, 2005, 15m)  
Strangers in a strange land: a father and his son arrive at a fateful destination.

**THE EYES OF ALICIA** (d. Ugo Sanz, Spain, 2005, 8m)  
How far would you go to erase your most painful memories?

**DELIVERY** (d. Till Nowak, Germany, 2005, 9m)  
A lonely old man receives a mysterious package that gives him the ability to change his environment.

**I WANT TO BE A PILOT\*** (d. Diego Quemada-Diez, U.S., 2006, 12m)  
On the ground with Omondi, who dreams of escaping a grueling life in Nairobi.

**BURST\*** (d. Juliet Lamont, Australia, 2006, 7m)  
A single mom and her daughter approach the end of a long journey. Can they take the final few steps?

**RUN\*** (d. Peter Mackie Burns, Scotland, 2005, 9m)  
She runs to escape the boredom of her job in a newspaper kiosk. One day, she stops.

**USELESS DOG** (d. Ken Wardrop, Ireland, 2004, 5m)  
Like the title says: this canine ain't worth a dime.

**DEAD LETTERS\*** (d. Paolo Rotondo, New Zealand, 2006, 13m)  
Heroism during wartime comes in an infinite variety of shapes, as proven by this sweet romance.

*\*Denotes filmmaker in person*

C/Fri 5:00 PM - M/Sat 9:45 AM

## 38 Great Expectations



We have especially high hopes for the young directors—coincidentally both from Romania—of these accomplished, provocative mini-features.  
*Free to all after passholders have been seated.*

**THE TUBE WITH A HAT** (d. Radu Jude, Romania, 2006, 23m)  
A boy and his father head to the city on a mysterious quest. Getting there, however, is only half of the struggle. A tough-sweet exploration of fatherhood.

**MARILENA DE LA P7** (d. Cristian Nemescu, Romania, 2006, 45m)  
To survive in his rough Bucharest neighborhood, the 13-year-old Andrei must talk tough, figure out girls and take some chances. From the director of C BLOCK STORY (TFF 2004).

*Additional support for Student Programs and Filmmakers of Tomorrow provided by the Academy of Motion Picture Arts & Sciences and SAG Indie.*

### STUDENT PROGRAMS

Those groups of young, highly enthusiastic filmgoers you'll see through the weekend are probably participants in one of Telluride Film Festival's two educational programs.

#### Student Symposium

Now in its 18th year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty.

#### City Lights Project

*Made possible by a donation from the Lucky Star Foundation*

Building on the success of the Student Symposium, this program includes 15 high school students and five teachers from three divergent schools. These participants have the opportunity to expand their personal and professional horizons through a concentrated program of film screenings and discussions.

Many wonderful Telluride moments happen before the feature film starts. Short films always have been central to the Festival. This year's batch proves that masterful cinema comes in a variety of sizes.



### DREAMS AND DESIRES—FAMILY TIES

(d. Joanna Quinn, U.K., 2006, 10m)  
An aspiring wedding videographer channels the spirits of Riefenstahl, Eisenstein and Vertov.  
Kino pravda!

**4** Precedes VENUS.



### CARMICHAEL & SHANE\*

(d. Alex Weinress and Rob Carlton, Australia, 2005, 5m)  
A single father takes a singular approaching to raising twin boys.

**5** Precedes THE ITALIAN.



### WHEN WE ARE BIG (ALS WIJ GROOT ZIJN)\*

(d. Eveline Ketterings, Netherlands, 2006, 7m)  
A chilling, unforgettable visit to the pool for a young girl and her older friend.

**9** Precedes THE PAGE TURNER.



### RABBIT

(d. Run Wrake, Scotland, 2005, 9m)  
A plum-eating idol, jewels falling from the sky, a get-rich scheme...Picture books never had it so good.

**10** Precedes CIVIC LIFE.



### DIN OF CELESTIAL BIRDS

(d. Elias Merhige, U.S., 2006, 14m)  
Do not be afraid... be comforted... remember... our origin...

**12** Precedes DAY NIGHT DAY NIGHT.



### CHANGES

(d. Lorcan Finnegan, Ireland, 2006, 3m)  
In a fairyland forest, inky caterpillars confront a season of transition.

**13** Precedes 12:08 EAST OF BUCHAREST.



### FILM NOIR\*

(d. Osbert Parker, U.K., 2005, 3m)  
The shadowy, paper-thin world of genre movies comes alive in this surreal animated spectacular.

**27** Precedes SEVERANCE.

\*Denotes filmmaker in person

## David Thomson

I was a movie-mad film student when I received as a gift David Thomson's *Biographical Dictionary of Film*, which I proceeded to skim, argue with and even contemplate returning to the bookseller ("No personal enthusiasm" for John Ford? "All is not well" with Martin Scorsese? Billy Wilder's *WITNESS FOR THE PROSECUTION* "among the crassest offenses ever given to innocent celluloid?" Who did this guy think he was?), before falling deeply under its spell. Indeed, there are no sacred objects in that book (save, perchance, for Angie Dickenson), and it does not pretend to be exhaustive. Here is Thomson writing in the introduction to the first edition: "I have selected those directors, actors, actresses, writers and producers who seem the most central to me in the history of cinema...I hope that the mixture of prejudice and reliability has been managed gracefully and entertainingly." It has, and then some. The *Biographical Dictionary* is a work of passion and commitment at a cultural moment when it is so much more fashionable to act cool and detached. It is a series of interlocking adventures in the dark, carried along on a tide of memories—ours, Thomson's and those of cinema itself. It will turn you on to filmmakers whose work you have never seen, and prompt you to reconsider many others. And it will tell you much about the author himself, for the book is as close to autobiography as any "reference" book can come.

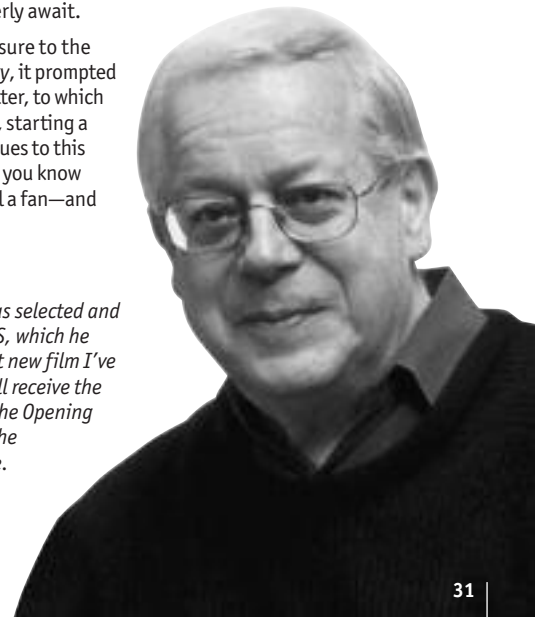
He has rarely been employed as an actual critic, though this is hardly a failing. For David long ago realized that the old movies were more interesting to write about than the new ones, and that even the new ones were best approached with the perspective afforded by time and distance. So he has become a kind of historian—a keeper of the cinephilia flame—though that sounds awfully dreary and academic, whereas David is anything but. His writing is lucid and vibrant, deeply in love with movies and their possibilities.

He is a columnist for *The Independent* on Sunday, where you are as likely to find him enthusing about Clint Eastwood's *MILLION DOLLAR BABY* as waxing nostalgic about the pleasures of Olivia De Havilland. He is also the author of several fictions, including *Suspects*, which imagines the past and further adventures of a few dozen beloved cinema characters—a testament to the way movies continue to flicker in our minds long after the projector has wound down. Finally, there have been biographies—of Selznick and Beatty and Welles—that go beyond mere reportage to engage rapturously and personally with their subjects. I expect nothing less from David's latest, on Nicole Kidman, which I eagerly await.

As for my initial exposure to the *Biographical Dictionary*, it prompted me to write David a letter, to which he generously replied, starting a friendship that continues to this day. But David, I hope you know that I remain above all a fan—and your humble student.

—Scott Foundas

*For Telluride, David has selected and will present INFAMOUS, which he described as "The best new film I've seen this year." He will receive the Special Medallion at the Opening Night Ceremonies in the Sheridan Opera House.*





From concept to finish, the Mac has become an indispensable tool in every step of the filmmaking process. This series of programs takes you behind the scenes as filmmakers reveal how they used Apple hardware and software to create movies for Telluride. *Sessions are free and open to the public; passholders will be seated first.*



## Filmmakers of Tomorrow

S/Fri 9-10 AM

Their names may not be familiar now. But if their recent work is any indication, they will be soon. Meet some talented up-and-coming filmmakers whose movies were selected for inclusion in the Festival's Student Prints, Calling Cards, and Great Expectations programs.



## Christine Molloy and Joe Lawlor

S/Fri Noon-1 PM

The directing team of Christine Molloy and Joe Lawlor embarked on the CIVIC LIFE series in July 2003. Seven short films later, they have created a unique cinematic project, featuring hundreds of local residents from communities across the U.K. and Ireland. Each short employs long-take shots to highlight the relationships between people and their environments.



## Alex Weinress and Rob Carlton

S/Fri 1:30-2:30 PM

With little more than \$20 and a copy of Final Cut Pro software, directors Alex Weinress and Rob Carlton managed to create an award-winning short film that has screened at three major film festivals. The mockumentary CARMICHAEL & SHANE, starring Carlton and his two young sons, tells the story of a single father's unique approach to raising his two-year-old twin boys.



## Walter Murch and Sean Cullen

S/Fri 3-4 PM

Academy Award-winning editor Walter Murch—one of this year's Festival honorees—and associate editor Sean Cullen have worked together for a decade, on films including THE ENGLISH PATIENT, COLD MOUNTAIN and JARHEAD. Their collaboration on the Civil War epic COLD MOUNTAIN marked the first use of Final Cut Pro software to edit a large-scale feature film.

The Festival keeps the dialogue going with two series of live events—Seminars and Conversations. Both allow audiences to interact with the Festival guests. *Admission is free; passholders receive first seating at indoor venues.*

## Seminars

Saturday and Sunday panels are free and open to the public; passholders only admitted to the Monday panel. *Moderated by Annette Insdorf*

- a** "Are directors merely telling good stories, or attempting to alter perception?"  
Saturday, Noon, Elks Park
- b** "What do actors require from directors to give great performances?"  
Sunday, Noon, Elks Park
- c** "How close can—or should—documentary filmmakers get to their subjects?"  
Monday, Noon, Town Park

## Conversations

*Sponsored by NBC Universal Media Works*

These intimate gatherings feature interviews between two intriguing Festival guests. Held at the historic County Courthouse on main street. *Free and open to the public; passholders receive first seating.*

- d** Peter Bogdanovich and Bertrand Tavernier  
Saturday, 10 AM
- e** Davia Nelson with Forest Whitaker  
Saturday, 3 PM
- f** Samuel Goldwyn, Jr. and Michael Korda  
Sunday, 10 AM
- g** David Thomson and David Thompson  
Sunday, 3 PM
- h** TBA  
Monday, 10 AM
- i** J.P. Gorin with Rolf de Heer  
Monday, 2 PM





## Apple Studio

Sheridan Opera House Conference Room  
Friday through Sunday, 10:00 AM-7:00 PM

Apple has fundamentally changed movie production, making it more accessible, efficient, and collaborative than ever before. Visit the Apple Studio to see Apple pro applications and hardware in action and meet Apple film and video experts. Get advice about your own projects, whether they're independent films or major studio releases. Stop by the Apple Studio and discover how Apple's state-of-the-art technologies can play a leading role in your production workflow.



## Le Feed

Sponsored by Heineken  
Colorado Avenue/Fri 5-6:30 PM

Connect with friends from Festivals past and join Telluride in welcoming Guest Director Jean-Pierre Gorin with this French-themed grande bouffe. On the menu: poulet estragon, rice pilaf et haricots vert; salad de legumes; sugar cookies laced with Grand Marnier and mini chocolate mousse cups. Plus beverages (Heineken!) and the early buzz on the must-see films. C'est magnifique!  
*For all passholders except Acme*

## Grand Opening Celebration for Le Pierre L/Friday 9:45 PM

We'll dedicate Telluride's latest handcrafted theater to longtime Telluride friend and adviser Pierre Rissient, one of the world's great cinephiles. First, we'll celebrate Le Pierre with a sparkling beverage and dessert. Then, we'll show filmed tributes to Rissient and a presentation of two beautiful new short films from past Festival visitors, both masters: Eugène Green's *SIGNS* and Lucian Pintilie's *NO THIRD COPY* **30**.  
Some lucky passholder attending will win a free Windjammer cruise to the French Caribbean! *Open to all passholders*



## Poster Signing with John Canemaker

Brigadoon, Sunday 12:30 PM

Last year, John Canemaker became an instant member of the Telluride family; his program of animated short films already has become a Festival legend. And everyone's favorite film in the program was his own *THE MOON AND THE SON* (congrats on the Oscar, John!). Canemaker returns to the Festival as the 2006 poster artist, following in the footsteps of Gary Larson, Julian Schnabel, Ed Ruscha, Jim Dine and, of course, Chuck Jones. Meet Canemaker and turn your Telluride poster into a true keepsake.  
*Brigadoon is open to the public*



## Windjammer Drawing

Brigadoon

Picture this: you and a special friend sailing aboard a schooner, dipping your toes in the Caribbean and being fed and treated like royalty. Interested? Grab your pass, hustle down to Hospitality (located at Brigadoon) and register for our Windjammer Drawing. *Limited to Passholders. Register anytime before Monday. Drawing takes place Monday morning and winner will be announced at the Picnic.*

## Labor Day Picnic

Town Park/Mon 11:00 AM - 1:00 PM

There's no more beautiful picnic ground. Telluride's Town Park is surrounded by the rugged San Juan Mountains, in view of one of the continent's most spectacular waterfalls. And the food's great: meat and chicken from Omaha Steaks and all the ice cream you can eat! Still not convinced? Stick around and we'll hold our final Seminar here. Town Park is located east of downtown on Colorado Avenue, toward Bridal Veil Falls. *For all passholders of the Festival*



## OPERATIONS

**Operations Office Manager:** Kerry Wagner.

**Operations Project Assistant:** Claudia Fucigna.

**Box Office Manager:** Gary Sutton. **Assistants:** Karla Brown, George Forth, Lorelei McKinnon.

**Communications Services:** Rock and Roll Radios, Greg Carttar (Mother), Char Harner (Mother Superior), Larry Carttar (Mother's Brother), Roger Redden (Ramjet).

**Project Specialists:** Lyndon Bray, Dave Hutchinson, Ian Price, Luci Reeve, Dean Rolley, Curtis Walker.

**Emergency Management:** Dave Hutchinson, Marc McDonald.

**Debris Chief:** Mike Oard. **Debris Wranglers:** Karl Ebel, Gary Fuehrer, Aspin Teevin.

**Palms:** Joanne Evans, Michael Wingfield.

**Popcorn Prince:** Ian Price.

**TBA's:** Curtis Walker.

**Chief of Mumbles:** Dahlia Mertens.

**Vespucci:** Lynne Domingos. **Vespucci Coach:** Allyson Crilly.

**Phantom:** Marcello Vespucci.

## TECHNICAL STAFF

**Carl Brenkert Society:** Russell Allen, Bobby Pinkston and Louis Eales (Dolby Laboratories), Jon Busch (Cinema Associates of Aspen), Chapin Cutler (Boston Light & Sound, Inc.), Ross Krantz (Cinema Engineering Services), Clyde McKinney (McKinney Technical Services), Christopher Reyna (New Paradigm Productions), Sam Chavez (Bay Area Cinema Products), Gary Stanley (Projection and Sound Services), Buzz Hays (Stone's Throw Films).

**Digital Projection:** Panasonic, David Wiswell, Tara Naughton. **Digital Projection Support:** Specialized Technical Services, Inc. **STS Staff:** Jeff Frank, Marc Hathaway.

**Film Inspection Chief:** Paul Burt. **Film Inspectors:** Pamela Chandran, Steve Marsh, Serena Warner.

**Film Shipping and Traffic:** Chris Robinson. **Assistant:** Tracy Harvey.

**Staff:** Lars Harvey, John Passmore, Michael Wagner, Jacob Wascalus.

**Theatre PA and Sound:** Dean Rolley.

**Staff:** Ru Biener, Chapin Cutler III, Deborah Cutler, Liam Hartigan, Nancy Pinkston, Helen Stanley.

## PRODUCTION

**Production Coordinator:** Mike Smith.

**Production Office Administrator:** Lisa Mackie.

**Managers:** Jen Ammann, Michael Anderson, Erik Cooper, Susan Cooper, Tim Frush, Erin Klenow, Ian Manson, Holden Payne, Brady Richards, Tim Territo, Stanislaus Wislocki.

**Assistant Managers:** Lance Hinkley, Barry Jenkins, Mark Lange, Doug Mobley, Sarah Pawlowski, David Oyster, Nikki Shams, Kimberly Tarr, Tim Vierling, Jacob Wascalus, Tammy Williams.

**Crew:** Angela Allen, Susan Beraza, Dylan Brooks, Larry Gus, Bill Lyons, Sam Lyons, Sydney McNab, Eric Nepsky, Allison Mobley, Shaddock Stipe, Avery Thacher, Moot Woozley.

**Production Apprentices (Dogs):** Matthew Crossett, Ryan Diduck, Susan Evans, Matthew Harris, Alexis Jolly, Andy O'Hare, Ashley Rossi, Elizabeth Schwartz, Scott P. Upshur, Ebony Winston.

**Rigging Coordinator:** Ian Manson.

**Riggers:** Peter Garber, Johnny Carmula, Eric Cooper, Mark Lange, William Smith, Tim Vierling, Stash Wislocki.

**Shop Manager:** Tim Frush.

**Master Carpenter:** Allan McNab.

**Lighting Director:** Jonathan Allen.

**Lighting Designer:** Elaine Buckholtz.

**Lighting Crew:** Aaron "Flint" Jamison, Emily Long, Adrienne McCurrach.

**Electrician:** Justin Bonfiglio.

**Schlepp Master:** Tim Territo. **Assistants:** Scott Mickles, Wylder W. Wilson.

**Schlepp Crew:** Ehren Borg, Ronald Burchi, Will Carroll, Andrew Cook,

Anthony Lore, Rick Oliver, Justin Weihs.

**Sparks:** Phil Hayden.

**Assistant Spark:** Laurel Robinson.

**Design:** Mike Anderson, Anita David Stiegler, Dawn Davis, Buff Hooper.

**Design Consultant & Facilitator:** Lance Hinkley.

**Nuts & Bolts:** T.R. Richards.

**Torch, etc.:** Chuck Kroger, Aaron Smith.

**High & Hard:** Bone Construction. **Heavy:** J.R. Nershi.

**Cookie Boy:** ?

**Cookie Girl:** ?

## THEATRE OPERATIONS

**Theatre Production Coordinator:** Cynthia Bellai. **Assistant:** Caitlin Brennan.

**Education Guru/Roaming Ringmaster:** Gary Tucker.

**Alloy/Sentimental Bloke Orchestras Wrangler:** Dave Hutchinson.

**Concessions Manager:** Jackie Arguelles. **Assistants:** Kathleen Cole, Megan Labadie.

## TALKING HEADS

**Conversations Manager:** Tom Goodman. **Assistant:** Jackie Kennefick.

## PALM & PIERRE

**Palm Manager:** Tammy Williams. **Palm Assistant Managers:** Krista Eulberg, Tondeleyo Gonzalez, Troy Paff, Mark Rollins. **Palm Ringmaster:** Leyla Wefalle. **Pierre Manager:** Jonathan Kaplan. **Pierre Assistant Manager:**

Danielle Pelletier. **Pierre Ringmaster:** Doug Mobley. **Palm/Pierre Staff:** Lene Andersen, Tom Baldrige, Andy Brodie, Nolan Burke, Josh Burns, Jess Canales de Zamora, Annie Chrietzberg, Joe Coleman, Rachael Cusack, Elizabeth Garber Day, Sunshine Day, Bianca Escobar, Pam Guillory, Bob Hamner, Gus Koffler, Julie Kramer, Joanie Leckey, Uriah Lovelycolors, Colleen Lyon, Michelle Martens, June Nepsky, Susan Orshan, Pat Pilon, Terry Pilon, James Renn, Howard Stern, Lois Stern, Paul Tate, Brigitta Wagner, Mark Wensel. **Palm Projection:** Chief: Ingrid Lae. **Projectionists:** Chris Ivanyi, Matt Kunau, Cherie Rivers. **Pierre Projection:** Chief: Erik Teevin. **Projectionists:** Patty Bluefield-Lecht, Dan Gray, Brian Ganey.

**Concessions:** **Head Inside:** Morgan Young. **Head Outside:** Golan Ramras. **Staff:** Jeci Arguelles, Susan Dahl, Ann-Marie Fleming, Jock Fleming, Elizabeth Forth, Alicia Fusting, Trent Gidaro, Gino Gioga, Elaine Horschman, Adam Hyman, Tomas Jonsson, Elinor London, Emily Mark, David Nepsky, Julio Perez, Jann Tracey, Michelle Van Sandt, Kate Woods.

## GALAXY

**Manager:** Katie Trainor. **Assistant Managers:** Evan Golden, Hillary Hart, Catherine McDonald, Caryn Sanchez. **Ringmaster:** Rosemerry Wahtola-Trommer. **Staff:** Michael Boyd, Jackson Burke, Julie (Jules) Chalhoun, Dave Lincoln, Deirdre McConnell, Catherine McDonald, Jordan Milliken, Holly Payne, Anna Reeves, Liz Seru, Jaime Shaffer, Meghan Stratman, Avery Thatcher, Stephanie Thomas-Phipps, Richard Thorpe, David Wilson. **Projection:** **Chief:** Bill (The Reel) Hill. **Projectionists:** Brad Jones, Joel Rice, Dean Silver. **Concessions:** **Head Inside:** Katy James. **Head Outside:** Gwen Vogel. **Staff:** Heather Baltzley, Jenny Delves, Bill Fech, Melina Fleming, Camille Knox, Erin LaBarge, Jeff Lessard, Joseph Martinez, Jeremy Myers, Lesley Pinto, Scott Poston, Waydell Walker, Shirley Wicevich, Frost Williams.

## CHUCK JONES' CINEMA

**Manager:** Holden Payne. **Assistant Managers:** Ian Bald, JD Brown, Trish Hawkins, Jeannie Stewart. **Ringmaster:** Pam Chandran. **Staff:** Brendon Bouzard, Jerod Cantu, Cathe Dyer, Lisa Eaton, Doug Glover, Larry Gus, Christianne Hedtke, Annie Heng, Jeannie Heng, Alex Jones, Cindy Osterlind, Danielle Osterlind, Duane Osterlind, Eric Osterlind, Barbara Ralph, Nicole Shams, Raymond Steenbeke, Melissa Swearngin, Phil Swearngin, Scott Upshur. **W2 Booth:** Nancy Anderson. **Projection:** **Chief:** Ian Price. **Projectionists:** Peter Halter, Bruce Mazen, Ryan Gardner Smith. **Concessions:** **Head:** CC Rocque. **Staff:** Brian Eaton, Randy Grant, Frances McGrogan, Patrick McGrogan, Vin Rocque, Mike Ste. Marie.

## SHERIDAN OPERA HOUSE

**Manager:** Ben Kerr. **Assistant Managers:** Rick Brook, Allison Mobley, Shine Pritchard, Rick Stafford. **Ringmaster:** Rick Brook. **On Stage Choreographer:** Deborah Scharaga. **Staff:** Robert "Bobalouie" Allen, Bo Bedford, Cynthia Bellai, Andrea Benda, Genne Boles, Caitlin Brennan, Jean Marie Buckley, Michael Clark, Catherine Dunn, Kiersten Harter, George Jones, Judi Kiernan, Valerie Krantz-Burge, Stefanie Krantz, Jeanie Krogh, Michael Manthey, Brian Ormiston, Sherry Rose, Jamie Ross, Felicia Stonedale, Sharon Swab. **Projection: Chief:** Magic Brennan. **Projectionists:** Elizabeth Antalek, Terry Fernald, Travis Young. **Concessions: Head:** Megan Labadie. **Staff:** Mia McLaughlin, Susie Thorness.

## NUGGET THEATER

**Manager:** Laura Stewart. **Assistant Managers:** Bill Kight, Felix Snow, Matt Von Waaden. **Ringmaster:** Seth Berg. **Staff:** Connie Fisher, Jeff Levine, Barbara Macfarlane, Beth McCall, Timothy Newson, Robert Roth, Meghan Storm, Kathleen L. West. **Projection: Chief:** Payal Doctor. **Projectionists:** Luci Reeve, Mark Schoneveld, Scott Snare. **Concessions:** Sandy McLaughlin, Susie Thorness.

## MASONS HALL CINEMA

**Manager:** Stephanie Shandera. **Assistant Managers:** Jill Farley, Peter Goldie, Moses Street, Quang Tran. **Ringmaster:** Jeff Middents. **Staff:** Lynne Beck, Jane Clemmons, Angela Dadak, Katrina Foelsche, Ben Hatfield, Jordan Hobbs, Kimble Hobbs, Nancy (Miller) Hobbs, Penn Street. **Projection: Chief:** Barbara Grassia. **Projectionists:** Graef Allen, John Gajda, Brad Miller.

## ABEL GANCE OPEN AIR CINEMA

**Manager:** Jeff York. **Assistant Manager:** David Rothschild. **Ringmaster:** Terry Tice. **Staff:** Gabriel Fleming. **Projection: Chief:** Gary Stanley.

## THE HO

**Number Juggler:** Suzanne Patrakis. **Submissions Reaper, Web Wrangler, and Deputy to Bill Pence:** Trevor Bartlett. **Guest Wrangler:** Teresa Steenbeke. **Pass Mastery:** Lara Pence. **Publications Editor:** Jason Silverman. **Compilation Editor:** Chris Robinson. **Curatorial Assistants:** Chris Robinson, Jason Silverman, Jerry White. **Word Parser:** Kate Sibley. **Teamstar and Box Office Junkie:** Kate Dominus. **Roving Assistants:** Linda & Roger Knapp. **Assistant to Tom Luddy:** Meika Rouda. **Coverage:** Brendon Bouzard, Joe Coleman, Nancy Copeland, Tyson Kubota. **Dear Diary:** Peter Shelton. **Festival Flags: 1-32:** Janet Behrens Siebert. **33<sup>rd</sup>:** Mettje Swift. **Computer Systems: Wizard:** Hunt Worth. **Techno Aids:** Doug Bloom, Curtis Walker.

**Housing & Travel Assistants:** Erica Gioga, Barbara Hunt. **Airport Liasons:** Tracy Boyce, Vincent Egan, Chance Leoff. **Drivers:** TM Faversham, Terri Gioga, Michelle Hill, Lance Lee, Jennifer Prosser, Salli Russell, David Swanson, Marta Unnars, Jon Tukman, Cathleen Walsh, Marcus Wilson, Patricia Wilson. **Travel Agents:** Jana Emery, Ann Denney, Carolyn Rothberg.

**Personnel: Staff Coordinator:** Lucy Lerner. **Housing Coordinator:** Bevin Gumm. **HR Coordinator & Payroll Chief:** Suzanne Patrakis. **Office and Payroll Guru:** Clay Farland. **Personnel Office Savior:** Johnny Bulson. **Night Manager:** Peter Lundeen. **Apprentice:** Lauren Asmus. **Pass Makers:** Una Jackman, JoAnn Weisel. **Bennies Royal Distribution:** HRH Mishky and Dame Annemarie Jodlowski. **Personnel Commando Team:** Betsy Adler, Jonathan Augello, Molly Babcock, Neal Babcock, April Billingsley, Francine Cogen, Claire Edwards, Ellen Esrick, Lyn Faulkner, Melissa Friedman, Susan Grun, Kathy Harding, Molly Herrick, Michelle Hill, Wendy Israel, Joel Kaufman, Jim Kimble, Jonathan Klobberdanz, Teresa Koberstein, Arlene Lamar, Nancy Lee, Vicki Lusk, Jon Mills, Denise Mongan, Houston Morrow, Susan O'Connell, Sandra Perkins, Gayle Sands, Bill Thorness, Barbara Wing, Mathew Zelezen.

## DEVELOPMENT

**Assistant Director of Development:** Elizabeth Temple. **Development Manager:** Vesna Mladenovic Currie. **Telluride Development Coordinator:** Peggy Curran. **Grant Writer:** Amelia Stone. **Sponsorship Operations Manager:** Cindy Beitmen. **Staff:** George Christensen, Jesse Dubus. **Sponsorship Fulfillment Staff:** Diane Gilbert, Krissy Gilbert, Bob O'Brien, Gabby Ryan, Lori Ryan. **Sponsor Host:** Shawna Hartley. **Show Ring Coordinator:** Sydney Stowe. **Video Crew:** Tom Jones with Paula Amanda, Edgar Boyles, Ron Kantor, and Kiley Lane.

## EVENTS

**Assistant Manager:** Alane Woehle. **Food and Party Wizard:** Jane Miller. **The Organizer:** Heather Mark. **Mind Over Matter Crew:** Matt Clark, Steve Schneider, John Musselman, Derke Cibere. **Spirit Masters:** Graham Anderson, Michelle Haynes. **Staff:** Riley Arthur, George Bassett, Melissa Bassett, Sue Berg, Irwin Borof, Linda Borof, Chava Brandriss, Corie Chandler, Melanie Cruz, Debi Dietz-Crawford, Scott Evans, Rube Felicelli, Patsy Gneck, Jerry Grandey, Dennis Green, Bonnie Hanson, Janice Hyland, Michael "Hawkeye" Johnson, Linda & Roger Knapp, Nick Kolachov, Dino Koutras, Katelyn Krumperman, Gonzo Lazo, Harriet Levy, Raymond Levy, Sue Lincoln, Cat MacLeod, Denise Mongan, Melissa Morgan, Catie Olson, Magali Ouellet, Mary Paxton, Kristen Permakoff, Shane Ricketts, Marty Rosenthal, Meg Scarpetta, Raghu Sudhakara, Andrea Tannehill, Maria Vermeulen, Kate Wadley, Jean Wagner, Rob Wagner, Jeanne Walker, Joshua Weinberg, Brooks West. **Dressers: Mama Dresser:** Abbie Corse. **Dressers:** Ashley Boling, Patrick (Thrax) Felsenthal, Dan Hanley, Sarah Nyman, Jennifer Raidor, Brian Werner. **Clubhouse: Crew Chiefs:** Kathryn McKenzie, Gordon Rhoades, Camille Silverman. **Front-of-House Manager:** Karen Kurzbuch. **Food Magicians:** Gene Cross, Cynthia Delles, Deborah Gilmour, Raymond Linnemeyer, Laura Mutter, Danielle Tremblay.

## HOSPITALITY

**Manager:** Peter Cogen. **Coordinators:** John Irvin, Nancy Talmey. **Staff:** Barbara Betts, Matthew Deal, Jane Hardman, Marjorie McGlamery, Pam Pettee. **Box Officers:** Kate Dominus, Hilary Febbo, Dunja Selbach.

## HOSTS

**Assistant:** Marc Schauer. **Hosts:** Kate Clark, Gus Gusciora, Drew Ludwig, Anne Sadler, Christine Stanfield. **Room Set-up Chief:** Esther White. **Staff:** Hether Bachman, JJ Giddings, Chuck Norris, Sharon Shuteran.

## MEMORABILIA

**Buyer:** Muffy Deslaurier. **Manager:** Jim Eckardt. **Assistant:** Priscilla Mangnall. **Staff:** Joseph J. Bell, Patty Costello, Rich Fuxjager, Paige Hardman, Linda Holt, Greg Weiss.

## COMMUNICATIONS

**Director of New Media:** Gary Meyer. **Press Lead Team:** Kean Bauman, Rolf E. Olsen. **Staff:** Amy Fisher, Sarah Gregorio, Beth Krakower, Benjamin Lopez, Suzanne Willener. **Photographers:** Gerry & Phil Borgeson, John Fago, Lisa Law, Arun Nevader, Wendy Smith.

## EDUCATION

**Chief Assistant:** Erika Gordon. **Student Symposium Faculty:** Howie Movshovitz, Linda Williams. **Student Symposium Coordinator:** Austin Sipes. **City Lights Faculty:** Jerry White, Larry Zeiger. **Student Prints and Filmmakers of Tomorrow Consultant:** Danny Lee Ladely. **FOT Coordinator:** Filip Celander. **FOT Sherpa:** Owen Gottlieb. **Student Services Staff:** Ryan Diduck, Jacqueline Epley, Zoe Movshovitz. **Telluride Education Liaison:** Ellen Shelton.

# Sponsors



PRESENTING  
SPONSOR

# Sponsors



General Support



The Palm



General Support



Special Support for the  
Education Programs



The Galaxy



Opening Night Feed



City Lights Project



Digital Projection



Festival Spirits



Le Pierre



Masons Hall Cinema



"The Sound of Telluride"



Magazine Partner



Conversations



spout.com

Nugget Theatre



private golf community

Chuck Jones' Cinema



General Support



NATIONAL  
ENDOWMENT  
FOR THE ARTS

General Support



Brigadoon General Support



Boston Light & Sound

Technical Services



General Support



Festival Auto

This event is sponsored in part by the Town of Telluride, Commission for Community Assistance, Arts and Special Events

**BILL & MICHELLE  
POHLAD**

General Support

**SAMUELI  
FOUNDATION**

General Support:  
Angel

**THE BURNS  
FAMILY**

Tribute

**RALPH &  
RICKY LAUREN**

Abel Gance  
Open Air Cinema

**COMMUNITY  
DEVELOPMENT  
RESOURCES, LLC**

General Support:  
Angel



Ron & Joyce Allred

Anonymous

Kevin & Mary Grace Burke

Ken & Julie Burns

Barry & Paula Downing

Charles & Jody Goodman

The Grace Trust

George & Pam Hamel

Lisa Henson

Kathy Kennedy & Frank Marshall

Vincent & Anne Mai

James & Laura Maslon

Charles & Jessie Price

Elizabeth Redleaf

Thomas Schwartz

Miranda Smith

Joseph & Diane Steinberg

Patricia Sullivan

Dr. Steven & Melissa Traub

## BENEFACTORS

Peter & Linda Bynoe

Jim Clubb

Charles & Nancy Conner

Joanne Corzine & Harmon Brown

Michael Fitzgerald

Mort & Amy Friedkin

Paul & Evy Frankel

Warren & Becky Gottsegen

Lynne & Joe Horning

Leucadia National Corporation

Schneider Optics

Sony Electronics

## FESTIVAL PRODUCTS & SERVICES



## DONORS

Colorado Council on the Arts, Linda Jones & Jim Clough, the Edouard Foundation, Grace duPont Engbring & Paul Engbring, Facets, Paul Lehman & Ronna Stamm, SAG Indie, Telluride Conference Center, Telluride Ski and Golf Co., Tucson Film Office, Vacheron Constantin

## CONTRIBUTORS

The Bauch Family, Lorette Bayle, Criterion Collection, Directors Guild of America, Keller Doss, FRS Antioxidant Energy Drink, Hal & Beverly Haddon, Dr. Griff Harsh & Meg Whitman, Wendy Leighton, Joe Tarabino, Telluride Daily Planet, Telluride Express, Telluride Sports, TellurideStyle, Telluride Watch, Aron Warner

## FRIENDS

Robert and Patti Beebe, L. Michael Billmeier, Jr., Katherine Borsecnik & Gene Weil, Theodore R. Buttrick III, Clif Bars, Kit Collins, Thomas Desmond, Richard Chiamonte and Sally Eberhardt, Benjamin and Sally Crane, Barry Douglas and Elsie Smith, Risa and Michael Freedman, Phillip Goldfarb, Maurice and Barbara Grosby, Edward and Lizbeth Johnson, Roland and Donna Jones, Christy Lancaster, Thomas Luddy, Claudia Naventi, William Pence, Ruth Perlmutter, Ginger Perry, Nancy Pitt, R. Sergio Ramirez, Bob and Vicki Simons, Shelton Stanfill, Geoffrey Thompson, Rita and Stephen Weisskoff, Barry Winer, Miriam and Bernard Yenkin

## TELLURIDE BUSINESS FRIENDS

Alpine Lodging  
 Inn at Lost Creek  
 Alpine Bank  
 i-Listen  
 Lucas Gallery  
 ASAP Accounting and Payroll  
 Clark's Market  
 Las Montañas  
 Telluride Properties  
 Timberline Ace Hardware  
 Two Skirts  
 Wells Fargo Bank  
 Edward Jones Investments

## LODGING PARTNERS

Accommodations in Telluride  
 Camels Garden  
 Elevation Vacations  
 Hotel Columbia  
 Hotel Telluride  
 The Ice House  
 Inn at Lost Creek  
 Mountain Lodge  
 Mountainside Inn  
 New Sheridan Hotel  
 Peaks Resort & Spa  
 The River Club  
 Telluride Lodge  
 ResortQuest  
 Victorian Inn

## CATERERS

Barclay Daranji and Barclay's Cakes  
 Eliza Gavin and 221 South Oak  
 Lucas Price and La Cocina de Luz  
 Mark Krasic, Elyssa Kerins and Krasic's Cuisine, Inc.  
 Ray Farnsworth, Ross Martin and New Sheridan Chop House

## PROFESSIONAL SERVICES

**Accounting:** Davidson and Stone, PLLC, Portsmouth (Dennis Stone)

**Design:** Brown & Company Design, Portsmouth (Mary Johanna Brown, Patrick Rowan and Matt Talbot)

**Legal:** Robinson & Diss, P.C., Denver (Fred Diss)  
 Boynton, Waldron, Doleac, Woodman & Scott, P.A., Portsmouth (William Scott)

**Publicity:** McClure & Associates Public Relations, Los Angeles (Carri McClure)

Steven Addis, Buffy Afendakis, Michael Afendakis, J.W. Amend, Bonnie Apfelbaum, William M. Apfelbaum, Allan Arkush, Mike Averritt, Scot Barbour, Michael Barker, Ed Barlow, Shana Bellot, Dale Berger, Max Berger, Marc Berman, Sharen Berman, Tom Bernard, Patrick Bienvenue, Vanessa Bienvenue, Jessica Bigarel, Stephen E. Binder, Joan Binstock, Nancy R. Blachman, Cathy Boardman, Carol Bobo, Jim Boydston, Julie Boydston, Marshall Brachman, Harmon Brown, Peter Buchanan, Jon Paul Buchmeyer, Kelly Bumann, Bill Burgess, Olivia Burns, Sarah Burns, Linda Bynoe, Peter Bynoe, Jodi Cahn, Diane Carson, Paul Cashman, Joe Cellini, Claudia Cenicerros, Won Hee Chang, David Charmatz, Harry Chotiner, Christina Cingone, Linda Jones Clough, Jim Clough, Jim Clubb, Marty Cohen, Sharleen Cooper Cohen, Nancy Conner, Lauren Contillo, Jeanne Cordova, David Corso, Joanne Corzine, Joe Crump, RJ Cutler, Alex D'Andrea, Mark Dalton, Susan Dalton, Matt Davis, Tracy De Lano, David desJardins, Becky Deupree, Hannah Dillworth, Laura Donnelley-Morton, A. Keller Doss Jr., Rose Einstein, Jack Elliott, Edith Elliott, Jeff Elliott, Marilyn Elliott, Dave Erickson, Joe Anne Erickson, Jeff Farmer, Charles H. Ferguson, Cathy Field, Jeff Field, Natalie Fitz-Gerald, Kathy Fitzgerald, Michael Fitzgerald, Gabriella Flippen, Katrine Formby, Bahram Foroughi, Scott Foundas, Evy Frankel, Paul Frankel, Carrie Frazier, Ericka Frederick, Amy Friedkin, Morton L. Friedkin, Jeff Gabel, Bulat Galimgereev, Natasha Galloway, Dennis Gaughan, Debra Gershen, Alessandra Ghini, JD Gluckstern, Judy Gluckstern, Sarah Gluckstern, Steve Gluckstern, Samuel Goldwyn, Jr., Noelle Gonzales, Becky Gottsegen, Warren Gottsegen, Adam Green, Lisa Kay Greissing, Larry Gross, Cherie Halladay, Madelyn Hammond, Pete Hammond, Tyler Hardie, Lynda Harman, Sharon Harman, Madelon Harper, Stephen Harper, Alan V. Hart, Walker Hart, Wendy Hart, Kim Hendrickson, Paul Hochman, Leon Hogan, Linda Hogan, Paul Hokemeyer, David Holbrooke, Sarah Holbrooke, Mary Homier, Anne Hubbell, George M. Iacono, Michael Isaacs, Doug Jackson, Lisa Jackson, Paul Jackson, Sandi Jackson, Lee Ann Jacobs, Chris Jenkins, Jim Johnson, Tom Johnson, John Johnston, Marian Jones, Jim Jordan, Jonathan Karron, Randy Karsch, Tom Karsch, Jeffrey Keil, Joe Kennedy, Debbie Kinney, Kimberly Kirkendoll, Deborah Klein, Toby Knobel, Robert Koch, Margaret Korda, Michael Korda, Bob Korn, Carol Korn, Judy Lang, David Lasner, Ralph Lauren, Ricky Lauren, Joey Leggett, Robert Levine, Ronny Levine, Linda Lichter, Jason Lindbergh, Suzanne Lindbergh, Adam Lipsius, Linda Appel Lipsius, Elizabeth Lowy, Tom Lowy, Joey Macri, Alice Maltin, Jessie Maltin, Leonard Maltin, George Mansour, Mort Marcus, Mikka Bobo Margolis, Todd McCarthy, Rita D. McClenny, Margo McCoy Reese, Eric McDougall, Daniel McKeithan, Patti McKeithan, Raney McKool, David McMahon, Patricia Mellencamp, Jennifer Metzger, Beth Miller, Donna Miller, Helaine Miller, Jennie Mingoletti, Monique Montgomery, Jeffrey Moran, Julie Mulholland, Elizabeth Najda, Tara Naughton, Joyce Neibart, Lee Neibart, Lisa Nemeroff, Morgan Night, Dr. Jerry A. Olshan, Don Orr, Nancy Orr, Deborah Ortega, Nicholas Palevsky, Katherine Randall Park, Jim Park Jr., Terence Parris, Dave Pellegrin, Dr. Jonathan Pellegrin, Kathleen Pellegrin, Ruth Perlmutter, Ann Perse, Douglas Philips, James Pohlada, Michelle Pohlada, Bill Pohlada, Mimi Pollack, Ron Pollack, Adam Rackoff, Rich Rainaldi, Mike Rankin, Martha Records, Mary Manard Reed, Michael Reilley, Chris Riley, Suse Riley, Pierre Rissient, Edward Roach, Jeanette M. Roach, Jerry Roberts, Kim Roberts, Ralph J. Roberts, Rob Roberts, Suzanne F. Roberts, Ric Robertson, Winnie Roloson, Kathi Rose, Dalton Ross, David Ross, Julien Ross, Dean Rossi, Dawn Rosso, Mark Rosso, Maxine G. A. Rosston, Mary Ann Sabo, Henry Samuelli, Susan Samuelli, Guy Saperstein, Jeanine Saperstein, Laura Sayne, Paul Scarpetta, Barbara Schell, Erica Schell, Rick Schell, Suzanne Schon, Bud Scruggs, Shirley Scruggs, Mark R. Shapiro, Stephan Shelanski, David Silvers, Ina Smith, Jane Smith Turner, Carl Snitcher, Nora Snitcher, Linda Sonntag, Mary Frances Stahler, Milos Stehlik, Richard Steiner, Linda Stern, Kathleen Stowers, Patricia Strawn, Mark Strome, Tammy Strome, Katherine Stuart, Meredith Swinson, Charlie Tabesh, Miguel Tarango, Jasun Thomas, Gregory Thompson, MD, David Thomson, Alice Traub, Avalon Passion Traub, Jesse Orion Traub, Jennifer Truman, Mike Uchida, Chris Unguez, Norma Upshur, Kristin Van Hees, Rick Vargas, Frances Varnhagen, Steve Wasserman, David Weber, Beverly White, Linda Wilkinson, Jennifer Wilson, Mollye Wolahan, Jean Wolff, Kari Wolff, Kevin Wolff, Lewis Wolff, Micheal Wong, Ariel Wright, Quinton Wright, Sue Wright, Tom Wright, Twyla Wright, Dr. Bryan J. Zwan, June B. Zwan.

## THANK YOU

Barry Allen, Russell Allen, The Alloy Orchestra, Arc Pictures, Kim Aubry, Australian Film Commission, Australian National Film Archive, Paul Bales, Michael Barker, Pam Baucom, Bay Area Cinema Products, BBC, Peter Becker, Shana Bellot, Tom Bernard, Bob Berney, Alex Black, BMG, Adriene Bowles, Eamon Bowles, British Film Institute, Jon Paul Buchmeyer, Kelly Bumann, Ken Burns, Michele LeSage Caldwell, Paul Campbell, Julie Carver, Gina Cassidy, Claudia Cenicerros, Sam Chavez, Linda Jones Clough & Jim Clough, Ellen Cohan, Megan Colligan, Fred Colonnato, Colorado Film Foundation, Columbia Repertory, Nancy Copeland, Jeanne Cordova, John Creah, The Criterion Collection, Jan Crittenden, Chapin Cutler, Dartmouth College, Bruce Davis, Jill Davis, Laura Decastro, Desperate Optimists, Durango Party Rental, Mary Eckles, Facets, Emily Feingold, Cathy Field, Rorri Fienstein, Ron & Valerie Finch, Michael Fitzgerald, Florentine Films, Focus Features, Julie Fontaine, Bill & Katrine Formby, Leigh Fortson, Scott Foundas, Fox Searchlight, Theiry Fremaux, French Cultural Services, French Film Office, Dennis Gaughan, George Eastman House, Alessandra Ghini, Steve Gilula, Paul Ginsberg, Steven & Judy Gluckstern, Samuel Goldwyn, Jr., Sarah Greenberg, Elissa Greer, Henry Greese, The Grips of Local 80: IATSE (Burbank), Leila Guenancia, Harlan Gulko, Gusterman's Silversmith, Shawn Guthrie, Bette-Ann Gwathmey, Shelli Hall, Harvard Film Archive, Ruth Ann Hattori, John Hazelton, Lance Hinkley, Michelle Hooper, Mary Ann Hult, IFC, Janus Films, Angela Johnson, Jeff Joseph, Kawakita Foundation, Dorna Khazeni, Laura Kim, Bill Kinder, Elyse Klaitz, Marian Koltai, Michael Korda, Adam Krentzman, Michele Kribs, Film Preservationist, Jon Larson, Jennifer Leightner, Suzanne Lindbergh, Kathryn Linehan, Lions Gate Film, Patrick Loughney, Magnolia Films, Kevin Mallon, Leonard Maltin, George Mansour, Greil Marcus, Frank Marshall, Erin Martin, Jolynn Martin, Philip Mauney, Hamish Mcalpine, MGM, Milestone Products, Miramax Films, Stacey Mooradian, Julie Mulholland, The Music Hall of Portsmouth, NH, Christophe Musitelli, Bob Myerson, Davia Nelson, Pam Nething, New Line Cinema, Tom Ortenberg, Pangea, Michelle Panzer, Paramount Vantage, Emma Parker, Susan Pasini, Pathe, M.J. Peckos, Picturehouse Films, Steffen Pierce, Bobby Pinkston, Pixar Animation Studios, Plaza Travel, Marya Pongrace, Tom Quinn, Mary Radford, Chris Rasumussen, Mary Reed, Simone-Nicole Renshaw, Chris Reyna, Pierre Rissient, Paula Romano, Fred Roos, David Ross, Mike Runagall, Sabucat Productions, Mike Schlesinger, Schneider Optics, Inc., Russell Schwartz, William Scott, Peter Sellars, Jan Sharp, Todd Simon, John Sloss, Sofia Sondervan, Sony, Sony Entertainment, Sony Pictures Classics, Sean Stansberry, Milos Stehlik, Joseph Steinberg, Dennis Stone, Sydney Stowe, Strand Releasing, Chelsey Summey, Cynthia Swartz, Meredith Swinson, John Switzer, Charles Tabesh, Tartan Films, Larry Taub, ThinkFilm, David Thompson, David Thomson, Annie Tlusty, Virginia Todd, Turing Studio, Turner Classic Movies, Mike Uchida, Unifrance USA, Universal Classics, Katrina Wahlbrink, The Walt Disney Company, Warner Bros., Warner Bros. Independent, The Weinstein Company, Beth Weiss, Ryan Werner, Wild Bunch, The Wire, Portsmouth, NH, David Wiswell, Cary Woods, Tom Wright, Sabina Wynn, Caroline Yeager, Dwain Young, Jayna Zelman, Zoetrope Aubry Productions (ZAP).

## AND IN TELLURIDE

221 South Oak, Stephen Allen, ALSCO - American Linen Division, ARF Communications, ASAP, Baked in Telluride, Stephanie Balter, Barclay's Cakes, Gary Bennett, Richard Betts, Barbara Braintree, Sid Brotman, Andrew Brown, Jeff Bush, Seth Cagin, Canyon Flower Farm, CCAASE, Justin Chandler, Cimarron Lodge, Cindy Bread, Tom Clark, Clifton Design, La Cocina de Luz, Connie Colter, Barclay Daranyi, Bill de Alva, Mona de Alva, Neal Elinoff, Bill Ellison, Dave Erickson, Anna and Hayden Fake, Davis Fansler, Ray Farnsworth, Flora Flagalula, Zachary Frangos, Peter Garber, Eliza Gavin, Gigi Gerlach, Mark Goldberg, Jerry Green, Kathy Green, Jim Hamilton, Shawna Hartley, Richard Haselton, Phil Hayden, Danny Herringe, Rick "Q" Herrington, Gary Hickcox, Jane Hickcox, Mick Hill, HOA, Kevin Holbrook, Kristin Holbrook, Kris Holstrum, Travis Julia, Tom Kenning, Mark Krasic and Elyssa Kerins, Mark King, Heather Knox-Rommel, KOTO-fm, Krasic's Cuisine Inc., Chuck Kroger, Laidlaw Transit, Inc., Linda Levin, Robert & Ronny Levine, Gary Lisbon, Henry Lystad, Kathy Mahoney, Paul Major, Ross Martin, Courtney McClary, Fletcher McCusker, Bill Mills, Tom and Val Mortell, Mountain Village Metro Services District, Mountain Village Town Council, MountainFilm, Peter Mueller, New Sheridan Chop House, Night and Day Janitorial, Jack Pera, Wes Perrin, Lucas Price, Pride and Joy, Jeff Proteau, Red Hat Foods, Gary Richard, Jim Riley, Rocky Mountain Ice, Dick Rodgers, Linda Rodgers, Wendy Rodriguez, Albert Roer, Dean Rolley, Mary Rubadeau, Rich and Liz Salem, San Miguel Electric, San Miguel Power Association, Bruce Sanders, Don Semi, Sheridan Arts Foundation, Kurt Shugars, Skyline Ranch, Steve Smith, Specialty Sports Ventures, LLC, Mike Spilman, Steaming Bean Coffee Co., Sysco Intermountain Food Services, Inc., Marta Tarbell, Tom Taylor, TCAH, TCTV-Channel 12, Telluride Crosscut, LLC, Telluride Elementary School, Telluride Gondola Crew, Telluride Gondola Transportation Board, Telluride Lift Operations, Telluride Locksmith, Telluride Masonic Lodge, Telluride Medical Center, Telluride Middle/High School, Telluride Public Schools, Telluride R-1 School Board, Telluride R-1 School District, Telluride Schools Athletic Department, Telluride Ski and Golf Company, Telluride Ski and Snowboard Club, Telluride Ski Instructors, Telluride Ski Patrol, Telluride Sports, Telluride Town Council, Telluride Volunteer Fire Department, Jim Thalman, Timberline Ace Hardware, Town of Mountain Village, Town of Telluride, Town of Telluride Marshal's Department, Town of Telluride Parks and Rec Department, TSG Holdings, United National Foods, Viking Rentals, David Wadley, Kathleen Walsh, Alexa Warren, Tina Whatcott, Bruce White, Fritz and Dietz Woehle, Mollye Wolahan, Thomas Zoline.



## Shows

Babel 17  
Charmed Lives 4  
Civic Life 8  
Day Night Day Night 10  
Deep Water 16  
Directed by John Ford 19  
Dodsworth 13  
Don't Move 19  
The Emperor's Naked Army Marches On 18  
Fur 12  
Ghosts of Cité Soleil 12  
The Golden Age of Alexander Korda 4  
Indigènes 18  
Infamous 7  
The Italian 5  
Jean Grémillon retrospective 21  
Jindabyne 4  
The Last King of Scotland 14  
Little Children 15  
The Lives of Others 11  
Lonesome 16  
Lumière d'été 12  
Maldone 21  
Murch 3  
No Third Copy 19  
The Page Turner 8  
Passio 15  
Playtime 14  
Prescription for Cinema: Gorin on Grémillon 21  
Remorques 21  
The Sentimental Bloke 11  
Severance 17  
Signs 19  
Ten Canoes 9  
A Tribute to Penélope Cruz 6  
A Tribute to Rolf de Heer 9  
A Tribute to Walter Murch 3  
12:08 East of Bucharest 10  
20,000 Streets Under the Sky 7  
The U.S. vs. John Lennon 13  
Venus 5  
Volver 6

## Short Films

Als Wij Groot Zijn 30  
Bawke 29  
Burst 29  
Carmichael & Shane 30  
Changes 30  
Cross Your Eyes Keep Them Wide 28  
Dead Letters 29  
Delivery 29  
Din of Celestial Birds 30  
Dreams and Desires—Family Ties 30  
The Eyes of Alicia 29  
Film Noir 30

Graceland 28  
High Maintenance 28  
I Want to Be a Pilot 29  
Marlena de la P7 29  
Rabbit 30  
Run 29  
Substitute 28  
The Tube with a Hat 29  
Useless Dog 29  
When We Are Big 30  
Wolves in the Woods 28  
Your Dark Hair Ihsan 28

## Information & Special Events

Apple Studio 34  
Brigadoon 27  
City Lights Project 28  
Conversations 33  
Festivities 34-35  
Filmanthropy 42-44  
Filmmakers of Tomorrow 28-29  
Gathering Places 27  
Grand Opening: Le Pierre 34  
Guest Director: Jean-Pierre Gorin 20  
Hospitality 27  
Information 22-23  
Labor Day Picnic 35  
Le Feed 34  
Made on a Mac 32  
Memorabilia 27  
Patrons and Sponsors 45  
Poster Artist: John Canemaker 1  
Poster Signing: John Canemaker 35  
The Rules 26  
Schedule 23-26  
Seminars 33  
Show People 36-39  
SHOWcase for Shorts 30  
Side Shows 19  
Special Medallion: David Thomson 31  
Sponsors 40-41  
Student Symposium 28  
Thanks 46-47  
Ticket/Pass/Venue Information 22-23  
Windjammer Raffle 35

## Telluride Film Festival

The 34th Telluride Film Festival  
will be held Aug 31 - Sept 3, 2007

©2006 The National Film Preserve, Ltd.  
379 State Street  
Portsmouth, NH 03801 USA  
Telephone: 603.433.9202  
Fax: 603.433.9206  
[www.telluridefilmfestival.org](http://www.telluridefilmfestival.org)