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Well known for his narrative paintings, Mark's works are in collections including the Museum of Modern Art, the Library of Congress, the Brooklyn Museum and The National Gallery. Barnaby Conrad III described Mark's works as "connect[ing] viewers to the euphoria, loneliness and sometimes fatal entanglements of romance." Mark is also an avid golfer, magician and jazz drummer.

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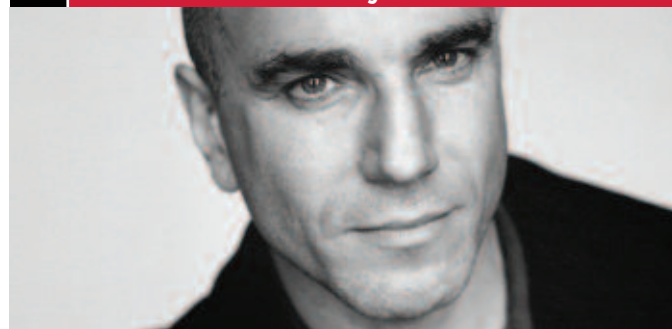
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Jonathan Taplin (JT), Jerry White (JW)

S/Fri 7:00 PM - G/Sat 9:00 AM

1 A Tribute to Daniel Day-Lewis

A long line of British and Irish actors have made substantial and memorable contributions to Hollywood while doing work that remained crucially, seminally British. Like his precursors, including Peter O'Toole, Laurence Olivier and Ian McKellen, Daniel Day-Lewis then is a bridge across the English-speaking world, moving effortlessly between British, Irish and American cinema to create a body of work that has shaped each of these traditions.

He started acting young, with a bit part in 1995 TFF tributee John Schlesinger's classic SUNDAY BLOODY SUNDAY (1971). Work in British TV and a small part in GANDHI (1982) followed. While Day-Lewis had a significant role in Roger Donaldson's version of THE BOUNTY (1984), his real breakthrough came the next year with a starring role in Stephen Frears' and Hanif Kureishi's MY BEAUTIFUL LAUNDRETTE (1985). Day-Lewis's Johnny became an icon of 1980s British bohemia, a character who was passionate and frustrated and excitable, but never fully revealed to those around him. It was an auspicious beginning.

Day-Lewis continued to take important roles in Britain and Hollywood, notably ROOM WITH A VIEW (1986) and THE UNBEARABLE LIGHTNESS OF BEING (1988). But his international breakthrough came with Jim Sheridan's MY LEFT FOOT (TFF 1989). This film both announced a reborn Irish cinema and helped us see Day-Lewis as an actor capable of enormously complex characters. His portrayal of Christy Brown—a real figure who, born with cerebral palsy, nevertheless became a renowned painter—was not only technically complex but emotionally challenging. Day-Lewis's Brown was a frequently infuriating figure, as difficult and voluble as most great artists, and Day-Lewis clearly had no interest in the sentimental. His Brown was a complex man whose life was painful and enlightening in equal measure.

Day-Lewis worked with Sheridan on other roles equally important in Irish cinema (1993's IN THE NAME OF THE FATHER and 1997's THE BOXER), but since the 1990s also has had key parts in American films. He played Hawkeye in Michael Mann's version of THE LAST OF THE MOHICANS (1992) and John Proctor in Nicholas Hytner's 1996 version of THE CRUCIBLE. Rebecca Miller directed Day-Lewis in the underrated THE BALLAD OF JACK AND ROSE (2005), and he worked with Martin Scorsese on his version of THE AGE OF INNOCENCE (1993) and again, in creating the truly unforgettable Bill the Butcher, in GANGS OF NEW YORK (2002).

With the impending release of Paul Thomas Anderson's version of Sinclair Lewis's THERE WILL BE BLOOD, Day-Lewis's commitment to the most vivid, complex parts of American culture continues apace. What an excellent time, then, to pay tribute to an actor whose ambition is matched only by his ability to fluidly navigate some of the roughest, most exciting parts of the Anglophone world. —JW

The program includes a compilation reel followed by the presentation of the Silver Medallion and an onstage interview with Annette Insdorf on Friday and Davia Nelson on Saturday.

S/Fri 10:00 PM - L/Sat 9:30 AM

2 Pierre Rissient: Man of Cinema



Todd McCarthy calls Pierre Rissient “the least known, most massively influential person in international cinema”—little known, that is, except in Telluride, where he has been a fixture for nearly all of the Festival’s 34 years, and where, in 2006, a theater was christened in his honor. Who is Rissient? He is a publicist and sometime distributor whose efforts were instrumental in reestablishing the reputations of such directors as John Ford, Joseph Losey and Fritz Lang; a “film scout” to whom Jane Campion, Abbas Kiarostami and Edward Yang owe their careers; and an omnivorous movie buff whose vast knowledge of movie arcana is rivaled only by his vast T-shirt collection. With wit, elegance and appearances from Clint Eastwood, Sydney Pollack, Quentin Tarantino and Bertrand Tavernier, McCarthy’s film puts Rissient, and the spirit of cinephilia, in a warm spotlight. It is a film you will love—and for the right reasons. —SF (U.S., 2007, 115m)

In person: Pierre Rissient, Todd McCarthy

S/Sat 9:00 AM - M/Sun 9:15 AM - N/Sun 3:30 PM

3 Secret Sunshine



Lee Chang-dong’s movie possesses that fullness and complexity of a great novel, revealing new layers to us the deeper we move into it. It begins as the story of a recent widow (Jeon Do-yeon) and her young son adjusting to their new lives in a small town that suddenly, without warning, becomes something of a thriller, and then a Bressonian study in human suffering. Lee guides SECRET SUNSHINE through these switchblade reversals of comedy and despair, darkness and light with remarkable agility. To say more would be to risk compromising the film’s many surprises. But a few words are owed to Jeon, winner of Cannes’ Best Actress prize. Continuously on screen, she fearlessly navigates the movie’s turbulent emotional currents, slowly revealing the extraordinary inner strength and grace of this seemingly fragile, uncertain woman. And we begin to behold a saintly figure cast down from the heavens. —SF (South Korea, 2007, 142m)

In person: Lee Chang-dong

S/Sat 12:15 PM

4 The Return of Norman Lloyd



In 2000, this legendary actor kept Telluride audiences spellbound with his tales of working with Chaplin, Jean Renoir, Orson Welles, Elia Kazan and Hitchcock. Now 92, Norman Lloyd, who Karl Malden described as “the history of show business in this century,” returns to share still more stories of his life on stage and screen. First, we’ll screen Matthew Sussman’s WHO IS NORMAN LLOYD?, a terrific new biography tracing the actor/director’s 70 years as an entertainer: performing vaudeville as a child, helping Welles launch his Mercury Theatre Company, surviving the blacklist and directing programs during TV’s explosive early years. Most recently, Lloyd was a featured actor on “St. Elsewhere” and starred in 2005’s IN HER SHOES. And Lloyd, a former tennis rival of Charlie Chaplin’s, still plays three times a week. Lloyd’s story is one of survival, creativity and endless inspiration. —JS (U.S., 2007, 67m) *In person: Norman Lloyd, Pierre Rissient, Todd McCarthy, Matthew Sussman*

S/Sat 3:00 PM - P/Sat 9:00 PM - C/Sun 12:00 PM

5 Rails and Ties



Tom Stark, (Kevin Bacon), a gruff, emotionally withdrawn man, dedicated to his career as a train engineer, finds himself at the intersection of two tragedies. His beloved wife Megan (Marcia Gay Harden) is dying of bone cancer. When a despairing young mother commits suicide by parking her car in front of Tom’s oncoming train, an unexpected confrontation results. The arrival of the woman’s desperate ten-year-old son Davey (Miles Heizer) forces Tom to face all of his unresolved moral and emotional issues. In her directorial debut, Alison Eastwood pilots this potentially soap-operaic story with becoming tact and modesty, engaging our emotions while building a subtle tension. Marc Levy’s script avoids emotional hysterics and provides an acting showcase for Marcia Gay Harden’s sensitive portrayal of a woman unexpectedly finding hope when this child comes into their home. Her work meshes perfectly with Kevin Bacon’s equally complex performance, which makes every nuance of this rigid inarticulate man’s anguish and redemption feel credible and true. —LG (U.S., 2007, 108m) *In person: Alison Eastwood, Marcia Gay Harden*

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

6 A Tribute to Michel Legrand



Made possible by a donation from The Burns Family

Michel Legrand straddles categories with an unstoppable bravado that's equal parts confidence (in his outsize talent), impatience (with mediocrity) and ambition (to do everything). A composer, arranger and pianist, he flourishes in jazz and pop, which is not unlike wearing the blue *and* the gray and getting shot at by both sides. He studied with Nadia Boulanger and recorded the best-selling *I Love Paris* before discovering his ability to write romantic hit tunes, caress the darker moods of collaborators including Miles Davis, Stan Getz, and Sarah Vaughan, and compose 200 astonishingly diverse film scores.

It is impossible to fully consider "la Nouvelle Vague" of the early 1960s without reckoning Legrand's contribution. Not yet 30, he fell in with the generation of filmmakers who reinvented the medium, creating new tricks by showing how the old ones were done. After films including Jacques Demy's *LOLA*, Legrand shook up conventions twice in 1961—turning Hollywood's musical cues and "invisible" scoring on its ear in the bump-and-grind terseness of his semi-operatic, semi-MGM musical, now-you-hear-it, now-you-don't music for Godard's *A WOMAN IS A WOMAN*; he erased the line between diegetic and non-diegetic by playing piano onscreen along with his score in Agnès Varda's *CLEO FROM 5 TO 7* (TFF 1977). And Legrand's credit in Godard's *BAND OF OUTSIDERS* read, "The Last Score Ever Written for the Screen" (everyone listening to his honky-tonk-prepared piano knew it wasn't true). Legrand created jazzy-operatic music every bit as deliriously hot-fudge-sundae as the colors and crane shots in Demy's *UMBRELLAS OF CHERBOURG*, *THE YOUNG GIRLS OF ROCHEFORT* and *DONKEY SKIN* (TFF 1974). The first film gave him a worldwide hit ("I Will Wait for You") that caught the attention of Hollywood, not to mention Frank Sinatra. In the second, he backs the dancers with a jazz trio, then trio plus strings, then bass clarinet, then full orchestra and (the cherry) vocal choir.

Legrand, like Henry Mancini, could develop a score along with a hit tune: "The Windmills of Your Mind" (*THE THOMAS CROWN AFFAIR*), "What are You Doing the Rest of Your Life" (*THE HAPPY ENDING*), "The Summer Knows" (*THE SUMMER OF '42*). They netted him two of his three Oscars. Yet Legrand's best work often operates on a more expressive, unconscious level. He establishes the surrealism of Sydney Pollack's underrated *CASTLE KEEP* with an avant-garde prelude climaxing with a roaring screech. Every subsequent cue, including a haunting waltz, helps mold the action. To say nothing of Legrand's films with Joseph Losey, Chris Marker, André de Toth, Clint Eastwood, Jacques Deray, Richard Lester, Orson Welles, Louis Malle, Rolf de Heer, and Robert Altman, or his television work (an Emmy for *BRIAN'S SONG*), or his theatrical projects, or his dozens and dozens of record albums. —GG

6a Following a special Tribute reel and presentation of the Silver Medallion, Leonard Maltin will interview Mr. Legrand on stage. *FIVE DAYS IN JUNE* (d. Michel Legrand, France, 1989, 108m) will be screened.

6b Following the screening of *THE YOUNG GIRLS OF ROCHEFORT* (d. Jacques Demy, France, 1967, 124 min) there will be a special Tribute reel and Legrand will be interviewed on stage by Gary Giddens.

*Passholders will be granted admission to both Legrand Tribute screenings.

*See page 35 for full film descriptions

C/Fri 7:15 PM - P/Sat 9:00 AM - S/Sat 10:00 PM

7 The Diving Bell and the Butterfly



Made possible by a donation from Jep & Ingrid Thornton

Jean-Dominique Bauby, the editor of *ELLE France*, is blessed with money, talent, love and children when he's suddenly paralyzed from head to toe. The latest meditation on the creative process from Julian Schnabel (*BASQUIAT*, *BEFORE NIGHT FALLS*, TFF 29 poster) turns Ronald Harwood's adaptation of Bauby's best-selling memoir into a celebration of his hero's two remaining assets: imagination and memory. Some two-thirds of *DIVING BELL* is shot from a single fixed camera position, with Schnabel transferring the subjective strategies of Brakhage's poetic cinema with astounding grace and skill. The film, which won Schnabel the best director prize at Cannes, provides all the uplift you'd expect, but there's so much more: cognitive science, unexpected bursts of lyrical imagery, giddy black humor. Mathieu Amalric (*KINGS AND QUEENS*, *MUNICH*) leads an excellent cast that also includes Marie Josée Croze, Emmanuelle Seigner, Anne Consigny and a heart-stoppingly moving Max von Sydow as Bauby's dad. —LG (France, 2007, 112m) *In person: Julian Schnabel, Kathleen Kennedy*

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

8 4 Months, 3 Weeks and 2 Days



Winner of Cannes' Palme d'Or, writer-director Cristian Mungiu's film manages to be political without a single conventional reference to politics. The story, set in the final year of Ceaușescu's dictatorship in Romania, depicts a college student (the magnificent Anamaria Marinca). Her attempts to help her roommate (Laura Vasiliu) obtain an illegal abortion reveal how the falseness of the political system has infected every moral and spiritual impulse to resist it. And as almost everything that can go wrong does, *4 MONTHS* becomes an object lesson in how oppression infects a culture. More than just imprisonment and torture, life under dictatorship becomes a prosaic everyday nightmare, built upon each citizen's passive-aggressive complicity in frustration, ineptitude, lies, and betrayal. Filming almost exclusively in long takes that are sometimes unbearably suspenseful, Mungiu places us in the same deadly traps that have snared his characters. By the end, we're shattered. —LG (Romania, 2007, 113m) *In person: Cristian Mungiu*

C/Sat 8:45 PM - S/Sun 2:30 PM - P/Sun 7:00 PM

9 The Band's Visit

Made possible by a donation from Mort & Amy Friedkin

This audience-pleasing sensation at Cannes follows the comic plight of the Alexandrian Police Orchestra, eight slightly bewildered Egyptian policemen who, after getting lost at the airport, arrive in a remote, near-empty Israeli village, their powder-blue uniforms standing out against the desert landscape. Fortunately, they connect with Dina, a ballsy, sexy café owner (Ronit Elkabetz, three-time winner of the Israeli "Oscar"), who helps them find lodging for the night. In the opening images of his first fiction film, writer-director Eran Kolirin displays a mastery of low-key deadpan visual humor in the manner of Tati and Jarmusch. By *BAND'S VISIT*'s second half, however, he takes his small film further, with several characters confronting what one refers to as "tons of loneliness." With its precise portions of tact, irony and sweetness, Kolirin's film is the rare film that gives humanist cinema a good name. —LG (Israel, 2007, 80m) Preceded by *SALIM BABA* (d. Tim Sternberg, India-U.S., 2007, 14m) *In person: Eran Kolirin, Ronit Elkabetz*

M/Fri 7:00 PM - S/Sun 5:00 PM - P/Sun 9:45 PM

10 A Thousand Years of Good Prayers

It's been 25 years since Wayne Wang won over audiences with his quirky comedy-mystery *CHAN IS MISSING*, a film about Chinese immigrants trying to reconcile their cultural traditions with the American way of life. With this adaptation of stories by the sensational young writer Yiyun Li, Wang deepens this exploration. Mr. Shi (Henry O) is an aging widower who travels from mainland China to Spokane to help his daughter recover from a divorce. Slowly and gently, he discovers how big the gaps are between him and his daughter while grappling with societal, gender and generational differences, along with the spiritual and moral fallout from China's Cultural Revolution. As Mr. Shi travels down a path towards deepening self-awareness, Wang, in the transcendental manner of Yasujiro Ozu, layers his story with resonance in such a quiet and subtle fashion that we too are transformed, without quite knowing how he did it. —LG (U.S., 2007, 83m) *In person: Wayne Wang, Yiyun Li*

11c O/Fri 8:30 PM - 11a S/Sun 7:30 PM - 11b C/Mon 8:30 AM

11 A Tribute to Shyam Benegal

In honor of The Satyajit Ray Film and Study Collection at the University of California at Santa Cruz

Even devoted cinephiles may be surprised to learn that, in 1979, the redoubtable *International Film Guide* selected Shyam Benegal as one of its "directors of the year," placing him in the hardly negligible company of Werner Herzog and Martin Scorsese. Surprised, I wager, because none of Benegal's more than 40 feature films has been commercially distributed in the U.S.—a reminder of the historic invisibility of Indian cinema on Western screens. Yet, Benegal is a master, the most significant figure in Indian cinema after Satyajit Ray, and living proof that, no, you can't learn everything you need to know about movies by Netflixing.

Benegal might have filmmaking hard-wired into his DNA: His father, a professional photographer and painter, screened his own home movies, 16mm educational films and Buster Keaton two-reelers for Benegal and his ten siblings. And, like the boy in a certain much-loved Italian classic, the young Benegal later befriended a projectionist at a local cinema that showed British and American movies: *CAT PEOPLE*, *BRIDE OF FRANKENSTEIN*, *LOST HORIZON*, *HOW GREEN WAS MY VALLEY*, *REBECCA*. While studying economics at university, he fell deeply under the spell of Ray and the Italian neorealists.

In 1974, a successful career in documentaries and advertising behind him, Benegal secured money to adapt his short story into *ANKUR (THE SEEDLING)*, a first film that unfolds with such breathtaking skill and confidence that it left no doubt about what its maker was born to do. A bold critique of the Indian class system featuring the debut of the great actress (and frequent Benegal muse) Shabana Azmi, it established Benegal's sensitivity to rural subjects and strong female characters, his enormous skill with actors and his highly lucid visual style. It also sparked a national filmmaking movement aptly known as *Parallel Cinema*—"parallel" in its complete incongruity to the escapist musical fantasies that dominate the "Bollywood" movie industry.

The 70s and 80s were glorious years for Benegal, with masterpieces including *NISHANT (NIGHT'S END)*, a Fordian western about a small village living in terror of a wealthy, debauched family; *TRIKAL*, a richly textured, multi-generational family epic with echoes of *THE LEOPARD* and *THE GODFATHER*; and *BHUMIKA (THE ROLE)*, the biography of a Bollywood film star (played by Benegal's second great muse, Smita Patil), a forthright Muslim woman refusing to accept the role assigned to her by patriarchal Hindu society. But Benegal has never slackened, despite the increasing difficulties of financing and distributing nontraditional Indian movies. His recent *ZUBEIDAA* is a widescreen, neo-technicolor musical that invokes Bollywood conventions only to deconstruct them. Benegal has said, "We need to see things not with the filter of what is given, but to see things as they are." His films are testament to the power of that vision. —SF

11a A screening of *ANKUR (India, 1974, 131m)*, the presentation of the *Festival's Silver Medallion* and an on-stage interview by J.P. Gorin.

11b A screening of *BHUMIKA (India, 1977, 142m)* followed by an on-stage interview with Peter Sellars.

11c A screening of *ZUBEIDAA (India, 2001, 153m)*

*Passholders are welcome (& encouraged) to attend all three different Benegal screenings of program #11.
*See page 35 for full film descriptions

N/Fri 7:00 PM - G/Sat 7:00 PM - S/Sun 10:45 PM

12 The Counterfeiters



Made possible by a donation from Keller Doss & Mary Ann Sabo

Austrian writer-director Stefan Ruzowitzky (*THE INHERITORS*, TFF 1998) tells a little-known true story of Salomon Sorowitsch, (Karl Markovics) a gifted artist, black market forger and Russian Jew plucked from almost certain death in a Nazi concentration camp and put in charge of a massive effort to flood England and America with counterfeit currency. Sorowitsch plays a tense cat-and-mouse game with the clever and amoral SS officer Herzog (David Striesow), who arrests him and then exploits his talents, while struggling to keep himself and his disparate crew alive in a world of terrifyingly arbitrary violence and death. Like Melville's recently restored *ARMY OF SHADOWS*, *THE COUNTERFEITERS* relates a World War II story using the suspenseful rhythms of a crime film. Markovics' feral intensity summons up memories of Bogart and Garfield in their crime films and anti-fascist classics of the 40s. There can be no higher praise. -LG (Austria, 2007, 98m) *In person: Stefan Ruzowitzky*

C/Fri 9:45 PM - P/Sat 2:45 PM - S/Mon 9:15 AM

13 Persepolis



Marjane Satrapi turned her family's life under Ayatollah Khomeini's tyrannical theocracy into both high art and pop culture with her multi-volume graphic novel *Persepolis*, a gripping, bittersweet and surprisingly funny female coming-of-age tale. From the Shah to religious fundamentalism, and from adolescence, exile and sexual awakening to an unhappy first marriage, Satrapi revealed her life in compact, elegant frames, a style she transmutes, with cowriter-director Vincent Parronau, into an extraordinarily magical, daringly honest cinematic experience. *PERSEPOLIS* is agonizing as the girl watches her family adjust to political repression; sardonic when she escapes from Tehran to Vienna; poignant when, as a teenager, she wrestles with culture clash, loneliness and first love. Catherine Deneuve, Chiara Mastroianni and Danielle Darrieux provide voice support. -JS (France-U.S., 2007, 96m) Preceded by *FISSION* (d. Kun-I Chang, U.S., 2006, 5m) *In person: Marjane Satrapi, Vincent Parronau, Kathleen Kennedy*

G/Sun 4:00 PM - P/Mon 9:00 AM - S/Mon 1:00 PM

14 When Did You Last See Your Father?



Made possible by a donation from Warren & Becky Gottsegen

Blake is a successful, middle-aged writer who's happily married with children. The one thing in his life that he can't get right is his damaged relationship with his father Arthur, a boisterous, devious egotist who sucks up the air in every room he enters. Working from David Nicholl's adaptation of poet-novelist Blake Morrison's memoir, Anand Tucker (*HILARY AND JACKIE*, *SHOPGIRL*) choreographs this tragicomic pas de deux of frustration, misunderstanding and perpetual grievance with pitch-perfect precision. Jim Broadbent demonstrates his consummate skill in conveying the monstrous side of Arthur's charm. But it's the haunted, anguished tenderness of Blake, as played by Colin Firth in what's easily the finest role of his career, that makes *FATHER* so riveting. Tucker and his cast have created the rare, jewel-like "small" film that you wouldn't want one ounce or inch bigger. -LG (U.K., 2007, 92m) Preceded by *YOURS TRULY* (d. Osbert Parker, U.K., 2007, 7m) *In person: Anand Tucker*

PORDENONE PRESENTS

P/Sat 5:45 PM

15 The Big Parade



If we had to choose just ten American silent films to bring to a proverbial deserted island, King Vidor's World War I epic romance would have to be one of them. Eighty years after its initial release, *PARADE* retains all of its vibrant modernity and sheer dramatic force. It's the antiwar film par excellence, a model for all subsequent pacifist ventures including *ALL QUIET ON THE WESTERN FRONT* and *PATHS OF GLORY*; it's a supreme example of film editing as an art, with battle scenes defined by Kevin Brownlow as "a pyrotechnic display of cinematic ferocity"; and it represents melodrama at its very best, culminating in the heart-wrenching farewell scene between Renée Adorée and screen idol John Gilbert. Triumphant revived by last year's Pordenone festival in a sparkling new tinted copy, this George Eastman House restoration is as ravishing as Gabriel Thibaudeau's poignant live music performance. -PCU (U.S., 1925, 143m) *In person: Gabriel Thibaudeau, Paolo Cherchi Usai*

N/Fri 9:15 PM - C/Sat 5:15 PM - G/Sat 10:00 PM

16 Terror's Advocate



In *IDI AMIN DADA* (TFF 1974), *REVERSAL OF FORTUNE* (TFF 1990) and *OUR LADY OF THE ASSASSINS* (TFF 2000), Telluride favorite Barbet Schroeder established himself as a brilliant specialist in the depiction of transgressive, brutal outlaws. In this portrayal of the garrulous French lawyer Jacques Vergès, he hones his objective, blackly humorous style. In the 1950s, Vergès was a noble hero of the anti-colonist Left, defending Algerian female revolutionaries in Algeria and exposing the French military's use of torture. But Vergès soon turns himself into a middleman for amoral figures including Carlos the Jackal and Holocaust denier Roger Garaudy. By film's end, our politically correct beliefs about the right to free and fair trials have become compromised, with the Dostoyevskian lawyer embodying the terrifying heart of darkness within the ideal of justice. Vergès is Schroeder's most unnerving subject yet. -LG (France, 2007, 135m)
In person: Barbet Schroeder

G/Sat 3:45 PM - C/Sun 8:30 AM - P/Sun 3:45 PM - O/Sun 8:30 PM

17 Into the Wild



Always an interesting filmmaker, Sean Penn suddenly establishes himself as a great one with this adaptation of Jon Krakauer's nonfiction tale of Chris McCandless's solo journey into Alaska's most remote wilderness. A classic tragic hero, McCandless (Emile Hirsch) stubbornly keeps to a path of spiritual purity, having the audacity to take transcendence seriously. And Penn stays scrupulously with the most quotidian facts of his story, refusing to add an ounce of fake grandiosity and trusting the poetic value of the landscape. The small moments of human intimacy gradually raise everything to a mythic level. With help from a superlative cast (Marcia Gay Harden, William Hurt, Catherine Keener, non-pro Brian Dierker, Hal Holbrook and Vince Vaughn), the stunning imagery of DP Eric Gautier, heartbreaking songs by Eddie Vedder and, especially, Hirsch's performance—one of the greatest by any young American actor in decades—Penn has crafted an instant American classic. -LG (U.S., 2007, 140m)
In person: Sean Penn, Jon Krakauer

GUEST DIRECTOR PRESENTS

18a M/Sat 7:00 PM - 18b M/Sun 5:00 PM

18 George Kuchar, Moviemaker



The career of this creative and technical genius of "no-budget" and "do-it-yourself" moviemaking began at age 12, in collaboration with his twin brother Mike, with 8mm "home movies." Their Hollywood genre and comic-book-inspired stories, cast with their Bronx friends, neighbors and relatives, consisted of hilariously exaggerated but affectionate send-ups of movie narrative conventions, replete with "super stars." Graduating to 16mm in the 60s, the Kuchar twins began to work separately. Since the mid-80s, George has been making video diaries, but the themes and obsessions of his earliest works persist: sex and religion, monsters and aliens, pets and nature, especially weather, bodily dysfunctions, eating and Mom. Kuchar's works are absurdly funny and irreverent yet angst-ridden. Thanks to Anthology Film Archives for their 8mm preservation prints. -EK
18a Film, 1961-1977 (U.S., 99m) **18b** Video, 1987-2005 (U.S., 101m)
In person: George Kuchar, Edith Kramer

P/Fri 11:45 PM - N/Sat 1:30 PM - M/Sat 9:45 PM

19 Jar City



This dynamite police thriller, set in the bleak, beautiful landscapes of contemporary Iceland, follows Erlunder (Ingvar Sigurdsson) as he investigates what at first seems to be the pointless murder of an old retiree. Erlunder, whose face suggests an iconic medieval martyr (or middle-period Max Von Sydow), and his quirky assistants gradually uncover a crime, stretching back 30 years, that has had a slow corrupting impact on the lives of disparate individuals from the highs and lows of society. Adapting one of Arnaldur Indridason's best selling detective-novel series, writer-director Baltasar Kormákur, whose slacker-comedy *REYJKAVIK 101* was an arthouse hit, makes *JAR CITY* into one part gruesome forensic thriller—*CSI Reykjavik?*—one part Zolaesque study of the social roots of crime and one part character study. This entirely engrossing, fully grownup movie won Karlovy Vary's top award this year. -LG (Iceland, 2007, 91m) Preceded by *SPIDER* (d. Nash Edgerton, Australia, 2007, 9m) *In person: Baltasar Kormákur*

M/Fri 9:45 PM - L/Sat 6:30 PM - P/Sat 11:45 PM

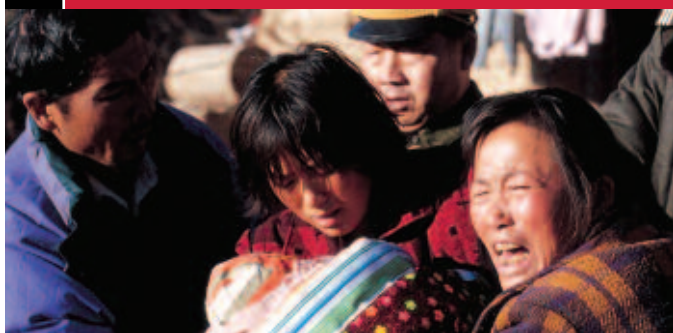
20 Jellyfish



Codirected by popular Israeli novelist Etgar Keret and his wife, screenwriter Shira Geffen, this entertaining, memorably unsettling film introduces us to three women at a Tel Aviv wedding. Batiya (Sarah Adler) has lost a boyfriend and works the wedding in a dead-end waitress job. Joy (Ma-nenita De Latorre), a Filipina domestic, tends an aged woman while longing to be with her own child, thousands of miles away. And when the bride Keren (Noa Knoller) breaks her ankle, a tragically disastrous honeymoon ensues. Each of the three brings us into their own unique world of missed attempts at communication, stifled longing for family and sudden reversals of fortune. Keret and Geffen, who won Cannes' Camera d'Or for their film, establish a deadpan comic tone that they subtly modify with unexpected bolts of pain and magic, in a manner reminiscent of Kieslowski at his best. -LG (Israel, 2007, 78m) Preceded by MADAME TUTLI-PUTLI (d. Chris Lavis & Maciek Szczerbowski, Canada, 2007, 17m) *In person: Etgar Keret*

N/Sat 9:30 AM - L/Sat 2:00 PM - M/Mon 9:00 AM

21 Blind Mountain



A demographic time bomb haunts China today. Deng Xiaoping's One-Child Policy has left too few women available for Chinese men to marry, especially in the less prosperous countryside. Writer-Director Li Yang's film, which received sustained ovations at Cannes, uses this society-wide crisis as the basis for a raw and powerful melodrama. The promise of a decent paying job lures the naïve, ingenuous Bai Xuemei (beautifully played by Huang Lu, in her screen debut) to a desolate farming village in Northern China. Once there, she discovers she's been sold into a marriage that is essentially slavery. Her desperate efforts to find help in escaping from the village and the brutal family holding her captive disclose an ironic pattern of interlocking injustices. Bai's destiny, including a last-minute act of resistance, symbolizes an entire society caught in the disorienting crisis of radical change. -LG (China, 2007, 95m) *In person: Li Yang, Alexandra Sun, Huang Lu*

G/Fri 7:15 PM - C/Sat 11:00PM - G/Mon 9:00 AM

22 Brick Lane



Made possible by a donation from Peter & Linda Bynoe

Sarah Gavron's adaptation of Monica Ali's controversial novel begins with nostalgic images of Nazneen growing up, indifferent to poverty, in rural Bangladesh. Flash forward, through her mother's suicide and her being sold in marriage to an older man she's never met, 16 years later, to post-9/11 London. Estranged both from her street-smart teenage daughter and her oafish husband, a wannabe Brit with unwittingly comic intellectual pretensions (Satish Kaushik's fine performance suggests Evelyn Waugh), Nazneen falls into an affair with an aspiring Muslim political activist (played by the charismatic Christopher Simpson). Startlingly sensuous imagery, elliptical, oblique rhythms and a fresh, unexpectedly emotional plot make BRICK LANE far richer than the standard female empowerment text. Tannishtha Chatterjee's stunning performance as Nazneen makes this second feature from Gavron (whose THIS LITTLE LIFE premiered at TFF 2003) a memorable addition to the culture-clash canon. -LG (U.K., 2007, 102m) *In person: Sarah Gavron, Tannishtha Chatterjee*

L/Sun 6:30 PM

23 Bound by Chastity Rules



The Korean director Shin Sang-ok is known as much for his films as for the notorious 1978 episode in which he and his estranged wife, the actress Choi Eun-hie, were purportedly abducted by North Korean agents and forced to make government-sponsored films for the movie-mad Kim Jong-il (see The Backlot for A LUCKY ADVENTURER)—a good story that risks overshadowing the fact that Shin's movies more than stand on their own. Feared lost until a surviving print was recently found in a Taiwanese film archive, BOUND stars Choi as a widow whose efforts to preserve her chaste virtue are complicated when she develops passionate feelings for an itinerant farmhand. The restoration of the film, with its boldly expressive wide-screen visuals, its eroticism and its violent juxtaposition of modernity and ancient tradition, represents a small but significant step in the rediscovery of Shin, only a handful of whose nearly 100 films are known by even Asian-cinema experts. -SF (South Korea, 1962, 99m) *Introduced by Pierre Rissient*

C/Fri 12:00 AM - N/Sat 4:15 PM - L/Sun 9:30 AM

24 My Enemy's Enemy



A year after *LAST KING OF SCOTLAND* (TFF 2006), Oscar-winning director Kevin Macdonald returns to Telluride with a documentary as startling as his previous *FOUR DAYS IN SEPTEMBER* (TFF 2000) and *TOUCHING THE VOID* (TFF 2003). His latest tracks Nazi war criminal Klaus Barbie, a.k.a. the Butcher of Lyon, who committed blood-drenched crimes while hunting down members of the French Resistance and then became an agent of American counter-intelligence during the Cold War. Then, in Bolivia, Barbie became astonishingly successful in reviving the fortunes of other ex-Nazis. His brutal escapades, some in conjunction with U.S. agents, continued there, with American intelligence forces ever more deeply implicated. Macdonald reveals Barbie's life story as something wilder and more bizarre than what most fiction writers could dream up. And he gives his movie the texture and suspense of thrillers like *THE ODESSA FILE*, *THE MARATHON MAN* and *THE BOYS FROM BRAZIL*. Think *le Carré* or Graham Greene, except it's all true. -LG (U.K., 2007, 87m) *In person: Kevin Macdonald*

G/Sun 10:30 AM

25 People on Sunday



It's hard to imagine a more illustrious group of young filmmakers: Robert Siodmak and Edgar G. Ulmer directed this charming, stylish, ambitious, unromantic comedy from a script by Billy Wilder and Kurt and Robert Siodmak. Eugen Schüfftan and Fred Zinnemann shot and lit the film. The plot is a mere sketch: on Saturday, a man picks up a young girl at a subway stop. The next day, new and old friends in tow, he heads to a nearby lake to flirt and goof around. The day of leisure done, they head back to Berlin. *PEOPLE*, with its lovely cast of non-actors, influenced both the Italian Neorealists and the Nouvelle Vague. Today it remains a bittersweet, sharp-witted romp with a dazzlingly modern sensibility. The Netherlands Film Museum recently restored this landmark, available for years only in truncated form, after scouring the continent to find lost scenes. -JS (Germany, 1929, 73m) *In person: Mont Alto Orchestra, performing its original score*

L/Fri 9:30 PM - P/Sun 11:45 PM

26 Cargo 200



The year is 1984, the location the ravaged industrialized Russian heartland, the sky hopelessly polluted by factory smoke. Aleksei Balabanov (*THE WAR*, TFF 2002) offers us a terrifying yet elegantly detailed portrait of the Soviet Union in its death throes. The title refers to the corpses of Russian soldiers from the war in Afghanistan, a distant but ominous symptom of a collapsing political structure characterized by corruption, incompetence and sheer exhaustion. Balabanov delivers his fierce moral and political judgments using the blunt, gut-wrenching style of a Wes Craven film. And *CARGO 200*'s villain—a psychopathic police officer—is one of the scariest you'll encounter this year. Hugely controversial in Putin's Russia, and not for the faint of heart, *CARGO 200* succeeds in giving the old "godless communism" accusation against the USSR a new lease on life. -LG (Russia, 2007, 90m) Preceded by *THE PEARCE SISTERS* (d. Luis Cook, U.K., 2007, 9m) *Introduced by Kirill Razlogov*

P/Fri 9:15 PM - N/Sat 6:30 PM - C/Sun 10:30 PM

27 Margot at the Wedding



Made possible by a donation from Elizabeth Redleaf

With *THE SQUID AND THE WHALE*, writer-director Noah Baumbach drew comparisons with Woody Allen by depicting neurotically self-aware, New York literary types. In his new film, Baumbach audaciously approaches the mode of Allen's hero, Ingmar Bergman. Nicole Kidman and Jennifer Jason Leigh (TFF Tributee 1993) are each superlative as Margot and Pauline, two volatile, cerebral, sexually provocative sisters. When Pauline gets married, Margot compulsively criticizes everyone and everything around her. And Pauline barely keeps it together, scarcely containing her resentments even while spouting New Age theories. Their meticulously rendered sibling dynamic—with its half-spoken accusations, nostalgia, bitterness and all-consuming need—is alternately hilarious and painful. Harris Savides's fluid camerawork captures the complicated crosscurrents, and the superb ensemble also include Ciarán Hinds, Jack Black and John Turturro. -LG (U.S., 2007, 100m) *In person: Noah Baumbach, Jennifer Jason Leigh*

C/Sat 8:30 AM - P/Sat 12:15 PM - M/Sun 7:45 PM

28 Encounters at the End of the World



With the possible exception of Terrence Malick and Carroll Ballard, no contemporary director demonstrates Werner Herzog's gift for depicting the crushing inhuman power of natural landscapes, and the way that power ineluctably transforms the human subject into something problematic. The vast empty splendor of Antarctica represents the quintessential Herzog setting and inspiration, with the various physicists, biologists and volcanologists Herzog interviews—each struggling to extract meaning from this place—functioning seamlessly as both comic and heroic doppelgängers within the director's visionary enterprise. Herzog's narration is satisfying, with his penchant for lyrical and ironic speculation intricately balanced by solid scrupulous scientific and historical fact. ENCOUNTERS reveals a place that exists wholly apart from our prosaic day-to-day human society, and represents a decisive work by a cinematic artist at the very height of his powers. —LG (U.S., 2007, 98m) Preceded by L'AMERIQUE LUNAIRE (d. François Reichenbach, France, 1962, 8m) *In person: Werner Herzog*

P/Fri 6:00 PM - G/Fri 9:45 PM - C/Sat 11:15 AM

29 I'm Not There



Made possible by a donation from Jaman.com

In his essay-poem on Bob Dylan, Todd Haynes provides a *Finnegan's Wake*-like meditation on 1960s film culture, referencing films including *MASCULIN FEMININ*, *PETULIA*, *A HARD DAY'S NIGHT*, *8 1/2* and *DARLING*. But this isn't film-history erudition for its own sake—Haynes summons a cinematic 60s that deeply influenced the political-cultural reality essential to Dylan's project. Haynes's astonishingly original concept also features six avatars: Cate Blanchett and Christian Bale (the "literal" Dylan), Richard Gere (Dylan + Billy the Kid), Ben Wishaw (Rimbaud as Dylan), Marcus Carl Franklin (as Dylan + his Woody Guthrie persona) and Heath Ledger, a movie star haunted by the burden of Dylan's enormous legacy. Haynes previously workshopped this Chinese box of allusion, quotation and pastiche in *SUPERSTAR* and *VELVET GOLDMINE*, but masters the form here. Ironic, audacious and beautiful, *I'M NOT THERE* is unlike anything you've ever seen. The music's cool, too. —LG (U.S., 2007, 135m) *In person: Todd Haynes, Ed Lachman*

O/Sat 8:30 PM - G/Sun 6:30 PM

30 Help!



Made possible by a donation from Elizabeth Redleaf in honor of Ken Bailey, Deb Cohen, Sheryl Mousely, Jane Tilka & Andy Redleaf's birthdays

Richard Lester's newly restored and digitally remastered film mixes the physical and verbal comedy of the Marx Brothers with a satirical take on James Bond—predating *Austin Powers* by 30 years. In classic Bond style, an obscure Asian cult chases the Fab Four to various exotic locations around the world, trying to retrieve a ceremonial ring from the innocent Ringo. The eight glorious performances by the band—at the height of their creative power in 1965—include "Ticket to Ride," "You're Gonna Lose That Girl," "You've Got To Hide Your Love Away," and, of course, the title track. London was at the center of the musical and fashion universe in the mid-1960s, and *HELP!* provides a memorable snapshot of an explosively creative moment. "The main point is to keep our film different," John Lennon said. "We'll always have a shock in store for the audience." —JT (U.K., 1965, 90m) *In person: Jonathan Clyde, Jonathan Taplin, Paul Rutan*

L/Sat 4:15 PM - M/Sun 2:00 PM - G/Mon 1:00 PM

31 Wind Man



Set in post-Soviet Kazakhstan, this striking second feature by Khat Akhmetov is steeped in the magic realism of Gabriel García Márquez. The story, written by Odelsha Agishev, has the simple dimensions of a folk tale: a shepherd, his wife and young child are just barely extracting a livelihood from the harsh desert when they encounter a mysterious visitor, an aging, sickly man who happens to have wings and the gift of flight. Even as the local Muslim holy man condemns him as a demon, the local civic authorities—comic remnants of the corrupt soviet bureaucracy—and the shepherd's neighbors have just one question: How can we make money from this strange visitor? Akhmetov's unpredictable mixture of comedy, pathos, visual poetry and magic, all fused and held together by astonishingly sensuous landscape imagery, feels like a Chagall painting come alive. —LG (Russia-Kazakhstan, 2007, 90m) *In person: Khat Akhmetov, Kirill Razlogov*

GUEST DIRECTOR PRESENTS

G/Sun 1:30 PM

32 Dillinger Is Dead



It's a puzzle that Marco Ferreri's seminal work of modern cinema never appears on critics' "best films" lists and that it has been so difficult to see. The action is confined in space and time: a small bourgeois house, one night, a few players, dominated by Michel Piccoli's brilliantly nuanced, almost wordless performance. In Ferreri's precise mise-en-scène, everything we see and hear holds meaning: the TV, the songs, décor, even cinema itself. The objects and people (Anita Pallenberg, Annie Girardot) serve as props for Piccoli's inhabitation of a bored industrial designer. In seemingly casual yet ritualistic behavior, Piccoli amuses himself and the viewer with darkly comic, gradually unsettling gestures. Perhaps the often censored, cynical, social satirist Ferreri had read a line of dialogue in Friedrich Dürrenmatt's 1951 mystery *The Suspicion*: "Freedom is the courage of crime, because freedom itself is a crime." Thanks to Criterion for this new print. —EK (Italy, 1969, 95m) Presented by Edith Kramer

M/Sat 4:15 PM - L/Sun 4:15 PM

33 Journey with Peter Sellars



Made possible by a donation from Friends of the Festival

As a Harvard undergrad, Peter Sellars's explosive Shakespeare adaptations gained national attention. He was a MacArthur Fellow at age 25 and the director of the American National Theatre at 26. In the quarter century since—he's entering his 50th year—the endlessly inventive Sellars has continued to create and direct groundbreaking performances across the world. Last year, his New Crowned Hope Festival became one of the most ambitious and wide-ranging arts festivals in modern European history. Telluride audiences have come to expect annual doses of insight from Sellars (he was Guest Director in 1999), but even those who know him will find Mark Kidel's articulate documentary to be an eye-opener. While traveling the globe with Sellars, Kidel reveals the inner life of a true visionary—an artist who brings deep humanity, political acumen and an essence of spiritual and aesthetic adventure to every work he touches. —JS (U.K., 2007, 90m) In person: Mark Kidel, Peter Sellars

This award honors the passionate heroes of cinema—including writers, historians and other film lovers. Leonard Maltin is all of these and more as he spreads his enthusiasm for the art of the movies.

Leonard Maltin



It's odd that hotels provide guests with a Gideon but not the latest edition of Leonard Maltin's annual *Movie Guide*. Surely, in the wee hours, more travelers seek casting info than eternal salvation—one reason Maltin's incorrigibly cheerful, slightly Mephistophelean grin adorns at least one thick paperback spine in every film lover's home. He is indispensable. Other likeminded guides lack Leonard's soul—the soul of a dedicated fan and relentless researcher who seems to

evaluate movies according to a buzz scale learned in childhood and grounded in the magical rush that got him going.

Maltin's *Movie Guide* is one of the most important reference books ever published: 1,500 pages, portably bound and inexpensively sold, with tersely sensible opinions—you try to sum up a movie in 60 words, if you think it's easy. We trust Maltin not because we necessarily echo his taste (each year I look, in vain, to see if he's reconsidered his bomb rating for David Cronenberg's marvelous *THE BROOD*), but because his reviews have an unpretentious acuity that is no less trustworthy than his mania for getting the facts right.

Leonard's scholarship is sometimes overlooked. He has written historically sound, entertaining, anecdotal books about short subjects, cinematography, Disney, movie comedians, and other film-related areas. His 1980 *Of Mice and Magic* remains, despite much subsequent research and several rivals, the best general history of the major animation studios. *The Great American Broadcast* recreates the pleasures of radio while telling its story. He writes knowledgeably about other things, too. We first met as young jazz critics. I was just getting my feet wet; Leonard had already written books and edited his own fanzine, *Film Fan Monthly*, for several years. He started publishing at 15.

Leonard has been a friend to movies in many ways, teaching at institutions, sitting on boards, producing documentaries, giving his imprimatur to important DVD series, and writing for numberless publications. And he's a welcome fixture at Telluride. But if you really want to get a measure of the man, consider that the erstwhile teenage fanzine mogul now devotes his off hours to writing a quarterly, *Leonard Maltin's Movie Crazy* (subscription details at www.leonardmaltin.com), combining interviews and memorabilia. He can't be doing it for the money, so he must really be movie crazy. Lucky us. —GG

LEONARD MALTIN PRESENTS

S/Sun 12:00 PM

34 Rediscovering Vitaphone



This selection of rare and delightful Vitaphone short subjects includes an Al Jolson performance piece that served as a dry run for *THE JAZZ SINGER* (which revolutionized the movie industry 80 years ago) and then went unseen for 75 years! Thanks to major archives and a group of enthusiasts called The Vitaphone Project, fragile 16-inch lacquer discs have been remarried to

their accompanying picture negatives to bring these time capsules back to life. You'll see vaudeville headliners Burns and Allen, Joe Frisco, the great Shaw and Lee, and six of the Seven Little Foys. The seventh, Bryan Foy, produced most of these films and makes a cameo appearance in a behind-the-scenes short *DON'T GET NERVOUS*. Songs, comedy, snappy patter, and dancing (of a sort) dominate this selection. Warning: watching vaudeville acts can be addictive. —LM

Each year, the Festival Directors invite a great film lover 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. The 2007 Guest Director Edith Kramer served for more than 20 years as director of the famed Pacific Film Archive in Berkeley, California. *J.P. Gorin, the 2006 Guest Director, offers an appreciation.*

Edith Kramer

Four hundred words on Edith Kramer? How do you want me to come out of it alive? If I align the details of her life she'll tar-and-feather me. I can hear it already: the foghorn of a laugh, and the "A tad funeral, isn't it?" that would follow. And lord have mercy I would attempt praise: "You missed it entirely, dear, I DO walk on water!" would most likely be the response I'd bring upon my head. I remember when we, the children of the Berkeley Pacific Film Archive—as in other times people spoke of the children of the Cinémathèque Française—gathered to honor her tenure and celebrate the fake retirement she was waltzing into: never did I see so many praise-givers squirm so intensely. They hemmed and hawed; they sweated profusely; the more they tried to keep it in check the more obvious their fear she would still think they were sinking in a tar pit of hyperbole. So let me try this one: of all the famed cooks of Berkeley, Edith was the most brilliant. For decades she served two to three surprising cinematic meals a day. A program by Madame Kramer was never this tired trotting out of decorated warhorses that most curators are satisfied with and that their charges dutifully accept as one accepts cod oil. It was a conceptual proposition, something to send your head spinning and allow you to riff the films she put together into a greater sense of what cinema...art...thought was or could be. A cook, I said? Yes, for the immediacy of the pleasure she gave. And an unlicensed philosopher of the craft to boot, who had the grace to never bury you under the pomposity of her introductions. The miracle at work owed in no small part to the fact that Madame Kramer was the least dutiful of curators: She wrote and rewrote film lineage and she followed her whim; she took risks and never apologized for the fallout. In short she had fun and she was fun. Programming as a higher whimsy that spells g-e-n-e-r-o-u-s-i-t-y. Here is the compliment that Edith Kramer, this unrelenting cliché buster, won't be able to dodge: She is the only one who can channel Henri Langlois's impiousness and do him one or two better. Watch, the girl can't help it; she'll do it again in Telluride. Four hundred and four words: Thanks, Edith. —JPG

Kramer's Telluride selections include
18 *George Kuchar, Moviemaker*
32 *DILLINGER IS DEAD and the series Curator's Choice (opposite page).*



These archival gems from Guest Director Edith Kramer, a self-described eclectic programmer, suggest the pleasures she finds in melodrama. *All screenings introduced by Edith Kramer.*

L/Fri 7:15 PM

35 The Way You Wanted Me



Teuvo Tulio, Finland's master of melodramas in the 40s and 50s, was a maverick, independent producer/director, aptly nicknamed "wild bird," of over-the-top, deliberately unfashionable, yet irresistibly passionate films. *THE WAY YOU WANTED ME* recounts a woman's downfall and ruin, as harsh and cynical as the title suggests. But it also serves as a social critique of the position of women and a metaphor for a defeated and divided nation at the end of WWII. We thank film historian and 1997 TFF guest curator Peter von Bagh for reviving Tulio's amazing and rarely seen films, and the Finnish Film Archive for this preservation print. —EK (Finland, 1944, 102m)

REMEMBERING WILLIAM K. EVERSON

M/Sat 10:00 AM

36 Millions Like Us



Made possible by a donation from Turner Classic Movies

The legacy of former Telluride codirector William K. Everson: thousands like us who remain forever his devoted students. In fondest memory, we screen the first directorial effort by Frank Launder and Sidney Gilliat, an already established British writing team (Hitcock's *THE LADY VANISHES*, Carol Reed's *NIGHT TRAIN TO MUNICH*) whose particular forte lay in their fine delineation of character. Begun as a propaganda documentary on the homefront war effort, *MILLIONS* evolved into a fictional, solidly cast major studio production yet managed to ring true—notably for its refusal to hide entrenched class distinctions. Unusual in its time and unique for its focus on women in the work force, it remains an affecting portrait of British citizens uniting in crisis, holding to their sense of humor. We thank the Australian National Film and Sound Archive for this print from the original camera negative. —EK (U.K., 1943, 101m)

L/Mon 9:30 AM

37 Marie, a Hungarian Legend



Disillusioned with Hollywood, Paul Fejos (*LONE-SOME*, TFF 2006) returned to his native Hungary to direct this lyrical melodrama starring the charming and vivacious Annabella. Essentially a silent film, *MARIE* relies on visuals and score, rather than its infrequent, sparse dialogue (and we therefore have no qualms in presenting the original un-subtitled Hungarian version). The story is simple and oft-told: a servant girl, seduced, pregnant and abandoned, enduring the scorn and rejection of "good citizens." With an ease of camera movement associated with the best of the late silents, and his customary narrative economy, Fejos offers a naturalistic and poetic cautionary tale, with a nod to Molnár's *Liliom*. We thank George Eastman House for the print, originating from the Hungarian Film Archive. —EK (Hungary, 1932, 68m)

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

Open seats remaining in the theatres after passholders have been seated will be sold on a first-come, first-served basis for \$20 each, cash only.

The Late Show

The Late Show Ticket is \$40. It provides entry to the final shows Friday, Saturday, Sunday and Monday at both the Chuck Jones and Palm and may be purchased at the Hospitality Box Office in Brigadoon or at either the Palm or Chuck Jones box offices. Late Show Ticket holders will be admitted to their shows with passholders.

Free Shows

The three film programs that comprise 'Filmmakers of Tomorrow' (pages 30-31) and the new 'Backlot' series (pages 32-34) 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:

- 3** SECRET SUNSHINE (S/Sat/9:00 AM)
- 10** MILLIONS LIKE US (M/Sat 10:00 AM)
- 34** VITAPHONE (S/Sun Noon)
- 11b** A TRIBUTE TO SHYAM BENEGAL (C/MON 8:30 AM)

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 37) are open to all. The 'Conversations' (page 37), 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 (CJC) 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 screen-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]
- B** | The Backlot [72 seats]
- O** | Abel Gance Open Air Cinema


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

-  Show
-  Festivity
-  Talking Head

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

Numerous show slots on Saturday, 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 and possible surprise sneak previews.

Friday, August 31

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
4								B Bergman Island 12 PM-1:30 PM	
5			40 Great Expectations	 Opening Night Feed on Colorado Avenue				F Love of Movies 2 PM-3:30 PM	
6	29 I'm Not There								
7		22 Brick Lane	7 The Diving Bell and the Butterfly	1 A Tribute to Daniel Day-Lewis	12 The Counterfeiters	10 A Thousand Years of Good Prayers	35 The Way You Wanted Me	C Chris & Don	
8						Q & A		Q & A	11c
9								I	Zubeidaa
10	27 Margot at the Wedding	29 I'm Not There	13 Persepolis	2 Pierre Rissient: Man of Cinema	16 Terror's Advocate	20 Jellyfish	26 Cargo 200	Maurice Pialat	
11									
12	19 Jar City		24 My Enemy's Enemy						
1									

Schedule

Saturday, September 1

- 35 | Show
- ★ | Festivity
- d | Talking Head

Schedule

Sunday, September 2

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere		Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8			28							8									
9	7 The Diving Bell and the Butterfly	1 A Tribute to Daniel Day-Lewis	Encounters at the End of the World Q & A	3 Secret Sunshine						9	6b A Tribute to Michel Legrand (Young Girls)		17 Into the Wild	8 4 Months, 3 Weeks and 2 Days					
10	Q & A				21 Blind Mountain	36 Remembering WKE: Millions Like Us	2 Pierre Rissient: Man of Cinema	E Estrellas	d Haynes/Marcus	10		25 People On Sunday	Q & A	Q & A	40 Great Expectations	3 Secret Sunshine	24 My Enemy's Enemy	C Chris & Don	g Kuchar/Henry
11			29 I'm Not There		Q & A		Q & A	J Kelly Gang	a Real Life/Narrative	11			5 Rails and Ties	34 Rediscovering Vitaphone	Q & A	Q & A	Q & A	Q & A	b Music/Movies
N	28 Encounters at the End of the World			4 The Return of Norman Lloyd				A Korean Film		N								H Val Lewton	h Penn/Krakauer
1		39 Calling Cards	Q & A		19 Jar City	TBA	21 Blind Mountain	I Maurice Pialat	e Schnabel/Nelson	1	TBA	32 Dillinger is Dead	38 Student Prints	9 The Band's Visit		31 Wind Man	TBA	E Estrellas	
2					Q & A					2	Q & A			3 Secret Sunshine	Q & A	33 Journey with Peter Sellars	TBA	D The Dawn of Sound	h Penn/Krakauer
3	13 Persepolis		TBA	5 Rails and Ties	Q & A					3		38 Student Prints	9 The Band's Visit					E Estrellas	
4	Q & A	17 Into the Wild				24 My Enemy's Enemy	33 Journey with Peter Sellars	31 Wind Man	G Hats Off	4	17 Into the Wild	14 When Did You Last See Your Father?	Q & A	10 A Thousand Years of Good Prayers	3 Secret Sunshine	Q & A	33 Journey with Peter Sellars	D The Dawn of Sound	
5			16 Terror's Advocate	Q & A		Q & A	Q & A	Q & A	f Schroeder/Wasserman	5				10 A Thousand Years of Good Prayers	Q & A	18b George Kuchar, Movie-maker	23 Bound by Chastity Rules	G Hats Off	
6	15 The Big Parade			6a A Tribute to Michel Legrand (Five Days)	27 Margot at the Wedding		20 Jellyfish	F For the Love of Movies		6			TBA	Q & A	Q & A	Q & A	23 Bound by Chastity Rules	G Hats Off	
7		12 The Counterfeiters	Q & A			18a George Kuchar, Movie-maker	Q & A	Q & A		7	9 Help!	30 Help!		11a A Tribute to Shyam Benegal (Ankur)	TBA	Q & A	28 Encounters at the End of the World	Q & A	17 Into the Wild
8		Q & A			Q & A	Q & A	Q & A	Q & A		8	Q & A	30 Help!		11a A Tribute to Shyam Benegal (Ankur)	Q & A		28 Encounters at the End of the World	Q & A	
9	5 Rails and Ties	Q & A	9 The Band's Visit			Q & A			30 Help!	9	Q & A		TBA		Q & A		H Val Lewton	17 Into the Wild	
10		16 Terror's Advocate		7 The Diving Bell and the Butterfly		19 Jar City	TBA	C Chris & Don		10	10 A Thousand Years of Good Prayers			8 4 Months, 3 Weeks and 2 Days			TBA	Q & A	
11			22 Brick Lane						★ Steep!	11		27 Margot at the Wedding	12 The Counterfeiters						
12	20 Jellyfish									12	26 Cargo 200								
1										1									

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8			11b						
9	14 When Did You Last See Your Father? Q & A	22 Brick Lane Q & A	A Tribute to Shyam Benegal (Bhumika)	13 Persepolis	8 4 Months, 3 Weeks and 2 Days	21 Blind Mountain	37 Marie, A Hungarian Legend	J Kelly Gang	i TBA
10									
11									
N	TBA					☆ Labor Day Picnic In Town Park		A Korean Film	C Gender Shift
1		31 Wind Man	TBA	14 When Did You Last See Your Father?				B Bergman Island	
2					TBA	TBA	TBA		
3								G Hats Off	
4	TBA	TBA	TBA	TBA	TBA		TBA		
5						TBA			
6	TBA			TBA				F For the Love of Movies	
7		TBA	TBA	TBA	TBA	TBA	TBA	Q & A	
8								H Val Lewton	
9	TBA	TBA		TBA	TBA	TBA	TBA	Q & A	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:	Hospitality Box Office hours:
Thursday 12-5 PM	Thursday 12-5 PM
Friday 9 AM-6 PM	Friday 8:30 AM-10 PM
Saturday 9 AM-5 PM	Saturday 8 AM-6 PM
Sunday 9 AM-5 PM	Sunday 9 AM-5 PM
Monday 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 #34 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 37 for Seminar details.

County Courthouse

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

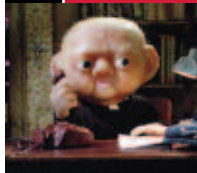
The historic San Miguel County Courthouse hosts the Conversations series. See page 37 for details.

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/Sun 2:45 PM

38 Student Prints



Sponsored by Tom Cruise

These works, chosen from the most promising film students around the world, offer a glimpse at the cinema of the future.

Curated and presented by Godfrey Reggio.

Free after all passholders have been seated.

THE REPLACEMENT CHILD* (d. Justin Lerner, UCLA, U.S., 2007, 25m)
A boy returns home from reform school to find himself unwanted, except for a friend he may be unable to help.

FOR THE LOVE OF GOD (d. Joe Tucker, National Film and Television School, U.K., 2007, 11m)
An exploration of the sacredness, and idiosyncratic nature, of human desire.

IN THE NAME OF THE SON* (d. Harun Mehmedinovic, American Film Institute, U.S., 2007, 25m)
Two men carry the psychic wounds of war from Bosnia to Los Angeles.

THE KNIFE GRINDER'S TALE* (d. R.L. Hooker, University of Southern California, U.S., 2007, 15m)
In search of answers, a father follows his son's trail into a dangerous city.

DEATH OF SHULA (d. Asaf Korman, Minshar School For Arts, Israel, 2007, 25m)
A father faces the death of a loved one as his family moves on.

G/Sat 1:00 PM

39 Calling Cards



This collection of short films displays maturity and sophistication, evoking great things to come from a group of emerging directors.

Introduced by Godfrey Reggio.

Free after all passholders have been seated.

ROTTEN APPLE (d. Petrova Ralitz, U.K., 2006, 15m)
A move to the countryside changes the rhythms of life for a curious, lonely, articulate child.

SCREENING (d. Anthony Green, U.S., 2006, 16m)
A woman resists as her grief begins to harden into paranoia.

JOBURG* (d. Thabo Wolfaardt, South Africa, 2007, 22m)
On a fateful night, two people connect across South Africa's enormous class and racial divides.

PATHWAYS (d. Hagar Ben-Asher, Israel, 2007, 20m)
A young woman's return to her village sparks lust, anger and confusion.

RABBIT TROUBLE (d. Mitovski & Kaley, Bulgaria, 2007, 9m)
Men, women and stuffed animals are on a dangerous collision course.

SASHA ET DÉSIÉ (d. Cecile Vernant, France, 2007, 25m)
A girl on holiday discovers the sweet taste of first love.

*denotes filmmaker in person

C/Fri 5:00 PM - N/Sun 10:00 AM

40 Great Expectations: Shorts from Mexico



For the first time, we present works from a single country, acknowledging the increasing numbers of vivid, genre-bending works from Mexico, including some produced by Telluride alumni Guillermo del Toro and Alejandro González Iñárritu. We have great expectations for the emerging creators of these superb short films.

Introduced by Godfrey Reggio.

Free after all passholders have been seated.

FISH SOUP* (d. Nuria Ibañez, Mexico, 2007, 7m)
A surprising visitor turns a family dinner into a Pinteresque adventure.

DISTINGUISHING FEATURES
(d. Kenya Márquez, Mexico, 2007, 12m)
When a son goes missing, a faithful mother searches for signs.

END OF THE LINE* (d. Acán Coen, Mexico, 2007, 11m)
An unlikely romance, in an unlikely place, takes an unexpected turn.

COCO Y NICO* (d. Alejandro Cantú, Mexico, 2007, 5m)
Memories, in static-like animated form, consume a forsaken woman.

A SMALL DEATH (d. Paulina Castellanos, Mexico, 2007, 6m)
A street punk expresses both final regrets and deepest fantasies.

IF I DIE FAR FROM YOU (d. Roberto Canales, Mexico, 2007, 9m)
Hundreds of women have been killed in Ciudad Juárez. This is one story.

VENUS* (d. José Álvarez, Mexico, 2006, 20m)
An unsettling look, through the eyes of the Virgin Mary, into the lives of pious Mexicans.

VER LLOVER (d. Elisa Miller, Mexico, 2007, 14m)
The winner of Cannes' Palme d'Or for short films, this clear-eyed portrait offers a bittersweet glimpse at young love.

STUDENT PROGRAMS

Two young, highly enthusiastic groups of filmgoers will be participating in Telluride Film Festival's educational programs.

Student Symposium

In its 19th 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

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.

Both programs made possible in part by contributions from Pam and George Hamel and Lucasfilm, Ltd.

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

*denotes filmmaker in person

Go behind the camera and back in time in our intimate new screening room with this showcase of films that explore and celebrate the past, present and future of cinema. At the Backlot, located at Telluride's Wilkinson Library, you'll discover new stories about both famous and unknown film personalities.

B/Sat 12:45 PM - B/Mon 11:15 AM

A A Lucky Adventurer of Korean Film: Director Shin Sang-ok



A story as unbelievable as it is seemingly true: Shin Sang-ok (BOUND BY CHASTITY RULES, 28), a celebrated South Korean director, and his wife, actress Choi Eun-hie, were kidnapped in 1978 and held prisoner by tyrant-in-training Kim Jong-il, who later forced them to make films, hoping they'd inject new ideas into his faltering film industry. Dear Leader shelved Shin's seven features after he escaped to his home country. -JM (d. Lee Sung-soo, South Korea, 2007, 53m) *Introduced by Pierre Rissient*

B/Fri Noon - B/Mon 12:45 PM

B Bergman Island: Ingmar Bergman on Faro Island, Cinema & Life



This revealing documentary features clips and behind-the-scenes footage from THE SEVENTH SEAL, THROUGH A GLASS DARKLY and PERSONA, and Bergman's own frank discussions of his work, passions, fears and daily routines. "You're a light that is lit and then one day it is extinguished," he says in the film. "Death is nothing to be afraid of." -JM (d. Marie Nyrerod, Sweden, 2004, 85m)

B/Fri 6:30 PM - B/Sat 9:00 PM - B/Sun 10:00 AM

C Chris & Don: A Love Story



Christopher Isherwood, British-born author of the Berlin Stories that spawned I AM A CAMERA and CABARET, was no stranger to unconventional relationships when he met Don Bachardy, the 16-year-old brother of his then lover. Their devoted companionship, the subject of this honest and sincere portrait, continued through their encounters with celebrities from Hollywood, literature and music, and until Isherwood's death more than 30 years later. -JM (d. Guido Santi & Tina Mascara, U.S., 2007, 90m) *In person: Tina Mascara, Guido Santi, Don Bachardy*

B/Fri 4:00 PM - B/Sun 4:00 PM

D The Dawn of Sound: How Movies Learned to Talk



Though THE JAZZ SINGER is generally credited as the beginning of sound pictures, the first Vitaphone feature with synchronized music and effects debuted two years earlier. And Vitaphone produced nearly 2,000 short subjects with sound between 1926 and 1929. Interviews with Ron Hutchinson, codirector of The Vitaphone Project, historian Rudy Behlmer and critic Leonard Maltin, and sequences from relevant shorts cast a light on the revolutionary developments of cinema's sound pioneers. -JM (Warner Bros., U.S., 2007, 86m)

B/Sat 10:00 AM - B/Sun 2:30 PM

E Estrellas



In a nimble hour, this film provides a glimpse into the exceptional entrepreneurial ingenuity of Julio Arrieta, who creates jobs as extras, actors and crew for the unemployed of Buenos Aires on low-budget South American productions. On one film, these workers assemble a shack in a little over two minutes and dress the set in less than 60 seconds, making the slogan "100% villero" ("100 percent made in shantytown") a source of pride. -JM (d. Federico León & Marcos Martínez, Argentina, 2007, 62m)

B/Fri 2:00 PM - B/Sat 6:45 PM - B/Mon 5:00 PM

F For the Love of Movies: The Story of American Film Criticism



This ode to and history of film criticism arrives with movie writing seemingly in a state of flux. LOVE OF MOVIES traces the form from early pioneers through the Sarris-Kael auteurist feuds in the 1960s to the proliferation of blogs and film websites. Interview subjects include J. Hoberman, Elvis Mitchell, David D'Arcy, John Powers, Molly Haskell, Jonathan Rosenbaum, Roger Ebert, Richard Schickel and dozens more. -JM (d. Gerald Peary, U.S., 2007, 72m) *In Person: Gerald Peary, Amy Geller*

B/Sat 4:15 PM - B/Sun 6:00 PM - B/Mon 2:45 PM

G Hats Off



Mimi Weddell, 92 years young, makes her living in New York City in "theatre, movies, print and little TV things that come along." As the camera follows her from lessons to auditions and back, we discover one woman—seen in *Sex & the City*, *Law and Order*, *HITCH* and *THE PURPLE ROSE OF CAIRO*—with more energy and initiative than nearly any trio of 30-year-olds you might find. -JM (d. Jyll Johnstone, U.S., 2007, 81m) *In Person: Jyll Johnstone, Michael Davis, Mimi Weddell*

B/Sun 12:30 PM - B/Sun 8:30 PM - B/Mon 7:15 PM

H Man in the Shadows: Val Lewton



Between 1942 and 1951, Val Lewton cleverly stretched his modest \$125K budgets into a series of classic genre films. Martin Scorsese and Kent Jones celebrate Lewton, his key team (director Jacques Tourneur, editor—and later director—Mark Robson and writer DeWitt Bodeen) and their films, including *CAT PEOPLE*, *THE SEVENTH VICTIM* and *THE GHOST SHIP*. Interviews include Roger Corman and Kiyoshi Kurosawa. –JM (U.S., 2007, 75m.) *In person: Kent Jones*

B/Fri 9:00 PM - B/Sat 2:15 PM

I Maurice Pialat: Love Exists



Director and costar of the Palme d'Or-winning *UNDER THE SUN OF SATAN*, the exceptional TV miniseries *La maison des bois* and the celebrated *A NOS AMOURS*, Pialat (TFF tributee, 1980) has been missed since his death four years ago. With ample clips, including some of the finest work by Sandrine Bonnaire and Gérard Depardieu, this is one of the most rewarding filmmaker documentaries in recent memory. –JM (d. Anne-Marie Faux & Jean-Pierre Devillers, France, 2007, 82m)

B/Sat 11:30 AM - B/Mon 10:00 AM

J The Story of the Kelly Gang



The infamous Ned Kelly, among the best-known historical figures in the Southern Hemisphere, was the subject for what was quite possibly the world's first feature film. At its 1906 Melbourne premiere, *THE STORY OF THE KELLY GANG* ran slightly over one hour. This digital restoration, 25 years in the making, incorporates the surviving elements and includes a commentary about the process. –JM (by John, Charles and Nevin Tait, Australia, 1906/2005, 32m) *In Person: Paolo Cherchi Usai*



In The Backlot Lobby

A Life Discovered: Unseen Material from the von Stroheim Collection, a photography exhibit including family photographs, early handwritten documents and correspondence to demonstrate the fantasies, fictions and obsessions that would later play out in Erich von Stroheim's films, along with stills from the films themselves. *See page 38 for details*

These screenings celebrate the Festival's very special guests. See pages 6 and 9 for full descriptions of these tributees.

S/Sat 6:30 PM

6a Five Days in June



Every cinephile knows that Michel Legrand is one of the greatest of film composers. But what a surprise to learn of his directing skill! His sole directorial effort, featuring Sabine Azema and Annie Girardot and lyrical camerawork, tells the autobiographical story of a 15-year-old piano prodigy who wins a Paris music competition on the day that the Allies land in Normandy. With no trains running, he and his mother decide to steal bicycles and ride home. –AI (France, 1989, 108m) *In person: Michel Legrand*

P/Sun 8:30 AM

6b The Young Girls of Rochefort



Jacques Demy's color-drenched, dreamy romance features charming performances (Catherine Deneuve, Françoise Dorléac, Michel Piccoli, George Chakiris, Gene Kelly), riotous song-and-dance numbers and tributee Michel Legrand's lush, distinctive (and Oscar-nominated) score (Demy wrote the lyrics). Smart, jazzy and enchanting, *ROCHEFORT*, shown here in Technicolor

grandeur, remains a high note of the musical cinema. –JS (France, 1968, 125m) *In person: Michel Legrand*

S/Sun 7:30 PM

11a Ankur (The Seedling)



In Shyam Benegal's stunning first narrative feature, the ne'er-do-well son of an absentee landlord is dispatched to oversee his father's land, whereupon he takes as his mistress the poor housekeeper Lakshmi, igniting a series of devastating complications. Filmed by Benegal in a deceptively simple, naturalistic style, this devastating critique of India's feudal caste system

is that rare political film in which the politics are never allowed to overwhelm the intimate human drama. –SF (India, 1974, 131m) *In person: Shyam Benegal*

C/Mon 8:30 AM

11b Bhumika (The Role)

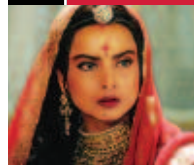


Benegal's first film set amidst the bustle of Bombay and against the backdrop of the Bollywood movie industry is nothing less than an Indian *A STAR IS BORN*, featuring the legendary Smita Patil as Usha, a celebrated film star whose lifetime of failed, abusive relationships (seen in flashback) provides a bitterly ironic contrast to the idyllic fantasy romances she plays on the screen. This powerful

film examines the art of performance and reveals the wide gulf between everyday reality and cinematic illusion. –SF (India, 1977, 142m) *In person: Shyam Benegal*

O/Fri 8:30 PM

11c Zubeidaa



An air of fairytale magic graces this ebullient, widescreen musical (with songs by the great A.R. Rahman), though as always in Benegal, nothing is quite as it appears. The story unfolds in flashback, as the grown son of a former movie actress unravels the mystery of his mother's life and premature death. He finds an epic tale of true love sought and found,

though not quite in the way the storybooks—or most mainstream Indian movies—would have it. –SF (India, 2001, 153m) *In person: Shyam Benegal*

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.



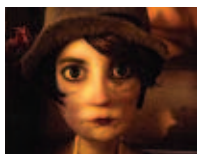
FISSION

(d. Kun-I Chang, U.S., 2006, 5m)
Alter egos rage within virtual worlds. But who is inside and who is out?
13 Precedes PERSEPOLIS



L'AMERIQUE LUNAIRE

(France, 1962, 8m) This rarely seen jewel by the great French documentarian François Reichenbach is a proto-Herzogian eco-meditation on the sacred landscapes of the Southwest. The gorgeous score is by Festival tributee Michel Legrand.
28 Precedes ENCOUNTERS AT THE END OF THE WORLD



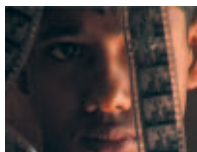
MADAME TUTLI-PUTLI

(d. Chris Lavis and Maciek Szczerbowski, Canada, 2007, 17m) A train journey becomes an adventure in human interaction in this wry, terrifying and wondrously textured stop-motion masterpiece from the National Film Board of Canada.
20 Precedes JELLYFISH



THE PEARCE SISTERS

(d. Luis Cook, U.K., 2007, 9m) Aardman's funny, grisly Anecy-winning animation offers a spinster's-eye, coastline view of love, loneliness, guts, gore, nudity, violence and smoked fish.
26 Precedes CARGO 200



SALIM BABA*

(d. Tim Sternberg, India-U.S., 2007, 15m)
On the streets of an Indian city, a devoted cinephile proves that the movies can be portable and hand-cranked...and as deeply appreciated as in any of the world's great movie palaces.
9 Precedes THE BAND'S VISIT



SPIDER

(d. Nash Edgerton, Australia, 2007, 9m)
Jack and Jill aren't going anywhere in this twisted love story from Down Under.
19 Precedes JAR CITY



YOURS TRULY*

(d. Osbert Parker, U.K., 2007, 7m)
Film noir has never looked as gloriously pulpy as in this eye-bending, nostalgia-tweaking work of collage animation.
14 Precedes WHEN DID YOU LAST SEE YOUR FATHER?

*denotes filmmaker in person

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. *Saturday and Sunday panels moderated by Annette Insdorf; Monday panel moderated by Steve Wasserman*

- a** "What happens when we adapt real life and literature for narrative cinema?"
Saturday, Noon, Elks Park
- b** "Music makes the movie: How does film music support—or tell—the story?"
Sunday, Noon, Elks Park
- c** "Is there a woman behind every good movie? The gender shift in the film world."
Monday, Noon, Town Park

Conversations

Sponsored by NBC Universal Media Works

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

- d** Todd Haynes and Greil Marcus
Saturday, 10 AM
- e** Julian Schnabel and Davia Nelson
Saturday, 2 PM
- f** Barbet Schroeder and Steve Wasserman
Saturday, 5 PM
- g** George Kuchar and Buck Henry
Sunday, 10 AM
- h** Sean Penn, Jon Krakauer, Werner Herzog and Scott Foundas
Sunday, 2 PM – Elks Park
- i** TBA
Monday, 10 AM





★ Opening Night Feed

Sponsored by Heineken

Colorado Avenue/Fri 5-6:30 PM

Connect with friends from Festivals past and join Telluride in welcoming Guest Director Edith Kramer and the Festival's many special guests. You can count on food, beverages and the early buzz on TFF 34's must-see films.

For all passholders except Acme



★ A Life Discovered: Unseen material from the von Stroheim Collection

At Brigadoon and Backlot during operating hours; free to all

This photography exhibit, curated by Rick Schmidlin from The Academy of Motion Picture Arts and Sciences' Margaret Herrick Library, includes family photographs, early handwritten documents and correspondence to demonstrate the fantasies, fictions and obsessions that would later play out in Erich von Stroheim's films, along with stills from the films themselves.

★ Steep!

O/Sat 10:30 PM

Already anticipating fresh snow, first tracks and your next big mountain lines? Join us in celebrating this year's extreme skiing sensation, STEEP! written and directed by Mark Obenhaus. Featuring ski legends Stefano de Benedetti, Glen Plake, Doug Coombs and Seth Morrison, STEEP! traces the history and the search for high mountain adventure with daredevil first descents down the most aggressive terrain on earth! -DR (U.S., 2007, 89m)
In person: Mark Obenhaus, Andrew McLean
Free and open to the public



Poster Signing with Mark Stock

Brigadoon/Sun 12:30 PM - 1:30 PM

Artist and magician Mark Stock transmutes your Festival poster into a priceless keepsake, right before your very eyes!
Free and open to the public

★ 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: steak 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

Office Manager: Kerry Wagner.
Operations Project Assistants: Claudia Fucigna, Jenessa Joffe.
Chief of Mumbles: Clay Farland.
Vespucci Coordinator: Jim Chauncey.
Box Office Manager: Gary Sutton. **Assistants:** Karla Brown, George Forth, Meg Starbuck.
Communications Services: Rock and Roll Radios, Greg Carttar (Mother), Char Harner (Mother Superior), Larry Carttar (Mother's Brother), Damon Linnell (Mother's Little Helper).
Project Specialists: Ryan Diduck, Dave Hutchinson, Luci Reeve, Curtis Walker.
Emergency Management: Dave Hutchinson, Marc McDonald.
Debris Chief: Mike Oard. **Debris Wranglers:** Karl Ebel, Gary Fuehrer, Greg Nemer.
TBA's: Curtis Walker. **Operations/Production Liason:** Bruce.
Screen Wash Guru: Buzz Hays.

TECHNICAL STAFF

Carl Brenkert Society: Russell Allen, Paul Pearson and Louis Eales (Dolby Laboratories), Jon Busch (Cinema Associates of Aspen), Chapin Cutler (Boston Light & Sound, Inc.), Buzz Hays (Stone's Throw Films), Ross Krantz (Cinema Engineering Services), Clyde McKinney (McKinney Technical Services), Christopher Reyna (New Paradigm Productions), Gary Stanley (Projection and Sound Services).
Film Inspection Chief: Paul Burt. **Film Inspectors:** Pamela Chandran, Steve Marsh, Serena Warner.
Film Shipping and Traffic: Chris Robinson. **Assistant:** Tracy Harvey.
Staff: Jeremy Freund, Lars Harvey, John Passmore, Michael Wagner, Jacob Wascalus.
Theatre PA and Sound: Dean Rolley.
Staff: Chapin Cutler III, Deborah Cutler.

PRODUCTION

Production Planning & Staffing: Mike Smith.
Production Office Manager: Jennifer Griggs.
Managers: Jennifer Ammann, Michael Anderson, Erik Cooper, Susan Cooper, Lance Hinkley, Barry Jenkins, Erin Klenow, Bill Lyons, Ian Manson, Doug Mobley, David Oyster, Holden Payne, Brady Richards, Tim Vierling, Tammy Williams, Stash Wislocki.
Assistant Managers: Angela Allen, Dawn Brooks, Larry Gus, Matthew Harris, Dana Landry, Nicole Shams, Kimberly Tarr, Monte Woozley.
Crew: Ashley Albinak, Doug Bloom, Dylan Brooks, Luigi Chiarini, Chapin Cutler III, Ryan Diduck, Richard Griggs, Samuel Lyons, Sidney McNab, Eric Nepsky, Bruce Rhodes, Avery Thatcher, Lise Waring, Monte Woozley.
Production Apprentices: (DOGS) Juliet Berman, Shane Carrick, Jeff Giordano, Keaton Kail, Margaret (Meg) Ocampo, Alfred "Ben" Phillips, Josh Polon, Lane Scarberry, Katherine Spiller.
Rigging Coordinator: Ian Manson.
Riggers: Erik Cooper, Mark Lange, TR Richards, Scott Upshur, Tim Vierling, Stash Wislocki.
Master Carpenter: Allan McNab.
Shop Foreman: Bill Lyons.
Lighting Designer: Elaine Buckholtz.
Lighting Director: Jonathan Allen.
Production Electricians: Aaron "Flint" Jamison, Andrea Mack, Sarah Pawlowski.
Set Dressers: Mike Anderson, Susan Cooper, Christianne Hedtke, Lance Thomas Hinkley, Bruce "Buff" Hooper, Allison Mobley, Anita David Stiegler.
Schlep Master: Timmy Territo.
Schlep Crew: Ehren Borg, Will Carrell, Andrew Cook, Keven Falzon, Susannah Faxon-Mills, Kingsley (Dominic) Hall, Jim Hurst, Nyle Kenning, Samael Kimleigh, Anthony Lore, Scott Michels, Rick Oliver, Robert Rex, Andy Sawyer, Glenn Territo, Wylder Wilson.
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Signs: Suzan Beraza, Dawn Davis, Doug Mobley, Lenise Moraes, Jacob Wascalus.
High & Hard: Bone Construction, Chuck Kroger.
Heavy: J.R. Nershi.
Cookie Boy: ?
Phantom: Marcello Vespucci.

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Mont Alto Orchestras Wrangler: Dave Hutchinson.
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TALKING HEADS

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Le Pierre Manager: Jonathan Kaplan. **Le Pierre Assistant:** Danielle Pelletier. **Le Pierre Ringmaster:** Doug Mobley. **Palm/Le Pierre Staff:** Lene Andersen, Tom Baldrige, Tony Berns, Andy Brodie, Josh Burns, Pat Clark, Joe Coleman, Elizabeth Day, Sunshine Day, Bob Hamner, Joanie Leckey, Bailey Massey, David Nepsky, June Nepsky, Adam Renehan, James Renn, Ashley Rossi, Howard Stern, Lois Stern, Paul Tate, Brigitta Wagner, Mark Wensel. **Palm Chief Projectionist:** Cherie Rivers. **Palm Projectionists:** James Cassidy, Rory Lanning, Chris Rasmussen. **Le Pierre Chief Projectionist:** Erik Teevin. **Le Pierre Projectionists:** Brian Graney, Patty L. Lecht-Bluefield, Rufus Wright. **Le Pierre Concessions: Head:** Golan Ramras. **Assistants:** Elizabeth Forth, Dan Zak. **Palm/Le Pierre Concession Staff:** Jim Berkowitz, Liz Canavan, Amanda Carlson, Susan Dahl, Ann-Marie Fleming, Jock Fleming, Alicia Fusting, Gino Goga, Adam Hyman, Austin Joseph, Nancy Landau, Linda Levin, Alfredo Lopez, Randy Mandell, Emily Mark, Jerry Mark, Denise Mocanu, Ben Post, Sunday Steward, Raghu Sudhakara, Margaret Urschel, Justin Weihs, Joshua Weinberg, Kate Woods, Benjamin Jackendoff, Nancy Murphy, Julio Perez, Michelle Van Sandt, Gabriela Zadoff.

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Ringmaster: Ashley Boling. **Staff:** LinaJean Armstrong, Alexis Jolly, Mark Armstrong, Stephanie Bray, Jackson Burke, Julie (Jules) Chalhoub, Armstrong Linajeon, Deirdre McConnell, Jordan Milliken, Cheryl Schmidt, Liz Seru, Jaime Shaffer, Timothy Sun, Stephanie Thomas-Phipps, Richard Thorpe, Jolana Vanek. **Chief Projectionist:** Brad Miller. **Projectionists:** Brad Jones, Dan Lyons, Joel Rice. **Concessions: Heads:** Katy James, Shauna Moss. **Inside Assistant:** Waydell Walker. **Staff:** Tisch Alexzander, Justin Baumgartner, Don Chan, Bill Fech, Melina Fleming, Matthew Freundlich, Nicola Fucigna, Susan Geddes, Aireanne Hjelle, Isabel Kammerer, Emily Light, Kathy Metzger, Eliot Muckerman, Jeremy Myers, Marcia Northrup-LaBarge, Lesley Pinto, Claire Reid, John Reid, Carrie Towbin, Mary Carol Wagner, Waydell Walker, Shirley Wicewich, Barry Wilson, Karen Wilson, Jack Wolinetz, Janet Wolinetz.

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All-Around Food and Party Wizard: Jane Miller. **Jill-of-All-Trades:** Heather Mark. **Scheduling Manager:** Hilary Peddicord. **Mind Over Matter Crew:** Derek Cibere, Matt Clark, Corin Dalton, Steve Schneider. **Spirit Masters:** Michelle Haynes, Graham Anderson. **Staff:** Ursula Acurio, Riley Arthur, Molly Babcock, Neal Babcock, Sue Berg, Irwin Borof, Linda Borof, Erik Brown, Debi Dietz-Crawford, Amalia Duque, Thomas Emilson, Rube Felicelli, Kimberly Galler, Dennis Green, Nicole Greene, Yaron Guerrero, Bonnie Hanson, Michelle Haynes, Margarita Herndon, Molly Herrick, Linda Knapp, Roger Knapp, Nick Kolachov, Sean Krentsa, Gonzo Lazo, Harriet Levy, Raymond Levy, Cat MacLeod, Frank Martinez, Jon Mills, Melissa Morgan, Mary Beth Mueller, Michelle Nye, Catie Olson, Mary Paxton, Kristen Permakoff, Shane Ricketts, Esther Riester, Barry Satlow, Meg Scarpetta, Carly Shaw, Sharon Shuteran, Andrea Tannehill, Christine Tschinkel, Kate Wadley, Rob Wagner. **Mama Dresser:** Brittney Miller. **Dressers:** Ashley Boling, Patrick "Thrax" Felsenthal, Dan Hanley, Eve Melmon, Anne Pletz, Adam Prey, Jenifer Raidor, Dale Starnes, Lucy Woods. **Clubhouse: Crew Chiefs:** Kathryn McKenzie, Gordon Rhoades, Camille Silverman. **Front of the House Managers:** Karen Kurzbuch, Dave Lincoln. **Chefs de Cuisine:** Gene Cross, Cynthia Delles, Deborah (Deb) Gilmour, Danielle Tremblay. **Prep Cooks:** Suzanne Lavender, Dee Salazar, Carl Smith.

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Ray Farnsworth, Ross Martin and New Sheridan Chop House
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Robbie O'Dell and Fat Alley BBQ
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221 South Oak Bistro, ALSCO, Mona de Alva, American Linen Division, ARF Communications, Baked in Telluride, Stephanie Balter, Barclay's Cakes, Frank Bell, Gary Bennett, Richard Betts, Crew @ Bone Construction, Barbara Brattin, Brown Dog Pizza, Seth Cagin, Canyon Flower Farm, Greg Carberry, CCAASE, Justin Chandler, Cimarron Lodge, cindybread, Justin Clifton, Connie Colter, Abbie Corse, Ruth Ann Cramer, Barclay Daranyi, Patrick Dasaro, Patty Denny, Bill Ellison, Rich, Anna and Hayden Fake, Ray Farnsworth, Fat Alley BBQ, Bill and Katrine Formby, Peter Garber, Ken Gart, Eliza Gavin, Gigi Gerlach, Judi Gittinger-Temple, Elaine Giuliani, Jerry Green, Richard Haselton, Phil Hayden, Rick "Q" Herrington, Mick Hill, Kris Holstrum, Travis Julia, Heather Knox-Rommel, KOTO-fm, Mark Krasic and Elyssa Kerins, Krasic's Cuisine, Inc., Chuck & Kathy Kroger, Krystal Graphics, La Cocina de Luz, Laidlaw Transit, Inc., Scott Leigh, Linda Levin, Dan Lynch, Kathy Mahoney, Paul Major, Norman, Emily and Jerry Mark, Ross Martin, Courtney McClary, Bill Mills, Tom and Val Mortell, Mountain Village Town Council, New Sheridan Chop House, Night and Day Janitorial, Robbie O'Dell, Jack Pera, Wes Perrin, Plum TV, Lucas Price, Pride and Joy, Jeff Proteau, Doug Pruett, Red Hat Foods, Gary Richard, Jim Riley, Rocky Mountain Ice, Linda Rodgers, Dean Rolley, Mary Rubadeau, San Miguel Electric, San Miguel Power Association, Bruce Sanders, Larry Scanlon @ Telluride Landscaping, Sheridan Arts Foundation, Kurt Shugars, Skyline Ranch, Erin Smith, Steve Smith, Greg Sparks, Specialty Sports Ventures, LLC, Mike Spilman, Steaming Bean Coffee Co., Sysco Intermountain Food Services, Inc., Marta Tarbell, Tom Taylor, TCAH, TCTV-Channel 12, Telluride Elementary School, Telluride Gondola Crew, Paul @ Telluride Labor, 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 Regional Airport, 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, 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, Viking Rentals, Cathleen Walsh, Alexa Warren, John Whitby, Wilkinson Public Library, Dan Wilson & Ben Williams @ Wilkinson Public Library.

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

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Telluride Film Festival

The 35th Telluride Film Festival
will be held Aug 29 - Sept 1, 2008

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