

THE NATIONAL FILM PRESERVE LTD. presents the

# 37<sup>th</sup> TELLURIDE FILM FESTIVAL

**Julie Huntsinger** | Directors  
**Tom Luddy**  
**Gary Meyer**

**Michael Ondaatje** | Guest Director

**Muffy Deslaurier** | Director of Support Services

**Brandt Garber** | Production Manager

**Bonnie Luftig** | Events Manager

**Bärbel Hacke** | Hosts Manager

**Shannon Mitchell** | Public Relations Manager

**Marc McDonald** | Theatre Operations Manager

**Lucy Lerner** | ShowCorps Manager

**Erica Gioga** | Housing/Travel Manager

**Kate Sibley** | Education Programs Dean

**Elizabeth Temple** | V.P., Filmanthropy

**Melissa DeMicco** | Development Manager

**Kirsten Laursen** | Executive Assistant  
to the Directors

## Technical Direction

**Russell Allen** | Sound, Digital Cinema

**Jon Busch** | Projection

**Chapin Cutler** | Operations

**Ross Krantz** | Chief Technician

**Jim Bedford** | Technical Coordinator

**Annette Insdorf** | Moderator

**Pierre Rissient** | Resident Curators  
**Peter Sellars**  
**Paolo Cherchi Usai**  
**Godfrey Reggio**

## Publications Editor

Jason Silverman (JS)

## Prized Program Contributors

Larry Gross (LG), Lead Writer

Sheerly Avni (SA), Serge Bromberg (SB), Meredith Brody (MB), Paolo Cherchi Usai (PCU), Jesse Dubus (JD), Roger Ebert (RE), Scott Foundas (SF), Kirk Honeycutt (KH), Tom Luddy (TL), Jonathan Marlow (JM), Greil Marcus (GM), Gary Meyer (GaM), Michael Ondaatje (MO), Milos Stehlik (MS)

## Tribute Curator

Chris Robinson

## The National Film Preserve, Ltd.

A Colorado 501(c)(3) non-profit, tax-exempt educational corporation

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

### Directors Emeriti

Bill & Stella Pence

### Board of Governors

Peter Becker, Ken Burns, Peggy Curran, Michael Fitzgerald, Julie Huntsinger, Linda Lichter, Tom Luddy, Gary Meyer, Elizabeth Redleaf, Milos Stehlik, Shelton g. Stanfill (Chair), Joseph Steinberg, Linda C. Wilkinson

### Esteemed Council of Advisors

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

### Poster Artist

Ralph Eggleston

How did Ralph Eggleston become one of the world's most beloved artists? By turning the world's movie screens into his canvas. As one of the key crew members at Pixar during the past 18 years, Ralph has served as art director or production designer on gorgeous, blockbuster, award-winning films including TOY STORY, FINDING NEMO, THE INCREDIBLES and WALL • E. Ralph won an Oscar for directing the wonderful short FOR THE BIRDS (TFF 2000), which precedes THE ILLUSIONIST in this year's festival.

1a S/Fri 6:30 PM - G/Sat 9:30 AM - 1b L/Sun 6:45 PM

## 1 A Tribute to Peter Weir



Made possible by a donation from The Burns Family

Peter Weir is a visionary film director. His movies, at their very core, are about deepening vision, acquiring knowledge and developing new ways of seeing and experiencing the world. Weir works with meticulous precision and consummate visual expressiveness, seeking out the consciousness shifts that happen when we encounter strange social orders and unfamiliar, disruptive landscapes. His films feature characters who face challenging new realities, gigantic emotional and psychological rifts and unforeseeable consequences that are sometimes tragic, sometimes affirming, but always transformative.

In THE LAST WAVE (1977), Weir's first film to find a worldwide audience, a middle-class doctor discovers that his life is mysteriously linked to the prophecies of his country's Aboriginal past. WITNESS (1985), Weir's first big Hollywood studio hit, follows a Philadelphia homicide detective (Harrison Ford at his finest) who enters an isolated esoteric religious community, the Amish, where assumptions about existence undermine everything he believes. In THE YEAR OF LIVING DANGEROUSLY (1982), a naive Australian reporter (Mel Gibson) arrives in Indonesia, forges a bond with an eccentric photographer (Linda Hunt, in an Oscar-winning performance), and confronts enigmas of Asian culture and politics. The Weir formula takes shape in the wake of an airline crash (FEARLESS, 1993); in the South American jungle (THE MOSQUITO COAST, 1986); and on the Turkish front during World War I (GALLIPOLI, 1981). In Weir's lost classic THE PLUMBER (1979), more familiar worlds are thrown into conflict: an oddball, vaguely threatening visitor invades the apartment of an increasingly paranoid housewife/academic. Black comedy, terror, and absurdity ensue, along with insights into contemporary class relations.

Truman (Jim Carrey) in THE TRUMAN SHOW (1998) loves and accepts the relentlessly ordinary life that has been artificially built just for him but, upon encountering the real, finds it rich, strange and exhilarating. Weir's latest, THE WAY BACK (screening in the festival; see 23), takes a group of soldiers who escape prison and survive a harrowing, life-altering walk from Siberia to India. That's Peter Weir's cinema: where the extraordinary, the poetic and the spiritual inhere in the everyday, if we will only wake up and see them in their awesome, intimate, proximity. In the end, Weir invites us, using the mastery of the cinematic form, to discover the visionary in ourselves. —LG

**1a** A selection of clips, followed by the presentation of the Silver Medallion and an onstage interview with Leonard Maltin (Friday) and Scott Foundas (Saturday).

**1b** A screening of THE PLUMBER (Australia, 1976, 76m)

C/Fri 5:00 PM - S/Fri 9:15 PM - P/Sun 11:45 PM

## 2 Chico and Rita



Made possible by a donation from Joel Atlas Skirble & Malena Tirado

For years, Spanish filmmaker Fernando Trueba (the 1993 Oscar-winning *BELLE EPOQUE*) has been conducting a profound love affair with Cuban music, particularly with the 93-year-old pianist-composer-bandleader Bebo Valdés. Trueba's *CALLE 54* brought Bebo to the attention of a wide audience, and the two then collaborated on a series of Grammy-winning albums. This animated fiction film—six years in the making—follows a pianist (Bebo wrote and performs the music) who pursues his true love, a Hollywood-bound nightclub singer, from Havana to New York and beyond. In addition to being an instant animation classic—co-director Javier Mariscal's images are astonishingly beautiful—and an achingly moving, Marquez-like romance, *CHICO* features glorious new Bebo recordings and “cameos” from Chano Pozo, Dizzy Gillespie, Charlie Parker and other jazz greats. It is a masterpiece. —TL (Spain-Cuba, 2010, 96m) Preceded by *THE SHADOW'S DREAM* (d. Jeff Scher, U.S., 2009, 3m). *In person: Fernando Trueba*

M/Fri 6:45 PM - S/Sat 9:15 AM - C/Mon 9:15 AM

## 3 Poetry



Lee Chang-dong's follow-up to his much-admired *SECRET SUNSHINE* (TFF 2007) is centered on Mija, a hard-working grandmother learning to write poetry even as she faces twin disasters: the onset of Alzheimer's and the discovery that her beloved grandson has participated in a terrible crime. This summary suggests melodrama, but Lee's sober unfussy visual style and his elliptical script weave together bizarre comedy, acute anguish and transformative beauty. Lee is a true original, seemingly oblivious to all genre conventions and emotional clichés. By celebrating the obstinate individuality of his soulful heroine—the mesmerizing Yun Jung-hee appears in almost every scene—Lee illuminates the conformist nature of middle-class Korean society. Yet he remains nonjudgmental and free of ideological posturing. All of the characters, no matter how fleetingly observed, are granted their own battered humanity. *POETRY* is an astonishingly mature and comprehensive vision of existence: mysterious, authentic, redemptive and cathartic. —LG (Korea, 2010, 139m) *In person: Lee Chang-dong*

PORDENONE PRESENTS

S/Sat 1:15 PM

## 4 Rotaie



In the breathtaking opening sequence of Mario Camerini's film, two lovers walk a fine line between life and death in a hotel near a railroad. From that moment forward, *ROTAIE* offers us everything: Soviet-style montage, a rich texture of German expressionism, nationalist propaganda, the intimacy of post-WWII neorealism, and the most unlikely of all love stories—a ne'er-do-well and a girl who blindly trusts him against all odds. It's the last great silent produced in Italy (it was also released with a music soundtrack, against the will of its director), a synthesis of the best European cinema of the period and the unfulfilled promise of film as art under the Fascist regime. Unseen for decades outside its native country, this best-kept secret of Italian screen treasures comes to new life with Judith Rosenberg's live music performance. —PCU (Italy, 1930, 74m) *In person: Judith Rosenberg and Paolo Cherchi Usai*

O/Fri 8:30 PM - S/Sat 3:00 PM - P/Sun 5:30 PM

## 5 Oka! Amerikee

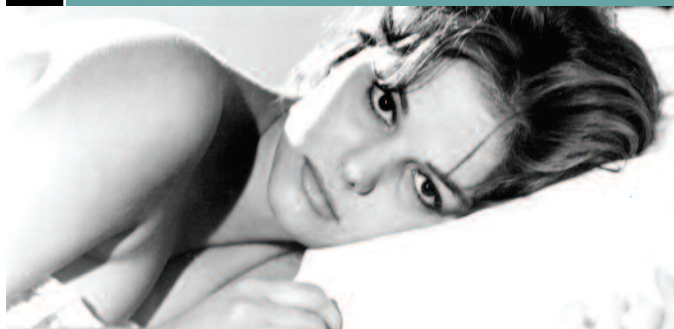


Made possible by a donation from Anonymous

The Bayakan pygmies fill the African rainforest with music—splashing beats in the river, harmonizing vocals before breakfast, thumping the earth during a ceremonial dance. Inspired by Louis Sarno's journals, Lavinia Currier tells the fictional story of Larry (Kris Marshall), an ethnomusicologist who has spent a quarter century recording these exquisite sounds, as the pace of modernity, including elephant hunting and logging, accelerates all around them. As in her wondrous *PASSION IN THE DESERT* (TFF 1997), Currier demonstrates her sharp eye, filling every corner of the frame with delicious detail. But her ambitions reach beyond the anthropologic, shaping the story into a complex, surprising exploration of two worlds colliding, seamlessly shifting between celebratory moments and expressions of deep loss. Cinematographer Conrad Hall Jr.'s deep-focus, glowing 35mm images, shot on location, are rich and magical enough to haunt the dreams of any who see them. *Also see PYGMIES IN PARIS, playing in Backlot.* —JS (U.S.-Central African Republic, 2010, 106m) *In person: Lavinia Currier, Kris Marshall, James Bruce, Peter Sellars*

S/Sat 6:15 PM - C/Sun 11:00 AM

## 6 A Tribute to Claudia Cardinale



Movie audiences got their first look at a 17-year-old Claude Joséphine Rose Cardinale in 1957, but it would be another six years before they got to hear what she sounded like. In part, that was because this daughter of Sicilian immigrants to Tunisia only began to speak Italian around the age of 16. And even once she mastered the language, some producers were startled by the deep, husky voice that emerged, seemingly at odds with her delicate, porcelain features. So she was dubbed for a while by other actresses, until Fellini decided to let her speak for herself in *8 1/2* (1963), where she is the ultimate of the Mastroianni character's many muses—an angel of desire named, appropriately, Claudia.

Already, she had played supporting roles in that splendid farce *BIG DEAL ON MADONNA STREET* (1958) and Visconti's *ROCCO AND HIS BROTHERS* (1960), as well as a very touching lead in Valerio Zurlini's *GIRL WITH A SUITCASE* (1961), where she is a wayward nightclub singer lusted after by a precocious 16-year-old boy. Then, in the same year as *8 1/2*, she reunited with Visconti to play Angelica, the landowner's daughter who marries into the old aristocracy in *THE LEOPARD*. It is no easy feat to upstage that movie's impossibly lush décor (to say nothing of co-stars Burt Lancaster and Alain Delon), and yet Cardinale manages to do so not once but twice—first when she enters a crowded room, and again a bit later, cackling uproariously at Delon's indiscreet dinner joke. There you may have Cardinale in a nutshell—the mysterious beauty who turns our heads not only with her looks, but with what she has to say.

From there, she made a wonderful foil for Peter Sellers and David Niven in *THE PINK PANTHER* (1963) and maintained a game face as John Wayne's trapeze artist daughter amidst the extravagant silliness of *CIRCUS WORLD* (1964), before teaming once more with Visconti as a haunted young woman untangling the secrets of her family's past in *SANDRA* (1965)—one of her greatest roles. She flirted with Hollywood, ably holding her own as the kidnapped woman rescued by Lancaster, Lee Marvin and Robert Ryan in *THE PROFESSIONALS* (1966). But her most treasured "American" part was filmed in Europe: the Old West widow being stalked by a sadistic Henry Fonda in Sergio Leone's *ONCE UPON A TIME IN THE WEST* (1968).

Stop there and you already have a résumé fit for a legend—and ample proof of much more than a pretty face—but Cardinale has gone on to make another 60-odd movies and television programs. Many of those are popular entertainments crafted for the local audience in Italy and France, but collectively they suggest that the conventional wisdom about the paucity of roles for over-40 actresses is distinctly a Hollywood manifestation. Then, just this past spring, she was on the red carpet in Cannes, arm in arm with Delon for the premiere of a restored *LEOPARD*—a film, like Cardinale herself, that seems to have grown more radiant with time. —SF

*A selection of clips will be followed by the presentation of the Silver Medallion, an on-stage interview, with Hilton Als (Saturday) and Davia Nelson (Sunday), and THE GIRL WITH THE SUITCASE (Italy, 1961, 113m).*

S/Sat 10:00 PM - C/Sun 8:30 AM - P/Sun Noon

## 7 The Illusionist



Sylvain Chomet's follow-up to Oscar-winning Telluride favorite *THE TRIPLETS OF BELLEVILLE* was born of intriguingly strange circumstances: an animated film made from a script for a live action film written but never shot by Jacques Tati, France's postwar master of droll comedy. The film's star, a dead ringer for Tati's alter ego M. Hulot, is a stage magician in the twilight of his career. He becomes a hero and object of adoration for a spunky teenaged chambermaid who follows him to Edinburgh from her village in the Scottish highlands. There, she cooks and keeps house for him, becoming a daughter figure as the days turn to years. Chomet's unparalleled skill at deadpan humor does Tati's legacy a great honor, as he builds visual gags in the deep space of the frame and uses eccentric offscreen sound jokes. *THE ILLUSIONIST*'s poignancy and sense of invention would do Tati proud. —LG (U.K., France, 2010, 83m) Preceded by Ralph Eggleston's Oscar-winning *FOR THE BIRDS* (U.S., 2000, 6m). *In person: Bob Last, Jake Eberts, Ralph Eggleston*

N/Sat 1:00 PM - S/Sun 9:00 AM - G/Mon 8:45 AM

## 8 Another Year



Through Mike Leigh's lens, marriage becomes an emblem of the human condition, an opportunity to explore how we connect, or don't, with each other. In his 11th feature, Leigh focuses on Tom and Gerri (expertly played by Leigh regulars Jim Broadbent and Ruth Sheen). This relatively serene middle-aged couple displays a level of tenderness and good humor that makes them, by default, a sort of life raft for their mostly dysfunctional friends. The funniest and scariest of those is Gerri's attractive coworker Mary (Leigh veteran Lesley Manville), whose desperate emotional neediness slowly turns her into a walking disaster area. This is Leigh (a Telluride tributee in 1996) at his calmly incisive best. Though brilliantly written, *ANOTHER YEAR*, like Leigh's best films, feels organic in nature, refusing a single concession to tritely plotted melodrama, effortlessly accumulating the bittersweet truths of humans doing their best to live and love. —LG (U.K., 2010, 129m) *In person: Lesley Manville*

L/Sat 9:30 AM - S/Sun 2:00 PM

## 9 Moana: A Story of the South Seas



Robert Flaherty (*NANOOK OF THE NORTH*) filmed this groundbreaking, at times astonishing, jewel in Samoa in 1923 and 1924, with his family helping him learn the local customs and songs. Flaherty attributed the film's box office failure to Paramount's classical music score, which he considered inappropriate to the lyrical depiction of a culture untouched by Western influence. In the early 1970s Flaherty's daughter Monica went to Samoa determined to create, with the help of surviving members of the original cast and Flaherty collaborator Richard Leacock, a soundtrack that honored her father's intentions. After nearly ten years of work, her version of *MOANA* premiered at the Cinémathèque Française in 1981. Screenings have been rare since Monica passed away in 2000. Here is a version restored by Flaherty's great-grandson Sami van Ingen, as a belated tribute to Monica's perseverance and vision. *Also see ON "BEING THERE," featuring Richard Leacock, in Backlot.* —PCU (U.S., 1926, 96m)  
*In person: Richard Leacock, Sami van Ingen, Paolo Cherchi Usai*

C/Sat 9:00AM - L/Sun 10:00 AM - S/Sun 4:30 PM

## 10 The First Movie



Film critic, documentary filmmaker, festival director and lifelong video diarist Mark Cousins brings his camera along on a visit to the Kurdish village of Goptapa, located in the remotest part of Iraq. Though the chaotic American war rages just offscreen, the horror of the *anfadel*—the chemical bombings by Saddam Hussein that slaughtered thousands of Kurds in the mid-80's—remains the most deeply seared trauma in the village's consciousness. Yet, instead of a horrors-of-war doc, Cousins builds, in collaboration with the villagers, an otherworldly poetic vision of a place far removed from the line of vision of Westerners. Cousins shows films to the village's children for the first time and gives them video cameras (which he calls "empathy machines"), and then integrates the children's compelling footage into his film. *THE FIRST MOVIE* brings to the screen the struggle between imagination and war, creating a vivid portrait of a nation whose very soul is at stake. —LG (U.K., 2009, 76m) Preceded by DENNIS JAKOB UNPLUGGED (d. Errol Morris, U.S., 2010, 8m). *In person: Mark Cousins, Errol Morris, Dennis Jakob*

P/Sun 8:00 PM - P/Mon 8:45 AM

## 11 A Tribute to Colin Firth



*Made possible in part by a donation from Cris Wasiak & Debbie Cameron*

Good things come to those who wait—if, in the meantime, they do good work. That's one lesson of Colin Firth's up-down-and-up career. After 60 films and 25 years, Firth won the role of a lifetime, the lead in Tom Ford's *A SINGLE MAN* (2009). An Oscar nomination and a BAFTA win followed. Soon, *The Daily Telegraph* was asking, "Could Colin Firth be the Great British Actor of Our Time?" His name, increasingly, was mentioned alongside that of Anthony Hopkins and Richard Burton. And David Thomson added Firth to the fifth edition of his iconic *The New Biographical Dictionary of Film*. "He began to reveal himself as a master actor," Thomson wrote, "all the more alluring because of his determined restraint."

Firth certainly has made the most of plum roles he's received along his journey. His career began by playing a principled Marxist public school student in *ANOTHER COUNTRY* (1984), and with a BAFTA-nominated role as a soldier crippled in the Falklands war in BBC's hugely controversial *TUMBLEDOWN* (1988). Firth's career-defining moment, pre-*SINGLE MAN*, however, featured him emerging from a pond, like Venus on the half-shell, in the TV miniseries *PRIDE AND PREJUDICE* (1995). Among the females whose hearts he melted were Helen Fielding and her fictional Bridget Jones, who swooningly mentions Colin Firth by name in the *Diary*. In a case of art imitating art, Firth was cast opposite Renée Zellweger in the Bridget Jones films.

Radiating intelligence and enormous charm—he's a matinee idol for sophisticates—Firth all along has demonstrated a relentless work ethic and catholic tastes (despite being the grandson of an Anglican priest on his father's side and Congregational ministers on his mother's). The result is Firth's fascinating filmography, from solid supporting parts in first-class films such as *THE ENGLISH PATIENT* (1996) and *SHAKESPEARE IN LOVE* (1998), to prominent roles in mainstream films including *LOVE ACTUALLY* (2003), *MAMMA MIA!* (2008) and *HOPE SPRINGS* (2003) to meaty leading roles in *FEVER PITCH* (1997), *WHERE THE TRUTH LIES* (2005), *GIRL WITH A PEARL EARRING* (TFF 2003), and *WHEN DID YOU LAST SEE YOUR FATHER?* (TFF 2007). In this year's *THE KING'S SPEECH*, Firth plays George VI, whose severe nervous stammer was one of the reasons that he was reluctant to assume the monarchy. —MB

*A selection of clips, followed by the presentation of the Silver Medallion, an onstage interview with Davia Nelson (Sunday) and Todd McCarthy (Monday), and a screening of THE KING'S SPEECH.*

Watching *THE KING'S SPEECH*, at first you wonder if Colin Firth can possibly keep up with Geoffrey Rush's whirling-dervish dynamism, but as the picture goes on the gravity shifts toward Firth, and you begin to think Rush's performance will fade into a parade of tics and shouts. Nothing like this happens. The characters gain strength and knowledge from each other, and you can see the same transference happening with the actors under Tom Hooper's fine direction. After the screening I attended, many people immediately said the same thing: "That was a real movie!" —GM (UK, 2010, 118m) *In person: Firth, Tom Hooper and Geoffrey Rush*

N/Fri 9:30 PM - M/Sat 9:30 AM - S/Sun 6:45 PM

## 12 Precious Life



Raida Abu-Mustafa is a young mother from Gaza who has already lost two children to the genetic disease that now afflicts her 5-month-old son Muhammad. At an Israeli hospital—one of the last places where Israelis and Palestinians can still interact peacefully—she meets pediatrician Raz Somech and Arab affairs reporter Shlomi Eldar, who gets her story broadcast on the evening news. Donations by viewers bring in enough money to pay for a bone marrow transplant, but this is only the beginning: Eldar decides to follow the story with his camera, and as he, Somech and Abu-Mustafa work together to find a matching donor, their fragile coalition is tested by both the war raging outside and their own conflicted loyalties. With his moving, shocking documentary, produced by Ehud Bleiberg (ADAM RESURRECTED [TFF 2008], THE BAND'S VISIT [TFF 2007]) Eldar asks a simple, urgent question: In a time of war and bloodshed, does the life of one child mean less, or more? —SA (Israel, 2010, 90m) *In person: Shlomi Eldar, Ehud Bleiberg*

L/Sat 8:30 PM - M/Sun 9:15 AM - S/Sun 9:00 PM

## 13 Incendies



Made possible by a donation from Keller Doss

After the death of their Lebanese mother Narwal (the luminous Lubna Azabal of PARADISE NOW [TFF 2005]), twentysomething twins Jeanne (Mélima Désormeaux-Poulin) and Simon (Maxim Gaudette) must digest startling new information: the father they were told was dead, along with a brother they never knew existed, are still alive. Denis Villeneuve takes them, and us, on a search for answers, discovering that the mystery of Narwal's true identity is deeply entwined in the appalling tragedy of the Lebanese civil war of the 1970s. Villeneuve (THE 32ND DAY OF AUGUST ON EARTH [TFF 1998], MAELSTRÖM, POLYTECHNIQUE) works from Wajdi Mouawad's highly regarded play, employing a brilliantly jagged, elliptical cinematic style to tell an unforgettable, at times shocking, story. The soundtrack juxtaposes rock and opera, and the visuals alternate between gritty, immediate documentary-style footage and poetic images of unearthly elegance and beauty. INCENDIES, translated as "scorched," is one of the most original and powerful political films in recent memory. —LG (Canada, 2010, 130m) *In person: Denis Villeneuve*

G/Sat 6:15 PM - O/Sat 8:30 PM - S/Mon 9:00 AM

## 14 The Princess of Montpensier



During 16th-century France's era of bloody struggle between Catholics and Protestants, the cultivated soldier-scholar Chabannes (played by the brilliant Lambert Wilson) grows disillusioned with the endless savagery. He is hired as an instructor for Marie (Mélanie Thierry), an irresistibly beautiful romantic-erotic prize sought by several young noblemen (superbly played by Gaspard Ulliel, Raphaël Personnaz and Grégoire Leprince-Ringuet). As he experiences his own forbidden desire for Marie, Chabannes must also protect her from the dangerously corrupt court dominated by Catherine de Medici. Former TFF Guest Director Bertrand Tavernier (SAFE CONDUCT [TFF 2002], 'ROUND MIDNIGHT, A SUNDAY IN THE COUNTRY [TFF 1984]) translates Madame de Lafayette's novel into a brilliant evocation of the tragic conflict between duty and passion. Though the themes are classic—the stuff of tragedies from Racine and Corneille—Tavernier, with the cinematographer Bruno de Keyzer's lyrical landscapes and Philippe Sardé's pulsing score, manages to make them feel passionately, urgently contemporary. —LG (France, 2010, 139m) *In person: Bertrand Tavernier*

N/Fri 7:00 PM - P/Sat 11:15 PM - G/Sun 1:15 PM

## 15 Inside Job



In his Oscar-nominated NO END IN SIGHT, Charles Ferguson described how the American government botched our military victory in Iraq by having no plan for the peace. Now, he demonstrates with remarkable clarity how American ineptitude and carelessness—this time in the unchecked deregulation and speculation on Wall Street—has corrupted the entire world economy. Matt Damon narrates this tour through a tangled forest of derivatives, credit default swaps and subprime mortgages, revealing exactly why the meltdowns of Lehman Brothers and Merrill Lynch were no accident. A successful entrepreneur turned filmmaker, Ferguson proves acutely perceptive about Wall Street's delusion: that speculative profits can accumulate forever. And his other background, as a social scientist, allows him access to the academic world that helped justify the shoddiest of financial strategies. Lucid, witty and terrifying, INSIDE JOB is a masterpiece of investigative reportage. —LG (U.S., 2010, 108m) *In person: Charles Ferguson, Audrey Marrs*

P/Sat 5:30 PM - C/Sun 8:00 PM - N/Mon 9:15AM

## 16 The First Grader



Made possible by a donation from Peter & Linda Bynoe

After the Kenyan government announces a new public school initiative, one surprising student insists on enrolling. Kimani Maruge, a poverty-stricken 84-year-old farmer, stubbornly demands on his right to learn to read and write, even if he has to sit next to six-year-olds. Carrying the scars of the fight against British colonial rule, both externally (he was tortured during years of imprisonment) and in his heart (he survived the murder of his family), Maruge is determined to participate in a new society. Director Justin Chadwick (BLEAK HOUSE) and writer Ann Peacock turn this inspiring true story into an elegant, economical exploration of a new Africa coping with sins of the past. Naomie Harris (28 DAYS LATER, TRISTRAM SHANDY) is excellent as the idealistic teacher who risks her career, and Oliver Litondo brings an intense Faulknerian dignity to our determined hero. -LG (U.K., 2010, 105m) Preceded by STRETCHING (d. François Vogel, U.S., 2009, 4m). *In person: Justin Chadwick, Naomie Harris*

P/Fri 11:15 PM - G/Sat 9:30 PM - N/Sun 1:15 PM

## 17 Tabloid



She is Joyce McKinney, a former beauty queen, Mensa-level genius and, perhaps, kidnapper and rapist. He is Errol Morris, a filmmaker fascinated with obsessive human behavior. To reveal much more about McKinney's strange odyssey would spoil the wild ride Morris builds in TABLOID; suffice it to say that, as in THE THIN BLUE LINE (1988) and the Oscar-winning FOG OF WAR (TFF 2003), Morris cultivates a compelling story about the fertile soil between truth and fiction. Morris's trademark interview style, clever reenactments and kinetic cutting give TABLOID a black humor, but one that easily passes into chilling intensity. And though Morris has called this film a love story, it is more: an exploration of America in an age when reality grows inseparable from Hollywood fantasy. -JS (U.S., 2010, 87m) Preceded by THE COW WHO WANTED TO BE A HAMBURGER (d. Bill Plympton, U.S., 2010, 6m). *In person: Errol Morris, Bill Plympton*

G/Sun 9:00 AM

## S1 Retour de Flamme in 3D



Who said 3D began in the 50s? Even the Lumières' ENTRANCE OF A TRAIN IN A STATION may have been shot in stereoscopic 3D. Following the success of last year's presentation of SAVED FROM THE FLAMES, Serge Bromberg returns with a completely new show dedicated to the amazing world of stereoscopic 3D, tracing its origins from the invention of cinema. Bromberg reveals discoveries, gleaned after years of searching attics and flea markets, from the early days of cinema through the most recent experiments. The program includes films by George Sidney, Dave Fleischer, Charley Bowers, Jack Hannah, Chuck Jones, Louis Lumière, Ward Kimball, John Lasseter, Georges Méliès and, of course, surprises from around the world, including from the Walt Disney Studios, Cinémathèque Française, the Academy of Motion Picture Arts and Sciences and the National Film Board of Canada. Bromberg accompanies this show with live piano and stories. You won't believe your two eyes. Special glasses provided at no extra cost. *Total run time: 100 minutes*

G/Sat 4:00 PM

## 18 A Letter to Elia



Martin Scorsese and Kent Jones' stunning biography clearly defines the enormous impact Elia Kazan had on modern performance, including his participation in The Group Theatre and groundbreaking work with actors including Brando, Clift and Dean. Kazan's naming of names at HUAC is explored. But the focus here is on the great director's struggle to discover his personal voice as a filmmaker. Punctuated by brief but beautiful quotes from Kazan, read by Elias Koteas, LETTER explores how Kazan's films, including ON THE WATERFRONT and A FACE IN THE CROWD, explored the moral and psychological tensions of the immigrant experience in America. The most gratifying elements, however, reveal with great delicacy and emotional force how Kazan influenced and informed Scorsese's own films. Of Scorsese's numerous documentaries focusing on film history, this is easily the finest. -LG (U.S., 2010, 60m) *Followed by a discussion of Kazan's legacy featuring Kent Jones, Todd McCarthy, Bertrand Tavernier, Peter Sellars*

19: P/Fri 2:00 PM - N/Sat 10:15 PM - M/Mon 1:15 PM  
 20: P/Fri 4:00 PM - N/Sun 3:30 PM - M/Mon 3:30 PM  
 21: P/Fri 6:00 PM - N/Sun 9:00 PM - M/Mon 6:00 PM

## 19 - 20 - 21 Carlos



Olivier Assayas's best movies, be they ensemble dramas (LATE AUGUST, EARLY SEPTEMBER and SUMMER HOURS) or twisted genre thrillers (DEMONLOVER, BOARDING GATE) feature a restless, nervous vitality, seeking insights into the fragility and fluidity of identities, whether individual, familial or national. In CARLOS, Assayas follows the legendary international terrorist Carlos the Jackal (the witty and charismatic Edgar Ramirez) at breakneck speed, tracking the protagonist's journeys, strategy sessions, negotiations, escapes and love affairs. His film describes the amorality of political alliances and the disintegration of all ideological conviction. Carlos, a fully modern antihero, gradually becomes a symbol of the post-modern political chaos we all inhabit. Shot in seven countries and eleven languages, and breathtakingly precise for every minute of its five and a half hours, CARLOS is Assayas's masterpiece to date. -LG (France, 2010, 101m, 107m, 118m) *In person: Olivier Assayas, Edgar Ramirez*

P/Sat 11:30 AM

## 22 Happy People: A Year in the Taiga



Paradise on earth? Through Werner Herzog's lens, that's what Bakhta, a village on the river Yenisei in Russia's far north, might seem like—especially if you don't mind the cold. "What looks like winter to us," Herzog tells us in this breathtaking, rich and frequently funny documentary, "is spring in the heart of Siberia." He and collaborator Dmitry Vasyukov capture the local people—nearly always in companionship with their dogs—making their own tools, trapping sable, felling trees to build boats, fishing, harvesting food for the long winter and holding ceremonies for the turning of the seasons. Plus they share their perspectives on greed, war and mortality, as the camera notes the arrival of modernity, in the form of helicopters and snowmobiles. "They live off the land and are self reliant, truly free," Herzog says. "No rules, no taxes, no government, no laws, no bureaucracy, no phones, no radio, equipped only with their individual values and standard of conduct." -GaM (Germany, 2010, 96m) *In person: Werner Herzog*

G/Fri 9:30 PM - C/Sat 2:45 PM - O/Sun 8:30 PM

## 23 The Way Back



Made possible by a donation from Elizabeth Redleaf

In his films THE YEAR OF LIVING DANGEROUSLY, WITNESS and THE TRUMAN SHOW, director Peter Weir uses extreme situations as wedges between his protagonists and their everyday lives. The best of Weir's films feature poetic landscapes, depicted with extraordinary visceral and sensual power. THE WAY BACK unfolds in a Dantean hell of a Siberian prison camp during Stalin's terror, with suspected political dissidents and brutal criminals suffering Nature's harshest fury. Adapted from Slavomir Rawicz's novel, the story follows six prisoners who undertake the suicidal, desperate project of escape, including an arduous trek through the mountains and deserts of Mongolia and the Himalayas. Ed Harris plays a misanthropic American expat, Colin Farrell a wily Russian thug, and Saoirse Ronan a mysterious girl encountered on the journey. The revelation, however, is young British actor Jim Sturgess as Janusz, an idealistic Pole and unexpected leader. -LG (U.K., 2010, 132M) *In person: Peter Weir, Ed Harris*

L/Fri 7:00 PM - L/Sat 6:30 PM - M/Mon 9:30 AM

## 24 Le Quattro Volte



In the first ten minutes, you see but one human face in Michelangelo Frammartino's second feature. That's a coughing, infirm goatherder patiently awaiting his imminent death. Otherwise, we get goats, plus astonishingly beautiful landscape images of the Calabria region of Italy. LE QUATTRO VOLTE explores the purest of pure interaction between man, animal and the immediate physical world, never taking much of an interest in dialogue or interpersonal human drama. But this is no ascetic, minimalist exercise. With a compelling sense of inevitability, this good shepherd's death and transfiguration occur, and what follows next is so mysterious and unpredictable as to bring the film into an entirely new realm of storytelling, one that investigates the cycles of nature at their core. The images in LE QUATTRO VOLTE are so vivid, alive and colorful that you find yourself entertained, moved and impressed. -LG (Italy, 2010, 88m) Preceded by FROZEN (d. Naghi Nemati, Iran, 2010, 13m). *In person: Michelangelo Frammartino*



G/Fri 6:15 PM - C/Fri 10:00 PM - N/Sat 10:00 AM

## 25 Tamara Drewe



Made possible by a donation from Elizabeth Redleaf

Fresh from his recent popular triumph exploring the machinations of British politics in *THE QUEEN*, Stephen Frears makes a delightful turn to witty, raunchy romantic comedy with this adaptation (from screenwriter Moira Buffini) of Posy Simmonds's popular graphic novel. Frears ingeniously weaves plot details from Thomas Hardy's *Far From the Madding Crowd* and *Return of the Native* in recounting the erotic mishaps that occur when a young journalist with literary aspirations and a new nose returns home from London to her small rural village. A visiting rock star (Dominic Cooper), a serially adulterous best-selling crime-writer (Roger Allam), and the hunky farmer who has known her since childhood (Luke Evans) are moths attracted to Tamara's long-legged flame. Cooper and Allam are sensationally funny, Evans authentically rugged and Hardy-esque, but the show belongs to Gemma Arterton, who, in the title role is smart, witty and sexy. -LG (U.K., 2010, 110m) *In person: Stephen Frears*

M/Sat 12:30 PM - C/Sat 11:15 PM - L/Sun 8:45 PM

## 26 If I Want To Whistle, I Whistle



Silviu is an aloof but watchful teenager in his last week of incarceration in a brutal juvenile prison camp in Romania. When he learns the mother he blames for ruining his life is about to claim his little brother, he comes unglued. Florin Șerban's directorial debut, co-written by producer Catalin Mitulescu, is reminiscent of the best work of the Dardennes brothers. And, after 4 MONTHS, 3 WEEKS AND 2 DAYS (TFF 2007), 12:08 EAST OF BUCHAREST (TFF 2006) and *THE DEATH OF MR. LAZARESCU*, Romania offers evidence that its out-of-nowhere New Wave continues to evolve and thrive. In *WHISTLE*, Șerban offers a patient, meticulous depiction of ungovernable circumstances closing in on our hero, creating only impossible options for him. All of this is best expressed in non-professional George Pistereanu's central performance, which combines silence and explosive violence to stunning effect. -LG (Romania, 2010, 94m) Preceded by *MICKY BADER* (d. Frida Kempff, Sweden-Norway, 2010, 14m). *In person: Florin Șerban*

P/Fri 8:45 PM - P/Sat 2:15 PM - C/Sat 8:45 PM

## 27 Never Let Me Go



Made possible by a donation from Warren & Becky Gottsegen

Though this English boarding school may seem perfect, a vicious and cruel reality lies just beneath the surface. As Ruth, Kathy and Tommy discover their roles in a nightmarish, totalitarian experiment, they together seek escape from the trap that, since birth, was set for them. Director Mark Romanek (*ONE HOUR PHOTO*) tells their story through flashbacks with the three (played as adults by Keira Knightley, Carey Mulligan and Andrew Garfield). *NEVER LET ME GO* combines Alex Garland's terse adaptation of Kazuo Ishiguro's novel (described by *Time* as the best of the decade), Rachel Portman's disquieting score, a superb supporting cast (including Golden Globe winner Sally Hawkins and 2005 TFF tributee Charlotte Rampling) and Adam Kimmel's beautifully subdued camera work. Even as this potent, haunting film hits its sci-fi marks, Romanek elevates it above genre into an exploration of first love, scientific folly and mortality. -LG (U.K./U.S., 2010, 103m) *In person: Mark Romanek, Andrew Garfield, Alex Garland, Kazuo Ishiguro, Carey Mulligan*

28a L/Sat 11:30 AM - 28b L/Sun 1:00 PM

## 28 The Tenth Inning



McGwire-Sosa, Barry Bonds and the steroids inquisition, a season-wrecking strike, the revival of the Yankees-Red Sox rivalry...the 15 years since Telluride's premiere of Ken Burns's *BASEBALL* have been as eventful as any period in the game's long history. Thankfully, Telluride's resident documentary hero has added four juicy hours to his 1994 series (the most watched in PBS history). Burns and co-director Lynn Novick, who both clearly love America's Game, make high drama of the McGwire-Sosa race for the home run title, several nail-biting World Series and the rise of the Japanese star Ichiro. But *TENTH INNING* is more than a highlight reel, as the filmmakers put the sport into a greater social context. What explains our fascination with failed heroes? Why were the steroids revelations so devastating to us? And what can this new, increasingly international era of baseball teach Americans about America? -JS (U.S., 2010, two parts, 120m, 124m) *In person: Ken Burns*

## SPECIAL MEDALLION: UCLA FILM &amp; TELEVISION ARCHIVE

The Festival annually celebrates a hero of cinema—an organization or individual—that preserves, honors and presents great movies. Past recipients include the Criterion Collection, HBO, Ted Turner, Stanley Kauffman and Manny Farber.

Though the youngest of America's major film archives, the UCLA Film & Television Archive stands proudly alongside them. Founded in 1965 as a part of the UCLA School of Theater, Film and Television, the Archive is a vital part of the L.A. film scene and world-class contributor to the cause of film preservation. The late, great film historian and teacher (and former TFF director) William K. Everson maintained that finding and saving rare movies was only worthwhile if one also shared them with audiences.

From its inception, UCLA has followed that precept, providing students and film buffs in Los Angeles with a steady and diverse roster of programming. Meanwhile, the Archive has become a repository for thousands of films from a wide variety of sources, ranging from the Directors Guild of America to Outfest, and encompassing the entire Hearst-Metrotone Newsreel library—27 million feet of film—and Paramount and Warner Bros.' 35mm nitrate film inventories. Longtime Preservation Officer Bob Gitt brought worldwide attention to the Archive through his painstaking restoration of films including the first three-color Technicolor feature, *Becky Sharp* (1935). In 1988, under director Bob Rosen, the Archive's Festival of Preservation showed off its latest achievements, from early Vitaphone talkies to landmark works of contemporary independent and documentary filmmaking. Prints of UCLA's lovingly restored films now travel the globe to be screened at archives, museums, and festivals, and turn up on DVD. A recently completed web site (<http://animation.library.ucla.edu/>) offers examples of rare silent animation from the Archive online, accompanied by expert commentary. Under current director Jan-Christopher Horak, the dedicated Archive staff continues to break new ground in preservation and programming, as work continues on an expansive new preservation center. UCLA's precious nitrate prints and negatives were moved to the \$39 million vault in 2008. As a film buff and Los Angeles resident, I have ample reason to be grateful to the UCLA Film & Television Archive, for nourishing the film community, locally and internationally. The Telluride Film Festival couldn't find a more deserving recipient of its Special Medallion. —Leonard Maltin

S/Sun 11:45 AM

## 29 Treasures from UCLA



Jan-Christopher Horak, director of the UCLA Film & Television Archive, begins this selection of works with *MULTIPLE SIDOSIS* (d. Sid Laverents, U.S., 1970, 10m), an unforgettable amateur music film (now in the National Registry), and the trailer for *PARTING GLANCES* (d. Bill Sherwood, U.S., 1986, 3m),

a seminal film restored in conjunction with Outfest. UCLA holds the entire Hearst Newsreel archive, including "Red Crisis Stirrs Nation" from 1948. Next: an outrageous musical segment from the early color sound film *FOLLOW THRU* (d. Lloyd Corrigan, U.S., 1930, 9m); *A DATE WITH DUKE* (U.S., 1947, 9m), in which a jazz legend has a stunningly restored Technicolor interaction with George Pal's Puppatoons; and the experimental short *WEDLOCK* (d. Louis Clyde Stoumen/Ed Spiegel, U.S., 1950, 4m). The success of UCLA's triumphant restoration of *THE RED SHOES* (d. Michael Powell, Emeric Pressburger, England, 1948) is illustrated with before-and-after footage. Plus the presentation of the Special Medallion...and surprises. Total program time: 105 minutes. Followed by a conversation between Jan-Christopher Horak and 2009 Special Medallion recipient Serge Bromberg.

Presented by the UCLA Film &amp; Television Archive M/Fri 4:30 PM - M/Sat 3:15 PM

## 30 Brandy in the Wilderness



Completed and briefly released at the end of the 1960s (and again, in varying forms, in the early 1970s), Stanton Kaye's film disappeared in the decades thereafter. Yet, for those who have seen it, the film assuredly ranks with Jim McBride's *DAVID HOLZMAN'S DIARY* and Monte Hellman's *TWO-LANE BLACKTOP* as one of the great American films of the era. Director/writer/cinematographer Stanton Kaye stars as Simon Weiss, an independent filmmaker in a dependent and dysfunctional relationship with the titular Brandy (co-writer Michaux French). Within a modest framework—a cross-country filming trip goes awry—*BRANDY* cleverly intersperses vérité footage, faux-autobiographical detail, staged sequences and occasional snapshot collages of questionable veracity, deliberately distorting the tenuous intersection between fiction and reality. Straying well beyond the conventional borders of narrative or documentary filmmaking, Kaye's lost and found *BRANDY* is a work of unmistakable genius...and scheduled for restoration by UCLA. —JM (U.S., 1968, 72m) *In person: Stanton Kaye*

Presented by the UCLA Film &amp; Television Archive

G/Sun 4:15 PM

## 31 Chicago



"The drama of a Big City," the titles of *CHICAGO* tell us, "and a little girl who was all wrong." Likely the one movie Cecil B. DeMille directed but refused credit for, the jazz-era classic follows murderess Roxie Hart (played with spectacular rotten-dame spunk by Phyllis Haver) as she brilliantly navigates a new world of fame, courtrooms, yellow journalism and lovers old and new. DeMille and/or his assistant Frank Urson (officially credited as director) crafted a sensational blend of satire and high melodrama, showing how Roxie parlays the killing of her lover into celebrity. Long thought lost, *CHICAGO* was recently discovered in DeMille's vaults and restored by the UCLA Film & Television Archive. As evidenced by the Oscar-winning 2002 remake and the ongoing 15-year Broadway run of the play, Roxie's bad-girl story remains titillating even today. —JS (U.S., 1927, 119m) *Introduced by Jan-Christopher Horak and featuring a live, original score performed by the Mont Alto Orchestra*

N/Sat 4:00 PM - P/Sun 8:30 AM - G/Sun 7:00 PM

32 **Biutiful**

Some of the scenes in Alejandro González Iñárritu's gorgeous, melancholy tone poem are wrenching. Others hit home with a punch to the solar plexus. This exploration of love, fatherhood and guilt from Iñárritu (21 GRAMS, BABEL [TFF 2006]) follows Uxbal (Oscar winner Javier Bardem), an underworld figure and devoted single dad. As he roams the streets of Barcelona, Uxbal finds himself liberated from his quotidian life, developing both greater insight and suffering greater pain, a good man whose best intentions will never be enough. Iñárritu and Bardem explore Uxbal's life and identity with Joycean élan: this is a film rich with ambiguity, contradictions and lyricism. For all the complexity of Iñárritu's previous films, with their fractured, multiple narratives and array of international characters, BIUTIFUL is his most intricate, piercing study yet of the human condition. —KH (Mexico, 2010, 138m)

*In person: Alejandro González Iñárritu*

M/Fri 10:00 PM - N/Sat 7:15 PM - C/Sun 5:15 PM

33 **Of Gods and Men**

*Made possible by a donation from John Steel & Bunny Freidus*

In this year's winner of the Grand Jury Prize at Cannes, director Xavier Beauvois recounts the harrowing true story of a brotherhood of French monks in the highlands of North Africa. As the Algerian Civil War of the 1990s escalates, they find themselves threatened by Islamic extremists. Starring a gifted ensemble cast led by the empathic Lambert Wilson (as resident religious scholar Brother Christian), the film begins as a bucolic chronicle of these simple men of God and their gentle relationship with their Muslim neighbors, to whom they provide much needed medical care and other services. When the insurgents arrive, they find themselves faced with an impossible decision: to flee, or to stand their ground and fulfill their spiritual mission. Magnificently photographed by cinematographer Caroline Champetier in compositions that suggest Renaissance paintings, OF GODS AND MEN is a poetic, austere beautiful triumph. —SF (France, 2010, 120m)

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Salman Rushdie, Buck Henry, Laurie Anderson, Stephen Sondheim, Peter Sellars, Slavoj Žižek and Alexander Payne.

*Guest Director  
Program sponsored  
by the Academy of  
Motion Picture  
Arts & Sciences*

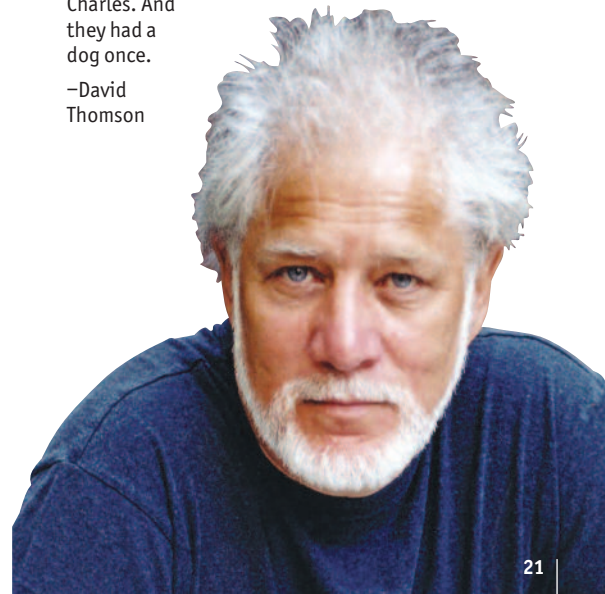
**Michael Ondaatje**

Untidy but infernally handsome; enchantingly quiet yet entirely firm; a man of letters crazy about the movies; born in Sri Lanka, educated in England, turned into a Canadian—when will he get his life right? He is the poet of Billy the Kid and the dedicated Boswell to Walter Murch's Johnson. He is also the author of *The English Patient*, a landmark among modern novels, and a book that inspired a prospect of experimental inwardness and exciting visible action in contemporary cinema. The collaboration that occurred among Michael and Anthony Minghella, Saul Zaentz and Walter Murch, is one of the happiest and most intricate backstories, and all the more elusive now that the fabulous Minghella has gone away.

I fear I know Michael too well to be coherent about him—yet I treasure every fresh meeting for the chance to learn more about this far-fetched creation. We were at school together in the 1890s—at Dulwich College in England (the alma mater of Michael Powell, Raymond Chandler and Leslie Howard)—yet as far as we can recall we exercised immense, perverse restraint and never spoke to each other there. Instead, we left friendship to another day. In addition, we shared the bewilderment later on that while our school boasted of its cricketers, Antarctic explorers and great scoundrels, it never told us about Michael Powell.

Still, in the way of introducing him to the Telluride Film Festival and recommending him to you, let me just say that he is in love with movies and the evasive show-off in movie people. He has been a juror at Cannes; he has made films himself; he has talked to Juliette Binoche; and he has a generous love of things as far-ranging as LUST, CAUTION and Michael Mann's THE LAST OF THE MOHICANS. He also does a double act of good cop, bad cop with his brilliant wife Linda Spalding that is a little reminiscent of Nick and Nora Charles. And they had a dog once.

—David Thomson



L/Fri 9:15 PM

## 34 The Ascent



In this powerful black-and-white film, the viewer barely gets a few feet above the ice and snow of a terrible Belarus winter in 1942. We follow two Soviet partisans who have been sent on a mission to find food for their company, and as they come upon various individuals and families and seem to step deeper and deeper into danger, we long to escape, but cannot, the evidence of their progress towards their fate. When the two are captured by the Nazis and interrogated by a collaborator, the film lifts into a devastating story of religious redemption and damnation. In spite of the religious iconography and subject, this tough unsentimental Russian film, which was seen at Telluride in 1977, is faultlessly and intimately directed by Larisa Shepitko, who was 39 years old at the time and died tragically just two years later in a car crash. —MO (U.S.S.R., 1977, 111m, archive print)

M/Sat 8:30 PM

## 35 Confidence



The Hungarian director István Szabó is best known for *MEPHISTO* and *COLONEL REDL*. But before those masterworks he made *CONFIDENCE*, based on a script by Szabó and Erika Szántó. The story takes place in Hungary at the end of the Second World War, and focuses on a woman whose husband is part of the underground and who is made to share an apartment with another man, also in the underground. By necessity they pretend to be husband and wife. The man is utterly paranoid that she will somehow betray him. He begins coaching her, testing her. They fall in love and it goes on from there. The fear and the paranoia and the desire do not stop. The film has all of Szabó's powers of capturing devastating intimacy in his two leading actors, Ildikó Bánsági and Péter Andorai. Everything in their lives is on the table, tested during the last days of the war. —MO (Hungary, 1980, 105m, archive print)

C/Sun 2:30 PM

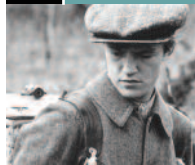
## 36 Fat City



In 1969 Leonard Gardner wrote one of America's great novels. It was about small-time boxing in Stockton, California in the 1950s, a book that is, the novelist Denis Johnson says, "so precisely written and giving such value to its words that I felt I could almost read it with my fingers." Many writers still feel that way about the book. So we all worried when we heard there was a film coming. But they used Gardner's script, and shot it in Stockton. It is one of John Huston's quiet masterpieces, featuring utterly convincing performances by Stacy Keach, a very young Jeff Bridges, and Susan Tyrrell. Conrad Hall was the cameraman. One fight Keach participates in is so unreadable (unlike most fights in a boxing movie) that the tension is exhausting. So is a brief, disturbing performance by Sixto Rodriguez as an injured boxer. *FAT CITY* has a huge, authentic, utterly convincing and compassionate quietness. —MO (U.S., 1972, 100m, archive print) *In person: Leonard Gardner*

M/Sun 9:00 PM

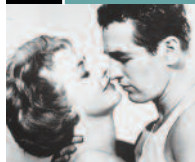
## 37 Here's Your Life



Though Jan Troell's *THE IMMIGRANTS* and *THE NEW LAND* became well known in the early 1970s, his first film is even more wonderful. Never released in North America or on DVD and based on Eyvind Johnson's novel, *HERE'S YOUR LIFE* is a *bildungsroman* about a young man in his late teens working in "various jobs—as a logger, as a projectionist, as part of a small theatrical troupe—and developing, during this scattered, informal education, a political and artistic stance to the world around him. As always with Troell (a tributee in 2008), the camerawork is so rare that you know you have never seen anything like this before. The long drives, the two men dancing joyously in the nude, a love scene on bicycles—all are unbelievably vivid. A great, unforgettable film. —MO (Sweden, 1966, 169m) *A new restoration from the Swedish Institute*

P/Sat 8:30 AM

## 38 The Hustler



*Made possible by the support of Turner Classic Movies*

When I saw *THE HUSTLER* at the age of 18, I first became aware of the remarkable editing of Dede Allen, who sadly died this year. The list of films she edited, from *BONNIE AND CLYDE* to *DOG DAY AFTERNOON* to *NIGHT MOVES*, is mythological. *THE HUSTLER* also has a wide range of casting and performance, from the haunting Piper Laurie, to an uncharacteristic Jackie Gleason, and the barely contained virility and power of George C. Scott. ("You know where my car is? It's the one parked beside the fire hydrant.") Cameraman Eugen Schüfftan's past in shooting documentaries gave the pool hall locations a complete believability. Director Robert Rossen based his screenplay on a book by Walter Tevis, who wrote hard-edged novels about "competition," including a great one on chess called *The Queen's Gambit*. Anyway, at 18 I decided I would become either a film editor or a pool player. —MO (U.S., 1961, 134m, archive print)

L/Mon 9:30 AM

## 39 Mother Dao, the Turtlelike



Julio Cortázar, writing to Luis Buñuel: "In your films there is the dizzying plunge into reality that in the end is the only thing that matters to poets." If there is any film that takes this to noble extremes it is *MOTHER DAO, THE TURTLELIKE*. Vincent Monnikendam edited the silent footage from 200 documentaries about Dutch colonialism in Indonesia, shot between 1912 and 1933, into the most subtle of structures and added a minimal soundtrack of natural sounds, Indonesian music and spoken poetry. What results is a devastating portrait of colonialism so hypnotic you cannot turn away, even with an appalled attitude. Somehow, in spite of all the craft that went into it, it feels more like a caught document than a documentary. Susan Sontag, who often championed this film, said, "MOTHER DAO has to be the strongest, most important film ever made in a fascinating genre." —MO (Netherlands, 1995, 90m, archive print)

## Passes

Passholders are admitted to the theatres first. These symbols: ▲, ■, ● on the pass direct passholders to their appropriate queue at each theatre. Please read the back of your pass for information on what your pass does and does not provide.

## TBAs

The Telluride Film Festival schedule has been designed to accommodate all passholders at all programs, but not at all screenings. 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

This icon  delineates a show that is free and open to the public. Passholders admitted first to indoor shows.

## Qs

Except for Chuck Jones' Cinema (see below), all theatre venues use 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 distributed from 90 minutes until 30 minutes prior to any show from our Acme Booths, which open daily at 7:30 a.m.:

1. At the Acme Booth located near Brigadoon at the gondola base.
2. At the Acme Booth next to Chuck Jones' Cinema in the Mountain Village plaza.

W2s are distributed to all passholders (Acme's excepted), 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.

## Festival Kiosks and WiFi Hot Spots

Powered by Time Warner Cable Business Class with additional support from DELL. Make informed decisions about the next movie you want to see by looking for our black tents throughout town where you can find real time information on available seats and start times. And browse the web at our WiFi hot spot conveniently located in Elks Park.

## Schedule Information

In this catalog and throughout the Festival, a movie screen-shaped icon identifies the shows that play. 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 [230 seats]
- N** | Nugget Theater [185 seats]
- M** | Masons Hall Cinema [150 seats]
- L** | Le Pierre [140 seats]
- B** | The Backlot [50 seats]

**O** | Abel Gance Open Air Cinema

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, as well as possible surprise sneak previews.

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

-  **35** | Show
-  | Festivity
-  | Talking Head
-  | Free Show

## Friday, September 3

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
5	<b>19</b> Carlos: 2:00 PM					<b>30</b> Brandy/ Wilderness		<b>H</b> Moguls and Movie Stars w/ <b>Q&amp;A</b> 12 PM <b>B</b> Cameraman: Life/Work/Jack Cardiff w/ <b>Q&amp;A</b> 2:30 PM <b>F</b> Hurricane Kalatozov 4:45 PM <b>G</b> The Magnificent Tati 6:30 PM	
6	<b>20</b> Carlos: 4:00 PM		<b>2</b> Chico and Rita	<b>1a</b> A Tribute to Peter Weir	<b>15</b> Inside Job	<b>3</b> Poetry		<b>L</b> The World According to Ion B.	<b>5</b> Oka! Amerikee
7	<b>21</b> Carlos: 6:00 PM	<b>25</b> Tamara Drewe	<b>S3</b> Great Expectations				<b>24</b> Le Quattro Volte		
8		<b>Q &amp; A</b>							
9	<b>27</b> Never Let Me Go		<b>Q &amp; A</b>	<b>2</b> Chico and Rita	<b>12</b> Precious Life	<b>Q &amp; A</b>	<b>34</b> The Ascent	<b>Q &amp; A</b>	
10		<b>23</b> The Way Back	<b>25</b> Tamara Drewe	<b>Q &amp; A</b>		<b>33</b> Of Gods and Men		<b>D</b> Daniel Schmid: Le Chat Qui Pense	
11									
12	<b>17</b> Tabloid								
1									

# Schedule

Saturday, September 4

35 | Show d | Talking Head  
☆ | Festivity S | Free Show

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	<span style="border: 1px solid black; padding: 2px;">38</span> The Hustler		<span style="border: 1px solid black; padding: 2px;">10</span> The First Movie	<span style="border: 1px solid black; padding: 2px;">3</span> Poetry		<span style="border: 1px solid black; padding: 2px;">12</span> Precious Life	<span style="border: 1px solid black; padding: 2px;">9</span> Moana	<span style="border: 1px solid black; padding: 2px;">E</span> Documentarist	
10		<span style="border: 1px solid black; padding: 2px;">1a</span> A Tribute to Peter Weir	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">25</span> Tamara Drewe			<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	
11						<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">L</span> The World According to Ion B.	<span style="border: 1px solid black; padding: 2px;">d</span> Cardinale/Mankiewicz
N	<span style="border: 1px solid black; padding: 2px;">22</span> Happy People: A Year in the Taiga		TBA			<span style="border: 1px solid black; padding: 2px;">28a</span> The Tenth Inning (part 1)		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">a</span> What's Love...
1	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>			<span style="border: 1px solid black; padding: 2px;">4</span> Rotaie	<span style="border: 1px solid black; padding: 2px;">8</span> Another Year	<span style="border: 1px solid black; padding: 2px;">26</span> If I Want To Whistle, I Whistle		<span style="border: 1px solid black; padding: 2px;">J</span> On Being There	
2		TBA				<span style="border: 1px solid black; padding: 2px;">S6</span> Return of the Poet		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">e</span> Assayas/Marcus
3	<span style="border: 1px solid black; padding: 2px;">27</span> Never Let Me Go		<span style="border: 1px solid black; padding: 2px;">23</span> The Way Back	<span style="border: 1px solid black; padding: 2px;">5</span> Oka! Amerikee	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">30</span> Brandy/Wilderness		<span style="border: 1px solid black; padding: 2px;">G</span> The Magnificent Tati	
4	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">18</span> A Letter to Elia	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">32</span> Biutiful	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	TBA	<span style="border: 1px solid black; padding: 2px;">I</span> Music Makers...	
5		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>				<span style="border: 1px solid black; padding: 2px;">C</span> Chekhov for Children	<span style="border: 1px solid black; padding: 2px;">f</span> Ondaatje/Ishiguro
6	<span style="border: 1px solid black; padding: 2px;">16</span> The First Grader	<span style="border: 1px solid black; padding: 2px;">14</span> The Princess of Montpensier	<span style="border: 1px solid black; padding: 2px;">S2</span> Student Prints	<span style="border: 1px solid black; padding: 2px;">6</span> A Tribute to Claudia Cardinale & The Girl with the Suitcase		TBA	<span style="border: 1px solid black; padding: 2px;">24</span> Le Quattro Volte	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	
7	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">33</span> Of Gods and Men			<span style="border: 1px solid black; padding: 2px;">J</span> Camera-man: The Life and Work of Jack Cardiff	
8					<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">35</span> Confidence	<span style="border: 1px solid black; padding: 2px;">13</span> Incendies	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">14</span> The Princess of Montpensier
9			<span style="border: 1px solid black; padding: 2px;">27</span> Never Let Me Go					<span style="border: 1px solid black; padding: 2px;">A</span> Bergman	
10	TBA	<span style="border: 1px solid black; padding: 2px;">17</span> Tabloid		<span style="border: 1px solid black; padding: 2px;">7</span> The Illusionist	<span style="border: 1px solid black; padding: 2px;">19</span> Carlos				
11		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>				TBA			
12	<span style="border: 1px solid black; padding: 2px;">15</span> Inside Job		<span style="border: 1px solid black; padding: 2px;">26</span> If I Want To Whistle, I Whistle						
1									

# Schedule

Sunday, September 5

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8	<span style="border: 1px solid black; padding: 2px;">32</span> Biutiful		<span style="border: 1px solid black; padding: 2px;">7</span> The Illusionist					<span style="border: 1px solid black; padding: 2px;">K</span> Pygmies in Paris	
9		<span style="border: 1px solid black; padding: 2px;">S1</span> Retour de Flamme 3D	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">8</span> Another Year	<span style="border: 1px solid black; padding: 2px;">☆</span> Millions	<span style="border: 1px solid black; padding: 2px;">13</span> Incendies		<span style="border: 1px solid black; padding: 2px;">C</span> Chekhov for Children	<span style="border: 1px solid black; padding: 2px;">g</span> Morris/Ferguson
10	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>				<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">10</span> The First Movie	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">b</span> Human/Nature
11			<span style="border: 1px solid black; padding: 2px;">6</span> A Tribute to Claudia Cardinale & The Girl with the Suitcase	<span style="border: 1px solid black; padding: 2px;">29</span> Treasures from UCLA				<span style="border: 1px solid black; padding: 2px;">I</span> Music Makers...	
N	<span style="border: 1px solid black; padding: 2px;">7</span> The Illusionist							<span style="border: 1px solid black; padding: 2px;">H</span> Moguls and Movie Stars	<span style="border: 1px solid black; padding: 2px;">h</span> Sellers/Guest
1		<span style="border: 1px solid black; padding: 2px;">15</span> Inside Job	<span style="border: 1px solid black; padding: 2px;">36</span> Fat City	<span style="border: 1px solid black; padding: 2px;">9</span> Moana	<span style="border: 1px solid black; padding: 2px;">17</span> Tabloid	<span style="border: 1px solid black; padding: 2px;">S5</span> Border	<span style="border: 1px solid black; padding: 2px;">28b</span> The Tenth Inning (part 2)	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	
2		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>		<span style="border: 1px solid black; padding: 2px;">A</span> Bergman	
3	TBA		<span style="border: 1px solid black; padding: 2px;">31</span> Chicago	<span style="border: 1px solid black; padding: 2px;">10</span> The First Movie					
4		<span style="border: 1px solid black; padding: 2px;">5</span> Oka! Amerikee	<span style="border: 1px solid black; padding: 2px;">33</span> Of Gods and Men		<span style="border: 1px solid black; padding: 2px;">20</span> Carlos	TBA	TBA	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	
5					<span style="border: 1px solid black; padding: 2px;">10</span> Carlos				
6					<span style="border: 1px solid black; padding: 2px;">31</span> Chicago				
7		<span style="border: 1px solid black; padding: 2px;">32</span> Biutiful		<span style="border: 1px solid black; padding: 2px;">12</span> Precious Life	<span style="border: 1px solid black; padding: 2px;">S4</span> Calling Cards			<span style="border: 1px solid black; padding: 2px;">J</span> On Being There	
8	<span style="border: 1px solid black; padding: 2px;">11</span> A Tribute to Colin Firth & King's Speech		<span style="border: 1px solid black; padding: 2px;">16</span> The First Grader	<span style="border: 1px solid black; padding: 2px;">13</span> Incendies	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">21</span> Carlos	<span style="border: 1px solid black; padding: 2px;">37</span> Here's Your Life	<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	<span style="border: 1px solid black; padding: 2px;">23</span> The Way Back
9								<span style="border: 1px solid black; padding: 2px;">E</span> Documentarist	
10								<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>	
11		TBA	TBA		<span style="border: 1px solid black; padding: 2px;">Q &amp; A</span>				
12	<span style="border: 1px solid black; padding: 2px;">2</span> Chico and Rita								
1									

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	<b>11</b> A Tribute to Colin Firth & King's Speech	<b>8</b> Another Year	<b>3</b> Poetry	<b>14</b> The Princess of Montpensier	<b>16</b> The First Grader	<b>24</b> Le Quattro Volte	<b>39</b> Mother Dao, the Turtle-like	<b>D</b> Daniel Schmid: Le Chat Qui Pense	<b>i</b> TBA
10						<b>Q &amp; A</b>			<b>i</b> TBA
11				<b>Q &amp; A</b>					<b>i</b> TBA
N						<span style="color: blue;">★</span> <b>Labor Day Picnic In Town Park</b>			<b>c</b> Do You See...
1			TBA			<b>19</b> Carlos		<b>F</b> Hurricane Kalatovov	<b>j</b> Rush/Hooper
2	TBA	TBA					TBA		<b>j</b> Rush/Hooper
3								<b>K</b> Pygmies in Paris	
4						<b>20</b> Carlos			
5	TBA	TBA	TBA				TBA		
6									
7		TBA	TBA			<b>21</b> Carlos	TBA		
8	TBA								
9									
10				TBA	TBA	TBA	TBA		TBA
11									

### 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.

### Brigadoon

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

**Brigadoon Plaza (next to the gondola station)**

**Brigadoon's hours:**

- Thursday 12 PM - 5 PM
- Friday 8 AM - 6 PM
- Saturday 8:30 AM - 5 PM
- Sunday 9 AM - 5 PM
- Monday 9 AM - 5 PM

**Festival Box Office hours:**

- Thursday 12 PM - 5 PM
- Friday 8 AM - 10 PM
- Saturday 8 AM - 6 PM
- Sunday 9 AM - 5 PM
- Monday 9 AM - 5 PM

This one-stop Festival headquarters includes:

- The Hospitality Center**, where you'll find Festival programs, pass lanyards, copies of The Film Watch, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- Festival Memorabilia Store**, the place to purchase Festival garb, posters, logo wear and Festival-related books, along with a variety of treasures from Telluride Film Festivals past.
- The Brig Bookstore**, featuring books by Kazuo Ishiguro and Michael Ondaatje and DVDs from Flicker Alley, Mont Alto Orchestra and UCLA Film & Television Archive. See Festivities, page 39, for booksigning sessions.
- And just next door, **The Press Office**, for the intrepid members of the media who have made the trek to Telluride.
- Directly across Brigadoon Plaza you'll find the **Festival Box Office**, for all pass issues, including sales of the Late Show Ticket.

### Digital Lounge at Brigadoon

At Brigadoon during operating hours; free to all.

Powered by Time Warner Cable Business Class with additional support from DELL

A must stop at the Festival is the Digital Lounge at the Brigadoon Hospitality Tent for free access to the Internet. There you can watch a selection of Festival Short Films, check live theater "Q" ticket info, and access the Festival schedule.

### Hydration Stations

Throughout Telluride and Mountain Village

Join TFF in the battle against plastic. No more endless little water bottles! Together TFF, Brita and FilterForGood.com bring you crystal-clear filtered water that will be available throughout the towns of Telluride and Mountain Village at watering stations. Locations noted in your program guide map. Pick up your big bottle at Brigadoon by presenting your pass for a punch. Fill up as often as you can and enjoy the refreshment without the guilt.

### 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.

C/Sat 6:00 PM

## S2 Student Prints

The best in student-produced work from around the world. *Curated and presented by Godfrey Reggio, followed by Q&A with filmmakers. Total run time: 97 minutes. Free after all passholders have been seated.*



**OFF SEASON** (d. Jonathan Van Tulleken, U.S., Columbia University, 2009, 14m) In the chilling dead of winter, a thief breaks into the wrong summer cottage.



**THE QUEEN\*** (d. Christina Choe, U.S., Columbia University, 2009, 8m) A young drycleaner imagines the prom of his dreams.



**WOMAN IN PURPLE\*** (d. Igor Drljaca, Bosnia and Herzegovina/Canada, York University, 2009, 13m) Fast becoming a man, a boy wonders: Was that her?



**ON LEAVE\*** (d. Asaf Saban, Israel, Beit-Berl College, 2009, 14m) A soldier returns home to his family and girlfriend, but something has changed.



**WOLVES** (d. Rafael Sommerhalder, U.K., Royal College of Art, 2010, 7m) A man on the subway has a wild dream.



**THE LOVE SONG OF ISKRA PRUFROCK\*** (d. Lucy Gaffy, Australia, Australia Film and Television School, 2009, 16m) A refugee confronts a troubling past in a strange town.



**DREAMS AWAKE\*** (d. Kevin Gordon and Rebekah Meredith, U.S., Stanford University, 2010, 7m) Far from home, a man discovers his strength and uses it for the good of his community.



**GOD OF LOVE\*** (d. Lukas Matheny, U.S., New York University, 2010, 18m) A talented dart-throwing singer discovers how best to use the gift of love.

### STUDENT PROGRAMS

*Our future is orange! All students wear orange passes—ask them about their experience and meet Telluride's future filmmakers and passholders.*

#### Student Symposium

Celebrating its 22nd glorious 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. For more information on all the education programs, pick up a brochure at Brigadoon.

*Both programs made possible in part by a contribution from George & Pam Hamel, with additional support provided by Pangea Media Productions, LLC and Facets Multi-Media*

#### City Lights Project

Building on the success of the Student Symposium and marking its 11th anniversary, 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.

C/Fri 7:15 PM

## S3 Great Expectations

While outstanding works in their own right, these three featurettes leave us eagerly anticipating full-length works from their directors. *Introduced by Godfrey Reggio. Total run time: 99 minutes. Free after all passholders have been seated.*



**COME TO ME\*** (d. Ewa Banaszekiewicz, Poland, 2010, 31m) A desperate woman returns to Warsaw, in search of her boyfriend and finds an unlikely friend.



**POSTER GIRL\*** (d. Sara Nesson, U.S., 2010, 38m) An All-American girl enlists; a wounded woman returns. Her testimony makes her a hero.



**FATENAH\*** (d. Ahmad Habash, Palestine, 2010, 30m) Isolated in the Gaza Strip, a woman struggles to receive the help she needs. The first Palestinian 3D animation.

N/Sun 6:15 PM

## S4 Calling Cards

A collection of outstanding new short films by emerging filmmakers. *Introduced by Godfrey Reggio. Total run time: 103 minutes. Free after passholders have been seated.*



**FLAWED\*** (d. Andrea Dorfman, Canada, 2010, 12m) There's nothing like a new romance to help us consider our own self-image.



**HIDEG BEREK** (d. Mihály Schwechtje, Hungary, 2009, 16m) Two boys, living moment to moment, navigate an urban wilderness.



**TUSSILAGO** (d. Jonas Odell, Sweden, 2010, 14m) A kinetic tale of kidnapping, bank heists and failed romance.



**ON THE RUN WITH ABDUL\*** (d. David Lalé, Kristian Hove, James Newton, U.K., 2009, 23m) Three filmmakers find themselves entangled with an Afghan refugee.



**DEEPER THAN YESTERDAY** (d. Ariel Kleiman, Australia, 2010, 20m) After three months under the sea, it is savagery that begins to surface.



**LET'S HARVEST THE ORGANS OF DEATH ROW INMATES\*** (d. Max Joseph, Chris Weller, U.S., 2010, 2m) Just do the math!



**EZRA RISHONA\*** (d. Yarden Karmin, Israel, 2009, 16m) Why, exactly, would he come to visit on this particular day?

\*denotes filmmaker in person



These short masterpieces play before feature films.



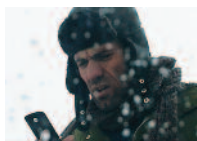
**THE COW WHO WANTED TO BE A HAMBURGER\***  
(d. Bill Plympton, U.S., 2010, 6m)  
For the ambitious bovine, it's no pain, no gain.  
**17** Precedes TABLOID.



**DENNIS JAKOB UNPLUGGED\***  
(d. Errol Morris, U.S., 2010, 8m)  
The ultimate film lover shares his passion. And it's contagious.  
**10** Precedes the THE FIRST MOVIE.



**FOR THE BIRDS\***  
(d. Ralph Eggleston, U.S., 2000, 6m)  
Move over little birds, the big bird's moving in. Our poster artist's delightful Oscar-winning animation.  
**7** Precedes THE ILLUSIONIST.



**FROZEN**  
(d. Naghi Nemati, Iran, 2010, 13m)  
Stranded and alone, with the temperature dropping...  
**24** Precedes LE QUATTRO VOLTE.



**MICKY BADER**  
(d. Frida Kempff, Sweden-Norway, 2010, 14m)  
Approaching a landmark birthday, a woman dips into her eventful personal history.  
**26** Precedes IF I WANT TO WHISTLE, I WHISTLE.



**THE SHADOW'S DREAM**  
(d. Jeffrey Scher, U.S., 2009, 3m)  
Keep your eyes on the sidewalk. What can we learn? Who can we see?  
**2** Precedes CHICO AND RITA.



**STRETCHING**  
(d. François Vogel, U.S., 2009, 4m)  
Flex and the whole world flexes with you.  
**16** Precedes THE FIRST GRADER.

\*denotes filmmaker in person

## SPOTLIGHT ON HARUTYUN KHACHATRYAN

In an ideal world, the filmmaker Harutyun Khachatryan would be as well known as Walt Whitman. But Khachatryan remains an awesome discovery, a poet whose language is almost purely visual and whose films—deeply connected to Armenia, his homeland—explore freedom, home, land and nation. Born in Akhalkalak, Georgia, in 1944, Khachatryan studied film in Yerevan and has worked mostly in documentary since 1981. His 12 shorts and features take on tough subjects: the aftermath of a devastating earthquake, regional war, the troubled transition to independence. The marvel of each Khachatryan film lies in the texture of images: a dog crossing the road, birds erupting from a rooftop in the corner of a frame, a close-up of the water buffalo's frightened eye. He weaves them into a tapestry, one that shares its beautiful, spiritual and profound secrets with careful viewing. In addition to these two films, Khachatryan's THE DOCUMENTARIST plays in the Backlot. —MS

M/Sun 1:15 PM

### S5 Border



Khachatryan mixes documentary and narrative elements in the tale of a water buffalo, discovered on the border just after the end of the Armenian-Azerbaijani war and relocated to a farm. As an outsider, the buffalo witnesses a year in the life of a village filled with distrust and insecurity. Subjectively filmed, heart-rending and deeply emotional, BORDER offers an unforgettable exploration of humanity and freedom. —MS (Armenia, 2009, 82m) *In person: Harutyun Khachatryan, Kirill Razlogov*

L/Sat 2:00 PM

### S6 Return of the Poet



Khachatryan follows the painstaking creation of a statue of the legendary Armenia balladeer-poet Jivany. After unearthing the clay, the artist first sculpts (sleeping next to his statue) and then casts the work. He then accompanies the statue across Armenia to Jivany's birthplace, engaging in celebrations and performances of traditional music and Jivany's poems at each stop. Khachatryan himself sculpts an otherworldly odyssey and multi-layered evocation of the landscape, people, traditions and energy of the Armenian people. —MS (Armenia, 2006, 88m) *In person: Harutyun Khachatryan, Kirill Razlogov*

Behind-the-scenes movies and portraits of artists, musicians and filmmakers. Located at Telluride's Wilkinson Library. *All screenings are free and open to the public on a first-come, first-served basis.*

Digital Cinema Support and The Backlot presented by Bill & Michelle Pohlad

B/Sat 9:45 PM - B/Sun 4:45 PM

## A Bergman



Two films from Stig Björkman on the essential director: *IMAGES FROM A PLAYGROUND* (Sweden, 2009, 29m) uses clips, rare behind-the-scenes footage and interviews with Harriet Andersson and Bibi Andersson to explore Bergman's early works. ...*BUT FILM IS MY MISTRESS* (Sweden, 2010, 66m)

celebrates Bergman's remarkable run of classics from *PERSONA* (1967) to *SARABAND* (2003).

B/Fri 2:30 PM - B/Sat 7:30 PM

## B Cameraman: The Life and Work of Jack Cardiff



Jack Cardiff is one of the towering figures of cinematography, working from age four nearly up to his death in 2009. Esteemed by many as cinema's greatest innovator in the use of color, his filmography reads like an encyclopedia of film history, highlighted by his brilliant collaborations with

Michael Powell and Emeric Pressburger. Craig McCall's lively, immensely entertaining doc tells Cardiff's story largely through his own words. Clever, passionate, charming and full of anecdotes as colorful as his most audacious compositions, Cardiff leads us on a joyful, cinephiliac journey. -JD (U.K., 2010, 86m) *In person: Craig McCall*

B/Sat 5:45 PM - B/Sun 10:30 AM

## C Chekhov for Children



In 1979, Telluride audiences watched a remarkable student film: New York City 5th- and 6th-graders staging an adaptation of *Uncle Vanya* with their teacher, writer/film critic and 1995 Telluride Guest Director Phillip Lopate. Nearly three decades later, one of the students, Sasha Waters Freyer, takes up a

camera to reflect on the experience with Lopate and her now-adult classmates. The result is a moving, honest exploration of the nature of childhood, a loving paean to the Upper West Side of the late 70s, and a celebration of the joyous possibilities of arts education. Freyer's unexpected and charming film transcends simple nostalgia to explore deeper, more complex emotional terrain. -JD (U.S., 2010, 74m) *In person: Sasha Waters Freyer, Phillip Lopate*

B/Fri 9:35 PM - B/Mon 9:30 AM

## D Daniel Schmid: Le Chat Qui Pense



One of Switzerland's greatest directors of both film and opera, Daniel Schmid combined the romantic traditions of opera and melodrama with the experiments of the Berlin avant-garde and the New German Cinema to create a grandiose and exuberant body of work. Pascal Hofmann and Benny Jaberg's

warm tribute reveals a passionate, playful dreamer, with friends and collaborators (Werner Schroeter, Rainer Werner Fassbinder, Ingrid Caven and Bulle Ogier) describing a charismatic man full of intelligence and imagination. Period footage captures the electricity of the Berlin and Paris artistic communities of the 60s and 70s. -JD (Switzerland, 2010, 83m)

B/Sat 9:00 AM - B/Sun 9:00 PM

## E Documentarist



Both self-portrait and social commentary, Harutyun Khachatryan's *DOCUMENTARIST* offers an arresting, disturbing and unforgettable depiction of a place and time. Khachatryan tells the story, in chapters, of modern Armenia, wringing emotional intensity out of its sepia-toned images and intricate, layered sound design, featuring ghostly rumblings and low wails. Nearly free of speech, this is a hypnotic, tour-de-force piece of pure cinema, offering a sinister look at a country whose war wounds still fester. Khachatryan's *BORDER* and *RETURN OF THE POET* play elsewhere in the festival. -JD (Armenia, 2003, 60m) *In person: Harutyun Khachatryan, Kirill Razlagov*

B/Fri 4:45 PM - B/Mon 1:15 PM

## F Hurricane Kalatozov



With films including *THE CRANES ARE FLYING*, *THE UNSENT LETTER* and *I AM CUBA* (which was rediscovered by Telluride), Georgian-born Mikhaïl Kalatozov was responsible for some of the most iconic Soviet movies. While managing to (mostly) appease the propagandistic and bureaucratic demands of the government, he built a highly personal body of work characterized by intense romanticism and formal virtuosity. Patrick Cazals provides an insightful account of a reserved man who paradoxically created rapturous, expressive cinema. Colleagues and historians, including this year's tributee Claudia Cardinale, describe the complicated way that Kalatozov made such radical works within the restrictions of filmmaking in the Soviet state. -JD (France, 2010, 74m)

B/Fri 6:30 PM - B/Sat 2:45 PM

## G The Magnificent TATI



Jacques Tati, screenwriter of and inspiration for TFF 2010's *THE ILLUSIONIST*, was one of France's most revered comedians and filmmakers, and an uncompromising genius decades (at least) ahead of his time. Michael House's documentary tracks Tati's transformation from frame-builder's son to comic visionary and explores his warm, elaborately choreographed body of work. Full of rare clips and interviews that demonstrate Tati's influence across mediums, *TATI* tells the story of his early, wild successes (*JOUR DE FÊTE*, *MR. HULOT'S HOLIDAY*) and how his incredibly ambitious masterpiece *PLAYTIME* bankrupted him and his family. *THE MAGNIFICENT TATI* is a celebration of one of cinema's most winsome geniuses. -JD (U.K.-U.S.-France, 2009, 60m)

B/Fri 12:00 PM - B/Sun 2:00PM

## H Moguls and Movie Stars



Framing the early history of Hollywood as a quintessential tale of the American Dream realized, this series takes a nostalgic look back at the outsiders—immigrants, Jews and women—who moved West to build an empire. In Part 1, Christopher Plummer narrates the story of how pioneers including Thomas Edison and Eadweard Muybridge used still images to create the illusion of movement, leading to the invention of cinema. Part 2 chronicles the rise of Hollywood, its studios and stars including Charlie Chaplin, Mary Pickford and D. W. Griffith. *MOGULS AND MOVIE STARS* is a stirring, comprehensive account of the profound and sudden impact cinema had on 20th-century American culture. -JD (U.S., 2010, two episodes, each 60m) *In person: Jon Wilkman*

GREIL MARCUS PRESENTS

B/Sat 4:15 PM - B/Sun 12:30 PM

## I Music Makers of the Blue Ridge

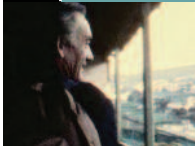


In 1965 David Hoffman took a crew to South Turkey Creek, North Carolina, to make a film with the 83-year-old folklorist, buckdancer, lawyer, judge, singer, promoter and spell-caster Bascom Lamar Lunsford. As they drive through the county to meet the best buckdancer, banjo player, dulcimer player, singer in the

region, the mountain landscape, too, becomes a character, and a tension begins to rise between the ordinary—people playing the old songs everybody knows in the way everybody knows them—and the extraordinary—the way the mountains recede into their own mist, and the way, you begin to sense, a giant is going to emerge from it. —GM (U.S., 1965, 60m) *In person: Greil Marcus*

B/Sat 12:30 PM - B/Sun 6:45 PM

## J On "Being There" with Richard Leacock



One of the pioneers of direct cinema, Richard Leacock helped usher in new ways of seeing the world. Beginning with his work on Robert Drew's PRIMARY (1960), Leacock translated new technologies—including small-format film, portable cameras and synchronized sound—into cinematic freedom,

capturing subjects with a greater immediacy than ever before possible. Combining recent interviews with ones she shot in 1972, Jane Weiner discovers a man happily exploring the medium, endlessly enthralled at making films that give audiences the sense of "being there." Shown as a work in progress. —JD (U.S., 2010, 93m) *In person: Jane Weiner, Richard Leacock*

B/Sun 9:00AM - B/Mon 2:45 PM

## K Pygmies in Paris



In the early 90s, a group of Bayaka Pygmies from central Africa traveled to Paris for the first time to perform their music and dance for French television. Louis Sarno, the American who has lived among the Bayako for 20 years and is the inspiration for OKA! AMERIKEE (playing elsewhere in the festival) helped

organize the trip, recognizing the rare and important chance to document an endangered music and an occasion to observe two vastly different cultures meeting and (sometimes) trying to understand each other. Director Mark Kidel celebrates the performances and offers a disquieting look at the uneasy terrain between promotion and exploitation. —JD (U.K., 1992, 45m) Preceded by AFRICAN PYGMY THRILLS (U.S., 1938, 8m).

B/Fri 7:50 PM - B/Sat 10:45 AM

## L The World According to Ion B.



Living in a Bucharest alley for more than 20 years, Ion Barladeanu struck his neighbors as a common drunk. But even as he slept among garbage, he was prodigiously assembling and painting mixed media collages, or "directing films," as he described his work. Often incorporating magazine cutouts of

movie stars, his irreverent, pop art-like style might have been considered degenerate by political leaders—had anyone ever seen it. Alexander Nanau's wryly comic, poignant film follows Barladeanu back to the town from which he escaped his abusive parents, and on to an international art show in Basel, where he is lauded as a genius even as he looks completely out of place with his weathered face and worn cowboy hat. —JD (Romania, 2010, 60m) *In person: Alexander Nanau*

Go behind the scenes with the Festival's special guests.

*Admission is free; passholders receive first seating at indoor venues.*

## Seminars

Saturday and Sunday panels are free and open to the public; passholders only admitted to the Monday panel.

*Moderated by Annette Insdorf.*

- a What's Love Got to Do With It?**  
Why does love remain a favorite subject for filmmakers? Can they show us anything new?  
Saturday, Noon, Elks Park
- b Human/Nature**  
How and why are filmmakers using nature as a force in their films?  
Sunday, Noon, Elks Park
- c Do You See What I See?**  
How do filmmakers translate their vision into compelling images for the screen? *Passholders only admitted*  
Monday, Noon, Town Park

## Conversations

*Sponsored by Universal Studios*

County Courthouse, main street

Festival guests talk to each other, and the audience, about cinema, culture and whatever else is on their minds.

- d Claudia Cardinale and Ben Mankiewicz**  
Saturday, 10:45 AM
- e Olivier Assayas and Greil Marcus**  
Saturday, 2 PM
- f Michael Ondaatje and Kazuo Ishiguro**  
Saturday, 5 PM
- g Errol Morris and Charles Ferguson**  
Sunday, 10:30 AM
- h Peter Sellars and "Special Guest"**  
Sunday, 3 PM
- i TBA**  
Monday, 10 AM
- j Geoffrey Rush and Tom Hooper**  
Monday, 1:30 PM



## ★ Millions

N/Sun 9:30 AM



With limitless imagination and surprising joy, Danny Boyle's unjustly neglected family film follows two brothers as they deal with a windfall: a bag containing 265,000 Pounds Sterling that bounced off a train and into their possession. What to do with the money? Give it to homeless men at the Pizza Hut? Invest for the future? Whatever the plan, it needs to happen fast: in one week, the UK swaps out the Pound for the Euro. Boyle's enchanted-realm approach is risky—he mixes sophistication and whimsy, children, money, criminals and saints (one brother is an expert in them; when a group of Africans materializes wearing halos, he is ecstatic: "The Ugandan martyrs of 1881!"). As in his *SLUMDOG MILLIONAIRE* (TFF 2008), Boyle's delight in his film is manifest. He is a serious filmmaker who, despite the special effects and materializing saints, invests in real ideas, real issues and real kids. —Roger Ebert (U.K., 2005, 97m) *In person: Danny Boyle*

## ★ Opening Night Feed

Colorado Avenue/Fri 5:00-6:30 PM

The Festival kicks off on America's most beautiful main street. Connect with friends old and new and welcome our guests from around the world. Delicious food, beverages and the early buzz will be served. *For all passholders except Acme and Cinephile.*

## ★ Labor Day Picnic

Sponsored by Omaha Steaks

Town Park/Mon 11:00 AM – 1:00 PM

It's the world's most beautiful picnic spot—and you don't even need to haul a basket. We'll serve grilled chicken and steak from Omaha Steaks, followed by ice cream sundaes, while you debrief about the Festival's best films and take a last glimpse at the San Juan Mountains. And then we'll start the weekend's final Seminar. *For all passholders of the Festival.*



## EXHIBIT Pix-Art: The Creations of Ralph Eggleston

137 W. Colorado Ave.

Fri-Mon 10:00 AM-4 PM

The artist behind Pixar hits including *TOY STORY*, *MONSTERS, INC.*, *FINDING NEMO*, *WALL • E* and *UP* shares some of his favorite personal artworks.

## Michael Ondaatje Booksigning

Brigadoon/Sat 1:15 PM

This year's Guest Director—the Booker Prize-winning author of *The English Patient*—signs his indispensable *The Conversations: Walter Murch and the Art of Editing*.

## Ralph Eggleston Poster Signing

Brigadoon/Sat 2:30 PM

Meet Oscar-winning director and Pixar mainstay Ralph Eggleston, and turn your Telluride keepsake into an art-world original!

## Kazuo Ishiguro Booksigning

Brigadoon/Sat 3:30 PM

The author signs his novel *Never Let Me Go*, named *Time* magazine's best novel of 2005 and adapted for Mark Romanek's film.

## Serge Bromberg and Mont Alto Orchestra DVD Signing

Brigadoon/Sun 2:00 PM

DVDs of silent classics, signed by the impresario and the legendary ensemble.

## Surprise Booksigning

Brigadoon/Sun 3:30 PM

Check your TBA listings for more information about this exciting event.

## Need a lift? Hitch a Prize!

Festival Daily Drawing

You've hitched your way to Telluride, now win a prize! Jump into the driver's seat and drop your entry forms at Brigadoon to be eligible to win some great Telluride Film Festival prizes! For more details, visit the Brigadoon Information Desk.

**Enter Friday** for Saturday's prize of an assortment of BUILT goodies and accessories. Pack up all you need for your trip in these fabulous bags! Also offered is a CashmereRED sweater, perfect for keeping warm on the road.

**Enter Saturday** for Sunday's prize of a beautiful rug provided by Azadi Fine Rugs. Try a different way of transportation and hitch your way on a magic carpet.

**Enter Sunday** for Monday's Grand Prize trip to Vegas. Flag down a friend and take them with you on the trip of a lifetime to experience the recently opened Mandarin Oriental, Las Vegas—a chic, sophisticated sanctuary of modern elegance amidst the energetic lights of the "Strip." Fly in style to the City of Lights courtesy of Southwest Airlines.

## WIN A 2011 FESTIVAL PASS

Secure your spot at Telluride next year! Help us make the Festival even more of a success by filling out a Demographic Survey and dropping it in one of our collection boxes found at each theater and in Brigadoon. Pick up a survey at the Brigadoon Information Desk and submit it to be entered to win a Festival Pass to next year's SHOW.

## FESTIVAL OPERATIONS

## HQ

**The Calculator:** Sally Meeks. **Coverage:** Sheerly Avni, Jo Alice Canterbury, Jacob Clinton, Katherine Colridge (San Francisco State University), Nancy Copeland, Laura Costantino, Grey Cusack, Jesse Dubus, AJ Fox, Joe Garrity, Jason Glassford (San Francisco State University), Sarah Steinberg Heller, Adam Hurly, Kirsten Laursen, Jonathan Lee (UC Berkeley), Skye McCannan (San Francisco State University), Sam Pressman, Max Siegel (UC Berkeley). **Student Prints & SHOW Shorts Coordinator:** Jesse Dubus. **Travel Associate Wizard:** Reina Gonzales. **Festival Front End:** Jennifer Hayes, Mary Beth Mueller. **Word Parser:** Kate Sibley. **Pass Design & Production:** Cube Services, Inc. **Room Set-up Chief:** Esther White. **Staff:** Hether Bachman, Nancy Craft, Joel Kaufman, Jim Lincoln, Chuck Norris.

**Operations Manager:** Jenny Jacobi. **Project Assistants:** Cyndi "Cutter" Martin, Eliza Slayman. **Staff:** Abby Pope, David Rothschild.

**Box Office Manager:** Gary Sutton. **Staff:** Lynne Beck, Karla Brown, George Forth.

**Communications:** 3<sup>rd</sup> St. R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Roger Redden (Ramjet).

**Project Specialists:** Ryan Diduck, Dave Hutchinson, Luci Reeve.

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

**TBA's:** Jesse Dubus.

**Screen Wash Guru:** Buzz Hays.

**Festival Flags:** Janet Behrens Siebert (1-32), Mettje Swift (33-37).

## COMMUNICATIONS &amp; MEDIA

**Media Manager:** Justin Bradshaw.

**Photographers:** Ralph Barnie, Pamela Gentile, Lisa Law, Ingrid Lundahl, Arun Nevader.

**Press Staff:** Kean Bauman, Amy Fisher, Benjamin Lopez, Richard Parkin.

**Video Crew:** Adam Brailsford, Jacob Clinton, Bradley Furnish, Joe Garrity, Adam Hurly, Nicolas Scheepers.

**Website Designer:** Turing.

## EDUCATION

**Assistant Dean & Telluride Education Liaison:** Erika Gordon.

**Student Symposium Coordinator:** Austin Sipes.

**SHOW Shorts Coordinator:** Filip Celander.

**Student Symposium Faculty:** Howie Movshovitz, Linda Williams.

**City Lights Faculty:** Lynn Gershman, Jerry White.

**Education Videographers:** Scott Busch, Sean Jourdan, Miguel Silveira. **Russian**

**Connection:** Ilya Simakov. **Alumni Coordinator:** Michael Rodriguez. **Student**

**Services:** Zoe Movshovitz, Greg Nemer, Rob Rex. **Student Travel Wizard:** Bill Kelly.

## DEVELOPMENT

**Development Associate:** Krissy Webster. **Assistant:** Linda Heiderer.

**Mayor of Brigadoon & Sponsorship Operations Manager:** Bob O'Brien. **Staff:** George Christensen, Claire O'Brien, Brady Richards, Lori Ryan, Jack Sherman, Kate Simmler.

## EVENTS

**Coordinators:** Amy Jorgensen, Bill Kight. **Consultant:** Jane Miller. **Dresser:** Dahlia Mertens. **Spirit Handlers:** Lacey Adams, John "Jack" Albertson. **Event Staff:** Jonathan Aisner, Riley Arthur, Sawen Aziz, Molly Babcock, Neal Babcock, Irwin Borof, Linda Borof, Charles Bowden, Virginia Bowden, Peter Chadman, Julia Daina, Jennie Daley, Engracia Dang, Amy Duran (Savath), Thomas Emilson, Ellen Esrick, Jerry Esrick, Rube Felicelli, Emma Frires, Paul Gandell, Nicole Greene, Bonnie Hanson, Kimberly "Domino" Hawks, Claire Hothan, Bruce House, Michael "Hawkeye" Johnson, Ellen Curtis Kuus, Jaan Kuus, Arlene La Mar, Jessica Lance, Anita Langford, Bill Langford, Harriet Levy, Raymond Levy, Sue Lincoln, Vicki Lusk, Cat MacLeod, Joseph Martinez, Carol McInerney, Kathy Metzger, Jane Miller, Jenna Mills, Jon Mills, Robert N. Mills, Michael Mowery, Hilary Peddicord, Jenny Peterson, Pam Pettee, Duc Bieu Pham, Paul Read, Kristen Redd, Marion Rich, Shane Ricketts, Esther Riester, Sarah A. Riling, Barry Satlow, Sharon Sharp, Sharon Shuteran, Gigi Spitzer, Matt Stits,

Samantha Sussman, Christine Tschinkel, Stephanie R. Warner, Keith Yoshida.

**Schlep:** Derek Cibere, Atman Hanel, John Musselman, Steve Schneider.

**Clubhouse Chef/Clubhouse Supervisor:** Brian Young. **Crew Chiefs:** Kathryn McKenzie, Gordon Rhoades, Camille Silverman. **Chefs de Cuisine:** Gene Cross, Karen Currier, Cynthia Delles, Jeff Erickson, Karly Koster, John Nelson, Daniella Tremblay, Brian Young. **Front of the House:** Emily Light, Dave Lincoln, Mary Paxton. **Bouncer:** Kate Dominus.

## HOSPITALITY

**Manager:** Amy Levek. **Assistants:** Peter Cogen, John Irvin. **Coordinator:** Nancy Talmey. **Information Specialists:** Matthew Deal, Jerry Grandey, Robert Hennessey, Andrew Lewis, Marjorie McGlamery, Billy Royal. **Festival Box Office Chief:** Courtney LeBarge.

## HOSTS

**Assistant Manager:** Marc Schauer. **Hosts:** Kate Clark, Matthew Clark, Dan Collins, Charlotte Delpit, Gus Gusciora, Amy Kimberly, Drew Ludwig, Laurie Lundquist.

## MEMORABILIA

**Buyer:** Muffy Deslaurier. **Manager:** Jim Eckardt. **Assistant:** Priscilla Mangnall. **Staff:** Joseph J. Bell, Anne Brady, Patty Costello, Rich Fuxjager, Kash Griffith, Larry Lambelet, Irene Matthews, Marget Schulz.

## SHOWCORPS

**Divine Assistants:** Lindsey Campbell, Ellie Pope. **Our Prince Charmings:** Johnny Bulson, Peter Lundeen. **Commandos:** Francine Cogen, Jan DeLuca, Ellen Geldbaugh, Jim Greene, Bevin Gumm, Mary Jo Hegarty, Linda Holt, Annemarie Jodlowski, John Kelly, Jon Kornbluh, Nancy Lee, Peter Lundeen, Angela Mallard, Tamara Ogorzaly, Beth Roberts, Betsy Rowbottom, Steven Steinberg, JoAnn Weisel, Lara Young.

## TRANSPORTATION &amp; HOUSING

**Assistants:** Michelle Cellitti, Lois Stern. **Airport Liasons:** Vincent M. Egan, Barbara Hunt, Chance Loeff. **Drivers:** Paul Dujardin, Gino Gioga, Terri Gioga, Lance Lee, Teresa Saenz, Jennifer Sher, Howard Stern, David Swanson, Jon Tukman, Marta Unnars, Cathleen Walsh, Carmella Wilson, Marcus Wilson, Jack Zoller. **Agents:** Ann Denney, Jana Emery, Bill Kelly, Shelly Klein.

## PRODUCTION

**Production Planning & Staffing:** Mike Smith.

**Production Office Manager:** Tami L. Hodges.

**Managers:** Michael Anderson, Burchie Benton, Juliet Berman, Erik (Viking) Cooper, Susan Cooper, Dennis Green, Erin Klenow, Karen Kurzbuch, Ian Manson, David Oyster, Brady Richards, Anita David Stiegler, Tim Territo, Stash Wislocki, Hunt Worth.

**Crew:** Kathryn Everett, Richard Griggs, Christianne Hedtke, Bruce "Buff" Hopper, Mark Lange, Sidney McNab, Timothy Nicholson, Sarah Pawlowski, Rodney Porsche, Avery Thatcher, Kate Wadley, Joie Tran.

**Production Apprentices (Vespucci Dogs):** Don Carson, Samantha Herndon, Josie Kovash, Frank Ledezma, Alexis "Lex" McNaughton, Abbey Odunlami, Samuel B. Prime, Takara Tatum, Jay (Ross) Vedder, Russell Yaffe, (I.T. Dog) Jake Tompkins. **Design Apprentice:** Aaron Smith.

**Riggers:** **Coordinator:** Ian Manson. **Manager:** Stash Wislocki. **Riggers:** Leah Boelman, Mark Lange, Michelle Ray, Jim (Primi) Miller, Thomas "T.R." Richards, Scott Upshur, Tim Vierling.

**Master Carpenter:** Allan McNab.

**Shop Manager:** Tim Frush. **Shop Foreman:** Eric Nepsky.

**Lighting:** **Director:** Jonathan Allen (JFA). **Staff:** Aaron Delman.

**Schlep Manager:** Tim Territo. **Staff:** Mark Altomare, Ehren W. Borg, Kyle Burns, John Chance, Rio Coyotl, Pete Dahle, Kevin Falzon, Bryan Gilmore, Jonathan Hedlund, Jim Hurst, Larry Iverson, Noel Jones, Nyle Kenning, Samuel Kimleigh, Anthony Lore, Emily Morgan, Eliot Muckerman, Chason Russel.

**Electrician:** Philip "Sparks" Hayden. **Staff:** Laurel Robinson.

**Wastemaster:** Kate Rennebohm. **Staff:** David Burke, Philip Cornelison, Olivier Creurer, Sasha Cucciniello, Adam Rosadiuk, Colin Sullivan.

**Systems/IT Head:** Hunt Worth. **Staff:** Dylan Brooks, Jaime Thompson, Jake Tompkins.

**Graphics Manager:** Doug Mobley. **Assistant Manager:** Jacob Wascalus.  
**Graphics Coordinator:** Jaime Wascalus. **Staff:** Suzan Beraza, Dawn Davis, Molly Papier, Laurel Robinson.  
**Cookie Boy:** ?  
**Phantom:** Marcello Vespucci.

## TECHNICAL OPERATIONS

**Carl Brenkert Society:** Russell Allen, Paul Pearson and Louis Eales (Dolby Laboratories), Jon Busch (Cinema Associates of Aspen), Sam Chavez (Bay Area Cinema Products), 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).

**Digital Projection:** William "Billy" Alahouzou, Curt Rousse.

**Film Inspection Chief:** Paul Burt. **Inspectors:** Diana Caldwell, John Passmore, Serena Warner.

**Film Shipping & Traffic Chief:** Chris Robinson. **Assistant:** Tracy Harvey.

**Film Traffic:** Katie Davis, Jeremy Freund, Zachary Hall, Lars Harvey.

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

**Staff:** Deborah Cutler.

## THEATRE OPERATIONS

**Associate Manager of Theatre Operations:** Gary Tucker. **Assistant:** Jennifer Griggs.

**Orchestra Wrangler:** Dave Hutchinson.

**Concessions Manager:** Jackie Arguelles. **Assistant Manager:**

**Concessions Production and Set-Up:** Dennis Green.

**Concessions Warehouse & Delivery:** Lene Andersen, Meg Ocampo, Bill Slemmer, Gail Slemmer.

**Ringmaster Wrangler:** Jason Silverman.

**Kiosks:** Andy Brodie, Michael Clark, David Sadoff.

## ABEL GANCE OPEN AIR CINEMA

**Manager:** Lyndon Bray. **Assistant:** Sam Lyons. **Ringmaster:** Seth Berg. **Staff:** Stephanie Bray, Sherry Brieske, Jennifer Knopp, Samuel Lyons, Jay (Ross) Vedder. **Chief Projectionist:** Mathieu Chester.

## THE BACKLOT

**Manager:** Roger Paul. **Assistant:** Tyson Kubota. **Staff:** Jeffrey Brown, Victoria Kline, Camille Roth, Lane Scarberry, Tom Treanor.

## CHUCK JONES' CINEMA

**Manager:** Jeffrey D. "JD" Brown. **Assistants:** Ian Bald, Bob Greenberg, Beth Krakower, Jeannie Stewart. **Ringmaster:** Ashley Boling. **Staff:** Eric Bialas, Ronald Borrego, Russel J. Brewer, Grey Cusack, Carol Dix, Lisa Eaton, Bob Harner, Saul Hopper, JJ Levy, Dorana Lopez, Kaitlin Moyer, Jared Parmenter, Sylvia Pennings, Victoria Schmitt, Dana Silksens, Jason Strykowski. **Chief Projectionist:** Ian Price. **Projectionists:** Kara Herold, Ryan Gardner Smith, Chris Simpson.

## CONVERSATION at the Courthouse

**Manager:** Tom Goodman. **Assistant:** Jackie Kennefick. **Staff:** Sandy Dwight.

## GALAXY

**Manager:** Evan Golden. **Assistants:** Tondeleyo Gonzalez, Hilary Hart, Catherine O'Brien, Stephanie Thomas-Phipps. **Ringmasters:** Kirk Ellis, Dan Zak. **Staff:** Nancy Anderson, LinaJean Armstrong, Mark Armstrong, Melissa Bassett, Ronald Borrego, Jackson Burke, Julie (Jules) Chalhoub, Elizabeth Day, Sunshine Day, Jessica Fields, Connie Fisher, Sarah Lauderdale, Dylan Leavitt, Gloria Miller, Miguel Moore, Cheryl Schmidt, Victoria Schmitt, Liz Seru, Alex Solorio, Melissa Swearngin, Phil Swearngin, Richard Thorpe, Jolana Vanek, David Wilcox, Laliv Zang.

## MASONS HALL CINEMA

**Manager:** Tod Kuykendall. **Assistants:** Peter Goldie, William "Moses" Street, Kimble Hobbs, Jeff York. **Ringmaster:** Jeff Middents. **Staff:** Anne Cutlip, Gerry D'Amour, Angela Dadak, AJ Fox, Vania Fuentes, Rob Gaskin, David Gold, Jordan Hobbs, Caitlin Rucker, Sheryl Steuart, Penn Street, Bill Thorness, Quang Tran. **Chief Projectionist:** Barbara Grassia. **Projectionists:** Nate Balding, Ryan Diduck, Nick Kolachov.

## NUGGET THEATRE

**Manager:** Matthew Von Waaden. **Assistants:** Felix Snow, Barbara Macfarlane, Marissa Jones. **Ringmaster:** David Wilson. **Staff:** Valerie Child, Dalila Droege, Audra Freeman, Mary Jane Gibbons, Frank Hensen, Ruth Hensen, Philip Horvath, Marissa Jones, Uriah Lovelycolors, William (Bill) Lyons, Pete Marczyk, Beth McCall, Josh Polon. **Chief Projectionist:** Luci Reeve. **Projectionists:** Layton Hebert, Scott Snare, Kelly Youngstrom.

## PALM

**Manager:** Mark Rollins. **Assistants:** Krista Eulberg, Bailey Massey, Alex Perez. **Ringmaster:** Leyla Steele. **Staff:** Jeremy Brown, Adam Burns, Josh Burns, Derrick Casto, Pat Clark, Jennifer Durrett, Rhys Finch, Tim Fleming, Kristin Frost, Bob Garber, Elisabeth Gick, Magan Heil, Kate Hurwitz, Steve Johnson, Will Kaufman, Joanie Leckey, Elle Long, Bailey Massey, Caroline McKenzie, Elizabeth McLean, Edward "Monty" Montgomery, Edie O'Laughlin, Kelly O'Laughlin, Nancy Rios, Bailee Schreyer-Bragassa, Ulli SirJesse, Joey (Joie) Tran, Jessica Wright. **Chief Projectionist:** Cherie Rivers. **Projectionists:** Greg Babush, Jim Cassedy, Chris Rasmussen.

## LE PIERRE

**Manager:** Jonathan Kaplan. **Assistants:** Bianca Escobar, Danielle Pelletier. **Ringmaster:** Doug Mobley. **Staff:** Courtney Bell, Dorothy Bensusan, Nolan Burke, Jeff Friedman, Laura Horak, Jeffrey Koenigsberg, Susan Orshan, Brigitta Wagner. **Chief Projectionist:** Erik Teevin. **Projectionists:** Patty L. Lecht, Mike Olpin, Rufus Wright.

## SHERIDAN OPERA HOUSE

**Manager:** Ben Kerr. **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Rick Stafford. **Ringmaster:** Rick Brook. **Staff:** Robert "Bobalouie" Allen, Bo Bedford, Cynthia Bellai, Andrea Benda, Genne Boles, Caitlin Brennan, George Jones, Isabel Kammerer, Judi Kiernan, Valerie Krantz-Burge, Shea McWilliams, John Moody, Jacob Reuter, Jamie Ross, Robert Roth, Sharon Swab, Mark Westman, Teresa R. Westman. **Chief Projectionist:** Magic Brennan. **Projectionists:** Terry Fernald, Matthew Polman.

**Theatre Concession Staff:** Jennifer Alpert, Lene Andersen, Kristina Anderson, Chuck Arguelles, Jessica Arguelles, Jonathan Augello, Mary Beth Berkes, James S. Berkes, David Brankley, Bay Bryan, James Cathcart, Laura Cattell Brown, Patti Childers, Corinna Clendenen, Adam Conner, Susan Dahl, Justin Dallas, Jeff Dalton, Christine Davila, Dominique Delpit, Ronald L. Dryden, Jenny N. Duffey, Lee Duffey, Suzanne Dyer, Karl Ebel, Vicki Eidsmo, Jeff Elster, Cheryl Fitzhugh, Ann-Marie Fleming, James (Jim) Fleming, Jock Fleming, John Fleming, Jowann Fleming, Melina Fleming, Elizabeth Forth, Jason Galt, Amy J. Gavell, Kathi Glass, David Hardy, Roberta Hardy, Adam Hyman, Suzette Janoff, Tomas Jonsson, Matthew Kennington, Melissa Kennington, Jenny Kim, Rebecca Kraut, Judy Lamare, Nancy Landau, Linda Levin, Elinor London, Alfredo Lopez, Misa Mascovich, Sunshine Mascovich, Brigid McCormick, Jim McCormick, Frances McGrogan, Patrick McGrogan, Carrie McInerney, Sandy McLaughlin, Eve Melmon, Lorenzo Mitchell, Michelle Montague, Karen Montgomery Moore, Matthew Moore, Amberlee Summer Mucha, Nancy Murphy, Casey Nimmer, Marcia Northrup-LaBarge, Meg Ocampo, Ryan Oestreich, Lesley Pinto, Laraine Pounds, Susan Prestwood, Sheridan Pritchard, Golan Ramras, CC Rocque, Emily Rocque, Vin Rocque, Sean Rooney, Cindi Rowell, Mary Sama-Brown, Stewart Seeligson, Marsha Sehler, Barbara Skinner, Carol Skornicka, Bill Slemmer, Gail Slemmer, Cynthia Tait, Jonathan Tanners, Hannah Taylor, Susie Thorness, Gwen Vogel, Mary Carol Wagner, Waydell Walker, Irwin Witzel, Janice Witzel, Dan Zak.

# Sponsors

# Sponsors



Signature Sponsor



Guest Director Program



General Support



Digital Cinema Advisor



Conversation Series



General Support



Labor Day Picnic



Travel Partner



Festival Auto



Hospitality Partner



Festival Malt Beverage

UCLA  
SCHOOL OF THEATER,  
FILM AND TELEVISION

Filmmakers Reception



General Support



Festival Product



Festival Support



Festival Champagne



Festival Spirit



Festival Wine



Hospitality Partner



General Support



"The Sound of Telluride"



Technical Services

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

# Sponsors

# Filmanthropy

## GENERAL SUPPORT



## FESTIVAL PRODUCTS & SERVICES



Amy's  
3B Bags  
BLS Limo  
Bodum  
Boulder Canyon Natural Foods  
BUILT  
Burt's Bees  
Calistoga Ranch  
CleanWell™  
The Criterion Collection  
Consulate General of Israel in Los Angeles  
Crumpler  
Cultural Services of the French Consulate in San Francisco  
Customs House

Demeter Fragrance Library  
DOGSWELL  
Facets Multi-Media  
Globe Bikes  
Green Mountain Coffee  
Happy Tiffin  
Justin's Nut Butter  
La Roche-Posay  
Landmark Theatres  
L.L. Bean  
ME  
Nature's Path  
Newman's Own Organics  
Overland Equipment  
Oxo  
Pangea Media Productions, LLC

Pangea Organics popchips  
Radius Toothbrush  
Rocky Mountain Chocolate Factory  
R.W. Knudsen  
Sahale Snacks  
Stonyfield  
Telluride Daily Planet  
Telluride Express  
Telluride Sports  
Telluride Style  
Telluride Watch  
The Company Store  
To-Go Ware  
Tom's of Maine  
VER Rentals  
Votivo

## TELLURIDE BUSINESS FRIENDS



Frontier Airlines  
lumière hotel

Mountain Living  
Telluride Ski & Golf

Azadi Fine Rugs  
Cassidy Ridge  
Clark's Market

Colorado Yurt Company  
Timberline Ace Hardware

CashmereRED  
Mountain Tails  
Telluride Bottle Works

The Sweet Life Inc.  
Two Skirts  
Wells Fargo Bank

Black Tie Skis  
Kent Building Company  
Market at Mountain Village

Ridgway Mountain Market  
Ski Butlers Telluride



Ron & Joyce Allred

James & Laura Maslon

Anonymous

Jay Morton & Mike Phillips

Anonymous

Dave Pressler & Lisa Henson

Harmon & Joanne Brown

Charles & Jessie Price

Kevin & Mary Grace Burke

Elizabeth Redleaf

Ken & Julie Burns

Tom & Kim Schwartz

Barry & Paula Downing

Joseph & Diane Steinberg

The Grace Trust

Mark & Tammy Strome

George & Pam Hamel

Patricia Sullivan

Ken & Karen Heithoff

Dr. Steven & Melissa Traub

Vincent & Anne Mai

## MAJOR SUPPORTERS

Anonymous

The Burns Family

Michael Fitzgerald

General Support

Tribute

General Support

George & Pam Hamel

Ralph & Ricky Lauren

Leucadia National Corporation

Education & General Support

Abel Gance Open Air Cinema & General Support

General Support

Bill & Michelle Pohlad

Elizabeth Redleaf

Tom & Kim Schwartz

Digital Cinema Support & The Backlot

Film Sponsor & General Support

General Support



## BENEFACTORS

Anonymous	Kristie Graham
Anonymous	Nicholas Palevsky
Bruce & Martha Atwater	Prabha & Anita Sinha
Peter & Linda Bynoe	Joel Atlas Skirble & Malena Tirado
A. Keller Doss, Jr.	John Steel & Bunny Freidus
Mort & Amy Friedkin	Bobby & Polly Stein
Charles Goodman	Cris Wasiak & Debbie Cameron
Warren & Becky Gottsegen	

## CONTRIBUTORS

Anonymous	Joe Tarabino
Roger & Chaz Ebert	

## DONORS

Ann Denney	Lucasfilm Foundation
Bill & Katrine Formby	Bill & Stella Pence

## FRIENDS

Susan Abernathy	James Hemphill
Janice Anderson-Gram	Martha Jameson
Dale Andrews	Janet Lorenz
Ebba Atwood	William Merritt
William Bunderson	The Meyer Family
Martin Burke	Nancy Pitt
Theodore Buttrick	Sandra Russ
Thomas Desmond	Alexander Schoch
Ellen Pillsbury Fund of the	Claudia Schwab
Minneapolis Foundation	Eric Shamlin
Jennifer Flynn	Mark Shapiro
Michael & Risa Freedman	William Walker
Ed and Cherie Greene	Jennifer Warren
Ruth Hayler	Bernard Yenkin

## LODGING PARTNERS

Camel's Garden Hotel	Wildwood Canyon Inn	Victorian Inn
The Ice House Lodge	Fairmont Heritage Place, Franz Klammer Lodge	The River Club

## CATERERS

Chef Eliza's 221 South Oak Bistro	Ray Farnsworth, Erich Owen and New Sheridan Chop House
Lucas Price and La Cocina de Luz	Trevor Latta and The Artisan Bakery and Cafe
Mark Krasic, Elyssa Kerins and Krasic's Cuisine, Inc.	Michael Goller

Steven Addis, Buffy Afendakis, Michael Afendakis, Dennis Albers, Tracy Albers, Ana Argumedo, Bonnie Arnold, Bruce Atwater, Martha Atwater, Ed Barlow, Bob Bassett, Janell Shearer Bassett, Gary Belske, Susan Belske, Marc Berman, Sharen Berman, Carol Bobo, Christopher Bonovitz, Jill F. Bonovitz, Sheldon M. Bonovitz, Marshall Brachman, Harmon Brown, Joanne Brown, Marsha Burns, Diane Carson, Seth Chatfield, Kela Compton, Michelle Corselli, Jeff Corzine, Barbara Cullison, Carol Deasy, William J. Deasy, Terry Denson, Denise Denson, Becky Deupree, Alan Docter, Marcia Docter, Kathleen Dunn, Joseph Evangelisti, Alicia Glekas Everett, Charles Ferguson, Elena Ferrall, Patrick Ferrall, Natalie Fitz-Gerald, Katrine Formby, Carrie Frazier, Lisa Kay Greissing, Jim Hackett, Maureen Hackett, Mosie Hackett, Jenny Lynn Hall, Pilar Halle-Damato, Betsy Hannaford, Jule Hannaford, Susan Harmon, Tymisha Harris, Ariel Heller, Caleb Heller, Susan Hepner, James T. Hill, Janine Hill, Marsha Hitchcock, Andrew Hobby, Teresa Hobby, Leon Hogan, Linda Hogan, Michael Isaacs, Lisa Jackson, Paul Jackson, Lee Ann Jacobs, Harriet Johnson, Tom Johnson, Jim Jordan, William F. Kay, Jeffrey Keil, Aleen Keshishian, Kimberly Kirkendoll, Deborah Klein, Don Kraitsik, David Larose, Margie Larose, Lisa Larsen, Peter Lawson, Dale Leonudakis, Susan Levine, Moses Libitzky, Gail Kamer Lieberfarb, Warren Lieberfarb, Barbara Loveless, Nick Marck, Mort Marcus, Erie Martin, Kristin Martin, Donna Mawer, Adam Max, Diane Max, Ezra Max, Hannah Max, Jonah Max, TBD Max, Bob McIntyre, Carol McIntyre, Celeste Meier, Richard Meyer, Beth Miller, Helaine Miller, Sharon Miller, Rebecca Morlock, Lisa Nemeroff, Gregory Newman, Jeanine Newman, Deborah Ortega, Ginger Otis, Julian Otis, Kay Park, Jim Park Jr., Jane Patton, Joan Peterson, Danielle Pinet, Margo Reese, Ed Roach, Jeanette M. Roach, Kim Roberts, Ralph J. Roberts, Rob Roberts, Suzanne F. Roberts, Winnie Roloson, Maxine Rosston, Laurel Rowan, Sandra Russ, Henry Samueli, Susan Samueli, Hope Schneider, Peter Schneider, Alexander Schoch, Kate Schoch, John Schow, Deborah Schroeder, Ximena Hirart Schyfter, Aet Singer, Eric Singer, Anita Sinha, Prabha Sinha, Ina Smith, Linda Sonntag, Adam Steinberg, M. Carol Stevens, Katherine Stuart, Candy Sylvester, Adam Traub, Alice Traub, Avalon Traub, Jesse Traub, Samson Traub, Valerie Tripi, Jane Smith Turner, Stephen Ujlaki, Alexis Van der Mije, Brenda Van der Mije, Frances Varnhagen, Diego Veitia, Audrey Vera, Diane Watson, Ed Watson, David Weber, Jennifer Wilson, Dr. Bryan J. Zwan, June B. Zwan.



## THANK YOU

Academy of Motion Picture Arts & Sciences, Bob Aisner, Sandy Ako, American Paper, Kim Aubry, Cameron Bailey, Julie Baker, Marco Balgavy, Beth Banta, Michael Barker, Arianna Bastianini, Daniel Battsek, Steve Beck, Shawn Belston, Preston Benson, Tom Bernard, Daniel Bish, Ehud Bleiberg, Bob Bloomberg, Krista Boling, Holly Bornstein, Adam Boyd, Ky Boyd, Jack Brailsford, Catherine Brassens-Jacobs, Coleman Breland, Kim Britt, Broadway Video, Brown Design, Lance Buckley, Michela Calisse, CEC ArtsLink, Celluloid Dreams, Cerrito Theater, Parker Chehak, Cinecittà Luce, Cinetic, Robin Clark, Tom Clark, Colorado Printing, Rebeca Conget, Jeanne Cordova, Noah Cowan, Bill Coy, Creative Artists Agency, Grover Crisp, d\*cat, Bruce Davis, Ann Denney, Craig Deslaurier, Susan Dewhirst, Barbara DiNallo, Elle Driver, Kathleen Drumm, Kathie Dudas, Ed Dudley, Mary Eckels, Riaya Aboul Ela, Christin Engstrom, Pam Esterson, Jodie Evans, EYE Film Institute Netherlands, Kelly Farkas, George Feltenstein, Film Comment, The Film Foundation, Film Movement, Mark Fishkin, Saskia Foley, Fondazione Cineteca Italiana, Julie Fontaine, Fox Searchlight Pictures, Ericka Frederick, Thierry Fremaux, French Consulate, San Francisco, Hans Friedrich, Frontier Airlines, Sid Ganis, Roger Garufi, George Eastman House, Alessandra Ghini, Kelly Gilpatrick, Steve Gilula, Kelly Ginter, Nancy Goldman, Katie Goodson-Thomas, Caroline Graf, Whitney Green, Anja Hakoshima, Piers Handling, Hanway Films, Ellen Harrington, Liz Hasse, Buzz Hays, John Hazelton, Lars Hedenstedt, Peter Heller, Kim Hendrickson, Sarah Herscovici, David Hoffman, Cecile Hokes, Holland Film, Michelle Hooper, Houghton Mifflin Harcourt, Jonathan Howell, Macus Hu, Dean Huff, IFC Films, Benjamin Illos, Intramovies, Lorena Iori, Janus Films/The Criterion Collection, John Jerit, Angela Johnson, Carolyn Johnson, Kent Jones, Keaton Kail, Kim Kalyka, Lynn Kampschneider, Craig Jones, Susa Katz, Toby Keller, Morgan Kellum, Emma Kigar, David Kimball, Bill Kinder, Kino Films, Jessica Kolstad, Melody Korenbrot, Dieter Kosslick, Rose Kuo, Don Krim, Dina Kuperstock, Marleen Labijit, Claudia Landsberger, Pascale Langlois, Robert Lantos, Jason Leaf, Jennifer Leightner, Dylan Leiner, Patricia Lemoine, Bebe Lerner, Michele LeSage, Robert Levine, Ronnie Levine, Rebecca Levy-Levitt, Heather Lieder, Susan Lilly, Suzanne Lindbergh, David Linde, Mark Lipson, Ewa Loba, Federica Lojacono, Jose Lopez, Lauren Lortie, Jonathan Lynch-Stauton, Allison Mackie, Mary Rose MacKinnon, Magyar Filmunio, Kevin Mallon, Mara Manus, Greil Marcus, Jonathan Marlow, Steve Marsh, Jen Marshall, Jolynn Martin, Jeff Masino, Rebeca Mauleon, Thomas McAlister, Genevieve McGillicuddy, Stephanie McGregor, Michelle Meere, Chet Mehta, Becky Mertens, Cathy Meyer, Eleanor Meyer, Emily Meyer, Greg Meyer, Milestone Products, Lee Miller, Mike Miller, Miller Video and Film, Adam Mizel, Tara Moeller, Anita Monga, Vincent Monnikendam, Monique Montgomery, Marco Mueller, Mona Nagai, Kazu Namise, Andre Naus, NBC Universal, Allison Niedermeier, Jef Nuyts, Nick Ogiony, Optics, llc., Courtney Ott, Pacific Film Archive, John Palange, Palm TV, Gary Palmucci, Gill Parry, Alexander Payne, Sarah Pearce, M.J. Peckos, Richard Peña, Richard Peterson, Pixar, Ed Pressman, Jason Pressman, Aubry Productions, John Ptak, Masha Pyshkina, Pascale Ramonda, Kirill Razlogov, Jennie Redwine, Caitlin Robertson, Taryn Roeder, Brad Rohrer, Romanian Cultural Institute, Charles Rosenthal, Sarah Rutter, Staci Samuelson, San Francisco Silent Film Festival, Jason Sanders, Teri Schwartz, Karen Schwartzman, Martin Scorsese, Holly Scott, Seagull Films, Jonathan Sehring, Natalie Serfözö, Sara Serlen, Jan Sharp, Stephen Shelanski, Tom Sherak, Dan Simons, Wendell Simonson, Anant Singh, Ski.com, Molly Smith, Laura Sok, Sony Pictures Classics, Deanna Sowter, Deborah Strafella, Strand Releasing, Studio Canal, Rachel Sutherland, Cynthia Swartz, Swedish Film Institute, Istvan Szabo, Charles Tabesh, Fumiko Takagi, Samon Takahashi, Matt Talbot, Allyson Taylor, Andrea Thein, David Thompson, Hailey Thompson, Tricia Thompson, David Thomson, Rick Topper, Toronto International Film Festival, Katie Trainor, Turing Studios, Twentieth Century Fox, UCLA Film Archive, Steve Ujlaki, UTA, Jessica Uzzan, Katalin Vajda, Sami van Ingen, Juliette Veber, Alla Verlotsky, Jessica Vitale, Bart Walker, Walt Disney Company, Jeanie Waner, Warner Brothers, Warner Brothers Home Video, Alissa Wasser, Todd Weiner, Weinstein Company, Beth Weiss, Ryan Werner, Alexis Whitham, Wide Management, Leon Wieseltier, Christine Wilcock, Wild Bunch, Rebecca Wilder, Michael Wingfield, Stacey Wisnia, ZAP, Zoetrope.

## AND IN TELLURIDE

Adams Communications, Susan Allen, Alpine Bank, ALSCO, American Linen Division, Shelly Anderson, Stephanie Balter, Matthew Beaudin, Lynne Beck, Claire and Gary Bennett, Steve Berg, Boot Doctors, Rachel Bowers, Ann Brady, Barb Brattin, Jeff & Kathleen Bush, Seth Cagin, Camelot Gardens, Jenny Carlson, Thom Carnevale, Justin Chandler, China Rose Greenhouse, Tom Clark, Laura Cook, Cooling's Heating and Air Conditioning, Chris Cox, Mark DeMist, Jessica DiVincent, Ryan Dohnal, Scott Doser, Bill Ellison, Ray Farnsworth, First Student, Bill & Katrine Formby, Stu Fraser, Ed Frisch, Peter Garber, Ken Gart, Eliza Gavin, Elaine Giuliani, Mark Goldberg, Erika & Jason Gordon, Jenn Hayes, Rick Herrington, Darin Hill, Liz & Rick Hodges, Kristin Holbrook, Josh Kent, KOTO FM, Mark Krasic and Elyssa Kerins, La Cocina de Luz, Scott Leigh, Frannie Major, Paul Major, Fletcher McCusker, Susie Meade, Jennifer Metzger, Tom Mortell, Val Mortell, Mountain Limo, Chris Myers, New Leaf Design, Tom Sheridan Chop House, Patrick Nicklaus, Amy and Dwight Olivier, Erich Owen, David Oyster, Steve & Ronnie Palomar, Maureen Pelisson, Plum, Ian Price, Lucas Price, Doug Pruett, Red Hat Foods, Anne Reeser, Jim Riley, Rocky Mountain Ice, Jill & Harvey Roisman, Heather Rommel, Mary Rubadeau, San Miguel County, Bob Saunders, Lisa Schroeder, Siempre Flores, Matt Skinner, Specialty Sports Ventures, LLC, Sysco Intermountain Food Services, Inc., Marta Tarbell, Telluride Academy, Telluride Locksmith, Telluride Masonic Lodge, Telluride Public Schools, Telluride TV, Erin Teuber, Riley Tippet, Town of Mountain Village, Town of Telluride Staff, Vail Resort Inc., Susan Viebrock, Viking Rentals, John Volponi, Kelly Wallace, Cathleen Walsh, Brian Werner, Ruth Ann Wiesner, Wilkinson Public Library, Ted Wilson, Lara Young, Paul Zabel.

For those of you generous souls  
who did, thanks for supporting

# THE SHOW

THERE'S STILL A CHANCE  
(AND A NEED) TO GIVE!

TO MAKE A DONATION GO TO:

[www.telluridefilmfestival.org](http://www.telluridefilmfestival.org)

OR CALL: 970.728.7005

The Telluride Film Festival is a 501(c)(3) non-profit  
arts & educational organization



© Lisa Law

place FSC logo here

# Index by Page

## Shows

Another Year 7  
Ascent, The 22  
Bergman 34  
Beautiful 20  
Border 33  
Brandy in the Wilderness 19  
Cameraman 34  
Carlos 14  
Chekhov for Children 34  
Chicago 19  
Chico and Rita 4  
Confidence 22  
Daniel Schmid: Le Chat Qui Pense 34  
Documentarist 35  
Fat City 22  
First Grader, The 12  
First Movie, The 8  
Girl with the Suitcase, The 6  
Guest Director 21  
Happy People 14  
Here's Your Life 23  
Hurricane Kalatozov 35  
Hustler, The 23  
If I Want to Whistle 16  
Illusionist, The 7  
Incendies 10  
Inside Job 11  
King's Speech, The 9  
Le Quattro Volte 15  
Letter to Elia, A 13  
Magnificent Tati, The 35  
Michael Ondaatje, Guest Director 21  
Millions 38  
Moana: A Story of the South Seas 8  
Moguls and Movie Stars 35  
Mother Dao, the Turtlelike 23  
Music Makers of the Blue Ridge 36  
Never Let Me Go 17  
Of Gods and Men 20  
Oka! Amerikee 5  
On "Being There" with  
Richard Leacock 36  
Plumber, The 3  
Poetry 4  
Precious Life 10  
Princess of Montpensier, The 11  
Pygmies in Paris 36  
Retour de Flamme in 3D 13  
Return of the Poet, The 33  
Rotaie 5  
Special Medallion: UCLA 18  
Spotlight: Harutyun Khachatryan 33  
Tabloid 12  
Tamara Drewe 16  
Tenth Inning, The 17  
Treasures from UCLA 18  
Tribute to Claudia Cardinale 6  
Tribute to Colin Firth 9  
Tribute to Peter Weir 3  
Way Back, The 15  
World According to Ion B., The 36

## Short Films

Come to Me 31  
Cow Who Wanted  
To Be A Hamburger, The 32  
Deeper than Yesterday 31  
Dennis Jakob Unplugged 32  
Dreams Awake 30  
Ezra Rishona 31  
Fatenah 31  
Flawed 31  
For the Birds 32  
Frozen 32

God of Love 30  
Hideg Berek 31  
Let's Harvest the Organs of Death Row  
Inmates 31  
Love Song of Iskra Prufrock, The 30  
Micky Bader 32  
Off Season 30  
On Leave 30  
On the Run with Abdul 31  
Poster Girl 31  
Queen, The 30  
Shadow's Dream, The 32  
Stretching 32  
Tussilago 31  
Wolves 30  
Woman in Purple 30

## Information & Special Programs

Backlot 34-36  
Brigadoon 29  
Brig Bookstore 29  
Booksignings 39  
Calling Cards 31  
City Lights Project 30  
Conversations 37  
Digital Lounge 29  
Festivities 38-39  
Filmanthropy 47-48  
Filmmakers of Tomorrow 30-31  
Six Films Curated by Ondaatje  
22-23  
Gathering Places 29  
Great Expectations 31  
Guest Director: Michael Ondaatje 21  
Hospitality 29  
Information 24-25  
Labor Day Picnic 38  
Memorabilia 29  
Opening Night Feed 38  
Patrons 49  
Pix-Art: Ralph Eggleston exhibit 39  
Poster Artist: Ralph Eggleston 1  
Raffle 39  
Schedule 25-28  
Seminars 37  
SHOWcase for Shorts 32  
ShowCorps 40-43  
Special Medallion: UCLA 18  
Sponsors 44-46  
Student Prints 30  
Student Symposium 30  
Talking Heads 37  
Thanks 50-51  
The Rules 28

# Telluride Film Festival

The 38th Telluride Film Festival  
will be held September 2-5, 2011

©2010 The National Film Preserve, Ltd.  
800 Jones Street  
Berkeley, CA 94710  
Telephone: 510.665.9494  
Fax: 510.665.9589  
[www.telluridefilmfestival.org](http://www.telluridefilmfestival.org)

Printed by Colorado Printing, [www.coloradoprining.com](http://www.coloradoprining.com)

Designed by Brown & Company Design, [www.browndesign.com](http://www.browndesign.com)