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Laurie's daring, groundbreaking creations span the worlds of art, theater, technology and experimental music. Among her many career highlights: the recordings "O Superman"; the feature film HOME OF THE BRAVE; live performances including the multimedia "Songs and Stories for Moby Dick" (1999) and her current tour with "Homeland"; seven books of art and writing; and exhibits in major museums around the world. She was Telluride's Guest Director in 1991; was appointed NASA's first artist-in-residence in 2002; and in 2007 received the Dorothy and Lillian Gish Prize for outstanding contributions to the arts.

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Chris Robinson

1a S/Fri 7:00 PM - P/Sat 8:30 AM 1b L/Sat 9:30 PM

1 A Tribute to David Fincher



Made possible by a donation from The Burns Family

Is David Fincher evolving from a brilliant visualist and provocative genre director into a visionary filmmaker with something to say about the human condition? In the meticulously detailed, bracingly mature ZODIAC (2007), Fincher kept one foot in familiar serial killer and crime procedural territory, extending the other into a more existential realm, embracing the unknowability of the story's central mystery. With the forthcoming THE CURIOUS CASE OF BENJAMIN BUTTON, Fincher takes to heart the melancholy Mark Twain aphorism that inspired the tale's original author, F. Scott Fitzgerald—how it's a pity that the best part of life comes at the beginning and the worst at the end—and runs with it.

Such a mid-career leap is a rare and impressive thing; few former music video and commercial directors add genuine ambition and thematic gravitas to their resumes. But Fincher has always sought greater dimensions in his material. He was handed reputedly the biggest budget ever entrusted to a first-time director on ALIEN³ (1992), only to see the situation degenerate into a debilitating battle of wills between Fox and the 30-year-old novice. Fincher fought again to get his way on SE7EN (1995), particularly to use the shattering ending, but this time he won and was proven right. Taking the familiar serial killer format beyond normal expectations, the film represents a full realization of its genre—for the dread it creates and the devastating delivery of what one fears most.

THE GAME (1997) further confirmed the director's skill at threading together complicated narratives. Its centrality of an insidious secret pastime and a preoccupation with control versus chaos directly point toward FIGHT CLUB (1999), a work of hip nihilism that philosophically sets out to attack and destroy the pop consumer culture that is the raison d'être of Fincher's video and commercials work. Seen today, Brad Pitt's character—his belief in a "spiritual war," impulse to fight, creation of a clandestine male fraternity from which women are excluded and overriding ambition to bring American culture down—resonates with the 9/11 hijackers and their remaining terrorist brethren. In the wake of more egregious real-life affronts, it is more provoking than genuinely provocative, but superbly realized and engaging.

Fincher's situational thriller PANIC ROOM (2002), the closest thing to a Hollywood studio assignment he's taken on, follows the simple obligation to make it as tense and suspenseful as possible. But ZODIAC fully showcases Fincher's technical precision, indelible images, formal exactitude, uncanny ear for musical choices, finicky taste in material, skeptical view of humanity and reputation for demanding of others only the high standards he demands of himself—all characteristics that foster comparisons to Stanley Kubrick. If his next project indeed turns out to be RENDEZVOUS WITH RAMA, based on Arthur C. Clarke's celebrated novel, the comparison will become as inevitable as it would, to 99 percent of filmmakers, be untenable. Could Fincher end up in the other one percent? -TMC

1a This program features a selection of clips, the presentation of the Silver Medallion and on-stage interviews conducted by Todd McCarthy and Scott Foundas. 1b The director's cut of ZODIAC (U.S., 2007, 167m). See page 37.

S/Fri 9:45 PM - N/Sat 1:30 PM - P/Sun 7:30 PM

2 I've Loved You So Long



Made possible by a donation from Mort & Amy Friedkin

Giving two of the most memorable performances of the year, Kristin Scott Thomas (A HANDFUL OF DUST, FOUR WEDDINGS AND A FUNERAL, THE ENGLISH PATIENT) and Elsa Zylberstein (MINA TANNENBAUM, TIME REGAINED) turn novelist Philippe Claudel's quintessentially French drama into one of the most exciting acting showcases in years. Juliette (Scott Thomas) is a hardened, withdrawn ex-convict who is freed from prison after serving 15 years for committing a horrible crime. She moves in with her happily married sister Lea (Zylberstein), a bourgeois academic who simultaneously fears and adores her. Juliette's adjustment to her provincial hometown is at first exacerbated by her chilly silence, sudden bursts of anger and bitter dignity. Slowly, however, the deliberate rhythms of family life rekindle Juliette's desire for normalcy. Filled with suspense, Claudel's film, winner of two awards at Berlin, remains surprising until its finale. -LG (France, 2008, 115m) *In person: Philippe Claudel, Elsa Zylberstein*

S/Sat 9:00 AM - P/Sun 8:30 AM - M/Sun 2:00 PM

3 Hunger



A pair of bloodied hands immerse themselves in a basin. Contraband packages pass silently, imperceptibly between inmates and their loved ones in the visiting room of Her Majesty's Maze prison. And a young man of principle, delirious from starvation, bravely rallies against the dying of the light. These are among the strikingly impressionistic images that make up the masterful debut feature by Turner Prize-winning artist Steve McQueen—the deserving recipient of the Camera d'Or at this year's Cannes Film Festival. Though its primary subject is IRA member Bobby Sands and the 1981 hunger strike he waged in an effort to improve conditions for fellow political prisoners, McQueen's film, following the poetic-realist tradition of Terence Davies and Bill Douglas, is less a bio-pic than it is an intensely lyrical reverie on human suffering, the politics of torture, and the yearning for spiritual transcendence. -SF (U.K., 2008, 96m) Preceded by OPERATOR (d. Matthew Walker, U.K., 2007, 2m). *In person: Steve McQueen*

S/Sat 2:15 PM - C/Sat 7:15 PM - P/Sun 2:15 PM

4 Adam Resurrected



Made possible by a donation from Martin Peretz

Like his Oscar-nominated AFFLICTION (TFF '97), former tributee Paul Schrader's latest film deals with an individual tormented by memories of horrific violence. Like MISHIMA (TFF '85), it jumps boldly through time, mixing sordid reality and stylized, sexually charged fantasy. What's new and startling in ADAM is its black comedy, which Schrader deploys in an attempt to overturn every sentimental platitude established in the Holocaust-movie genre. Adam Steiner (Jeff Goldblum), the film's clown-victim-hero, is a concentration-camp survivor being treated in an Israeli mental institution. His incisive, manipulative intelligence and uncontrollable sexual hunger keep us wondering: Who's running the asylum? Noah Stollman adapts Yoram Kaniuk's celebrated 1971 novel and Goldblum, with fine support from Willem Dafoe, Derek Jacobi and Ayelet Zurer, gives the performance of a lifetime, reveling in every twist and quirk of Adam's character. -LG (Germany-Israel, 2008, 120m) *In person: Paul Schrader, Jeff Goldblum, Yoram Kaniuk*

S/Sat 5:00 PM - M/Sat 7:15 PM - G/Sun 1:30 PM

5 With A Little Help From Myself



Made possible by a donation from Mark & Tammy Strome

On the evening of her daughter's wedding, Sonia's oldest son is arrested for holding drugs, her husband reveals he's gambled away their savings, and her youngest son seems to be taking the path towards more trouble. Figuring it can't get much worse, Sonia, a force of nature through anything, somehow manages to put a positive spin on it all. But, of course, her struggles are just beginning. As Sonia, Félicité Wouassi leads a superb African-French cast with her spellbinding, indelible performance. Pierre Rissient compares the latest from François Dupeyron (MONSIEUR IBRAHIM) to works by Zoltan Korda and Herbert J. Biberman. "It breaks racial barriers, bearing witness to burning social issues ... It's filled with humanism but is subtle and rich as a comedy: uplifting, captivating and, I believe, universal. Hats off!" -GM (France, 2008, 90m) Preceded by REVELATIONS (d. Jane Lee, Ireland, 2007, 3m). *In person: François Dupeyron, Félicité Wouassi, Jane Lee*

6a S/Sat 7:30 PM - C/Sun 11:15 AM 6b L/Sun 2:00 PM 6c L/Mon 8:30 AM

6 A Tribute to Jean Simmons



GREAT EXPECTATIONS indeed! For what else can explain how a girl from a bleak, industrial stretch of North London known as Cricklewood ended up becoming one of the most beloved and beguiling movie stars of her generation? Jean Simmons was a mere 17 when she won the role of Estella in David Lean's ravishing 1946 film version of the Dickens novel. All it took was one glimpse of that deceptively innocent beauty, coquettishly shaming her awestruck suitor, and we, like lovelorn young Pip, would have gladly followed her anywhere. And follow audiences did, as Simmons continued to blossom on screen: as Kanchi, the wordless Indian girl who seduces Sabu high in the Himalayas (although, in reality, they never left the stages of Pinewood Studios) in Powell and Pressburger's BLACK NARCISSUS (1947); as the imperiled heiress—her first leading role—about to be murdered by her UNCLE SILAS (1947); and earning her first Oscar nomination—before her 20th birthday, mind you—as Ophelia in Laurence Olivier's HAMLET (1948). Surely it comes as no surprise to learn that Simmons once received a special Golden Globe award for "most versatile actress." She could be Biblical (in THE ROBE) or ancient Roman (in SPARTACUS), a Napoleonic mistress (in DESIRÉE), or a bottled-up mission girl, ever so lovely singing "If I Were a Bell" to Marlon Brando (her former Bonaparte) in Joseph Mankiewicz's splashy GUYS AND DOLLS (1955). But for all her comely charms, Simmons has never been better than when playing women doomed, lost, or downright dangerous. Women like Diane Tremayne, the psychotic rich girl who ensnares Robert Mitchum's ambulance driver into her diabolical web in Otto Preminger's blistering ANGEL FACE (1952). Or Charlotte Bronn, the professor's wife convalescing from a breakdown in Mervyn LeRoy's underrated HOME BEFORE DARK (1958). Or Sister Sharon Falconer, the hellfire-and-brimstone evangelist of Richard Brooks' ELMER GANTRY (1960). Shortly after its release, Simmons and Brooks were married, and a decade later, she transformed Brooks' THE HAPPY ENDING (1969) from an earnest social melodrama into a deeply unsentimental, insightful portrait of the problems of modern marriage and the evolution of modern womanhood. Simmons is onscreen in nearly every scene of that film (for which she received a second Oscar nomination) and is heartbreaking to behold. Simmons has a constant presence on screen and on stage: in the London and American touring productions of Stephen Sondheim's *A Little Night Music*; an Emmy-winning performance in the iconic '80s miniseries THE THORN BIRDS; and then, unable to escape Miss Havisham's rotting old manor, there she was playing the eccentric old woman herself in a very fine Disney-produced GREAT EXPECTATIONS. Now, enchanting as ever, she pays a visit to Telluride, and we once again line up to see her. —SF

6a A selection of clips, followed by the presentation of the Silver Medallion and an on-stage interview conducted by Gary Giddens (Saturday) and Leonard Maltin (Sunday).

6b SO LONG AT THE FAIR (U.K., 1950, 86m).

6c ELMER GANTRY (U.S., 1960, 146m). See page 37 for full film descriptions.

SLAVOJ ŽIŽEK PRESENTS

S/Sat 10:15 PM

7 Innocence Unprotected



This entrancing third film from 1981 TFF tributee Dusan Makavejev (MONTENEGRO, WR: MYSTERIES OF THE ORGANISM) uses excerpts from the first Serbian talkie, a hilariously naïve melodrama made in occupied Belgrade in 1942 with film stock stolen from the Germans. Bad as the film was, audiences delighted in its pouting heroine's adventures as she is saved from a wicked stepmother and a leering lecher by a strong man with the heart of a lion. Makavejev reassembled the surviving cast and crew members, now older, greyer and sadder. The strong man demonstrates some of his milder tricks (and defends himself against a charge of wartime collaboration); the stepmother wistfully recalls winning a competition for Belgrade's most beautiful legs (and does a song-and-dance to prove it). Intercut with newsreel footage of the Occupation, these memories allow us to view a hoary old melodrama through 1942 eyes, its subjects as miraculously preserved as flies in amber. —TM (Yugoslavia, 1968, 78m) *In person: Slavoj Žižek*

S/Sun 9:00 AM - N/Sun 7:00 PM - P/Mon 9:00 AM

8 Firaq



Made possible by a donation from Prabha and Anita Sinha

In February 2002, a train containing Hindu militants was set on fire at the Godhra railway station in Gujarat, India. 58 Hindus died. The state government immediately labeled this the work of Islamic terrorists, though it now seems to have been the result of a violent confrontation between the highly aggressive Hindu militants on the train and local Muslim opponents. Whatever the truth, the Godhra incident led to an indiscriminate, lethal assault on the Muslims of Gujarat by Hindu extremists, which in turn provoked between 1,000 and 2,000 deaths. While this pogrom was carried out the authorities turned a blind eye to, or perhaps participated in, the attacks. This powerful first feature by acclaimed actress Nandita Das (EARTH, DROP OF LIFE) skillfully weaves the (fictional) stories of a diverse group of characters—Hindu and Muslim, rich and poor, militant and apolitical—into an unforgettable dramatic portrait of what happened. —SR (India, 2008, 100m) *In person: Nandita Das, Salman Rushdie*

C/Fri 7:15 PM - P/Sat 11:30 PM - S/Sun 1:30 PM

9 **Waltz with Bashir**

Beginning with unnerving images of a pack of dogs racing through the streets of Tel Aviv—an emblem of tormented conscience—writer/director Ari Folman offers the most powerful statement yet about the agony of years of Middle East violence. Folman reconstructs a notorious atrocity that occurred in Palestinian refugee camps during the 1984 invasion of Lebanon, proving adept both as an investigative journalist and as a visual poet, delivering his story through the expressive medium of animation. Dreams and black comedy gracefully enrich rigorously gathered facts, with eyewitness testimony serving as narration to the surreal, magical, insistently subjective drawn images. WALTZ WITH BASHIR's hybrid form becomes more than a skilled reconstruction of a tragedy. It is, like the masterpieces of Resnais and Marker, a universal meditation on the interaction of historical and personal memory. –LG (Israel, 2008, 87m) Preceded by IN THE WOODS (d. Paul Vester, U.S., 2008, 7m). *In person: Ari Folman, Paul Vester*

C/Fri 11:45 PM - L/Sat 9:30 AM - S/Sun 4:15 PM

10 **O'Horten**

Made possible by a donation from Greg & Christina Steil

"It seems most everything comes too late ... so nothing comes too late," someone tells Odd Horten, a shy, willfully isolated man whose life has been organized around the rigid rituals associated with his career as a train engineer. Now at mandatory retirement age and, robbed of his normal patterns, Horten finds chaos and death, in forms alternately poignant and deliciously humorous, around every corner. Norwegian writer-director Bent Hamer (KITCHEN STORIES, FACTOTUM) dramatizes his hero's perplexity with a cool, elegant precision, and assisting Hamer enormously is Bard Owe, who gives O'Horten his charmingly underplayed dignity. As the film progresses, we see Horten making small changes—tiny affirmations that offer a deeply moving sense of the resilience and flexibility demonstrated by humans in transition. –LG (Norway, 2008, 90m) Preceded by A FILM FROM MY PARISH: 6 FARMS (d. Tony Donoghue, Ireland, 2007, 6m). *In person: Bent Hamer, Tony Donoghue*

11a S/Sun 7:15 PM - C/Mon 9:15 AM 11b L/Sun 9:30 AM 11c L/Mon 1:45 PM

11 **A Tribute to Jan Troell**

Made possible by Barbro Osher Pro Suecia Foundation with support from Danish Film Institute, Swedish Film Institute & Final Cut Productions

Though Sweden's cinema, for most American cinephiles, begins and ends with Ingmar Bergman, Sweden has, from the silent era forward, built a vibrant and diverse national film industry. After 40 years of outstanding filmmaking, Jan Troell represents, as well as any other filmmaker, the richness of Scandinavian film. Since the premiere, in 1966, of his coming-of-age tale *HERE IS YOUR LIFE* (a film that Bergman described as "one of the uncompromising masterpieces of Swedish film history"), Troell has remained rooted in the culture, landscapes and storytelling modalities of Sweden. Like Korea's Im Kwon-taek (a TFF tributee in 2000), Troell provides a perfect example of the distinctive, high-quality, focused cinema that can be made within a national cinema that's content with its smallness. These filmmakers clearly know where they are from.

Troell started his career as a cinematographer, and continues to write, direct, photograph and edit most of his films. His best known works are the Oscar-nominated companion pieces *THE EMIGRANTS* (1971), the story of a group of Swedish farmers (led by Max von Sydow and Liv Ullman) struggling to relocate to the United States, and *THE NEW LAND* (1972), which follows their journey to the promised land of Minnesota. The few who managed to see the full versions (as opposed to the truncated prints that circulated in the U.S.), fell in love, according to John Simon, with "not only the films but the man who made them ... a human being who cares about other human beings, who renders the truths of their lives without rending the veils of their privacy, who has sympathy even for what he deploras."

Troell briefly immigrated to Hollywood for *ZANDY'S BRIDE* (1974), with Gene Hackman's lonely bachelor farmer acquiring a mail-order wife (Ullman). But America couldn't hold Troell for long. The epic *FLIGHT OF THE EAGLE* (1982) renewed the Troell-von Sydow collaboration, telling the story of a Swedish polar exploration. A *FROZEN DREAM* (1998) explored, in documentary form, those same efforts by explorers, in 1897, to reach the North Pole—by balloon! The epic *SANGOLANDET* (1988) provided a "state of the nation" documentary portrait of Sweden. Troell's most recent international breakthrough, *HAMSUN* (1996), featured Max von Sydow in a brooding exploration of the Nobel Prize-winning and Nazi-collaborating Norwegian novelist. Troell's latest, *EVERLASTING MOMENTS* (19), is the work of a mature artist at the height of his philosophical and storytelling powers. Looking through a lens, Maria sees the world with a new clarity, and then sets out to present that vision to those around her. It offers an appropriate parallel, perhaps, to Troell's own distinguished career. –JW/JS

11a A selection of clips, followed by the presentation of the Silver Medallion, an onstage interview with Richard Schickel (Sunday) and Milos Stehlik (Monday) and Troell's *A FROZEN DREAM* (Sweden, 1998, 60m).

11b A restored director's cut of *HERE IS YOUR LIFE* (Sweden, 1967, 167m)

11c Restored director's cuts of the films *THE EMIGRANTS* and *THE NEW LAND* (Sweden, 1971-2, 191m/204m).

See page 37 for descriptions of the films.

G/Fri 10:15 PM - N/Sat 9:15 PM - S/Sun 10:00 PM

12 Gomorrah



Made possible by a donation from the Italian Film Commission

We've seen the story on screen before: first, a breakdown in loyalties among crime gangs; then, a wave of unthinkable violence. But writer-director Matteo Garrone injects this tale with an epic Balzacian vision. Garrone adapted a best-selling investigative account of Naples' mafiosi (a book that made author Roberto Saviano both a national figure and a target of a mob hit). And GOMORRAH presents rich characters in fresh situations: Don Ciro (Gianfelice Imparato), an exhausted, frightened bag man, buys mob control over paralyzed slum-dwellers; the tailor Pasquale (Salvatore Cantalupo) hopes to get his designs out of a mob-owned factory; and the entrepreneurial Franco (Toni Servillo) trades in garbage and toxic waste (his smooth philosophical grin's the very symbol of the terrifying weight of corruption). Vivid, fast-paced and unsettling, GOMORRAH is the most ambitious vision of the mob yet put to film. -LG (Italy, 2008, 135m)
In person: Matteo Garrone

N/Fri 7:00 PM - L/Sat 6:45 PM - S/Mon 9:00 AM

13 Revanche



The ex-con Alex (Johannes Krisch) and his immigrant prostitute girlfriend Tamara (Irina Potapenko) are desperate to escape the dangerous brothel where they work. Robert (Andreas Lust) is a police officer happily married to Ursula (Ursula Strauss), the two enjoying the serene splendor of a farmhouse they've designed and built themselves. A botched robbery and bullet fired astray set these characters on a collision course. What begins as a grim, melodramatic thriller in the finest tradition of Simenon and Highsmith soon spins into completely unexpected emotional territory, as writer-director Götz Spielmann reveals the characters' wounded psyches and traces their uneven arcs of redemption. The pure emotional force of Spielmann's film comes from its rich detail, its methodical pacing, the use of uninterrupted medium shots, an absence of musical score and a superb ensemble cast. -LG (Austria, 2008, 121m) *In person: Götz Spielmann*

N/Fri 9:45 PM - P/Sat 11:30 AM - S/Mon 1:00 PM

14 Flame & Citron



Made possible by an anonymous donation

Black-and-white newsreel shows the Nazis entering Copenhagen in 1940; then the film turns to color for the story of two resistance fighters, Flame and Citron, one so red-headed you wait for him to be recognized, the other such a bum that he seems the epitome of suspicion. Their savage path begins as a great adventure, but director Ole Christian Madsen has more in mind than the standard resistance picture. Just as these killers seem glaringly obvious, so their targets become increasingly ambivalent and confusing. Killing is not a simple business, and resistance is a version of politics that can set you on the wrong trail. A big hit in Denmark, this riveting drama shows us anew how occupation can destroy a society, and it makes us reassess Denmark in the way THE LIVES OF OTHERS provided a fresh, bitter introduction to East Germany. -DT (Denmark, 2008, 130m)
In person: Ole Christian Madsen

PORDENONE PRESENTS

P/Sun 5:00 PM

15 The Italian Straw Hat



Based on Eugène Labiche's masterpiece of 19th-century vaudeville, René Clair's breakthrough film remains one of the wittiest and most elegant screen comedies ever made. Written, directed and premiered in a mere five months (the script was completed in eight days!), it is a delightful feast of movement, rhythm, and purely visual gags—there are barely two dozen intertitles in all. Film critic Pierre Billard credits Clair's "coherent vision of the film from the very start, an impetus so powerful and so accurate that the directing of the film came in one steady flow and the editing was done in the course of shooting." Maud Nelissen, one of Pordenone's youngest star musicians, enhances Clair's gentle balance between dramatic construction and narrative pacing with her newly composed score. -PCU (France, 1928, 90m) Preceded by MAN-BULL FIGHT (France, 1907, 6m). *In person: Maud Nelissen, Paolo Cherchi Usai*

L/Sat 1:45 PM - M/Sun 4:15 PM

16 Learning Gravity



Made possible by a donation from Elizabeth Redleaf

Following the footsteps of his father, Thomas Lynch became a success in what's been called "the dismal trade"—the funeral business. Lynch translated his experiences as an undertaker into essays and poetry, creating a literature of death, dying and survival that inspired the HBO series *Six Feet Under*. Cathal Black's lyrical, beautifully photographed essay-portrait employs Lynch's prose and poems as narration, mixing interviews with brief, often startling reenactments of moments that inspired works including his best-known collection *The Undertaking*. Lynch shares the story of his family home in Ireland, his battle with the demons of alcohol and divorce and his unapologetic love for a mysterious profession that has taught him that "even the ridiculous becomes sublime if it is done for the right reasons." —LG (U.S., 2008, 70m) Preceded by the rarely seen HAVE YOU SOLD YOUR DOZEN ROSES? (U.S., 1960, 9m), featuring Lawrence Ferlinghetti. *In person: Cathal Black, Thomas Lynch*

P/Fri 6:15 PM - C/Sat 11:15 AM - G/Sun 7:15 PM

17 American Violet



Made possible by a donation from Peter & Linda Bynoe

Nicole Behaire is superb as Dee Roberts, a twenty-something African-American single mom struggling to make ends meet in a small Texas town. When cops arrest her and many of her neighbors in a drug sweep, she insists on her innocence. Refusing a plea bargain that would allow her to avoid jail time, Roberts stands up against a corrupt law enforcement and judicial system, a principled choice that leads to an entire set of unexpected and bewildering consequences with national implications. Produced and written by Bill Haney, directed by Tim Disney and inspired by true events of a town where a large percentage of its African-American population was summarily rounded up one night, AMERICAN VIOLET provides superb, stirring, socially conscious drama in the tradition of NORMA RAE and ERIN BROCKOVICH. The pitch-perfect ensemble cast includes Will Patton, Tim Blake Nelson, Alfre Woodard, Charles Dutton and Michael O'Keefe. —LG (U.S., 2008, 120m) *In person: Tim Disney, Nicole Behaire, Bill Haney, Tim Blake Nelson, Will Patton*

SLAVOJ ŽIŽEK PRESENTS

M/Sun 9:15 AM

18 The Great Sacrifice



Hitler's cinema produced a number of classic melodramas, including Douglas Sirk's LA HABANERA and Helmut Kautner's ROMANCE IN A MINOR KEY. But Veit Harlan, notorious for his noxious Nazi propaganda films, also directed several overtly non-political vehicles for his wife Kristina Soderbaum. Slavoj Žižek considers THE GREAT SACRIFICE "the supreme achievement of the Nazi melodrama." It's the story of Albrecht, a Hamburg high-society adventurer who marries his cold, blonde cousin Octavia, but then is fatally attracted to Äls, a Norwegian girl from a nearby villa. After contracting typhus, Äls is confined to her bed. The only thing keeping her alive is the appearance of Albrecht, who periodically stops his horse on the path in front of her window and waves to her. After Albrecht is also stricken and confined, Octavia secretly learns about the ritual and performs it herself, keeping Äls from dying. Albrecht learns of this sacrifice by his faithful wife and discovers his full love for her. (Germany, 1944, 98m) *Introduced by Slavoj Žižek*

M/Fri 7:15 PM - C/Sat 8:30 AM - N/Sun 1:30 PM

19 Everlasting Moments



Made possible by a donation from Warren & Becky Gottsegen

One fine day in 1907, in the village of Malmö, Maria Larsson (Maria Heiskanen) wins a Contessa camera in a lottery. Over the span of a decade, as Maria struggles to keep her home and growing family together in the face of the Great War, a workers' strike, unemployment, and a chronically philandering and abusive husband (Mikael Persbrandt), the camera records a gallery of "everlasting moments." Tentative at first, under the tutelage of the kindly village photographer, Sebastian Pedersen (Jesper Christensen), Maria soon enthusiastically masters the camera. Festival tributee Jan Troell's film is a family album, a humane and compassionate series of glimpses into lives we care about and are grateful to know. All of it is captured not just via Maria's lens, but through the affectionate viewfinder of Troell himself who, like Sebastian, shares "a world to be explored, to preserve, to describe." —JT (Sweden, 2008, 125m) *In person: Jan Troell, Maria Heiskanen*

C/Fri 5:00 PM - P/Fri 11:45 PM - N/Sat 6:45 PM

20 Kisses



Made possible by a donation from the F3 Foundation

On Christmas day Dylan (Shane Curry), a sullen asthmatic eleven-year-old boy living in a filthy Dublin slum, flees his father's drunken violence with the eleven-year-old Kylie (Kelly O'Neill), the bold, determined girl next door. Hoping to find Dylan's older brother (he ran away from home two years earlier), they instead discover, to their surprise (and ours), how deeply they love each other. They also learn an array of other essential life lessons, including a bit about "the musical god" Dylan's named for. In this elegant, seemingly uncomplicated coming-of-age gem, writer-director-cinematographer Lance Daly coaxes superlative performances from his two young leads and creates a compelling image of Dublin, one that's both sordid and magical, sometimes at the same time. Watch out for Neil Jordan troupe member Stephen Rea, who makes a charming uncredited cameo. -LG (Ireland, 2008, 76m) Preceded by LOVE YOU MORE (d. Sam Taylor-Wood, U.K., 2008, 15m). *In person: Lance Daly*

O/Fri 8:30 PM - P/Sat 2:45 PM - P/Sat 5:45 PM

21 Youssou Ndour: I Bring What I Love



Generosity, courage and coolness confer their own glamour, and the handsome and radiantly powerful Youssou Ndour has been one of the brightest stars in African music for 30 years. Born into the West African griot tradition, in which musicians themselves must earn and command the status and position of statesmen, Youssou moves through grooves including merengue, hip-hop, juju and funk, stirring and shaking everyone from prime ministers to the street kids upon who the future of the planet depends. Elizabeth Chai Vasarhelyi's film traces his astounding post-9/11 decision to release the ravishing and joyous pan-African album *Egypt*, in praise of the prophets and saints, giving Islam a human and smiling face. Shocking backlash at home, in mostly Muslim Senegal, takes Youssou from hero to pariah. Then, divine intervention arrives in the form of a Grammy. **A concert will follow each screening.** -PS (Senegal/France, 2008, 102m) *In person: Elizabeth Chai Vasarhelyi, Youssou Ndour*

P/Fri 9:00 PM - G/Sat 1:00 PM - C/Sun 2:15 PM

22 Happy-Go-Lucky



Made possible by a donation from Elizabeth Redleaf

North Londoner Poppy (Sally Hawkins) is optimistic, in-your-face, terminally adorable. She's fearless, resilient, good at what she does and has a fairly solid handle on her relationship with her dysfunctional family. She is, in other words, something of a secular saint—not at all your usual Mike Leigh character. As Poppy attempts to heal everyone around her, from a bullied child to a mad homeless man, we have the choice to love her or hate her. Most will choose love—even her damaged, bigoted, intensely scary driving teacher Scott (the riveting Eddie Marsan, who one could easily see hoisting a few and getting into a punch-up with NAKED's Johnny). The question Leigh (a Telluride regular and 1996 tributee) asks in his funniest, juiciest investigation of working-class life yet might be: You can't make everyone happy, but there's no harm in trying ... is there? Hawkins won Berlin's Silver Bear for Best Actress. -MB (U.K., 2008, 118m) *In person: Mike Leigh*

G/Sat 4:15 PM

23 Lola Montès



Renoir, Welles, Fellini, Rivette and Fassbinder: All used the metaphor of theatrical performance to redefine cinematic space. Max Ophüls, in this lovingly restored LOLA MONTÈS, offers a supreme example of how to break through conventional movie realism. After an adventurous career—Lola has served as a lover to the great and powerful men of Europe—the exhausted woman sells herself to a garish circus audience. A female Don Quixote, Lola continues to pursue the impossible dream of reconciling love, freedom and art, but, imprisoned in her mythic self-image, her story is catching up with her. But if the theatrical is at first her degradation, it gradually becomes the vessel of extravagant desires that transfigure and redeem her. For Ophüls (to quote Wallace Stevens), disillusion is the last illusion. Martine Carol's Lola is an icy, alabaster enigma. The fire is supplied by her four superb suitors: Yvan Desny, Oskar Werner, Anton Walbrook, and most memorably, the sweetly sadomasochistic ringmaster-narrator Peter Ustinov. -LG (France, 1955, 114m)

C/Sat 10:30 PM - O/Sun 8:30 PM - G/Mon 9:00 AM

24 The Good, The Bad and the Weird



Made possible by a donation from Bevy Management

One might call director Kim Ji-Woon's stunning \$10 million homage to Clint Eastwood and Sergio Leone a kimchi Western. His sixth film (which continues his South Korean box-office winning streak) boasts masterful high-speed action like you've never seen before: think STAGECOACH meets high-wire Jackie Chan meets THE ROAD WARRIOR. Tongue firmly in cheek, this comedy actioner is set on the Manchurian steppes in the 1930s as a bizarre trio of Korean exiles—The Good (Jung Woo-sung, a sharpshooting bounty-hunter in a duster), The Bad (Lee Byung-hun, a wickedly handsome knife-throwing gang leader) and The Weird (Song Kang-ho, a two-fisted gunslinging thief) hotly pursue buried Qing dynasty treasure. Kim's exhilarating, escalating mayhem pits our three anti-heroes against fast-moving trains, horses, trucks, motorcycles, jeeps, explosions, Japanese and Chinese soldiers and Russian bandits. And after all that, their final existential showdown does not disappoint. -AT (South Korea, 2008, 128m) *In person: Kim Ji-Woon*

G/Sat 10:00 AM

25 The Last Command



Hollywood dreams and the Soviet revolution collide in Josef von Sternberg's first masterwork, a character study reminiscent of Stroheim and of Murnau's THE LAST LAUGH. Exiled from the land of Bolsheviks, a former Czarist general finds a small part in a movie directed by another Russian expatriate—one of his victims! Sternberg's genius in stylized visuals and over-the-top melodrama is matched by touches of biting satire on the studio system, ranging from the petty arrogance of production assistants to the dozen lighters clustering around the film director (William Powell) holding a cigarette in his hand. Allegedly based on a real-life story reported by Ernst Lubitsch, this visionary mix of history and fiction is brought to the sublime through the towering performance of Emil Jannings in the role of the disgraced army officer. -PCU (U.S., 1928, 88m) *Featuring the world premiere of a new score written and performed by the Alloy Orchestra*

M/Fri 10:00 PM

26 Private Century



Jan Siskl's remarkable cycle of eight 52-minute films is entirely composed of home movies, narrated in the first person and telling stories of average people as they grow up, fall in love, get married, go on vacation, etc. Intimate and intense, moving and surprising, this cycle presents history as it has rarely been told—it's as spine tingling as a thriller, as profound as if the subjects were our own family. Seen individually, each film is a gem; their cumulative effect approaches that of *War and Peace*. This program features DADDY AND LILI MARLENE, the story of a series of amazing coincidences that links a family across the generations; and A LOW-LEVEL FLIGHT, the story of Kata's love affair with an ace fighter pilot whose secret life tragically drives them apart. -MS (Czech Republic, 2007, 104m total) **The full series will be shown in the Backlot, page 35.** *In person: Jan Siskl*

Selected by Directors Emeriti
Bill & Stella Pence

L/Fri 7:15 PM - N/Sat 9:30 AM - N/Sun 4:45 PM

27 Helen + Joy



After one girl goes missing in a provincial English town, the police ask another, the shy, inarticulate Helen (Annie Townsend), to "be" the missing one in a reenactment. The result? All sorts of unanticipated and disturbing emotional consequences. The writer-director team Christine Molloy and Joe Lawlor (TFF '06 & '07), aka "desperate optimists," use this Hitchcockian kernel of story as the foundation for their provocative feature film debut. Molloy and Lawlor work exclusively with nonprofessional actors, build their scripts on a solid foundation of realistic social observation, and film in sinuous, elegant uninterrupted long takes that become operatic in their intricacy. Blending the English kitchen-sink realism approach of Ken Loach and Mike Leigh with the brooding aesthetics of Tarkovsky, HELEN makes a startlingly original impact. (U.K., 2008, 79m) Preceded by JOY, which, in one single mesmerizing long take, introduces and condenses Lawlor and Molloy's methods and themes. -LG (U.K., 2008, 9m) *In person: Joe Lawlor, Christine Molloy*

SPOTLIGHT ON NAE CARANFIL

Nae Caranfil's films link the pre-revolutionary period of Romanian cinema to its emergent "New Wave," represented by award-winning films including *4 MONTHS, 3 WEEKS AND 2 DAYS*, 12:08 TO BUCHAREST and *THE DEATH OF MR. LAZARESCU*. Caranfil is a true auteur, writing, directing and sometimes composing the music for his films (and often playing bit parts), and his films demonstrate a mastery of direction and editing and a dark, subversive sense of humor. Though his witty dialogue and attractive, believable characters have made his films popular in Romania, Caranfil is no mere entertainer; he uses his films to illuminate tough social issues. —DK

N/Sat 4:15 PM

28 Philanthropy



A high school teacher and would-be novelist finds himself participating in an escalating form of performance art. Eventually, the entire nation is watching. Caranfil explores the themes of social transformation and lost innocence in this hilarious, sharply ironic story that, filled with contrivances and reversals, becomes a caustic modern day fairytale. As the unromantic hero finds himself swept up in the capitalistic realities of post-Communist Bucharest, he realizes everyone in the city is either scraping by, looking for a handout, or obsessed with status, easy money and consumer products. Even human suffering proves to be a profitable commodity. —DK (Romania, 2001, 110m) *In person: Nae Caranfil*

G/Sun 9:00 AM

29 The Rest Is Silence



The biggest production in the history of Romanian cinema, Caranfil's most recent work reimagines the creation of *THE WAR OF INDEPENDENCE* (1912), his country's first feature film. As Grig, that film's director, embarks upon his inspired, remarkably ambitious project, he finds himself at odds with the financiers. Soon, Grig's vision—one that he envisioned uniting his country—has been hijacked. In outlining the framework in which Romanian cinema was born, Caranfil suggests that the conflict between artist and producer—one with obvious resonances in his own career—may be an eternal one. —DK (Romania, 2007, 140m) *In person: Nae Caranfil*

PORDENONE PRESENTS

S/Sun 11:30 AM

30 Laughing 'Til It Hurts



Over the years, the Pordenone festival has uncovered, from archives all over the world, a wealth of unknown or neglected treasures of slapstick comedy—often so funny as to require repeat screenings by popular demand. Here's a selection from the best of the crop: *THE COOK*, an early Buster Keaton (d. Roscoe Arbuckle, U.S., 1918, 19m) that showcases a bizarre variation on Salome's dance being performed in a restaurant's kitchen; Oliver Hardy as a hapless partygoer in *SHOULD MEN WALK HOME?* (Leo McCarey, U.S., 1927, 20m); the madcap genius Charley Bowers (hailed by surrealist André Breton as a kindred soul) in *THERE IT IS* (U.S., 1928, 20m); and Max Davidson, unsung master of Jewish comedy, in *PASS THE GRAVY* (Fred L. Guiol, U.S., 1928, 22m), a film, also written by McCarey, that's acquired cult status thanks to an unforgettable slow-burning gag around a dinner table. —PCU *In person: Maud Nelissen, Paolo Cherchi Usai*

G/Fri 7:15 PM - N/Sun 9:30 AM - C/Sun 10:30 PM

31 Tulpan



Made possible by a donation from Joe & Lynne Horning

It might not sound like the basis for rousing, crowd-pleasing entertainment, but this story of a herdsman's family who raises goats on Kazakhstan's arid steppe was a hit with Cannes audiences and the prizewinner at its Un Certain Regard section. Rich with humor and unusually delicate, Sergei Dvortsevoy's character study offers a gorgeously photographed window into an unfamiliar culture. The story follows a man who returns home after a military stint, hoping to start his domestic life. His brother-in-law, a gruff shepherd, is finding it increasingly difficult to sustain his herd. As a portrait of a society caught in a conflict between traditional lifeways and the new realities that threaten to sweep them away (represented by transistor radios and a few scraps from popular magazines), *TULPAN* is an unforgettable, nuanced and surprisingly universal fable. —LG (Kazakhstan, 2008, 100m) Preceded by *GLAGO'S GUEST* (d. Chris Williams, U.S., 2008, 7m). **See Backlot, pg. 34, for more Dvortsevoy films.** *In person: Sergei Dvortsevoy*

SLAVOJ ŽIŽEK PRESENTS

L/Sun 8:30 PM

32 The Fall of Berlin



Once notorious and now largely forgotten, this explosive Soviet blockbuster—one of the most expensive, elaborate films ever made—follows a steelworker who battles his way across Germany to find his lover, a schoolteacher interned in a concentration camp by the Nazis. But the real story here is the extravagant extremes to which director Mikhail Chiaureli pushed Stalinist propaganda. Churchill and Roosevelt are both revealed as Nazi stooges (who knew?), while Stalin, no surprise, is our kindly, omniscient and heroic father figure. In addition to the cast of thousands, Stalin made available to the production 200 planes and four tank battalions, resulting in battle scenes that Hollywood has yet to best. Yanked from circulation after Stalin's death (it was wildly popular upon its release), FALL was recently restored, its two portions combined into a film impossible to imagine making today: cinema's most fabulous, extravagant adventure in historical revision. -JS (Soviet Union, 1949, 151m) *Introduced by Slavoj Žižek*

M/Sat 9:45 AM - O/Sat 8:30 PM - M/Mon 9:00 AM

33 Pirate for the Sea



He's the most controversial figure in the environmental movement, and the most compelling character you'll see on screen this year. Paul Watson takes the law into his own hands on the open seas, confronting, by any nonviolent means necessary, the hunters who indiscriminately slaughter whales, seals and sharks, along with complicit governments and soft-spined enviro orgs. Ron Colby's urgent, poignant and surprisingly funny documentary spends years aboard Watson's lo-fi ship the *Farley Mowat*, as the crew of rugged/ragged volunteers do their best to save the ocean from the accelerating demands of a globalized marketplace. With its handheld camera (including footage shot by Watson and crew) and potent story of a hero in the making, the utterly compelling PIRATE has the immediacy of a battlefield report and the grand vision of an epic poem. -JS (U.S., 2008, 99m) Preceded by DON'T LET IT ALL UNRAVEL (d. Sarah Cox, U.K., 2007, 2m). *In person: Ron Colby, Paul Watson*

This award honors the passionate heroes of cinema—including writers, historians and other film lovers. Richard Schickel is an especially deserving recipient of this annual award. We are proud to welcome Richard to his first Telluride Film Festival.

S/Sat 11:15 AM

34 Special Medallion: Richard Schickel



Richard Schickel's triple-tier contribution to cinema is without precedent or parallel. For four decades, he has balanced three careers—journalism, bookwriting, and documentary filmmaking—to produce an astonishing range of indispensable works. The sheer quantity is overwhelming even to him: His website lists only "selected" books and film productions, as if

cyberspace or his memory were insufficient to record them all. Yet to paraphrase Mr. Bernstein in *CITIZEN KANE*, it is no great thing to be prolific if all you are interested in is being prolific, and the consistently high quality of Richard's work ensures its long shelf life and incalculable influence. A lifelong adversary of humbug and hyperbole, he managed to stay above most of the cinematic frays by relying on the common sense he picked up in his Wisconsin boyhood. His thinking is invariably independent, original, and grounded.

Richard's reputation as critic is based on two long associations—with *Life* (1965-72) and *Time* (1972-present). While meeting weekly deadlines, he published more than two dozen books. The trenchant *Disney Version* (1968) remains a benchmark in writing about American popular culture. The vivid, concise *His Picture in the Papers* (1975) and its broader thematic sequel *Intimate Strangers* (1985) are pioneering works in the study of American celebrity. Richard has written major biographies of Clint Eastwood, Marlon Brando and Elia Kazan, along with his masterpiece *D.W. Griffith: An American Life* (1984). Other remarkable volumes include his evocative memoir *Good Morning Mr. Zip Zip Zip* (2003) and *Film on Paper* (2008), his collection of book reviews.

As the director of more than 30 films, on subjects ranging from Willa Cather to STAR WARS, Cary Grant to Woody Allen, Ray Harryhausen to Vincente Minnelli, Elia Kazan to Martin Scorsese, Richard is the most important chronicler of Hollywood of all time. His groundbreaking 1973 PBS series *The Men Who Made the Movies* decisively ended the debate about directorial *auteurism* and inspired a generation of young filmmakers. CHARLIE: THE LIFE AND ART OF CHARLES CHAPLIN (2003) found fresh tracks on an endlessly trampled ground. Richard also directed the restoration of Sam Fuller's magnificent THE BIG RED ONE, and his expansive history of Warner Bros., his most ambitious and personal film to date, is certain to set the standard for examining the studio era, which, with luck, he will continue to document for many years to come. -GG

YOU MUST REMEMBER THIS

This program begins with a conversation between Schickel and fellow critic Gary Giddins, and continues with a screening of the first two segments of Schickel's five-hour YOU MUST REMEMBER THIS (U.S., 2008, 116m). In 1923, four brothers, surname Warner, started a film company. In the 75 glorious years since, their studio created many of Hollywood's most memorable, distinctive works. Here, Schickel follows the birth of the studio and its early successes, from THE JAZZ SINGER to WHITE HEAT. Clint Eastwood narrates, and everyone from Howard Hawks to Raoul Walsh tell their own stories. It's an indelible, invaluable addition to cinematic history. **See Backlot for additional segments.** -JS (U.S., 2008, 116m) *In person: Richard Schickel*

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

Žižek will present: "Neglected Noirs" (see opposite page)

18 THE GREAT SACRIFICE

7 INNOCENCE UNPROTECTED

32 THE FALL OF BERLIN

He also appears in

C A PERVERT'S GUIDE TO CINEMA.

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

Slavoj Žižek

The phrase "superstar philosopher" might, in this media-saturated, sound-bite-driven age, seem an oxymoron. But Slavoj Žižek is exactly that: a professional deep thinker whose public events draw rafter-hanging crowds. In his 20 years in the limelight, Žižek has proven hyper-articulate on a dazzling array of topics, including Lacanian psychology, Marxism, opera, globalization and, of course, the movies. His enthusiasm and endless energy are infectious enough to have inspired not just fans but cottage industries: *The International Journal of Žižek Studies*, dedicated to parsing his work; an exhibit entitled "Slavoj Žižek Does Not Exist"; and at least eight books and three films (including *THE PERVERT'S GUIDE TO CINEMA*, screening in the festival) about the man and his work. And he inspires superb hyperbole. *The Times* of London dubbed Žižek "an intellectual rockstar." *Artforum* described him as "perhaps the world's most famous public intellectual now that Baudrillard and Sontag have passed." And the *Guardian* memorably dubbed him "the Elvis of Philosophy."

Born in Slovenia in 1949, Žižek exploded onto the international philosophy scene with his first English-language book, *The Sublime Object of Ideology*. Since then, Žižek has written more than 50 muscular works on subjects ranging from cyberspace to Wagner to the Iraq War. In an article in *The New Yorker*, Rebecca Mead described Žižek's goal as to "combine a Marxist critique of capitalism with a psychoanalytically informed unmasking of the ways in which capitalism works upon the public imagination." Žižek has taught at universities including Duke, Columbia, Princeton, Georgetown, and the New School for Social Research in New York, and currently holds posts at the University of Ljubljana and the International Centre for Humanities at Birkbeck College, University of London. In addition to his preternaturally prolific publishing schedule (he just released two new books, *In Defense of Lost Causes* and *Violence: Big Ideas, Small Books*), Žižek maintains a tireless global lecturing schedule.

None of that has stopped Žižek from watching and deciphering movies at a brisk pace. His books have investigated Lynch, Hitchcock and *THE SOUND OF MUSIC* through his distinctive, unclassifiable, constantly evolving theoretical lens. He has curated films for the National Film Theatre in London, the Harvard Film Archive and the Museum of Modern Art, and developed a reputation as one of cinema's most entertaining thinkers. Sophie Fiennes, director of *PERVERT'S GUIDE*, observes Žižek's style as "always inverting things and setting up unexpected relationships. It's kind of like a mind gym." —JS



Neglected Noirs

One common thread of these three neglected *noirs*, each from a different decade, is the tortured face of the leading character: Tyrone Power, Robert Ryan, and, in one of the greatest cases of anti-casting, Rock Hudson. All three are shown in rare archival prints. *All films introduced by Slavoj Žižek.*

M/Sat 1:30 PM

35 Nightmare Alley



Made possible by a donation from Turner Classic Movies

In one of the darkest films ever made, Tyrone Power plays Stan, a ruthlessly ambitious con man whose rise and fall form a closed circle of Fate, best rendered by the occurrence of a live-chicken-eating geek at the film's beginning and end. At first, Power turns away disgusted from this geek, dismissing him as the lowest form of human existence. Then, abandoned and hard drinking, Stan himself has to face an unexpected reality. The film's happy ending runs totally against its basic *Stimmung*—it is ridiculously contrived, on a par with the ending of *VERTIGO* (deleted for the film's distribution) that Hitchcock had to shoot to satisfy the Hayes Code premise that a murder should be punished. —SZ (d. Edmund Golding, U.S., 1947, 110m)

N/Mon 9:00 AM

36 On Dangerous Ground



A cop (Robert Ryan) is disgusted at the human trash he is dealing with in his daily life. His desperate shout at a small crook he is about to beat—"Why are you making me do it?"—is one of the genuinely tragic moments in *noir*. Redemption arrives in the form of a blind Ida Lupino who is living in the desolate, snow-covered countryside where the cop is

sent to catch her young brother, a pathological child murderer. Although the story may appear melodramatically contrived, the miracle is that it fully works, sustained by one of the very best Bernard Herrmann scores. The film's apparent weakness—its shameless acceptance of the morality play formula—turns out to be its greatest strength. The urban harshness of the city is beautifully contrasted with the austere snowy countryside; when Ryan drives from the big city through a mountain passage, we get the magic feeling of a passage into a different zone of reality. —SZ (d. Nicholas Ray, U.S., 1952, 82m)

C/Sun 5:00 PM

37 Seconds



In contrast to the first two *noirs*, there is no redemption whatsoever in John Frankenheimer's neglected companion piece to the cult masterpiece *THE MANCHURIAN CANDIDATE*. Hamilton, a middle-aged man whose life has lost purpose, receives an unexpected call from a secret organization, the "Company," which offers wealthy people a second

chance at life. After Hamilton signs the contract, the Company fakes an accident with a corpse disguised as him. Through extensive plastic surgery and psychoanalysis, Hamilton is transformed into Tony Wilson (played by Rock Hudson), with a fancy Malibu home, a new identity as an established artist and a devoted manservant. The old philosophical motif of the reduction of the subject to *tabula rasa* and his rebirth is given here a clear critico-ideological twist: transforming himself into Wilson, Hamilton realizes that his transgressive dreams were part of the same oppressive reality from which he tried to escape. —SZ (U.S., 1966, 107m)

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.

Dell Festival Widget

Customize your schedule or share with friends virally or through your favorite social media site at www.delllounge.com/telluridefilmfestival

Digital Kiosks

Presented by DELL

To help you make informed decisions about the next movie you want to see, these screens, located at festival venues throughout town, include real-time info on available seats and start times.

Qs

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


Chuck Jones' Cinema

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

Schedule Information

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





- P** | Palm [650 seats]
- G** | Galaxy [500 seats]
- C** | Chuck Jones' Cinema [500 seats]
- S** | Sheridan Opera House [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:

-  | Show
-  | Festivity
-  | Talking Head
-  | Free Show

Friday, August 29

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
4								 Pervert's Guide... 12 PM-2:30 PM	
5			 Kisses	 Opening Night Feed on Colorado Avenue				 Prodigal Sons 3 PM-4:30 PM	
6									 Mary Pickford 5 PM-7:00 PM
7	 American Violet			 A Tribute to David Fincher	 Revanche				
8		 Tulpan	 Waltz with Bashir			 Everlasting Moments	 Helen + Joy	 12 Canoes	
9			 Q & A						
10	 Happy-Go-Lucky		 Great Expectations	 I've Loved You So Long	 Flame & Citron	 Private Century: Daddy/Flight	 A Pervert's Guide to Cinema	 Nomadic: Paradise + Highway	 Youssou Ndour + Concert
11		 Gomorrah							
12	 Kisses		 O'Horten	 Q & A		 Q & A			
1									

Schedule

Saturday, August 30

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

Schedule

Sunday, August 31

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere		Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8			19							8									★ Pancake Breakfast Brigadoon 7:30 AM
9	1a		Ever-lasting Moments	3				D1		9	3	29	42	8				D3	
10	A Tribute to David Fincher	25	The Last Command	Hunger	27	33	10	Private Century: Daddy/King		10	Hunger	The Rest is Silence	Q & A	Firaag	31	18	11b	Private Century: Stroke/With Kisses	g Schrader, Kaniuk, Lopate
11			17	34	Q & A	Q & A		F	d Ndour, Rushdie, Sellars	11		Q & A	6a	30	Q & A		E	Prodigal Sons	b Snip Snip: Cutbacks
N	Flame & Citron		American Violet	Special/Schickel/You Must Remember	Q & A	Q & A		12 Canoes	a Cultivating Creativity	N	TBA	Q & A	A Tribute to Jean Simmons	Laughing 'Til It Hurts	Q & A				
1		22		Q & A				Q & A		1			Q & A						
2	Q & A	Happy-Go-Lucky			2	35	16	A2	e Behaire/Kelly/Disney	2		5	22	9	19				
3	21 ★ Youssou Ndour + Concert	Q & A	TBA	4	I've Loved You So Long	Nightmare Alley	Learning Gravity	Nomadic: Bread/Dark		3	4	With A Little Help From Myself	Happy-Go-Lucky	Waltz with Bashir	Ever-lasting Moments	3	6b	A1	h Žizik/Sellars
4				Adam Resurrected			Q & A	D2		4	Adam Resurrected	Q & A	Q & A	Q & A	Q & A			Q & A	
5		23	41	5	28			Private: Statuary/Denver	f Watson/Burns	5	15	TBA	37	10	27	16		D4	Private: Russian/Flight
6	21 ★ Youssou Ndour + Concert		Adventures in Animation	With A Little Help From Myself						6	Italian Straw Hat		Seconds	Q & A	Helen + Joy	Learning Gravity	TBA		
7				20			13	Prodigal Sons		7		17	Q & A	8				B	Mary Pickford
8			4	6a	Kisses	5	Revanche	Q & A		8	2	American Violet	39	11a	8			Q & A	
9			Adam Resurrected	A Tribute to Jean Simmons	Q & A	With A Little Help From Myself		Q & A		9	I've Loved You So Long	Q & A	Calling Cards	A Tribute to Jan Troell	Firaag	Pirosmani (See Film Watch, p. 41)	TBA	Q & A	
10		38	Q & A	Q & A				G1	S 33	10		Q & A		Q & A			32	G2	The Good, The Bad & The Weird
11		Student Prints	24	7	Gomorrah			You Must Remember This	Pirate for the Sea	11	TBA	TBA	31	Gomorrah	TBA			Q & A	
12	9	Q & A	The Good, The Bad & The Weird	Innocence Unprotected	Q & A	Q & A				12	Waltz with Bashir	Q & A							
1										1									

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	8 Firaag	24 The Good, The Bad & The Weird	11a A Tribute to Jan Troell	13 Revanche	36 On Dangerous Ground	33 Pirate for the Sea	6c Elmer Gantry	B Mary Pickford	i TBA
10		Q & A		Q & A	Q & A				
11							★ Labor Day Picnic In Town Park		
N	TBA								C Dream Makers
1				14 Flame & Citron					
2							11c The Emigrants	A2 Nomadic: Bread/Dark	
3									
4									
5									
6							11c The New Land		
7									
8									
9									
10									
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.

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

Brigadoon

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

Oak Street Plaza (next to the gondola station)

Brigadoon's hours:

- Thursday 12-5 PM
- Friday 8 AM - 6 PM
- Saturday 8:30 AM - 5 PM
- Sunday 7:30 AM - 5 PM
- Monday 9 AM - 5 PM

Hospitality Box Office hours:

- Thursday 12 - 5 PM
- Friday 8 AM - 10 PM
- Saturday 8 AM - 6 PM
- Sunday 8 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, and logo wear, along with a generous variety of treasures from Telluride Film Festivals past.
- The Hospitality Box Office**, for all pass issues, including sales of the Late Show Ticket.
- And just next door, **The Press Office**, for the intrepid members of the media who have made the trek to Telluride.

Dell Lounge at Brigadoon

At Brigadoon during operating hours; free to all

A must stop at the Festival is the Dell Lounge at the Brigadoon Hospitality Tent. You can watch a selection of Festival Short Films, check live theatre "Q" ticket info, and access the Festival schedule with additional exclusive program information. You can also access the Dell Lounge Festival Widget, www.delllounge.com/telluridefilmfestival, to customize your schedule and share with friends virally or through your favorite social media site. Free Internet access lets you check your email. By enabling connections and conversations at this year's Festival, Dell is committed to working with filmmakers and fans to enrich, amplify and share their passion for film.

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 38 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 38 for details.

Between the Covers

224 West Colorado Ave. (main street)

Check out the selection of festival-related books at Telluride's legendary bookstore.

G/Sat 10:15 PM

C/Fri 9:30 PM

38 Student Prints



Sponsored by Tom Cruise

This selection of short works showcases the best in student-produced work from around the world.

Curated and presented by Godfrey Reggio.

Free after all passholders have been seated.

ON THE LINE (d. Reto Caffi, Cologne, Switzerland, Academy of Media Arts, 2007, 30m) A security guard finds himself irrevocably pulled into the life of the bookseller he adores.

CIRCLES OF CONFUSION* (d. Phoebe Tooke, U.S., San Francisco State University, 2007, 11m) This Student Academy Award-winning film follows just one of the many untold tragedies in the wake of Hurricane Katrina.

WIANBU-COMFORT WOMEN (d. James Bang, U.S./Korea, Columbia University, 2008, 11m) A 17-year-old Korean girl held captive by the Japanese during World War II seeks escape, of any kind.

ZOOLOGIC (Nicole Mitchell, U.S., Cal Arts, 2007, 4m) A zookeeper finds it impossible to keep the natural ordered.

PAL/SECAM* (d. Dmitry Povolotsky, U.S./Russia, Columbia University, 2008, 14m) Moscow, 1985: A boy follows sparkling dreams of disco and romance.

HABER* (d. Daniel Ragussis, U.S., Columbia University, 2008, 34m) During wartime, Germany's greatest chemist finds himself facing an impossible moral quandary.

C/Sun 8:00 PM

39 Calling Cards



Emerging filmmakers demonstrate a broad array of storytelling gifts in this selection of innovative works.

Introduced by Godfrey Reggio.

Free after all passholders have been seated.

TAG* (d. Natalya Uglitskikh, Russia, 2008, 13m) Shot in one continuous take, this bit of modern slapstick follows a man suddenly exposed to the world and left to fend for himself.

NEW BOY* (d. Steph Green, Ireland, 2007, 11m) This adaptation of a Roddy Doyle short story follows a kid with a gift for turning trauma into opportunity.

CARGO (d. Leo Woodhead, New Zealand, 2007, 12m) The international slave trade sweeps up a young boy.

PASEO* (d. Arturo Ruiz Serrano, Spain, 2007, 12m) With the end in sight, three strangers turn to each other for comfort and redemption.

CUISINE* (d. François Vogel, France, 2007, 4m) A surreal meal, seen through a Svankmajer and Gondry-inflected lens.

THIS IS HER* (d. Katie Wolfe, New Zealand, 2008, 12m) Contemporary romance: is it guided by fate?

WITH A LITTLE PATIENCE (d. Laszlo Nemes, Hungary, 14m, 2006) The inner life of an office clerk, as seen through the minute changes in her face.

I LOVE SARAH JANE (d. Spencer Susser, Australia, 2008, 14m) In a kids-versus-zombies world, is there room for a teenage crush?

**denotes filmmaker in person*

40 Great Expectations



We have especially high hopes for these gifted directors, who we believe will be making outstanding feature films in the not-so-distant future.

Introduced by Godfrey Reggio.

Free after all passholders have been seated.

RUSSIAN CHOIR* (d. Sebastian Fischer & Thierry Horace, Germany, 2006, 3m) In split screen, a Cossack fight song grows all the more rousing.

SIKUMI* (d. Andrew MacLean, Canada, 2008, 15m) Opening with a mysterious murder, this tale from one of the world's most promising indigenous filmmakers spins into a question of fate and human agency.

2 BIRDS (Runar Runarsson, Iceland, 2008, 15m) Would-be sweethearts find themselves trapped at a party gone very wrong.

IRINKA AND SANDRINKA (d. Sandrine Stoianov & Jean-Charles Finck, France, 2007, 16m) A woman and her aunt set off on an animated, alternately magical and horrifying trip into their past, and into the history of Eastern Europe.

TASIA* (d. Roman Artemiev, Russia, 2007, 17m) Emotions silently smolder during a soldier's unintended layover.

THE FROZEN SEA* (d. Lukas Miko, Germany, 2007, 29m) After a too-rare visit from his father, Marcos sets out on a path of discovery.

**denotes filmmaker in person*

STUDENT PROGRAMS

Two young, highly enthusiastic groups of filmgoers will be participating in Telluride Film Festival's educational programs. They'll be wearing orange passes—feel free to ask them about their experiences at Telluride.

Student Symposium

Celebrating its 20th 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.

City Lights Project

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

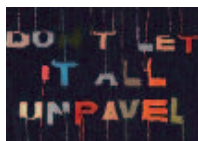
Both programs made possible in part by contributions from George & Pam Hamel and Lucasfilm Foundation

Additional support for Filmmakers of Tomorrow provided by the Directors Guild of America

The Auteurs Cinematheque

See all of the festival's great shorts in the theater, and then watch them again at our new online venue, The Auteurs Cinematheque, located in the Dell Lounge.

The short subject has long been a central part of the Telluride Film Festival experience. These films, each preceding a feature-length work, are among the finest we saw this year.



DON'T LET IT ALL UNRAVEL

(d. Sarah Cox, U.K., 2007, 2m) Aardman's yarn-imated evocation of a planet in peril.

33 Precedes PIRATE FOR THE SEA



A FILM FROM MY PARISH: 6 FARMS*

(d. Tony Donoghue, Ireland, 2007, 6m) This clever mesh of various animated forms and oral histories offers a provocative look at rural Ireland.

10 Precedes O'HORTEN



GLAGO'S GUEST

(d. Chris Williams, U.S., 2008, 7m) With this ambitious tale of a soldier in Siberia who discovers a curious visitor, Disney once again expands the possibilities of animation.

31 Precedes TULPAN



HAVE YOU SOLD YOUR DOZEN ROSES?

(d. Philip Greene, David Myers, Allen Willis, U.S., 1960, 9m) A rediscovered masterpiece, based on a Lawrence Ferlinghetti poem and read by the poet.

16 Precedes LEARNING GRAVITY



IN THE WOODS*

(d. Paul Vester, U.S., 2008, 7m) A masterful, fanciful, troubling and poignant sound-image poem that was years in the making.

9 Precedes WALTZ WITH BASHIR



LOVE YOU MORE

Thank you to Evy and Paul Frankel

(d. Sam Taylor-Wood, U.K., 2008, 15m) Turner Prize-nominated artist-filmmaker follows a Buzzcocks-infused teenage romance.

20 Precedes KISSES



MAN-BULL FIGHT

(France, 1907, 6m) A jaw-droppingly funny fragment of a slapstick classic recently uncovered by the National Film and Sound Archive of Australia.

15 Precedes ITALIAN STRAW HAT



OPERATOR

(d. Matthew Walker, U.K., 2007, 2m) The miracles of modern communication, made mundane.

3 Precedes HUNGER



REVELATIONS*

(d. Jane Lee, Ireland, 2008, 7m) Baring one's soul: explosively beautiful, but dangerous.

5 Precedes WITH A LITTLE HELP FROM MYSELF

*denotes filmmaker in person

C/Sat 5:00 PM

41 Adventures in Animation



Using techniques both traditional and bleeding edge, these inventive storytellers are part of one of the world's most explosive artforms: 21st-century animation.

Free after all passholders have been seated.

BLACK CABINET (d. Christine Rebet, U.S., 2007, 4m) Translated from a video installation, this hand-drawn film investigates the intersection of power, games and world domination.

FATHER* (d. Sebastian Danta, Australia, 2008, 14m) A man revisits his childhood via his evolving relationship with an enigmatic dad, er, father.

DESCENDANTS* (d. Heiko van der Scherm, Patrick Cunningham, U.S./Germany, 2008, 16m) Two flowers—one old, one young—ponder fate, freedom and mortality. With voiceover by Whoopi Goldberg.

L'EAU LIFE (d. Jeff Scher, U.S., 2007, 3m) A gorgeous, collage-based immersion into the wet stuff.

FLUTTER (d. Howie Shia, Canada, 2006, 7m) An adventurous boy sets out on a quest: just how big is the world?

HUNGU (d. Nicolas Brault, Canada, 2008, 9m) The music of a traditional African instrument links a mother and child.

SLEEPING BETTY (d. Claude Cloutier, Canada, 2007, 10m) An antic reimaging of a classic tale, done in pen-and-ink.

SPLINTER (d. Wojtek Wawsczyk, Poland, 2008, 17m) A bench, trapped in sticky, painful captivity, decides to make a dash towards romance and adventure.

BLIND MAN'S EYE* (d. Matthew Talbot-Kelly, Ireland, 2007, 6m) Guided by his Spirit Crow, an old man embarks upon a startling tour of a city of dreams and reverie.

*denotes filmmaker in person

C/Sun 9:00 AM

42 Chuck Jones: Memories of Childhood



After completing his own Oscar-winning personal essay-poem **THE MOON AND THE SON**, producer-animator John Canemaker, in collaboration with director Peggy Stern, turned his focus onto another animator's experiences of growing up. This smart, moving and substantive piece weaves together stories from the late, legendary Chuck Jones with

Canemaker's evocative animations and Jones's own spectacular cartoons. We'll also include a number of the finest Warner Brothers' cartoons. This show, minus cartoons, will repeat with **62 YOU MUST REMEMBER THIS** (page 36) (U.S., 2008, 25m). *In person: Peggy Stern, Linda Jones and Leonard Maltin*

Our intimate screening room provides back stories of films and filmmakers, opening new windows into the art and history of cinema. Located at Telluride's Wilkinson Library. *All screenings free and open to the public after passholders have been seated.*

The Backlot sponsored by Panasonic Projector Systems Company

A1 B/Fri 8:45 PM - B/Sun 2:00 PM **A2** B/Sat 1:30 PM - B/Mon 2:00 PM

A Dvortsevoy's Nomadic Journeys



Born in Kazakhstan, Sergei Dvortsevoy, whose debut feature TULPAN plays elsewhere in the festival, has received prizes and recognition at festivals around the world. Intimate and elegant, Dvortsevoy's documentaries are committed to observational filmmaking. His subjects—people living in and around a Russia in transition—try in their individual ways to eke out an existence. With a keen eye for the poetry and mystery of everyday life, and without narration or other forms of external exposition, Dvortsevoy proposes: "observe together with me quietly and everything will happen." —Harvard Film Archive
In person: Sergei Dvortsevoy



A1 Paradise + Highway

PARADISE combines unforgettable images—a toddler fighting sleep to eat his bowl of sour cream, a camel undergoing nose piercing by pocket knife—to create a mesmerizing document of a nomad shepherd surviving in a forbidding landscape (Kazakhstan, 1996, 25m). HIGHWAY follows a traveling (and often quarreling) family circus as their hand-cranked bus stops in villages to demonstrate feats of strength and skill (Kazakhstan, 1999, 57m)

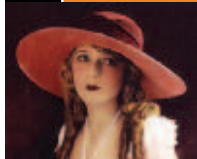


A2 Bread Day + In the Dark

An unflinching depiction of a community of outside of St. Petersburg, BREAD DAY follows the weekly ritual of a delivery of bread into an isolated village for distribution—a charged event (Russia, 1998, 55m). The tender IN THE DARK follows an elderly blind man and his clever cat as they struggle to survive, and for connection, in what can be a cruel urban setting (Russia, 2004, 41m).

B/Fri 5:00 PM - B/Sun 6:45 PM - B/Mon 9:00 AM

B Mary Pickford: The Muse of the Movies



An actress, pioneering businesswoman and international superstar, Mary Pickford carved out a career that set the stage for Hollywood's explosive growth, for a generation of empowered women and for a new form of celebrity. The Emmy-winning writer-producer-director-editor Nicholas Eliopoulos's comprehensive and adoring portrait revisits the life and times of the woman who was "America's Sweetheart" ... and so much more. (U.S., 2008, 104) *In person: Nicholas Eliopoulos*

B/Fri Noon - L/Fri 9:30 PM

C A Pervert's Guide to Cinema



Walking us through the hidden worlds of Lynch, Hitchcock and Tarkovsky, Slavoj Žižek offers a deepening sense of the psychological messaging that the best movies provide. Sophie Fiennes's exuberantly inventive doc (she places Žižek within the filmic landscapes he's deconstructing) provides an introduction to a new way of watching movies, and to one of the world's most exciting thinkers. (U.K., 2006, 150m)

D1 B/Sat 9:00 AM D2 B/Sat 3:30 PM D3 B/Sun 9:00 AM D4 B/Sun 4:15 PM

D Private Century



Four programs, each consisting of two 52-minute episodes, from Jan Siskl's brilliant archival story cycle. See 26 for full description. *In person: Jan Siskl, Milos Stehlik*

D1 DADDY AND LILI MARLENE, the story of a series of amazing coincidences that links a family across the generations. **KING OF VELICHOVKY**, following the collapse of the idyllic world of a prosperous German family. (Czech Republic, 2007, 104m total)

D2 STATUARY OF GRANDDAD VINDA tells the story of the sculptor, non-conformist and eccentric Vincenc Havel, whose statue of the Czechoslovak president leads first to fame and then turns him into an outcast. In **SEE YOU IN DENVER**, a man who loves American Westerns helps rescue them, under the noses of the authorities. Then he emigrates, seeking out the locations of his childhood movie dreams. (Czech Republic, 2007, 104m total)

D3 A STROKE OF BUTTERFLY WINGS follows composer Vaclav Felix who, once a true believer in Communist ideology, sees the Party destroy the lives of those around him and decides to pour his passion into butterfly collecting. In **WITH KISSES FROM YOUR LOVE**, a childhood friendship blossoms into marriage for two photographers. But the thousands of images in their archive leave them at risk with the government, sending them down the road towards betrayal. (Czech Republic, 2007, 104m total)

D4 SMALL RUSSIAN CLOUDS OF SMOKE features home movies exploring the emigration of a prominent Russian family to Czechoslovakia in the 1920s. The father's financial success is not enough to help one of his daughters to adapt, and so she returns to Russia. **A LOW-LEVEL FLIGHT** tells the story of Kata's love affair with an ace fighter pilot whose secret life tragically drives them apart. (Czech Republic, 2007, 104m total)

B/Fri 3:00 PM - B/Sat 6:00 PM - B/Sun 11:30 AM

E Prodigal Sons



Kimberly Reed returns home to Montana for her high school reunion, hoping for reconciliation with her long-estranged adopted brother, Marc. Their sibling rivalries are still more complicated now, because the female who is now Kim once was a male named Paul. Reed's clear-eyed personal documentary captures the siblings' tumultuous relationship and chronicles Marc's discovery: he is the grandson of Orson Welles and Rita Hayworth. Reed's unflinching look at identity, gender and the past challenges us to wonder if we can ever truly become someone else. —JH (U.S., 2008, 86m)
In person: Kimberly Reed

B/Fri 7:15 PM - B/Sat 11:15 AM

F 12 Canoes



After finishing his wondrous 10 CANOES, set among the Yolgnu people, 2006 Telluride tributee Rolf de Heer, with digital artist Molly Reynolds, collaborated with the Yolgnu to create an ambitious, inventive multimedia project. We'll watch a collection of short subjects. Each reveals a different element of life in Australia's Arnhem Land; collectively, they provide an entertaining, artful exploration of the power of storytelling. (Australia, 2008, 66m)
In person: Paolo Cherchi Usai

G1 B/Sat 8:30 PM G2 B/Sun 9:00 PM

G You Must Remember This



Richard Schickel's extraordinary chronicle of Warner Brothers. See page 21 for a description of the program and screening information for the first two segments.

G1 From A STREETCAR NAMED DESIRE to Hitchcock to 3-D to family intrigue, this episode traces beginnings and endings, highs and lows, winding up as the hub of the explosive "New Hollywood" movement of the early 1970s. (U.S., 2008, 113m)
In person: Richard Schickel

G2 By the mid-70s, Hollywood had changed, and Warners again was at the center, helping build the new world of tentpoles, sequels, superheroes and DVDs. (U.S., 2008, 56m) Followed by CHUCK JONES: MEMORIES OF CHILDHOOD. See page 33 for description. *In person: Richard Schickel, Peggy Stern*

These screenings celebrate the Festival's very special guests. See pages 3, 6 and 9 for full descriptions of these tributees, and visit Dell Lounge or www.delllounge.com/telluridefilmfestival for exciting multimedia presentations

L/Sat 9:30 PM

1b Zodiac: The Director's Cut



Perhaps the most misunderstood, underappreciated film of 2007, David Fincher's masterful thriller expands our notions of the serial-killer genre, ushering us into deep, unsettling psychic spaces. With Jake Gyllenhaal, Mark Ruffalo and Anthony Edwards. (U.S., 2007, 162m)

L/Sun 2:00 PM

6b So Long at the Fair



Terence Fischer's gripping, rarely screened Hitchcockian suspense film follows the strange case of a woman (played by Jean Simmons) who finds an empty space where her brother's hotel room—and her brother—once were. A stranger (Dirk Bogarde) sets out with her to unravel this mystery. (U.K, 1950, 86m)

L/Mon 8:30 AM

6c Elmer Gantry



Jean Simmons stars as a saintly evangelist with a dark past who teams up with Burt Lancaster's hard-drinking, charismatic preacher in Richard Brooks' essential and fiery indictment of modern salvation-for-dollars religion. Nominated for six Oscars. (U.S., 1960, 146m) *In person: Jean Simmons*

L/Sun 9:30 AM

11b Here is Your Life



A Scandinavian masterpiece of the first order—yet only rarely seen in the U.S. in its uncut form—Jan Troell's debut feature follows a young man as he attempts to escape his rural upbringing in search of self-realization. Albert Johnson compared Troell's film to the finest works of Dickens and Satyajit Ray. (Sweden, 1983, 167m)

The Emigrants L/Mon 1:45 PM - The New Land L/Mon 6:00 PM

11c The Emigrants + The New Land



One of the great works of '70s world cinema, yet never seen theatrically in the U.S. in its uncut grandeur, this two-part film follows the peasants Kristina and Karl Nilsson (Liv Ullman, in her favorite role, and Max von Sydow) as they lead their family to rural Minnesota. Pauline Kael said she "never felt more at home with film characters. ... I repeatedly wept and rejoiced." (Sweden, 1971-2, 191m/204mm)

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

Seminars

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

- a** **The Director and The Actor: Cultivating Creativity.**
Saturday, Noon, Elks Park
- b** **Snip Snip: Are Cutbacks in Film Distribution and Criticism Affecting Quality Filmmaking?**
Sunday, Noon, Elks Park
- c** **Dream Makers: How Does the Story Dictate a Film's Style?**
Monday, Noon, Town Park

Conversations

Sponsored by NBC Universal

County Courthouse, main street

Festival guests talk to each other, and the audience, about cinema, culture and just about everything else.

- d** **Youssef Nour, Salman Rushdie & Peter Sellars**
Saturday, 11 AM
- e** **Nicole Behaire, Regina Kelly & Tim Disney**
Saturday, 2 PM
- f** **Paul Watson & Ken Burns**
Saturday, 5 PM
- g** **Paul Schrader, Yoram Kaniuk & Phillip Lopate**
Sunday, 10 AM
- h** **Slavoj Žižek & Peter Sellars**
Sunday, 2 PM
- i** **TBA**
Monday, 10 AM

★ Opening Night Feed

Sponsored by Heineken

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

The Festival kicks off on America's most beautiful main street. Connect with friends from years past and new friends for the future while welcoming our guests from around the world. Expect delicious food, beverages and the early buzz on TFF 35's must-see films. *For all passholders except Acme and Cinephile.*



★ Youssef Nour: Live

Elks/Friday 8:30, Palm/Saturday 2:45 PM and 5:45 PM

After each screening of YOUSSEF NOUR: I BRING WHAT I LOVE, the Grammy-winning Youssef and his band of world-class musicians will perform an exhilarating set of music.

★ Dell Lounge Pancake Breakfast

Oak Street Gondola Plaza/Sun 7:30 AM

In true Festival spirit, the Dell Lounge will host a special pancake breakfast Sunday morning. Passes not required! Free and open to the first 400 people!

★ Labor Day Picnic

Sponsored by Omaha Steaks

Town Park/Mon 11:00 AM – 1:00 PM

Telluride's Town Park is surrounded by the rugged San Juan Mountains, in view of one of the continent's most spectacular waterfalls, under the big Western skies ... There's no more beautiful picnic ground. So come enjoy grilled steak and chicken from Omaha Steaks, then eat your ice cream sundae in front of our final Seminar. *For all passholders of the Festival*

Eureka! Mine for Gold!

Brigadoon

Mine for the mother lode at Brigadoon! Drop your entry form in the miner's bucket to be eligible to win some great Telluride Film Festival gems!

Enter Friday for Saturday's Bronze nugget: A gift bag of our 35th poster art—a t-shirt, poster, pin, magnet and more!

Enter Saturday for Sunday's Silver nugget: A Patron pass to our 36th Telluride Film Festival on September 4-7, 2009.

Enter Sunday for Monday's Gold nugget: A luxury Crystal Cruise 11-night journey to Costa Rica, stopping at several Caribbean islands and a memorable transit through the Panama Canal. The perfect escape aboard the cruise line voted the world's best by readers of *Condé Nast Traveler* and *Travel + Leisure*.

Passholders may enter once each day.

Saturday & Sunday's winners will be posted at Brigadoon. Monday's winner will be announced at the Picnic Seminar in Town Park.

Eligibility: Must fill out a form for each prize and must be a 2008 Cinephile, Acme, Festival or Patron passholder. Must be 18 years of age. Staff, students and corporate sponsors are not eligible.



OPERATIONS

Office Manager: Kerry Wagner.

Operations Projects Assistants: Kandee DeGaw, Jenessa Joffe.

Vespucci Coordinator: Jim Chauncey.

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

Communication Services: Rock and Roll Radios, Greg Carttar (Mother), Char Harner (Mother Superior), Larry Carttar (Mother's Brother), Damon Linnell (Mother's Little Helper).

Project Specialists: Ryan Diduck, Dave Hutchinson, Luci Reeve, Curtis Walker.

Emergency Management: Dave Hutchinson, Marc McDonald.

Debris Wranglers: Karl Ebel, Gary Fuehrer, Greg Nemer.

TBA's: Curtis Walker. **Operations/Production Liason:** Bruce.

Screen Wash Guru: Buzz Hays.

TECHNICAL STAFF

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

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

Theatre PA and Sound: Dean Rolley.

Staff: Deborah Cutler.

PRODUCTION

Production Planning & Staffing: Mike Smith.

Production Office Manager: Jennifer Griggs.

Managers: Jonathan Allen, Jennifer Ammann, Michael Anderson, Justin Bonfiglio, Erik Cooper, Susan Cooper, Anita David, Tim Frush, Matthew Harris, Erin Klenow, Dana Landry, Ian Manson, Doug Mobley, David Oyster, Brady Richards, Tim Territo, Tim Vierling, Stash Wislocki.

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Production Apprentices: (DOGS) Rachel Gorden Loube, Leanne Mertz, Meghan Misenhelter, Jared Parmenter, Kate Rennebohm, John Rhodes, Derek Silverman, Gini Strobel, Ross Vedder.

Rigging Coordinator: Ian Manson.

Riggers: Leah Boelman, Erik Cooper, Mark Lange, Scott Upshur, Stash Wislocki.

Master Carpenter: Tim Frush.

Shop Foreman: Eric Nepsky. **Assistants:** Larry Gus, Bill Lyons.

Lighting Designer: Elaine Buckholtz.

Lighting Director: Jonathan Allen.

Production Electricians: Aaron Delman, Jennifer Incorvaia, Pamela Kalinowski-Bressi.

Schlep Master: Tim Territo. **Assistants:** Anthony Lore, Scott Michels, Jim (Primi) Miller.

Schlep Crew: Ehren Borg, Andrew Cook, John Corbin, Joslyn Doerge, Brian Elia, Keven Falzon, Shaun Greager, Jonathan Hedlund, Jim Hurst, Nyle Kenning, Samael Kimleigh, Richard Oliver, Nicole Papa, Robert Rex, Justin Weihs, John Williams, Wylder Wilson.

Sparks: Phil Hayden, Laurel Robinson

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Cookie Boy: ?

Phantom: Marcello Vespucci.

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Festival MOTO: Gary Tucker.

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Orchestra Wrangler: Dave Hutchinson.

Concessions Manager: Jackie Arguelles. **Assistant Managers:** Kathleen Cole and Megan Labadie. **Warehouse, Delivery and Everything Else:** Chuck Arguelles, Larry Chavez, Sara Chiverelli, Matt Harris, Barry Jenkins, Meg Ocampo, Elizabeth Schwartz.

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

PALM

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Manager: Tod Kuykendall. **Assistant Managers:** Angela Dadek, Peter Goldie, Moses Street, Quang Tran. **Ringmaster:** Jeff Middents. **Staff:** Michael Clark, Maribeth Clemente, Angela Dadak, AJ Fox, Meredith Fraser, Kathi Glass, Jordan Hobbs, Kimble Hobbs, Nancy Hobbs, Caitlin Rucker, Sheryl Steuart, Penn Street, William "Moses" Street, Michael Torrice. **Chief Projectionist:** Barbara Grassia. **Projectionists:** Graef Allen, Deidra Krois.

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Office & Payroll Coordinator: Lindsey Rock. **Housing & Travel Coordinator:** Beth Roberts. **Our Prince Charmings:** Johnny Bulson, Peter Lundeen. **Pass Master:** JoAnn Weisel. **King of the Bennies:** The Mishky. **His Queens:** Annemarie Jodlowski, Janice Hyland. **Commandos:** Susie Billings, Clay Farland, Bevin Gumm, Jennifer Hayes, Lisa Issenberg,

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Food and Party Wizard: Jane Miller. **Jill of All Trades:** Heather Mark. **Scheduling Guru:** Hilary Peddicord. **Mind Over Matter Crew:** Steve Schneider, Derek Cibere, Atman Hanel. **Spirit Masters:** Rube Felicelli, Lacey Adams. **Staff:** Jack Albertson, Nicole Anderson, Riley Arthur, Molly Babcock, Neal Babcock, Sue Berg, Irwin Borof, Linda Borof, Christine Bourne, Charles Bowden, Virginia Bowden, Peter Chadman, Chris Coburn, Anna Davies, Debi Dietz-Crawford, Amalia Duque, Ellen Esrick, Tom Gallen, Patsy Gneck, Dennis Green, Steve Green, Yaron Guerrero, Bonnie Hanson, Molly Herrick, Walker Hollrah, Michael "Hawkeye" Johnson, Nick Kolachov, Lucy Lawrence, Carol Lee, Harriet Levy, Raymond Levy, Jean C. Lincoln, Sue Lincoln, Cat MacLeod, Kathy Metzger, Robert Mills, Jenna Mills, Jon Mills, Denise Mongan, Melissa Morgan, Mary Beth Mueller, Kelley O'Laughlin, Mary Paxton, Sandra Perkins, Shane Ricketts, Gayle Sands, Meg Scarpetta, Jennifer Sher, Sharon Shuteran, Gigi Spitzer, Matt Stits, Christine Tschinkel, Justine Tschinkel, Kate Wadley, Jean Wagner, Rob Wagner. **Head Stylist:** Brittany Miller. **Stylers:** Patrick (Thrax) Felsenthal, Jessica Hintermeister, Anne Pletz, Adam Prey, Jenifer Raidor, Lucy Woods. **Clubhouse: Crew Chiefs:** Gordon Rhoades, Kathryn McKenzie, Paula Olsen. **Chefs de Cuisine:** Gene Cross, Cynthia Delles, Deborah (Deb) Gilmour, Carl Smith. **Prep Cooks:** Robert Barnett, Ian Helm. **Front of House:** Dave Lincoln.

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HOSTS

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Telluride Film Festival - 2008 saved the following resources by using New Leaf Reincarnation Matte, made with 50% post-consumer waste and processed chlorine free, and New Leaf Reincarnation Cast Coated C1S, made with 30% post-consumer waste and elemental chlorine free. Both are manufactured with electricity that is offset with Green-e® certified renewable energy certificates.

trees	water	energy	solid waste	greenhouse gases
11	2,374	5	522	879
fully grown	gallons	million Btu	pounds	pounds

Calculations based on research by Environmental Defense Fund and other members of the Paper Task Force.

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Telluride Film Festival

The 36th Telluride Film Festival
will be held Sept 4-7, 2009

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