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**Telluride Film Festival**

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**Poster Artist**

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

John Canemaker is internationally recognized as an animator and animation historian. He is director of the animation program at New York University Tisch School of the Arts, the author of ten books on animation history and a frequent contributor to *The New York Times*. He has provided designs, storyboards and direction for projects at Warner Brothers, HBO, PBS and CBS and last February won an Academy Award for THE MOON AND THE SON, a highlight of last year’s Telluride Festival.
One could argue that Walter Murch’s finest achievements are invisible. For what are film editing and sound design if not the joining of disparate pieces of celluloid, so that, as we sit in the darkened cinema, we can’t imagine they ever existed any other way? But look (and listen) closely, and you will recognize Murch’s handiwork: in the opening sequence of APOCALYPSE NOW (1979), the whirring rotor of a helicopter gives way to the blades of a fan spinning in a Saigon hotel room; in THE ENGLISH PATIENT (1996), the strokes of a painter’s brush become the sinuous folds of a vast desert.

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

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

Murch has since returned to editing and sound mixing with renewed vigor and monastic discipline: he works standing up, as if performing surgery; and he refuses to visit the sets of the films on which he is employed, lest any information from outside the edges of the frame enter his field of vision. His fascinating theories on his chosen craft have been published in two books. And he has been handsomely rewarded, with nine Oscar nominations and three wins. To be sure, there have been films less than deserving and you can’t make a living from sound, Murch reasoned, and so he studied oceanography at Johns Hopkins, then art history and romance languages in Europe. In Paris, he was seduced by the films of the French New Wave. When he returned to America, he took up graduate film studies at USC, met George Lucas and Francis Coppola, and did the sound mix on THE RAIN PEOPLE (1969).

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Shows

2 Jindabyne

Made possible by a donation from Mort and Amy Friedkin

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

3 Charmed Lives

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

4 Venus

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

5 The Italian

Writer Andrei Romanov and director Andrei Kravchuk constructed this ingenious, tragicomic tale of a desolate, decaying orphanage in the Russian countryside that sells abandoned kids to prosperous Western Europeans. The adults running the joint live in a haze of greed and alcoholic self-pity; the fatalistic elder orphans are thugs and hookers who accept crime and brutality as their only option in life. In this Dickensian world, nine-year-old Vanya yearns to uncover the truth of his birth-mother’s identity. Aleksander Burov provides quiet, un-insistently beautiful cinematography and Kolya Spiridonov brings an urgent but humorous presence as Vanya. THE ITALIAN, a dual-award winner at Berlin, is an elegant and poignant allegory for the moral crisis of Russia’s new post-communist generation. —LG (Russia, 2005, 90 m) Preceded by CARMICHAEL AND SHANE  (d. Alex Weinress/Rob Carlton, Australia, 2005, 5m)  In person: Andrei Kravchuk
Penélope Cruz is a megastar: an object of fascination for Internet-trolling teenage boys, a regular on People magazine’s annual most beautiful list, a shampoo and cosmetics model, a fixture in gossip columns. Wherever Cruz goes, hype (and paparazzi) cling like a slinky evening dress. All this glamour obscures an important truth: Cruz has become one of Europe’s most exciting actors.

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

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

Cruz has done her most convincing work with Pedro Almodóvar. Her three films with him offer us a grounded, conflicted woman and a complex, intriguing vision of beauty. After a walk-through in LIVE FLESH (1997), Cruz was featured in ALL ABOUT MY MOTHER (1999). Our icon of desire came back. Why should you come again? Weren’t we right last year? Double the bet this year and get ready for English actor Toby Jones as Truman, Sandra Bullock as Harper Lee, Daniel Craig (007) as killer Perry Smith. Plus Sigourney Weaver as Babe Paley, Juliet Stevenson as Diana Vreeland, Hope Davis as Slim Keith and Peter Bogdanovich as Bennett Cerf. Plus the greatest three minutes Gwyneth Paltrow has ever put on film. The whole thing is written and directed by Douglas McGrath (EMMA and NICHOLAS NICKLEBY). Next year the Albanian opera version! –DT (U.S., 2006, 100m) In person: Douglas McGrath, Peter Bogdanovich

Made possible by a donation from Warren and Becky Gottsegen

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

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

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

Made possible by a donation from Lynne and Joe Horning

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

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

The 10 Canoes

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

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

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

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

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

A series of excerpts from de Heer’s films will be followed by the presentation of the Silver Medallion and a full screening of TEN CANOES (Australia, 2006, 90m).
Winning of the Camera d’Or at Cannes, Corneliu Porumboiu’s tragicomic blend of bitterness and poignancy is reminiscent of the great 1960s Czech political comedies by Forman, Passer and Menzel. The story unfolds at Christmastime in a small Romanian town, 16 years after the fall of the dictator Nicolae Ceausescu. Unlike Bucharest, where the real street fighting took place, this town remained relatively peaceful in 1989. But now, Jderescu, the hilariously pretentious, Greek-philosophy-quoting owner of the local TV station, uses his call-in show to pose a provocative question to the town: Was there a revolution here? His show features two guests: Manescu, a perpetually drunk schoolteacher living on his memories of heroic resistance, and Piscoci, an aging widower who fatalistically reminds us that “one makes whatever revolution one can, each in their own way.” –LG (Romania, 2006, 89m) Preceded by CHANGES (d. Lorcan Finnegan, Ireland, 2006, 3m). In person: Corneliu Porumboiu

East Germany’s notorious Stasi conducted endless surveillance on the country’s domestic population, rooting out so-called “enemies of socialism” while generating a paralyzing, Kafkaesque atmosphere of paranoia and dread. Writer-director Florian Henckel von Donnersmarck’s stunning debut follows as the oppressive system consumes one of its own. Weisler (Ulrich Mühe), a Stasi agent and true believer, is assigned by corrupt party hacks to observe and investigate Dreyman (Sebastian Koch), a successful playwright. His investigation leads him in turn to Dreyman’s girlfriend Christa (Martina Gedeck), an tormented, power-hungry actress. The unintended consequences of Weisler’s discoveries mount up relentlessly as he learns more about the politicians who misuse the secrets he gathers. A gripping thriller and a vivid reconstruction of a vanished historical epoch, LIVES above all is a fascinating and timeless character study of a lost soul pulled back into the real world. –LG (Germany, 2006, 137m) In person: Florian Henckel von Donnersmarck and Ulrich Mühe
Here is an amazing fairy story from modern Manhattan, a version of beauty and the beast (but which is which?). Diane Arbus is married and the mother of two. She helps her husband’s photography business and the family fur company. And she is a nervous wreck—because she isn’t expressing herself. Then a stranger moves into the upstairs apartment—call him Lionel, and step carefully. He is rare and alarming, but he is a tender soul who will introduce Diane to the lives of the other-than-ordinary. He will give us the Arbus we know. This is an astonishingly bold fable by Steven Shainberg (SECRETARY) that relies to a great extent on the courage, the beauty and the sheer adventurousness of its two central players: Robert Downey Jr. as Lionel and Nicole Kidman going for broke again and suggesting that it’s about time someone wrote a book about her. –DT (U.S., 2006, 120m) In person: Steven Shainberg

Made possible by a donation from Turner Classic Movies

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

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

In person: Kevin Macdonald, Forest Whitaker

21  Playtime

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

22  Little Children

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

23  Passio

Paolo Cherchi Usai’s experimental silent film was inspired by Arvo Pärt’s Passio, a masterpiece of 20th-century music based on the Gospel of John. Cherchi Usai’s PASSIO explores the impending crisis of visual culture and its reflection in politics and society. Cherchi Usai deliberately destroyed the negative after making seven hand-colored (and handwritten!) prints of his work. Its unsettling images, drawn from a century of filmmaking, are woven into a tapestry of mysterious beauty and violence, described by curator Alberto Barbera as “a vertigo effect on the ‘passion’ of the soul, of the body, of cinema itself.” PASSIO is a visceral experience—a meditation on the act of seeing that becomes an assault on the senses. This special preview with pre-recorded sound will be the only public screening prior to its world premiere, with live music, at the 2007 Adelaide Film Festival. –TFF (Netherlands/Italy/US, 2006, 74m.) In person: Paolo Cherchi Usai
One of the 20th century’s most remarkable stranger-than-fiction stories of high adventure involves the bizarre voyage of Donald Crowhurst, one of nine yachtsmen who joined a 1969 London Times-sponsored competition to make a highly publicized solo trip around the world. Crowhurst, a former engineer, but hardly the most experienced sailor, attempted this feat in a boat that he incurred huge financial risks to design himself. A few weeks into the voyage it began leaking. Continuing through the vicious waters near Cape Horn appeared to be suicidal, but returning home meant humiliation and financial ruin. DEEP WATER, directed by Jerry Rothwell and Louise Osmond, tells this riveting Conradian story of ego, ambition, imagination and madness using 16mm footage shot by the competition’s participants and the bleak poetry of Crowhurst’s logs. Tilda Swinton narrates. –LG (U.K., 2006, 90m) In person: Louise Osmond

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

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

There’s a very fine line between laughing and screaming. People don’t laugh on roller coasters because roller coasters are funny. People laugh on roller coasters because they’re scared. This movie’s like that. All the elements that could lead you to believe this might be just another B-grade slasher flick are here—blood, drugs, faceless thugs—as the sales division of a multinational arms manufacturer walks into a clearly doomed “team-building” weekend at the end of Eastern Europe’s finest nature trail to hell. But just beneath all the bear traps and bikini girls with guns, lurks a nimbly filmed, cleverly written, impeccably cast piece of classic cult filmmaking. Director Christopher Smith serves out tight, razorwire suspense with a congenial, character-driven joviality in deftly balanced proportions. And the bikini girls? They don’t actually have bikinis, but they do have enormous guns. -TFF (U.K., 2006, 95m) Preceded by FILM NOIR (d. Osbert Parker, U.K., 2005, 3m). In person: Christopher Smith
Documentarian Hara Kazuo knew Okuzaki Kenzo only as a radical eccentric bent on forcing Hirohito to admit to war crimes. Okuzaki already has served time for spitting on the Emperor and pelting him with marbles. What the filmmaker doesn’t suspect is that this tenacious old soldier has yet another mission in him. To reveal more about this violent, hilarious and demented tale would spoil the fun. EMPEROR’s twists and turns make it a companion piece to Ichikawa’s FIRES ON THE PLAINS, and it echoes the truculence of Oshima’s THE CEREMONY and Imamura’s THE INSECT WOMAN. Hara’s intelligence is always on display, both in the way he allows Okuzaki to hijack the film and in the story’s splendid, surprising narrative weave. At the end of this thrill ride one leaves the theater persuaded this might be the documentary to end all documentaries or, at least, the documentary to prove how subversively fictional all great documentaries are. –JPG (Japan, 1987, 122m) Presented by J.P. Gorin

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

Penélope Cruz’ emotionally naked performance in DON’T MOVE is a stark contrast to some of her ingénue roles from her American films. A fatalistic L’Amour Fou whose raw sexuality harkens back to LAST TANGO IN PARIS, DON’T MOVE centers on a married, successful surgeon (director Sergio Castellitto) whose bourgeois life is disrupted when he falls into a torrid affair with a destitute cleaning woman (Cruz). The film’s precise, elegantly composed widescreen cinematography vies with an explosion of passion that is wrenching and at times brutal, as the self-pitying male midlife crisis of Castellitto’s doctor meets the unvarnished reality of lower-class life. Cruz’ startling turn as the ungainly, haggard, gum-chewing yet somehow angelic Italia is remarkable to behold and won her an Italian Academy Award for best actress. -TFF (Italy, 2004, 122m)

In 1971, Peter Bogdanovich completed one of the essential films about American moviemaking. Some 35 years later, he has made it still better. The initial version of DIRECTED BY JOHN FORD featured John Wayne, Henry Fonda and Jimmy Stewart describing how they worked with the master. Interviews with Ford and carefully selected clips from his films offered rare insights into his process. All of that, along with narration by Orson Welles, can be found in the new version; what’s new are interviews with Steven Spielberg, Clint Eastwood, Walter Hill and Martin Scorsese. Seeing today’s great directors talk, with great reverence, about films including THE SEARCHERS (50 years old this year) leaves little doubt: nearly 25 years after his death, Ford remains America’s most influential filmmaker. –TFF (U.S., 1971/2006, 110m) In person: Peter Bogdanovich and Robert Osborne
Guest Director

J.P. Gorin

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

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

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

A prescription for cinema: Gorin on Grémillon

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

33 Maldone

Grémillon’s first narrative film is the work of a young man trying his hand at an art just as young. Maldone has crossed class lines and abandoned his gentrified life for that of a day laborer, hauling barges on the Briare canals; the death of his brother pulls him back to privilege and he makes a valiant but doomed attempt at family life. Everything in this film is an experiment: on texture, movement and rhythm; on the capacity of images to embody psychological states; on casting, with Charles Dullin, a force in French theater in the 1920s, providing an unlikely lead performance. An intensely lyrical film, MALDONE knows both how to take its time to celebrate nature and how to explode in a kinetic celebration of human movement. The mesmerizing dance scene in a bargemen’s hangout alone makes the film worth seeing. (France, 1928, 83m)

L/Sun 10:15 PM

34 Remorques

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

L/Mon 9:15 AM

35 Lumière d’été

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

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

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

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

**Friday, September 1**

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

- **Q & A** | Q & A
- **Show** | Show
- **Festivity** | Festivity
- **Talking Head** | Talking Head

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

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

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

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

Oak Street Plaza (next to the gondola station)
Brigadoon’s hours:
Thursday 12-5 PM
Friday 9 AM-6 PM
Saturday 9 AM-5 PM
Sunday 9 AM-5 PM
Monday 9 AM-5 PM

This one-stop Festival headquarters includes:

- **The Hospitality Center**, where you’ll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival’s sponsors. Film Festival staff members can answer all of your Festival-related questions.

- **Festival Memorabilia Store**, the place to purchase TFF #33 pins, posters, and logo wear, along with a generous variety of treasures from Telluride Film Festivals past.

- **The Hospitality Box Office**, for all pass issues, including sales of the Late Show Ticket.

- And just next door, **The Press Office**, for the intrepid members of the media who have made the trek to Telluride.

Elks Park
The intersection of Colorado Avenue and Oak Street (SW corner)
Telluride’s central location is a convenient place to rendezvous. It’s also the venue for the evening outdoor screenings and the Saturday and Sunday Seminars. See page 33 for Seminar details.

County Courthouse
The intersection of Colorado Avenue and Oak Street (NW corner)
The historic San Miguel County Courthouse hosts the Conversations series. See page 33 for details.

The Show To Go
Brigadoon
Fri 9 AM-6 PM
Sat and Sun 9 AM-6 PM
Test-drive an iPod on a free loan for a day and experience how the world’s most popular music player has changed the way people watch video. Enjoy clips from Festival tributes past and present plus scenes from the new films.
We have especially high hopes for the young directors—coincidently both from Romania—of these accomplished, provocative mini-features. Free to all after passholders have been seated.

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

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

Additional support for Student Programs and Filmmakers of Tomorrow provided by the Academy of Motion Picture Arts & Sciences and SAG Indie.
I was a movie-mad film student when I received as a gift David Thomson’s *Biographical Dictionary of Film*, which I proceeded to skim, argue with and even contemplate returning to the bookseller (“No personal enthusiasm” for John Ford? “All is not well” with Martin Scorsese? Billy Wilder’s *Witness For the Prosecution* “among the crassest offenses ever given to innocent celluloid?” Who did this guy think he was?), before falling deeply under its spell.

Indeed, there are no sacred objects in that book (save, perchance, for Angie Dickinson), and it does not pretend to be exhaustive. Here is Thomson writing in the introduction to the first edition: “I have selected those directors, actors, actresses, writers and producers who seem the most central to me in the history of cinema…I hope that the mixture of prejudice and reliability has been managed gracefully and entertainingly.” It has, and then some. The *Biographical Dictionary* is a work of passion and commitment at a cultural moment when it is so much more fashionable to act cool and detached. It is a series of interlocking adventures in the dark, carried along on a tide of memories—ours, Thomson’s and those of cinema itself. It will turn you on to filmmakers whose work you have never seen, and prompt you to reconsider many others. And it will tell you much about the author himself, for the book is as close to autobiography as any “reference” book can come.

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

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

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

–Scott Foundas
Made on a Mac

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

Filmmakers of Tomorrow
S/Fri 9-10 AM
Their names may not be familiar now. But if their recent work is any indication, they will be soon. Meet some talented up-and-coming filmmakers whose movies were selected for inclusion in the Festival’s Student Prints, Calling Cards, and Great Expectations programs.

Christine Molloy and Joe Lawlor
S/Fri Noon-1 PM
The directing team of Christine Molloy and Joe Lawlor embarked on the CIVIC LIFE series in July 2003. Seven short films later, they have created a unique cinematic project, featuring hundreds of local residents from communities across the U.K. and Ireland. Each short employs long-take shots to highlight the relationships between people and their environments.

Alex Weinress and Rob Carlton
S/Fri 1:30-2:30 PM
With little more than $20 and a copy of Final Cut Pro software, directors Alex Weinress and Rob Carlton managed to create an award-winning short film that has screened at three major film festivals. The mockumentary CARMICHAEL & SHANE, starring Carlton and his two young sons, tells the story of a single father’s unique approach to raising his two-year-old twin boys.

Walter Murch and Sean Cullen
S/Fri 3-4 PM
Academy Award–winning editor Walter Murch—one of this year’s Festival honorees—and associate editor Sean Cullen have worked together for a decade, on films including THE ENGLISH PATIENT, COLD MOUNTAIN and JARHEAD. Their collaboration on the Civil War epic COLD MOUNTAIN marked the first use of Final Cut Pro software to edit a large-scale feature film.

Talking Heads

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

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

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

Conversations
Sponsored by NBC Universal Media Works
These intimate gatherings feature interviews between two intriguing Festival guests. Held at the historic County Courthouse on main street. Free and open to the public; passholders receive first seating.

d Peter Bogdanovich and Bertrand Tavernier
Saturday, 10 AM
e Davia Nelson with Forest Whitaker
Saturday, 3 PM
f Samuel Goldwyn, Jr. and Michael Korda
Sunday, 10 AM
g David Thomson and David Thompson
Sunday, 3 PM
h TBA
Monday, 10 AM
i J.P. Gorin with Rolf de Heer
Monday, 2 PM
Picture this: you and a special friend sailing aboard a schooner, dipping your toes in the Caribbean and being fed and treated like royalty. Interested? Grab your pass, hustle down to Hospitality (located at Brigadoon) and register for our Windjammer Drawing.

Limited to Passholders. Register anytime before Monday. Drawing takes place Monday morning and winner will be announced at the Picnic.

**Labor Day Picnic**
**Town Park/Mon 11:00 AM – 1:00 PM**
There’s no more beautiful picnic ground. Telluride’s Town Park is surrounded by the rugged San Juan Mountains, in view of one of the continent’s most spectacular waterfalls. And the food’s great: meat and chicken from Omaha Steaks and all the ice cream you can eat! Still not convinced? Stick around and we’ll hold our final Seminar here. Town Park is located east of downtown on Colorado Avenue, toward Bridal Veil Falls. For all passholders of the Festival.

**Grand Opening Celebration for Le Pierre**
**L/Friday 9:45 PM**
We’ll dedicate Telluride’s latest handcrafted theater to longtime Telluride friend and adviser Pierre Rissient, one of the world’s great cinephiles. First, we’ll celebrate Le Pierre with a sparkling beverage and dessert. Then, we’ll show filmed tributes to Rissient and a presentation of two beautiful new short films from past Festival visitors, both masters: Eugène Green’s **SIGNS** and Lucian Pintilie’s **NO THIRD COPY**.

Some lucky passholder attending will win a free Windjammer cruise to the French Caribbean! **Open to all passholders**

**Poster Signing with John Canemaker**
**Brigadoon, Sunday 12:30 PM**
Last year, John Canemaker became an instant member of the Telluride family; his program of animated short films already has become a Festival legend. And everyone’s favorite film in the program was his own **THE MOON AND THE SON** (congrats on the Oscar, John!). Canemaker returns to the Festival as the 2006 poster artist, following in the footsteps of Gary Larson, Julian Schnabel, Ed Ruscha, Jim Dine and, of course, Chuck Jones. Meet Canemaker and turn your Telluride poster into a true keepsake.

**Le Feed**
**Sponsored by Heineken**
**Colorado Avenue/Fri 5-6:30 PM**
Connect with friends from Festivals past and join Telluride in welcoming Guest Director Jean-Pierre Gorin with this French-themed grande bouffe. On the menu: poulet estragon, rice pilaf et haricots vert; salad de legumes; sugar cookies laced with Grand Marnier and mini chocolate mousse cups. Plus beverages (Heineken!) and the early buzz on the must-see films. C’est magnifique!

**For all passholders except Acme**

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

**Festivities**

**Apple Studio**
Sheridan Opera House Conference Room
Friday through Sunday, 10:00 AM–7:00 PM
Apple has fundamentally changed movie production, making it more accessible, efficient, and collaborative than ever before. Visit the Apple Studio to see Apple pro applications and hardware in action and meet Apple film and video experts. Get advice about your own projects, whether they’re independent films or major studio releases. Stop by the Apple Studio and discover how Apple’s state-of-the-art technologies can play a leading role in your production workflow.

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Show People

OPERATIONS
Operations Office Manager: Kerry Wagner.
Operations Project Assistant: Claudia Fucigna.
Box Office Manager: Gary Sutton. Assistants: Karla Brown, George Forth, Lorelei McKinnon.
Communications Services: Rock and Roll Radios, Greg Carttar (Mother), Char Harner (Mother Superior), Larry Carttar (Mother’s Brother), Roger Redden (Ramjet).
Project Specialists: Lyndon Bray, Dave Hutchinson, Ian Price, Luci Reeve, Dean Rolley, Curtis Walker.
Emergency Management: Dave Hutchinson, Marc McDonald.
Debris Chief: Mike Oard. Debris Wranglers: Karl Ebel, Gary Fuehrer, Aspin Teevin.
Palms: Joanne Evans, Michael Wingfield.
Popcorn Prince: Ian Price.
TBA’s: Curtis Walker.
Chief of Mumbles: Dahlia Mertens.
Phantom: Marcello Vespucci.

TECHNICAL STAFF
Carl Brenkert Society: Russell Allen, Bobby Pinkston and Louis Eales (Dobly Laboratories), Jon Busch (Cinema Associates of Aspen), Chapin Cutler (Boston Light & Sound, Inc.), Ross Krantz (Cinema Engineering Services), Clyde McKinney (McKinney Technical Services), Christopher Reyna (New Paradigm Productions), Sam Chavez (Bay Area Cinema Products), Gary Stanley (Projection and Sound Services), Buzz Hays (Stone’s Throw Films).
Film Inspection Chief: Paul Burt. Film Inspectors: Pamela Chandran, Steve Marsh, Serena Warner.
Film Shipping and Traffic: Chris Robinson. Assistant: Tracy Harvey.
Staff: Lars Harvey, John Passmore, Michael Wagner, Jacob Wascalus.
Theatre PA and Sound: Dean Rolley.
Staff: Ru Biener, Chapin Cutler III, Deborah Cutler, Liam Hartigan, Nancy Pinkston, Helen Stanley.

PRODUCTION
Production Coordinator: Mike Smith.
Production Office Administrator: Lisa Mackie.
Managers: Jen Ammann, Michael Anderson, Erik Cooper, Susan Cooper, Tim Frush, Erin Klenow, Ian Manson, Holden Payne, Brady Richards, Tim Territo, Stanislous Wislocki.
Assistant Managers: Lance Hinckley, Barry Jenkins, Mark Lange, Doug Mobley, Sarah Pawlowski, David Oyster, Nikki Shams, Kimberly Farr, Tim Vierling, Jacob Wascalus, Tammy Williams.
Production Apprentices (Dogs): Matthew Crossett, Ryan Diduck, Susan Evans, Matthew Harris, Alexis Jolly, Andy O’Hare, Ashley Rossi, Elizabeth Schwartz, Scott P. Upshur, Ebony Winston.
Rigging Coordinator: Ian Manson.
Riggers: Peter Garber, Johny Carmula, Eric Cooper, Mark Lange, William Smith, Tim Vierling, Stash Wislocki.
Shop Manager: Tim Frush.
Master Carpenter: Allan McNab.
Lighting Director: Jonathan Allen.
Lighting Designer: Elaine Buckingham.
Electrician: Justin Bonfiglio.
Schlepp Crew: Ehren Borg, Ronald Burchi, Will Carroll, Andrew Cook,

Anthony Lore, Rick Oliver, Justin Weihls.
Sparks: Phil Hayden.
Assistant Sparks: Laurel Robinson.
Design Consultant & Facilitator: Lance Hinckley.
Torch, etc.: Chuck Kroger, Aaron Smith.
Cookie Boy: ?
Cookie Girl: ?

THEATRE OPERATIONS
Theatre Production Coordinator: Cynthia Bellai. Assistant: Caitlin Brennan.
Education Guru/Roaming Ringmaster: Gary Tucker.
Alloy/Sentimental Bloke Orchestras Wrangler: Dave Hutchinson.
Concessions Manager: Jackie Arguelles. Assistants: Kathleen Cole, Megan Labadie.

TALKING HEADS
Conversations Manager: Tom Goodman. Assistant: Jackie Kennefick.

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

GALAXY
Staff: Heather Baltzley, Jenny Delves, Bill Fech, Melissa Fleming, Camille Knox, Erin LaBarge, Jeff Lessard, Joseph Martinez, Jeremy Myers, Lesley Pinto, Scott Poston, Waydell Walker, Shirley Wisechick, Frost Williams.

CHUCK JONES’ CINEMA
Show People

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Ray Farnsworth, Ross Martin and New Sheridan Chop House

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Telluride Film Festival
The 34th Telluride Film Festival
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