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Though William Wegman remains best known for his photographs of his dogs Man Ray and Fay Ray, along with Fay's photogenic offspring, he has produced works in a variety of media. His paintings and drawings have been exhibited in major museums around the world, including touring retrospectives in 1981, 1990 and 2006; his films and videos have been broadcast on *Saturday Night Live*, *Nickelodeon* and *Sesame Street*; and his books include *New York Times* bestsellers.

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Chris Robinson

1 A Tribute to Margarethe von Trotta

She is a heroine of '70s feminist cinema, a major historical filmmaker, an actress and a key member of the New German Cinema. She makes films about sisters, revolutionaries, German culture and history. After nearly 40 years at the epicenter of European political cinema, Margarethe von Trotta remains more vital than ever.

She created her first major works onscreen, in collaboration with Volker Schlöndorff and Rainer Werner Fassbinder. In 1970 alone, she appeared alongside Fassbinder in Schlöndorff's *BAAL*, and then appeared in Fassbinder's own films *GODS OF THE PLAGUE*, *BEWARE OF A HOLY WHORE*, *THE AMERICAN SOLDIER* and *WHY DOES HERR R. RUN AMOK* (a favorite of Manny Farber's). Her work with Schlöndorff helped define her; she starred in six more of his films, including *COUP DE GRÂCE* (TFF 1976), which she also co-wrote. She and Schlöndorff also co-wrote *FALSE WITNESS* (1981) (along with Jean-Claude Carrière, TFF tributee 2006), and co-directed *THE LOST HONOR OF KATHARINA BLUM* (1975).

The first film she directed, it situated her at the center of the important New German Cinema movement. Her subsequent films revealed the chill of capitalist West Germany: *THE SECOND AWAKENING OF CHRISTA KLAGES* (1978) and *SISTERS, OR, THE BALANCE OF HAPPINESS* (1979). *MARIANNE AND JULIANE* (1981) cemented von Trotta's reputation as Germany's most piercing critic of the postwar era. The story of a progressive magazine editor and her imprisoned Baader-Mienhof-gang sister presented Germany as a society where politics had become either stagnant or toxic. The strained intimacy between sisters stood as a final challenge to a brutalizing modernity. It is a key film of the 1980s, and a seminal European political text.

After *ROSA LUXEMBURG* (1987), which situates the leftist heroine as an allegorical figure for damage done to women by European culture, and *ROSENSTRASSE* (2003), the story of women who stood united against the Nazi imprisonment of their Jewish husbands and mothers, comes *VISION*, a biography of Hildegard von Bingen (1098-1179) starring the great German actress (and fellow Fassbinder collaborator) Barbara Sukowa. Von Trotta's new film presents von Bingen as a remarkable pioneer—a high achieving, ever-evolving, endlessly creative and multifaceted nonconformist. She's kind of creative soul who, like von Trotta, the world deserves more of. —JW

1a This program features a selection of clips, the presentation of the Silver Medallion by Barbara Sukowa, onstage interviews conducted by Annette Insdorf (Friday) and Gary Giddins (Saturday) and *VISION*.

1b *VISION*, the story of a sickly girl who became a legendary religious figure, with a remarkable series of creative and intellectual accomplishments including promotion of holistic medicine, composing music, writing plays and even building her own monastery for herself and her nuns. The great Barbara Sukowa, as Hildegard von Bingen, is superlative in conveying the tensions between monastic severity and restraint and the sensual intelligence that drives creative innovation. (Germany, 2009, 120m) With von Trotta and Sukowa in person.

S/Fri 10:15 PM - L/Sat 9:30 AM - N/Mon 9:30 AM

2 Gigante



Our hero Jara (Horacio Camandulle) works long, soul-deadening nights as a security guard at a huge grocery store. After spying on Julia (Leonor Svarcas), an attractive young member of the cleaning staff, through the store's video cameras, he begins trailing her through the streets of Montevideo. Julia seems as lonely and eccentric as Jara feels, and with her in his sights, Jara discovers the motivation to change his life...without knowing exactly how. Uruguayan writer-director Adrián Biniez ingeniously shot his debut film, winner of three prizes at Berlin, with minimal means. Using clean, geometric compositions and long, deadpan takes, Biniez transmutes his gently melancholic, deeply humane romantic comedy into something simultaneously unpretentious and elegant. He also composed and plays the film's intriguing electric guitar musical score, which plays a surprising part in the story. -LG (Uruguay, 2009, 94m) Preceded by SCORING (d. Ken Wardrop, Ireland, 2008, 3m). *In person: Adrián Biniez*

CELEBRATING MANNY FARBER

S/Sat 9:30 AM

3 Toni



Jean Renoir's sophisticated yet beautifully earthy 1934 romantic melodrama, set within the world of immigrant laborers and produced by Marcel Pagnol, became central for Manny Farber during his teaching years. "The magic of TONI is that it covers ground and people with shattering believability," wrote Farber in his lecture notes. "Renoir in Thirties films like TONI is pre-dating most of the techniques in film that arrived decades later: Neorealism (human problems in natural settings, against prevailing social conditions and banal melodrama), non-projected acting, the Bresson-Hitchcock [practice of] keeping the actor practically silhouetted in terms of psychology...There is nothing more exhilarating in movies than the sound in an early '30s Renoir, real voices and the sound of water, walking in fields as the scene is enacted on location." A panel discussion exploring Farber's work will follow. -SF (France, 1934, 90m) *In person: Greil Marcus, Jean-Pierre Gorin, Kent Jones, Robert Polito, Robert Walsh and Patricia Patterson*

S/Sat 1:30 PM

4 Terra Madre



It's fitting that a movement started by one poet, Carlo Petrini, should be documented by another. The 77-year-old Ermanno Olmi chronicles the 2006 and 2008 gatherings of Petrini's Slow Food movement in Turin, where thousands of farmers and artisans from 150 countries exchanged ideas about sustainable, responsible agriculture. Olmi, fascinated with costumes, faces and gestures, visits an underground global seed vault in the remote Arctic reaches of Norway, the Indian farm of eco-philosopher Vandana Shiva, and the abandoned home of a hermetic Italian who practiced sustainability long before it was fashionable. Back in Turin, a Massachusetts student promises, "We will be a generation that reunites mankind with the earth." TERRA MADRE's wordless, lyrical final act follows a solitary farmer through seasons of cultivation and consumption. -MB (Italy, 2009, 88m) Preceded by CULTURES OF RESISTANCE—BATTLE FOR THE XINGU (d. Iara Lee, U.S./China, 11m). *In person: Alice Waters (vice president, Slow Food International)*

S/Sat 4:00 PM - C/Sat 11:15 PM - N/Sun 9:45 AM

5 Samson & Delilah



Delilah and the petrol-sniffing Samson are two young people living in a "no exit" of a town in Central Australia. After the death of Delilah's grandmother, they flee to the nearest town. What could have been a sociological study becomes a profound love story. Warwick Thornton's riveting, landmark, nearly silent debut feature, winner of the Caméra d'Or (Best First Feature Film) at Cannes, is full of twists and surprises, doing what the rarest of films do: getting us inside the characters, so that you live the movie through them. Spare, unsentimental, devastating, gorgeous and very smart, this is the breakout of a major new talent: a richly inventive film obviously made from deep experience. Its theme of redemption—here wholly earned—is rooted in modern aboriginal life but as universal as Bresson or Dostoevsky. -MS (Australia, 2009, 100m) Preceded by VEM (I KNOW) (d. Jan Cvitkovič, Slovenia/Hungary, 2008, 6m). *In person: Warwick Thornton, Rowan McNamara, Marissa Gibson, Kath Shelper*

S/Sat 6:30 PM - C/Sun 11:45 AM

6 A Tribute to Anouk Aimée



Henri Calef rechristened 13-year-old Françoise Dreyfus "Anouk" on the set of her first movie, 1947's *LA MAISON SOUS LA MER*. Playwright Jacques Prévert added the "Aimée" on the set of the same year's *LA FLEUR DE L'ÂGE*—rightly sensing that it was only a matter of time before moviegoers around the world would fall in love with her. Aimée was the daughter of two actors, Geneviève Sorya and Henry Murray, and as a child she studied acting and dance in London and Marseilles. By 30, she was a seasoned pro, having played leading roles for preeminent French directors including Henri Decoin, Julien Duvivier and Jacques Becker, for whom she was Modigliani's ill-fated lover and muse, Jeanne Hébuterne, in *LES AMANTS DE MONTPARNASSE* (1958). Federico Fellini memorably cast her against type as the nymphomaniac heiress in *LA DOLCE VITA* (1960). Then, at the dawn of the Nouvelle Vague, she was heartbreaking as the lovelorn burlesque dancer—an homage to Marlene Dietrich—in Jacques Demy's *LOLA* (1961), which remains one of her most iconic roles.

Aimée's international breakthrough came in 1966 when she took a chance on a young director trying to save his career following five box-office flops. His name was Claude Lelouch; the movie was *A MAN AND A WOMAN*. The rest, as they say, is movie history: Aimée's widowed script girl is swept off her feet by Jean-Louis Trintignant's dashing race car driver, while Lelouch's camera pirouettes madly and Francis Lai's la-la-lalalala-lalalalala score goes to the top of the charts. Aimée won a Golden Globe and an Oscar nomination and found herself flooded with Hollywood offers, including a part written with her in mind—the female lead opposite Steve McQueen in *THE THOMAS CROWN AFFAIR*—her rejection of which is one of her few acknowledged regrets. Instead, she made *THE APPOINTMENT* (1969) with Sidney Lumet, played Lola again—this time as an L.A. divorcée—in Demy's semi-sequel *MODEL SHOP* (1969), and starred for the great George Cukor in *JUSTINE* (1969).

She was excellent for Fellini as the long-suffering wife of the playboy director in *8½* (1963); as the mother of the kidnapped boy in Bernardo Bertolucci's *TRAGEDY OF A RIDICULOUS MAN* (1981); and winning the Cannes Film Festival's Best Actress prize as the mentally unstable sister whose brother (played by Michel Piccoli) wants her to kill herself in Marco Bellocchio's *LEAP INTO THE VOID* (1980). She has since followed her own advice that "it is always better to have a few scenes with a good director, than many scenes with a bad one," performing mostly in supporting roles. But in 2003 she had another starring triumph, as an aging Holocaust survivor returning to Birkenau in Marceline Lorian Ivens's deeply moving *THE BIRCH-TREE MEADOW*. Aging gracefully, she stated that "you can only perceive real beauty in a person as they get older." As Aimée comes to Telluride, as beautiful and enigmatic as ever, who can beg to differ? —SF

This program features a selection of clips, the presentation of the Silver Medallion, onstage interviews conducted by Scott Foundas (Saturday) and Davia Nelson (Sunday) and LOLA (France, 1961, 90m), Jacques Demy's blissful, innovative and bittersweet New Wave fairy tale about Aimée's gorgeous cabaret dancer and Marc Michel's drifting young man. Featuring Raoul Coutard's widescreen black-and-white photography and a score by former TFF tributee Michel Legrand.

ALEXANDER PAYNE PRESENTS

S/Sat 9:45 PM

7 El Verdugo



From Goya to Buñuel, no one does black comedy like the Spanish. In this hilarious, mordantly subversive masterpiece (released in the U.S. as *THE EXECUTIONER*), Luís García Berlanga fashions another in a string of satires made under Franco about the inability of the individual to control his own destiny. Here a young undertaker marries the daughter of an aging executioner who wants his new son-in-law to take over when he retires. The film is interesting also as an example of cross-pollination with Italian cinema: it stars the Italian Nino Manfredi; the cinematographer was Tonino Delli Colli, who shot for Leone, Pasolini and Bellochio; and Berlanga's frequent collaborator, the great Spanish screenwriter Rafael Azcona, wrote many Italian films during his long career. Widely regarded as one of the very best Spanish films ever made. —AP (Spain, 1963, 90m)
Introduced by Alexander Payne

S/Sun 9 AM - L/Sun 4:00 PM - M/Mon 9:30 AM

8 Room and a Half



Andrey Khrzhanovsky's miracle of a film is bold and original, ironic and moving, clever and profound. It mixes archival and documentary footage with dramatic sequences and animation in a sophisticated collage of memory and dreams. Based on the memoirs of Nobel prize-winning poet/essayist Joseph Brodsky, it loosely follows Brodsky's life from his St. Petersburg (then Leningrad) childhood to his forced exile to America in 1972 and his premature death in 1996. The central core are Brodsky's parents (whom he was never to see after his exile) and their family life in a "room and a half"—a communal shared apartment in a former St. Petersburg palace. Told in the first person, interspersed with Brodsky's reading of his poetry, *ROOM AND A HALF* is a personal, intimate and loving portrait of a major writer and thinker, but also of the Soviet system that harassed him and sent him into internal and external exile. —MS (Russia, 2009, 130m) *In person: Andrey Khrzhanovsky*

P/Fri 11:15 PM - M/Sat 6:30 PM - S/Sun 2:15 PM

9 Fish Tank



Made possible by a donation from Elizabeth Redleaf

Fifteen-year-old Mia (the riveting, charismatic Katie Jarvis) wanders aimlessly around her impoverished neighborhood in a small Southeastern English town, nursing a burning fury with her sexy, hard-drinking single mom (Kierston Wareing) and anyone else who suggests she do something with her life. Katie's only pleasure is hip-hop music, until her mom brings home the charming, decent Connor (Michael Fassbender of *HUNGER* and *INGLOURIOUS BASTERDS*), who appreciates and encourages Mia's dancing. Mia, however, can't decide whether she wants him as father or lover. Writer-director Andrea Arnold (winner of the 2007 *Caméra d'Or* for *RED ROAD* and an Oscar for her short *WASP*, TFF 2004) artfully crosses kitchen-sink realism with moments of sexually impacted poetry. And if a slow-motion image of Connor carrying Mia to her bed cleverly suggests another inspirational *SATURDAY NIGHT FEVER* retreat, Arnold's film, winner of the Cannes Jury Prize, has darker, more complex intentions. —LG (U.K., 2009, 124m) *In person: Andrea Arnold, Katie Jarvis*

P/Sat 11:00 AM - L/Sat 4:30 PM - S/Sun 5:15 PM

10 The Jazz Baroness



Made possible by a donation from Peter & Linda Bynoe

Although her name popped up in several song titles, few people outside New York's jazz scene had heard of the Baroness Pannonica de Koenigswarter until March 1955, when the great Charlie Parker died in her apartment in the exclusive Stanhope Hotel. The tabloids manufactured a scandal, complete with racial and sexual overtones, referring to her as a "luscious, slinky, black-haired, jet-eyed Circe" who "bedazzled" an innocent artist. Not surprisingly, Nica, as she was known, kept her distance from the press until her 1988 death. In the absence of facts, her legend grew: a fiercely loyal woman who used her wealth and power to support the powerless and recognized genius when she heard it. Courageous in her own right, director Hannah Rothschild defies her own family members who prefer to keep Nica's story (and relation to the Rothschilds) quiet. Helen Mirren provides Nica's voice in this illuminating, surprising portrait of a remarkable woman. —GG (U.K., 2009, 83m) *In person: Hannah Rothschild*

11a P/Sun 6:30 PM - P/Mon 9:00 AM - 11b P/Mon 1:00 PM

11 A Tribute to Viggo Mortensen



Made possible by a donation from The Burns Family

With so many of Hollywood's biggest movie stars seeming like overgrown kids, Viggo Mortensen is the rare American actor who is both muscular and humane, tough and sensitive, fighter and lover. He seduces us with a threat of danger, his chiseled Nordic physique and stunning blue eyes. For Mortensen, less is more; his performances are slow reveals of hidden information and emotion. In his peripatetic youth, the poet/artist/musician moved from Argentina and Venezuela to his father's native Denmark to his mother's base in New York State. After a start in Manhattan theater, he landed a juicy supporting role as a young Amish farmer in Peter Weir's *WITNESS* (1985). Actor-turned-director Sean Penn leaned on Mortensen's athletic sensitivity as a damaged Vietnam vet trying to control his emotions in *THE INDIAN RUNNER* (1991).

Mortensen's Hollywood breakthrough came as a seething Navy lieutenant caught in an epic battle between rival officers Gene Hackman and Denzel Washington in Tony Scott's 1995 submarine epic *CRIMSON TIDE* (1995). He shines as the Master Chief in Ridley Scott's *G.I. JANE* (1997) who whips recruit Demi Moore into shape—with compassion. A character actor with range who fits into any time frame, Mortensen is equally convincing as a '60s hippie sexily romancing Diane Lane in *A WALK ON THE MOON* (1999), a gunslinger trading quips with Ed Harris in the western bromance *APPALOOSA* (2008), in a drawing room in Jane Campion's adaptation of *THE PORTRAIT OF A LADY* (1996) or a careerist struggling to find his place in Nazi Germany in *GOOD* (2008).

The actor chooses his films carefully, putting craft above stardom. His son talked him into playing the iconic noble warrior Aragorn in the *LORD OF THE RINGS* saga (2001-2003), and Mortensen used his new clout to play an American cowboy racing his steed across the Arabian desert in *HILDALGO* (2004), and, in fluent Spanish, as a swashbuckling 17th-century swordsman in *ALATRISTE* (2006). His two layered performances for David Cronenberg wowed critics: as a happy family man trying to bury his former identity in *A HISTORY OF VIOLENCE* (2005), and, earning his first Oscar nomination, as a hardened Russian Mafioso in 2007's *EASTERN PROMISES*. "Years from now," Roger Ebert wrote of Mortensen's infamous nude steam room fight scene, "it will be referred to as a benchmark."

This fall brings John Hillcoat's film version of Cormac McCarthy's novel *THE ROAD*, in which Mortensen fights to survive in a grim post-apocalyptic landscape while trying to keep his young son alive—and human. There could be no better man for the job. —AT

11a This program includes a selection of clips, the presentation of the Silver Medallion, onstage interviews with Ken Burns (*Sunday*) and Davia Nelson (*Monday*) and the long-awaited *THE ROAD*.

11b *THE ROAD*, Cormac McCarthy's startling, unforgettable and remarkably humane father-son journey that takes place at the beginning of the end of the world. (d. John Hillcoat, U.S., 2009, 111m) With Viggo Mortensen, Kodi Smit-McPhee and John Hillcoat in person.

N/Fri 7:00 PM - G/Sat 9:30 PM - S/Sun 7:30 PM

12 Farewell



Made possible by a donation from Mark & Tammy Strome

In 1981, Russian KGB agent Colonel Serguei Grigoriev, codename Farewell, began feeding documents to an ordinary French businessman working in Russia. The secrets Grigoriev offered changed the balance of power between the Soviet Bloc and the West and helped end the Cold War. Writer-director Christian Carion and screenwriter Eric Raynaud make Grigoriev into a fascinatingly complex character, motivated by passionate, sincere disillusionment with the corruption of the Soviet political system and by his mixture of egotism, lust and longing for the pleasures of the West. The great Serbian director Emir Kusturica plays Grigoriev, the central focus of an elaborately structured narrative of warring governments and rival spy agencies, with effortless charisma, authority and humor. Guillaume Canet (director-star of the hit thriller TELL NO ONE) is the unschooled Frenchman whose decency makes him, against all odds, Grigoriev's effective accomplice, and Fred Ward makes an eerily convincing Ronald Reagan. -LG (France, 2009, 114m) *In person: Christian Carion*

N/Sat 3:30 PM - P/Sun 11:45 AM - S/Sun 10:00 PM

13 Bright Star



The consuming but unconsummated passion between the poet John Keats and his neighbor Fanny Brawne spawned some of the most celebrated love letters in literary history. In the lyrical and lushly expressive new film by Jane Campion (THE PIANO, TFF 1993), SOMERSAULT star Abbie Cornish gives a beautifully nuanced performance as Brawne, the shy young seamstress whose knowledge of both poetry and human desire deepens under the thrall of the brilliant young bard (Ben Whishaw), while the wonderful Paul Schneider nearly walks off with the movie as Keats's possessive friend and patron Charles Armitage Brown. With a master's touch, Campion transports us back to a time when poems were as commonplace as television is today, while reminding that the artistic soul cannot be nourished by intellect alone. "My Love is selfish. I cannot breathe without you," wrote Keats to Brawne. Likewise, BRIGHT STAR takes our breath away. -SF (New Zealand, 2009, 120m) *In person: Paul Schneider*

L/Fri 10:00 PM - C/Sun 11:00 PM - S/Mon 9:45 AM

14 The Miscreants of Taliwood



During his six months in the most lawless, chaotic and violent region of Taliban-controlled Pakistan, near the mountainous Afghan border, documentary artist George Gittoes filmed the most extreme Islamic fundamentalist groups, but also discovered a flourishing, outlaw, micro-budget movie industry that grinds out action pulp and sub-Bollywood-style musicals in the very same dangerous neighborhoods. With nods to Chris Marker and Errol Morris, Gittoes contrasts hilarious flashes of these trashy films with images of very real suffering to capture Pakistan's unfolding catastrophe, including the assassination of Benazir Bhutto. And then, a stranger-than-fiction turning point: Gittoes agrees to finance and star in one of these pulp melodramas, playing a villainous Western outsider, which adds rich layers of pathos, humor and meaning to his own film. Like a Salman Rushdie novel, MISCREANTS paints a portrait of a place and time that's both bizarre and terrifyingly real. -LG (Australia/Pakistan, 2009, 84m) *In person: George Gittoes, Gabrielle Dalton*

PORDENONE PRESENTS

P/Sat 5:00 PM

15 Les Nouveaux Messieurs



As two men, an aging aristocrat and a left-wing union activist, woo a young actress, their romantic concerns become entangled with their respective political agendas. And then...the French Parliament gets involved. One of the most biting political satires ever conceived for the silent screen, Jacques Feyder's film became a cause célèbre immediately after its first screening: congressmen from all parties, insulted by what they perceived as improper allusions to their personal lives, prevented the film from getting a distribution visa and then banned it altogether. The embargo didn't last for long, but sound cinema had taken over by the time this jewel of sophisticated comedy finally reached theaters. The Pordenone Silent Film Festival is proud to revive this film's original glory with its acclaimed resident musician Stephen Horne and a gorgeous print from the Cinémathèque Française. -PCU (France 1929, 123m) Preceded by MONKEYS' MOON (d. Kenneth Macpherson, U.K. 1929, 9m). *In person: Paolo Cherchi Usai and Stephen Horne, performing his original score*

O/Fri 8:30 PM - P/Sat 8:30 AM - G/Sun 1:45 PM - P/Sun 10:30 PM

16 An Education



Made possible by a donation from Mort & Amy Friedkin

We would say to remember Carey Mulligan's name, but after seeing this 24-year-old's debut, there's no chance you'll forget it. In director Lone Scherfig's irresistible coming-of-age story, adapted by Nick Hornby from journalist Lynn Barber's memoir, Mulligan plays Jenny, a spirited student getting two educations in early 1960s Twickenham—one in English literature from a kindly schoolteacher (Olivia Williams) and the other in the school of life from a charismatic, smooth-talking hustler (Peter Sarsgaard) twice her age. At the center of an extraordinary ensemble (Alfred Molina plays Jenny's father and Emma Thompson a stern headmistress), Mulligan flicks her hair ever just so, peppers her conversation with bits of French to sound more sophisticated, and discovers book learning can't fend off grown-up heart-break. It's the kind of performance for which the phrase "a star is born" was invented. —SF (U.K., 2009, 95m) Preceded by THE KINDA SUTRA (d. Jessica Yu, U.S., 2009, 8m). In person: Lone Scherfig, Carey Mulligan, Jessica Yu

P/Fri 8:30 PM - G/Sat 3:00 PM - O/Sat 8:30 PM

17 Coco Before Chanel



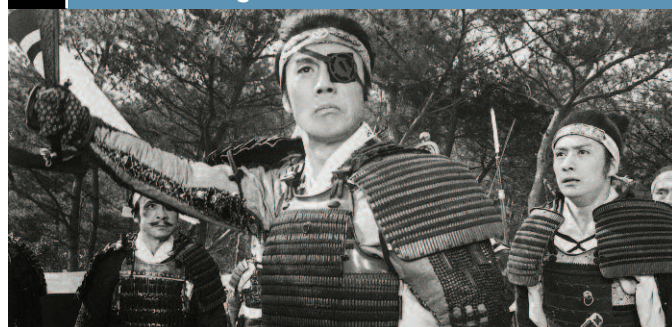
Made possible by a donation from John Steel & Bunny Freidus

Anne Fontaine traces famed designer Coco Chanel's early life, from French orphanage and years as a barroom chanteuse to the development of her distinctive fashion aesthetic. Haute couture—and the sense of an artist coming into her own—has seldom been as wondrous to behold. Featuring a superb, understated performance by Audrey Tautou (AMÉLIE, TFF 2001), COCO shows Chanel drawing inspiration from fishermen's shirts and men's riding jackets and countering the frills and corsets still dominating women's fashion in early twentieth-century Paris. There is a grand, tragic romance with a British playboy (Alessandro Nivola) and a lasting friendship with a patron (the excellent Benoît Poelvoorde), and costume designer Catherine Leterrier's magnificent fabrics and stitches are practically characters in themselves, shimmering under cinematographer Christophe Beaucarne's iridescent light. —SF (France, 2009, 105m) Preceded by WESTERN SPAGHETTI (d. PES, U.S., 2008, 2m). In person: Anne Fontaine, Phillipe Carcassone

ALEXANDER PAYNE PRESENTS

C/Mon 9:00 AM

18 Daisan no Kagemusha: The Third Shadow Warrior



I know little about this film other than that I saw a rare screening of it in 1985, and I've thought about it at least every six months since. It tells a version of the same story Akira Kurosawa later told in KAGEMUSHA (1980)—the hideous misadventures of a 16th-century peasant blessed and cursed by his resemblance to a feudal lord—but in a much more brutal, ironic and exciting way that sends home, like an arrow in the eye, its theme of the powerlessness to change one's destiny once set in motion. The little-known director, Inoue Umetsugu, had a long career spanning many genres, including directing musicals in Hong Kong with the Shaw Brothers. I remember the film being beautifully shot, and the version we're showing at Telluride, cobbled together from different sources, might be the only chance in your life to see it projected. Highly recommended. —AP (Japan, 1963, 104m) Introduced by Alexander Payne

G/Fri 6:30 PM - N/Sat 9:45 AM - P/Sat 8:00 PM - O/Sun 8:30 PM

19 The Last Station



Made possible by a donation from Warren & Becky Gottsegen

Writer-director Michael Hoffman (SOAPDISH, RESTORATION) adapts Jay Parini's novel into a thrilling comic-dramatic account of Leo Tolstoy's final months. Our Tolstoy, played with quiet authority by Christopher Plummer, has renounced writing fiction, built a school to educate peasants, and leads a movement whose guiding principles are abolishing private property, pacifism, and sexual chastity. His new secretary (the charming James McAvoy) becomes the comic man-in-the-middle between two formidable opponents scheming for control of his manuscripts and money. Chertkov (Paul Giamatti), a rigid true believer, wants to spread Tolstoyan doctrines around the world, a would-be Paul to the Master's Jesus. And Sofya (Helen Mirren), Tolstoy's wife of 48 years and the mother of his 13 children, proved her dedication by copying *War and Peace* six times...by hand. Mirren's hairpin turns between comedy and tragic humiliation make their marital squabbles into riveting cinema. —LG (U.K., 2009, 112m) In person: Michael Hoffman and Helen Mirren

RED RIDING

"Noir" these days runs the risk of becoming a cozy cult that justifies (or not) the unearthing of every B picture from a certain period in Hollywood. So it's startling and disconcerting at first to find a modern work of major ambition that insists on noir being the air we breathe and the ground in which we bury the dead and their guilty secrets. RED RIDING is a trilogy of films made for British television (by Revolution Films and Channel 4), and one of the most ambitious works of 2009 or any other recent year. It is set in West Yorkshire, a remote place for many Telluride viewers and one harder to penetrate because of the fierce local accents, but anyone caught in the creeping infection of these films will recognize a tragic achievement that surpasses that of THE GODFATHER.

RED RIDING is adapted from four novels, written by David Peace. There are three directors—Julian Jarrold (the remake of BRIDESHEAD REVISITED), James Marsh (WISCONSIN DEATH TRIP [TFF 1999], MAN ON WIRE) and Anand Tucker (AND WHEN DID YOU LAST SEE YOUR FATHER? [TFF 2007]). But all three films were written for the screen by Tony Grisoni and a production team led by Andrew Eaton—leaving no question about artistic integrity. The films cry out with the authentic howl of Peace's violent prose and his raging over a panoramic story in which West Yorkshire is beset by serial killings (one of them very close to the real case of the Yorkshire Ripper) and a police force in which local control goes hand-in-glove with sheer evil.

Yorkshire is a beautiful landscape (the moors, the hills, the dales), but it is a social scene wrecked by the loss of the mines and the mills. The crime springs from that loss of confidence, but it comes from raw human nature, too, and it is a matter of observable experience that these movies bring a deeply provocative thread of beauty to the natural horror of the material. Telluride presents the trilogy confident that the films deserve a large screen (for the first time) and an audience that will make its way through all three films.

Is RED RIDING grim? Yes, but its beauty and its pathos are allied to one of the greatest casts assembled in recent years: David Morrissey, Mark Addy, Paddy Considine, Andrew Garfield, Rebecca Hall, Sean Bean, Warren Clarke, Maxine Peake, Peter Mullan and many others. —David Thomson
In person: Julian Jarrold, James Marsh, Anand Tucker, Andrew Eaton

Each film in the Red Riding trilogy is a complete work on its own but they must be seen in chronological order for maximum impact.

P/Fri 2:00 PM - M/Sat 9:45 AM

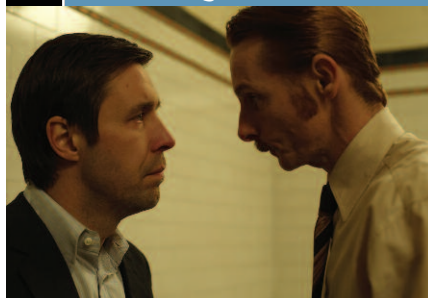
20 Red Riding: 1974



A *Yorkshire Post* journalist (Andrew Garfield) tracks a rapist who preys on young girls, soon discovering a troubling link to an ambitious real estate mogul (Sean Bean). (d. Julian Jarrold, U.K., 2009, 102m).

P/Fri 4:00 PM - N/Sat 6:30 PM

21 Red Riding: 1980



A big-city police officer (Paddy Considine) joins the hunt for the Yorkshire Ripper, only to find himself at dangerous odds with local law enforcement after turning up troubling facts about the case. (d. James Marsh, U.K., 2009, 93m)

P/Fri 6:00 PM - N/Sun 1:15 PM

22 Red Riding: 1983



Crimes done in the mode of the 1974 killer leave a police chief (David Morrissey) wondering if he may have participated in a miscarriage of justice, especially after, with the help of an attorney (Mark Addy), he discovers evidence of extensive cover-ups. (d. Anand Tucker, U.K. 2009, 100m)

L/Sat 7:45 PM

23 Miracle of Malachias



Bernhard Wicki (a documentary about whom plays elsewhere in the Backlot) belongs to that lost (or, one trusts, only temporarily mislaid) generation of directors—Kalatozov, de Santis, Torre Nilsson, etc.—whose films, reputations and very names were obliterated in the 1960s by a tsunami of New Waves. Much of their work has cruelly dated, but each made at least one film in urgent need of reassessment. Kalatozov's I AM CUBA was one such; MIRACLE is another. A genuine UFO (Unidentified Filmic Object), about a well-meaning priest who causes a louche nightclub to be transported onto a chunk of rock in the North Sea, where it naturally becomes a trendy sensation, the film functions not only as an indictment but as a jazzy celebration of the energy and vulgarity that it's supposedly satirizing. With its extraordinary visual brio and pyrotechnical panache, Wicki's film was itself, in the dreary German cinema of the period, something of a miracle. —GA (Germany, 1961, 122m) *Introduced by Tom Luddy. See AGAINST THE GRAIN: THE FILM LEGEND OF BERNHARD WICKI at the Backlot.*

C/Sun 9:00 AM - G/Sun 8:15 PM - G/Mon 9:00 AM

24 Bad Lieutenant: Port of Call New Orleans

Made possible by a donation from Elizabeth Redleaf

Think of Abel Ferrara's *BAD LIEUTENANT* (TFF 1992) and Nicolas Cage's Oscar-winning role in the 1995 *LEAVING LAS VEGAS*, strip away the plots and especially the pious suffering of both, and you have a showcase for a gleeful, hell-bent Cage—a dedicated, brave, extortionist, thieving, hallucinating, wisecracking badge-bullying corrupt cop with multiple drug habits—to pull out all the stops, and with a sense of physical jeopardy he's never shown before. Werner Herzog's direction combines unpredictable pacing and an eye for the detail of interiors in post-Katrina New Orleans—houses indistinguishable from garbage dumps, corridors in public buildings that seem to rot as you watch—with a flawless sense of the timing inherent in American humor, its gestures and speech; the result is a movie that never apologizes. With Eva Mendes, Xzibit, Brad Dourif, Val Kilmer, Jennifer Coolidge, and two of the most addled iguanas in screen history. —GM (U.S., 2009, 122m) *In person: Werner Herzog, Nicolas Cage, Ed Pressman*

G/Sun 4:45 PM

25 L'Argent

There could not be a more appropriate commentary to the Wall Street crisis and global economic storm than silent cinema's magnum opus on the devastating effects of financial speculation. Adapted from Emile Zola's novel (transposed to 1920s France), Marcel L'Herbier's powerful indictment of corporate capitalism is a flamboyant exercise in film style with its dazzling art déco interiors, extreme low- and high-angle shots, and plenty of experimental devices. The grand scale of the project—the Paris Stock Exchange sets employed a dozen cameras and more than a thousand extras—was the object of critical debate on the film's excesses (its budget was close to five million francs, a vast sum for the period). Sabotage in post-production resulted in a much truncated print, but its fully restored version serves as an arresting testimony to the political and aesthetic ambitions of French cinema's auteurist "first wave." —PCU (France, 1928, 166m) *Featuring the world premiere of a new score written and performed by the Mont Alto Motion Picture Orchestra*

G/Sat 9:15 AM - C/Sat 9:00 PM - G/Sun 11:15 AM

26 Life During Wartime

In Todd Solondz's sequel to *HAPPINESS* (TFF 1998), Trish (Alison Janney) is a single mom hilariously rediscovering her libido after her first husband's been jailed for pedophilia. Joy (Shirley Henderson) is haunted by a rejected lover (Paul Reubens) who still wants her, though he happens to be dead. And quietly dominating the action, the newly released convict Bill (an absolutely superb Ciarán Hinds) wistfully dreams of becoming a father again, and his quiet, agonized meeting with his college-aged son is a high point of this surprisingly moving exploration of the possibilities of forgiveness. With striking economy and elegance, Solondz sets up a series of nightmarish and funny vicious circles, observing the tragicomic struggles that ensue. The fine supporting cast includes Michael Lerner, Renée Taylor, Michael K. Williams, Ally Sheedy, and, in a noteworthy cameo, Charlotte Rampling. —LG (U.S., 2009, 96m) *Preceded by HULAHOOP SOUNDINGS* (d. Edwin, Indonesia, 2008, 7m) *In person: Elizabeth Redleaf, Michael Lerner, Rich Pecci*

C/Fri 10:30 PM - P/Sat 1:30 PM - P/Sun 8:30 AM

27 The White Ribbon

Made possible by a donation from Keller Doss, Alice Stevens and Karen Weinman

After the gleaming contemporary surfaces of *CACHE* (TFF 2005) and *THE PIANO TEACHER*, Michael Haneke turns his caustic eye on an obscure German farming village just before World War I. The population operates on the same notions of class, hierarchy and morality that have reigned for a thousand years, until sudden mysterious acts of cruelty and violence occur. The town's pastor, baron and doctor do their best to adjust, but, like increasingly desperate heroes in a Kafka story, are too embedded in the status quo to stem the tide. Inexorably, the poison seeps into the fabric of everyday life, foreshadowing the horrific catastrophes that soon will redefine German identity. Haneke's tale, winner of the Palme d'Or and two other Cannes awards, is considerably deeper than the typical morally superior condemnation of evil Germans. The scenes of carriage rides, church dances, family dinners and courting rituals provide a heartbreaking lyricism, mourning a world vanishing before our eyes. —LG (Germany/Austria/France, 2009, 144m) *In person: Michael Haneke*

N/Fri 9:45 PM - M/Sun 1:15 PM - L/Mon 9:00 AM

28 Window



Made possible by a donation from Bruce & Martha Atwater

Bimal, a well-intentioned young man, decides to buy a handcrafted window for his old school, but by the time the gift is en route to his old village, he has alienated his supervisor, put his fiancée into a panic and emptied his bank account. Soon, he is lost in a picaresque netherworld of petty crime and mystical visions. Though unknown in the U.S., writer-director Buddhadeb Dasgupta is a national hero in India, celebrated both for his films (which have won India's National Film Awards, along with prizes at Venice and Athens) and his poetry. WINDOW showcases Dasgupta's striking imagery and sense of place (his camera has been compared to Tarkovsky's), but still more impressive is his delightful, seamless mesh of the magical with the realistic, the slapstick with the ethereal, and romance with global economics. His cinema provides a miraculous, ever-shifting palette of emotions and textures...like life itself. -JS (India, 2009, 105m) *In person: Buddhadeb Dasgupta*

C/Fri 5:00 PM - P/Sat 10:30 PM - N/Sun 8:45pm

29 Vincere



Made possible by a donation from The Italian Film Commission

In 1968, 26-year-old writer-director Marco Bellocchio came to worldwide prominence with his operatic black comedy FISTS IN HIS POCKET. Forty years later, his ferocious critique of Italian institutions—the family, church and political system—continues with the plaintive, mournful sadness of a mature master. VINCERE follows the tragic story of Ida Dalsler, who bore Benito Mussolini a son and whose desperate efforts to be acknowledged ensured her doom. Bellocchio uses newsreel footage to suggest how the new mass medium of cinema enabled Mussolini's rise (a fistfight in a movie theater between fascists and communists is a high point). He also mirrors Ida's descent with sentimental genre of melodrama that became sensationally popular in the '30s, making Dalsler's suffering emblematic of the nation's ordeal under the fascists. In the central roles, Giovanna Mezzogiorno and Filippo Timi are mesmerizing, as is Riccardo Giagni's superlative musical score. -LG (Italy, 2009, 128m) *Introduced by Paolo Cherchi Usai*

G/Fri 9:30 PM - C/Sun 3:00 PM - M/Sun 6:15 PM

30 London River



Made possible by a donation from Mollye Wolahan

In the terrifying aftermath of the 2005 London subway-and-bus bombings, Elizabeth (Brenda Blethyn), a widow from Guernsey, searches for her daughter, and Ousmane (Sotigui Kouyaté, in a prizewinning performance at Berlin), an African Muslim who left his family to live in France, looks for his son. Strangers both to the city and each other, their paths gradually overlap, and mysteries about their children surface. Oscar nominee Rachid Bouchareb, (DAYS OF GLORY, TFF 2006) spins his story with exquisite delicacy, tact and patience, creating one of the rare works that, despite being driven by the themes of racial tolerance and compassion, never lapses into glib moralism. As Elizabeth and Ousmane work through fear and suspicion and discover their shared humanity, Bouchareb resists unearned sentiment, noting the distances between people that can never be fully overcome. -LG (U.K.-France-Algeria, 2009, 87m) *Preceded by RETOUCHES (d. Georges Schwizgebel, Canada, 2008, 6m). In person: Brenda Blethyn*

C/Sat 8:45 AM - G/Sat 6:00 PM - M/Sat 9:00 PM

31 A Prophet



Like the Depression-era gangster classics PUBLIC ENEMY and LITTLE CAESAR, Jacques Audiard's story follows a disadvantaged young man as he masters the codes, rules and tactics of professional criminals. A PROPHET unfolds in prison, amidst a little-known conflict between the Corsicans, an older gang with fraying ties to the Italian mob, and the Arab-Muslim immigrants who, long abused in France, are beginning to rise. Malik (played with preternatural alertness and vitality by Tahar Rahim) is the illiterate 19-year-old "dirty Arab" hero whose feral survival instincts, nervous intelligence and bouts of luck make him an irresistible force. Niels Arestrup is memorable as his protector and mentor Luciani. And the Kafkaesque prison, where brutality erupts without signal or reason, serves as the film's immovable object. The intensity of the conflict makes Audiard's film a startling, compelling contemporary classic. -LG (Germany/Austria/France, 2009, 150m) *In person: Jacques Audiard, Tahar Rahim, Thomas Bidegain*

ALEXANDER PAYNE PRESENTS

L/Sun 8:00 PM

32 Le Ragazze di Piazza di Spagna



Italian cinema of the 1950s and 1960s is a bottomless well of great movies—just when you think you’ve seen it all, more amazing films await around the corner. A few years ago at the Torino Film Festival, I happened upon the work of a director who has all but fallen into obscurity. Like Antonioni, Luciano Emmer made documentaries in the 1940s before turning to narrative—gentle, observant humanist comedies fascinated with the lives of everyday people; his casts often included non-actors. This delightful light comedy (released in the U.S as THREE GIRLS FROM ROME) stars the extraordinarily beautiful Lucia Bosé and features a 28-year old Marcello Mastroianni, still not entitled to his own voice; here he was dubbed by Nino Manfredi (star of EL VERDUGO). Emmer, by the way, just completed a new film a year ago at the age of 90. —AP (Italy, 1952, 99m) *Introduced by Alexander Payne*

M/Fri 10:00 PM - L/Sun 9:30 AM - N/Sun 3:45 PM

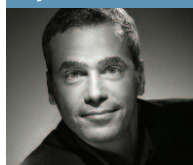
33 Sleep Furiously



A haunting depiction of a year in the life of a Welsh farming town, Gideon Koppel’s ethereal debut film feels less a documentary than an ode to an idyllic hamlet. Koppel, whose parents settled in the town as German-Jewish refugees, proves marvelously sensitive to the place’s geography, inhabitants and rhythms, and SLEEP FURIOUSLY exudes a quiet magic that is gentle, charming and profoundly affecting. His painterly compositions observe quotidian encounters and beatific landscapes, but the film feels anything but clinical or ethnographic. Koppel deftly manipulates image, sound, music, and time to create a powerfully evocative description of how the town’s people and animals populate the environment around them, along with the looming threat from decay—and modernity. Moving and mysterious, SLEEP FURIOUSLY pushes the boundaries of cinema, allowing us to see the world in a different way and expressing the ineffable wonder of everyday life. —JD (U.K., 2007, 94m) *In person: Gideon Koppel*

★ Retour de Flamme – S/Sun 12 noon

Special Medallion: Serge Bromberg



How is Serge Bromberg a hero of the cinema? Let us count the ways. In 1985 he started, with Eric Lange, Lobster Films, a preservation company with current holdings of more than 20,000 endangered films. He has produced some 500 programs for French television, showcasing the best of classic cinema to a wide audience. Bromberg travels, vaudeville style, with an ever-rotating selection of rare shorts, telling stories about and accompanying them on piano. He spearheaded a massive, international Internet site for restored films. Since 1999, Bromberg has served as artistic director of the Annecy International Animation Film Festival, guiding the world’s biggest and most visionary celebration of animation. And he has now directed an acclaimed documentary feature, HENRI-GEORGES CLOUZOT’S INFERNO.

And this cinematic Renaissance man is still a couple of years shy of his 50th birthday. Bromberg’s love of rare movies started young, when his father returned home with a projector and print of Chaplin’s A NIGHT IN THE SHOW. By 10, he was organizing film screenings for his classmates. At 24, he launched Lobster, and soon stumbled upon a cache of pre-1905 films, including 17 of Georges Méliès’s works. Since then Bromberg has found innovative, entertaining ways to preserve and promote our cinematic heritage, from TV (Bromberg is well-known for presenting old classics) to the Internet (he launched Europa Film Treasures to stream silent classics from 37 archives). “The search for lost films and their preservation is as thrilling as a book of adventures,” Bromberg told a journalist. “It is Christmas every day.” —JS

Leonard Maltin will present Bromberg with his Special Medallion at the program “Retour de Flamme,” Bromberg’s famed live cinema show. See page 38 for full description.

L/Fri 7:15 PM

34 Henri-Georges Clouzot’s Inferno



In 1963, French master Henri-Georges Clouzot (WAGES OF FEAR, DIABOLIQUE) embarked on the most ambitious project of his career, a nightmarish account of an obsessed husband. But the real nightmare came with the actual filming of INFERNO, as Clouzot pushed to destructive ends his notorious tendency to test the stamina of cast and crew. With an unlimited budget and no scheduled date for completion, production came to a halt after a star stormed off the set after three weeks of grueling and inconclusive shooting. 185 cans of film negative were uncovered almost half a century later, thus offering directors Serge Bromberg and Ruxandra Medrea a chance to share a radiant Romy Schneider in the co-starring role and—more importantly—offering a glimpse into the depths of Clouzot’s visual and moral obsessions. —PCU (France, 2009, 100m) Preceded by PHOTOGRAPH OF JESUS (d. Laurie Hill, U.K., 2008, 7m). *In person: Serge Bromberg*

Each year, the Festival Directors invite a great lover of film 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 over-looked films to Telluride. Past Guest Directors include Salman Rushdie, Buck Henry, Laurie Anderson, Stephen Sondheim, Peter Sellars and Slavoj Žižek.

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

Alexander Payne

In Alexander Payne's debut *CITIZEN RUTH* (1996), Laura Dern played a hilariously foul-mouthed, glue-sniffing vagrant with a talent for out-of-wedlock pregnancies. Soon, she becomes the object of a tug of war between pro- and anti-abortion activists, the core of a scathingly funny study of hypocrisies on both sides of the political aisle. Payne and writing-producing partner Jim Taylor followed with *ELECTION* (1999), with Reese Witherspoon as a scarily ambitious teenager running circles around her teacher Matthew Broderick.

Payne has since continued making modestly budgeted, character-centered comedy-dramas. In that narrow sense, he is the textbook definition of an American "indie" filmmaker. But Payne's quietly assured, complex and generous films share more of a spiritual kinship with Preston Sturges and Billy Wilder than with anything in contemporary American cinema.

He has shown a particular genius for working with actors, using stars including Jack Nicholson brilliantly (in *ABOUT SCHMIDT*, 2002), reviving our awareness of talents like Dern and Virginia Madsen, or making fresh discoveries including Reese Witherspoon, Paul Giamatti and Thomas Haden Church. He skewers every pretension and delusion of his protagonists, meticulously uncovering their lust and greed. Think of Giamatti rescuing his buddy's engagement ring in *SIDEWAYS* (which won Payne and Taylor a 2004 Oscar for best screenplay). In *ELECTION* (nominated for a best screenplay Oscar), Matthew Broderick succumbs to a swollen nose from a bee sting while pursuing a tryst with his next-door neighbor, and the ferocious Witherspoon tears down her opponents' campaign posters in a frenzy. Payne's tragicomic universe includes cruelty, but is never mean-spirited. His protagonists are simultaneously intelligent and well-meaning and hilariously self-absorbed and myopic.

They stumble into a universe a little stranger and more bewildering than they or we anticipated, but it always remains a scrupulously observed one, reflective of and often awkwardly familiar to the one we all live in.

Payne draws from a dazzlingly deep knowledge of film history. His selections for Telluride—forgotten treasures all—reflect the breadth of his taste, from scathing German satire to multilayered Japanese drama to forgotten Hollywood gems. We welcome Alexander into the Telluride family. —LG

Payne's programs include the Forgotten Hollywood series (see facing page), **7** *EL VERDUGO*,

18 *DAISAN NO KAGEMUSHA: THE THIRD SHADOW WARRIOR* and **32** *LE RAGAZZE DI PIAZZA DI SPAGNA*.



PRESENTED BY ALEXANDER PAYNE

Outstanding screenplays, direction and performance distinguish these undeservedly obscure pictures, each hard-hitting in its own way.

Each film introduced by Alexander Payne

M/Fri 7:30 PM

35 Day of the Outlaw



What was it about Robert Ryan? How could an actor be so intimidating? There are so many things to commend this powerhouse low-budget Western in the snow—brilliant script, unblinking visual style that puts the camera and actors exactly where they need to be and cuts only when forced to, fine supporting players. But it's Robert Ryan's performance as a brutal rancher defending people he hates from marauders that gives the film its bite; you can't take your eyes off him even when he has his back to you and a hat on. And his power and menace are matched by—who'd ever guess it?—Burl Ives as the leader of a gang of sadists and rapists. If all that weren't enough, there's the pre-*Gilligan's Island* Tina Louise. —AP (U.S., 1959, 92m) Preceded by *RAIN* (d. Stelios Roccas & James Burroughs, U.S., 1959, 6m).

M/Sat 1:30 PM

36 The Breaking Point



Made possible by a donation from Turner Classic Movies

Warner Brothers released two Michael Curtiz films in 1950, both with the theme of a man pulled by unhealthy forces and torn between a good girl and a bad girl. Both were photographed by the great Ted McCord (*TREASURE OF THE SIERRA MADRE*) and have terrific supporting performances by an African-

American, Juano Hernandez. The first was *YOUNG MAN WITH A HORN*, with Kirk Douglas loosely playing Bix Beiderbecke. The other was this faithful adaptation of Hemingway's *TO HAVE AND HAVE NOT* with John Garfield in his penultimate film, young and hot Patricia Neal as the bad girl, and a very moving Phyllis Thaxter as Garfield's wife. Its succinct, taut style almost mirrors Hemingway's prose, and the grim violence of the last reel leads to a devastating final shot. —AP (U.S., 1950, 97m)

M/Sun 9:30 AM

37 Make Way for Tomorrow



Orson Welles said it would make a stone cry. Winning the Best Director Oscar for *THE AWFUL TRUTH* the same year he made this film, Leo McCarey said they'd given it to him for the wrong picture. I'd heard about *TOMORROW* for years—it's still unreleased in the U.S. on DVD—until finally I watched it alone on a flatbed at the UCLA Film

Archive. I emerged into the bright light of day still in tears and remained under its spell the better part of a week. A companion piece to and influence on Ozu's *TOKYO STORY*, this is the rare 1930s Hollywood movie that maintains emotional honesty straight through to the end. It also demonstrates again that only a narrative artist capable of comedy is truly capable of pathos. —AP (U.S., 1937, 91m) Preceded by *THE PERILS OF PRISCILLA* (d. Carroll Ballard, U.S., 1969, 12m).

Passes

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

TBAs

The Telluride Film Festival schedule has been designed to accommodate all passholders at all programs, but not at all screenings. Programs that do not have sufficient seating at scheduled showings will usually be repeated in the TBA slots, making it possible for all passholders to see the programs they wish to see during the course of the Festival.


Individual Tickets

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

The Late Show

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

Free Shows

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

Qs

Except for Chuck Jones' Cinema (see below), all theatre venues 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.

Festival Kiosks and WiFi Hot Spots

Powered by Time Warner Cable Business Class

Make informed decisions about the next movie you want to see by looking for our black tents throughout town where you can find real time information on available seats and start times. And browse the web at our WiFi hot spots conveniently located in Elk's Park and in theatre queues.

Schedule Information

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

P | Palm [650 seats]

G | Galaxy [500 seats]

C | Chuck Jones' Cinema [500 seats]

S | Sheridan Opera House [230 seats]

N | Nugget Theater [185 seats]

M | Masons Hall Cinema [150 seats]

L | Le Pierre [140 seats]



B | The Backlot [50 seats]

O | Abel Gance Open Air Cinema





























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

Numerous show slots on Saturday, Sunday and Monday will not be programmed and announced until that morning. These **TBA** (to be announced) programs will be determined by passholder demand as the Festival unfolds as well as possible surprise sneak previews.

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


-  **35** | Show
-  **1** | Festivity
-  **d** | Talking Head
-  **S** | Free Show

Friday, September 4

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
5	 20 Red Riding: 1974 2:00 PM							 A 14-18, Noise 12 PM	
6	 21 Red Riding: 1980 4:00 PM		 29 Vincere	 a Opening Night Feed on Colorado Avenue				 J We Who Lived La Dolce Vita 2 PM	
7	 22 Red Riding: 1983 6:00 PM	 19 The Last Station		 1a A Tribute to M. von Trotta with Vision	 12 Farewell		 34 Clouzot's Inferno	 D Disco & Atomic War 3:45 PM	
8			 39 Great Expectations					 B Cool + 1959 5:30 PM	
9	 17 Coco Before Chanel		 30 Q & A		 Q & A		 Q & A	 G It Came From Kuchar	
10		 30 London River			 28 Window			 Q & A	 16 An Education
11	 9 Fish Tank		 27 The White Ribbon	 2 Gigante		 33 Sleep Furiously	 14 The Miscreants of Taliwood		
12									
1									

Schedule

Saturday, September 5









35 | Show  | Talking Head
 | Festivity  | Free Show

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	16 An Education	26 Life During Wartime	31 A Prophet					E Against the Grain: Bernhard Wicki	
10		Q & A		3 Toni (Celebrating Manny Farber)	19 The Last Station	20 Red Riding: 1974	2 Gigante		
11	10 The Jazz Baroness					Q & A	Q & A	C Rambling Boy	
N	Q & A	38 Student Prints	1a A Tribute to M. von Trotta with Vision				Q & A	a Wegman On Screen	a Real lives/characters
1					TBA			H Making Samson	
2	27 The White Ribbon	Q & A		4 Terra Madre		36 The Breaking Point		Q & A	d Mirren
3	Q & A	17 Coco Before Chanel		Q & A			TBA	I Waking Sleeping Beauty	
4		Q & A	TBA	5 Samson & Delilah	13 Bright Star			Q & A	
5	15 Les Nouveaux Messieurs	Q & A				TBA	10 The Jazz Baroness	A 14-18, the Noise and the Fury	e Haneke/Foundas
6		31 A Prophet	40a Realms of the Real 1						
7			Q & A	6 A Tribute to Anouk Aimée with Lola	21 Red Riding: 1980	9 Fish Tank		F Veit Harlan: Shadow	
8	19 The Last Station	Q & A	Q & A		Q & A		23 Miracle of Malachias	Q & A	17 Coco Before Chanel
9			26 Life During Wartime			31 A Prophet		J We Who Lived La Dolce Vita	
10	Q & A	12 Farewell		7 El Verdugo	TBA				
11	29 Vincere		5 Samson & Delilah				TBA		
12									
1									

Schedule

Sunday, September 6

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	27 The White Ribbon	40b Realms of the Real 2	24 Bad Lieutenant: Port of Call New Orleans	8 Room and a Half	5 Samson & Delilah	37 Make Way for Tomorrow	33 Sleep Furiously	D Disco & Atomic War	f Jarvis/Mulligan/Maltin
10		Q & A						B Cool + 1959	b Complex Heroines
11		26 Life During Wartime	6 A Tribute to Anouk Aimée with Lola	Q & A	Q & A				
N	13 Bright Star			d Special Medallion: Serge Bromberg				G It Came From Kuchar	
1								Q & A	g Cage/Nelson
2	Q & A	16 An Education		9 Fish Tank	22 Red Riding: 1983	28 Window	TBA		
3		Q & A	30 London River	Q & A	Q & A			E Against the Grain: Bernhard Wicki	
4	TBA		Q & A	Q & A	33 Sleep Furiously	TBA	8 Room and a Half		h Thornton/Silverman
5		25 L'Argent		10 The Jazz Baroness				H Making Samson	
6		TBA			1b Vision	30 London River		Q & A	
7	11a A Tribute to Viggo Mortensen with The Road							I Waking Sleeping Beauty	
8		24 Bad Lieutenant: Port of Call New Orleans		12 Farewell	Q & A		32 Le Ragazze di Piazza di Spagna	Q & A	19 The Last Station
9			TBA		29 Vincere	TBA		C Rambling Boy	
10				13 Bright Star					
11	16 An Education		14 The Miscreants of Taliwood						
12		TBA							
1									

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	11a A Tribute to Viggo Mortensen with The Road	24 Bad Lieutenant: Port of Call New Orleans	18 Daisan no Kage-musha: Third Shadow Warrior		2 Gigante	8 Room and a Half	28 Window	F Veit Harlan: Shadow	
10		Q & A		14 The Miscreants of Taliwood			Q & A	 Jarrod/Marshy/Tucker/Marcus	
11				Q & A					
N							 Labor Day Picnic In Town Park		 Edge of Humor
1	11b The Road	TBA	TBA						
2				TBA	TBA	TBA	TBA	TBA	
3	Q & A								
4				TBA					
5	TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA	
6				TBA			TBA		
7		TBA	TBA	TBA	TBA	TBA	TBA	TBA	
8	TBA				TBA	TBA			
9				TBA			TBA	TBA	
10					TBA				TBA

The Rules

- All Festival Passes are absolutely non-transferable.
- The saving of seats or places in line is not permitted.
- There is no seating after the performance begins.
- The theatres will be cleared after each performance.
- The use of cell phones, electronic recording or communication devices is not permitted in the theatres.

Brigadoon

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

Oak Street Plaza (next to the gondola station)

Brigadoon's hours:

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

Hospitality Box Office hours:

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

This one-stop Festival headquarters includes:

- The Hospitality Center**, where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- Festival Memorabilia Store**, the place to purchase Festival garb, posters, and logo wear, Festival-related books, along with a variety of treasures from Telluride Film Festivals past.
- The Hospitality Box Office**, for all pass issues, including sales of the Late Show Ticket.
- The Brig Bookstore**, featuring books by Alice Waters, William Wegman and Federico Fellini, along with DVDs. We'll also be launching the collection *Farber on Film: The Complete Film Writings of Manny Farber*, edited by Robert Polito.
- And just next door, **The Press Office**, for the intrepid members of the media who have made the trek to Telluride.

Digital Lounge at Brigadoon

At Brigadoon during operating hours; free to all

Powered by Time Warner Cable Business Class

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

Hydration Station

Throughout Telluride and Mountain Village

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

Elks Park

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

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Seminars. See page 38 for Seminar details.

County Courthouse

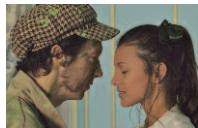
The intersection of Colorado Avenue and Oak Street (NW corner)

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

G/Sat 12:00 PM

38 Student Prints

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.



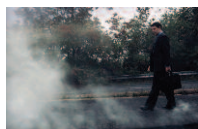
MARTINA Y LA LUNA (d. Javier Loarte, Escuela de Cinema y Audiovisual Comunidad de Madrid, Spain, 2008, 12m) Trapped inside her father's bakery, Martina learns to dream new dreams.



THE LAST MERMAIDS* (d. Liz Chae, Columbia University, U.S.-Korea, 2009, 19m) Winner of a Student Oscar, this film follows the Haenyos—female divers—of Jeju Island as they fight to preserve their traditional lifeways.



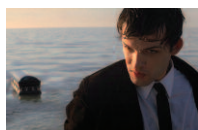
FIRSTBORN* (d. Etienne Kallos, New York University, South Africa, 2009, 26m) Betrayal, dark secrets and, eventually, brutality reign on a South African homestead.



SINKHOLE* (d. Eric Scherbarth, Columbia University, U.S., 2009, 13m) Coal companies: be careful where you dig.



KID (d. Tom Green, National Film and Television School, U.K., 2009, 25m) On the edge of adulthood, a boy travels into his father's dark world.



CARPET KINGDOM* (d. Michael Rochford, University of Southern California, U.S., 2009, 17m) After the death of his uncle, a young man finds himself at personal and professional crossroads.

**denotes filmmaker in person*

STUDENT PROGRAMS

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

Student Symposium

Sponsored by Shady Acres Entertainment

Celebrating its 21st 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

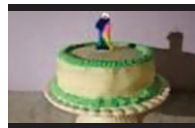
Building on the success of the Student Symposium and marking its 10th anniversary, this program includes 15 high school students and five teachers from three divergent schools. These participants have the opportunity to expand their personal and professional horizons through a concentrated program of film screenings and discussions.

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

C/Fri 8:00 PM

39 Great Expectations

We have especially high hopes for these gifted directors, and are grateful to share their work with Telluride's audiences.
Introduced by Godfrey Reggio. Free after all passholders have been seated.



CAKE COUNTDOWN (d. PES, U.S., 2009, 1m)
A sweet kickoff to any event.



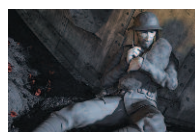
LEONARDO* (d. Jim Capobianco, U.S., 2009, 10m)
An animated celebration of human folly, passion and inspiration, told through the story of a genius who believed he could fly.



PARTY (d. Dalibor Matanić, Croatia, 2009, 15m)
Memories of war dissipate as a young woman embarks upon a lovely outing with her friends.



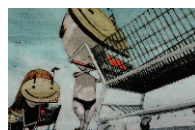
WITH A VIEW OF VIENNA (d. Johanna Moder, Austria, 2008, 11m) The perfect flat, the perfect renter...until the boyfriend arrives.



POPPY* (d. James Cunningham, New Zealand, 2009, 11m) Suddenly alone behind enemy lines, a man finds redemption in tiny form.



THE DOOR (d. Juanita Wilson, Ireland, 2008, 17m) A vast tragedy, expressed through the prism of one family and one powerful symbol.



SHE WHO MEASURES (d. Veljko Popovic, Croatia, 2008, 7m) Can one soul awaken the media-poisoned, commodity-obsessed masses?



SHEEP* (d. Frederikke Aspöck, Denmark, 2009, 30m) Infidelity, abandonment, booze-driven revelations...welcome to the most painful midsummer celebration ever.

**denotes filmmaker in person*

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

AUTEURS CINEMATHEQUE

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

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



CULTURES OF RESISTANCE—BATTLE FOR THE XINGU
(d. Iara Lee, U.S./Brazil, 2009, 11m) For the past 20 years the indigenous tribes living along a tributary of the Amazon have fought to stop a proposed dam project.

4 | Precedes TERRA MADRE



HULAHOOP SOUNDINGS

(d. Edwin, Indonesia, 2008, 7m)
Was it black magic that took him from her?
Or the vision of her rival's swaying hips?

26 | Precedes LIFE DURING WARTIME



THE KINDA SUTRA*

(d. Jessica Yu, U.S., 2008, 8m)
Where do babies come from? Be careful who you ask.

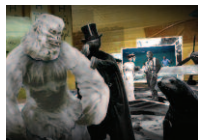
16 | Precedes AN EDUCATION



MONKEYS' MOON

(d. Kenneth Macpherson, U.K., 1929, 6m)
An impossibly modern, groundbreaking and long forgotten silent cinematic poem from the pioneering arts collective The Pool.

15 | Precedes LES NOUVEAUX MESSIEURS



PHOTOGRAPH OF JESUS

(d. Laurie Hill, U.K., 2008, 7m)
Magic, fantasy and adventure: the archives aren't as quiet as you think.

34 | Precedes HENRI-GEORGES CLOUZOT'S INFERNO



RETOUCHES

(d. Georges Schwizgebel, Canada, 2008, 6m)
A celebration of acrobatic animated lines, shapes and colors.

30 | Precedes LONDON RIVER



SCORING

(d. Ken Wardrop, Ireland, 2008, 3m)
Hooking up with women holds different pleasures for one man.

2 | Precedes GIGANTE



VEM (I KNOW)

(d. Jan Cvitkovič, Slovenia/Hungary, 2008, 6m)
Rube Goldberg would turn green with envy. Or maybe not.

5 | Precedes SAMSON & DELILAH



WESTERN SPAGHETTI

(d. PES, U.S., 2009, 2m)
Stop-motion animation: simply delicious.

17 | Precedes COCO BEFORE CHANEL

**denotes filmmaker in person*

Nonfiction filmmaking is in its most productive, exciting moment, characterized by passion and increasingly innovative storytelling approaches.

The two programs below celebrate an essential, rapidly expanding form.

Introduced by Godfrey Reggio. Free after all passholders have been seated.

C/Sat 6:45 PM

40a In the Realms of the Real 1



DAVID LYNCH PRESENTS INTERVIEW PROJECT

(d. Jason S. and Austin Lynch, U.S., 2009, 13m)
Hit the road with the filmmakers Austin Lynch and Jason S. and meet the people they met.
Selections from an ongoing series.



THE SOLITARY LIFE OF CRANES*

(d. Eva Weber, U.K., 2008, 27m) What's it like, spending one's day in a tiny box, high above London? This thoroughly modern film reflects on urban existence from a surprising vantage point.



THE LAST TRUCK: THE CLOSING OF A GM PLANT*

(d. Steven Bognar, Julia Reichert, U.S., 2009, 40m) A bitter countdown: those who build trucks at a factory in Moraine, Ohio face their final days at a job that provided them security, pride and friendships. Their stories are told with immediacy and a compassionate camera.

G/Sun 9:00 AM

40b In the Realms of the Real 2



DAVID LYNCH PRESENTS INTERVIEW PROJECT

(d. Jason S. and Austin Lynch, U.S., 2009, 18m)
More fun with the interview crew as they travel the country, capturing the faces and stories of unknown but fascinating Americans.



TWIST OF FATE*

(d. Karen Aqua, U.S., 2009, 9m) Modern illness is a combination of the scientific, the mysterious and the ineffable—a startling subject for Aqua, one of the animation world's most playful, rhythmic talents.



THE DELIAN MODE*

(d. Kara Blake, Canada, 2009, 25m) Musical pioneer Delia Derbyshire didn't just create the Doctor Who theme music; she invented every sound it comprised. Her history, and the history of a BBC department that helped launch electronic music, is told in an innovative, idiosyncratic style.



THE DARKNESS OF DAY*

(d. Jay Rosenblatt, U.S., 2009, 26m) Following the suicide of a friend, Rosenblatt uses archival footage to explore depression and mortality, treating what many consider a clinical subject as a richly resonant, multilayered and meditative one.

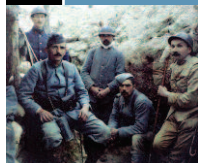
**denotes filmmaker in person*

Our intimate screening room celebrates creativity with behind-the-scenes films and biographies of musicians and filmmakers. Located at Telluride's Wilkinson Library. *All screenings free and open to the public on a first-come, first-served basis.*

TFF Digital Cinema and The Backlot presented by Bill & Michelle Pohlard

B/Fri 12:00 PM - Sat 5:00 PM

A 14-18, the Noise and the Fury



A nameless French World War I veteran, his voice dripping with outrage and indignation, recounts trench warfare's horrors: "Life in the trenches is one long agony...we're heading for certain death or wounding and we know it. We go all the same." Director Jean-François Delassus's ingenuous mesh of newly colorized and restored archival footage and reenactments

includes startling, radical images: Hallucinatory cannon fire exploding in the Austrian Alps, conscripts from colonies in Africa and Asia joining a European slaughter. Delassus also focuses on the film and radio propaganda of the time, spewing out the grotesquely sentimental patriotism and toxic ethnic hatred that fueled the insane butchery. -LG (France-Belgium, 2009, 100m)

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

B Cool + 1959: The Year that Changed Jazz Forever



In the 1950s, the intricacies of bebop were tamed into an accessible style that suited the hip irreverence of the day, while offering a fresh romanticism and excitement. At first glance, COOL (d. Anthony Wall, U.K., 2009, 60m) and 1959: THE YEAR THAT CHANGED JAZZ (d. Paul Bernays, U.K., 2009, 60m) seem fairly conventional period studies, complete

with archival musical footage (generously sampled) and talking heads recalling a world dominated by Miles Davis, Gerry Mulligan, Charles Mingus, Ornette Coleman, Stan Getz, Dave Brubeck, and other giants. But each actually functions as personal essay, creating a closed world in which "cool jazz" is reimagined as a paradise lost and the year 1959 is memorialized as a moment when jazz changed forever, thanks to four classic albums. Smart and witty, with odd juxtapositions and multiple references to movies, these films' respective visions contradict each other, reminding us that the cool era wasn't entirely cool and 1959 was about more than four albums. -GG

B/Sat 11:15 AM - B/Sun 9:30 PM

C Charlie Haden: Rambling Boy



Reto Caduff's enchanting film tracks the brilliant bassist Charlie Haden from his country-music childhood in the Ozarks to the musical and political epicenter of jazz in 1960s New York. As the only white member of the Ornette Coleman Quartet, Haden's ability to create serendipitous harmonies by improvising melodic responses to Coleman's free-form

solos (rather than sticking to predetermined harmonies) was both radical and mesmerizing. More than a radical avant-gardist, Haden surprised everyone as he became one of the most versatile, in-demand musicians of the past 50 years. Beginning with a session in which he and his children record a country album, interrupted by flashbacks of his own childhood performances, the film traces Haden's many accomplishments in a series of chapters, from the Liberation Music Orchestra to political prisoner in Portugal. You will love this movie. -GG (U.K., 2009, 84m)

B/Fri 3:45 PM - B/Sun 9:00 AM

D Disco and Atomic War



The free will of a people—and the identity of J. R. Ewing's assassin—hangs in the balance in director Jaak Kilmi's hilarious and fascinating documentary about a little-known chapter of Cold War history. When the people of Soviet Estonia discover they can pick up television signals from neighboring Finland, a pop culture propaganda war erupts between the two

governments, along with a black market in TV aerials and a career for an underground film dubber known only as "The Nasal Man." Can disco music and broadcasts of the French porn movie Emmanuelle tear down the Iron Curtain? Stay tuned. -SF (Estonia/Finland, 2009, 80m)

B/Sat 9:00 AM - B/Sun 3:15 PM

E Against the Grain: The Film Legend of Bernhard Wicki



The career of neglected actor and director Bernhard Wicki, whose MIRACLE OF MALACHIAs screens elsewhere in the Festival, stands out from the mostly fallow period of post-war, pre-New Wave German cinema. His work and life were scarred by his internment in a concentration camp, where he was imprisoned for his Communist affiliations, and, as a result, his

films are marked by an unwavering humanism and a strain of social criticism that contrasts with his poetic sensibility. Told largely in his own words through recordings and filmed interviews and directed by his widow Elisabeth Endriss-Wicki, AGAINST THE GRAIN sheds light on an artist profoundly shaped by the traumas of fascist Germany. -JD (Germany, 2007, 120m)

B/Sat 7:00 PM - B/Mon 9:00 AM

F Veit Harlan: In the Shadow of Jud Süß



Veit Harlan (whose THE GREAT SACRIFICE was presented last year at Telluride by Slavoj Žižek) was the most popular director of the Third Reich, making bombastic, baroquely sentimental films that were seen by millions in Germany and Europe. Harlan was also the Nazis' leading propaganda filmmaker, most infamously with his 1940 feature JUD

SÜSS, a grotesquely anti-Semitic film that was both a huge commercial hit and an artistic weapon used to disseminate fascist ideology. Felix Moeller's fascinating and engrossing documentary explores the dark side of film's unique power to move and inspire, and shows how multiple generations of Harlan's family have confronted—or refused to confront—his disturbing legacy. -JD (Germany, 2009, 99m) *In person: Felix Moeller*

B/Fri 8:00 PM - B/Sun 1:00 PM

G It Came From Kuchar



As irresistible and disarmingly funny as the legendary underground filmmakers George and Mike Kuchar themselves, this entertaining look at a pair of iconic directors celebrates their hilariously exuberant brand of pastiche. Full of footage from TFF 34, where a retrospective of George's films and videos was an uproarious highlight, Jennifer Kroot's wild documentary features a wealth of clips and testimony from friends and former

TFF guests including Buck Henry, John Waters, Atom Egoyan and Wayne Wang. IT CAME... is an affectionate study of two of cinema's most gentle and endearing geniuses. -JD (U.S., 2009, 86m) *In person: Jennifer Kroot*

B/Sat 1:00 PM - B/Sun 5:30 PM

H The Making of Samson & Delilah



Behind every independent film is a heroic story. But making *SAMSON & DELILAH* in the tough villages in Australia's Aboriginal north demanded new levels of commitment and trust, particularly from the film's remarkable stars—non-actors from the same underprivileged background as the young lovers they play. This affectionate, true-life coming-of-age

story introduces us to Rowan McNamara and Marissa Gibson as they are plucked from obscurity. We watch them traveling a path from shy, almost inarticulate young teens to bedazzled stars on Cannes' red carpet—a simultaneous sociological study and Cinderella tale. —JS (d. Beck Cole, Australia, 2009, 55m) *In person: Beck Cole, Warwick Thornton, Rowan McNamara, Marissa Gibson, Kath Shelper*

B/Sat 2:45 PM - B/Sun 7:15 PM

I Waking Sleeping Beauty



Once upon a time, in the mid-1980s, the world of Disney animation was heading for an unhappy ending. There were box office failures and frustrated young animators (including Don Bluth, John Lasseter and Tim Burton). Then came the turnaround, thanks to Don Hahn, Peter Schneider and megahits including *LITTLE MERMAID*, *BEAUTY AND THE BEAST*,

ALADDIN and *LION KING*. Hahn tells this dramatic Hollywood story using home movies, candid interviews, scathing caricatures of their bosses, internal memos and a strong voice that could only come from the inside. —GaM (U.S. 2009 86 min) *In person: Don Hahn, Peter Schneider*

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

J We Who Lived "La Dolce Vita"



To celebrate the 50th anniversary of Federico Fellini's *LA DOLCE VITA*, Gianfranco Mingozi creates a valentine to a milestone of cinema. Mingozi, Fellini's assistant director on the film, exhaustively compiles interviews with everyone from Marcello Mastroianni and TFF 36 tributee Anouk Aimée to the assistant technicians and bit players. Each in their

own way helped breathe life into the project, and made it as much fun to make as it is to watch. —JD (Italy, 2009, 85m)



© John Fago

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 Real Lives Becoming Reel Characters.**
Saturday, Noon, Elks Park
- b The Challenges of Portraying Complex Heroines on Screen**
Sunday, Noon, Elks Park
- c The Edge of Humor: When Does the Laughter Start and Stop?**
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 Helen Mirren**
Saturday, 2 PM
- e Michael Haneke & Scott Foundas**
Saturday, 5 PM
- f Katie Jarvis, Carey Mulligan & Leonard Maltin**
Sunday, 10 AM
- g Nicolas Cage & Davia Nelson**
Sunday, 2 PM
- h Warwick Thornton & Jason Silverman**
Sunday, 5 PM
- i Julian Jarrold, James Marsh, Anand Tucker & Greil Marcus**
Monday, 10 AM



© Lisa Law

★ Opening Night Feed

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

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

★ Labor Day Picnic

Sponsored by Omaha Steaks

Town Park/Mon 11:00 AM – 1:00 PM

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.*

★ Wegman on Screen

Pierre Sat/12:00 PM

William Wegman will present a selection of his short films followed by a conversation with art curator David Ross and the audience.



★ Retour de Flamme

SOH/Sun Noon

Since he was nine years old, Serge Bromberg has sought out orphaned films in attics, flea markets and abandoned houses. This selection features his favorite newest discoveries including films seen for the first time in nearly 100 years, culled from more than 110,000 cans, includes wondrous early sound, trick films, color, slapstick comedies and newsreels. Bromberg presents his ever-evolving program—which draws crowds of 5,000 people in Paris—with live music, stories, and the help of some friends. He prom-

ises wonder, laughter, thrills, absurdity, charm, drama and unheard melodies. You'll understand how Bromberg does more than restoring films—he restores audiences. Followed by a conversation with Leonard Maltin. Total run time: 100m



★ Russian Master: Animation by Khrzhanovsky

Pierre/Sun 6:30 PM

Andrey Khrzhanovsky (whose debut feature ROOM AND A HALF plays elsewhere in the Festival) is a cult figure among serious animation fans. This rare screening of his gorgeous, literate and universally appealing films

serves as celebration of the creative spirit, and as a sharp indictment of life under totalitarian rule, in Soviet Russia and beyond. Total run time: 52m

★ Fellini's Book of Dreams

Telluride Museum, 201 W Gregory Ave. / Fri-Mon 10:00 AM – 4 PM

For 30 years, the great Italian master Federico Fellini sketched his dreams just after awakening. The Academy of Motion Picture Arts and Sciences' exhibition includes glorious reproductions of the 12-time Oscar nominee's dream-world sketches, including some that inspired his films. *Free and open to the public.*



★ Wegman/Telluride

137 W. Colorado Ave./Fri-Mon 10:00 AM – 4 PM

Before finding the perfect treatment for his final Telluride Film Festival poster, legendary artist William Wegman experimented with a number of versions. See them all, along with selections from his videos, in this Telluride-only exhibit. *Half of all proceeds benefit the Festival*

Farber on Film Booksigning

Brigadoon/Sat 1:15 PM

Following our panel discussion on the late, beloved film critic and painter Manny Farber, editor Robert Polito will sign copies of *Farber on Film: The Complete Film Writings of Manny Farber*.

William Wegman Poster Signing

Brigadoon/Sat 2:30 PM

Turn your Telluride keepsake into an art-world original! And meet the great artist William Wegman at this very special event.

Alice Waters Booksigning

Brigadoon/Sat 3:30 PM

The legendary culinary figure personalizes her classic *Art of Simple Foods*.

Serge Bromberg DVD signing

Brigadoon/Sun 2:30 PM

Bromberg signs Flicker Alley DVD sets featuring works discovered and restored by Lobster Films.

Wanna Treat?

Festival Daily Drawing

Be rewarded for all that sitting on command! Drop your daily entry forms in the doggie bag to be eligible to win some great Telluride Film Festival treats! For more details, visit Brigadoon.

Enter Friday for Saturday's Best in SHOW! Prize of a basket brimming with the latest and greatest William Wegman-designed dog accessories from Crypton, Inc. Also offered is a Totally Bamboo Hollywood Chair—the Rolls Royce of director chairs.

Enter Saturday for Sunday's magic carPET prize of a beautiful rug provided by Azadi Fine Rugs.

Enter Sunday for Monday's Grand Prize trip to Vegas and SHOW those famous poker-playing dogs just how it's won! Be one of the first to experience the new Mandarin Oriental, Las Vegas—a chic, sophisticated sanctuary of modern elegance amidst the energetic lights of the "Strip." Plus, fly in style to the City of Lights courtesy of Southwest Airlines and capture everything on a Flip Mino HD Camcorder—the world's sleekest camcorder.

Passholders may enter once each day.

Saturday's and Sunday's winners will be posted at Brigadoon. Monday's winner will be announced at the Labor Day Picnic seminar in Town Park.

Eligibility: Must fill out a form for each prize and must be a 2009 Cinephile, Acme, Festival, or Patron passholder. Must be 18 years of age. Staff, students and corporate sponsors are not eligible.

HO

The Calculator: Sally Meeks. **Media Manager:** Justin Bradshaw. **Coverage:** Sheerly Avni, Jo Alice Canterbury, Nancy Copeland, Laura Costantino, Jesse Dubus, AJ Fox, Kirsten Laursen, Dylan Leavitt, Jonathan Marlow, Meika Rouda, Katy Stratman. **Festival Front End:** Amy Hartman, Abra Moore. **Word Parser:** Kate Sibley. **Pass Design & Production:** Cube Services, Inc.

GENERAL OPERATIONS

Operations Coordinator: Jenny Jacobi. **Staff:** Suzanne Ceresko, Cyndi Martin. **Box Office Manager:** Gary Sutton. **Staff:** Lynne Beck, Karla Brown, George Forth.

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Emergency Management: Dave Hutchinson, Marc McDonald.

TBA's: Curtis Walker.

Screen Wash Guru: Buzz Hays.

Festival Flags: Janet Behrens Siebert (1-32), Mettje Swift (33-36).

TECH

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

Digital Projection: Karl Mehrer, Curt Rousse.

Film Inspection Chief: Paul Burt. **Inspectors:** Pamela Chandran, Steve Marsh, John Passmore.

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

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

Theatre PA and Sound: Dean Rolley.

Staff: Deborah Cutler.

PRODUCTION

Production Planning & Staffing: Mike Smith.

Production Office Manager: Tami Hodges-Malaniak.

Managers: Jennifer Ammann, Michael Anderson, Justin Bonfiglio, Erik Cooper, Susan Cooper, Erin Klenow, Dana Landry, Mark Lange, Ian Manson, Allan McNab, Doug Mobley, David Oyster, Holden Payne, Brady Richards, Anita David Stiegler, Tim Territo, Tim Vierling, Stash Wislocki, Hunt Worth.

Crew: Juliet Berman, Jennifer Griggs, Richard Griggs, Bruce "Buff" Hooper, Barry Jenkins, Karen Kurzbuch, Bill Lyons, Sam Lyons, Joe Malaniak, Sydney McNab, Eric Nepsky, Sarah Pawlowski, Rodney Porsche, Kate Rennebohm, Laurel Robinson, Lane Scarberry, Bubba Lee Schill, Marc Sgarzi, Kimberly Tarr, Avery Thatcher, Joie Tran, Lise Waring, Jaime Wascalus.

Production Apprentices (Vespucci Dogs): Burchie Benton, Tara Hunter, Jason Klorfein, Jan Kolar, Courtney LaBarge, Emily Mace, Morgan McCormick, Timothy Nicholson, Zachary Sadoff, Katherine Schlauch, Jaime Thompson, Vivien Trinh.

Riggers: **Coordinator:** Ian Manson. **Riggers:** Leah Boelman, Mark Lange, Drew Ludwig, T.R. Richards, Scott (Charles Prescott) Upshur, Stash Wislocki.

Master Carpenters: Mark Lange, Allan McNab.

Shop Foreman: Eric Nepsky.

Lighting: **Director:** Jonathan Allen. **Staff:** Aaron Delman, Mark Wilke.

Design: Elaine Buckholtz.

Schlep Manager: Tim Territo. **Staff:** Mark Altomare, Borg, Kyle Burns, Kevin Falzon, Brian Gilmore, Jon Hedlund, Jim Hurst, Samael Kimleigh, Nyle Kinning, Anthony Lore, Scott Micheals, Jim Miller.

Wastemaster: Kate Rennebohm **Staff:** David Burke, Philip Cornelison, Sasha Cucciniello, Dan Hanley, Eliot Muckerman, Greg Nemer.

Systems/IT Head: Hunt Worth. **Staff:** Dylan Brooks, Jaime Thompson, Curtis Walker.

Graphics: **Manager:** Doug Mobley. **Assistant Manager:** Jacob Wascalus. **Staff:** Suzan Beraza, Dawn Davis, Molly Papier.

Cookie Boy: ?

Phantom: Marcello Vespucci

THEATRE OPERATIONS

Manager of Theatre Operations: Marc McDonald.

Associate Manager of Theatre Operations: Gary Tucker.

Orchestra Wrangler: Dave Hutchinson.

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

Concessions Warehouse & Delivery: Lene Anderson, Chuck Arguelles, Matthew Harris, Ashley Rossi, Bill Slemmer.

Ringmaster Wrangler: Jason Silverman.

Floating Ringmaster: Danny Zak.

Subtitle Operators: Laura Costantino, Nick Tell.

ABEL GANCE OPEN AIR CINEMA

Manager: Lyndon Bray. **Assistant:** Laura Stewart. **Ringmaster:** Seth Berg.

Staff: Stephanie Bray, Sherry Brieske, Keaton Kail, Jennifer Knopp, Samuel Lyons, Nathaniel Pope, Jay (Ross) Vedder. **Chief projectionist:** Mathieu Chester.

THE BACKLOT

Manager: Roger Paul. **Assistant Manager:** Tyson Kubota. **Staff:** Elizabeth Day, Sunshine Day, Marvene Reagan, Camille Roth, Karolina Tesarski, Tom Treanor.

CHUCK JONES' CINEMA

Manager: Jeffrey D. "JD" Brown. **Assistants:** Ian Bald, Trish Hawkins, Beth Krakower, Jeannie Stewart. **Ringmaster:** Pamela Chandran. **Staff:** Juliet Berman, Eric Bialas, Jeremy Brown, Carol Dix, Lisa Eaton, Bob Greenberg, Bob Harner, Natasha Hoover, Sandra Ippolite, Michael Metzendorf, Kaitlin Moyer, Jared Parmenter, Duc Bieu Pham, Peg Redford, Jim Scott, Derek Silverman, Katherine Spiller, Katryn Stratman, Kenneth Woehl, Brent Yontz, Preston Zuckerman. **W2 Booth Staff:** Nancy Anderson, Barbara McAbee. **Chief projectionist:** Ian Price. **Projectionists:** Peter Halter, Josh Perry, Ryan Gardner Smith. **Concessions Head:** Patrick McGrogan. **Assistant:** Justin Leasure. **Staff:** Bay Bryan, Laura Cattell Brown, Jenny Delves, Jenny N. Duffey, Lee Duffey, Brian "Bingo" Eaton, Karl Ebel, Jason Galt, Suzette Janoff, Jenny Kim, Isabel Matamoros, Genevieve Matamoros, Frances McGrogan, Casey Nimmer.

GALAXY

Manager: Katie Trainor. **Assistants:** Evan Golden, Tondeleyo Gonzalez, Hilary Hart, Catherine O'Brien. **Ringmaster:** Ashley Boling. **Staff:** LinaJean Armstrong, Mark Armstrong, Jackson Burke, Julie (Jules) Chalhoub, Karen Kurzbuch, Jaime Miller, Jordan Milliken, Anna Reeves, Cheryl Schmidt, Liz Seru, Timothy Sun, Melissa Swearngin, Phil Swearngin, Stephanie Thomas-Phipps, Richard Thorpe, Jolana Vanek, Laliv Zang. **Chief projectionist:** Brad Jones. **Projectionists:** Kara Herold, Ben Kehe, Joel Rice. **Concessions:** **Head - In:** Katy James. **Assistant-In:** Waydell Walker. **Head-Out:** Don Chan. **Assistant:** Gwen Vogel. **Staff:** Jennifer Alpert, Jonathan Boal, David Brankley, David Byers, James Cathcart, Adam Conner, Ronald L. Dryden, James (Jim) Fleming, Jowann Fleming, Melina Fleming, Jack Furtado, Erin Hittesdorf, Misa Mascovich, John Moody, Jeremy Myers, Marcia Northrup-LaBarge, Lorenzo Mitchell, Lesley Pinto, Laraine Pounds, Claire Reid, John Reid, Greg Ritter, Marolyn Ritter, Barbara Skinner, Jessica Surber, Susie Thorness, Justin Wahe, Shirley Wicevich, Barry Wilson, Karen Wilson, Jack Wolinetz, Janet Wolinetz.

MASONS HALL CINEMA

Manager: Tod Kuykendall. **Assistants:** Peter Goldie, Nancy Hobbs, Stephanie Shandera, Jeff York. **Ringmaster:** Jeff Middents. **Staff:** Michael Clark, Maribeth Clemente, Anne Cutlip, Angela Dadak, Gerry D'Amour, AJ Fox, Meredith Fraser, Kathi Glass, Jordan Hobbs, Kimble Hobbs, Janet Oliver, Sheryl Steuart, Bill Thorness, Steve Togni, Quang Tran. **Chief projectionist:** Barbara Grassia. **Projectionists:** Graef Allen, Nate Balding, Barb Loughman.

NUGGET THEATER

Manager: Tammy Williams. **Assistants:** Bill Kight, Felix Snow, Matthew Von Waaden. **Ringmaster:** David Wilson. **Staff:** Andy Brodie, Valerie Child, Julia Daina, Connie Fisher, Frank Hensen, Ruth Hensen, Marissa Jones, William (Bill) Lyons, Barbara Macfarlane, Pete Marczyk, Beth McCall, Robert Roth. **Chief projectionist:** Luci Reeve. **Projectionists:** Layton Hebert, Jay Pregent, Scott Snare. **Concessions:** **Head:** Sandy McLaughlin. **Assistant:** Mia McLaughlin. **Staff:** Patti Childers, Vicki Eidsmo, Hiep Witzel, Irwin Witzel.

PALM

Manager: Mark Rollins. **Assistants:** Krista Eulberg, Morgan Faust, Alex Perez, William “Moses” Street. **Ringmaster:** Leyla Wefalle. **Staff:** Adam Burns, Josh Burns, Joe Coleman, Meagan Cowan, Samantha Dols, Rhys Finch, Tim Fleming, Kristin Frost, William Goldberg, Bob Hamner, Kate Hurwitz, Steve Johnson, Jill Jones, Will Kaufman, Shawn Larue, Joanie Leckey, Richard Linnett, Elle Long, Bailey Massey, Ingrid Matias, Caroline McKenzie, June Nepsky, Michael Pounds, Eben Price, Ulli SirJesse, Penn Street. **Chief projectionist:** Cherie Rivers.

Projectionists: Greg Babush, James “Jim” Cassidy, Chris Rasmussen.

Concessions: **Head:** Elizabeth Forth. **Head – Out:** Golan Ramras. **Assistants-In:** Linda Levin, Dan Zak. **Assistants-Out:** Jim Berkowitz, Adam Hyman. **Staff:** Amy Allison, John Anderson, Kristina Anderson, Marcy Craig, Susan Dahl, Suzanne Dyer, Cheryl Fitzhugh, Ann-Marie Fleming, Jock Fleming, Karen Gaines, Theresa Gilbertson, Dwayne Gilbertson, David Hardy, Roberta Hardy, Karen Hill, Laurel Ilvonen, Will Lamare, Nancy Landau, Elinor London, Alfredo Lopez, Nancy Murphy, Jerry Overton, CC Rocque, Emily Rocque, Vin Rocque, Stewart Seeligson, Andrew Stewart, Hannah Taylor, Sherrion Taylor, Mary Carol Wagner, Joanne Young, Kevin Zentmeyer. **ATFF:** Jonathan Auguello, Eve Melmon.

LE PIERRE

Manager: Jonathan Kaplan. **Assistants:** Bianca Escobar, Danielle Pelletier. **Ringmaster:** Doug Mobley. **Staff:** Tom Baldridge, Courtney Bell, Dorothy Bensusan, Flöry Hacke, Jeffrey Koenigsberg, Susan Orshan, Benjamin Tromberg, Brigitta Wagner. **Chief projectionist:** Erik Teevin. **Projectionists:** Patty L. Lecht-Bluefield, Mike Olpin, Rufus Wright.

SHERIDAN OPERA HOUSE

Manager: Ben Kerr. **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Rick Stafford. **Ringmaster:** Rick Brook. **Staff:** Robert “Bobalouie” Allen, Bo Bedford, Andrea Benda, Genne Boles, Sarah Blasdell Brook, Jean Marie Buckley, Catherine Dunn, George Jones, John Jung, Kathy Jung, Isabel Kammerer, Judi Kiernan, Marki Knopp, Valerie Krantz-Burge, Gloria Miller, Brian Ormiston, Jamie Ross, Mark Westman, Teresa R. Westman. **Chief projectionist:** Magic Brennan. **Projectionists:** Elizabeth Antalek, Terry Fernald, Travis Young. **Concessions:** **Head:** Tomas Jonsson. **Staff:** Ryan Oestreich, Sheridan Pritchard.

CONVERSATIONS at the Courthouse

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

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Press Staff: Kean Bauman, Amy Fisher Sofer, Benjamin Lopez, Richard Parkin. **Photographers:** Ralph Barnie, Pamela Gentile, Lisa Law, Erin Raley. **Media Manager:** Justin Bradshaw. **Website Designer:** Turing. **Video Crew:** Jay Berriman, Adam Brailsford, Bradley Furnish, Lynn Hamilton, Nicolas Scheepers. **Archivists:** Jon Hamel, Nick Tell.

EDUCATION

Chief Assistant & Telluride Education Liaison: Erika Gordon. **Student Symposium Coordinator:** Austin Sipes. **Student Symposium Faculty:** Howie Movshovitz, Linda Williams. **City Lights Faculty:** Lynn Gershman, Jerry White. **Education Videographers:** Miguel Silveira, Brent Yontz. **SHOW Shorts Coordinator:** Filip Celander. **Student Prints & SHOW Shorts Consultant:** Danny Lee Ladely. **Student Services:** Ryan Diduck, Zoe Movshovitz, Rob Rex. **Student Travel Wizard:** Bill Kelly.

DEVELOPMENT

Development Associate: Krissy Webster. **Assistant:** Linda Heiderer. **Sponsorship Operations Manager:** Bob O’Brien. **Staff:** George Christensen, Jesse Dubus, Lori Ryan, Kate Simmler.

EVENTS

Food and Party Wizard: Jane Miller. **Jills of All Trades:** Kate Frerichs, Heather Mark. **Scheduling Guru:** Amy Zelezen. **Head Stylist:** Brittany Miller. **Spirit Masters:** Lacey Adams, Jack Albertson. **Event Staff:** Riley Arthur, Molly Babcock, Neal Babcock, Amy Jean Boebel, Irwin Borof, Linda Borof, Andrew Cheeseman, Chris Coburn, Larry Crosby, Jojo DeSantis, Debi Dietz-Crawford, Amy Duran, Thomas Emilson, Ellen Esrick, Jerry Esrick, Rube Felicelli, Tom Gallen, Dennis Green, Nicole Greene, Temma Hankin, Bonnie Hanson, Zoe Edelen Hare, Kimberly “Domino” Hawks, Molly Herrick, Kristine Hilbert, Pat Jackson, Nick Kolachov, Josie Kovash, Judy Lamare, Anita Langford, Bill Langford, Rachelle Lansky, Nancy Lee, Harriet Levy, Raymond Levy, Cat MacLeod, Carol McInerney, Kathy Metzger, Jon Mills, Melissa Morgan, Chris Paine, Jenny Peterson, Robin Putnam, Marion Rich, Shane Ricketts, Esther Riester, Gayle Sands, Kaiulani Schuler, Sharon Sharp, Jennifer Sher, Sharon Shuteran, Anita Simon, Gigi Spitzer, Matt Stits, Christine Tschinkel, Justin Tschinkel, Kate Wadley, Jean Wagner, Rob Wagner, Jeanne Walker, Christy Wilhelmi, Sally Whitehead, Shannon Zangs. **Honey Do-ers:** Derek Cibere, Brad Cobb, John Musselman, Steve Schneider. **Stylists:** Patrick “Thrax” Felsenthal, Jessica Hintermeister, The Mishky, Molly Radecki, Jenifer Raidor, Lucy Woods. **Clubhouse:** **Crew Chiefs:** Kathryn McKenzie, Gordon Rhoades, Camille Silverman. **Chefs de Cuisine:** Gene Cross, Cynthia Delles, Jeff Erickson, Deborah (Deb) Gilmour, Karly Koster, Danielle Tremblay. **Front of the House:** Emily Light, Dave Lincoln, Mary Paxton.

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Assistants: Michelle Celletti, Lois Stern. **Airport Liasons:** Vincent M. Egan, Marta Unnars. **Drivers:** Paul Dujardin, Alexandra Dujardin, Gino Gioga, Terri Gioga, Lance Lee, Chance Leoff, Teresa Seanz, Jennifer Sher, Howard Stern, David Swanson, Jon Tukman, Cathleen Walsh, Carmella Wilson, Marcus Wilson, Jack Zoller. **Travel Agents:** Ann Denney, Jana Emery, Shelly Klein.

HOSPITALITY

Manager: Amy Levek. **Assistant Managers:** Peter Cogen, John Irvin. **Staff:** Matthew Deal, Jerry Grandey, Susan Lilly, Marjorie McGlamery, Billy Royal, Nancy Talmey. **Box Officers:** **Chief:** Rebecca Wilder. **Officer:** Andy Sowers.

HOSTS

Assistants: Kate Clark, Marc Schauer. **Hosts:** Matthew Clark, Dan Collins, Gus Gusciora, Amy Kimberly, Drew Ludwig, Michelle Curry Wright. **Room Set-up:** **Chief:** Esther White. **Staff:** Hether Bachman, Nancy Craft, Chuck Norris.

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Buyer: Muffy Deslaurier. **Manager:** Jim Eckardt. **Assistant:** Priscilla Mangnall. **Cashiers:** Joseph J. Bell, Rich Fuxjager, Larry Lambelet, Greg Weiss. **Staff:** Anne Brady, Patty Costello, Jim Schreyer, Marget Schulz.

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Divine Assistants: Lindsey Rock, Ellie Pope. **Our Prince Charmings:** Johnny Bulson, Peter Lundeen. **Princess Charming:** Beth Roberts. **Bennies Queens:** Annemarie Jodlowski, Jan DeLuca. **Commandos:** Francine Cogen, Ellen Geldbaugh, Mary Jo Hegarty, Linda Holt, Joel Kaufman, Nancy Lee, Vicki Lusk, Angela Mallard, Tamara Ogorzaly, JoAnn Weisel.

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Telluride Film Festival

The 37th Telluride Film Festival
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