

film takes

Place

SUNDANCE
FILM FESTIVAL



PARK CITY, UTAH
JANUARY 17-27

FILM GUIDE

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WELCOME TO THE 2008 SUNDANCE FILM FESTIVAL

The beginning is always different. We all come from somewhere else. And whether your own journey has brought you from across the globe or from around the corner, we invite you to discover the new voices and new stories presented in film, music, art, and dialogue at the 2008 Sundance Film Festival. Welcome.

FESTIVAL FILMS

Documentary Competition

Sixteen world-premiere films that represent the best new work in American nonfiction filmmaking.

Dramatic Competition

Sixteen world-premiere films that signal the arrival of the newest voices and storytelling in American film.

World Cinema Documentary Competition

Sixteen documentaries by talented filmmakers from around the world.

World Cinema Dramatic Competition

Sixteen films that provide a window into the thematic and aesthetic concerns of artists around the globe.

Premieres

A selection of the latest work from established directors and world premieres of highly anticipated films. The Premieres program is presented by *Entertainment Weekly*.

Spectrum

Presenting out-of-competition films from around the world, the Spectrum program is a tribute to the abundance of the compelling new voices in independent filmmaking. This year, the Festival presents seven Spectrum films in a Documentary Spotlight.

Park City at Midnight

Ranging from horror to comedies to explicit animation, these films offer a lively last stop on the nightly social circuit.

New Frontier

With film screenings, media installations, performances, and panels, New Frontier highlights work that pushes boundaries and celebrates the convergence of film and art as a hotbed for new ideas and experimentation.

Shorts

The Festival's short-film lineup showcases the creative, boundary-pushing work of filmmaking's newest talent. Shorts screen as part of programs and before features throughout the Festival. The Shorts Programs are presented by Adobe Systems Incorporated.



SHORTS ONLINE

This year, the Festival continues its tradition of streaming an exclusive selection of short films online, free of charge, on the official Festival website at www.sundance.org/festival. Every day of the Festival, one new short film will premiere online for 24 hours.

Additionally, Sundance Institute expands its effort to build audiences for shorts with unique partnerships to make the Festival shorts available for purchase and download on Apple's iTunes Movie Store, Netflix.com, and Microsoft's Xbox LIVE. Short films launch simultaneously on all of these platforms beginning on January 18, 2008, and run through 2011. Presented in partnership with Sundance Channel.

OFF SCREEN

From solo acts and bands performing at the Music Café and throughout the Festival, to panels and discussions that bring emerging and veteran filmmakers together with industry leaders, to gatherings that assemble the Festival community, Off Screen programming presents music, art, and dialogue to make your Festival experience complete.

SUNDANCE INSTITUTE is proud to acknowledge and thank the Official Sponsors of the 2008 Sundance Film Festival. Sponsor support reflects a commitment to sustaining the vitality of independent film, filmmakers, and audiences. Their presence enriches the Festival experience and helps sustain the Institute's programs for artists throughout the year.

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The following contributors provide a broad range of support for Sundance Institute, from cash donations to in-kind goods and services. Many Institute Associates maintain year-round working relationships with the Institute characterized by mutually aligned missions that nurture independent vision and thought. Through their donations of in-kind goods and services, Official Providers help sustain Festival operations, keeping expenses at a minimum and directing more funds to the Institute's core programs.

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Temporary Museum of Permanent Change
Thrifty Car Rental
Trolley Square
Variety
Wilshire Screening Room and Fine Arts Theatre
WireImage
WorldLearn
X96-KXRX FM
The Yarrow Resort Hotel & Conference Center

THE FILMS



Many of these films have not yet been rated by the Motion Picture Association of America. Read the descriptions and choose responsibly.

Beginning January 18, visit www.sundance.org/festival to view an exclusive collection of shorts from the 2008 Sundance Film Festival, each streaming for 24 hours.

Guide to the Credits

ExP	Executive Producer	PrD	Production Designer
Pr	Producer	ArD	Art Director
CoP	Coproducer	So	Sound
AsP	Associate Producer	Mu	Music
Ci	Cinematographer	CoD	Costume Designer
Ed	Editor	Ca	Casting Director

OPENING NIGHT, SALT LAKE CITY GALA, CLOSING FILM

OPENING NIGHT PARK CITY



In Bruges

DIRECTOR/SCREENWRITER: Martin McDonagh
United Kingdom, 2007, 101 min., color, 35mm

Martin McDonagh, an award-winning playwright and Academy Award winner for his short *Six Shooter*, makes his feature debut with a work that is deliriously funny, pointed, and perverse, yet sad, thoughtful, and infused with a moral vision that resonantly reflects today's surreal world. The film takes place in a storybook setting, the preserved medieval Flemish town of Bruges, where two hit men, Ray (Colin Farrell) and Ken (Brendan Gleeson), have been ordered to cool their heels among holiday tourists after a botched execution. Though he feels out of place amid the Gothic architecture, canals, and cobbled streets, Ken is drawn to the serenity of the place as he tries to sooth Ray's haunted psyche. As they wait for their boss Harry's (Ralph Fiennes's) call, they are caught up in a series of weird encounters with locals, tourists, a dwarf American filmmaker, and Dutch prostitutes and a romantic liaison that is not what it seems. When the call finally comes, it prompts a life-and-death struggle that is violent, darkly comic, and surprisingly touching.

The Irish are without peer in making us laugh about ourselves, life, and especially things that aren't supposed to be funny. The profane brilliance of McDonagh's writing is all that and more. Galvanized by perceptive performances and framed by a unique beauty, this is filmmaking at its most exhilarating. —GEOFFREY GILMORE

Exp: Jeff Abberley, Julia Blackman, Tessa Ross **Pr:** Graham Broadbent, Peter Czerin
Ci: Eigel Bryld **Ed:** Jon Gregory **Principal Cast:** Colin Farrell, Brendan Gleeson, Ralph Fiennes, Clémence Poésy

Thursday, January 17, 6:00 pm; Eccles Theatre, Park City
Thursday, January 17, 9:30 pm; Eccles Theatre, Park City

For more screening times, see page 38.

SALT LAKE CITY GALA



The Great Buck Howard

DIRECTOR/SCREENWRITER: Sean McGinly
U.S.A., 2007, 87 min., color, 35mm

Law-school dropout Troy Gable answers an ad for a “personal assistant to a celebrity performer,” hoping it will catapult him to a glamorous career in the entertainment industry. Little does he know that performer is Buck Howard, a “mentalist” infamous for his 61 appearances on *The Tonight Show*, who has been reduced to a has-been magician in need of a pretty big trick to get him out of this slump.

Writer/director Sean McGinly does the near impossible by successfully encapsulating a whole era of entertainment in one outrageous character. Played with perfection by John Malkovich, Buck is a bigger-than-life mix of ego, sweetness, and delusion packaged in a flamboyant style. As Troy, Colin Hanks does a remarkable job of holding his own, even when deflecting Buck’s diva-esque tantrums. In an inspired bit of casting, Tom Hanks plays Troy’s father, who ironically disapproves of show business, and Emily Blunt is the fiery publicist hired to stage the comeback of a lifetime.

McGinly’s secret is that he never allows the film to wallow in sentimentality because Buck doesn’t need our pity. He has confidence in his stage presence, and he may even have some authentic magic powers up his sleeve. The true magic of *The Great Buck Howard*, however, is remembering the power of staying true to yourself even if the world around you has changed. —JOHN COOPER

ExP: Steven Shareshian, Marvin Acuna **Pr:** Tom Hanks, Gary Goetzman **CoP:** Ginger Sledge **Ci:** Tak Fujimoto **Ed:** Myron I. Kerstein **Principal Cast:** Colin Hanks, John Malkovich, Emily Blunt, Tom Hanks, Steve Zahn

Friday, January 18, 6:30 pm; Rose Wagner Performing Arts Center, SLCC
Friday, January 18, 9:30 pm; Rose Wagner Performing Arts Center, SLCC

For more screening times, see page 37.

CLOSING FILM



CSNY Déjà Vu

DIRECTOR: Bernard Shakey
SCREENWRITERS: Neil Young, Mike Cerre
U.S.A., 2006, 96 min., color, 35mm

If you grew up, as I did, with your dorm room full of albums by Crosby, Stills, Nash, and Young and antiwar activities as part of your daily agenda, you may approach the Freedom of Speech Tour with preconceptions about its motivations and content based on the band you remember. Although the chronicle of that tour, *CSNY Déjà Vu*, is indeed a look back at the politics and anti-Vietnam War sentiment, its real value lies in its rejection of simple nostalgia and its ability to focus on the present day.

As both a portrait of a band and an examination of artistic process, *CSNY Déjà Vu* is filmmaking that is self-centered, yet fresh and critical. Today’s generation must be as tired of hearing about the ‘60s as we were of an earlier era, and this depiction of the tour is anything but preaching to the converted. Part performance, part commentary, and very much a call for activism, *CSNY Déjà Vu* is relevant because we ignore the lessons of history at our peril.

Featuring music from Neil Young’s controversial *Living with War* CD, this evocative and edgy film documents reactions from fans to a band that has remained committed to issues of politics and art for more than four decades. Since history seems to repeat itself, perhaps our artists best illustrate what we need to remember. —GEOFFREY GILMORE

Pr: L.A. Johnson **Ci:** Mike Elwell **Ed:** Mark Faulkner

Friday, January 25, 9:30 pm; Eccles Theatre, Park City

For more screening times, see page 35.

DOCUMENTARY COMPETITION

From explorations of cultural trends and political movements to examinations of deeply personal issues, documentary films offer new ways to understand our world. With spectacular variety, these 16 films represent the best new work in American nonfiction filmmaking.



An American Soldier

DIRECTOR/SCREENWRITER: Edet Belzberg
U.S.A., 2007, 86 min., color, Sony HD Cam

Five years into the war in Iraq, with no mandatory draft to fill its depleting ranks, the United States Army is more dependent than ever on persuasive recruiters to lure young would-be soldiers to the front lines. Enter Sergeant First Class Clay Usie—one of the most successful Army recruiters in America today. Filmmaker Edet Belzberg travels to Usie's hometown of Houma, Louisiana, to track his day-to-day life over a nine-month period. What emerges is a double-edged portrait of a man entirely dedicated to his mission. Usie succeeds because he believes in what he is doing, he genuinely cares about the young people in his charge, and he is a hell of a salesman.

Belzberg focuses on four of Usie's new recruits. To these high-schoolers, Sergeant Usie is a true role model. He becomes their personal trainer, motivator, shrink, and surrogate father. After graduation, the recruits head off to basic training, where they transition to soldiers, awaiting deployment to Iraq. A new squad of innocents face their mortality.

Sundance veteran Belzberg (*Children Underground*) brings the unflinching immediacy of her vérité style to the phenomenon of military recruitment sweeping the nation. *An American Soldier* brilliantly defies partisanship, allowing audiences to draw their own conclusions. Uncle Sam wants you; *An American Soldier* shows us how much. —DAVID COURIER

Pr: Alex Oxman **Ci:** Edet Belzberg, Rosanna Rizzo
Ed: Chad Beck, Adam Bolt

Friday, January 18, 2:30 pm
Prospector Square Theatre, Park City

Saturday, January 19, 10:00 am
Holiday Village Cinema IV, Park City

Sunday, January 20, 6:45 pm
Broadway Centre Cinemas V, SLC

Wednesday, January 23, 3:15 pm
Holiday Village Cinema III, Park City

Friday, January 25, 11:30 am
Holiday Village Cinema II, Park City



American Teen

DIRECTOR/SCREENWRITER: Nanette Burstein
U.S.A., 2007, 95 min., color, Sony HD Cam

American Teen intimately follows the lives of four teenagers in one small town in Indiana through their senior year of high school. Using cinema vérité footage, interviews, and animation, it presents a candid portrait of being 17 and all that goes with it. We see the insecurities, the cliques, the jealousies, the first loves and heartbreaks, the experimentation with sex and alcohol, the parental pressures, and the struggle to make profound decisions about the future.

Nanette Burstein returns to Sundance (*On the Ropes* won a Special Jury Prize at the 1999 Festival) with a film that is an incredible window into a time of development almost everyone can relate to. She filmed daily for 10 months, developing a remarkably close rapport with these students and their families. The kids open up in her presence and lay bare their lives. That exemplifies her incredible talent for storytelling and uncovering the many layers of truth in her subjects, creating a film that is astonishing from shooting to editing.

In *American Teen*, the stories coalesce into a narrative so engrossing that it resembles fiction more than documentary. The end result is a film that goes beyond the stereotypes of high school—the nerd and the jock, the homecoming queen and the arty misfit—to capture the complexity of young people trying to make their way into adulthood.
—JOHN COOPER

ExP: Molly Thompson, Nancy Dubuc, Rob Sharenow, Elisa Pugliese, Patrick Morris **Pr:** Jordan Roberts, Nanette Burstein, Eli Gonda, Chris Huddleson **Ci:** Laela Kilbourn **Ed:** Mary Manhardt **Mu:** Michael Penn

Saturday, January 19, 2:30 pm
Library Center Theatre, Park City

Sunday, January 20, 9:15 pm
Holiday Village Cinema III, Park City

Monday, January 21, 9:00 pm
Broadway Centre Cinemas IV, SLC

Wednesday, January 23, 8:30 am
Holiday Village Cinema II, Park City

Thursday, January 24, noon
Screening Room, Sundance Resort

Friday, January 25, 1:00 pm
Holiday Village Cinema IV, Park City



Bigger, Stronger, Faster*

DIRECTOR: Christopher Bell
SCREENWRITERS: Christopher Bell,
Alexander Buono, Tamsin Rawady
U.S.A., 2007, 105 min., color, Sony HD Cam

In America, we define ourselves in the superlative: we are the biggest, strongest, fastest country in the world. Is it any wonder that so many of our athletes take performance-enhancing drugs? Director Christopher Bell explores America's win-at-all-cost philosophy by examining the way his two brothers became members of the steroid subculture in an effort to realize their American dream.

Ingeniously beginning the film by harkening back to the mentality of the 1980s, where the heroes were Rambo, Conan, and Hulk Hogan, Bell recounts how these role models led him and his brothers into power lifting and dreams of becoming all-star wrestlers. Those dreams were soon shattered by the realization that success in those fields required the use of performance-enhancing drugs. Bell uses his personal story as an entree into analyzing the bigger issues that surround these drugs: ethics in sports; the health ramifications, both physical and psychological; as well as the mentality that fuels it all.

*Bigger, Stronger, Faster** combines crisp editing of hilarious archival footage with priceless family revelations, as well as interviews with congressmen, professional athletes, medical experts, and everyday gym rats. The power of the film is the way Bell stays away from preconceptions and stereotypes and digs deeper to find the truth and concoct a fascinating, humorous, and poignant profile of one of the side effects of being American. —TREVOR GROTH

ExP: Terrance J. Aarnio, Richard Schiffrin, Robert Weiser **Pr:** Alexander Buono, Tamsin Rawady, Jim Czarnecki **CoP:** Kurt Engfehr **Ci:** Alexander Buono **Ed:** Brian Singbiel **Mu:** Dave Porter

Saturday, January 19, 8:30 pm
Holiday Village Cinema II, Park City

Sunday, January 20, 10:30 pm
Broadway Centre Cinemas VI, SLC

Tuesday, January 22, 2:30 pm
Library Center Theatre, Park City

Wednesday, January 23, 12:15 pm
Holiday Village Cinema III, Park City

Friday, January 25, 11:45 pm
Holiday Village Cinema III, Park City



Fields of Fuel

DIRECTOR: Josh Tickell
SCREENWRITER: Johnny O'Hara
U.S.A., 2007, 90 min., color, Sony HD Cam

Most Americans know we've got a problem: an addiction to oil that taxes the environment, entangles us in costly foreign policies, and threatens the nation's long-term stability. But few are informed or empowered enough to do much about it. Enter Josh Tickell, an expert young activist who, driven by his own emotionally charged motives, shuttles us on a revelatory, whirlwind journey to unravel this addiction—from its historical origins to political constructs that support it, to alternatives available now and the steps we can take to change things.

Tickell tracks the rising domination of the petrochemical industry—from Rockefeller's strategy to halt ethanol use in Ford's first cars to the mysterious death of Rudolph Diesel at the height of his biodiesel engine's popularization, to our government's choice to declare war after 9/11, rather than wean the country from fossil fuel. Never minimizing the complexities of ending oil dependence, Tickell uncovers a hopeful reality pointing toward a decentralized, sustainable energy infrastructure—like big rigs tanking up on biofuel at Carl's Corner Texas truck stop, a new Brooklyn biodiesel plant serving three states, a miraculous Arizona algae-based fuel farm, and the Swedish public voting to be petroleum free by 2020.

Sweeping and exhilarating, Tickell's passionate film goes beyond great storytelling; it rings out like a bell that stirs consciousness and makes individual action suddenly seem consequential. —CAROLINE LIBRESCO

ExP: Robbie Little, Stephen Nemeth, John Goldsmith
Pr: Greg Reitman, Dale Rosenbloom, Daniel Assael
CoP: Hans Pausch, Darius Fischer **Ci:** James Mulryan
Ed: Kristin Tieche, Michael Horwitz, Sarah Rose Bergman, Tina Imahara **ArcCon:** Jessica Berman Bogdan

Preceded by **W.**
Germany, 2007, 2 min., color, 16mm
Directors: The Vikings

Monday, January 21, 11:30 am
Prospector Square Theatre, Park City

Tuesday, January 22, 9:30 pm
Holiday Village Cinema IV, Park City

Thursday, January 24, 3:15 pm
Holiday Village Cinema III, Park City

Friday, January 25, 6:45 pm
Broadway Centre Cinemas V, SLC

Saturday, January 26, 10:00 am
Holiday Village Cinema IV, Park City



Flow: For Love of Water

DIRECTOR: Irena Salina
U.S.A., 2007, 93 min., color, Sony HD Cam

Irena Salina's cautionary documentary is determined to stir things up. Water, the quintessence of life, sustains every creature on Earth. The time has come when we can no longer take this precious resource for granted. Unless we effect global change, impoverished nations could be wiped from the planet. Roused by a thirst for survival, people around the world are fighting for their birthright.

Under the cover of darkness, African plumbers secretly reconnect shantytown water pipes to ensure a community's survival. A California scientist exposes toxic public water supplies. A "water guru" promotes community-based initiatives to provide water throughout India. The CEO of a billion-dollar water company argues for privatization as the wave of the future. A Canadian author pops the cork on bottled water, unveiling the disturbing realities that drive profits in the global water business.

Flow: For Love of Water is an inspired, yet disturbingly provocative, wake-up call. The future of our planet is drying up rapidly. Focusing on pollution, human rights, politics, and corruption, filmmaker Salina constructs an exceptionally articulate profile of the precarious relationship uniting human beings and water. While each community's challenges are unique, the message is universal—the time to turn the tide is now. —DAVID COURIER

ExP: Stephen Nemeth **Pr:** Steven Starr **CoP:** Gill Holland, Yvette Tomlinson **Ci:** Pablo De Selva, Irena Salina
Ed: Caitlin Dixon, Madeleine Gavin, Andrew Mondshein

Preceded by **My Biodegradable Heart**
U.S.A., 2007, 4 min., color, Sony HD Cam
Director: Dana Adam Shapiro

Sunday, January 20, 8:30 pm
Holiday Village Cinema II, Park City

Monday, January 21, 12:15 pm
Holiday Village Cinema II, Park City

Tuesday, January 22, 9:45 pm
Broadway Centre Cinemas V, SLC

Thursday, January 24, 2:30 pm
Library Center Theatre, Park City

Friday, January 25, 11:30 pm
Holiday Village Cinema II, Park City



Gonzo: The Life and Work of Dr. Hunter S. Thompson

DIRECTOR: Alex Gibney
U.S.A., 2007, 118 min., color, Sony HD Cam

Few journalists have attained the notoriety of Dr. Hunter S. Thompson. His legendary status is due as much to his scintillating writing as his outrageous antics. He became a living legend whose persona often overshadowed his work. However, Thompson's steadfast ability to remain true to his convictions created an entirely new style of journalism, dubbed "gonzo," and has solidified his place in history as one of America's most influential writers and rebels.

Fueled by a raging libido, Wild Turkey, and superhuman doses of drugs, Thompson was a true iconoclast: goring sacred cows with impunity, hilarity, and a steely-eyed obsession to right wrongs. Focusing on the good doctor's heyday—from 1965 to 1975—the film also includes clips of never-before-seen (and heard) home movies and audiotapes, and passages from unpublished manuscripts.

Director Alex Gibney intelligently interviews a broad spectrum of Thompson's peers and paints a three-dimensional portrait that reveals what a larger-than-life icon he was, a man whose actions both attracted and repelled the people closest to him. What's remarkable is how daring he truly was in taking on the establishment and how absent that voice is today. His passing created a void that may never be filled, but Gibney's terrific film, in doing justice to the writer, the legend, and the man, at least helps preserve his legacy. —TREVOR GROTH

Pr: Jason Klot, Joana Vicente, Alison Ellwood, Eva Orner, Graydon Carter, Alex Gibney **Ci:** Maryse Alberti
Ed: Alison Ellwood

Sunday, January 20, 2:30 pm
Library Center Theatre, Park City

Monday, January 21, 9:15 pm
Holiday Village Cinema IV, Park City

Thursday, January 24, 2:30 pm
Holiday Village Cinema II, Park City

Friday, January 25, 10:00 am
Holiday Village Cinema IV, Park City

Friday, January 25, 9:30 pm
Redstone Cinemas, Kimball Junction



The Greatest Silence: Rape in the Congo

DIRECTOR/SCREENWRITER: Lisa F. Jackson
U.S.A., 2007, 76 min., color, Sony HD Cam
French/Swahili with English subtitles

Women's bodies have always been a wartime battleground. But on the eastern borders of the Democratic Republic of Congo, where civil war has left four million dead since 1998, rape is happening on a systemic, unimaginable scale. Documentarian Lisa Jackson brings her compassionate camera into the eye of the storm to help break the silence surrounding the sexual torture of hundreds of thousands of women.

Jackson's frank conversations with activists, doctors, peacekeepers, and the rapists themselves paint a sordid picture where rape is a key destabilizing method in a corrupt cycle involving illegal profiteering from coltan (the ore used in cell phones and laptops), which in turn funds militia groups. Compound this with ingrained beliefs in male superiority, and the fact that the sex-crimes police force is literally one woman, and you have the makings of catastrophe. Jackson's meetings with rape victims produce wrenching testimonies of unthinkable mutilation and shaming. Yet amidst dehumanization, the women impossibly exhibit courage and grace and create support systems.

As Jackson shares her own gang-rape story, we're potently reminded that in America we're in no position to point fingers. The monstrous escalation of rape in the Congo doesn't exist in a vacuum; around the world, human beings perpetrate new heights of barbarity—against the planet and themselves. As a Congolese police woman puts it, "He who rapes a woman rapes an entire nation." —CAROLINE LIBRESCO

Ci/Ed: Lisa F. Jackson **AsE:** Lisa Shreve

Monday, January 21, 9:15 pm
Holiday Village Cinema III, Park City

Tuesday, January 22, 9:15 am
Holiday Village Cinema III, Park City

Wednesday, January 23, 9:15 am
Holiday Village Cinema III, Park City

Thursday, January 24, 6:00 pm
Broadway Centre Cinemas IV, SLC

Friday, January 25, 2:30 pm
Library Center Theatre, Park City



I.O.U.S.A.

DIRECTOR: Patrick Creadon
SCREENWRITERS: Patrick Creadon, Christine O'Malley, Addison Wiggin
U.S.A., 2008, 85 min., color, Sony HD Cam

Wake up, America! We're on the brink of a financial meltdown. *I.O.U.S.A.* boldly examines the rapidly growing national debt and its consequences for the United States and its citizens. As the Baby Boomer generation prepares to retire, will there even be any Social Security benefits left to collect? Burdened with an ever-expanding government and military, increased international competition, overextended entitlement programs, and debts to foreign countries that are becoming impossible to honor, America must mend its spendthrift ways or face an economic disaster of epic proportions.

Throughout history, the American government has found it nearly impossible to spend only what has been raised through taxes. Wielding candid interviews with both average American taxpayers and government officials, Sundance veteran Patrick Creadon (*Wordplay*) helps demystify the nation's financial practices and policies. The film follows U.S. Comptroller General David Walker as he crisscrosses the country explaining America's unsustainable fiscal policies to its citizens.

With surgical precision, Creadon interweaves archival footage and economic data to paint a vivid and alarming profile of America's current economic situation. The ultimate power of *I.O.U.S.A.* is that the film moves beyond doomsday rhetoric to proffer potential financial scenarios and propose solutions about how we can re-create a fiscally sound nation for future generations. Pointedly topical and consummately nonpartisan, *I.O.U.S.A.* drives home the message that the only time for America's financial future is now. —DAVID COURIER

ExP: Addison Wiggin **Pr:** Christine O'Malley, Sarah Gibson **AsP:** Theodore James, Kate Incontrera **Ed:** Doug Blush **Mu:** Peter Golub **GraphDes:** Brian Oakes

Saturday, January 19, 6:15 pm
 Holiday Village Cinema III, Park City

Sunday, January 20, 1:30 pm
 Broadway Centre Cinemas VI, SLC

Tuesday, January 22, 11:30 am
 Prospector Square Theatre, Park City

Thursday, January 24, midnight
 Holiday Village Cinema IV, Park City

Friday, January 25, 9:15 pm
 Holiday Village Cinema III, Park City



Nerakhoon (The Betrayal)

DIRECTORS/SCREENWRITERS: Ellen Kuras, Thavisouk Phrasavath
U.S.A., 2008, 87 min., color, Sony HD Cam
 Lao with English subtitles

A Lao prophecy says, "A time will come when the universe will break...piece by piece...the world will change beyond what we know." That time came for the small country of Laos with the clandestine involvement of the United States during the Vietnam War. By 1973, three million tons of bombs had been dropped on Laos in the fight to overcome the North Vietnamese, more than the total used during both world wars.

With the rise of a Communist government in Laos, killings and arrests became common among those affiliated with the former government and the Americans. Families were torn apart—some finally emigrating to the U.S. In a truly remarkable collaboration spanning more than 20 years, famed director of photography Ellen Kuras debuts her first directorial effort with Laotian codirector Thavisouk Phrasavath, the main subject of the film.

Phrasavath takes us through his youth, his escape from persecution and arrest in Laos, his family's reunion and their journey as immigrants to America, and the second war they had to fight on the streets of New York City. Epic in scope and drawing upon the techniques of experimental film and the traditions of Laotian culture, *Nerakhoon (The Betrayal)* is an exquisitely crafted tale about a country, a family, and a young man who discovers the power and resilience of the human spirit. —CARA MERTES

Pr: Ellen Kuras, Flora Fernandez-Marengo **CoP:** Wilder Knight III, Gini Reticker, Neda Arman **Ci:** Ellen Kuras **Ed:** Thavisouk Phrasavath

Preceded by **my olympic summer**

U.S.A., 2007, 12 min., color & b/w, Sony HD Cam
 Director: Daniel Robin

Monday, January 21, 2:30 pm
 Library Center Theatre, Park City

Tuesday, January 22, 5:30 pm
 Holiday Village Cinema II, Park City

Wednesday, January 23, noon
 Screening Room, Sundance Resort

Thursday, January 24, 9:30 pm
 Holiday Village Cinema IV, Park City

Friday, January 25, 9:15 am
 Holiday Village Cinema III, Park City



The Order of Myths

DIRECTOR/SCREENWRITER: Margaret Brown
U.S.A., 2008, 97 min., color, Sony HD Cam

As winter turns to spring, Mobile, Alabama, buzzes and flutters with the floats, parades, masquerade balls, and secret mystic societies of Mardi Gras. The oldest Mardi Gras celebration in America, this time-honored ritual has always been racially segregated. Filmmaker Margaret Brown, herself a daughter of Mobile, escorts us into the parallel hearts of the city's two carnivals to explore the complex contours of this hallowed tradition and the elusive forces that keep it organized along color lines.

Taking a wonderfully restrained, observational approach that allows viewers to draw their own conclusions, Brown unveils the vibrant pageantry under way as ornate masks are donned, luminous gowns fitted, bejeweled trains painstakingly stitched, and the king and queen of each royal court trotted out at public appearances, parties, and coronations—within their distinct black and white realms, that is. Playfulness, reverence, and camaraderie suffuse the spectacles, generating genuine mirth and dignity in each community. Yet stories of a lynching as recent as 1981, and of the white Mardi Gras queen's slave-trading ancestors, as well as subtle interracial social codes, cast a shadow on the proud Mobile heritage the white residents invoke. Do the recent formation of a racially integrated secret society and the attendance by this past year's black Mardi Gras monarchs at the white folks' ball augur cracks in a mysteriously enduring social order?
 —CAROLINE LIBRESCO

ExP: Chris Mattsson **Pr:** Margaret Brown, Sara Alize Cross **AsP:** Louis Black **Ci:** Michael Simmonds, Lee Daniel, Frazer Bradshaw, Brian Hubbard **Ed:** Michael Taylor, Margaret Brown, Geoffrey Richman

Saturday, January 19, 11:30 am
 Prospector Square Theatre, Park City

Sunday, January 20, 5:30 pm
 Holiday Village Cinema II, Park City

Monday, January 21, 6:45 pm
 Broadway Centre Cinemas V, SLC

Thursday, January 24, 10:00 am
 Holiday Village Cinema IV, Park City

Friday, January 25, 4:00 pm
 Holiday Village Cinema IV, Park City



Patti Smith: Dream of Life

DIRECTOR: Steven Sebring
U.S.A., 2007, 109 min., color & b/w, 35mm

Life isn't some vertical or horizontal line. You have your own internal world, and it's not neat.

— Patti Smith

Not vertical nor horizontal nor neat, *Dream of Life* is a hypnotic plunge, a breathing collage of this legendary musician/poet/painter/activist's philosophy and artistry that feels as if it sprang directly from her soul. A punk pioneer and spiritual child of Rimbaud, Blake, and Burroughs, Patti Smith's fierce poetry and rock music shook up New York's 1970s underground scene, and her work continues to be stirred organically by her rigorous mind, beloved artistic touchstones, and world events.

Shot over 11 years, *Dream of Life* travels Smith's mystical interior terrain—the ideas, losses, and memories she wrestles with—as much as tracing her outward adventures. Layered with mesmerizing recitations, music, and narration, the fluid journey incorporates performances, graveyard pilgrimages and political rallies, archival nuggets, and vérité moments with her working-class parents, children, and friends. From raw, intimate sessions in her apartment to formidable incantations delivered to roaring crowds, Smith's expression is unmediated by pretense or artifice. Remarkably—and this may be the key to her artistic potency—she doesn't reject death or construct polarities of good and bad. Instead, she embraces darkness and melancholy in a way that's liberating and also life affirming. As she manifests the transcendent in life, *Dream of Life* reaches for the ineffable in Patti Smith. —CAROLINE LIBRESCO

Pr: Margaret Smilow, Scott Vogel, Steven Sebring
Ci: Phillip Hunt, Steven Sebring **Ed:** Angelo Corrao, Lin Polito, Margaret Crimmins, Greg Smith **So:** Tony Volante

Sunday, January 20, 6:15 pm
Holiday Village Cinema III, Park City

Monday, January 21, 3:15 pm
Holiday Village Cinema III, Park City

Tuesday, January 22, noon
Screening Room, Sundance Resort

Friday, January 25, 11:30 am
Prospector Square Theatre, Park City

Friday, January 25, 9:00 pm
Tower Theatre, SLC

Saturday, January 26, 9:15 am
Holiday Village Cinema III, Park City



Roman Polanski: Wanted and Desired

DIRECTOR: Marina Zenovich
SCREENWRITERS: Marina Zenovich, Joe Bini, P.G. Morgan
U.S.A., 2007, 75 min., color, Sony HD Cam

Roman Polanski is certainly admired and respected as one of the world's great film directors. But his reputation has been forever tarnished by his public conviction for having unlawful sexual intercourse with a minor some 30 years ago and his subsequent flight from the United States to avoid going to jail. At least that's what everyone thinks. In her riveting reopening of this controversial and, as it turns out, very complex case, filmmaker Marina Zenovich fashions a perceptive and intelligent exploration of what really happened those many years ago and casts a very different light on Polanski's decision as well as the workings of the legal system.

Revisiting all of the key players—the lawyers, the victim, and the media—and focusing on the conduct of the judge whose handling of the case was definitely unusual, as well as unearthing telling footage from the past and incorporating insightful interviews from the present, *Roman Polanski: Wanted and Desired* develops a case for a clear miscarriage of justice. But far from being an apologia for Polanski, the film is simply trying to bring comprehension and clarity to events long clouded by myths and presumptions. Sure to raise questions and perhaps resolve the limbo that still envelops Polanski, this documentary is one that you won't want to miss.—GEOFFREY GILMORE

Exp: Steven Soderbergh, Randy Wooten **Pr:** Jeffrey Levy-Hinte, Lila Yacoub **Ci:** Tanja Koop **Ed:** Joe Bini

Friday, January 18, 6:15 pm
Holiday Village Cinema III, Park City

Saturday, January 19, 3:00 pm
Screening Room, Sundance Resort

Saturday, January 19, midnight
Holiday Village Cinema IV, Park City

Sunday, January 20, 3:45 pm
Broadway Centre Cinemas V, SLC

Wednesday, January 23, 11:30 am
Prospector Square Theatre, Park City

Friday, January 25, 3:15 pm
Holiday Village Cinema III, Park City



Secrecy

DIRECTORS: Peter Galison, Robb Moss
U.S.A., 2008, 85 min., color & b/w, Sony HD Cam

The "classification universe" is invisible to most of us, yet the production of governmental classified secret documents involves millions of people. And government secrecy is growing, vastly outpacing the circulation of open information. The statistics, as much as can be gathered, are staggering. In a single recent year, the United States government classified about five times the number of pages added to the Library of Congress; the cost is about eight billion dollars a year—just to keep secrets secret.

Now, 70 years after the builders of the bomb created a national information security system and just a few years after 9/11, a government secrecy crisis is looming. The combination of a declared war on terrorism and the curtailment of civil liberties sets the stage to ask some critical questions. When does security erode, rather than enhance, democracy? Can burying too much information actually undermine national security?

Secrecy, the stylistically elegant and provocative new film by Robb Moss and Peter Galison, explores the hidden world of national security policy by examining the many implications of secrecy, both for government and individuals. Combining animation, installations, a mesmerizing score, and riveting interviews, the film takes us inside the inverted world of government secrecy as we share the experiences of lawyers, CIA analysts, and the ordinary people for whom secrecy becomes a matter of life and death. —CARA MERTES

AsP: Beth Sternheimer, Tricia Wilk, Caitlin Boyle, Ann Kim **Ci:** Stephen McCarthy, Austin de Besche **Ed:** Chyld King **Mu:** John Kusiak **So:** Coll Anderson **An:** Ruth Lingford, Lisa Haber-Thomson, Tim Szetela

Preceded by
On the Assassination of the President
U.S.A., 2007, 6 min., color & b/w, 35mm
Director: Adam Kecker

Friday, January 18, 9:15 pm
Holiday Village Cinema III, Park City

Saturday, January 19, 8:30 am
Holiday Village Cinema II, Park City

Sunday, January 20, noon
Screening Room, Sundance Resort

Monday, January 21, 6:00 pm
Broadway Centre Cinemas IV, SLC

Thursday, January 24, 2:30 pm
Prospector Square Theatre, Park City

Friday, January 25, 2:30 pm
Holiday Village Cinema II, Park City



Slingshot Hip Hop

DIRECTOR: Jackie Reem Salloum
U.S.A., 2007, 80 min., color, Sony HD Cam
 Arabic with English subtitles

A new generation slings rhymes instead of rocks as Palestinian rappers form alternative voices of resistance within the Israeli-Palestinian struggle. Interweaving multiple stories of young Palestinians in Israel, Gaza, and the West Bank, filmmaker Jackie Reem Salloum spotlights a vibrant hip-hop scene as emerging artists discover rap and employ it as a means to surmount age-old schisms deepened by occupation and poverty.

Tamer, Joker, and Suhell are the charismatic artists of DAM, the first-ever Palestinian hip-hop group. They struggle to produce an album despite crushing poverty, progressing from their initial awkward recording attempts to triumphant sold-out shows in Europe. As politics increasingly informs their art, these young rappers evolve into community leaders and activists for social change. Trapped in Gaza, facing ongoing military attacks, the group PR (Palestinian Rapperz) hope someday to meet their fellow rappers, but separation walls and internal checkpoints prohibit access. Surprisingly, Palestinian hip-hop is not just for the boys. Female soloist Abeer and the group Arapeyat are redefining gender roles and shaking cultural traditions.

Devastated by decades of conflict, yet armed with the music of revolution, rappers portray the hopes and dreams of a new generation of Palestinians defying the boundaries that separate them. *Slingshot Hip Hop* is a rousing parable of the Palestinian struggle propelled by an American art form gone global.
 –DAVID COURIER

Pr: Rumzi Araj, Jackie Reem Salloum, Waleed Zaiter
AsP: Rj Maccani, Ora Wise, Shalva Wise **Ed:** Jackie Reem Salloum, Waleed Zaiter **VisEFSup:** Waleed Zaiter
Narrator: Suhell Nafar

Friday, January 18, 11:30 am
 Prospector Square Theatre, Park City

Saturday, January 19, noon
 Screening Room, Sundance Resort

Sunday, January 20, 11:30 pm
 Holiday Village Cinema II, Park City

Monday, January 21, 6:00 pm
 Tower Theatre, SLC

Wednesday, January 23, 9:30 pm
 Holiday Village Cinema IV, Park City

Friday, January 25, 8:30 pm
 Holiday Village Cinema II, Park City



Traces of the Trade: A Story from the Deep North

DIRECTOR: Katrina Browne
SCREENWRITERS: Katrina Browne, Alla Kovgan
U.S.A., 2007, 86 min., color, Sony HD Cam

Self-examination is good for the soul according to the saying, and the piercing personal and social introspection first-time filmmaker Katrina Browne conducts of her family history is a revelation because it's far more than just a personal narrative. *Traces of the Trade: A Story from the Deep North* is both psychology and history, the story of her forebears, the De Wolfs, the largest slave-trading family in United States history.

From 1769 to 1820, three generations of De Wolfs transported more than 10,000 Africans into slavery. Contrary to the myth of southern guilt, they were staunch New England Protestants, who received special dispensation from President Jefferson to continue trading long after it was outlawed. Browne wrote to more than 200 family descendants, inviting them to join her in tracing her family's submerged legacy; nine signed up and take a journey from the slave forts of Ghana to the ruins of a family plantation in Cuba.

This past portrait is fascinating, but it is their encounter with a minefield of racial politics that prompts the film's real questions. What is their personal complicity? Who owes whom what for the sins of their fathers? And what are the possibilities for reparation, both spiritual and material? In this bicentennial year of the abolition of the slave trade, *Traces of the Trade* makes a potent statement about privilege and responsibility. –GEOFFREY GILMORE

CoDir: Alla Kovgan, Jude Ray **ExP:** Elizabeth Delude Dix
CoExP: Jude Ray **Pr:** Katrina Browne **CoP:** Juanita Brown, Elizabeth Delude-Dix **Ci:** Liz Dory **Ed:** Alla Kovgan

Monday, January 21, 6:15 pm
 Holiday Village Cinema III, Park City

Tuesday, January 22, 4:00 pm
 Holiday Village Cinema IV, Park City

Thursday, January 24, 11:30 am
 Prospector Square Theatre, Park City

Thursday, January 24, 9:00 pm
 Broadway Centre Cinemas IV, SLC

Friday, January 25, 3:00 pm
 Screening Room, Sundance Resort

Saturday, January 26, 8:30 am
 Holiday Village Cinema II, Park City



Trouble the Water

DIRECTORS: Tia Lessin, Carl Deal
U.S.A., 2007, 90 min., color, Sony HD Cam

How is it that Hurricane Katrina managed to revolutionize American attitudes about the environment, but somehow the very people most devastated by the storm have become refugees in their own country, and their experiences have been all but forgotten? In *Trouble the Water*, this voiceless population becomes vibrantly human as documentarians Tia Lessin and Carl Deal engage with native New Orleans filmmaker and musician Kimberly Rivers and her husband, Scott, to create a powerful autobiographical account of the effect Katrina had, and continues to have, on the lives of the people of New Orleans.

Kimberly's chilling home footage of her hometown before, during, and after the storm provides a petrifying account that essentially rewrites most of the media coverage of the disaster. Broadcast news stories of rampant looting are transformed into ingeniously heroic tales of survival, while recent stories of a thriving recovery in New Orleans are exposed as a false bill of goods sold on the backs of the disenfranchised. *Trouble the Water* makes unapologetically clear that Hurricane Katrina rages on as an unnatural disaster of governmental and journalistic neglect. What is also truly amazing is that the levee protecting Kimberly's humanity against this devastating storm remains firmly grounded in her deep-rooted love for New Orleans, her family, and her art, and her enduring faith in her fellow human beings. –SHARI FRILLOT

ExP: Danny Glover, Joslyn Barnes **Ci:** PJ Raval, Nadia Hallgren, Kimberly Roberts **Ed:** T. Woody Richman
AsE: Mary Lampson **Mu:** Davidge/Del Naja, Black Kold Madina

Sunday, January 20, 11:30 am
 Library Center Theatre, Park City

Monday, January 21, 5:30 pm
 Holiday Village Cinema II, Park City

Tuesday, January 22, 7:30 pm
 Broadway Centre Cinemas VI, SLC

Wednesday, January 23, 11:30 pm
 Holiday Village Cinema II, Park City

Friday, January 25, 5:30 pm
 Holiday Village Cinema II, Park City

DRAMATIC COMPETITION

The vision and creativity of independent filmmakers can be seen through the Festival's diverse and highly anticipated competition of dramatic films. Representing unique perspectives and aesthetics, these 16 films signal the arrival of the newest voices and storytelling in American film.



American Son

DIRECTOR: Neil Abramson

SCREENWRITER: Eric Schmid

U.S.A., 2007, 90 min., color, 35mm

Framed by the parameters of a young man's 96-hour leave before being shipped off to Iraq, *American Son* is a darkly vivid, yet romantic and poignant, portrait of the passage from adolescence to adulthood, of facing the uncertainties of the future, and of truly coming of age.

In joining the Marines, Mike Holland has already chosen a path, but in returning home for what could be the last time, he is suspending his life's journey, albeit temporarily. This "respite" is confusing because he hasn't disclosed to anyone where he is headed and further complicated by an affair with an attractive young woman that was kindled on the bus ride home.

Holland's disintegrating family world, his tempestuous best friend, and a rapidly evolving romance, all set within a ticking time frame, make for a vitally dramatic scenario. And in this film that resonates with place (the bleakness of Bakersfield); brims with diversity, both racially and culturally; and is unique, yet oddly and affectingly commonplace, director Neil Abramson creates an emotionally powerful, tautly real, and insightful universe—one that alternates between despair and hope and resolves itself with an impact that reminds us why film is such an effective art form. With sterling performances by leads Nick Cannon and Melonie Diaz, this is unflinching and engaging independent filmmaking at its highest level. —GEOFFREY GILMORE

Exp: Chris Frisina **Pr:** Danielle Renfrew, Michael Roiff
CoP: Keeley Gould **Ci:** Kris Kachikis **Ed:** Karen Schmeer
Principal Cast: Nick Cannon, Melonie Diaz, Matt O'Leary, Jay Hernandez, Tom Sizemore, Chi McBride, April Grace

Saturday, January 19, 2:30 pm
Racquet Club, Park City

Sunday, January 20, 9:00 pm
Broadway Centre Cinemas IV, SLC

Tuesday, January 22, 9:15 am
Eccles Theatre, Park City

Wednesday, January 23, 11:30 pm
Library Center Theatre, Park City

Thursday, January 24, 5:30 pm
Racquet Club, Park City

Friday, January 25, 6:00 pm
Screening Room, Sundance Resort



Anywhere, USA

DIRECTOR: Chusy Haney-Jardine

SCREENWRITERS: Chusy Haney-Jardine, Jennifer MacDonald

U.S.A., 2007, 123 min., color, Sony HD Cam

At 2:00 p.m. every Tuesday, Tammy beats Gene with a tennis racquet. It's his penance. In retrospect, he shouldn't have jumped to conclusions about the pistachio nut. Meanwhile, Pearl is having doubts. An orphaned eight-year-old in the care of her uncle, she has unwittingly eaten pot brownies and begins to suspect that the tooth fairy isn't real. Finally, there's Ralph, a man of privilege who, somewhere between bites 23 and 27 of his steak, comes to a startling revelation: he doesn't know any black people. Don't be alarmed. It's just another day in *Anywhere, USA*.

Told in three parts ("Penance," "Loss," and "Ignorance"), Chusy Haney-Jardine's wildly original snapshot of *du jour* America is such an audacious, personal expression of vision that you occasionally feel as if it's being projected directly from his brain. Haney-Jardine delights in theatricality, burlesque images, and wonderfully mismatched devices (rednecks frolicking as Puccini blares or an entire story line narrated by two women gossiping at a tanning salon). And for all its humor, the film observes life with tenderness and humanity, finding an emotional center in Pearl and her uncle.

Here's a film that takes real risks and reaps the rewards tenfold. Shot in Haney-Jardine's hometown of Asheville, North Carolina, edited in his garage, and featuring an almost entirely nonprofessional cast (his daughter, Perla, is the sole exception), *Anywhere, USA* wears its independence like a battering ram that gently knocks at your door. —JOHN NEIN

Exp: Joe Morley, Heather Winters **Pr:** Jennifer MacDonald **CoP:** Andy O'Neil **Ci:** Patrick Rousseau **Ed:** Chusy Haney-Jardine

Principal Cast: Perla Haney-Jardine, Mary Griffin, Mike Ellis, Molly Surrent, Shelia Hipps, Brian Fox, Jeremiah Brennan, Susie Greene, Frank Avery, Ralph Brierley, Dianne Chapman, Ellis Robinson

Monday, January 21, 2:15 pm
Racquet Club, Park City

Tuesday, January 22, noon
Eccles Theatre, Park City

Wednesday, January 23, 9:30 pm
Broadway Centre Cinemas V, SLC

Friday, January 25, 5:30 pm
Racquet Club, Park City

Saturday, January 26, 8:30 am
Racquet Club, Park City



Ballast

DIRECTOR/SCREENWRITER: Lance Hammer

U.S.A., 2007, 96 min., color, 35mm

In the cold, winter light of a rural Mississippi Delta township, a man's suicide radically transforms three characters' lives and throws off-balance what has long been a static arrangement among them. Marlee is a single mother struggling to scratch a living for herself and James, her 12-year-old son, who has begun to stumble under drug and violence pressures. So when the opportunity to seek safe harbor at a new home arises, she grabs it, though the property is shared by Lawrence, a man with whom Marlee has feuded bitterly since James's birth. With circumstances thrusting them into proximity, a subtle interdependence and common purpose emerge for Marlee and Lawrence as they navigate grief, test new waters, and tentatively move forward.

Ballast is one of those rare films that maximize the medium through an aesthetic of understatement. Every frame is deliberately and beautifully composed, every cut artfully and economically executed—not only to transmit a quietly gripping story but to reveal characters' layered emotional experiences and the specific textures and sensations of their locales. Because it is grounded by three exquisitely nuanced performances, it's not surprising that *Ballast* is the product of intensive collaboration with local nonactors organically connected to the material. First-time director Lance Hammer is a distinctive voice with a remarkable sensitivity to the topography of human relationships and a powerfully cinematic social-realist vision. —CAROLINE LIBRESCO

Pr: Lance Hammer, Nina Parikh **Ci:** Lol Crawley **Ed:** Lance Hammer **Principal Cast:** Micheal J. Smith Sr., Jim Myron Ross, Tarra Riggs, Johnny McPhail

Saturday, January 19, 11:30 am
Racquet Club, Park City

Sunday, January 20, 6:00 pm
Tower Theatre, SLC

Monday, January 21, noon
Eccles Theatre, Park City

Tuesday, January 22, 3:00 pm
Screening Room, Sundance Resort

Thursday, January 24, 8:30 pm
Racquet Club, Park City

Friday, January 25, 8:30 am
Racquet Club, Park City



Choke

DIRECTOR: Clark Gregg

SCREENWRITER: Clark Gregg, adapted from the novel by Chuck Palahniuk

U.S.A., 2007, 89 min., color, Sony HD Cam

Actor-turned-director Clark Gregg shows he is as adept behind the camera as in front of it with *Choke*, a wickedly colorful dark comedy about mothers and sons, sexual compulsion, and the sordid underbelly of Colonial theme parks.

Victor Mancini, a sex-addicted med-school dropout, keeps his increasingly deranged mother, Ida, in an expensive private mental hospital by working days as a historical reenactor. At night he runs a scam where he deliberately chokes in upscale restaurants to form parasitic relationships with the wealthy patrons who "save" him. When, in a rare lucid moment, Ida reveals that she has withheld the shocking truth of his father's identity, Victor must enlist the aid of his best friend, Denny, a recovering chronic masturbator, and his mother's beautiful attending physician, Dr. Paige Marshall, to solve this mystery before the truth of his possibly divine parentage is lost forever.

Adapted from the acclaimed novel by Chuck Palahniuk, *Choke* tickles the funny bone as it dives into darker areas of human behavior. At the heart of the film is yet another staggering performance by Sam Rockwell as Victor. He fully inhabits the character and nails both the comedic and dramatic aspects with indelible timing and delivery. A delicious blend of fresh writing, juicy performances, and sharp directing, *Choke* is actually quite easy to swallow. —TREVOR GROTH

Exp: Mike Ryan, Derrick Tseng, Gary Ventimiglia, Mary Vernieu **Pr:** Beau Flynn, Tripp Vinson, Johnathon Dorfman, Temple Fennell **Ci:** Tim Orr **Ed:** Joe Klotz **PrD:** Roshelle Berliner **CoD:** Catherine George **Principal Cast:** Sam Rockwell, Anjelica Huston, Kelly McDonald, Brad Henke, Clark Gregg

Monday, January 21, 8:30 pm
Racquet Club, Park City

Tuesday, January 22, 8:30 am
Racquet Club, Park City

Thursday, January 24, 11:30 am
Racquet Club, Park City

Friday, January 25, 12:15 pm
Eccles Theatre, Park City

Friday, January 25, midnight
Tower Theatre, SLC



Downloading Nancy

DIRECTOR: Johan Renck

SCREENWRITERS: Pamela Cuming, Lee Ross
U.S.A., 2007, 96 min., color, 35mm

When Albert Stockwell (Rufus Sewell) comes home from work one day, he finds a note from his wife of 15 years, Nancy (Maria Bello), saying she has gone to see friends. It is a lie. After waiting several days, Albert realizes that his wife is missing. Nancy has met her salvation on the Internet in the form of Louis Farley (Jason Patric). Nancy and Louis, both wounded souls, take comfort in one another through e-mail, pictures, and promises of perverse sexual encounters. Nancy has finally found the one and only thing that can liberate her from the pain in her life. But will this couple be able to see it through to the end?

Though disturbing and at times relentlessly raw, *Downloading Nancy* is stunningly executed; director Johan Renck forces the viewer to succumb to the darkness these characters face in the world—if not with empathy or sympathy, at least with understanding. His finely crafted narrative moves strategically through the plot points, relying heavily on a superb cast so talented that they leave indelible impressions in their wake. Watching *Downloading Nancy* is like prolonging the instance—if you even see it coming—when the anticipation of extreme pain takes your breath away. —JOHN COOPER

Pr: David Moore, Igor Kovacevich, Jason Essex, Cole Payne
Ci: Christopher Doyle
Ed: Johan Soderberg
Principal Cast: Maria Bello, Jason Patric, Rufus Sewell, Amy Brenneman

Monday, January 21, 11:30 am
Racquet Club, Park City

Tuesday, January 22, 5:30 pm
Racquet Club, Park City

Wednesday, January 23, 8:30 am
Library Center Theatre, Park City

Thursday, January 24, 6:00 pm
Tower Theatre, SLC

Friday, January 25, 3:15 pm
Eccles Theatre, Park City



Frozen River

DIRECTOR/SCREENWRITER: Courtney Hunt
U.S.A., 2007, 97 min., color, Sony HD Cam

Two days before Christmas in rural upstate New York, Ray Eddy's husband has left her in an impossible situation—not only is he gone, but he has gambled away all of the family's meager savings. Ray's single wage at the Yankee One Dollar Store can't make the house payment, and the situation forces Ray to feed her two sons popcorn and Tang everyday. When Ray strikes out to search for her husband, she encounters Lila Littlewolf, a tough, street-smart Mohawk woman who is dealing with her own struggle to make ends meet. But Lila has found a way to do it—smuggling illegal immigrants into the States. The tribal elders disapprove and attempt to stop Lila by forbidding anyone to sell her a car. Ray has a car, and although the two women don't trust each other, they team up and share Ray's Dodge Spirit to make a run across the frozen St. Lawrence River.

Courtney Hunt's remarkable and deeply emotional first feature is a realistic look at the world of human smuggling and the difficult choices facing poor, single mothers. A wonderfully directed film full of atmosphere, heart, and outstanding performances by Melissa Leo and Misty Upham, *Frozen River* is ultimately about the strength that resides in family and the way hope in a dire situation can be uncovered by courage and trust. —SHARI FRILLOT

Exp: Charles S. Cohen, Donald Harwood
Pr: Heather Rae, Chip Hourihan
Ci: Reed Dawson
Morano Ed: Kate Williams
PrD: Inbal Weinberg
Mu: Peter Golub, Shahzad Ali Ismaili
Principal Cast: Melissa Leo, Misty Upham, Charlie McDermott, Michael O'Keefe, Mark Boone Jr.

Friday, January 18, 2:30 pm
Racquet Club, Park City

Saturday, January 19, 9:00 am
Eccles Theatre, Park City

Saturday, January 19, 6:00 pm
Screening Room, Sundance Resort

Sunday, January 20, 12:30 pm
Rose Wagner Performing Arts Center, SLC

Wednesday, January 23, 5:30 pm
Racquet Club, Park City

Friday, January 25, 8:30 am
Library Center Theatre, Park City



Good Dick

DIRECTOR/SCREENWRITER: Marianna Palka
U.S.A., 2007, 85 min., color, Sony HD Cam

Good Dick is a truly original love story. It is also quite funny and a joy to watch. When Anna slinks into an independent video store to check out the latest in erotic offerings, she catches the eye of one of the clerks. He takes it upon himself to break down her emotional barriers and launches on a quest to make her fall in love with him. From the beginning, we see this is not going to be an easy task.

Marianna Palka is the tour de force writer, director, and actor behind *Good Dick*. She surrounds herself with an ensemble of great, young character actors, most notably Jason Ritter, who masters the daunting task of making a total loser (and part-time stalker) into one of the most lovable and eccentric characters in indie film. Deadpan as Anna, Palka is the perfect foil to his persistent come-ons, blatantly rejecting him at every turn. In this exceptionally well-written film, their tortured encounters transition from a bizarre standoff to...well, what they end up with.

Like classic Woody Allen, Palka has an uncanny knack for understanding the complex give and take of human interaction and the sometimes painful motivations behind them. In *Good Dick*, the whole notion of "romance" is turned on its head and refashioned into a more modern—if not more offbeat—image. —JOHN COOPER

Pr: Jennifer Dubin, Cora Olson, Marianna Palka, Jason Ritter
Ci: Andre Lascaris
Ed: Christopher Kroll
PrD: Andrew Trosmans
Mu: Jared Nelson Smith
CoD: Daphne Javitch
Principal Cast: Jason Ritter, Marianna Palka, Tom Arnold, Mark Webber, Martin Starr, Eric Edelstein

Friday, January 18, 11:30 am
Racquet Club, Park City

Saturday, January 19, noon
Eccles Theatre, Park City

Saturday, January 19, 9:30 pm
Rose Wagner Performing Arts Center, SLC

Wednesday, January 23, 8:30 pm
Racquet Club, Park City

Friday, January 25, 11:30 pm
Library Center Theatre, Park City



The Last Word

DIRECTOR/SCREENWRITER: Geoff Haley
U.S.A., 2007, 94 min., color, 35mm

Geoff Haley's feature debut is a hilariously dark romantic comedy set in the City of Angels, where aimless souls are desperate to either make a connection or go out with a bang.

Evan Merck (Wes Bentley) is a writer who has found a most peculiar niche. Evan makes his living composing other people's suicide notes. His reclusive world is thrown for a loop when, at a client's funeral, Evan meets the beautiful, free-spirited Charlotte (Winona Ryder), the dead client's sister. Unaware of his real day job—much less his connection to her brother's suicide—Charlotte develops a fascination for the young writer. Sparks fly, and Evan is not one for sparks. As his feelings for Charlotte spiral, Evan desperately tries to keep his career a secret. Deceptions snowball, rocking the delicately crafted balance of Evan's life and, consequently, the lives of his hapless clients.

Surprisingly touching, quirky, and wickedly intelligent, this charming comedy confronts loss, redemption, and our curious need to leave a legacy. Bentley and Ryder have a chemistry that sizzles. As Evan's client and friend, Abel, Ray Romano puts the dead back in deadpan. Writer/director Geoff Haley returns to Sundance after his 2002 short film, *The Parlor*, made quite a splash. *The Last Word* puts Haley on the cine-map as a fresh voice that is decidedly alive.
 –DAVID COURIER

Pr: David Hillary, Tim Peternel, Alexandra Milchan, Bonnie Timmermann **Ci:** Kees Van Oostrum **Ed:** Fabienne Rawley **Mu:** John Swihart **Principal Cast:** Winona Ryder, Wes Bentley, Ray Romano

Saturday, January 19, 5:30 pm
 Racquet Club, Park City

Monday, January 21, 9:15 am
 Eccles Theatre, Park City

Tuesday, January 22, 11:30 am
 Racquet Club, Park City

Thursday, January 24, 8:30 am
 Racquet Club, Park City

Friday, January 25, noon
 Screening Room, Sundance Resort

Saturday, January 26, noon
 Broadway Centre Cinemas IV, SLC



The Mysteries of Pittsburgh

DIRECTOR: Rawson Marshall Thurber
SCREENWRITER: Rawson Marshall Thurber, based on the novel by Michael Chabon
U.S.A., 2007, 95 min., color, 35mm

Based on Michael Chabon's influential novel, *The Mysteries of Pittsburgh* seductively captures that moment when getting derailed from complacency opens your mind to the endless possibilities life has to offer.

Set in Pittsburgh in the early 1980s, the story chronicles the last true summer of Art Bechstein's youth. Stuck in a dead-end job working for his eccentric sometime-girlfriend, and forced into an endless series of airless dinners with his mobster father, Art begins to believe that perhaps he doesn't even exist at all.

What begins as a mundane summer is quickly interrupted when he encounters a beautiful debutante and her lusty boyfriend. Together they reveal a side of Art—and Pittsburgh—that he has never known. As the summer boils on and their adventures darken, Art decides to risk everything to preserve his newfound paradise: he thrusts himself headlong into the blurring boundaries of family, friendship, and love.

Writer/director Rawson Marshall Thurber and his immensely gifted cast bring Chabon's pages to life with passion, humor, and pathos, wholly capturing the joys and pains that come with encountering people who change your life forever. This movie, a stunning study of human interaction and liberation, is for anyone who has ever been rocked—for a moment or for a lifetime—by someone truly extraordinary.
 –TREVOR GROTH

Pr: Michael London, Jason Mercer, Thor Benander, Rawson Thurber **Ci:** Michael Barrett **Ed:** Barbara Tulliver **PrD:** Maher Ahmad **Principal Cast:** Jon Foster, Peter Sarsgaard, Sienna Miller, Mena Suvari, Nick Nolte

Sunday, January 20, 5:30 pm
 Racquet Club, Park City

Monday, January 21, 8:30 am
 Racquet Club, Park City

Tuesday, January 22, 9:00 pm
 Broadway Centre Cinemas IV, SLC

Wednesday, January 23, 11:30 am
 Racquet Club, Park City

Thursday, January 24, 3:15 pm
 Eccles Theatre, Park City



North Starr

DIRECTOR/SCREENWRITER: Matthew Stanton
U.S.A., 2007, 115 min., color & b/w, Sony HD Cam

In his beautifully crafted directorial debut, Matthew Stanton offers a marvelously original tale of an aspiring rap artist who comes to appreciate the value of going into another man's land and "preaching to the unconverted."

After witnessing the brutal murder of his best friend, Demetrious impulsively hops into a cab to escape the thug life of the inner-city Houston concrete for serene rural pastures. His cash takes him only as far as the outskirts of Trublin, a tiny backward town with skeletons in its closet. As he walks the streets of the town, Demetrious's presence draws the ire of the redneck citizens. But he is soon picked up by Darring, an unlikely kindred spirit who takes Demetrious under his wing. The two men find the strength in each other to rouse old demons that haunt the town and confront them in bold and unexpected ways.

North Starr is a poignant and heartfelt urban redemption story about healing wounds born of racism and the kind of trust that binds people together. There is a rare poetic and quietly tender quality to Stanton's filmmaking that is mesmerizing to watch. It inspires the palpable exhilaration you feel when discovering a truly fresh directorial vision and voice. –SHARI FRILOT

Exp: Jennifer Balconis, Billie H. Steffee
Pr: Matthew Stanton, Dr. Paula Windham, Peter Levermann **Ci:** Peter Levermann
Ed: Peter Levermann **PrD:** Gregg Ellory, Wayne Campbell
PMg: Mark Maccora **Principal Cast:** Jerome Hawkins, Matthew Stanton, Chris Sullivan, Isaac Lamb, Zach Johnson, Wayne Campbell

Sunday, January 20, 11:15 am
 Racquet Club, Park City

Monday, January 21, 11:30 am
 Library Center Theatre, Park City

Tuesday, January 22, 8:30 pm
 Racquet Club, Park City

Thursday, January 24, noon
 Eccles Theatre, Park City

Friday, January 25, 9:45 pm
 Broadway Centre Cinemas V, SLC



Phoebe in Wonderland

DIRECTOR/SCREENWRITER: Daniel Barnz
U.S.A., 2007, 96 min., color, 35mm

So much of what constitutes psychological inquiry in cinema is overly simplistic, boiling down the complexity of behavior to clichés. So it's exceptionally gratifying, when dealing with subjects as difficult as parenting and growing up, to find as rich an inquiry as Daniel Barnz's remarkable *Phoebe in Wonderland*.

This is at once a tale of Phoebe (Elle Fanning), a young girl who is different, and a portrait of her mother (Felicity Huffman), a woman caught between trying to raise a child and striving for success in an academic career, while feeling a failure in both. It also includes an unusually gifted, but peculiar, educator—a drama teacher (Patricia Clarkson), who is directing the school production of *Alice in Wonderland*, which Phoebe longs to be part of. As talented and exceptional as Phoebe appears to be, she is also increasingly far away, retreating into fantasy, and frustrating her parents and teachers.

As an examination of normalcy and madness, this is realistic and cerebral storytelling, but it is also extravagantly magical, a metaphorical fable that examines childhood, our attempts to understand it, and the way we, as parents and teachers, navigate its treacherous shoals. A film full of strangeness, exhilarating moments of realization, and painfully real revelations, *Phoebe in Wonderland* is an honest and thoughtful work that is not to be missed. —GEOFFREY GILMORE

Exp: Doug Dey, Chris Finazzo **Pr:** Lynette Howell, Ben Barnz **Ci:** Bobby Bukowski **Ed:** Robert Hoffman
PrD: Therese DePrez **Mu:** Christophe Beck
Principal Cast: Elle Fanning, Felicity Huffman, Patricia Clarkson, Bill Pullman, Campbell Scott, Peter Gerety

Sunday, January 20, 2:30 pm
Racquet Club, Park City

Monday, January 21, 11:30 pm
Library Center Theatre, Park City

Tuesday, January 22, 6:30 pm
Rose Wagner Performing Arts Center, SLC

Thursday, January 24, 9:15 am
Eccles Theatre, Park City

Friday, January 25, 8:30 pm
Racquet Club, Park City



Pretty Bird

DIRECTOR/SCREENWRITER: Paul Schneider
U.S.A., 2008, 120 min., color, 35mm

There is something supremely classic about Paul Schneider's *Pretty Bird* that makes it very American, very theatrical, and almost timeless in its setting. A play in more ways than one, it invokes almost-iconic figures of theatrical and filmic lore, while simultaneously modernizing a story of hucksters, dreamers, and inventors that defines the entrepreneurial spirit that is at America's core.

Curtis Prentiss (Billy Crudup) is the archetypal American dreamer: the rainmaker. He arrives in town with big ideas, a fervent sales pitch, and a set of blueprints in hand. Curtis also has a wealthy old acquaintance who's susceptible to his incantations. He finds, by chance, an out-of-work aerospace engineer (Paul Giamatti), whom he recruits with a vision of building "the rocket belt," a personalized flying machine. They embark on their mutual missions—to raise capital and solve the conundrum of flight—but their relationship quickly deteriorates. When unexpectedly they find success, everything really goes out of control, and a struggle begins that will change their lives.

Minimalist and metaphorical, cerebral yet witty and engaging, the film depicts a certain symbolic geometry to the interplay between these men that transcends their human flaws. With *Pretty Bird*, Schneider takes us to a stage that isn't limited to psychology; the film speaks ultimately to the pursuit of the American dream, the quixotic quest for success, and the folly of human ambition. —GEOFFREY GILMORE

Exp: Doug Bernheim, Paul Giamatti, D.J. Martin, James Shifren **Pr:** Dan Carey, Elizabeth Giamatti, John Limotte **Ci:** Igor Martinovic **Ed:** Annette Davey **PrD:** Alex DiGerlando **CoD:** Paola Weintraub **Principal Cast:** Billy Crudup, Paul Giamatti, Kristen Wiig, David Hornsby

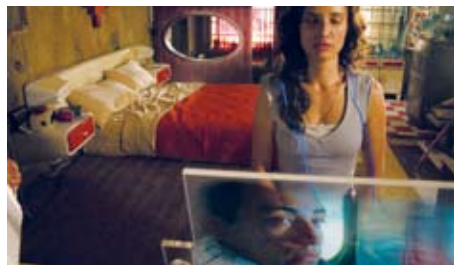
Sunday, January 20, 8:30 pm
Racquet Club, Park City

Tuesday, January 22, 11:30 pm
Library Center Theatre, Park City

Wednesday, January 23, 9:15 am
Eccles Theatre, Park City

Thursday, January 24, 9:00 pm
Screening Room, Sundance Resort

Friday, January 25, 2:30 pm
Racquet Club, Park City



Sleep Dealer

DIRECTOR: Alex Rivera
SCREENWRITERS: Alex Rivera, David Riker
U.S.A./Mexico, 2008, 90 min., color, Sony HD Cam
Spanish with English subtitles

Gorgeous, intelligent, and intensely imaginative, Alex Rivera's stunning first feature, *Sleep Dealer*, is set in a near future marked by airtight international borders, militarized corporate warriors, and an underground class of node workers who plug their nervous systems into a global computer network that commodifies memory.

Memo Cruz is a young *campesino* who lives with his family in a town fighting for its life, the small, dusty farm village of Santa Ana del Rio, Oaxaca. A private company has hijacked control of the area's water supply and is selling it back to the village at outrageous prices, provoking the mobilization of aqua-terrorist cells. But Memo couldn't care less about Santa Ana. He loves technology and dreams of leaving his small pueblo to find work in the hi-tech factories of the big cities in the north. He dreams of becoming a node worker and learns how to build his own transmitter, which he uses to hack into the lives of others and live vicariously. One night, he stumbles across a transmission destined to pave the way to the city of the future, but in a way Memo could never have expected.

Burning with visual energy and originality, *Sleep Dealer* is a fascinating and prescient work of science fiction that is as politically engaged as enjoyable to watch. —SHARI FRILOT

Exp: Guy Naggar, Peter Klimt **Pr:** Anthony Bregman
Ci: Lisa Rinzler **Ed:** Alex Rivera **Mu:** Tomandandy
VisEfSup: Mark Russell **Principal Cast:** Luis Fernando Peña, Leonor Varela, Jacob Vegas

Saturday, January 19, 8:30 pm
Racquet Club, Park City

Sunday, January 20, 8:30 am
Racquet Club, Park City

Monday, January 21, 3:00 pm
Screening Room, Sundance Resort

Wednesday, January 23, 12:15 pm
Eccles Theatre, Park City

Wednesday, January 23, 6:30 pm
Rose Wagner Performing Arts Center, SLC

Thursday, January 24, 2:30 pm
Racquet Club, Park City



Sugar

DIRECTORS/SCREENWRITERS: Anna Boden, Ryan Fleck

U.S.A., 2008, 120 min., color, 35mm

Spanish with English subtitles

Anna Boden and Ryan Fleck wowed Sundance Film Festival audiences with their prize-winning short *Gowanus, Brooklyn* (2004) and their feature *Half Nelson* (2006). They return with a film far removed from the world of these two, but one that shares the same insights into humanity and an extremely high level of craft.

Sugar follows Miguel Santos, a Dominican baseball player struggling to make it to the big leagues and pull his family out of poverty. He gets his break at age 19, when he advances to the United States's minor league system and travels from his tight-knit community to a small town in Iowa. Miguel struggles with the new language and culture despite the welcoming efforts of his host family. When his play on the mound falters, he begins examining more closely the world around him and his place within it, and ultimately questions the single-mindedness of his life's ambition.

What starts out to be a classic rags-to-riches sports story turns into a much more complex and realistic examination of what it means for young athletes to chase their dreams. Algenis Perez Soto shines in the lead role, delivering a multifaceted performance that is both natural and absorbing. Set against the disparate backdrops of the Dominican Republic, rural Iowa, and New York City, *Sugar* explores a fascinating side of America's pastime as well as what it embodies to people outside the country. —TREVOR GROTH

Pr: Paul Mezey, Jamie Patricof, Jeremy Kipp Walker **Ci:** Andrij Parekh **Ed:** Anna Boden **PrD:** Elizabeth Mickle **CoD:** Erin Benach **Principal Cast:** Algenis Perez Soto

Monday, January 21, 5:30 pm

Racquet Club, Park City

Tuesday, January 22, 2:30 pm

Racquet Club, Park City

Wednesday, January 23, 8:30 am

Racquet Club, Park City

Wednesday, January 23, 6:00 pm

Tower Theatre, SLC

Thursday, January 24, 3:00 pm

Screening Room, Sundance Resort

Friday, January 25, 9:15 am

Eccles Theatre, Park City



Sunshine Cleaning

DIRECTOR: Christine Jeffs

SCREENWRITER: Megan Holley

U.S.A., 2007, 102 min., color, Sony HD Cam

With a spirit and charm as seductive as its stars, *Sunshine Cleaning* is a delightful comedic drama that offers a distinctive and authentic take on the story of two people striving to better their lives. Expertly conceived and executed by New Zealand native Christine Jeffs, *Sunshine Cleaning* is fueled by the enormous appeal of Amy Adams and Emily Blunt as two sisters who, in their effort to escape the malaise and general shabbiness of their day-to-day existence, undertake a very specialized business: cleaning up the blood and body parts at various crime scenes and suicide sites.

Like any enterprise in this modern world, the "biohazard removal business" entails regulations and practices that two basically unsophisticated people need to learn. And coming, as they do, from a family whose parents prepared them for little—a mother who departed early and a father (played by the wonderful Alan Arkin) whose constant search for get-rich-quick schemes avails them little that's tangible—only makes things more complicated. This is a classic American tale, both in the sisters' quest for social mobility and their relentless pursuit of individual dreams. *Sunshine Cleaning* is delightful independent filmmaking that depicts the desires of ordinary people in an extraordinary way.

—GEOFFREY GILMORE

Pr: Marc Turtletaub, Peter Saraf, Glenn Williamson, Jeb Brody **LP:** Robert Dohrmann **Ci:** John Toon

Ed: Heather Persons **PrD:** Joseph T. Garrity

CoD: Alix Friedberg **Principal Cast:** Amy Adams,

Emily Blunt, Jason Spevack, Steve Zahn,

Mary Lynn Rajskub, Alan Arkin

Friday, January 18, 8:30 pm

Racquet Club, Park City

Saturday, January 19, 6:30 pm

Rose Wagner Performing Arts Center, SLC

Sunday, January 20, 12:15 pm

Eccles Theatre, Park City

Monday, January 21, 9:30 pm

Redstone Cinemas, Kimball Junction

Thursday, January 24, 11:30 pm

Library Center Theatre, Park City

Friday, January 25, 11:30 am

Racquet Club, Park City



The Wackness

DIRECTOR/SCREENWRITER: Jonathan Levine

U.S.A., 2007, 110 min., color, 35mm

In the sweltering summer of 1994, Giuliani is scouring New York City within an inch of its life, hip-hop is permeating white youth culture, and a pot-dealing loser kid, Luke Shapiro, is trying to figure out how to solve his parents' insolvency, beat depression, and get laid before pushing off to college. Luckily he's got a nifty deal with a psychiatrist, Dr. Squires, who trades him therapy sessions for weed. It happens that the oddball doctor's marriage is crumbling, so the two—one in late adolescence, the other in late middle-age—embark on messy passages into new life stages. As Luke falls for a classmate who just happens to be Squires's daughter, the summer heats up, and he follows doctor's orders, learning to coexist with pain and make it part of him, rather than let it become his downfall.

The Wackness plays like the luscious rush of first love, discovering great new music, meeting amazing personalities who impart the meaning of life, and realizing what you're made of. Perfectly capturing the textures of 1990s Manhattan and the zeitgeist of worldly, yet emotionally unformed, private-school students forced to parent their parents, director Jonathan Levine conveys a whimsy, too—buoyed by the dazzlingly funny Ben Kingsley and unexpected stylistic flourishes—that gives the film's insights and idiosyncrasies big, glorious, flapping wings.

—CAROLINE LIBRESCO

Pr: Joe Neutrauer, Keith Calder, Felipe Marino **Ci:** Petra

Korner **Ed:** Josh Noyes **Mu:** David Torn **Principal Cast:**

Josh Peck, Ben Kingsley, Famke Janssen, Olivia Thirlby,

Mary Kate Olsen, Method Man

Friday, January 18, 5:30 pm

Racquet Club, Park City

Sunday, January 20, 9:15 am

Eccles Theatre, Park City

Wednesday, January 23, 2:30 pm

Racquet Club, Park City

Thursday, January 24, 8:30 am

Library Center Theatre, Park City

Friday, January 25, 6:30 pm

Rose Wagner Performing Arts Center, SLC

WORLD CINEMA DOCUMENTARY COMPETITION

The Sundance Film Festival proudly presents a selection of 16 extraordinary documentaries from talented filmmakers around the world—and invites us to explore the complexity of the human experience.



Alone in Four Walls

Allein in vier Wänden

DIRECTOR/SCREENWRITER: Alexandra Westmeier
Germany, 2007, 85 min., color, Sony HD Cam
Russian with English subtitles

Adolescent boys struggle to grow up in a home for juvenile delinquents in rural Russia, where life behind bars may be better than the release to freedom. Filmmaker Alexandra Westmeier provides an intimate glimpse at a society from the inside out, where boys under the age of 14 are held for crimes ranging from theft to rape to multiple murders. They receive food and clothing. They go to school and engage in sports. For the first time in their young lives, they no longer have to fight for their daily existence; they can simply be what they are—children.

Like many of the boys here, Tolya, a murderer, recounts his crimes with unnerving nonchalance. Nonetheless, moments come through in each lad's speech or mannerisms that reveal the child within the criminal. A 13-year-old newbie is not even allowed to say good-bye to his mother. He fights back tears that somehow reflect the sorrows of all his comrades.

Eschewing sentimentality, the elegantly crafted *Alone in Four Walls* is documentary filmmaking of the highest order. Austere, yet undeniably powerful, Westmeier's heart-wrenching film literally rises in song, becoming a poignant ode to a lost generation of Russian youth. —DAVID COURIER

Pr: Inigo Westmeier, Alexandra Westmeier

AsP: Artur Salomatov **Ci:** Inigo Westmeier

Ed: Alexandra Westmeier **So:** Titus Maderlechner,
Evgeny Mursikov **ComEd:** Katja Wildermuth, Jutta Krug

Saturday, January 19, 2:30 pm
Holiday Village Cinema II, Park City

Sunday, January 20, 11:30 am
Holiday Village Cinema II, Park City

Tuesday, January 22, 6:30 pm
Redstone Cinemas, Kimball Junction

Wednesday, January 23, noon
Egyptian Theatre, Park City



The Art Star and the Sudanese Twins

DIRECTOR/SCREENWRITER: Pietra Brettkelly
New Zealand, 2007, 109 min., color, Sony HD Cam

When you're a contemporary-art star and a self-avowed feminist known for stinging audiences with audacious performances involving red paint and naked African women—like Vanessa Beecroft—life and art inevitably bleed together. So when Beecroft decides to adopt orphaned Sudanese twins while incorporating them into her artwork, she sparks ethical and emotional fires from Sudan to New York.

Pietra Brettkelly's camera unabashedly tracks the dizzyingly intelligent, gorgeous, and controversial Beecroft on a three-continent voyage of creative expression and self-discovery. It all starts when Beecroft, captivated by the adorable Madit and Mongor Akot, returns to their orphanage intent on motherhood. But love is not enough. Byzantine laws and the appearance of the twins' father complicate proceedings. The toughest resistance lies among locals offended when Beecroft photographs the naked infants in the church. Beecroft further shocks when she takes the tiny twins to her breasts, composing a tableau that provocatively twists tropes of Catholicism and colonialism. Meanwhile, her husband questions her right to impose white, western culture on the babies and even threatens to leave.

You can accuse Beecroft of exploitation or laud her courage, but it's impossible to dispute her gameness to critique herself. Propelled by motherly love and art-making impulses, she reveals how the personal is always political and confronts a question none can answer adequately: what is the appropriate response to African suffering? —CAROLINE LIBRESCO

Ci: Jake Bryant **Ed:** Irena Dol

Friday, January 18, 9:15 pm
Holiday Village Cinema IV, Park City

Saturday, January 19, 3:15 pm
Holiday Village Cinema III, Park City

Monday, January 21, 10:30 pm
Broadway Centre Cinemas VI, SLC

Wednesday, January 23, 11:45 pm
Holiday Village Cinema III, Park City



Be Like Others

DIRECTOR/SCREENWRITER: Tanaz Eshaghian
Canada/United Kingdom/U.S.A./Iran, 2008, 74 min., color, Sony HD Cam
Farsi with English subtitles

In Iran, according to Islamic law, homosexuality is punishable by death. Ironically, sex-change operations are not only legal; they are embraced by a society that accepts male or female but nothing in between. Iran's gender reassignment industry is in a veritable boom. Attracted to members of the same sex, yet forced to deny their true selves, a young generation of men and women adopt the only identity legally allowed for them – transsexual. Socially conditioned and shamed into denying their sexuality, queer youths resort, seemingly willingly, a most drastic measure: gender-reassignment surgery.

Every day in the Tehran medical office of Dr. Bahram Mir-Jalali, the country's most prominent sex-change surgeon, the waiting room is filled with new candidates for gender reassignment. The doctor, a hero to his patients, performs more sex-change operations in a year than the entire country of France does in 10 years.

Filmmaker Tanaz Eshaghian has crafted an intimate, yet alarming, exploration of the grip of Iranian theocracy and the power of internalized shame. Seen through the lens of those living on the fringes, *Be Like Others* is a provocative testament to the lengths some people will go to conform. Iranian President Mahmoud Ahmadinejad has notoriously proclaimed that there are no homosexuals in Iran. Oddly enough, he's right. Now we know why. —DAVID COURIER

Exp: Christoph Jor **Ed:** Jay Freund

Saturday, January 19, 6:30 pm
Redstone Cinemas, Kimball Junction

Monday, January 21, 7:00 pm
Holiday Village Cinema IV, Park City

Wednesday, January 23, 11:30 am
Holiday Village Cinema II, Park City

Thursday, January 24, 8:30 am
Holiday Village Cinema II, Park City

Saturday, January 26, 1:30 pm
Broadway Centre Cinemas VI, SLC



A Complete History of My Sexual Failures

DIRECTOR: Chris Waitt
SCREENWRITERS: Chris Waitt, Henry Trotter
United Kingdom, 2007, 80 min., color, Sony HD Cam

When scraggly, endearingly hapless filmmaker Chris Waitt gets dumped by his girlfriend—the last in a long line of disastrous affairs—he resolves to find out what exactly is wrong with him. Why have all his relationships ended in acrimony or indifference? What will it take for him to dodge everlasting loneliness?

The only way to find out is to ask his past paramours point blank. And so begins an odyssey of inadequacy as our clueless crusader confronts exes who turn out to be mostly incredulous, crushed, or cross as they skewer him with remembrances of his chronic lateness, self-absorption, and delusion. Not even his mother can muster much sympathy! Meanwhile, Waitt attempts to jump-start his love life through Internet dating. But lo and behold, a different kind of inadequacy emerges—the kind that no amount of therapy, acupuncture, or even a session with a dominatrix can fix. Suffice it to say that nothing short of a Viagra overdose does the trick, sending Waitt careening to a desperately uncomfortable climax... I mean, catharsis.

Of course watching Waitt get his comeuppance is a deliciously gratifying romp for every woman who's ever been wronged by a useless boyfriend. But *A Complete History of My Sexual Failures* is more than just sweet revenge or hilarious farce; at its core are soft, gooey truths about the sacrifices and self-knowledge required for grown-up love.

—CAROLINE LIBRESCO

Pr: Mark Herbert, Robin Gutch, Mary Burke, Henry Trotter **Ci:** Chris Waitt **Ed:** Mark Atkins, Chris Dickens

Preceded by **Flighty**
United Kingdom, 2006, 1 min., color, Sony HD Cam
Director: Leigh Hodgkinson

Saturday, January 19, 9:30 pm
Holiday Village Cinema IV, Park City

Sunday, January 20, noon
Broadway Centre Cinemas IV, SLC

Monday, January 21, 10:00 am
Holiday Village Cinema IV, Park City

Tuesday, January 22, 1:00 pm
Holiday Village Cinema IV, Park City



Derek

DIRECTOR: Isaac Julien

United Kingdom, 2008, 76 min., color, Sony HD Cam

Derek is a glorious, yet fitting, remembrance of one of independent film's greatest treasures: Derek Jarman. It is lovingly crafted by filmmaker and friend Isaac Julien, who assembles a moving collage of rare home movies, film clips, and interviews and a cinematic love letter from actress Tilda Swinton. Her input serves as the poetic overlay telling the whole truth about the life Jarman led, and the cultural abyss left by his absence.

From *Sebastiane* (1976) to *Blue* (1992), Jarman was the single most crucial figure to British independent cinema through the seventies, eighties, and nineties. He lived as a gay man surfing the joys of gay liberation and the sorrows of AIDS. He lived as a painter and participant observer, noting with pen or camera all that passed before him.

In *Derek*, Julien finds the perfect aesthetic tone, letting you see into the magic of a great creative mind, and leaving you longing for a world with him still in it. Historians can tell us what happened, but it takes another artist to show us what it felt like to be there. When Swinton recites "Dear Derek" at the opening of the film, it could be interpreted as both salutation and adjective because Jarman was dear to so many as both inspiration and friend. The creation of *Derek* will thankfully go counter to Jarman's offhanded last wish and not let him "evaporate."

—JOHN COOPER

Pr: Eliza Mellor, Colin MacCabe, Isaac Julien **Ci:** Nina Kellgren **Ed:** Tilda Swinton, James Mackay **Mu:** Simon Fisher Turner **Narrator:** Tilda Swinton

Saturday, January 19, 6:30 pm
Holiday Village Cinema IV, Park City

Monday, January 21, 8:30 am
Holiday Village Cinema II, Park City

Monday, January 21, 6:30 pm
Rose Wagner Performing Arts Center, SLC

Tuesday, January 22, 12:15 pm
Holiday Village Cinema III, Park City



Dinner with the President: A Nation's Journey

DIRECTORS/SCREENWRITERS: Sabiha Sumar, Sachithanandam Sathananthan

Pakistan, 2007, 52 min., color, Sony HD Cam

English and Urdu with English subtitles

Are dictatorship and democracy mutually exclusive? In a country with cultures as ancient and complex as Pakistan's, the answer to what the future holds is not straightforward. Projected to be the world's third most populous country by 2050, Pakistan has stood at the crossroads of east and west for centuries. Now in the "nuclear club" and an emerging secular democracy amidst neighboring Islamic theocracies, Pakistan plays a critical role in America's war on terrorism. President Pervez Musharraf has long been seen as a key United States ally in the region—a reputation that does not always serve him well in Pakistan.

In *Dinner with the President: A Nation's Journey*, Pakistani filmmakers Sabiha Sumar and Satha Sathananthan request a dinner with their country's leader, and to their surprise, the request is granted. The family dinner with Musharraf and his mother forms the backdrop to a filmic journey through contemporary Pakistan as the filmmakers forego the headlines and search the country for deeper answers.

In surprising encounters with people from across Pakistani society, they reveal a country where ethnic and tribal loyalties struggle against modernization, and religious Islamic forces threaten to make Pakistan a theocracy like Iran. In the crosshairs of change sits the president himself, whose ties to the military and modernization efforts in Pakistan have made him a lightning rod for controversy from across the political spectrum. —CARA MERTES

Pr: Sachithanandam Sathananthan **Ci:** Claire Pijman, Peter Brugman **Ed:** Albert Elings, Eugenie Jansen, Calle Overweg **PMg:** Mohammad Jamal, Julia Rose, Sven Sauer **AssD:** Siraj ul Haq, Anousheh Chapra, Tayyab Siddiqui **PubMat:** Samhita Arni

Sunday, January 20, 3:00 pm
Screening Room, Sundance Resort

Wednesday, January 23, 5:30 pm
Holiday Village Cinema II, Park City

Thursday, January 24, 9:15 pm
Holiday Village Cinema III, Park City

Friday, January 25, 9:00 am
Egyptian Theatre, Park City



Durakovo: Village of Fools Durakovo: Le Village des Fous

DIRECTOR/SCREENWRITER: Nino Kirtadze

France, 2007, 90 min., color, Sony HD Cam

Russian with English subtitles

Orthodox Russian nationalism percolates in a castle outside Moscow, where a portly businessman-turned-guru named Mikhail Morozov presides over Durakovo, a rural hamlet known as the "village of fools." Here Morozov is absolute ruler, overseeing a small band of young initiates who flock to the village from all over Russia to free themselves of the shackles of democracy.

Durakovo has a grand mission—to save the nation from poisonous Western influences. Some of Morozov's subjects come to him unwillingly, forced by parents fed up with their stints of rebellion. When they join the village of fools, the new residents abandon all their former rights and agree to obey their leader's strict rules, hoping to learn subordination and enrich their spiritual lives. Three moral pillars serve as the guiding principles at Durakovo: God, tsar, and fatherland.

Filmmaker Nino Kirtadze attains unfettered access as political and religious leaders gather at the castle to meet with Morozov and dream of a glorious future where Russia is devoid of foreigners. With a keen eye for irony, Kirtadze's camera juxtaposes Morozov and his peers romping naked in the pool and sauna while the young men who serve him toil in backbreaking labor. Purposefully restrained, yet cunningly subversive, *Durakovo* provides a chilling glimpse of fascist ideology on the rise. —DAVID COURIER

Pr: Paul Rozenberg **Ci:** Jacek Petrycki **Ed:** Rodolphe Molla, Nino Kirtadze **So:** Patrick J. Boland

Friday, January 18, 3:00 pm
Screening Room, Sundance Resort

Sunday, January 20, 7:00 pm
Holiday Village Cinema IV, Park City

Tuesday, January 22, 11:30 am
Holiday Village Cinema II, Park City

Friday, January 25, 8:30 am
Holiday Village Cinema II, Park City



In Prison My Whole Life

DIRECTOR: Marc Evans
SCREENWRITERS: Marc Evans, William Francome
 United Kingdom, 2007, 90 min., color, Sony HD Cam

On December 9, 1981, Mumia Abu-Jamal was arrested for the murder of police officer Daniel Faulkner. It was also the day that William Francome was born. Twenty-five years later, Abu-Jamal is still on death row, despite seemingly overwhelming new evidence that should, at the very least, garner him a new trial. Francome goes on a journey to try to understand what happened to Abu-Jamal's case, to expose the truth about racial justice in America.

Francome's youthful perspective provides the ideal viewpoint to examine issues of racism and criminal injustice, illuminating how contemporary they still are. He travels around the United States getting energetic, poetic, and deeply moving interviews with Angela Davis, Alice Walker, Noam Chomsky, Mos Def, Snoop Dogg, and Steve Earle, among others. Along the way, he raises questions about the repercussions and damages of racial injustice, not only to those targeted but to the American culture.

Intricately going through the details of Abu-Jamal's case, *In Prison My Whole Life* works on a number of levels and grows beyond what happened to one man, becoming a critique of the judicial system, capital punishment, and racism in the United States. Marc Evans (*House of America*) returns to the Sundance Film Festival with an inventive and stylish documentary that stresses urgency—Abu-Jamal's life hangs in the balance, but his voice still rings true and loud. —TREVOR GROTH

ExP: Colin Firth, Linda James, Ivo Coulson, Arthur Berndt **Pr:** Livia Firth, Nick Goodwinself
CoP: John Battsek, Domenico Procacci **Ci:** Ari Issler
Ed: Mags Arnold

Preceded by **I Met the Walrus**
 Canada, 2007, 5 min., color, 35mm
 Director: Josh Raskin

Sunday, January 20, 4:00 pm
 Holiday Village Cinema IV, Park City
Monday, January 21, midnight
 Holiday Village Cinema IV, Park City
Tuesday, January 22, 6:00 pm
 Broadway Centre Cinemas IV, SLC
Friday, January 25, 12:15 pm
 Holiday Village Cinema III, Park City



Man on Wire

DIRECTOR: James Marsh
 United Kingdom, 2007, 90 min., color & b/w, 35mm

August 7, 1974—A young Frenchman named Philippe Petit steps out on a wire suspended 1,350 feet above ground between the Twin Towers of the World Trade Center. He dances on the wire with no safety net for almost an hour, crossing it eight times before he is arrested for what becomes known as “the artistic crime of the century.”

In the months leading up to his clandestine walk, Petit assembles a team of accomplices to plan and execute his “coup” in the most intricate detail. How do they pull it off? Moving between New York and his secret training camp in rural France, Petit and his team plot every detail. Like a band of professional bank robbers, the tasks they face seem virtually insurmountable. But Petit is a man possessed; nothing will thwart his mission to conquer the world's tallest buildings.

Unfolding like a delicious heist film, *Man on Wire* brings Petit's extraordinary adventure back to life with visceral immediacy ripened with post-9/11 nostalgia. In candid interviews, Petit and all the key participants relish this chance to tell their story. Buoyed with eye-catching archival footage, clever dramatizations, and delightful visual effects, filmmaker James Marsh, like his daring subject, pulls off an astonishing coup. —DAVID COURIER

ExP: Jonathan Hewes **Pr:** Simon Chinn
CoP: Maureen Ryan, Victoria Gregory **Ci:** Igor Martinovic
Ed: Jinx Godfrey

Tuesday, January 22, 2:30 pm
 Holiday Village Cinema II, Park City

Wednesday, January 23, 9:30 pm
 Redstone Cinemas, Kimball Junction

Thursday, January 24, 6:15 pm
 Holiday Village Cinema III, Park City

Friday, January 25, 6:00 pm
 Broadway Centre Cinemas IV, SLC

Saturday, January 26, 12:15 pm
 Holiday Village Cinema III, Park City



puujee

DIRECTOR/SCREENWRITER: Kazuya Yamada
 Japan, 2006, 110 min., color, Sony HD Cam
 Mongolian/Japanese with English subtitles

On a long trek photographing individuals of many countries, photographer Yoshiharu Sekino happens upon a family in Mongolia. They immediately capture his imagination and become subjects in a photo essay he publishes, but he also forms an ongoing friendship with them. The film depicts their initial encounter and the events of the next five years as Sekino goes away and comes back repeatedly, witnessing changes with each return.

At the center of this moving group portrait is the captivating figure of Puujee, a young girl who becomes the film's pivotal character, and whose destiny seems tied to the hundreds of thousands of agrarian Mongolians who have moved to cities to escape deprivation and the deleterious effects of the new market economy. Already adept at herding animals on horseback, six-year-old Puujee defies Sekino and his omnipresent camera, even though her family members welcome him. Gradually allowing Sekino into her trust, she shares her dream of becoming a teacher. When she finally gets her chance to enter school, the gulf between Puujee and her family yawns ever wider, evident in her rebelliousness and alienation.

Director Kazuya Yamada renders these lives with a disarming simplicity but an equally deceptive sensitivity for arranging images that demonstrate the delicacy and graciousness of a vanishing way of life. Abounding with human dignity, *pujee* is an understated masterpiece of beauty and humanism. —SHANNON KELLEY

Pr: Chikae Honjo, Arata Oshima **Ci:** Hidekazu Sasaki, Yasuhito Simamura **Ed:** Makoto Itou **So:** Morio Watanabe, Satoru Ohata **Ph:** Yoshiharu Sekino
AsD: Tomohito Kodama

Friday, January 18, noon
 Screening Room, Sundance Resort

Saturday, January 19, 1:30 pm
 Broadway Centre Cinemas VI, SLC

Monday, January 21, 4:00 pm
 Holiday Village Cinema IV, Park City

Thursday, January 24, 8:30 pm
 Holiday Village Cinema II, Park City

Saturday, January 26, 1:00 pm
 Holiday Village Cinema IV, Park City



Recycle

DIRECTOR/SCREENWRITER: Mahmoud al Massad
Jordan, 2007, 78 min., color, 35mm
Arabic with English subtitles

What makes a terrorist? In Zarqa, Jordan's second-largest city with close to one million people, it is a much-debated question. Zarqa's political Islamists are a powerful force in this industrial center, and it is the birthplace of Abu Musa al Zarqawi, the brutal leader of Al Qaeda in Mesopotamia, who was killed by American forces in 2005. Many in town knew al Zarqawi, many in his family remain, and Zarqa continues to be a source of new recruits to the jihadist cause.

Inspired by his reporting on al Zarqawi and Al Qaeda for international news agencies, Jordanian/Palestinian filmmaker Mahmoud al Massad returns to Zarqa, where he grew up, to make *Recycle*. With ravishing cinematography that belies the unforgiving landscape, Massad charts the daily life of a religious Islamic man trying to survive in one of Zarqa's poorest neighborhoods.

The film slowly unravels some of the hidden agents of terrorism, revealing them as poverty, humiliation, lack of opportunity, and religious doctrine. Against the backdrop of an age of jihad that spans the globe, these same things define the daily rhythms of a man and his family. Unlike the daily bombardment of dramatic "good and evil" headlines about Islam and the war on terror, *Recycle* suggests that the potential for evil can emerge quietly in the most ordinary of circumstances. —CARA MERTES

Exp: Paul Augustejn, Alexander Goekjian
Pr/Ci: Mahmoud al Massad **CoP:** Irit Neidhardt, Omar Massad, Sabine Groenewegen **Ed:** Ali Hammad, Sammy Chekhes **So:** Emad Ramahy

Preceded by **Salim Baba**
U.S.A., 2007, 15 min., color, 35mm
Director: Tim Sternberg

Saturday, January 19, noon
Broadway Centre Cinemas IV, SLC

Wednesday, January 23, 4:00 pm
Holiday Village Cinema IV, Park City

Thursday, January 24, 11:30 am
Holiday Village Cinema II, Park City

Thursday, January 24, 6:00 pm
Screening Room, Sundance Resort

Friday, January 25, midnight
Holiday Village Cinema IV, Park City



STRANDED: I've come from a plane that crashed on the mountains

DIRECTOR/SCREENWRITER: Gonzalo Arijon
France, 2007, 113 min., color, Sony HD Cam
Spanish with English subtitles

One of the greatest survival stories of all time is finally told by the survivors themselves, brilliantly crafted by their childhood friend and master filmmaker, Gonzalo Arijon. If this is a story that you think you know, think again. In October 1972, a rugby team from Uruguay boarded a plane for a game that they would never play. Their plane crashed in the Andes. Miraculously, 16 of the original 45 passengers managed to defy nature and stay alive for 72 days on a frozen glacier, despite brutal conditions. How they did it became a story that shocked the world.

Arijon goes beyond the lurid tale of cannibalism that swept the headlines to discover the essence of this extraordinary human drama. Exceptionally crafted reenactments set the stage for an experiential journey that unlocks the truth of this amazing story. Thirty-five years later, the survivors and their children revisit the crash site known as the Valley of Tears. One by one, they disclose the intimate details of their harrowing experience—including the precise moment when they realized their only hope was to eat human flesh. Recovered photos and footage of their rescue illuminate the interviews with an immediacy that is palpable. *STRANDED* is a profound parable of the human condition, as hauntingly powerful as it is true. —DAVID COURIER

Ci: Cesar Charlone, Pablo Zubizarreta **Ed:** Claudio Hughes, Samuel Lajus, Alice Larry

Friday, January 18, 6:30 pm
Holiday Village Cinema IV, Park City

Saturday, January 19, 11:45 pm
Holiday Village Cinema III, Park City

Sunday, January 20, 12:15 pm
Holiday Village Cinema III, Park City

Wednesday, January 23, 6:45 pm
Broadway Centre Cinemas V, SLC



Triage: Dr. James Orbinski's Humanitarian Dilemma

DIRECTOR: Patrick Reed
SCREENWRITERS: Patrick Reed, Peter Raymont, Michelle Latimer
Canada, 2007, 90 min., color, Sony HD Cam

How do you make sense of the experiences connected to serving as a humanitarian aid worker during some of the world's greatest tragedies? Dr. James Orbinski, former president of Médecins Sans Frontières (Doctors without Borders) and a 1999 Nobel Peace Prize recipient, bore witness to horrendous suffering and extreme mortality rates during the famine in Somalia, as well as the unfathomable atrocities of the Rwandan genocide in the 1990s. *Triage: Dr. James Orbinski's Humanitarian Dilemma* skillfully captures his journey back to Africa 15 years later, as he revisits the countries where he spent years working, perched on the front lines of civil war. As he writes a book depicting his tenure in the war-torn countries, he hopes to reclaim the word "humanitarian," a term frequently co-opted by governments with ulterior motives. He understandably finds it hard to assemble the words to convey what he saw, as words themselves are too limited.

This intensely emotional film is highly personal and wholly universal, shown through the eyes of one man who observed the worst of the worst. Yet the soft-spoken doctor eloquently reminds us it was not his family that was butchered or starved for political gains. As a visual log, the transcendent film succeeds in finding humanity where little else prevails and illustrates how words can fail to express life's most complex situations. —LISA VIOLA

Ci: John Westheuser **Ed:** Michelle Hozer

Friday, January 18, 6:00 pm
Broadway Centre Cinemas IV, SLC

Monday, January 21, 12:30 pm
Holiday Village Cinema IV, Park City

Tuesday, January 22, 6:45 pm
Broadway Centre Cinemas V, SLC

Thursday, January 24, 4:00 pm
Holiday Village Cinema IV, Park City

Saturday, January 26, 2:30 pm
Holiday Village Cinema II, Park City



Up the Yangtze

DIRECTOR/SCREENWRITER: Yung Chang
Canada, 2007, 93 min., color, Sony HD Cam
 Mandarin with English subtitles

Upon completion, China's mammoth Three Gorges Dam on the Yangtze River will be the largest hydroelectric power station in the world. Progress, though, comes at a price: the dam will displace more than a million residents and destroy numerous cultural and archaeological sites, upending a way of life. In *Up the Yangtze*, filmmaker Yung Chang sensitively examines the effects of this massive project on personal lives, as he follows two young people, each transformed by the construction.

Sixteen-year-old Yu Shui and her family are dismantling their tiny shack along the river's edge to make way for rising waters. She longs to continue her education, but financial circumstances force her to work for Farewell Cruises, a company that ferries tourists to catch a glimpse of the river region before it's too late. The irony of her employment becomes clear as the boat glides along the river, revealing a landscape changing at an alarming pace. Meanwhile, the journey's significance is lost on her coworker Chen Bo Yu, whose good looks and English skills make him an ideal hire. He merely sees his job as an opportunity to make some money.

Beautifully photographed, the film provides a final snapshot of a rapidly disappearing cultural landscape. Juxtaposing the Yangtze's stunning panorama with the reality of Yu Shui's poignant story, Chang shows the tenuous balance between China's rich cultural past and its modernized future. —ROSIE WONG

Pr: Mila Aung-Thwin, Germaine Ying Gee Wong, John Christou **Ci:** Wang Shi Qing **Ed:** Hannele Halm **Mu:** Oliver Alary

Preceded by **Ignite**

U.S.A., 2007, 3 min., color, Sony HD Cam
 Director: Shawn Bannon

Friday, January 18, 12:15 pm
 Holiday Village Cinema III, Park City

Saturday, January 19, 12:30 pm
 Rose Wagner Performing Arts Center, SLC

Saturday, January 19, 11:30 pm
 Holiday Village Cinema II, Park City

Sunday, January 20, 10:00 am
 Holiday Village Cinema IV, Park City

Monday, January 21, noon
 Screening Room, Sundance Resort



The Women of Brukman

Les Femmes de la Brukman

DIRECTOR/SCREENWRITER: Isaac Isitan
Canada, 2007, 90 min., color, Sony HD Cam
 Spanish with English subtitles

Between 2001 and 2003, Argentina saw a new kind of revolution. After a national economic meltdown, with almost 60 percent of the population living in poverty and unemployment rising, factory owners literally walked away from debt-ridden plants. The *fabrica ocupada* phenomenon, where workers started running abandoned factories where they were previously employed, began at this time.

The Women of Brukman is an inspiring *vérité* chronicle of the struggles faced by a group of women who manage to restart a men's suit factory after the owners disappeared overnight—leaving everything except money to pay the bills and the wages due their workers. The Brukman factory has since become an international symbol for workers, standing as an inspiring solution to daunting economic challenges.

Turkish/Canadian filmmaker and journalist Isaac Isitan followed the story for years, capturing the personalities of the women, the detail of factory life, and the scale of the struggle. At one point, in an attempt to stop the workers, the police declare the factory closed and seal off the block. A protest grows, drawing supporters from all over Argentina. And when 50 of the women push their way through a barricade to go to work, tear gas and plastic bullets fly. A long legal battle follows, as the women of Brukman fight to assure their own jobs and gain the dignity of having more control over their lives.

—CARA MERTES

Pr: Carole Poliquin, Isaac Isitan **Ci:** Tolga Kutluay, Isaac Isitan **Ed:** Fernando Lopez Escrive **Mu:** Roberto C. Lopez

Preceded by **Breadmakers**

United Kingdom, 2007, 10 min., color, 35mm
 Director: Yasmin Fedda

Tuesday, January 22, 7:00 pm
 Holiday Village Cinema IV, Park City

Wednesday, January 23, 9:00 pm
 Broadway Centre Cinemas IV, SLC

Thursday, January 24, 11:45 pm
 Holiday Village Cinema III, Park City

Saturday, January 26, 11:30 am
 Holiday Village Cinema II, Park City



Yasukuni

DIRECTOR/SCREENWRITER: Li Ying
Japan/China, 2007, 123 min., color, 35mm
 Japanese with English subtitles

In Japan, ritual is tangible, and respect is as necessary as food and water. In their absence, the social contract erodes and violence can result. This is evidenced in the most dramatic terms at Yasukuni, Japan's Shinto shrine to 2.46 million soldiers who have died in the name of the Japanese emperor. Here honor meets history in daily gatherings of worshippers, visitors, and, increasingly, protesters.

To many in Asia, Yasukuni represents Japan's militaristic past. Some, like South Koreans and Taiwanese, want their ancestors removed because they were forced to serve the emperor. Others believe the soldiers who were convicted of war crimes should not be honored at the shrine. For many Japanese, however, all the soldiers are heroes and their memories revered. The controversy has swept Asia, where South Koreans, Chinese, Taiwanese, and others carry the traumatic memories of such events as the massacre of 300,000 Chinese in Nanking, and the Japanese history of dominating countries in the region.

For award-winning, Chinese-born filmmaker Li Ying, "Yasukuni is like a stage, and all these people reveal themselves upon it." In this bold cinematic observation, Li combines stunning archival footage with *vérité* interviews and scenes of the oldest living swordsmith crafting his last ritual sword, or *yasukunitou*, for the shrine. Throughout, he explores the meaning of war, honor, memory, and oblivion at this most important Japanese shrine. —CARA MERTES

ExP: Zhang Huijun, Hu Yun, Jiang Xuanbin, Li Ying
Pr: Zhang Yuhui, Zhang Huijun, Hu Yun **CoP:** Tetsujiro Yamagami, Li Hongyu, Xu Xiangyun, Bobby KS Wan, Huang Haibo **Ci:** Yasuhiro Hotta, Li Ying **Ed:** Yuji Oshige, Li Ying **So:** Takayuki Nakamura

Friday, January 18, 6:30 pm
 Peery's Egyptian Theater, Ogden

Sunday, January 20, 1:00 pm
 Holiday Village Cinema IV, Park City

Monday, January 21, 7:30 pm
 Broadway Centre Cinemas VI, SLC

Thursday, January 24, 12:15 pm
 Holiday Village Cinema III, Park City

Saturday, January 26, 3:15 pm
 Holiday Village Cinema III, Park City

WORLD CINEMA DRAMATIC COMPETITION

These 16 films provide a window into the thematic and aesthetic concerns of artists around the globe. We present these exceptional works as a way to honor the independent spirit in filmmakers everywhere.



Absurdistan

DIRECTOR: Veit Helmer
SCREENWRITERS: Veit Helmer, Zaza Buadze, Gordan Mihic, Ahmet Golbol
Germany/Azerbaijan, 2007, 88 min., color, 35mm
Russian with English subtitles

Veit Helmer's inventive, allegorical comedy introduces us to Absurdistan, a once beautiful, now utterly desolate, land. In a water-starved village, two childhood sweethearts, Aya and Temelko, await the date (foretold by Aya's grandmother) that a perfect celestial alignment will bless their first night of love. An intrepid inventor, Temelko plans to repair the aging water pipe, but the apathetic older men scoff at his designs. The women, fed up with the men's inaction, take matters into their own hands and declare a strike. No water, no sex. The gender lines are drawn, reinforced with barbed wire, and our young lovers find themselves on opposite sides of a fast-escalating feud.

The imprint of Helmer's imagination is ubiquitous. He directs like a kid tearing through his toy chest. Mechanically obsessed, Helmer filters life through outlandish, homespun contraptions. If Aya's first night of love is to elevate her soul, in Helmer's world, the flight comes courtesy of a rickety scrap-heap rocket atop rusty barrels of kerosene.

Brilliantly satirical (here are villagers who build an elaborate aqueduct, and then collectively forget how it works), ever witty, and dipping self-reflexively into myriad cinematic styles, *Absurdistan* contains the signature theatricality of Helmer's many shorts and earlier feature, *Tuvalu*. It's a philosophic parable that glides weightlessly along (no doubt suspended by pulleys and ropes hooked to a donkey). Welcome to Absurdistan. —JOHN NEIN

ExP: Linda Kornemann **Ci:** George Beridze **Ed:** Vincent Assmann **PrD:** Erwin Prib **Mu:** Shigeru Umebayashi
So: Martin Frühmorgen, Immo Trümpelmann
Principal Cast: Maximilian Mauff, Kristýna Maléřová, Assun Planas, Kaghat Azelarab, Suzana Petricevic

Preceded by **The Object**

United Kingdom, 2007, 6 min., color, 35mm
Director: Leslie Ali

Sunday, January 20, 6:00 pm
Egyptian Theatre, Park City

Tuesday, January 22, 8:30 am
Holiday Village Cinema II, Park City

Tuesday, January 22, 6:00 pm
Tower Theatre, SLC

Wednesday, January 23, 3:00 pm
Egyptian Theatre, Park City

Friday, January 25, 9:30 pm
Peery's Egyptian Theater, Ogden



Blue Eyelids Párpados Azules

DIRECTOR: Ernesto Contreras
SCREENWRITER: Carlos Contreras
Mexico, 2007, 98 min., color, 35mm
Spanish with English subtitles

In a remarkable feature-film debut, Ernesto Contreras gently explores solitude and the quest for love in Mexico. Marina works at a uniform factory, and one day wins an all-expense-paid trip for two from her employer—a trip to a beach paradise. Unfortunately, because of her solitude, she doesn't have anyone to invite as her guest. When Victor unexpectedly presents himself to her as an old friend from high school, she doesn't remember. But it seems that Marina does not remember anything as she quietly wanders through her daily life—as if life is passing her by without any meaning or memory.

Set in a modern Mexican megalopolis, a world filled with pale shades of blue, the film showcases Contreras's steady direction and Cecilia Suárez and Enrique Arreola's wonderful performances, which lend a quiet inertia to the film as they seek love and connectedness. Sometimes we're not quite sure if they're really lonely or want to fall in love, which is often demonstrated with great awkwardness. But the sweetness lies in Marina and Victor's continual efforts to keep trying and seeking, which is a lesson many of us could take as we journey through our lives. —N. BIRD RUNNINGWATER

Pr: Luis Albores, Erika Avila, Sandra Paredes
Ci: Tonatiuh Martínez **Ed:** Ernesto Contreras, José Manuel Cravioto **Mu:** Inaki **Principal Cast:** Cecilia Suárez, Enrique Arreola, Ana Ofelia Murguía, Tiaré Scanda, Luisa Huertas

Preceded by **Juvenile**
United Kingdom, 2007, 11 min., color, 35mm
Director: China Moo-Young

Saturday, January 19, 9:30 pm
Peery's Egyptian Theater, Ogden

Wednesday, January 23, 6:00 pm
Broadway Centre Cinemas IV, SLC

Thursday, January 24, 6:00 pm
Egyptian Theatre, Park City

Friday, January 25, 9:15 pm
Holiday Village Cinema IV, Park City

Saturday, January 26, 8:30 am
Prospector Square Theatre, Park City



Captain Abu Raed

DIRECTOR/SCREENWRITER: Amin Matalqa
Jordan, 2007, 110 min., color, 35mm
Arabic with English subtitles

The first independent film to come out of Jordan, *Captain Abu Raed* will be remembered for more than its historical significance. It is also a beautiful, life-affirming account of the power of storytelling and an ode to the ordinary people we meet along life's path who change our destiny.

Abu Raed is an old airport janitor who has always dreamed of seeing the world, but he's only experienced it vicariously through books and brief encounters with travelers at the airport. In his poor neighborhood, Abu Raed befriends a group of children who show up at his door one morning wanting to hear about his adventures around the world. Because he sports a discarded captain's hat, they all think he was an airline pilot. As their relationships deepen, Abu Raed discovers the grim realities of their lives and tries to make a difference.

With Jordan as a backdrop, the film glows rich in hue and texture, and director Amin Matalqa is an expert at drafting a wide range of human characters to fill the screen. For Abu Raed, dreaming of a different life is a magical thing, but taking action and helping others, no matter what the risk, may be the greatest personal gift of all. —JOHN COOPER

Exp: David Pritchard, Isam Salfiti, Aida Jabaji Matalqa
Pr: Kenneth Kokin, David Pritchard, Amin Matalqa, Laith Majali, Nadine Toukan **Ci:** Reinhart Peschke **Ed:** Laith Majali **PrD:** Gerald Sullivan **Mu:** Austin Wintory **Principal Cast:** Nadim Sawalha, Hussein Al-Sous, Rana Sultan, Udey Al-Qiddissi, Ghandi Saber, Dina Raad-Yaghnem

Wednesday, January 23, 6:00 pm
Egyptian Theatre, Park City

Thursday, January 24, 9:15 am
Holiday Village Cinema III, Park City

Friday, January 25, 5:30 pm
Library Center Theatre, Park City

Saturday, January 26, noon
Screening Room, Sundance Resort



The Drummer Jin Gwu

DIRECTOR/SCREENWRITER: Kenneth Bi
Hong Kong, 2007, 116 min., color, 35mm
Chinese with English subtitles

A remarkable genre redux, Kenneth Bi's gorgeous new feature is a banquet for the mind and the senses. In the underworld of modern-day Hong Kong, Sid Kwan, son of a Triad mob boss and drummer in a band, recklessly rocks the boat between crime families (and not for the first time) when he makes love to Carmen, the beautiful paramour of his father's rival, the notorious Stephen Ma. Sent far away from Ma's vengeful reach by his father, Sid winds up in rural Taiwan: safe for a while, but still restless.

The unexpected happens when he stumbles upon a Zen drumming troupe, rehearsing and living together deep in the forest. Strangely entranced by the passionate and athletic music making, Sid asks to join in, and then to become part of this exclusive community. Impatient at his difficult apprenticeship, Sid soon finds a new sense of balance and a passion for drumming that address the chaos of his former life. But he also learns that his worthiness will mean confronting the legacy of his father and facing the music of his own past mistakes.

A totally unique blend of violence and lyricism, Bi's feature offers agile direction, vivid characterizations, thrilling musical performances, and a strangely compelling harmony between the strikingly different worlds that Sid must straddle to evolve and be free. —SHANNON KELLEY

Ci: Sam Koa **Ed:** Isabel Meier, Kenneth Bi **ArD:** Alex Mok
Mu: Andre Matthias **So:** Tu Duu-Chih **CoD:** Cindy Fog Tai
Cheung Principal Cast: Jaycee Chan, Tony Leung Ka Fai, Josie Ho, Roy Cheung, Lee Sinje, Kenneth Tsang

Sunday, January 20, 3:30 pm
Peery's Egyptian Theater, Ogden

Thursday, January 24, 9:00 pm
Egyptian Theatre, Park City

Friday, January 25, 6:15 pm
Holiday Village Cinema III, Park City

Saturday, January 26, 9:00 am
Egyptian Theatre, Park City



I Always Wanted to be a Gangster

J'ai Toujours Rêvé d'Être un Gangster

DIRECTOR/SCREENWRITER: Samuel Benchetrit

France, 2007, 113 min., b/w, 35mm

French with English subtitles

At the center of Samuel Benchetrit's charming existential comedy about wishful criminality are four stories and an unadorned roadside cafeteria.

A small-time hood decides to hold up the cafeteria, despite having mislaid his gun and the keys to his car, but has second thoughts when he's captivated by the waitress. A pair of good-natured kidnapers hold a teenage girl for ransom but fail to anticipate her suicidal tendencies. Two musicians (once friends) meet by chance. One is successful, the other sees a chance to settle the score. Finally, four retired crooks spring their ailing buddy from a hospital and head to their old hideout, where they entertain the notion of a heist for old time's sake.

In this sharply written, energetic second feature full of playful references, wry humor, and a loving sense of cinema (beautiful black and white images), what links the stories is the irony that these people aren't gangsters at all. Their romantic conception of crime is simply a function of feeling slighted by life. They share a desire for something better. Beneath the humor, Benchetrit finds in his actors a warmth and weight of experience that transform the material: the wistful reminiscences of old-timers who miss their hideout (now the cafeteria) or the smile of a girl who finds affection for her kidnapers. The heaviest lifting is done with the slightest touch. —JOHN NEIN

Pr: Olivier Delbosc, Marc Missonnier **Ci:** Pierre Aim **Ed:** Sophi Reine **PrD:** Nicolas Faure **So:** Miguel Rejas **CoD:** Hanna Sjödin **Principal Cast:** Anna Moughlalis, Edouard Baer, Jean Rochefort, Laurent Terzieff, Jean-Pierre Kalfon, Venantino Venantini

Friday, January 18, 9:30 pm
Peery's Egyptian Theater, Ogden

Wednesday, January 23, 9:00 pm
Egyptian Theatre, Park City

Thursday, January 24, 11:30 pm
Holiday Village Cinema II, Park City

Friday, January 25, 9:00 pm
Broadway Centre Cinemas IV, SLC

Saturday, January 26, noon
Egyptian Theatre, Park City



Just Another Love Story

Kærlighed På Film

DIRECTOR/SCREENWRITER: Ole Bornedal

Denmark, 2007, 90 min., color, 35mm

Danish with English subtitles

If the first order of business for any self-respecting film noir is a dead body with a story to tell, Ole Bornedal is quick to oblige. But rest assured that this twisted, visually energized genre bender has no further use for "custom," and *Just Another Love Story* is anything but.

Jonas is a crime photographer, a family man, and a generally beleaguered resident of suburban malaise until he's involved in a car accident that leaves a stranger, Julia, unconscious in the hospital. Curiosity compels Jonas to visit her, but when Julia's family mistakes him for her boyfriend, Sebastian (whom they've never met), Jonas readily steps into the role. His pretense would be short lived, but Julia awakes with amnesia and, enlivened by the new identity he's inherited, Jonas maintains the deception. Of course, memories return. And so do boyfriends.

Playing with flashbacks, employing a linearly fractured narrative, and freely manipulating noir's standard devices and archetypes, Bornedal's dexterity with genre conventions is on full display here. Constantly aware of what's predictable, he heads in the opposite direction. Moreover, he latches on to a completely universal impulse—the desire to reinvent ourselves. But fatalism rules in noir, and the cruel irony—tailor-made for that dead body—is that living a life that isn't yours is a dangerous game, an illusory freedom. The truth always comes knocking at your door. —JOHN NEIN

Pr: Michael Obel **Ci:** Dan Laustsen **Ed:** Anders Villadsen **PrD:** Anders Engelbrecht **So:** Nino Jacobsen, Niels Arild **Principal Cast:** Anders W. Berthelsen, Nikolaj Lie Kaas, Charlotte Fich, Dejan Cukic, Ewa Fröling, Rebecka Hemse

Saturday, January 19, 6:00 pm
Egyptian Theatre, Park City

Sunday, January 20, midnight
Holiday Village Cinema IV, Park City

Monday, January 21, 3:00 pm
Egyptian Theatre, Park City

Wednesday, January 23, 6:30 pm
Redstone Cinemas, Kimball Junction

Saturday, January 26, 3:00 pm
Screening Room, Sundance Resort



King of Ping Pong

Ping Pongkingen

DIRECTOR: Jens Jonsson

SCREENWRITERS: Jens Jonsson, Hans Gunnarson

Sweden, 2007, 107 min., color, 35mm

Swedish with English subtitles

In icy Sweden, 16-year-old Rille faces a daily grind, trying to get through life's hassles with grace. Plump and moody, he's the butt of many a school joke and only an onlooker where girls are concerned. Home life has its own challenges: his single mom is dating a nerdy older man, his absent father (a professional underwater diver) is charismatic but undependable and usually drunk, and Rille and his younger brother, Erik, struggle to feel grounded in the domestic game of musical chairs.

Rille's one refuge is in ping pong. He's an accomplished player, and supervises a community ping-pong program for kids, acting as mentor and, okay, as a sort of self-appointed king over his younger subjects. The entire formula of Rille's life makes for a tenuous equilibrium, and this is threatened when family secrets are accidentally disclosed, setting Rille and Erik on an emotional collision course. But in his pained progress toward the chaotic adult world, Rille occasionally catches a glimpse of the possibility of surviving and thriving.

Director Jens Jonsson renders this delicate story with finesse and a quiet humor that infuses everyday drama, and even a few shocking moments of near calamity, with lightness and warmth. Outwardly quiet, but abuzz with emotional interest, *King of Ping Pong* is a lovingly etched portrait of the awkward years, certain to be familiar to many filmgoers. —SHANNON KELLEY

Pr: Jan Blomgren **Ci:** Askild Vik Edvardsen **Ed:** Kristofer Nordin **PrD:** Josefin Åsberg **Mu:** Martin Willert **Principal Cast:** Jerry Johansson, Hampus Johansson, Georgi Staykov, Ann-Sofie Nurmi, Fredrik Nilsson

Friday, January 18, 9:00 pm
Egyptian Theatre, Park City

Saturday, January 19, 9:15 am
Holiday Village Cinema III, Park City

Sunday, January 20, 3:15 pm
Holiday Village Cinema III, Park City

Tuesday, January 22, 6:30 pm
Peery's Egyptian Theater, Ogden

Friday, January 25, 7:30 pm
Broadway Centre Cinemas VI, SLC



Máncora

DIRECTOR: Ricardo de Montreuil
SCREENWRITERS: Oscar Orlando Torres, Angel Ibarguren, Juan Luis Nugent
Spain/Peru, 2007, 100 min., color, Sony HD Cam
 Spanish with English subtitles

Road movie, love story, and spiritual odyssey: Ricardo de Montreuil's richly atmospheric *Máncora* is that rare film so sensual that not only do you watch it, but you also feel it. From the stunning actors to the lush locations, it washes over you like a warm ocean wave, transporting you to the beautiful Peruvian location as it tells an intoxicating tale of forbidden desire.

To cope with his father's recent suicide, Santiago decides to escape the harsh Lima winter for the picturesque beach town of Máncora. Upon his departure, he receives an unexpected visit from his beautiful stepsister, Ximena, and her arrogant husband, Inigo. The three take off on a party-fueled road trip, picking up a bohemian hitchhiker along the way before arriving in Máncora. Once in the beach town, they let loose, causing romantic tensions that threaten to tear the group apart.

Máncora is a dazzling second feature by de Montreuil and a remarkable vehicle for his amazing young actors—Elsa Pataky, Jason Day, and Enrique Murciano. They scintillate on screen, nearly combust against the breathtaking backdrop. The intense, almost-physical force of the film's visuals creates a truly transforming experience. Indeed the magic of the film's imagery, music, and location provides a passionate journey into a world rarely seen in film, and shows off the immense talents of an exciting new cinematic voice. —TREVOR GROTH

Exp: Antonio Gijón **Pr:** Diego Ojeda **Ci:** Leandro Filloy
Ed: Luis Carballa, Ricardo de Montreuil **MuS:** Lynn Fainchtein **Mu:** Angelo Milli **Principal Cast:** Elsa Pataky, Jason Day, Enrique Murciano, Phellipe Haagensen, Liz Gallardo

Preceded by **The Sound of People**
 Ireland, 2007, 7 min., color, 35mm
 Director: Simon Fitzmaurice

Sunday, January 20, 9:00 pm
 Egyptian Theatre, Park City

Monday, January 21, 11:45 pm
 Holiday Village Cinema III, Park City

Tuesday, January 22, noon
 Egyptian Theatre, Park City

Wednesday, January 23, 9:00 pm
 Tower Theatre, SLC



Megane

Glasses

DIRECTOR/SCREENWRITER: Naoko Oigami
Japan, 2007, 106 min., color, 35mm
 Japanese with English subtitles

Among the most memorable things about *Megane* are an empty white beach, a luminous turquoise sea, and a verdant country road. Descending on this paradise, Taeko, a buttoned-up, bespectacled woman dragging a very large suitcase, checks into a tiny seaside inn. Expecting to be left alone, she's put off when the hotel's proprietor, Yuji, sits down to eat with her. She's even more disgruntled when Sakura, a placid, revered older woman, takes the liberty of entering Taeko's room to wake her up! But seeking haven at another hotel proves farcical, and Taeko sheepishly returns to her unconventional hosts. Relieved, she gradually tunes into their simple community and cultivates what Yuji calls "the talent to be here."

There's a lot of talk about the "visceral power of film." But *Megane* takes a step further, manifesting a process whereby the viewer can partake in the characters' peace. As Yuji and Sakura prepare exquisite meals and practice playful exercises on the sand, we, like Taeko, begin to yield to their pace and absorb their benevolence. As all engage in "twilighting," a pastime involving staring into space, we, too, find that our breathing deepens, our gaze relaxes. Watching *Megane* becomes a meditation.

A soulful journey rife with subtle "aha" moments, *Megane* is minimalist and quiet, but never didactic or serious. Like a good Buddhist teacher, its unexpected humor delights and thaws us. —CAROLINE LIBRESCO

Exp: Hanako Kasumisawa, Seiji Okuda, Kumi Kobata
Pr: Shuichi Komuro, Enma Maekawa **Ci:** Noboru Tanimine **Ed:** Shinichi Fukushima **Principal Cast:** Satomi Kobayashi, Mikako Ichikawa, Ryo Kase, Ken Mitsuishi, Masako Motai, Hiroko Yakushimaru

Preceded by **Oiran Lyrics**
 Japan, 2007, 8 min., color, Sony HD Cam
 Japanese with English subtitles
 Director: Ryosuke Ogawa

Friday, January 18, 9:00 pm
 Broadway Centre Cinemas IV, SLC

Saturday, January 19, 3:00 pm
 Egyptian Theatre, Park City

Sunday, January 20, 8:30 am
 Holiday Village Cinema II, Park City

Monday, January 21, 8:30 pm
 Holiday Village Cinema II, Park City



Mermaid

Rusalka

DIRECTOR/SCREENWRITER: Anna Melikyan
Russia, 2007, 115 min., color, 35mm
 Russian with English subtitles

Once upon a time a girl named Alisa lived by the sea. She let life carry her along, never struggling, always adapting to changing conditions and historical events. The only unusual thing about Alisa was her gift of making wishes come true. When she found herself in metropolitan Moscow, chance took her by the hand and introduced her to a man with a cross on his chest that read "save and protect." Alisa took one look at the man, and her life changed forever.

This romance provides the framework on which writer/director Anna Melikyan hangs her dreams. Superbly conceived, brilliantly executed, it's a modern-day fairy tale, containing surreal humor while reveling in the world of a girl's imagination. Immensely visually inventive, the style is used to perfection to carry the story. Never does the fancy camera trickery get in the way of the plot. Instead, it accentuates and brings to life the unique world where Alisa lives. Critical to the charm of the film is the performance by Masha Shalaeva. Stare into her eyes for a second, and you will be lost in a world of wonder and savvy innocence.

Fusing myth, dream, and warped reality with abundant invention, the film is an ingenious vision of dark enchantment. *Mermaid* marks the emergence of a marvelously gifted filmmaker and represents commercial art-house cinema at its very best.

—TREVOR GROTH

Ci: Oleg Kirichenko **Ed:** Alexander Andrushenko, Karen Oganasyan, Maksim Smirnov **ArD:** Ulyana Ryabova
Mu: Igor Vdovin **Principal Cast:** Masha Shalaeva; Yevgeniy Ciganov; Maria Sokolova; Nastya Doncova, Irina Skrinenchenko, Veronica Skugina

Tuesday, January 22, 9:00 pm
 Egyptian Theatre, Park City

Thursday, January 24, 9:00 am
 Egyptian Theatre, Park City

Friday, January 25, 6:30 pm
 Redstone Cinemas, Kimball Junction

Saturday, January 26, 11:30 am
 Prospector Square Theatre, Park City



Perro Come Perro Dog Eat Dog

DIRECTOR: Carlos Moreno
SCREENWRITERS: Alonso Torres, Carlos Moreno
Colombia, 2007, 106 min., color, 35mm
Spanish with English subtitles

Set in the Colombian crime world, Carlos Moreno's smartly scripted debut feature, *Perro Come Perro*, depicts a brutal universe where gangsters are as vicious as rabid street dogs and voodoo reigns as the supreme form of punishment, doling out karmic fate to its thuggish denizens.

El Orejón is a violent and agoraphobic crime boss who lives surrounded by telescopes in a luxury high-rise apartment in the center of the city. When his godson William Medina is killed, he beseeches Iris, a voodoo priestess, to avenge the murder by casting a deadly spell on the shooter. While Iris conducts her black magic, miles from her a small-town heavy named Victor Peñaranda is carrying out a job to collect money from a slippery pair of twins. He makes a disastrous decision to break the sacred law of the crime world—he keeps the cash for himself. His choice unwittingly sets off a detonation pattern that wreaks havoc through two cities and the realm of the netherworld.

Energetic direction, beautiful lensing, and fantastic performances—led by Marlon Moreno and Oscar Borda—bring this gripping thriller to life. *Perro Come Perro* is one of the best genre films to come out of Colombia in years and marks Carlos Moreno as an exciting talent to watch. —SHARI FRILOT

Exp: Diego F. Ramírez, Carolina Barrera, Rodrigo Guerrero **Ci:** Juan C. Gil **Ed:** Felipe Guerrero, Santiago Palau, Carlos Moreno **ArD:** Jaime Luna **CoD:** Luz H. Cardenas **UPM:** Jhonny Hendrix **Principal Cast:** Marlon Moreno, Oscar Borda, Álvaro Rodríguez, Blas Jaramillo, Paulina Rivas

Friday, January 18, 6:00 pm
Egyptian Theatre, Park City

Saturday, January 19, 5:30 pm
Holiday Village Cinema II, Park City

Sunday, January 20, 9:00 am
Egyptian Theatre, Park City

Sunday, January 20, 9:30 pm
Redstone Cinemas, Kimball Junction

Wednesday, January 23, 7:30 pm
Broadway Centre Cinemas VI, SLC



Riprendimi Good Morning Heartache

DIRECTOR: Anna Negri
SCREENWRITERS: Anna Negri, Giovanna Mori
Italy, 2007, 93 min., color, Sony HD Cam
Italian with English subtitles

A fresh voice emerges from Italian cinema in the person of Anna Negri with her new film *Riprendimi*, which features the best young Italian actors working today.

Shot on location in Rome, it is the all-too-familiar story of a couple breaking up, and the effect it has on the lives of those around them. In Negri's account, a documentary team sets out to capture the effect that an "actor's life," and in turn the inherent financial stress, has on "the perfect couple." What these documentarians don't expect is to stumble headlong into a situation fret with the turmoil of a modern-day life crisis. Alternately emotional and funny, these characters' plights, we soon realize, are universal. A comic tension is created by pitting the analytical intentions of the filmmakers against the desire to get involved in the messy, raw lives of the protagonists. Girlfriends bond with girlfriends, the boys enable each other's bad-boy behavior, and the filmmakers find themselves in the middle and over their heads.

Riprendimi is a sweet confection that is as much fun to look at as it is to ingest. What is unique is the clever way Negri slyly plays with the conventions of filmmaking by weaving together sassy, naturalistic dialogue; close-up vérité style; and the time-honored film-within-a-film device. —JOHN COOPER

Exp: Roberto Manni **Pr:** Francesca Neri **Ci:** Gian Enrico Bianchi **Ed:** Ilaria Fraioli **ArD:** Roberto De Angelis **CoD:** Antonella Cannarozzi **Principal Cast:** Alba Rohrwacher, Marco Foschi, Valentina Lodovini, Stefano Fresi, Alessandro Averone

Preceded by **By Modern Measure**
U.S.A., 2006, 5 min., b/w, Sony HD Cam
Director: Matthew Lessner

Monday, January 21, 9:00 pm
Egyptian Theatre, Park City

Tuesday, January 22, midnight
Holiday Village Cinema IV, Park City

Wednesday, January 23, 1:00 pm
Holiday Village Cinema IV, Park City

Friday, January 25, 6:00 pm
Tower Theatre, SLC



Strangers

DIRECTORS/SCREENWRITERS: Erez Tadmor, Guy Nattiv
Israel, 2007, 85 min., color, 35mm
Hebrew with English subtitles

If you've ever been swept up in a love affair that leaves you dizzy (or wanted to be), you will find yourself viscerally entwined with *Strangers*, Erez Tadmor and Guy Nattiv's riveting story of impossible love—based on their 2004 award-winning Festival short.

An Israeli kibbutznik, Eyal, and a Palestinian living in Paris, Rana, both descending on Berlin for the World Cup finals, meet accidentally when their identical backpacks get switched on the subway. This chance encounter turns into three days of magnetic attraction as they fall in love amidst crowds of roaring soccer fans. But as Rana jets suddenly and inexplicably back to Paris, the second Israel-Lebanon war breaks out, and a conflicted Eyal decides to search for Rana in spite of it all. Once in Paris, harsh realities of displacement, opposing opinions on the war, allegiances, and responsibilities test their bond. Yet it is on Europe's neutral ground that Rana and Eyal are somehow able to transcend deep wounds of the Israeli-Palestinian conflict and relate as individuals. Their inextricably linked history and common homeland, certainly a source of discord, also seem to generate an intrinsic intimacy between them.

Shot largely hand-held and fueled by powerfully immediate, improvisational performances against the backdrop of real events in summer 2006, *Strangers* reflects the urgency and freshness of a younger generation seeking to reconnect with and humanize the "enemy" in their midst. —CAROLINE LIBRESCO

Pr: Chilik Michaeli, Tami Leon, Avraham Pirchi **LP:** Shai Michaeli **Ci:** Ram Shweky **Ed:** Yuval Orr **Mu:** Eyal Leon Katzav **So:** Yisrael David **Principal Cast:** Liron Levo, Lubna Azabal, Dominique Lollia, Patrick Albenque, Abdallah el Akal, Roger Dumas

Preceded by **Paradise**
France, 2006, 3 min., color, Sony HD Cam
Director: Yi Zhou

Saturday, January 19, 9:00 pm
Egyptian Theatre, Park City

Sunday, January 20, 11:45 pm
Holiday Village Cinema III, Park City

Monday, January 21, noon
Egyptian Theatre, Park City

Wednesday, January 23, 3:00 pm
Screening Room, Sundance Resort

Friday, January 25, midnight
Broadway Centre Cinemas IV, SLC



Under the Bombs

Sous les Bombes

DIRECTOR: Philippe Aractingi
SCREENWRITERS: Philippe Aractingi, Michel Léviant
Lebanon, 2007, 98 min., color, Sony HD Cam
 Lebanese with English subtitles

In the summer of 2006, Lebanon was relentlessly bombed for 34 days in a row. Bold and riveting, *Under the Bombs* is Philippe Aractingi's captivating account of what happens next. Amidst the smoke and turmoil, the beautiful, wealthy Zeina returns from abroad in a frivolously bright blue dress that starkly contrasts the dark reality she faces. Desperate for a cab, she meets Tony, an oddly endearing driver who, because of her beautiful eyes, risks the perilous drive to the heavily affected southern region to search for her missing sister and son.

Against a scarred terrain of sun-drenched ruins, bombed-out roads, and lush lands peppered with live cluster shells, Zeina frantically grasps at strands of information to uncover her family's whereabouts. Meanwhile, an unlikely intimacy takes root between Zeina and Tony that eludes romantic clichés to become another kind of love: the recognition of a shared humanity that renders differences of class, religion, and politics irrelevant.

Shot 10 days into the actual bombings with many nonactors, Aractingi's sophisticated film hovers willfully between narrative and documentary, lending rare authenticity and access to an emotionally powerful, fast-paced, and haunting story. Nuanced, complex characters illuminate the personal trauma of war, effectively leaving behind the reactionary politics of either warring side, Hezbollah or the Israeli military. Instead, we are offered the possibility of salvaged hope, new beginnings, and ultimately, peace—from under the bombs. —ROYA RASTEGAR

Pr: Hervé Chabaliere, Francois Gohen-Séat, Paul Raphael, Philippe Aractingi **Ci:** Nidal Abdel Khalek **Ed:** Deena Charara **Mu:** René Aubry **So:** Mouhab Chanesaz **ArTrans:** Anjo Rihane **Principal Cast:** Nada Abou Farhat, Georges Khabbaz, Bshara Atallay, Rawia Elchab

Friday, January 18, 9:00 pm
 Tower Theatre, SLC

Monday, January 21, 6:00 pm
 Egyptian Theatre, Park City

Tuesday, January 22, 9:00 am
 Egyptian Theatre, Park City

Thursday, January 24, 1:00 pm
 Holiday Village Cinema IV, Park City



The Wave

Die Welle

DIRECTOR: Dennis Gansel
SCREENWRITERS: Dennis Gansel, Peter Thorwarth, based on Todd Strasser's novel
Germany, 2008, 101 min., color, 35mm
 German with English subtitles

When Rainer Wegner, a popular high school teacher, finds himself relegated to teaching autocracy as part of the school's project week, he's less than enthusiastic. So are his students, who greet the prospect of studying fascism yet again with apathetic grumbling. "The Nazis sucked. We get it." Struck by the teenagers' complacency and unwitting arrogance, Rainer devises an unorthodox experiment. But his hastily conceived lesson in social orders and the power of unity soon grows a life of its own.

In probing the underpinnings of fascism, *The Wave* is far from a social studies lesson. As with his previous film, *Before the Fall*, director Dennis Gansel fashions an energetic, gripping drama that cuts through superficial ideological interrogatives and goes straight for the veins—the human psychologies and individual behaviors that contribute to collective movements. In unpeeling the emotional layers and contradictions of his characters (the need to belong, to be empowered, to escape social distinctions), Gansel offers a humanistic perspective on the terrifying irony that these students may welcome the very things they denounce.

And lest we too easily dismiss this cautionary tale, it's noteworthy that the true story that prompted Todd Strasser's novel *The Wave* (from which the film was adapted) did not take place in Germany, but at a high school in Palo Alto. —JOHN NEIN

Pr: Christian Becker, Nina Maag **CoP:** Anita Schneider, Martin Moszkowicz, Franz Kraus, David Groenewold **Ci:** Torsten Breuer **Ed:** Ueli Christen **PrD:** Knut Loewe **Mu:** Heiko Maile **Principal Cast:** Juergen Vogel, Frederick Lau, Max Riemelt, Jennifer Ulrich, Christiane Paul

Friday, January 18, 3:00 pm
 Egyptian Theatre, Park City

Saturday, January 19, 9:00 am
 Egyptian Theatre, Park City

Sunday, January 20, 9:30 pm
 Holiday Village Cinema IV, Park City

Monday, January 21, 9:45 pm
 Broadway Centre Cinemas V, SLC

Wednesday, January 23, 8:30 pm
 Prospector Square Theatre, Park City



The Wind and the Water

Burgua dii Ebo

DIRECTORS/SCREENWRITERS: Vero Bollow and the Igar Yala Collective
Panama, 2007, 100 min., color, 35mm
 Kuna/Spanish with English subtitles

A tender, yet powerful, coming-of-age story, *The Wind and the Water* is a rare feature from Panama that offers an unprecedented glimpse into how identity, youth agency, and cultural transition play out in a native pueblo on the edge.

Machi and Rosy are two native Kuna Yala babies born at the same time, but under very different circumstances. Machi grows up in Kuna Yala territory speaking the native tongue and learning the traditional ways of his fishing village. Rosy grows up in Panama City speaking Spanish, wearing matching pink outfits, and sporting dreams of becoming a fashion model. By the time Machi and Rosy are 15, a big development company has the Kuna Yala territories in its crosshairs. The company puts powerful machinations in motion against the community to displace the Indigenous population and build resort hotels on their pristine shores. What the company doesn't know is that the wind blowing through two very special coconut trees creates a powerful force in Machi and Rosy that may prove very difficult for the company to defeat.

There is a bold uniqueness to Vero Bollow and the Igar Yala Collective's filmmaking style, marked by musical rhythms and an energetic fluidity. Precise and simple, *The Wind and the Water* is an inspirational accomplishment of intergenerational storytelling that radiates rays of warmth, sweetness, and hope. —SHARI FRILOTT

Pr: Vero Bollow **CoP:** Miguel Sánchez **Ed:** Vero Bollow and the Igar Yala Collective **Principal Cast:** Benjamin Avila, Yirelis Adjani Smith, Ologwagdi, Arosemena Algis

Tuesday, January 22, 6:00 pm
 Egyptian Theatre, Park City

Wednesday, January 23, 10:00 am
 Holiday Village Cinema IV, Park City

Wednesday, January 23, 10:30 pm
 Broadway Centre Cinemas VI, SLC

Thursday, January 24, 3:00 pm
 Egyptian Theatre, Park City

Credit Legend EXP: Executive Producer Pr: Producer CoP: Coproducer A&P: Associate Producer Ci: Cinematographer Ed: Editor PrD: Production Designer ArD: Art Director So: Sound Mu: Music CoD: Costume Designer Ca: Casting Director

PREMIERES

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WEEKLY

To showcase the diversity of contemporary cinema, the Sundance Film Festival's Premieres program offers a selection of the latest work from established directors and world premieres of highly anticipated films.



Assassination of a High School President

DIRECTOR: Brett Simon

SCREENWRITERS: Tim Calpin, Kevin Jakubowski
U.S.A., 2008, 90 min., color, 35mm

Director Brett Simon's feature debut is an intricately crafted high school drama that strays from the typical teenage fare and manages to keep what at first seems like a familiar plot twisting and turning until the very last frame. Combining a keen sense of relief that no one can make you go back to high school with an equally strong desire to return and make all of the cool kids realize that there's life past graduation, *Assassination of a High School President* deftly captures a new kind of grown-up teenage angst.

Sophomore Bobby Funke, played with witty nuance by Reece Thompson, is a self-described newspaper dork whose social skills are severely lacking in this high school hierarchy, yet he is instantly recognizable as the person with the most promising future in his class. Determined to win a spot in a coveted summer journalism program, he finds himself at the epicenter of a story that threatens the entire social structure of St. Donovan's High School—everyone from jocks to misfits to Bruce Willis's campy and over-the-top principal. The rest of the perfectly cast ensemble creates a high school from hell, where anything seems possible, especially since every character seems to be 16 going on 30. Giving any hints about the way this film turns out would only destroy the fun.

—ADAM MONTGOMERY

Pr: Bob Yari, Roy Lee, Doug Davison **Ci:** M. David Mullen
Ed: William Anderson **Principal Cast:** Mischa Barton, Reece Daniel Thompson, Bruce Willis, Michael Rapaport, Kathryn Morris, Josh Pais

Wednesday, January 23, 6:15 pm

Eccles Theatre, Park City

Thursday, January 24, 11:30 pm

Prospector Square Theatre, Park City

Saturday, January 26, 6:30 pm

Rose Wagner Performing Arts Center, SLC



Be Kind Rewind

DIRECTOR/SCREENWRITER: Michel Gondry
U.S.A., 2007, 101 min., color, 35mm

The fertile and irrepressible imagination of Michel Gondry is again on display in this wildly original comedy, *Be Kind Rewind*, a film whose simplicity of vision, inventiveness, and charm remind us of why we first fell in love with film. It's a journey that begins in a New Jersey video store, a place that already seems nearly obsolete.

When Jerry (Jack Black) accidentally erases all the tapes in the store because he has become magnetized (just stay with me on this...), he and his best friend Mike (Mos Def) decide to remake the lost movies to keep alive the ailing business of their temporarily absent boss, Mr. Fletcher (Danny Glover). And when their peculiarly inspired versions of Hollywood classics become a surprise hit with their neighborhood clientele, they are soon in full-scale production, remaking everything from *Ghostbusters* to *King Kong*. This, of course, cannot be permitted by the powers that be, so the friends and their now-retained employer face losing the store unless they can come up with a plan.

Whether it's *Eternal Sunshine of the Spotless Mind*, *The Science of Sleep*, or *Be Kind Rewind*, Gondry, along with a remarkable artistic team, operates in a creative sphere that sets him apart. His ability to touch, stimulate, and entertain us is rare, really exceptional, and the mark of a filmmaker who clearly loves his craft. —GEOFFREY GILMORE

Exp: Toby Emerich, Guy Stodel **Pr:** Michel Gondry, Julie Fong, Georges Bermann **Ci:** Ellen Kuras **Principal Cast:** Jack Black, Mos Def, Mia Farrow, Danny Glover

Sunday, January 20, 3:15 pm
Eccles Theatre, Park City

Monday, January 21, 8:30 am
Library Center Theatre, Park City

Tuesday, January 22, 9:30 pm
Redstone Cinemas, Kimball Junction

Thursday, January 24, 6:30 pm
Peery's Egyptian Theater, Ogden

Saturday, January 26, 9:00 pm
Tower Theatre, SLC



CSNY Déjà Vu

DIRECTOR: Bernard Shakey
SCREENWRITERS: Neil Young, Mike Cerre
U.S.A., 2006, 96 min., color, 35mm

If you grew up, as I did, with your dorm room full of albums by Crosby, Stills, Nash, and Young and antiwar activities as part of your daily agenda, you may approach the Freedom of Speech Tour with preconceptions about its motivations and content based on the band you remember. Although the chronicle of that tour, *CSNY Déjà Vu*, is indeed a look back at the politics and anti-Vietnam War sentiment, its real value lies in its rejection of simple nostalgia and its ability to focus on the present day.

As both a portrait of a band and an examination of artistic process, *CSNY Déjà Vu* is filmmaking that is self-centered, yet fresh and critical. Today's generation must be as tired of hearing about the '60s as we were of an earlier era, and this depiction of the tour is anything but preaching to the converted. Part performance, part commentary, and very much a call for activism, *CSNY Déjà Vu* is relevant because we ignore the lessons of history at our peril.

Featuring music from Neil Young's controversial *Living with War* CD, this evocative and edgy film documents reactions from fans to a band that has remained committed to issues of politics and art for more than four decades. Since history seems to repeat itself, perhaps our artists best illustrate what we need to remember. —GEOFFREY GILMORE

Pr: L.A. Johnson **Ci:** Mike Elwell **Ed:** Mark Faulkner

Friday, January 25, 9:30 pm
Eccles Theatre, Park City

Saturday, January 26, 9:15 am
Eccles Theatre, Park City

Sunday, January 27, 12:30 pm
Rose Wagner Performing Arts Center, SLC



The Deal

DIRECTOR: Steven Schachter
SCREENWRITERS: William H. Macy, Steven Schachter
Canada, 2007, 98 min., color, 35mm

What does it look like when a Hollywood movie producer suddenly has nothing to lose? Meet Charlie Berns, a guy whose suicidal tendencies give him the chutzpah to con a major studio into a \$100 million deal on a script he hasn't even read.

At the very moment when his idealistic screenwriter nephew knocks on the door, totting a solemn art-house period script about Benjamin Disraeli, Charlie has literally had it with life. But the trade papers have announced that a recently converted black action star is actively seeking Jewish material, so the serendipity is too absurd to resist. Charlie masterminds a plan, making it impossible for the studio not to green-light this project, which, while Jewish, couldn't be further from an action flick. No matter. In Hollywood, perception is everything. Along the way, Charlie meets his match in Deidre Hearn, a sharp-witted development executive who sees right through his games but also recognizes that maybe his caution-to-the-wind philosophy has serious merit.

The mischievous charm in this smart screwball satire about renegade producers bamboozling a soul-crushing industry hinges on the wonderfully crackly Tracy-Hepburn chemistry between William Macy and Meg Ryan. Steven Schachter's tongue-in-cheek romp revels in sending up Hollywood stereotypes—zealous star, histrionic director, slippery suits—but also Ryan's legacy as romantic comedy's "it" girl, and even the notion that it's possible to make a meaningful movie. —CAROLINE LIBRESCO

Pr: Irene Litinsky, Michael Prupas, Keri Nakamoto **Ci:** Paul Sarossy **Ed:** Matt Friedman **Principal Cast:** William H. Macy, Meg Ryan, LL Cool J

Tuesday, January 22, 9:30 pm
Eccles Theatre, Park City

Wednesday, January 23, 8:30 am
Prospector Square Theatre, Park City

Sunday, January 27, 3:30 pm
Rose Wagner Performing Arts Center, SLC



Death in Love

DIRECTOR/SCREENWRITER: Boaz Yakin
U.S.A., 2007, 100 min., color, Sony HD Cam

What burdens do the survivors of those who survived carry? A young woman in a Nazi concentration camp saves her life by seducing the young doctor who performs medical experiments on prisoners. Cut to decades later, when that same woman (played by Jacqueline Bisset) is living in New York City and married with two grown sons.

The two siblings have developed differently under a mother with a long history of erratic behavior. The younger one can't cope at all, and the older one copes too well. Portrayed by Josh Lucas, he is now 40 years old and hides out in psychosexual escapades and a job at a fraudulent modeling agency scamming the young and hopeful. He is good at them both—too good. So why is he growing increasingly frightened? Is he losing his game? His sexual prowess and intellectual diatribes no longer make him feel better. He will have to change to survive.

Boaz Yakin returns to Sundance with a wonderfully insightful, yet personal, film about family, guilt, ambition, lust, and the impossible task of trying to live without them. The detailed performances of the talented cast capture the subtleties of characters maneuvering through a minefield of family relationships. *Death In Love* reminds us that no matter how much we wish it weren't so, our actions reverberate and affect others in monumental ways, especially those who love us. —JOHN COOPER

Pr: Boaz Yakin, Joseph N. Zolfo **CoP:** Alma Har'el
Ci: Frederik Jacobi **Ed:** John Lyons **PrD:** Dara Wishingrad
CoD: Sue Gandy **Principal Cast:** Josh Lucas, Jacqueline Bisset, Lukas Haas, Adam Brody

Tuesday, January 22, 6:15 pm
Eccles Theatre, Park City

Wednesday, January 23, 11:30 am
Library Center Theatre, Park City

Friday, January 25, 9:00 pm
Screening Room, Sundance Resort

Saturday, January 26, 4:30 pm
Broadway Centre Cinemas VI, SLC



Diminished Capacity

DIRECTOR: Terry Kinney
SCREENWRITER: Sherwood Kiraly,
based on his novel
U.S.A., 2007, 92 min., color, Sony HD Cam

After a concussion leaves him unfocused, short on short-term memory, and demoted from the political pages to the comics, Cooper (Matthew Broderick), a Chicago newspaper editor, travels home to Missouri to visit his aging Uncle Rollie (Alan Alda). On the verge of losing his home and exhibiting signs of senility, Rollie spends his time stubbornly refusing to pay bills, compulsively drying socks, and sitting by the lake editing "fish poetry" (think typewriter keys tied to baited fishing lines). But when he shows Cooper a near-mint-condition Frank "Wildfire" Schulte baseball card, the two muddled men—along with Cooper's high school sweetheart, Charlotte (Virginia Madsen)—drive back to Chicago hoping to sell the antique card at a memorabilia convention.

Director Terry Kinney and screenwriter Sherwood Kiraly (who also wrote the novel) have concocted a delightful, bittersweet comedy about people coming together and memory falling apart. Full of wit and observant character humor, *Diminished Capacity* is cleverly set in the world of baseball cards and commercialized nostalgia that allows us to explore the value of our memories (which may not be what's quoted in the price list) and who we are without them.

It's with a hint of melancholy that we accept that our memories are fleeting, or as Rollie's fish point out in one of their more-accessible poems, "Time is the guest of the north." They may be on to something. —JOHN NEIN

ExP: Scott Hanson, John Allen Ed Hart, Bruce Lunsford
Pr: Celine Rattray, Galt Niederhoffer, Tim Evans, Daniela Tapling Lundberg **Ci:** Vanja Cernjul **Ed:** Tim Streeto
Principal Cast: Matthew Broderick, Alan Alda, Virginia Madsen, Dylan Baker

Monday, January 21, 6:15 pm
Eccles Theatre, Park City

Tuesday, January 22, 8:30 am
Library Center Theatre, Park City

Wednesday, January 23, 6:00 pm
Screening Room, Sundance Resort

Saturday, January 26, 3:45 pm
Broadway Centre Cinemas V, SLC



The Escapist

DIRECTOR: Rupert Wyatt
SCREENWRITERS: Rupert Wyatt, Daniel Hardy
Ireland/United Kingdom, 2007, 105 min., color, 35mm

Frank Perry (Brian Cox) is a lifer: in prison for the rest of his natural-born days. And he's been perfectly willing to accept that...until now. A letter informs him his daughter is critically ill following an overdose. He must see her before it is too late and concocts a plan, but he needs help. He assembles a motley crew of unlikely companions to help with his intricate scheme. A fatal encounter puts the escape in jeopardy, and Frank must lead the group on a truly hair-raising escape.

What is so great about *The Escapist* is that it functions as both a classic prison-break film and an existential puzzle and is thoroughly enjoyable either way. The film is meticulously crafted, and filled with minute details of place and plot. Director Rupert Wyatt subtly melds story and visuals to fashion an exhilarating ride through the prison milieu and the internal workings of the characters. His insightful mix of frenetic and static camerawork prompts a visceral reaction that amplifies the speed and urgency of the escape.

Cox delivers a tour-de-force performance, reminiscent of classic screen heroes, that is impressive both physically and emotionally. When the puzzle is finally complete, we see Frank's journey for what it really is: a passage not just from confinement to freedom but toward redemption for a tormented soul.
—TREVOR GROTH

ExP: Brian Cox, Tristan Whalley **Pr:** Alan Moloney, Adrian Sturges **Ci:** Philipp Blaubach **Ed:** Joe Walker
Principal Cast: Brian Cox, Joseph Fiennes, Liam Cunningham, Seu Jorge, Dominic Cooper, Steven Mackintosh, Damian Lewis

Monday, January 21, 9:30 pm
Eccles Theatre, Park City

Tuesday, January 22, 11:30 pm
Prospector Square Theatre, Park City

Saturday, January 26, midnight
Broadway Centre Cinemas IV, SLC



The Great Buck Howard

DIRECTOR/SCREENWRITER: Sean McInly
U.S.A., 2007, 87 min., color, 35mm

Law-school dropout Troy Gable answers an ad for a “personal assistant to a celebrity performer,” hoping it will catapult him to a glamorous career in the entertainment industry. Little does he know that performer is Buck Howard, a “mentalist” infamous for his 61 appearances on *The Tonight Show*, who has been reduced to a has-been magician in need of a pretty big trick to get him out of this slump.

Writer/director Sean McInly does the near impossible by successfully encapsulating a whole era of entertainment in one outrageous character. Played with perfection by John Malkovich, Buck is a bigger-than-life mix of ego, sweetness, and delusion packaged in a flamboyant style. As Troy, Colin Hanks does a remarkable job of holding his own, even when deflecting Buck’s diva-esque tantrums. In an inspired bit of casting, Tom Hanks plays Troy’s father, who ironically disapproves of show business, and Emily Blunt is the fiery publicist hired to stage the comeback of a lifetime.

McInly’s secret is that he never allows the film to lapse in sentimentality because Buck doesn’t need our pity. He has confidence in his stage presence, and he may even have some authentic magic powers up his sleeve. The true magic of *The Great Buck Howard*, however, is remembering the power of staying true to yourself even if the world around you has changed. —JOHN COOPER

ExP: Steven Shareshian, Marvin Acuna **Pr:** Tom Hanks, Gary Goetzman **CoP:** Ginger Sledge **Ci:** Tak Fujimoto **Ed:** Myron I. Kerstein **Principal Cast:** Colin Hanks, John Malkovich, Emily Blunt, Tom Hanks, Steve Zahn

Friday, January 18, 6:30 pm
Rose Wagner Performing Arts Center, SLC

Friday, January 18, 9:30 pm
Rose Wagner Performing Arts Center, SLC

Saturday, January 19, 3:15 pm
Eccles Theatre, Park City

Sunday, January 20, 6:30 pm
Peery’s Egyptian Theater, Ogden

Sunday, January 20, 11:30 pm
Library Center Theatre, Park City

Monday, January 21, 9:00 pm
Screening Room, Sundance Resort



The Guitar

DIRECTOR: Amy Redford
SCREENWRITER: Amos Poe
U.S.A., 2007, 95 min., color, 35mm

How would you behave if you had to confront your own mortality? Especially if you were young, in your twenties or early thirties, how would you react if you learned you had less than two months to live? These questions create the point of departure for Amy Redford’s whimsical fairy tale *The Guitar*, a thoroughly engaging, almost-mythological allegory that is fueled by the exceptional performance of Saffron Burrows and executed with style by its director.

One morning Mel, a mousy, harried New Yorker with a thankless job and an even-less-appealing boyfriend learns that the tumor in her throat is cancerous; the diagnosis is terminal, so it seems that both her job and her relationship are kaput. Rather than lying down and dying then and there, she embarks on an endless spree, the kind of self-indulgent wish fulfillment that we have all fantasized about.

Written by Amos Poe, and based on a true story, this beautifully realized parable speaks volumes about living. Overflowing with an energy and vitality that belie the initial darkness of its narrative, *The Guitar* is a transcendent respite from the turmoil of our troubled times. It is sure to capture both your imagination and your heart. —GEOFFREY GILMORE

ExP: Michael Roban, Damon Martin **Pr:** Bob Jason, Hayward Collins, Amy Redford, Amos Poe **Ci:** Bobby Bukowski **Ed:** David Leonard **Principal Cast:** Saffron Burrows, Isaach De Bankole, Paz De La Huerta

Friday, January 18, 3:15 pm
Eccles Theatre, Park City

Saturday, January 19, midnight
Egyptian Theatre, Park City

Monday, January 21, 6:30 pm
Peery’s Egyptian Theater, Ogden

Wednesday, January 23, 9:00 pm
Screening Room, Sundance Resort

Saturday, January 26, 9:30 pm
Rose Wagner Performing Arts Center, SLC



Henry Poole Is Here

DIRECTOR: Mark Pellington
SCREENWRITER: Albert Torres
U.S.A., 2008, 100 min., color, 35mm

For a man who seems to be living a perfect life—comfortable, engaged, full of opportunity—the discovery in a routine doctor’s checkup that all is not well prompts Henry Poole to flee. He finds himself alone in a new house and a new place, somewhere where perhaps he can try to escape the fate that he has been dealt. It’s a house in a working-class suburb with neighbors who welcome him, or at least try to; he finds them rather unattractive, frankly, but fine for his purposes. But life won’t let him alone. His neighbors’ intrusions, the discovery of a “miracle” on a backyard wall, and the attentions of a little girl with a tape recorder disrupt whatever hopes he had for hiding out.

Director Mark Pellington revisits Sundance (*Going All the Way* played at the 1997 Festival) with a very personal work about devastation and the need to find yourself. Inspired by Pellington’s own loss, *Henry Poole Is Here* is a work that is soul searching in the best sense of the word. Poignant, yet acerbic and funny, it tells us about faith, the vagaries of life and death, and personal salvation. Powered by a resonant performance from the remarkable Luke Wilson, *Henry Poole Is Here* is full of small moments and meanings that make it a memorable film. —GEOFFREY GILMORE

Pr: Tom Rosenberg, Gary Lucchesi, Richard Wright, Gary Gilbert, Tom Lassally **Ci:** Eric Schmidt **Ed:** Lisa Churgin **PrD:** Richard Hoover **Principal Cast:** Luke Wilson, Rhada Mitchell, Adriana Barraza, George Lopez, Cheryl Hines

Monday, January 21, 3:15 pm
Eccles Theatre, Park City

Tuesday, January 22, 8:30 am
Prospector Square Theatre, Park City

Thursday, January 24, 6:30 pm
Rose Wagner Performing Arts Center, SLC

Saturday, January 26, 9:30 pm
Redstone Cinemas, Kimball Junction



In Bruges

DIRECTOR/SCREENWRITER: Martin McDonagh
United Kingdom, 2008, 101 min., color, 35mm

Martin McDonagh, an award-winning playwright and Academy Award winner for his short *Six Shooter*, makes his feature debut with a work that is deliriously funny, pointed, and perverse, yet sad, thoughtful, and infused with a moral vision that resonantly reflects today's surreal world. The film takes place in a storybook setting, the preserved medieval Flemish town of Bruges, where two hit men, Ray (Colin Farrell) and Ken (Brendan Gleeson), have been ordered to cool their heels among holiday tourists after a botched execution. Though he feels out of place amid the Gothic architecture, canals, and cobbled streets, Ken is drawn to the serenity of the place as he tries to sooth Ray's haunted psyche. As they wait for their boss Harry's (Ralph Fiennes's) call, they are caught up in a series of weird encounters with locals, tourists, a dwarf American filmmaker, and Dutch prostitutes and a romantic liaison that is not what it seems. When the call finally comes, it prompts a life-and-death struggle that is violent, darkly comic, and surprisingly touching.

The Irish are without peer in making us laugh about ourselves, life, and especially things that aren't supposed to be funny. The profane brilliance of McDonagh's writing is all that and more. Galvanized by perceptive performances and framed by a unique beauty, this is filmmaking at its most exhilarating.
—GEOFFREY GILMORE

ExP: Jeff Abberley, Julia Blackman, Tessa Ross **Pr:** Graham Broadbent, Peter Czerin **Ci:** Eigil Bryld **Ed:** Jon Gregory **Principal Cast:** Colin Farrell, Brendan Gleeson, Ralph Fiennes, Clémence Poésy

Thursday, January 17, 6:00 pm
Eccles Theatre, Park City

Thursday, January 17, 9:30 pm
Eccles Theatre, Park City

Friday, January 18, 9:15 am
Eccles Theatre, Park City

Friday, January 18, 6:00 pm
Screening Room, Sundance Resort

Sunday, January 20, 3:30 pm
Rose Wagner Performing Arts Center, SLC

Saturday, January 26, 6:15 pm
Eccles Theatre, Park City



Incendary

DIRECTOR/SCREENWRITER: Sharon Maguire
United Kingdom, 2008, 96 min., color, 35mm

Based on a novel released two days before the London bombings, *Incendary* is a contemporary portrait of England that deftly interweaves tragedy, sex, politics, and the grief emanating from a suicide terrorist attack on a London soccer stadium. Directed with dispatch and clarity by Sharon Maguire (in a complete departure from her previous feature, *Bridget Jones's Diary*), *Incendary* is a multilayered chronicle of one woman's life (she is superbly played by Michelle Williams) and the way it is utterly transformed in the course of a single afternoon.

What might have been just a momentary tryst with a sexy journalist (Ewan MacGregor) who lives across the road is forever changed by the broadcast of the terrorist explosion and her flash of realization that her husband and son, who are attending the match, are probably victims. While she tries to deal with her guilt and despair, her life unravels even further as she seeks answers and a degree of consolation and discovers new relationships in a world turned upside down, one that both reveals and covers up the truth about the day's events.

As much a commentary on modern life and politics as a personal chronicle, *Incendary* is an ever-evolving, wonderfully unpredictable cinematic experience that captures the ambivalent nature of today's world—moral contradictions and all—even as it searches for a road to personal salvation.
—GEOFFREY GILMORE

Pr: Andy Paterson, Anand Tucker, Adriene Maguire **Ci:** Ben Davis **Ed:** Valerio Bonelli **PrD:** Kave Quinn **Principal Cast:** Michelle Williams, Ewan McGregor, Matthew MacFadyen

Sunday, January 20, 9:30 pm
Eccles Theatre, Park City

Monday, January 21, 8:30 am
Prospector Square Theatre, Park City

Tuesday, January 22, 9:00 pm
Screening Room, Sundance Resort

Saturday, January 26, 12:30 pm
Rose Wagner Performing Arts Center, SLC



The Merry Gentleman

DIRECTOR: Michael Keaton
SCREENWRITER: Ron Lazzaretti
U.S.A., 2007, 110 min., color, Sony HD Cam

A delicacy of tone transforms Michael Keaton's *The Merry Gentleman* from what might have been a pedestrian tale into a beautifully romantic fable. Directed, photographed, and performed with a precision and style that mark a distinctive directorial debut, the film begins with a woman who leaves an abusive relationship to begin a new life in a new city, where she forms an unlikely and ironic relationship with a suicidal hit man (unbeknownst to her). Enter a worn, alcoholic detective to form the third party in a very unusual triangle, and this dark, soulful, sometimes-funny story begins to unfold.

Walking a line between the conventional and the idiosyncratic, Keaton creates a highly original yarn that has a quiet, sometimes-even-meditative quality, and frames a more straightforward story about a woman's accidental involvement in a murder investigation. Wonderfully composed and enacted, *The Merry Gentleman* features Keaton in the lead role opposite a gifted leading lady, Kelly Macdonald, who is at once enigmatic and iconographic in her portrayal of a woman trying to find her way in a cold world. The cop, played by Tom Bastounes, is a disheveled embodiment of male cluelessness and relentless pursuit. Together they are lonely figures in an urban landscape, one that exemplifies the isolation and need for personal relationships that we all carry with us.
—GEOFFREY GILMORE

ExP: Tom Bastounes, Paul J Duggan **Pr:** Steven A. Jones, Christina Varotsis **Ci:** Chris Seager **Ed:** Howard Smith, Grant Myers, Luis Carballar **Mu:** Sean Douglas, Jon Sadoff **Principal Cast:** Kelly Macdonald, Michael Keaton

Friday, January 18, 9:30 pm
Eccles Theatre, Park City

Saturday, January 19, 8:30 am
Racquet Club, Park City

Sunday, January 20, 9:00 pm
Screening Room, Sundance Resort

Tuesday, January 22, 9:30 pm
Rose Wagner Performing Arts Center, SLC



A Raisin in the Sun

DIRECTOR: Kenny Leon
SCREENWRITER: Paris Qualles
 U.S.A., 2007, 131 min., color, Sony HD Cam

A Raisin in the Sun, the award-winning play by Lorraine Hansberry, comes to vibrant life in this filmed version that takes this seminal work to a deeper level and hopefully brings it to the awareness of a new audience. The all-star cast, several of whom won Tony Awards in the most recent revival on Broadway, reunites to recreate this enduring dramatic portrait.

The story is set in the 1950s and focuses on the Younger family, who are struggling to make ends meet on Chicago's south side. An insurance check is about to arrive that will change the course of their lives forever. Each family member, however, has a different idea about how to spend the newfound wealth in his or her eagerness to shape a new life. Family ties are put to the test as the Youngers face problems as individuals and even bigger issues as an African-American family daring to pursue the American dream.

What makes *A Raisin in the Sun* special is that this is not a simple filming of a stage play. It has been elegantly transformed from stage to film by director Kenny Leon's careful guidance and the performances of a talented and insightful cast. In their capable hands, this American classic reveals it is as timely and significant as ever. —JOHN COOPER

ExP: Craig Zadan, Neil Meron, Sean Combs, Carl Rumbaugh, Susan Batson, David Binder **Pr:** John M. Eckert **CoP:** Royce Bergman, Tim Christenson **Ci:** Ivan Strasburg **Ed:** Melissa Kent **Mu:** Mervyn Warren **Principal Cast:** Sean Combs, Phylicia Rashad, Audra McDonald, Sean Patrick Thomas

Wednesday, January 23, 3:15 pm
 Eccles Theatre, Park City

Thursday, January 24, noon
 Egyptian Theatre, Park City

Thursday, January 24, 9:30 pm
 Rose Wagner Performing Arts Center, SLC



Savage Grace

DIRECTOR: Tom Kalin
SCREENWRITER: Howard A. Rodman
 U.S.A., 2007, 96 min., color, 35mm

In his long-awaited follow-up to 1992's *Swoon*, Tom Kalin returns to a true crime story; this time it's a society murder that rattled the world on both sides of the Atlantic. Based on the book by Natalie Robins and Steven M.L. Aronson, *Savage Grace* tells the astonishing story of Barbara Daly (Julianne Moore), a former actress who married above her class to become the wife of Brooks Baekeland (Stephen Dillane), heir to a plastics fortune. Alluring and charismatic, yet an unabashed social climber, Barbara becomes an embarrassment to her well-bred husband. The Baekelands crisscross the globe from New York to Paris to Cadaques to London, savagely grasping for the good life. The birth of their only child, Tony, pushes their already-rocky marriage over the cliff. Brooks looks upon Tony, who is homosexual, with little more than disdain. The groundwork for tragedy is laid as Barbara, scorned by her husband, does everything in her power to own her son.

Filmmaker Kalin and screenwriter Howard Rodman wisely avoid melodrama despite a story line that would make Tennessee Williams proud. Buoyed by its stunning European locations and propelled by a ferociously daring performance by Moore, *Savage Grace* crescendoes to a shocking climax that is both horrifying and inevitable. —DAVID COURIER

ExP: John Wells, Temple Fennell, Johnathan Dorfman, Hengameh Panahi, Stephen Hays, Peter M. Graham II **Pr:** Iker Monfort, Katie Roumel, Pamela Koffler, Christine Vachon **Ci:** Juanmi Azpiroz **Ed:** Tom Kalin, John F. Lyons, Enara Goicoetxea **PrD:** Victor Molero **CoD:** Gabriela Salaverri **Principal Cast:** Julianne Moore, Stephen Dillane, Eddie Redmayne

Sunday, January 20, 9:30 pm
 Rose Wagner Performing Arts Center, SLC

Friday, January 25, 6:15 pm
 Eccles Theatre, Park City

Saturday, January 26, 11:30 am
 Racquet Club, Park City



Sleepwalking

DIRECTOR: Bill Maher
SCREENWRITER: Zac Stanford
 U.S.A., 2007, 101 min., color, 35mm

Tara is a twelve-year-old girl whose mother, Jolene, can't seem to get her life together, let alone build a stable environment for her daughter. When her boyfriend is arrested for growing marijuana, Jolene takes off, and Tara is put in foster care. Jolene's brother, James, isn't much better off than Jolene, but he feels a responsibility toward Tara, and when he decides to break her out of her foster home, they set off on a journey with no set destination except to find a better life.

The road leads them to James and Jolene's father's farm and the violent childhood that James has never confronted. Tara learns of Jolene's past and the reasons why she has lived such a scattered, scarred life, and James is forced to finally stand up to a cold, scary father while there is still a chance to save Tara from a gloomy future.

Bill Maher directs his first film with confidence and a keen understanding of the details that both complicate and strengthen familial bonds: the shared history that links a family even while tearing it apart. Through the accomplished performances of the cast, we watch the characters ultimately help one another to find something that eludes many broken families: hope. —MATT ANDERSON

Pr: Charlize Theron, J.J. Harris, Beth Kono, AJ Dix **Ci:** Juan Ruiz Anchia **Ed:** Stuart Levy **Principal Cast:** Nick Stahl, AnnaSophia Robb, Charlize Theron, Dennis Hopper, Woody Harrelson, Deborah-Lee Furness

Tuesday, January 22, 3:15 pm
 Eccles Theatre, Park City

Wednesday, January 23, 11:30 pm
 Prospector Square Theatre, Park City

Friday, January 25, 6:30 pm
 Peery's Egyptian Theater, Ogden

Sunday, January 27, 10:00 am
 Screening Room, Sundance Resort



Smart People

DIRECTOR: Noam Murro
SCREENWRITER: Mark Jude Poirier
U.S.A., 2007, 93 min., color, 35mm

Smart People is the darkly comic story of Lawrence Wetherhold (Dennis Quaid), a widowed, acerbic, and self-absorbed literature professor who has alienated his son and turned his daughter into an overachieving, friendless teen. He falls for Janet (Sarah Jessica Parker), one of his former students; at the same time, his ne'er-do-well brother (played by Thomas Haden Church) unexpectedly shows up at his door, low on cash and needing a place to stay. Suddenly, Lawrence's well-thought-out, though not well-managed, life comes crashing down on him. All the intelligence in the world can't unstick his life.

A seasoned commercial director, Noam Murro is no stranger behind a camera, but *Smart People* surely signals the beginning of an accomplished new career in feature filmmaking. The script by Mark Jude Poirier is razor sharp, and the obvious rapport among the ensemble cast members makes for a healthy dose of well-conceived humor. Mixing comedy genres, including just a hint of modern slapstick, Murro proves he has an assured grasp on what any good adult comedy needs—an expert balance of pace and pathos. *Smart People* traces the amusing series of events that trigger, in one man, the need to change and reconnect with his family before he can take the first step forward. —JOHN COOPER

Pr: Bridget Johnson, Michael Costigan, Michael London, Bruna Papandrea **Ci:** Toby Irwin **Ed:** Robert Frazen
Principal Cast: Dennis Quaid, Sarah Jessica Parker, Thomas Haden Church, Ellen Page, Ashton Holmes

Sunday, January 20, 6:15 pm
Eccles Theatre, Park City

Monday, January 21, 11:30 pm
Prospector Square Theatre, Park City

Tuesday, January 22, 6:00 pm
Screening Room, Sundance Resort

Wednesday, January 23, 9:30 pm
Rose Wagner Performing Arts Center, SLC

Saturday, January 26, 6:30 pm
Peery's Egyptian Theater, Ogden



Towelhead

DIRECTOR: Alan Ball
SCREENWRITER: Alan Ball, based on the novel by Alicia Erian
U.S.A., 2007, 115 min., color, 35mm

In his feature directorial debut, *Six Feet Under* creator and *American Beauty* screenwriter Alan Ball once again unearths the dirty secrets lurking beneath the wholesome façade of suburban America. He digs even deeper here, upping the ante from powerfully provocative to seriously disturbing. A brilliant storyteller, Ball grasps the humanity in the creepiest, most despicable characters, deftly juggling humor, satire, and pathos.

Set in Desert Storm—era 1980s, *Towelhead*, based on the novel by Alicia Erian, explores the sexual awakening of Jasira (Summer Bishil), a 13-year-old Arab American girl and only child of a Lebanese father (Peter Macdissi) and American mother (Maria Bello). Jasira is shipped off to live with her strict racist dad in Houston after Mom's boyfriend helps her shave her bikini area. Turns out that beautiful young Jasira is a man magnet. Her ripening sexuality becomes the troubling obsession of both her adult neighbor, a redneck Army reservist (Aaron Eckhart), and her horny African American boyfriend (Eugene Jones). Nosy, pregnant neighbor Melina (Toni Collette) tries to protect Jasira from the wolves.

Towelhead captures the simmering anti-Arab sentiment that came to a boil after 9/11. Eckhart, Bello, and Collette shine in nuanced performances. Macdissi is both frightening and hilarious as a doggedly patriotic American immigrant. But in the final analysis, it's luminous young Summer Bishil's star-making performance that will have Hollywood wolves salivating. —DAVID COURIER

ExP: Anne Carey, Peggy Rajski, Scott Rudin

Pr: Alan Ball, Ted Hope, Steven M. Rales

Ci: Newton Thomas Sigel **Ed:** Andy Kier

Principal Cast: Aaron Eckhart, Maria Bello, Toni Collette, Summer Bishil, Peter Macdissi, Eugene Jones

Saturday, January 19, 9:00 pm
Broadway Centre Cinemas IV, SLC

Thursday, January 24, 9:30 pm
Eccles Theatre, Park City

Friday, January 25, 8:30 am
Prospector Square Theatre, Park City



Transsiberian

DIRECTOR: Brad Anderson
SCREENWRITERS: Brad Anderson, Will Conroy
Spain, 2008, 111 min., color, 35mm

Brad Anderson is a quintessentially independent film director known for his attention to character psychology and the details and nuance of place, traits that make the superbly crafted thriller *Transsiberian* an uncommonly absorbing experience. One of those legendary train trips that people used to dream about taking, the Transsiberian Express has probably seen better days. An American couple, Roy (Woody Harrelson) and Jessie (Emily Mortimer), decide to return home the long way from their recent sojourn in Peking and meet another couple from the West, Carlos (Eduardo Noriega) and Abby (Kate Mara), with whom they quickly form that tenuous bond that often unites fellow travelers away from home. When Roy gets separated from the train at a stopover, Jessie begins to realize that their compatriots aren't exactly who or what they seem to be. But the real dangers of their unforgettable trip have only begun to surface; Russian cops (Ben Kingsley plays one), mobsters, and locals are still to come.

As much a psychological puzzle piece as artful suspense, the film showcases Anderson's newfound skill with dramatic action that meshes seamlessly with his engrossing atmosphere. Blessed with an engagingly subtle performance by the always-exemplary Mortimer and a surprisingly fresh turn by Harrelson, *Transsiberian* transports us into a new and different world and creates a unique cinematic experience. —GEOFFREY GILMORE

Pr: Julio Fernandez **CoP:** Carlos Fernandez, Jet Christiaan, Alvaro Augustin **Ci:** Xavi Gimenez **Ed:** Jaume Marti **Principal Cast:** Woody Harrelson, Emily Mortimer, Kate Mara, Thomas Kretschmann, Eduardo Noriega, Ben Kingsley

Friday, January 18, 6:15 pm
Eccles Theatre, Park City

Saturday, January 19, 8:30 am
Library Center Theatre, Park City

Sunday, January 20, 6:30 pm
Rose Wagner Performing Arts Center, SLC

Monday, January 21, 6:00 pm
Screening Room, Sundance Resort

Saturday, January 26, 9:30 pm
Peery's Egyptian Theater, Ogden



U2 3D

DIRECTORS: Catherine Owens, Mark Pellington
U.S.A., 2007, 85 min., color, Sony HD Cam

It goes without saying that *U2 3D* is not merely a concert film; it is a concert experience—and one that will leave you fumbling around on the ground for your jaw. An electrifying collage of South American stadium concerts during U2's 2006 tour, *U2 3D* mobilizes digital 3-D and surround-sound technology to plunge us into almost supernatural proximity to the musicians. Whether it's dropping into The Edge's sonic orbit or passing over the crowd through a sculptural sea of outstretched arms, we're no longer on the outside looking in, but on the inside looking in—a perspective shift whose novelty is at first delightfully odd, and then pure revelation. The sense of intimacy with the audience is uncanny, as if Bono has stepped right off the screen to spend a moment with us, his extended hand mere inches from our face. Featuring songs that have touched fans for years, from "Sunday Bloody Sunday" and "One" to "Beautiful Day" and "Vertigo," *U2 3D* establishes a visceral bond that's completely unprecedented in film.

U2 has always understood the power of multisensory engagement in conveying its social message, in this case, coexistence, so it's not surprising that the band would be inspired to explore the immersive possibilities of 3-D. Call them polarized or rosy, from behind these glasses the world may indeed be a place of peace and hope. —CAROLINE LIBRESCO/JOHN NEIN

ExP: Sandy Climan, Michael Peyser, David Modell
Pr: Jon Shapiro, Peter Shapiro, John Modell, Catherine Owens
Ci: Peter Anderson, Tom Krueger
Ed: Olivier Wicki
Mu: Carl Glanville
3-D/DigPr: Steve Schklair

Saturday, January 19, 9:45 pm
 Eccles Theatre, Park City

Saturday, January 19, midnight
 Eccles Theatre, Park City



The Visitor

DIRECTOR/SCREENWRITER: Tom McCarthy
U.S.A., 2007, 108 min., color, 35mm

Director Tom McCarthy returns to the Festival (*The Station Agent* won three awards in 2003) with an outstanding sophomore effort, *The Visitor*, an illuminating and superbly crafted film about how disparate people form familial bonds which inspire an emotional rebirth in a lonely widower.

Walter Vale, an economics professor from suburban Connecticut, has withdrawn from life since his wife died. When he must attend a conference on globalization in Manhattan, he goes home to his seldom-used apartment in the city and frightens a beautiful young couple who have been living there illegally, Tarek, a Lebanese man, and his wife, Zainab, from Senegal. Seeing that the couple have nowhere else to go, Walter softens and invites them to stay until they sort something out, and a friendship blossoms. When Tarek is racially profiled and incarcerated, he faces deportation and possible death back in Lebanon. Since Zainab cannot visit Tarek at the immigration detention center, she turns to Walter for help. When he decides to assume responsibility for his new friends, Walter begins a journey back toward personal and emotional revival.

McCarthy establishes himself here as a masterful storyteller. His simple and precise direction elicits wonderfully nuanced performances from a talented cast led by Richard Jenkins. *The Visitor* possesses a powerful, yet quiet, grace, as it delivers a telling commentary on America's current war on terror. —SHARI FRILOT

Pr: Mary Jane Skalski, Michael London
Ci: Oliver Bokelberg
Ed: Tom McArdle
Principal Cast: Richard Jenkins, Hiam Abbass, Haaz Sleiman, Danai Gurira

Wednesday, January 23, 9:30 pm
 Eccles Theatre, Park City

Thursday, January 24, 8:30 am
 Prospector Square Theatre, Park City

Friday, January 25, 9:30 pm
 Rose Wagner Performing Arts Center, SLC



What Just Happened?

DIRECTOR: Barry Levinson
SCREENWRITER: Art Linson
U.S.A., 2007, 107 min., color, 35mm

Every profession has its share of outlandish behavior, and filmmaking is fabled as an industry where behind-the-scenes stories are often more fascinating than the productions. But as the setting for a tale about power, decision making, and life at the top, maybe Hollywood isn't any more extreme or bizarre than the worlds of Wall Street, publishing, or even the military. Which is not to say that the rocky road to a Hollywood producer is ever mundane or dull.

The vision that Academy Award-winning director Barry Levinson's sometimes-mordant, often-penetrating, and fiercely comic chronicle brings to the screen is as human and universal as any insider's tale, a story about a man at the top of his game who has to deal with prima donnas, crazy artists, shameless egotists, and difficult marriages. This adaptation of Art Linson's account of his day-to-day existence as a studio producer resonates with truth, insight, and the absurdity that often fills our lives. Because it's personal and detailed and virtuously enacted by Robert DeNiro and a spectacular supporting cast, it's even touching. Not only in Hollywood is maintaining your dignity so difficult; life is a humbling experience for all of us. —GEOFFREY GILMORE

ExP: Art Linson, Jane Rosenthal, Robert DeNiro
Pr: Todd Wagner
Ci: Stephane Fontaine
Ed: Hank Corwin
Principal Cast: Robert DeNiro, Bruce Willis, Sean Penn, Catherine Keener, Stanley Tucci, John Turturro

Saturday, January 19, 6:15 pm
 Eccles Theatre, Park City

Sunday, January 20, 8:30 am
 Prospector Square Theatre, Park City

Monday, January 21, 9:30 pm
 Rose Wagner Performing Arts Center, SLC

Wednesday, January 23, 6:30 pm
 Peery's Egyptian Theater, Ogden

Saturday, January 26, 6:00 pm
 Screening Room, Sundance Resort



The Year of Getting to Know Us

DIRECTOR/SCREENWRITER: Patrick Sisam
U.S.A., 2007, 90 min., color, 35mm

Written and directed by Patrick Sisam, *The Year of Getting to Know Us* is a darkly comic exploration of the classic dysfunctional-family dynamic, focusing on the commitment-phobic Christopher Rocket (played with delightful subtlety by Jimmy Fallon). Rocket escaped his sheltered life as the only child of a golf-obsessed father and eccentric mother in Florida to become a successful freelance writer in New York. His apprehension about taking his relationship with his beautiful and intelligent girlfriend, Anne, to the next level makes it painfully obvious that he has some childhood issues to reconcile. When his estranged father suffers a stroke on the golf course, Christopher returns to the Sunshine State to reconnect with the man whom he never really knew as a child—a task that is made easier by the fact that his father’s ailing health has put him in a vegetative state of disconnection.

Deftly moving back and forth between Christopher’s less-than-normal ‘70s childhood and present-day adulthood to elucidate his inability to engage with others, Sisam paints a cinematic portrait that eschews the traditional narrative structure and tells an infinitely relatable story. *The Year of Getting to Know Us* is a quirky exploration of how the people in our lives make us who we are.

—ADAM MONTGOMERY

ExP: Howard Buttler, Warren T. Goz, Ed Macheck, Lou Maggio, Stewart McMichael, Lawrence Najem, Michael Ossi, Lance Ringhaver **Pr:** Holly Wiersma **Ci:** Lisa Rinzler **Ed:** Susan Shipton **Principal Cast:** Jimmy Fallon, Chase Ellison, Lucy Liu, Sharon Stone, Tom Arnold

Thursday, January 24, 6:15 pm
Eccles Theatre, Park City

Friday, January 25, 11:30 pm
Prospector Square Theatre, Park City

Saturday, January 26, 3:30 pm
Rose Wagner Performing Arts Center, SLC



The Yellow Handkerchief

DIRECTOR: Udayan Prasad
SCREENWRITER: Erin Dignam
U.S.A., 2007, 102 min., color, 35mm

One lazy afternoon in a backwater Louisiana town, Martine takes a leap into an unfamiliar convertible. The driver, Gordy, an awkward young itinerant who eyed her in the diner earlier, isn’t displeased to find this pretty sylph in his front seat. Soon they meet Brett, a laconic, humble man just released from prison. Martine isn’t keen on going solo with Gordy, and now it’s raining cats and dogs, so she invites Brett along, and the unlikely trio sets out, each one unsure of the destination. What ensues is a journey through the lush green byways of rural Louisiana and into the depths of these characters’ souls.

Naturally the strangers are suspicious of each other, but each passing mile gives them chances to prove their trustworthiness. As they tell personal stories, the sense of danger dissolves, and the narrative threads of their past gradually engender mutual appreciation and delicately interwoven fates. As they roll into New Orleans, the powerful secrets Brett uncoils steers the makeshift family toward profound love and second chances.

Udayan Prasad’s astute insight into outsider experience, combined with William Hurt’s brilliantly restrained performance, gives *The Yellow Handkerchief* wrenching emotional authenticity. Prasad and his visionary team of Academy Award winners—producer Arthur Cohn, cinematographer Chris Menges, and Hurt—have created a timeless, deeply humanistic film about staying the course and letting people in. —CAROLINE LIBRESCO

ExP: Lillian Birnbaum **Pr:** Arthur Cohn **Ci:** Chris Menges
Principal Cast: Maria Bello, William Hurt, Eddie Redmayne, Veronica Russell, Kristen Stewart, Eddie Redmayne

Friday, January 18, noon
Eccles Theatre, Park City

Friday, January 18, 9:00 pm
Screening Room, Sundance Resort

Wednesday, January 23, 9:00 am
Egyptian Theatre, Park City

Saturday, January 26, 6:00 pm
Broadway Centre Cinemas IV, SLC

SPECTRUM

Presenting out-of-competition films from around the world, the Spectrum program is a tribute to the abundance of the compelling new voices and creative spirit in independent filmmaking. This year, the Festival presents seven Spectrum films in a Documentary Spotlight.



Anvil! The True Story of Anvil

DIRECTOR: Sacha Gervasi
U.S.A., 2007, 90 min., color, Sony HD Cam

At 14, Toronto school friends Steve “Lips” Kudlow and Robb Reiner made a pact to rock together forever. Their band, Anvil, went on to become the “demigods of Canadian metal,” releasing one of the heaviest albums in metal history, 1982’s *Metal on Metal*. The album influenced a musical generation, including Metallica, Slayer, and Anthrax, and went on to sell millions of records. But Anvil’s career took a different path—straight to obscurity.

Director Sacha Gervasi has concocted a wonderful and often hilarious account of Anvil’s last-ditch quest for elusive fame and fortune. His ingenious filmmaking may first lead you to think this a mockumentary, but it isn’t. Gervasi joined the legendary heavy-metal band as a roadie for a tour of Canadian hockey arenas, so he has intimate insight into the members’ eccentricities. It’s fascinating to see the reality of their day-to-day lives as they struggle to make ends meet, take a misguided European tour, and engage in antics on the road—which is not always lined with fans. Gervasi even finds a softer center to this raucous film, introducing us to band members’ ever-supportive, but long-suffering, families. At its core, *Anvil! The True Story of Anvil* is a timeless tale of survival and the unadulterated passion it takes to follow your dream, year after year. Anvil rocks—it has no other choice. —JOHN COOPER

Pr: Rebecca Yeldham **Ci:** Chris Soos **Ed:** Jeff Renfroe, Andrew Dickler **MuS:** Dana Sano **PrC:** Lauren McClard
Post: Luca Borghese

Friday, January 18, 5:30 pm
Library Center Theatre, Park City

Saturday, January 19, 9:00 pm
Tower Theatre, SLC

Sunday, January 20, noon
Egyptian Theatre, Park City

Saturday, January 26, midnight
Egyptian Theatre, Park City



The Black List

DIRECTOR: Timothy Greenfield-Sanders
U.S.A., 2007, 87 min., color, 35mm

Timothy Greenfield-Sanders and Elvis Mitchell's beautifully crafted collaboration presents a fascinating series of miniportraits of 20 influential African Americans. This inspirational and varied group of prominent artists, CEOs, politicians, and activists share their individual experiences and viewpoints in regard to societal, familial, and personal identity. Each compelling interview serves as a potent illustration of empowerment in the face of unique limitations and broader obstacles.

The Black List unveils a broad canvas of issues, including the shock waves Bill T. Jones felt from his contemporaries after referring to himself as an artist first and black second, Chris Rock discussing how he believes equality in baseball was only achieved when there were also bad black baseball players in the major leagues, and Vernon Jordan noting that there is a definition of black America, but none for white America. This country's institutionalized racism is addressed as actor Lou Gossett Jr. speaks about his lack of acting offers after winning his Oscar, and museum curator Thelma Golden recounts how people mistakenly thought she actually only worked for Thelma Golden. These experiences contrast with Toni Morrison's description of the encouragement she received in her childhood, specifically in not feeling threatened by being a woman.

In blending Greenfield-Sanders's sleek and elegant portrait photography with Mitchell's notable conversational acumen, *The Black List* offers a fresh, immediate discourse for deriving another definition of the word "blacklist." —LISA VIOLA

Exp: Chris McKee, Scott Richman, Payne Brown, Tommy Walker **Pr:** Elvis Mitchell, Timothy Greenfield-Sanders, Michael Slap Sloane **Gi:** Graham Willoughby, Joe Victorine **Ed:** Lukas Hauser **Mu:** Neal Evans **Interviewer:** Elvis Mitchell

Tuesday, January 22, 8:30 pm
 Library Center Theatre, Park City

Wednesday, January 23, 5:30 pm
 Prospector Square Theatre, Park City

Thursday, January 24, 6:45 pm
 Broadway Centre Cinemas V, SLC

Saturday, January 26, 5:30 pm
 Holiday Village Cinema II, Park City

Sunday, January 27, 1:00 pm
 Screening Room, Sundance Resort



Kicking It

DIRECTOR/SCREENWRITER: Susan Koch
U.S.A., 2007, 98 min., Color, Sony HD Cam

Using the global appeal of soccer to address the pandemic of homelessness, the Homeless World Cup was first established in 2001 to give homeless people the opportunity to better their lives through sports. Five years later, 20,000 homeless people had competed on street soccer teams, with 500 players selected to represent 48 countries in the fourth annual Homeless World Cup in Cape Town, South Africa, in the summer of 2006. Susan Koch's *Kicking It* profiles seven of these players—men made invisible by poverty and addiction but who now emerge as compelling figures fighting to become heroes on the soccer pitch and find a way out of their situations.

The men journey from all around the globe, temporarily putting behind them Dublin's heroin epidemic; Nairobi's slums; Madrid's overcrowded shelters; Charlotte, North Carolina's streets; war-torn Kabul; and the stigma of homelessness in unforgiving St. Petersburg. Whether they are experiencing victory or defeat on the field, bonding with teammates, or flirting with groupies, soccer provides an escape from their problems while it also inspires hope for actual change in their lives.

Ultimately uplifting, though tempered by the sobering reality of its subjects' vulnerable lives, *Kicking It* captures their humanity and ability to overcome adversity—all through the simple game of soccer. —BASIL TSIOKOS

CoDir: Jeff Werner **Exp:** Rick Allen, Randy Boe, Kat Byles, Jack Davies, Joe Edelman, Mark Ein, Raul Fernandez, Sheila Johnson, Nigel Morris, Soroush Shehabi, Kat Byles **Pr:** Ted Leonsis, Susan Koch, Jedd Wider, Todd Wider **Gi:** Neil Barrett **Ed:** Jeff Werner

Saturday, January 19, 8:30 pm
 Library Center Theatre, Park City

Sunday, January 20, 3:00 pm
 Broadway Centre Cinemas IV, SLC

Monday, January 21, 6:30 pm
 Redstone Cinemas, Kimball Junction

Tuesday, January 22, 11:45 pm
 Holiday Village Cinema III, Park City

Sunday, January 27, 5:30 pm
 Holiday Village Cinema IV, Park City



The Linguists

DIRECTORS: Seth Kramer, Daniel Miller, Jeremy Newberger
SCREENWRITER: Daniel Miller
U.S.A., 2007, 70 min., color, Sony HD Cam

Like modern-day explorers, the two academics featured in *The Linguists* travel to forgotten places around the globe to unearth rare treasures—in this case, endangered languages. On a shoestring budget, professors David Harrison and Gregory Anderson navigate difficult terrain, searching for speakers of these forgotten and mostly hidden languages. While more than 7,000 different languages are currently spoken around the world, many are rapidly disappearing. Language diversity is shrinking as colonialism and economic unrest destroy traditional tribal tongues. When young people abandon their ancestral language, the passive suppression of their culture begins, and soon those languages will cease to exist.

Joining a traditional ceremony in a remote village in India, observing a Kallaway healing ritual in Bolivia, and completing an arduous journey into Siberia is all part and parcel of heeding the urgent call. The word connoisseurs are well suited for the monumental task of researching and documenting native tongues; they speak 25 languages between them. These humble ethnographers are in a race against time to preserve the increasingly rare words, which are intricately linked to the vanishing traditions and heritage of Indigenous populations. Well-paced and laced with humor, *The Linguists* serves as an insightful, contemporary adventure film with a strong emphasis on cultural history. —LISA VIOLA

Gi: Seth Kramer, Jeremy Newberger **Ed:** Seth Kramer, Anne Barliant **MuS:** Brooke Wentz **Mu:** Brian Hawk **So:** Daniel A. Miller **Ti:** Bombastic, Inc.

Preceded by **Nikamowin**
 Canada, 2007, 12 min., color, Sony HD Cam
 Director: Kevin Lee Burton

Friday, January 18, noon
 Egyptian Theatre, Park City

Saturday, January 19, 12:45 pm
 Broadway Centre Cinemas V, SLC

Saturday, January 19, 11:30 pm
 Prospector Square Theatre, Park City

Wednesday, January 23, 8:30 pm
 Holiday Village Cinema II, Park City



Made in America

DIRECTOR: Stacy Peralta
SCREENWRITERS: Stacy Peralta, Sam George
U.S.A., 2007, 105 min., color & b/w, Sony HD Cam

In one small stretch of land in south Los Angeles, there is enough history, tragedy, and hope to inform a nation. This area is known as South Central LA, once a hotbed of African American culture but now known to many as simply a war zone.

Applying his distinct storytelling style to explore the history of this neighborhood, filmmaker Stacy Peralta interviews many who have lived there, who have survived, and who try to hold this community together. In this film rich with historical footage, subjects recount their innovation of forming their own "clubs" after being denied participation in the Boy Scouts of America. From the Watts riots to community-inspired activism and the Black Power movement that exploded in the late 1960s, the evolution of this neighborhood is complicated and not easily explained. This is especially true since, after the Black Power movement was systemically squelched by the federal government, a new element arose in the face of oppression: the Crips.

In this broad, historic examination of South Central, the film traces the roots of African American transplants who fled a racist South only to find its more subdued form just as powerful in Southern California. Peralta relays stories that have gone unnoticed for far too long, stories that are distinctly made in America. —N. BIRD RUNNINGWATER

Exp: Stephen Luczo, Quincy Jones III **Pr:** Dan Halsted, Baron Davis, Stacy Peralta, Jesse Dylan **CoP:** Gus Roxburgh, Shaun Murphy, Cash Warren **Ci:** Tony Hardmon **Ed:** T.J. Mahar **Narrator:** Forest Whitaker

Sunday, January 20, 8:30 pm
 Library Center Theatre, Park City

Tuesday, January 22, 11:30 pm
 Holiday Village Cinema II, Park City

Friday, January 25, 8:30 pm
 Library Center Theatre, Park City

Saturday, January 26, 9:00 pm
 Broadway Centre Cinemas IV, SLC



Where in the World Is Osama bin Laden?

DIRECTOR: Morgan Spurlock
SCREENWRITERS: Jeremy Chilnick, Morgan Spurlock
France, 2007, 93 min., color, 35mm

Morgan Spurlock, director of the unforgettable *Super Size Me* (2004 Festival), returns with a surprising follow-up: his search for the most wanted man on earth. And as he did with fast food, he's determined to go the distance.

Amazed by Osama bin Laden's success at evading capture, gung-ho Spurlock sets out to locate the Al Qaeda leader himself in a manhunt that takes him to Egypt, Morocco, Israel, Saudi Arabia, Afghanistan, and finally Pakistan (where most fingers point). Bin Laden is always one step ahead, but along the way the documentarian forms a picture of the Middle Eastern populations whose fates are inextricably intertwined with those in the United States. Who are these people? What are the culture and socioeconomic determinants of radical fundamentalism? Who in the Middle East appreciates a good joke?

Determined to get his man and some answers, Spurlock leaves no stone unturned. It's dizzying to witness him ambling amiably into ultra-Orthodox Israeli neighborhoods and a Saudi mosque, where God's wrath is invoked against America, as well as the malls and supermarkets peopled by moderates who are seldom seen on the nightly news: just the kind of temperature reading many Americans would like to take, if they dared. Outrageous graphics, original music, and an appeal for a higher consciousness among global neighbors are the fries and shake alongside this Happy Meal of a documentary. —SHANNON KELLEY

Pr: Stacey Offman, Morgan Spurlock **Ci:** Daniel Marracino **Ed:** Julie "Bob" Lombardi, Gavin Coleman **Post:** Stuart Macphee

Monday, January 21, 8:30 pm
 Library Center Theatre, Park City

Wednesday, January 23, midnight
 Holiday Village Cinema IV, Park City

Thursday, January 24, 6:30 pm
 Redstone Cinemas, Kimball Junction

Friday, January 25, 10:30 pm
 Broadway Centre Cinemas VI, SLC

Saturday, January 26, 8:30 pm
 Library Center Theatre, Park City



Young@Heart

DIRECTOR/SCREENWRITER: Stephen Walker
United Kingdom, 2007, 107 min., color, 35mm

Since 1982, Young@Heart, a chorus composed of senior citizens, has entertained audiences at home and abroad with unique renditions of punk, rock, and rhythm-and-blues songs by musicians as disparate as the Clash, Coldplay, and James Brown. With a new show titled "Alive and Well" six weeks away, Young@Heart's taskmaster choral director has six new songs for these inspiring elders to learn, from Sonic Youth's discordant "Schizophrenia" to Allen Toussaint's tongue-twisting "Yes, We Can Can."

This is no mere novelty act for its members. Young@Heart is at once a serious musical undertaking, a supportive community, and a way to stay active and engaged when society often expects seniors to be passive and quiet. The group's eclectic and entertaining repertoire shines a spotlight on taboos about old age—the Clash's "Should I Stay, or Should I Go?" becomes an amusing meditation on life and death, while Bob Dylan's "Forever Young" serves as a haunting ode to lost youth and fallen friends.

While the chorus prepares for the concert, some members struggle with serious health problems, impressing us even further with the special challenges the group faces. Funny, poignant, and inspirational, Stephen Walker's intimate documentary demonstrates that the Young@Heart chorus only gets better with age. —BASIL TSIOKOS

Pr: Sally George **Ci:** Eddie Marritz **Ed:** Chris King

Friday, January 18, 7:30 pm
 Broadway Centre Cinemas VI, SLC

Saturday, January 19, 6:30 pm
 Peery's Egyptian Theater, Ogden

Monday, January 21, 9:15 am
 Holiday Village Cinema III, Park City

Wednesday, January 23, 8:30 pm
 Library Center Theatre, Park City

Saturday, January 26, 2:30 pm
 Prospector Square Theatre, Park City



August

DIRECTOR: Austin Chick
SCREENWRITER: Howard A. Rodman
U.S.A., 2007, 88 min., color, 35mm

Austin Chick returns to the Festival (his *XX/XY* played in 2002) with *August*, a sophisticated and razor-sharp film about an aggressive young dot-com entrepreneur struggling to keep his head above water as the bottom falls out of the market.

At the end of March 2001, the dot-com market went into a downward freefall, but LandShark, an Internet company run by the cocky Tom Sterling (Josh Hartnett), seemed to come through the crash still glistening with the aura of success. In *August*, however, the company faces serious financial troubles, and everyone—except for Tom—seems to be coming to terms with that fact. He cruises around town in his money-green convertible, convinced that LandShark's products, which were developed by his brilliant brother, Josh (Adam Scott), are still in high demand and destined to revolutionize the future of business. Tom is right, but the road to the revolution may not look exactly like the one he has in mind.

In his brilliantly crafted sophomore effort, Chick draws spot-on performances all around (including a cleverly cast David Bowie) and perfectly captures the innocence, optimism, and electric anticipation of the rise of e-commerce that enthralled America before the world changed. At its most basic level, *August* is about hubris—about a time when we, as Americans, thought we were untouchable. —SHARI FRILOT

ExP: Patrick Morris, Austin Chick, Howard A Rodman
Pr: Charlie Corwin, Elisa Pugliese, David Guy Levy, Josh Hartnett, Clara Markowicz **Ci:** Andrij Parekh **Ed:** Pete Beaudreau **PrD:** Roshelle Berliner **Ca:** Ellen Parks
Principal Cast: Josh Hartnett, Adam Scott, Naomie Harris, Robin Tunney, Rip Torn, David Bowie

Tuesday, January 22, 5:30 pm
Library Center Theatre, Park City

Wednesday, January 23, 2:30 pm
Library Center Theatre, Park City

Thursday, January 24, 9:45 pm
Broadway Centre Cinemas V, SLC

Saturday, January 26, 11:30 am
Library Center Theatre, Park City



Baghead

DIRECTORS/SCREENWRITERS: Mark Duplass, Jay Duplass
U.S.A., 2007, 84 min., color, 35mm

Directors Mark and Jay Duplass return to the Festival (their film *The Puffy Chair* played in 2005) with a hilarious, tongue-in-cheek, genre-twisting comedy that explores the minutiae of relationship dynamics among a group of desperate actor friends and roasts a gamut of indie films in the process.

After attending the Los Angeles Underground Film Festival premiere of the lauded indie film *We Are Naked*, Chad, Katherine, Matt, and Michelle are desperate to launch their flailing careers by writing their own script, casting themselves in juicy star roles. That night they impulsively drive up to Matt's uncle's cabin in Big Bear, but horny ulterior motives upstage the boozy brainstorming session of good ideas for their unborn hit film. The foursome do get something out of their mumbling weekend in the woods, and it's something that far exceeds their expectations

Earnest performances from the talented ensemble cast seamlessly bring to life the Duplass brothers' unique brand of dim-witted comedy. There is a deep, engaged brilliance to *Baghead*—that is, if you can call a film brilliant when it is basically about a group of dumb actors, a bag...and a head. —SHARI FRILOT

Pr: John Bryant, Mark Duplass, Jay Duplass **Ci:** Jay Duplass **Ed:** Jay Deuby **Principal Cast:** Steve Zissis, Ross Partridge, Greta Gerwig, Elise Muller

Tuesday, January 22, 8:30 pm
Prospector Square Theatre, Park City

Wednesday, January 23, 9:15 pm
Holiday Village Cinema III, Park City

Thursday, January 24, 11:30 am
Library Center Theatre, Park City

Saturday, January 26, 10:30 pm
Broadway Centre Cinemas VI, SLC



Birds of America

DIRECTOR: Craig Lucas
SCREENWRITER: Elyse Friedman
U.S.A., 2007, 89 min., color, Sony HD Cam

In "normal" middle-class suburban families, kids grow up, move out, and visit only on special occasions. But Morrie Tanager never got to leave. His parents died and left him, and he became the parent, raising two siblings, Ida and Jay, in the home he now shares with his wife, Betty. So it's not surprising this family is a bit askew. Ida is a promiscuous, broke, itinerant artist; Jay, an odd duck prone to antisocial experiments; and Morrie, a chronically constipated pleaser, who hasn't had a bowel movement in ages. When Jay goes completely off the deep end and Ida drops in unannounced, the motley clan is thrust under one roof, and childhood dynamics reemerge. The big problem is that Ida and Jay's recklessness could upend a delicate social ritual Morrie and Betty are masterminding to secure his tenure.

Birds of America is about socialization and growing up when there are no grown-ups. For Jay it means living within social boundaries and telling an occasional lie; for Ida it's accountability for her actions, whereas Morrie must learn to loosen codes, assert the naked truth, and release responsibility to others. What's so satisfying and moving in Craig Lucas's eccentric, yet lyrical, comedy—besides the stellar cast—is the way the siblings' transformations adjust the geometry of interdependence, and that genuine tenderness is the familial glue that ultimately bolsters each in the world. —CAROLINE LIBRESCO

ExP: Ed Hart, Bruce Lunsford **Pr:** Daniela Taplin Lundberg, Jana Edelbaum, Celine Rattray, Galt Niederhoffer **CoP:** Hollise Gersh, Ed Gersh **Ci:** Yaron Orbach **Ed:** Eric Kissack **PrD:** John Nyomarkay **Principal Cast:** Matthew Perry, Ginnifer Goodwin, Ben Foster, Hilary Swank, Lauren Graham, Zoe Kravitz

Thursday, January 24, 5:30 pm
Prospector Square Theatre, Park City

Friday, January 25, 11:30 am
Library Center Theatre, Park City

Saturday, January 26, 6:00 pm
Egyptian Theatre, Park City

Sunday, January 27, 6:30 pm
Rose Wagner Performing Arts Center, SLC



Blind Date

DIRECTOR: Stanley Tucci
SCREENWRITERS: Stanley Tucci, David Schechter
 U.S.A., 2007, 80 min., color, 35mm

Don and Janna are a married couple struggling to reconnect after the death of their daughter. They answer each other's phony classified ads and begin an elaborate game of pretend on a series of blind dates, hoping that this ruse will allow them finally to talk openly about the demise of their relationship in the wake of tragedy. In playing out their various roles—such as a blind man in search of a sighted woman, a woman in search of a dance partner, and a reporter in search of an aggressive female interviewee—Don and Janna feel free to ask each other probing questions, explore the meaning of humor after calamity, and nearly fall in love. However, when their conversations can't seem to break out of a circular pattern, never transcending the wall between them, they face the reality that perhaps overcoming heartbreak is not in the cards for them.

Although the material is sometimes dark, Stanley Tucci's filmmaking is infused with humor, and Tucci and Patricia Clarkson are a pleasure to watch as Don and Janna. They give shaded, compelling performances as real, tragic characters attempting to fake their way through unfamiliar emotional territory. —MATT ANDERSON

ExP: Nick Stiliadis **Pr:** Bruce Weiss, Gijs van de Westelaken **Ci:** Thomas Kist **Ed:** Camilla Toniolo **PrD:** Loren Weeks **Principal Cast:** Stanley Tucci, Patricia Clarkson, Thijs Romer

Preceded by **Dog Lovers**
 U.S.A., 2007, 4 min., color, Sony HD Cam
 Director: Danny Roew

Friday, January 18, 8:30 pm
 Holiday Village Cinema II, Park City

Saturday, January 19, 8:30 am
 Prospector Square Theatre, Park City

Saturday, January 19, 10:30 pm
 Broadway Centre Cinemas VI, SLC

Wednesday, January 23, 5:30 pm
 Library Center Theatre, Park City



Bottle Shock

DIRECTOR: Randall Miller
SCREENWRITERS: Jody Savin, Randall Miller, Ross Schwartz
 U.S.A., 2008, 110 min., color, 35mm

It's 1976, and Jim Barrett (Bill Pullman) is struggling to create the perfect chardonnay at Chateau Montelena, his vineyard in the not-yet-famous Napa Valley, where he has jeopardized everything for a dream. His son, Bo (Chris Pine), at first glance doesn't seem to have inherited his father's love for the family business, and the two of them are often found duking it out in the backyard boxing ring, each hoping to knock some sense into the other. Steven Spurrier (Alan Rickman) is a British expatriate living in Paris who owns the Academie du Vin; out of necessity, he develops an idea to educate Parisians, not on French wine, but on the new wines coming out of California. A twist of fate along a dusty road brings the floundering vintner and the struggling shop owner together, changing both their lives—and the wine industry—forever.

Director Randall Miller delicately composes *Bottle Shock* as a cinematic love letter to California's wine country, where he shot the film in its sun-soaked entirety. Based on a true story, the film reveals America's initiation into and contribution to vinification, along with the brave and enterprising artisans who love nothing more than to bottle it. —JENNIFER COCHIS

Pr: J. Todd Harris, Jody Savin, Randall Miller, Marc Toberoff, Brenda Lhormer, Marc Lhormer **Ci:** Michael J. Ozier **Ed:** Randall Miller, Dan O'Brien **PrD:** Craig Stearns **Mu:** Mark Adler **Principal Cast:** Alan Rickman, Bill Pullman, Chris Pine, Rachael Taylor, Freddy Rodriguez, Eliza Dushku, Dennis Farina

Friday, January 18, 8:30 pm
 Library Center Theatre, Park City

Saturday, January 19, 6:00 pm
 Broadway Centre Cinemas IV, SLC

Monday, January 21, 11:30 pm
 Holiday Village Cinema II, Park City

Friday, January 25, noon
 Egyptian Theatre, Park City

Saturday, January 26, 6:30 pm
 Redstone Cinemas, Kimball Junction



Chronic Town

DIRECTOR: Tom Hines
SCREENWRITER: Michael Kamsky
 U.S.A., 2007, 96 min., color, Sony HD Cam

In Fairbanks, Alaska, Truman Korovin drives a cab he calls Bessie for a dispatcher he call Blowjob. His sarcasm, witty barbs, and the odd drink or five get him through the cold winter days. Showing less than resounding support for his girlfriend's writing career, Truman gets dumped. As habit dictates, he consoles himself with some substance abuse, but after a bad acid trip and what appears to be a suicide attempt, Truman winds up in an institution and, worse, group therapy. However, in befriending his fellow "loonies," particularly a stripper, Eleanor, and an elderly woman, Elizabeth, whom he visits in a home as part of his "loony release program," Truman opens the door to a new world, puts his best foot forward, and steps into the cold.

From Michael Kamsky's smart, sardonic screenplay, first-time director Tom Hines musters exactly the kind of askew sensibility and broad-mindedness that takes seemingly dark subject matter and cracks it open without ever selling his characters short. JR Bourne takes a character generally mired in a depressive funk and buries it behind a smart-ass demeanor. These characters are people trying to deal with their messy lives, but the film has an honest acceptance of those limitations. These aren't problems with solutions—the best Truman can hope for is a better way of coping. —JOHN NEIN

ExP: Michael Peterson, Tim Farley **Pr:** Lauri LaBeau, David Scharf **CoP:** Maya Salganek **Ci:** Yiannis Samaras **Ed:** Clay Zimmerman **Principal Cast:** JR Bourne, Emily Wagner, Alice Drummond, Dan Butler, Garry Marshall, Paul Dooley

Saturday, January 19, 5:30 pm
 Library Center Theatre, Park City

Sunday, January 20, 11:30 pm
 Prospector Square Theatre, Park City

Monday, January 21, 9:00 pm
 Tower Theatre, SLC

Thursday, January 24, 8:30 pm
 Prospector Square Theatre, Park City



Goliath

DIRECTORS: David Zellner, Nathan Zellner
SCREENWRITER: David Zellner
U.S.A., 2007, 80 min., color, Sony HD Cam

Good writers of all kinds rely on basic observations about human nature. This is especially true in comedy, and that's exactly what makes *Goliath* hilarious. A bare-bones production, it's a study in economical storytelling that lives up to its name in laughs.

Beginning with the opening photo montage of a man, his cat, and the scratched-out face of his soon-to-be ex-wife, *Goliath* ripples with insights into the human condition—specifically, the condition of a man working in a dead-end job, going through a divorce, and coping with a missing cat. The crappy job and the divorce he can take, but the absent cat is too much. He focuses his frustration on broadening his neighborhood search, posting flyers, offering a reward, even seeking out the assistance of a private investigator. When his worst fears are confirmed, he snaps—but realizes in the end where happiness can be found.

The plot of the film is secondary, however, to the comical moments sprinkled throughout. Finding humor in the trimming of a moustache, the signing of divorce papers, and the inane lunchroom banter of coworkers, brothers David and Nathan Zellner show they are as perceptive as they are funny. With three prior shorts at the Festival, they return with a feature that is simultaneously deadpan, stark, strange, realistic, and amusing. *Goliath* further establishes their comedic talent and distinctive vision.
—TREVOR GROTH

Pr: Nathan Zellner **Ci:** Jim Eastburn **Ed:** David Zellner, Nathan Zellner **So:** Tom Sturgis **Principal Cast:** David Zellner, Nathan Zellner, Caroline O'Connor, John Bryant, Andrew Bujalski, Wiley Wiggins

Preceded by **The Mark**
U.S.A., 2007, 4 min., Color, Sony HD Cam
Director: Thomas Barndt

Monday, January 21, 8:30 pm
Prospector Square Theatre, Park City

Tuesday, January 22, 11:30 am
Library Center Theatre, Park City

Saturday, January 26, 8:30 am
Library Center Theatre, Park City

Saturday, January 26, 9:45 pm
Broadway Centre Cinemas V, SLC



A Good Day to Be Black & Sexy

DIRECTOR/SCREENWRITER: Dennis Dortch
U.S.A., 2008, 92 min., color, Sony HD Cam

Indeed, it is a very good day. Dennis Dortch's daring directorial debut ambitiously charts black sexuality through a set of six deliciously amusing, interconnected vignettes that unfold in a single day in Los Angeles. A hot-button, "don't-let-them-know-you're-watching" constellation of intimate moments, *A Good Day to Be Black & Sexy* seduces us with obsessively watchable performances that make it at once familiar, provocative, and fresh.

Women unapologetically figure it out for themselves, reclaiming license to be selfish, rude, and raunchy in a playfully enduring tug-of-war between the sexes. Explicitly exploring the texture of sex, Dortch packs the film full of viscerally seductive tones and sultry grittiness as he allows us sneak-peak access to a multitude of motives of desire—a woman in bed with her boyfriend jockeys for position to get hers first; a teenager explores the limits of her sexuality in questionable situations; a boy and his ball are held hostage by interracial taboos.

Bringing overdone stereotypes about black sexuality to their knees, Dortch explodes a constellation of sexy little secrets that we would otherwise keep quiet. Packing a strong voice and innovative style, Dortch's kaleidoscopic sketches are juicy and surprising with every step, stroke, and...ahem. Yes, he *did* just go there! —ROYA RASTEGAR

Pr: Layla Mashavu **Ci:** Brian Harding **Ed:** Dennis Dortch, Tangier Clarke **Ca:** Adetoro Makinde **Principal Cast:** Kathryn Taylor, Chonte' Harris, Marcuis Harris, Mylika Davis, Jerome Anthony Hawkins, Alphonso Johnson

Saturday, January 19, 5:30 pm
Prospector Square Theatre, Park City

Sunday, January 20, 8:30 am
Library Center Theatre, Park City

Sunday, January 20, 4:30 pm
Broadway Centre Cinemas VI, SLC

Friday, January 25, 5:30 pm
Prospector Square Theatre, Park City

Saturday, January 26, 9:00 pm
Screening Room, Sundance Resort



Love Comes Lately

DIRECTOR/SCREENWRITER: Jan Schütte
Germany, 2007, 86 min., color, 35mm

A self-appointed bachelor living in New York City, Max Kohn (Otto Tausig) is an accomplished writer whose waking life regularly commingles with his imaginary one. Max's longtime girlfriend, Riesel (Rhea Pearlman), is the perfect rock to which Max anchors himself, but she is absolutely certain in her suspicion that Max is cheating on her.

Love Comes Lately is a film about real and imagined longings, the never-ending dream of love, and the power of fiction. On several occasions, we fall down the rabbit hole of Max's imagination, where he embodies the lives of both a retiree named Simon and a sympathetic gent named Henry. During these sojourns into Max's head and manuscripts, love and murder are just part of the landscape. Max's real life takes an interesting turn when he runs into Rosalie (Barbara Hershey), a former student who always had a crush on him.

In *Love Comes Lately*, director Jan Schütte masterfully evokes many quirky and wonderfully detailed worlds that seamlessly shift between reality and fantasy. Based on a collection of short stories by Nobel Prize-winning author Isaac Bashevis Singer, *Love Comes Lately* is a reminder to enjoy the present—in all its variations. —JENNIFER COCHIS

Pr: Martin Hagemann, Kai Künemann **Ci:** Edward Klosinski, Chris Squires **Ed:** Katja Dringenberg, Renate Merck **PrD:** Amanda Ford **Mu:** Henning Lohner **So:** Frank Kruse **Principal Cast:** Otto Tausig, Rhea Pearlman, Tovah Feldshuh, Barbara Hershey, Elizabeth Peña

Friday, January 18, 2:30 pm
Library Center Theatre, Park City

Saturday, January 19, 3:30 pm
Rose Wagner Performing Arts Center, SLC

Sunday, January 20, 6:00 pm
Screening Room, Sundance Resort

Monday, January 21, 9:00 am
Egyptian Theatre, Park City

Thursday, January 24, 8:30 pm
Library Center Theatre, Park City



Momma's Man

DIRECTOR/SCREENWRITER: Azazel Jacobs
U.S.A., 2008, 94 min., color, 35mm

There is a trend in the world today of young men not wanting to leave their parents' homes. But what happens when a "boy" who has already left the nest gets this same urge?

Momma's Man begins with Mikey returning to his parents' place in New York after deciding not to get on the plane to go home to his wife and small child in California. Unsure of his own motivations, he makes up excuses about why he is staying. His doting mother is more than happy to enable his procrastination, while his father remains typically distanced from the situation. As the days go on, Mikey grows more and more entrenched in his adolescent sanctuary and comes to a point where he must choose his life now or his life then.

Humorous and poignant, *Momma's Man* wrestles with universal themes, but its strength lies in its deeply personal details. Writer/director Azazel Jacobs cast his own parents and shot the film in their apartment, where he grew up. Exquisite camerawork captures the nooks and crannies of the unique dwelling, as well as the family's intimate moments. Whether it's art imitating life, or life imitating art, Jacobs has crafted a profoundly humane account of the frailty of the human spirit, and he shows how the defining strength that people get from their families can also be a tether. —TREVOR GROTH

ExP: Paul S. Mezey, Tyler Brodie **Pr:** Alex Orlovsky, Hunter Gray **Ci:** Tobias Datum **Ed:** Darrin Navarro **Mu:** Mandy Hoffman **Principal Cast:** Matt Boren, Flo Jacobs, Ken Jacobs, Dana Varon, Richard Edson, Eleanor Hutchins

Preceded by **I Have Seen the Future**

Canada, 2006, 6 min., color, 35mm
Director: Cam Christiansen

Friday, January 18, 11:30 am
Library Center Theatre, Park City

Saturday, January 19, 11:30 am
Library Center Theatre, Park City

Saturday, January 19, 9:00 pm
Screening Room, Sundance Resort

Sunday, January 20, 7:30 pm
Broadway Centre Cinemas VI, SLC

Wednesday, January 23, 6:30 pm
Holiday Village Cinema IV, Park City



Quid Pro Quo

DIRECTOR/SCREENWRITER: Carlos Brooks
U.S.A., 2007, 82 min., color, Sony HD Cam

Quid Pro Quo is a dark, puzzling tale of strangers who crash into one another's lives and transform them forever. Isaac, a paraplegic, is a popular New York City public-radio reporter who is investigating a story from an anonymous source about a man who walked into a hospital demanding that his leg be amputated.

While pursuing the story to satisfy his own probing curiosity, Isaac meets the strikingly beautiful and mysterious Fiona, a restoration artist. Isaac's investigation not only initiates a relationship with Fiona but also leads him into the strange subculture of "wannabes," those longing for wholeness—or lack thereof—in rather peculiar ways. Will Fiona lead Isaac to answers about this underworld of seekers, or will their stormy association push him toward a more painful truth?

In his sleek directorial debut, Carlos Brooks confidently navigates the delicate line of the psychological thriller genre with the help of eerie and convincing performances from Vera Farmiga and Nick Stahl. *Quid Pro Quo* does not celebrate or sensationalize the subculture it portrays but instead explores the human psyche and allows the audience to ask questions. Brooks takes us on a journey to explore our desires, find order in disorder, and exhume the need to restore normalcy to a society we find ourselves ostracized from. —NAZGOL ZAND

ExP: Jason Kliot, Joana Vicente, Todd Wagner, Mark Cuban **Pr:** Sarah Pillsbury, Midge Sanford **Ci:** Michael McDonough **Ed:** Lauren Zuckerman, Charles Ireland **PrD:** Roshelle Berliner **Mu:** Mark Mothersbaugh **Principal Cast:** Nick Stahl, Vera Farmiga, Kate Burton, James Frain, Aimee Mullins, Pablo Schreiber

Preceded by **The Deep**

U.S.A., 2006, 7 min., color, Sony HD Cam
Director: Alex Haworth

Sunday, January 20, 5:30 pm
Library Center Theatre, Park City

Monday, January 21, 11:30 am
Holiday Village Cinema II, Park City

Friday, January 25, 8:30 pm
Prospector Square Theatre, Park City

Saturday, January 26, 7:30 pm
Broadway Centre Cinemas VI, SLC



Red

DIRECTORS: Trygve Allister Diesen, Lucky McKee
SCREENWRITER: Stephen Susco
U.S.A., 2007, 98 min., color, 35mm

From its first scene, *Red* rivets you like a classic page-turner. Set in small-town America, *Red* derives its title from a 14-year-old dog that is the sole companion of Avery (Brian Cox), an older gentleman who lives alone with his memories in a simple existence posing no threat to anyone. One day while he is fishing, three troublesome teens terrorize him and kill the only thing he has left to love in the world—his dog. He sets out on a quest for an apology, but the situation soon escalates into much more.

Norwegian director Trygve Diesen gives a welcome fresh perspective to this very American story. Diesen is a refined and calculating storyteller; he allows events to stack up, keeping you both intrigued and questioning each character's actions and motives. Brian Cox is in almost every scene and proves himself one of the finest actors working today. He engages you and invites you to take the journey with him, but at every step of the way, you can't help but ask, "What would I do?" As it systematically deconstructs the age-old conflict between good and evil, *Red* becomes a genre tale about redemption and revenge—and makes that old good-versus-evil battle eerily, believably new. —JOHN COOPER

ExP: Bill Straus, Lawrence Mattis, Randy Ostrow
Pr: Trygve Allister Diesen, Norman Dreyfuss
Ci: Harald Gunnar Paalgard **Ed:** Jon Endre Mork
Principal Cast: Brian Cox, Tom Sizemore, Kim Dickens, Amanda Plummer, Robert Englund

Sunday, January 20, 2:30 pm
Prospector Square Theatre, Park City

Thursday, January 24, 5:30 pm
Library Center Theatre, Park City

Saturday, January 26, 6:45 pm
Broadway Centre Cinemas V, SLC

Sunday, January 27, 11:30 am
Holiday Village Cinema IV, Park City

PARK CITY AT MIDNIGHT

Park City at Midnight films offer a lively last stop on the nightly social circuit. With films ranging from horror to comedies to explicit animation, these films are a treat for true cinephiles and casual filmgoers alike.



Adventures of Power

DIRECTOR/SCREENWRITER: Ari Gold
U.S.A., 2008, 96 min., color, Sony HD Cam

If you've ever heard the classic Rush song "Tom Sawyer," you may have found yourself flailing your arms in a rhythmic motion known as "air drumming." Neil Peart, Rush's legendary drummer, casts a wicked spell, but if you've managed to avoid it, or think air drumming isn't cool, I give you—Power.

Adventures of Power tells the comedic tale of a New Mexico mine worker named Power, who sets out to change the world through his love of drums. But he has never learned how to play. Instead, he air-drums at his aunt's bar on talent night. After participating in an underground "drum off" in Mexico, he is spotted by a trainer from New York and asked to train with the team. As his fellow mine workers fight for their rights back home, Power finds himself in the air-drum fight of his life against a formidable and despicable rival. Summoning strength from inner desire, Power learns what's been driving him his whole life: he doesn't need drums. He *is* drums.

Having had three shorts in the Festival, Ari Gold returns with his feature debut and shows off his multifaceted talents of writing, directing, acting, and air drumming. Enlisting a terrific group of comedic actors, he has crafted a funny and charming tale of a man, his dream, and the passion that it takes to chase it. —TREVOR GROTH

ExP: Gill Holland, Christopher Woodrow **Pr:** Andrea Sperling **Ci:** Lisa Wiegand **Ed:** Daniel Schalk, David Blackburn, Geraud Brisson **PrD:** Walter Barnett **Mu:** Ethan Gold **Principal Cast:** Ari Gold, Shoshanna Stern, Adrian Grenier, Michael Mckean, Jane Lynch, Steven Williams

Sunday, January 20, midnight
Egyptian Theatre, Park City

Monday, January 21, 2:30 pm
Holiday Village Cinema II, Park City

Thursday, January 24, 9:00 pm
Tower Theatre, SLC

Saturday, January 26, 11:45 pm
Holiday Village Cinema III, Park City



The Broken

DIRECTOR/SCREENWRITER: Sean Ellis
United Kingdom, 2007, 110 min., color, 35mm

On a typically gloomy day in London, Gina, a young and beautiful radiologist, is sure she just saw herself driving by—in her own car. When she follows her mysterious doppelganger into an unfamiliar apartment, she isn't quite sure she can trust her own eyes until she spots a photo of herself and her father on the entryway table. Understandably spooked, she dashes back down to her car. Soon she finds herself in the hospital, unable to remember what has put her there or much about the strange woman. What Gina does know is her boyfriend seems different, the ceiling above the bathtub leaks blood in her dreams, and broken mirrors are becoming a recurring theme in her life. Increasingly paranoid, Gina is experiencing a bizarre and horrific version of her former life, and as things spiral out of control, she must escape from, or come to grips with, her new reality.

Sean Ellis's vision of London is full of shadows and blind corners. A color palette that matches the foreboding skies and well-placed overhead shots of the bewildering street pattern heighten the claustrophobic feeling of being trapped with Gina in an inescapable maze. As Gina struggles to put the pieces together, you may wonder about your own bathroom mirror, and who stares back at you in the middle of the night. —MATT ANDERSON

Pr: Lene Bausager **Ci:** Angus Hudson **Ed:** Scott Thomas
PrD: Morgan Kennedy **Mu:** Guy Farley **CoD:** Vicki Russell
Principal Cast: Lena Headey, Richard Jenkins, Asier Newman, Michelle Duncan, Melvil Poupaud

Friday, January 18, midnight
Egyptian Theatre, Park City

Saturday, January 19, noon
Egyptian Theatre, Park City

Saturday, January 19, midnight
Tower Theatre, SLC

Saturday, January 26, 9:15 pm
Holiday Village Cinema IV, Park City



Donkey Punch

DIRECTOR: Olly Blackburn
SCREENWRITERS: Olly Blackburn, David Bloom
United Kingdom, 2007, 90 min., color, 35mm

Sex, drugs, and beautiful people on board a luxurious yacht in the Mediterranean—not your typical setting for a horror film. But *Donkey Punch* isn't your typical horror film.

Three gorgeous ladies on holiday in a Mediterranean beach town are determined to let their hair down and leave their troubles behind. The festivities begin at a nightclub, where libations flow and libidos grow. As luck would have it, they encounter three charming lads who are more than eager to provide them with what they are looking for. Collectively they make their way to the yacht where the men crew. Caught up in the hedonistic wave created by the sexual tension, and spurred by the fact that the yacht's owner is away, they throw caution to the wind and head out to sea. This is where the terror begins.

What's remarkable about Olly Blackburn's debut feature is the way he builds suspense over the film's first half. He takes his time in developing the characters, plot, and place, and it pays off. He is aided by an impressive cast of fresh faces who are at ease with each other and their situation, as well as by the lush Mediterranean scenery, which is perfectly captured and appears both serene and menacing. Blackburn's gut-wrenching, nerve-shredding *Donkey Punch* stimulates the senses and shatters conventions. —TREVOR GROTH

Pr: Angus Lamont, Mark Herbert, Robin Gutch **Ci:** Nano Segal **Ed:** Kate Evans **PrD:** Delarey Wagener **MuS:** Phil Canning **Mu:** François-Eudes Chanfaut **Principal Cast:** Robert Boulter, Sian Breckin, Tom Burke, Nichola Burley, Julian Morris, Jay Taylor, Jaime Winstone

Tuesday, January 22, midnight
 Egyptian Theatre, Park City

Friday, January 25, 3:00 pm
 Egyptian Theatre, Park City

Saturday, January 26, midnight
 Tower Theatre, SLC



Funny Games

DIRECTOR/SCREENWRITER: Michael Haneke
France, 2007, 107 min., color, 35mm

The Farber family—George (Tim Roth), Anna (Naomi Watts), and young Georgie (Devon Gearhart)—drive through the countryside to their summer home. Shortly after they arrive, two well-mannered young men, Paul (Michael Pitt) and Peter (Brady Corbet), appear, hoping to borrow some eggs. But they are neither friendly neighbors nor interested in eggs. Taking the family hostage, the intruders proceed to entertain themselves with increasingly sadistic “games.” Then, with alarming politeness, Paul bets the Farbers that they won't survive the next 12 hours. He turns to the camera: “Think they stand a chance?”

It may not be immediately evident that an unrelentingly brutal home-invasion thriller can rekindle your faith in a cinema of ideas, but that's what *Funny Games* does. In every detail, Michael Haneke's remake of his own 1997 Austrian film is constructed expressly to comment on itself. The physical and psychological violence forms a powerful, self-reflexive conceit to challenge the audience's complicity and systematically frustrate the impulse toward gratification. At one point, Haneke literally hands control of the film itself over to one of his characters.

Refusing to tiptoe around the brutality inflicted on the family, Haneke doesn't want to entertain you; he wants to challenge you. He wants blood flowing to your brain, not just across the linoleum. Why wouldn't he remake the film for Americans? It's about us. —JOHN NEIN

Exp: Naomi Watts, Philippe Aigle, Carole Siller, Douglas Steiner **Pr:** Chris Coen, Hamish McAlpine, Hengameh Panahi, Christian Baute, Andro Steinborn **CoP:** Jonathan Schwartz **Ci:** Darius Khondji **Ed:** Monika Willi **Principal Cast:** Naomi Watts, Tim Roth, Michael Pitt, Brady Corbet, Devon Gearhart

Saturday, January 19, midnight
 Broadway Centre Cinemas IV, SLC

Wednesday, January 23, midnight
 Egyptian Theatre, Park City

Thursday, January 24, 9:30 pm
 Redstone Cinemas, Kimball Junction

Saturday, January 26, 11:30 pm
 Prospector Square Theatre, Park City



George A. Romero's Diary of the Dead

DIRECTOR/SCREENWRITER: George A. Romero
U.S.A., 2007, 95 min., color, 35mm

In *George A. Romero's Diary of the Dead*, fiction turns into reality for a group of film students who set out to shoot a low-budget horror flick in the woods of Pennsylvania. When the dead come to life before their eyes, director Jason Creed decides to capture these startling events with his camera, even as members of his cast and crew become prey to the increasing army of walking corpses that surround them. Mainstream media coverage of this plague is manipulated and unreliable, so the only way to get the real story out to the public is by posting raw footage on the Internet. As the group make their way back home in an old Winnebago, they are met with death at every turn, and the realization sets in that the only remaining audience for Jason's film may be the same undead subjects he is risking his life to document.

Widely regarded as the master of all things zombie, George A. Romero reinvents his legendary contribution to the horror film zeitgeist with this entirely new take on undead culture. Romero's fifth zombie film never violates the rules of the undead that he created nearly four decades ago with his landmark film *Night of the Living Dead*—he stays true to his roots, solidifying his place as a true “gore auteur” of the genre. —ADAM MONTGOMERY

Exp: Dan Fireman, John Harrison, Steve Barnett **Pr:** Peter Grunwald, Art Spigel, Sam Englehardt, Ara Katz **Ci:** Adam Swica **Ed:** Michael Doherty **PrD:** Rupert Lazarus **So:** Zenon Waschuk **Principal Cast:** Michelle Morgan, Joshua Close, Shawn Roberts, Amy Lalonde, Joe Dinicol, Scott Wentworth

Friday, January 18, 11:30 pm
 Library Center Theatre, Park City

Tuesday, January 22, 9:00 pm
 Tower Theatre, SLC

Saturday, January 26, 11:30 pm
 Holiday Village Cinema II, Park City

Sunday, January 27, 10:00 am
 Holiday Village Cinema I, Park City



Hell Ride

DIRECTOR/SCREENWRITER: Larry Bishop
U.S.A., 2007, 83 min., color, Sony HD Cam

Hell Ride is a raucous throwback to the days of the Sergio Leone spaghetti western, with a heaping helping of testosterone-fueled chopper action thrown into the mix. Writer/director Larry Bishop takes on a third role as Pistolero, head honcho of the Victors, a group of badass bikers who are out to avenge the murder of one of their members at the hands of the 666ers, a rival gang whose actions live up to their hellish moniker. Along with his cohorts, the Gent (deviously portrayed by Michael Madsen) and the mysterious Comanche (Eric Balfour), Pistolero aims to take down the Deuce and Billy Wings, menacing leaders of the 666ers, but a mutiny looms on the horizon when his commitment to profit is questioned by a few of his fellow Victors. An even larger story unravels when previously unknown information about Comanche resurrects ghosts from Pistolero's past.

Although there is enough sex, violence, and all-out machismo to keep grind-house fans firmly plastered to their seats, Bishop's take on the genre strays far from exploitation as he weaves a twisting, multilayered tale of revenge, loyalty, and brotherhood that is brought to life by a superb ensemble cast, with memorable performances by Dennis Hopper, Vinnie Jones, and David Carradine. In the words of Comanche, "The road to hell is paved with anything but good intentions." —ADAM MONTGOMERY

ExP: Quentin Tarantino **CoExP:** Matthew Stein, Alix Taylor **Pr:** Michael Steinberg, Shana Stein, Larry Bishop **CoP:** Todd King **Ci:** Scott Kevan **Ed:** William Yeh, Blake West **Principal Cast:** Larry Bishop, Michael Madsen, Eric Balfour, Vinnie Jones, Dennis Hopper, David Carradine, Leonor Varela

Preceded by **The Rambler**

U.S.A., 2007, 12 min., color, Sony HD Cam
Director: Calvin Reeder

Monday, January 21, midnight
Egyptian Theatre, Park City

Thursday, January 24, 10:30 pm
Broadway Centre Cinemas VI, SLC

Friday, January 25, midnight
Egyptian Theatre, Park City

Saturday, January 26, 11:30 pm
Library Center Theatre, Park City



Otto; or, Up with Dead People

DIRECTOR/SCREENWRITER: Bruce LaBruce
Germany/Canada, 2007, 95 min., color & b/w, 35mm

Otto is a handsome, sensitive, neo-Goth zombie with an identity crisis. He looks and smells like a zombie but isn't certain that he is one. He wanders the streets of the city, never sleeping, until one day—as he is being harassed by hooligans—he ducks into an alley and spots a poster announcing auditions for a zombie film. He soon meets aspiring filmmaker/revolutionary Medea Yarn, who is convinced that Otto, as a confused zombie, is the perfect embodiment of the effects of advanced capitalism on individuals. Medea begins to make a film about Otto, while simultaneously shooting a film about a gay zombie revolt against consumerist society. After moving in with an actor, Otto begins to remember fragments of his pre-zombie life with a sweet boyfriend. As Medea directs the final, orgasmic scene of her gay zombie film, Otto struggles to access the human emotions buried beneath his zombie exterior.

Otto; or, Up with Dead People is a clever modern fable about alienation and the problems created by a mass-produced society, where even the members most on the fringe find it hard to resist being pulled into the mainstream. Toying with genre conventions, combining different media, and making use of Medea's often-humorous films-within-the-film, Bruce LaBruce creates a new, sexy, hyperpoliticized zombie mythology. —MATT ANDERSON

Pr: Jürgen Brüning, Michael Huber, Jennifer Jonas **CoP:** Leonard Farlinger, Bruce Bailey **Ci:** James Carman **Ed:** Jörn Hartmann **Principal Cast:** Jey Crisfar, Katharina Klewinghaus, Marcel Schlutt, Christophe Chemin, Susanne Sachsse, Gio Andrade, Guido Sommer

Saturday, January 19, 11:30 pm
Library Center Theatre, Park City

Sunday, January 20, 3:00 pm
Egyptian Theatre, Park City

Tuesday, January 22, 10:30 pm
Broadway Centre Cinemas VI, SLC

Saturday, January 26, 9:00 pm
Egyptian Theatre, Park City



Time Crimes

Los Cronocrímenes

DIRECTOR/SCREENWRITER: Nacho Vigalondo
Spain, 2007, 90 min., color, 35mm
Spanish with English subtitles

As it happens, this smart, feisty thriller begins quite sedately. Hector sits on a lawn chair outside his country home surveying the nearby hillside through a pair of binoculars. But, catching sight of what appears to be a nude woman amidst the trees, he hikes up to investigate. When he's attacked by a sinister figure wrapped in a grotesque, pink head bandage, Hector takes refuge in a laboratory atop the hill. He tries to elude the stalker by hiding in a peculiar scientific contraption, and moments later, he emerges—only to find that it's hours earlier. But time has a lot in store for Hector.

Nacho Vigalondo, who directed the ingenious, Oscar-nominated short *7:35 in the Morning*, has a great instinct for the aesthetic, moving effortlessly between a tense, disquieting atmosphere and a relentless, driving energy. But drawing from a tradition of more cerebral science fiction, his story of an ordinary man flung into circumstances far beyond his comprehension (and perhaps his control) is propelled by a deeper curiosity than genre antics alone will satisfy. Ever more desperate to decipher the web of cause and effect surrounding him, Hector becomes increasingly complicit in the very situation he's trying to escape. Any physicist would tell him that the more you try to fix things, the more they fall apart. When you mess with time, you mess with nature. —JOHN NEIN

Pr: Eduardo Carneros, Esteban Ibarretxe, Javier Ibarretxe **CoP:** Santi Camuñas, Jorge Gómez **Ci:** Flavio Labiano **Ed:** Jose Luis Romeu **ArD:** Jose Luis Arrizabalaga, Biaffra **So:** Roberto Fernández **Principal Cast:** Karra Elejalde, Bárbara Goenaga Candela Fernández, Nacho Vigalondo

Preceded by **Advantage**

Australia, 2007, 11 min., color, 35mm
Director: Sean Byrne

Friday, January 18, 3:15 pm
Holiday Village Cinema III, Park City

Saturday, January 19, 9:45 pm
Broadway Centre Cinemas V, SLC

Wednesday, January 23, midnight
Broadway Centre Cinemas V, SLC

Thursday, January 24, midnight
Egyptian Theatre, Park City

Saturday, January 26, 6:15 pm
Holiday Village Cinema III, Park City

FROM THE COLLECTION

ONE DOLLAR FINE
FOR DRIVING FASTER THAN A
TALK ON THIS BRIDGE

Each year, the Sundance Film Festival presents screenings of archival films pulled from the holdings of the Sundance Collection at UCLA. Established as a joint partnership of Sundance Institute and the UCLA Film and Television Archive, the Sundance Collection at UCLA is a groundbreaking archive of independent films shown at the Festival and supported by the Institute's artist development programs. Thanks to the contributions of individual filmmakers, as well as the generous support of donors, the Collection has steadily grown over the past 10 years to include more than 300 films.



Edward II

DIRECTOR: Derek Jarman
SCREENWRITERS: Stephen McBride, Ken Butler, Derek Jarman
United Kingdom, 1991, 90 min., color, 16mm

It's unfortunate that Derek Jarman and Elizabethan playwright Christopher Marlowe lived four centuries apart. They could have hung out and gone drinking together. They had a lot in common.

That's one reason why Jarman was the perfect person to adapt Marlowe's controversial play *Edward II* to the screen and the twentieth century. The story concerns a king (Steven Waddington) who is ready to sacrifice everything—the love of his people, the stability of his country, even his throne—to be with Piers Gaveston (Andrew Tiernan), the man he loves. Edward's obsessive devotion to Gaveston makes him easy prey for the ambitions of his spurned and bitter wife, Isabella (Tilda Swinton, who won the best actress award at the Venice Film Festival for her performance), and the unscrupulous Mortimer (Nigel Terry), who are equally obsessed with power.

Jarman retains much of Marlowe's dialogue but infuses the adaptation with his own attitudes, artistry, and flamboyant style. The dank, dark settings are thrown into relief by *chiaroscuro* lighting, painterly compositions, vivid colors, and ornate costumes, and Jarman self-consciously inserts musical numbers and the trappings of a police state, even an Act-Up demonstration, to always remind us we are watching a film, an artificial construct.

Jarman's untimely death in 1994 from AIDS deprived independent cinema and England of one of its unique artistic auteurs. This screening pays tribute to his legacy, and is especially timely because filmmaker Isaac Julien's paean to Jarman, *Derek*, is screening as part of the World Cinema Documentary Competition. —BARBARA BANNON

ExP: Simon Curtis, Sarah Radclyffe **Pr:** Steve Clark-Hall, Antony Root **Ci:** Ian Wilson **Ed:** George Akers
PrD: Christopher Hobbs **Mu:** Simon Fisher Turner
Principal Cast: Steven Waddington, Andrew Tiernan, Tilda Swinton, Nigel Terry, Jerome Flynn, John Lynch

Friday, January 18, 6:45 pm
Broadway Centre Cinemas V, SLC

Sunday, January 20, 2:30 pm
Holiday Village Cinema II, Park City



The Living End

DIRECTOR/SCREENWRITER: Gregg Araki
U.S.A., 1992, 92 min., color, Sony HD Cam

Gregg Araki's *The Living End*, which debuted at the 1992 Sundance Film Festival, is a buddy movie gone bad; Luke (Mike Dytri) and Jon (Craig Gilmore) are literally on the road to nowhere. Luke is a rootless hustler who's determined to "live fast, die young, and make a beautiful corpse," while Jon is a freelance writer whose life and stability are devastated when he finds out he's HIV positive. They meet by chance (or is it fate?), and when Luke kills a cop, they take to the road. A casual affair leads to mutual dependence and a lasting bond. As Luke tells Jon, "Don't you get it? We're not like them. We don't have as much time, so we have to grab life by the balls and go for it."

Araki traps the characters close to the camera or isolates them against sterile or desolate landscapes, made luminous by Christopher Munch's surreal lighting. Most of the people they meet are alienated or hostile, which only deepens their isolation. The film's title encapsulates the paradox that becomes their lives.

Strand Releasing and Fortissimo Films have completely remastered the film for this screening, cleaning up the original 16mm print and transferring it to HD, recolor-timing it, and totally remixing the soundtrack. In giving a vibrant voice to the speechless and disenfranchised, *The Living End* makes a welcome addition to the Sundance Collection.

—BARBARA BANNON

ExP: Evelyn Hu, Jon Jost, Henry Rosenthal, Mike Thomas **Pr:** Marcus Hu, Jon Gerrans **CoP:** Jim Stark
AsP: Andrea Sperling **Ci/Ed:** Gregg Araki
Lgt: Christopher Munch **Principal Cast:** Mike Dytri, Craig Gilmore, Darcy Marta, Scot Goetz, Mary Woronov, Johanna Went

Friday, January 18, 8:30 pm
Prospector Square Theatre, Park City

Saturday, January 19, 4:30 pm
Broadway Centre Cinemas VI, SLC

SHORTS PROGRAMS

Presented by
**ADOBE SYSTEMS
INCORPORATED**

Fueled by artistic expression, shorts have the ability to transcend traditional storytelling. The Festival's Shorts Programs showcase the creative, boundary-pushing work of filmmaking's newest talent.

Premiering January 18 and running all 10 days of the Festival, audiences worldwide can view one exclusive short film each day for FREE @ www.sundance.org/festival. See page 58 for a list of films.

Also starting January 18, you can now own and watch many of our shorts at iTunes, Netflix, or Xbox LIVE. Visit www.sundance.org/festival for more details. Presented in partnership with Sundance Channel.

The 2008 Sundance Film Festival Short Film Program was selected by the following programmers from throughout North America:

Matt Anderson
George Eldred
Trevor Groth
Todd Luoto
Shane Smith
Hebe Tabachnik
Kimberly Yutani

From *Aquarium*



Shorts Program I

From the sublimely sweet to the downright raunchy, here we meet friends, relatives, body parts, boys, and fish stuck together, for better or worse, in functional and dysfunctional relationships, to get through this thing called life. Two cousins labor in a post-Katrina wasteland, a pair of sisters would rather die than wear homemade dresses, and gender-bending dance partners create art and exist as art. Whether it's a pissed-off wife and her no-good husband, a muscleman and his passive-aggressive mother, or bickering testicles, this journey tells you who's the boss and why it's always, always advisable to wear underwear.

Total running time: 96 min.

The Second Line

Director: John Magary
U.S.A., 2007, 19 min., color, Sony HD Cam

Dennis

Director: Mads Matthiesen
Denmark, 2007, 18 min., color, 35mm

The Adventures of Baxter & McGuire: The Boss

Director: Mike Blum
U.S.A., 2007, 3 min., color, Sony HD Cam

Harvest Time

Director: Sami Korjus
Finland, 2006, 15 min., color, 35mm

Teat Beat of Sex

Director: Signe Baumann
U.S.A., 2007, 4 min., color, Sony HD Cam

Smile

Director: Julia Kwan
Canada, 2007, 17 min., color, 35mm

Bend It

Director: Jules Nurrish
United Kingdom, 2007, 3 min., color, Sony HD Cam

Aquarium

Director: Rob Meyer
U.S.A., 2007, 17 min., color, 35mm

Friday, January 18, 10:00 am
Holiday Village Cinema IV, Park City

Friday, January 18, midnight
Holiday Village Cinema IV, Park City

Saturday, January 19, 7:30 pm
Broadway Centre Cinemas VI, SLC

Sunday, January 20, 9:15 am
Holiday Village Cinema III, Park City

Wednesday, January 23, 6:15 pm
Holiday Village Cinema III, Park City

Saturday, January 26, midnight
Holiday Village Cinema IV, Park City

From *Chief*



Shorts Program II

A Samoan chief hides from the tragedy of yesteryears, while a fully dressed knight looks ahead to yards of green yet to come. Morality and responsibility come to blows under the roof of a prison as childhood ideals form between the walls of a classroom. A relationship in the arena of straight expectations is redefined, while the predicaments of two pseudointellectuals are skewered under big city lights. Within this program are tales of redemption and running; ethics and ethos; prohibited, forbidden love; and presumptuous, forward thinking. Get ready for Shorts Program II.

Total running time: 98 min.

Chief

Director: Brett Wagner
U.S.A., 2007, 20 min., color, 35mm

Motion Studies: Inertia

Director: Jake Mahaffy
U.S.A., 2007, 2 min., color, Sony HD Cam

Wind, Ten Years Old

Director: Marzieh Vafamehr
Iran, 2006, 23 min., color & b/w, Sony HD Cam

The Execution of Solomon Harris

Directors: Wyatt Garfield, Ed Yonaitis
U.S.A., 2007, 8 min., color, Sony HD Cam

Wrestling

Director: Grimur Hakonarson
Iceland, 2007, 20 min., color, 35mm

A Relationship in Four Days

Director: Peter Glanz
U.S.A., 2007, 25 min., b/w, 35mm

Friday, January 18, 8:30 am

Racquet Club, Park City

Friday, January 18, 6:00 pm

Tower Theatre, SLC

Saturday, January 19, 1:00 pm

Holiday Village Cinema IV, Park City

Tuesday, January 22, 5:30 pm

Prospector Square Theatre, Park City

Saturday, January 26, 9:15 pm

Holiday Village Cinema III, Park City

From *Sikumi*



Shorts Program III

When paranormals lurk, when spiders start to crawl. Where Inuit hunters tragically take a fall. Sisters become closer, as boys are drafted by "others." Young kids are influenced by the half-dressed mothers. If you've got a temperature of 102, I desperately want to try and sleep with you. Ladies and gentleman, come now and see The compelling offerings of Shorts Program III.

Total running time: 92 min.

Sick Sex

Director: Justin Nowell
U.S.A., 2007, 12 min., color, Sony HD Cam

Sikumi (On the Ice)

Director: Andrew Okpeaha MacLean
U.S.A., 2007, 15 min., color, 35mm

Man

Director: Myna Joseph
U.S.A., 2007, 15 min., color, Sony HD Cam

Welcome

Director: Kirsten Dunst
U.S.A., 2007, 12 min., color, 35mm

Crossbow

Director: David Michóid
Australia, 2007, 14 min., color, 35mm

Cherries

Director: Tom Harper
United Kingdom, 2007, 15 min., color, 35mm

Spider

Director: Nash Edgerton
Australia, 2007, 9 min., color, 35mm

Friday, January 18, 8:30 am

Library Center Theatre, Park City

Friday, January 18, 9:45 pm

Broadway Centre Cinemas V, SLC

Sunday, January 20, 8:30 pm

Prospector Square Theatre, Park City

Tuesday, January 22, 8:30 pm

Holiday Village Cinema II, Park City

Saturday, January 26, 4:00 pm

Holiday Village Cinema IV, Park City

From *The Loss of a Wrestling Match*



Shorts Program IV

Okay, here's what I've got: Not all fathers fit the model of confidence and heroism. Not all beachgoers step into paradise. Sometimes records are meant to be broken. Sometimes broken families try to become mended. Two personas can get you in trouble, while two-percent milk can help save your job. From those seeking answers, sustaining records, staring at children, or staring back at childhood, to fathers who can't fight the world, and women who refuse to fight their fathers, welcome to the world of Shorts Program IV. Four is more than three, but less than five. Fact...checked.

Total running time: 95 min.

Soft

Director: Simon Ellis
United Kingdom, 2007, 14 min., color, 35mm

Waves

Director: Adrian Sitaru
Romania, 2007, 16 min., color, 35mm

FCU: Fact Checkers Unit

Director: Dan Beers
U.S.A., 2007, 9 min., color, Sony HD Cam

Dugong

Director: Erin White
Australia, 2006, 18 min., color, Sony HD Cam

The Loss of a Wrestling Match

Director: Jed Cowley
U.S.A., 2007, 11 min., color, Sony HD Cam

Pariah

Director: Dee Rees
U.S.A., 2007, 27 min., color, Sony HD Cam

Friday, January 18, 9:15 am

Holiday Village Cinema III, Park City

Friday, January 18, 11:45 pm

Holiday Village Cinema III, Park City

Saturday, January 19, 8:30 pm

Prospector Square Theatre, Park City

Sunday, January 20, 9:45 pm

Broadway Centre Cinemas V, SLC

Saturday, January 26, 2:30 pm

Library Center Theatre, Park City

From *I Love Sarah Jane*



Shorts Program V

From the romantic travails of teens on the verge, to a Rashomon-style take on the differences between the sexes, to a man's affection for his miniature guide horse, love shows its many colors. Then there's the darker side—a tragic incident turns love into vengeance, a single gal realizes she may as well be dead, and a tale of zombies is fueled by desire. Oh, and there are mating insects, where the line between sex and death is as thin as a spider's web.

Total running time: 87 min.

Force 1 TD

Director: Randy Krallman
U.S.A., 2007, 11 min., color, 16mm

Green Porno (Dragonfly)

Director: Isabella Rossellini
U.S.A., 2007, 1 min., color, Sony HD Cam

Lloyd Neck

Director: Benedict Campbell
U.S.A., 2007, 16 min., color, Sony HD Cam

Green Porno (Firefly)

Director: Isabella Rossellini
U.S.A., 2007, 1 min., color, Sony HD Cam

Sunlit Shadows

Director: Benjamin M Piety
U.S.A., 2007, 14 min., color, Sony HD Cam

Green Porno (Spider)

Director: Isabella Rossellini
U.S.A., 2007, 1 min., color, Sony HD Cam

August 15th

Director: Xuan Jiang
China, 2007, 20 min., color, Sony HD Cam

The Funeral

Director: Sara St. Onge
Canada, 2007, 9 min., color, Sony HD Cam

I Love Sarah Jane

Director: Spencer Susser
Australia, 2007, 14 min., color, 35mm

Friday, January 18, 8:30 am

Holiday Village Cinema II, Park City

Friday, January 18, 11:30 pm

Holiday Village Cinema II, Park City

Saturday, January 19, 3:45 pm

Broadway Centre Cinemas V, SLC

Sunday, January 20, 5:30 pm

Prospector Square Theatre, Park City

Thursday, January 24, 6:30 pm

Holiday Village Cinema IV, Park City

Saturday, January 26, 5:30 pm

Prospector Square Theatre, Park City

From *Farewell Packets of Ten*



Documentary Spotlight

Freedom, death, sensuality, and money collide in this year's lineup of short documentaries. Female murderers compete ferociously for a beauty crown in prison. A carved wooden diabetic woman sits in a broken-down farmhouse waiting to die. Teens in Los Angeles unabashedly reveal their more material instincts.

A handicapped man explores the sensual power of a kiss. In a smoky room, two charming, 70-something women discuss the pros and cons of quitting an old habit. A pilgrimage to the site of a World War II internment camp awakens a sense of identity and brings new insight to the lessons of the past. From brutal honesty to haunting reality, these stories will stir your emotions.

Total running time: 108 min.

kids + money

Director: Lauren Greenfield
U.S.A., 2007, 32 min., color, Sony HD Cam

Farewell Packets of Ten

Director: Ken Wardrop
Ireland, 2007, 3 min., color, 35mm

Pilgrimage

Director: Tadashi Nakamura
U.S.A., 2007, 22 min., color & b/w, Sony HD Cam

Carlin

Director: Brent Green
U.S.A., 2007, 8 min., color, Sony HD Cam

Scoring

Director: Ken Wardrop
Ireland, 2007, 3 min., b/w, 35mm

La Corona (The Crown)

Directors: Amanda Micheli, Isabel Vega
U.S.A., 2007, 40 min., color, Sony HD Cam

Friday, January 18, 8:30 am

Prospector Square Theatre, Park City

Friday, January 18, 10:30 pm

Broadway Centre Cinemas VI, SLC

Saturday, January 19, 12:15 pm

Holiday Village Cinema III, Park City

Monday, January 21, 5:30 pm

Prospector Square Theatre, Park City

Saturday, January 26, 5:30 pm

Library Center Theatre, Park City

From *Gas Zappers*



Frontier Shorts Program

New Frontier shorts are the definition of energy. Creating a lively, raw atmosphere through crisp video glitches or saturated film, filled with luscious colors warped by light and water, or taking an uncanny flight over a city, celebrating the art of remembrance, electric and poignant, these shorts celebrate innovation.

Total running time: 91 min.

Plot Point

Director: Nicolas Provost
Belgium, 2007, 15 min., color, 35mm

Count Backwards from Five

Director: Tony Gault
U.S.A., 2007, 6 min., color, 35mm

Gas Zappers

Director: Kenneth Tin-Kin Hung
U.S.A., 2007, 5 min., color, Sony HD Cam

Buyo

Director: Andrea Fasciani
Italy, 2008, 37 min., color, Sony HD Cam

SEVILLA → (∞) o6

Director: Olivo Barbieri
Spain, 2006, 13 min., color, 35mm

please stand back! (zurruueckbleiben bitte)

Director: Stadtmusik
Germany, 2007, 8 min., color, Sony HD Cam

Because Washington is Hollywood for Ugly People

Director: Kenneth Tin-Kin Hung
U.S.A., 2007, 7 min., color, Sony HD Cam

Friday, January 18, 1:00 pm

Holiday Village Cinema IV, Park City

Friday, January 18, 11:30 pm

Prospector Square Theatre, Park City

Saturday, January 19, 6:00 pm

Tower Theatre, SLC

Tuesday, January 22, 3:15 pm

Holiday Village Cinema III, Park City

Saturday, January 26, 8:30 pm

Holiday Village Cinema II, Park City

ANIMATION SPOTLIGHT



From *Madame Tutli-Putli*



From *Dog*

Whether hand-drawn, computer-animated, or stop-motion, these animated stories are more mesmerizing and daring than ever. A love story, murder, and cover-up fill a gripping noir thriller. Delightfully strong women stop at nothing when identity, dinner, or their insatiable curiosity is at stake. A repressed man seeking God in forbidden places finds more than he bargains for. And to stir things up, a bunch of partying cowboys and revengeful astronauts are ready to rewrite the history of America. Oh! And here's the latest from our beat-up rock idol Bobby Bird and his monkey tale of friendship.

Total running time: 105 min.

Yours Truly

Director: Osbert Parker
United Kingdom, 2007, 8 min., color & b/w,
Sony HD Cam

Chonto

Director: Carson Mell
U.S.A., 2007, 15 min., color, Sony HD Cam

Lapsus

Director: Juan Pablo Zaramella
Argentina, 2007, 4 min., b/w, 35mm

Madame Tutli-Putli

Directors: Chris Lavis, Maciek Szczerbowski
Canada, 2007, 17 min., color, 35mm

1977

Director: Peque Varela
United Kingdom, 2007, 9 min., color,
Sony HD Cam

For the Love of God

Director: Joe Tucker
United Kingdom, 2007, 11 min., color,
Sony HD Cam

Dog

Director: Hermann Karlsson
Iceland, 2006, 1 min., color, Sony HD Cam

The Pearce Sisters

Director: Luis Cook
United Kingdom, 2007, 9 min., color,
Sony HD Cam

The History of America

Director: MK12
U.S.A., 2006, 31 min., color, Sony HD Cam

Friday, January 18, 5:30 pm
Prospector Square Theatre, Park City

Saturday, January 19, 3:00 pm
Broadway Centre Cinemas IV, SLC

Tuesday, January 22, 6:15 pm
Holiday Village Cinema III, Park City

Saturday, January 26, 3:15 pm
Eccles Theatre, Park City

SUNDANCE ORG

Beginning January 18, visit www.sundance.org/festival to view an exclusive collection of shorts from the 2008 Sundance Film Festival, each streaming for 24 hours.

10 SHORT FILMS OVER 10 DAYS STREAMING FREE

January, 18

I Love Sarah Jane

Spencer Susser

January, 19

Pariah

Dee Rees

January, 20

Yours Truly

Osbert Parker

January, 21

my olympic summer

Daniel Robin

January, 22

Sick Sex

Justin Nowell

January, 23

Because Washington Is Hollywood for Ugly People

Kenneth Tin-Kin Hung

January, 24

Force 1 TD

Randy Krallman

January, 25

Wind, Ten Years Old

Marzieh Vafamehr

January, 26

Sikumi (On the Ice)

Andrew Okpeaha MacLean

January, 27

Spider

Nash Edgerton

To watch and own more shorts, visit iTunes, Netflix, or Xbox LIVE beginning January 18.

Presented in partnership with Sundance Channel.

“I’ve always felt that anyone who is truly interested in independent film should pay attention to shorts. They are often an indication of what’s coming down the creative pike.”

—Robert Redford

New Frontier

Highlighting work that pushes the boundaries, New Frontier celebrates the convergence of film and art as an emerging hotbed for new ideas and experimentation.

New Frontier Contents

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Panels and Presentations	66



Seven Intellectuals in Bamboo Forest, Parts 4 and 5

DIRECTOR/SCREENWRITER: Yang Fudong
China, 2007, b/w, Sony HD Cam

New Frontier showcases uniquely innovative cinematic visions from the art world that seldom find exposure in the film world. The powerfully photographic imagination of rising Chinese art star Yang Fudong are on display in this rare Festival engagement of his atmospheric and epic tale, *Seven Intellectuals in Bamboo Forest*.

This sensual and poetic five-part series contemporizes a popular Chinese legend of seven ancient intellectuals who survived the tumultuous transition between the Wei and Jin dynasties by finding an indulgent refuge in pure thought and bacchanalian delights within a bamboo forest. Yang's affluent intellectuals begin atop the breathtakingly picturesque Yellow Mountain in Part 1, travel sexualized interior corridors of the city in Part 2, experience an earthy rural life in Part 3, invent a new world on a deserted island in Part 4, and finally return to the city, integrating their experiences to take on the new urban challenge, in Part 5.

Yang situates his epic exactly where detached intellect meets extreme sensations. Action carries the same weight as inaction in this abstract and contemplative work that engages with the operative that comprehension is often best achieved in a state of immobility. *Seven Intellectuals in Bamboo Forest* may serve as a metaphor for the overwhelming task—evident in China and many other parts of the world—of keeping up with today's torrential change. —SHARI FRILOT

Pr: Jin Yu, Yao Peifen **ArD:** Liu Weijian **So:** Huang Xun, Dai Dai **Ph:** Xu Wei **Makeup:** Sai Sai **Principal Cast:** Gao Yanqing, Chen Ran, Li Shenghua, Xu Jing, Dai Zhe, Huang Lu, Kong Chenjiang

Part 4 (79 min.)—**Friday, January 18, 4:00 pm**
Holiday Village Cinema IV, Park City

Part 5 (90 min.)—**Saturday, January 19, 4:00 pm**
Holiday Village Cinema IV, Park City

Part 4 (79 min.)—**Saturday, January 19, 6:45 pm**
Broadway Centre Cinemas V, SLC

Part 5 (90 min.)—**Sunday, January 20, 6:00 pm**
Broadway Centre Cinemas IV, SLC



casting a glance

A Film by James Benning
U.S.A., 2007, 80 min., color, 16mm

A strange lake with an incredible amount of salt content in the water. A distinct artistic vision forming a 1,500-foot-long spiral-shaped jetty into the water, created from 7,000 tons of basalt rock and earth. Clouds, reflections, odd algae, and a few people far away. These are the elements of *casting a glance*, James Benning's latest stunning film.

A huge earthen artwork in Utah's Great Salt Lake, the Spiral Jetty was made in 1970 by storied artist Robert Smithson. Between May 15, 2005, and January 14, 2007, Benning made 16 trips to the jetty. On each visit, Benning set up his 16mm film camera and took beautifully framed shots of the ever-changing jetty in a similar way to his past landscape films.

The finished movie is a new form of art documentary, re-creating the 37-year existence of the jetty with its many water levels (it was under the surface for almost 30 years), visitors, and seasonal markings. Educated and poetic hints to history are layered throughout the soundtrack. The sunlight is incredible as the rocks reshaped by human beings are now distorted by nature. The sky and the water provide the perfect paint for Benning, who has voiced that this could be his last film project. It's one of his most hypnotic. —MIKE PLANTE

Preceded by **Suspension**
Belgium, 2007, 3 min., color, Sony HD Cam
Director: Nicolas Provost

Friday, January 18, 11:30 am
Holiday Village Cinema II, Park City

Sunday, January 20, 12:45 pm
Broadway Centre Cinemas V, SLC

Thursday, January 24, 5:30 pm
Holiday Village Cinema II, Park City

Saturday, January 26, 7:00 pm
Holiday Village Cinema IV, Park City



Eat, for This Is My Body

Mange, Ceci Est Mon Corps

DIRECTOR/SCREENWRITER: Michelange Quay
Haiti, 2007, 105 min., color, 35mm
French with English subtitles

Michelange Quay's stunning first feature seductively begs the viewer to abandon the rules of traditional storytelling and instead embrace a poetic, cinematic language. *Eat, for This Is My Body* tells of the evolution of power in Quay's native Haiti and the colonial relationship between black boys and white women.

The film begins with a breathtaking aerial swoop over Haiti that seems to beckon the pain of poverty, war, and revolution to thrive and wreak havoc on the serene land. The traumatic image of a woman struggling with an enormously pregnant stomach is soothed by images of waterfalls on the tropical island. The viewer is then plunged into the thick heat of a voodoo ceremony, a beautifully quiet burial ground, and finally into the bedroom of an isolated chateau, where an elderly white woman lies on her bed, ruminating about her motherly power over black children. When a troupe of young black boys arrives at the chateau, the colonial games of sex and race begin.

There is a muscular confidence and inspired dreamlike quality to Quay's filmmaking. He evocatively blends gorgeous imagery with an infectious musical energy to create a story that is largely free of dialogue and entirely visceral in effect. *Eat, for This Is My Body* is sure to trigger emotions and mark your imagination in mesmerizing and unforgettable ways. —SHARI FRILOT

Ci: Thomas Ozouf **Ed:** Jean-Marie Lengellé **Principal Cast:** Sylvie Testud, Hans Dacosta Saint-Val, Catherine Samie, Jean Noël Pierre

Preceded by **Number One**
U.S.A., 2007, 10 min., color, Sony HD Cam
Director: Leighton Pierce

Friday, January 18, 5:30 pm
Holiday Village Cinema II, Park City

Saturday, January 19, 9:30 pm
Redstone Cinemas, Kimball Junction

Tuesday, January 22, 10:00 am
Holiday Village Cinema IV, Park City

Wednesday, January 23, 2:30 pm
Holiday Village Cinema II, Park City



Fear(s) of the dark

Peur(s) du Noir

DIRECTORS: Blutch, Charles Burns, Marie Caillou, Pierre di Sciullo, Lorenzo Mattotti, Richard McGuire **SCREENWRITERS: Blutch, Charles Burns, Pierre di Sciullo, Jerry Kramsky, Richard McGuire, Michel Pirus, Romain Slocombe**
France, 2007, 78 min., color & b/w, 35mm

Spiders' legs brushing against naked skin. Unexplained noises in the dark. A hypodermic needle getting closer and closer. A dead thing trapped in a bottle of formaldehyde. A growling dog running and on the hunt. A big empty house creaking....Six amazing graphic artists and cartoonists lend their distinctive hands to stylize these dark nightmares with no color, only black, white, and gray.

With ultrarealistic techniques now possible, it is important to remember that animation is first and foremost art. Whether slick or rough, paint or pencil, or even originating from a computer, there is an image carefully hand designed for every single frame of film. It is the ultimate work of a creator, personally using the drawn frame, *chiaroscuro* contrast, the angle of the light, and the line movement to tell a story. But it is also the duration of a shot, and what is and isn't heard. It is the style of the art and the art of the storytelling that make *Fear(s) of the dark* so wonderful. Since they come from the artists' own phobias, you can trust a loving exploration into the surreal atmosphere of your creepiest dreams. As your emotions get worked over, you won't jump up; you will sink in. —MIKE PLANTE

Exp: Valérie Schermann, Christophe Jankovic, Denis Friedman, Vincent Tavier, Philippe Kauffmann **Ed:** Céline Kélépikis **ArD:** Etienne Robial **Mu:** René Aubry, René Gronemberger, Laurent Perez Del Mar, George Van Dam **So:** Fred Demolder, Valene Leroy **LP:** Tanguy Olivier **Principal Cast:** Aure Atika, Arthur H, François Creton, Guillaume Depardieu, Nicole Garcia, Louisa Pili

Preceded by **The Apology Line**
United Kingdom, 2007, 10 min., color, Sony HD Cam
Director: James Lees

Friday, January 18, 2:30 pm
Holiday Village Cinema II, Park City

Saturday, January 19, 11:30 am
Holiday Village Cinema II, Park City

Sunday, January 20, 6:30 pm
Redstone Cinemas, Kimball Junction

Friday, January 25, 9:00 pm
Egyptian Theatre, Park City

Saturday, January 26, 3:00 pm
Broadway Centre Cinemas IV, SLC



Half-Life

DIRECTOR/SCREENWRITER: Jennifer Phang
U.S.A., 2008, 116 min., color, Sony HD Cam

Set in the idyllic hills of northern California, Jennifer Phang's marvelously original first feature, *Half-Life*, is a supernatural tale about selfish and disillusioned suburbanites who live in a futuristic time of natural disasters, suffocating air quality, and accelerating global cataclysms.

Single mom Saura Wu and her two kids, Pam and Timothy, struggle to rebuild their family in the presence of a sinister, but charming, interloper. Pam seeks refuge in her object of desire, a young hipster named Scott who, in turn, attempts to jar his fundamentalist parents out of their denial of his gay identity. Timothy, meanwhile, stumbles upon a way to develop and hone paranormal powers that he summons to alter everyone's reality.

Modern and philosophical, *Half-Life* masterfully blends menacing rage with the tenderness and vulnerability of youth to create a tale that injects an empowering and persevering hopefulness into the family's fatalistic fears of a disintegrating world. A visually ambitious accomplishment filled with gorgeous cinematography, handcrafted animation, and expertly concocted faux news reports, this auspicious directorial debut is without precedent and firmly establishes Jennifer Phang as an exciting talent to watch. —SHARI FRILOT

Exp: Dylan Shields, Mark E. Lee **Pr:** Reuben Lim, Alan T. Chan, Robert Zimmer, Jr. **Ci:** Aasulv Wolf Austad
Ed: Gloria Vela, Harry Yoon, Kristian Hansen
An: Matthew Pugnetti **VisEfSup:** Catherine Tate
Principal Cast: Sanoe Lake, Alexander Agate, Leonardo Nam, Julia Nickson, Ben Redgrave, Lee Marks

Preceded by **Untitled #1 (from the series Earth People 2507)**

U.S.A., 2007, 4 min., color, Sony HD Cam
Director: Nao Bustamante

Saturday, January 19, 9:00 pm
Holiday Village Cinema III, Park City

Tuesday, January 22, 3:00 pm
Egyptian Theatre, Park City

Friday, January 25, 6:30 pm
Holiday Village Cinema IV, Park City

Saturday, January 26, 12:45 pm
Broadway Centre Cinemas V, SLC



Reversion

DIRECTOR/SCREENWRITER: Mia Trachinger
U.S.A., 2008, 90 min., color, Sony HD Cam

This ambitious, prismatic second feature by Mia Trachinger deftly constructs a not-too-unfamiliar world of existential forces, tilted on its side for a better look. Set in a vacuous, contemporary Los Angeles of the imagination, the film strings together moments of high drama and gathering dread, moments when the full import of any scene filters quickly away, like water through a sieve... until fate's inexorable hand makes any attempt at comprehension—or intervention—too little, too late.

Eva is a woman desperate to get in front of her fate. One of a growing number of human mutants who exist out of time, she is aware of the disaster that's set to befall her and her lover, Marcus. Knowing she has seen too much, she believes (or hopes) that she can also see beyond destiny to another outcome. The film is reminiscent of key works of the French New Wave, as if Alain Resnais were to awaken in a Vons supermarket, unable to find his way out.

Though the story largely rescrambles causality along a linear axis, it also casts a wide lateral gaze at human agency and the question of free will, a dilemma all people must confront, but one that never has a satisfactory answer before time is up. It's a somewhat-astringent glance at human existence, but enthrallingly portrayed in this cagey and precocious film. —SHANNON KELLEY

Pr: Rebecca Sonnenshine **Ci:** Patti Lee **Ed:** Mischa Livingstone **Mu:** Jonathan Snipes **CoD:** Michelle Wang
Ca: Elizabeth Campbell **Principal Cast:** Leslie Silva, Jason Olive, Tom Maden

Preceded by **The Drift**

U.S.A., 2007, 9 min., color, Sony HD Cam
Director: Kelly Sears

Friday, January 18, 9:00 am
Egyptian Theatre, Park City

Sunday, January 20, 9:00 pm
Tower Theatre, SLC

Tuesday, January 22, 9:00 pm
Holiday Village Cinema III, Park City

Saturday, January 26, 3:00 pm
Egyptian Theatre, Park City



New Frontier on Main is a social and creative space that showcases artist installations, live performances, thought-provoking panels and the Rabbit Hole, a DJ lounge and café. New Frontier on Main is presented by Adobe Systems Incorporated, HP, and Sony Electronics, Inc.

333 Main St.

Friday, January 18–Friday, January 25;
noon to 8:00 p.m.

Saturday, January 25; noon to 3:00 p.m.

Open to all Festival credential holders and the general public as space permits unless otherwise noted.



Doug Aitken

SLEEPWALKERS

Aitken will present a special single-channel version of his groundbreaking Museum of Modern Art installation. A gorgeous and evocative work starring Donald Sutherland, Tilda Swinton, and the music of Cat Power, *Sleepwalkers* entwines the story lines of five nocturnal New Yorkers who awaken as the sun sets, prepare to set out into the night, and make their way through the city to their disparate destinations.

Aitken explores not just the constructed landscape upon which *Sleepwalkers* was initially projected but also the architecture of the video image itself. Incorporated into the rhythms of the piece, the images break down into the resplendent abstraction of pixels that are the building blocks of moving images we encounter each day.

***Sleepwalkers* is on display at New Frontier on Main at 2:30 p.m. daily. Conversation with Doug Aitken at New Frontier, Wed., January 23 at 6:30 p.m.**



Robert Boyd

XANADU

In this special single-channel presentation of Boyd's explosive installation, a history of apocalyptic thought is presented to probe society's self-destructive impulse. Rapid-fire montage of doomsday cults, iconic political figures, and global fundamentalist movements are crafted into MTV-style music videos set to disco.

***Xanadu* is on display at New Frontier on Main at 2:30 p.m. daily.**

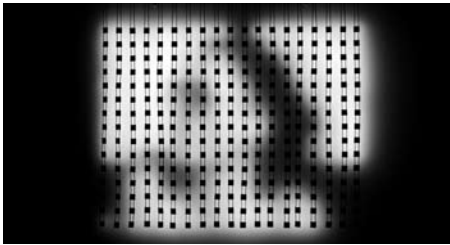


@ause Collective

ALONG THE WAY

Using a vibrant assembly of video portraits of people and places around Oakland, California, @ause Collective paints a mesmerizing digital canvas of what makes up a town, digging below the surface to examine how the unique individual affects the greater identity and how a community is a direct reflection of its citizenry.

New Frontier ARTISTS



Jim Campbell

HOME MOVIES

Utilizing custom electronics with columns of high-powered LEDs (light-emitting diodes), Jim Campbell creates an ethereal new form of sculptural art out of old style home movies. The images are universal, as is the wonderful effect of memories—fuzzy and obscured, yet fully evocative.



Hasan Elahi

TRACKING TRANSCIENCE: THE ORWELL PROJECT

After being mislabeled and tracked as a terrorist, Hasan Elahi decided to reclaim his pursuit of happiness by naming the FBI as his artistic collaborator. By tracking himself in this website installation, he enables anyone to see what he's doing anytime, analyzing the incredible connection between the real and virtual worlds we now swear by.



Graffiti Research Lab

L.A.S.E.R. TAG

L.A.S.E.R. Tag is a Weapon of Mass Defacement (WMD) that gives individuals the power to communicate their thoughts on buildings, ski slopes, and snowbanks, using a 60-milliwatt laser and a big-ass projector. The G.R.L. will bomb screenings, party events, and other random targets for the duration of the Festival.

Meet Graffiti Research Lab and see video documentation of these experiments on Tuesday, January 22 at 12:30 p.m. at New Frontier on Main.



Stephanie Rothenberg and Jeffery Crouse

INVISIBLE THREADS: A VIRTUAL SWEATSHOP IN SECOND LIFE

Audiences can buy a pair of designer blue jeans manufactured on the spot in a Second Life sweatshop factory, and walk away wearing them in this playful interactive installation that replicates real-world economies and scrutinizes the relationship between real dollars and virtual assets.

Shopping hours: 4:00 to 7:00 p.m. daily at New Frontier on Main.



Daniel Rozin

PEG MIRROR AND SNOW MIRROR

"How the heck does it work?" is the usual first response to Daniel Rozin's magical mirrors. *Snow Mirror* celebrates the drift of black and white, forming a reflection from video snow. *Peg Mirror* questions the notions of digital object and light reflection, made from 650 circular wooden pegs.



Jennifer Steinkamp

MIKE KELLEY TREES

Jennifer Steinkamp creates a magical forest at New Frontier on Main with her high-definition video projections of individually crafted trees that twist and twirl and change through the seasons. Projected to fill the height of the venue's walls, the trees interact with the architecture of the lounge, creating a splendid tension between the imaginary landscape and the physical space.



Eddo Stern

DARKGAME and BEST FLAME WAR EVER

A motivating force in the art of video gaming, Eddo Stern makes calculated statements about the culture of solitary beings. *Darkgame* is for two players, working with various forms of sensory deprivation. *Best Flame War Ever* displays two avatar faces reenacting overtly machismo chat-room conversations.



Marina Zurkow

THE POSTER CHILDREN and HEROES OF THE REVOLUTION

Marina Zurkow returns to the Festival (her *Braingirl* series was featured in the Sundance Online Film Festival in 2002) with a haunting pair of gorgeously rendered, animated installation works that reflect our surreal world of oceanic detritus, child warfare, and melting ice caps.

Darkgame gaming sessions take place from 2:00 to 6:00 p.m. daily.

New Frontier ON MAIN

MULTIMEDIA PERFORMANCE EVENTS

Cory Arcangel in Collaboration with Paper Rad

NEXT YEAR'S BAD NEWS BEARS

The masters of culture observationalism, Paper Rad and Cory Arcangel, will blow up pop art in a one-night-only film and live music performance. Experience the breakdown of consumer-sized ideas and colors with lucid, OCD-tripping, Nintendo-like worlds and the "The Bruce Springsteen Born to Run Glockenspiel Addendum."

Saturday, January 19 at 8:30 p.m.

Paul Miller aka DJ Spooky, That Subliminal Kid

TERRA NOVA: THE ANTARCTIC SUITE

In this one-night event, DJ Spooky gives us a glimpse of his new work that acoustically portrays the transformation of Antarctica. Miller's field recordings couple with visual material from Getty Images in a live performance that powerfully comments on humanity's relationship with nature.

Performance and conversation with the artist
Tuesday, January 22 at 9:00 p.m.

Califone and the Animated Films of Brent Green

GOD BUILDS LIKE FRANK LLOYD WRIGHT

In the converted barn he lives in, Brent Green is a stylized, self-taught animator. He doesn't hide the process or the lines and tape. In this special appearance with Califone, Green becomes a wild preacher, writhing and channeling his stories: someone to believe in.

Friday, January 18 at 6:30 p.m.; Sunday,
January 20 at 6:30 p.m.; Monday, January 21
at 6:30 p.m.

The Composers Lab Experiment: Braden King, Shahzad Ali Ismaily, Deborah Johnson

THE STORY IS STILL ASLEEP

This live, multimedia film and music event explores the prenarrative ether from which a movie emerges. A collaboration between lab fellows Braden King (filmmaker) and Shahzad Ismaily (composer) with video artist Deborah Johnson, this performance shines a light on the literal and metaphoric maps of the atmospheric tone and dreamlife from which King's new feature, *Here*, is now awakening.

Thursday, January 24 at 9:00 p.m.

Web Junk Battle

Think you know some Internet funny? Come join the Native Forum Showcase for an all-out battle for prizes as festivalgoers screen the funniest Internet clips they've seen.

Wednesday, January 23, 6:00 to 8:00 p.m.



RABBIT HOLE

The Café at New Frontier on Main

Eco Lamps by David Cooney

Shining a light on the beauty of recycled plastics. Eco Lamp light structures in the Atrium and the DJ booth.

PANELS AND PRESENTATIONS

These panels explore the ever-evolving convergence of art and technology by offering festivalgoers the opportunity to engage in a dialogue with filmmakers and industry leaders.

333 Main St.

Friday, January 18 – Friday, January 25; noon to 8:00 p.m.

Saturday, January 26; noon to 3:00 p.m.

Open to all Festival credential holders and the general public as space permits unless otherwise noted.

Opening Reception

Friday, January 18; 3:00 p.m. to 5:00 p.m.

New Filmmaking Technology: What's Now and What's Next?

Friday, January 18; 12:30 p.m.

Microcinema, New Frontier on Main

Ranging from lofty 4K cameras to the humblest laptop editing system, it seems no technology is beyond today's indie filmmakers. How do we choose the best solutions available? Join the makers behind the Festival's most innovative films to review the latest in HD cinematography, workflow options, postproduction software, and more. Moderated by entertainment technology strategy adviser Phil Lelyveld, formerly with Disney.

The Artists of the New Frontier

Sunday, January 20; 12:30 p.m.

Microcinema, New Frontier on Main

Today's fine artists are increasingly incorporating the tools of filmmaking into their work, blurring the boundaries between disciplines. The result is some of the most independent, technologically savvy visions at the Festival. Join the artists of the New Frontier as they discuss the space among art, electronics, and moving images. Moderated by Mike Plante, CineVegas programmer and Sundance New Frontier consultant.

Webolution!—Hollywood Adapts to the Web

Saturday, January 19; 12:30 p.m.

Microcinema, New Frontier on Main

The writing is on the wall—the Industry must adapt to new media or face extinction. Today's studios and independents are finally embracing the challenge of porting content and revenue to new distribution strategies. Join Hollywood power brokers and new media superstars to discuss their strategies for the Web. Moderated by Kara Swisher of *The Wall Street Journal's* AllThingsD.com.

Alternative Storytelling for New Digital Media Platforms

Monday, January 21; 12:30 p.m.

Microcinema, New Frontier on Main

How do you tell good stories in a world where your computer is a television, your cell phone is a movie screen, and your avatar addresses a global virtual audience? Join visionary new funders, media artists, tech pundits, and program innovators to discuss the development of next-generation content for emerging platforms. Moderated by Wendy Levy of the Bay Area Video Coalition (BAVC).

New Frontier ON MAIN

Going It Alone: Digital Distribution for Indie Filmmakers

Wednesday, January 23; 12:30 p.m.
Microcinema, New Frontier on Main

The myriad distribution opportunities facing today's filmmakers make for a landscape of both opportunity and confusion. How can you maximize your digital rights potential? Where are the best revenue opportunities? Join buyers, sellers, and filmmakers to discuss rights, royalties, and windows in the wild world of digital distribution today. Moderated by Meyer Shwarzstein, CEO of Brainstorm Media.

Collision Course: Content Providers and the Creative Community Chart a Course for the Future

Friday, January 25; 12:30 p.m.
Microcinema, New Frontier on Main

In 2007, Hollywood chose to stop production over unresolved new-media revenue issues. Instead, we at the 2008 Sundance Film Festival look forward to dealing with this new challenge. How do we quantify the distribution models? How do we share? Join industry and indie prognosticators as we examine subscription models, targeted advertising, revenue sharing, and other emerging business strategies. Moderated by Scott Kirsner of *Variety*.

Avid Presentations

Outerspace Cinema, New Frontier on Main
Friday, January 18; 4:30 p.m.

Creating a Low-Budget Film with High Production Value

In this session, Michael Phillips (an Avid film editor) and Norm Hollyn (from USC) explore the way filmmakers can add high production value to their low-budget project. The pair walk through their personal experiences on the short film *Jack in the Box* and how using tools like Avid Media Composer allowed them to create a high-quality product very economically.

Saturday, January 19; 4:30 p.m.

Doug Liman: "Sharing a Vision" and the Importance of Finding the Right Editor

In this session, award-winning director/producer Doug Liman (*Swingers*, *Mr. and Mrs. Smith*, *The Bourne Ultimatum*) talks about his current and past projects and the way he approaches storytelling—from shooting to the editing room.

Sunday, January 20; 4:30 p.m.

From Production to Post to Distribution: What You Should Know

This open discussion with experts across the film industry discusses trends, tips, and tricks in filmmaking. Featuring editor Kevin Tent (*Sideways*, *The Golden Compass*, *Blow*) and film-distribution consultant Stacy Parks.

Social Cyborg: How Technology Is Changing Us

Thursday, January 24; 12:30 p.m.
Microcinema, New Frontier on Main

Beyond the way we act, the Internet affects the way we think, raising questions of who we are as individuals and a community. Social networking, user-generated content, multiplayer gaming, file sharing—we are joined in previously unimagined ways. Join leading innovators as we explore the ramifications of a wired populous. Moderated by Katie Hafner, technology reporter for *The New York Times*.

Panavision Presentations

Outerspace Cinema, New Frontier on Main
Saturday, January 19; Sunday, January 20; and
Wednesday, January 23; 12:30 p.m.

How to Talk to the Big Guys When You're a Little Guy

Join representatives from Panavision, Kodak, Laser Pacific, FotoKem, eFilm, Mole-Richardson, and Deluxe to find out how small independent films and student productions without large budgets can obtain products and services from leaders in the field. Topics include low-cost camera rentals, film processing, electronic workflow, and postproduction services such as digital intermediates and film-outs.

Imagining a Market for Short Films

Thursday, January 24; 4:30 p.m.
Outerspace Cinema, New Frontier on Main

As the zone between making short films and reaching an audience gets more explosive, new companies and technologies are changing the landscape daily. Sundance has stepped into the void to help get the power and profit into the hands of the filmmakers. Come meet the folks and filmmakers who manage the Sundance shorts deal (iTunes/Netflix/Xbox). Moderated by a surprise guest.

Sony Presentations

Outerspace Cinema, New Frontier on Main
Monday, January 21; 12:30 p.m. and 4:30 p.m.
Tuesday, January 22; 12:30 p.m. and 4:30 p.m.

Creative Shooting Techniques—XD-CAM Ex-Camcorder

From one-half-inch full 1920 by 1080 imagers to native 24p capturing, variable frame rates, selectable gamma curves, and solid-state memory recording—come and see how cinematographer Jody Eldred wove these latest technologies into breathtaking art.

OFF SCREEN

With events ranging from concerts to panels to parties, Off Screen offers an outlet for music, dialogue, and fun to round out your Festival experience.

Panels at Prospecter

2200 Sidewinder Dr.

From art to commerce, documentary to digital, Panels at Prospecter examine the constant evolution of contemporary filmmaking. Note that panels require a ticket (see pages 76–77 for details).

**Saturday, January 19–
Friday, January 25**

Filmmaker Lodge

Elks Building
550 Main St., (second floor)

**Friday, January 18–Saturday,
January 26; 10:00 a.m. to 6:00 p.m.**
Supported by Discovery Films
and PBS.

The Filmmaker Lodge presents lively panel discussions on a broad range of current issues regarding the craft of filmmaking.

Opening Reception
Friday, January 18
4:00 to 6:00 p.m.

Music Café

Star Bar
268 Main St.

**Friday, January 18–Saturday,
January 26; 2:00 to 6:00 p.m.**
Supported by ASCAP.

A dynamic showcase for live performances by emerging and established artists.

Opening Reception
Friday, January 18
3:30 to 5:30 p.m.

Music Events

From panels to live performances, the Festival recognizes the huge role music plays in film at a variety of venues.

Sundance House at The Kimball Art Center

638 Park Ave.
(corner of Main St. and Heber Ave.)

**Friday, January 18–Saturday,
January 26; 10:00 a.m. to 6:00 p.m.**
Presented by our
Presenting Sponsors

The hub of Festival activity: Internet access, giveaways, music, and a café—it's all here.

Opening Reception
Friday, January 18
2:00 to 4:00 p.m.

Film Church

Filmmaker Lodge
550 Main St., (second floor)

Sunday, January 20; 2:30 p.m.

Sundance Film Festival offers nondenominational lessons in what's wrong or what's right with cinema from people who have something to say. Film Church is bad for you.

Special Events and Venues

Whether you're in Salt Lake City, at Sundance Resort, or simply passionate about film music, don't miss the happenings at the Festival's other events and venues.

Sponsor Venues

From great sponsor giveaways, to the latest in cool gadgets, to simply a hip place to hang out in your down time, our Official Sponsor venues have it all.

OFF SCREEN

PANELS AT PROSPECTOR

From art to commerce, documentary to digital, contemporary filmmaking is constantly changing. Filmmakers, industry representatives, journalists, and scholars debate a number of topics relevant in the international film community today.

These panels require a ticket (see pages 76–77 for details).



On Crisis Survival: Stories of Disaster and Its Aftermath

Saturday, January 19, 2:30 p.m.

Which crises demand our attention? It falls to journalists and filmmakers to help us understand. But how do they do that? And how should we respond? Disasters demand solutions. With survival at stake, are you willing to engage? Panelists Naomi Klein, Peter Galison, Tia Lessin, Patrick Creadon, and others discuss the next bad thing, and what to do to head it off.

On Comedy: Are We Laughing in Dark Times?

Monday, January 21, 2:30 p.m.

Depression, substance abuse, family strife, and suicide—has life always been this funny? Humor seems to be tackling pretty dark stuff. Is the comedy of perversity, taboo, and dysfunction just a means of coping? What are we allowed to laugh at? This panel may not have the answer, but we'll let them discuss it for a while.

On Cinematic Imagination: New Spaces for a New Cinema Culture

Wednesday, January 23, 2:30 p.m.

How do you establish an environment where originality can flourish? For artists working outside of traditional modes of moviemaking, the creative freedoms and unique perspective found there profoundly influence the cinematic imagination. The resulting work from this important space is exploding onscreen conventions and transforming the ambient images of our everyday lives. Join artists Doug Aitken and Isaac Julien, and moderator/curator Thelma Golden for this stimulating discussion.

In 3-D: The Future Is Now

Sunday, January 20, 11:30 a.m.

Lose the red and blue cardboard glasses; this is not your daddy's 3-D. A new generation of groundbreaking technologies offers a wildly diverse range of creative possibilities and the potential to transform the theatrical moviegoing experience. A handful of 3-D's leading practitioners invite you for a sneak preview of things to come (glasses provided).

On Invention: The Cinema and Science of Moving Forward

Tuesday, January 22, 2:30 p.m.

Whether they're in the employ of labs or tinkering in the shed, the inventors of the world are united by vision and imagination. With the history of invention as captivating as those who fill it, what role do they play in the world of science? And neurobiologically speaking, what does it mean to have an inventive mind? An assembly of scientists and filmmakers will tinker with the idea.

On Plurality: The Middle East in Perspective

Friday, January 25, 2:30 p.m.

With such distinctive voices and interests, the film work from the Middle East this year reinforces the sense of a vibrant cultural plurality. In combating reductive representations and articulating complex political, religious, and social issues, these filmmakers speak as many voices. Whether exploring Islam, or expressing personal stories, each film holds transformative power.

OFF SCREEN

PANELS AT FILMMAKER LODGE

The Filmmaker Lodge presents lively panel discussions on a broad range of current issues regarding the craft of filmmaking. The Lodge offers a casual meeting place and café that encourages conversations among filmmakers, industry leaders, and the press.

Elks Building, 550 Main St., (second floor)
Friday, January 18 –
Saturday, January 26
10:00 a.m. to 6:00 p.m.

Open to all Festival credential holders and the general public as space permits.

Supported by Discovery Films and PBS.

Opening Reception

Friday, January 18
4:00 to 6:00 p.m.

Sundance Work-in-Process

Monday, January 21; 10:30 a.m.

Join documentary filmmakers who have been supported by the Sundance Documentary Film Program and labs as they reveal the good, the bad, and the just plain crazy, all in pursuit of a great film. Panelists include Ellen Kuras and Thavi Phrasavath (*Nerakhoon*); Robb Moss (*Secrecy*); Edet Belzberg (*An American Soldier*); Mahmoud al Massad (*Recycle*) and Tanaz Eshaghian (*Be Like Others*).

The Producing Cap

Monday, January 21; 2:00 p.m.

Nobody calls you when it's good news. The financing fell through, the tax incentive fell through, an actor fell through, a tree fell through (the roof). It's raining. The D.P. needs this thing...from NASA. Producing is tough, and the cap you wear is generally of a problem-solving variety. In this panel, a group of seasoned producers bring a range of problems to the table, and share their solutions.

The Latin Resurgence

Wednesday, January 23; 2:00 p.m.

Across the Latin American cinemascope, change is in the air. Latin stories are reaching wider (sometimes global) audiences, there's a virtual renaissance in Mexico, there's more diverse output from Brazil and Argentina, and industries are flourishing all the way from Peru to Colombia and even Panama. What's going on? How do producers view the changing climate? Can we still think in terms of national cinemas?

Stories That Must Be Told: Today's Human Rights Documentary Movement

Thursday, January 24; 10:30 a.m.

Human rights and documentary are joining forces to powerful effect. Hear from experts working globally about the growing use of filmic storytelling in human-rights work. Panelists include Paul van Zyl (International Center for Transitional Justice), Gillian Caldwell (isky Alliance), and Oren Yacobovitch (B'tselem).

Rewriting the Process

Saturday, January 19; 2:30 p.m.
Sundance House at The Kimball Art Center

Putting the creative process into words can be a challenge. Join this discussion of voice, collaboration, adaptation, and rewriting by exploring the experience of the Screenwriters Laboratory with Howard Rodman, Ryan Fleck, Anna Boden, Boaz Yakin, and others. Followed at 4:00 p.m. by Sundance in Person, an informal opportunity to connect with the staff of Sundance Institute's Feature Film Program.

Meet the Film Funds and Commissioning Editors

Tuesday, January 22; 10:30 a.m.

Hear directly from the decision makers who could support your next documentary, including reps from A&E, ITVS, PBS and PBS strands, HBO, the Sundance Documentary Fund, and many others. Sign up at the Filmmaker Lodge. Sessions will fill up; register early.

Producing Native Cinema

Thursday, January 24; 2:00 p.m.

How things have changed! More Native films are being produced each year: how is it happening and who's behind it? What does it take for a Native film to get off the ground (and does it help if your producer was a fashion model)? Join Heather Rae, producer of *Frozen River*; Chad Burris, producer of *Four Sheets to the Wind*; and members of the filmmaking collective behind *The Wind and Water* as they discuss these issues.

Are You Global Enough?

Sunday, January 20; 10:30 a.m.

Join leaders in the international documentary community as they describe new funding and professional training opportunities in an increasingly global documentary world. Panelists include Tom Perlmutter (NFB); Claire Aguilar (ITVS); Leena Pasanen (European Documentary Network); and Christoph Jorg (Arte).

Black in America


Tuesday, January 22; 2:00 p.m.

The African-American experience is the subject of many of the documentaries in this year's Festival. In this panel hosted by Elvis Mitchell, filmmakers, artists, and experts discuss the pivotal questions for African Americans today and talk about where the most progress is being made.

Critics Cornered?

Friday, January 25; 10:30 a.m.

Do critics still matter? Maybe the better question is, what factors contribute to their perceived relevance? What have blogging and "critic-proof" marketing changed? Do they still have the power to help films? And forgetting the box office for two seconds, what about the culture where films are received? So do critics still matter? Ask them.



The Double Bottom Line: Too Good to be True?

Friday, January 25; 2:00 p.m.

Measuring social good alongside financial profit is the business framework for many filmmakers. But what exactly is the double bottom line? Join Jess Search (Channel Four Foundation); John Schreiber (Participant Productions); Annie Sundberg, director of *The Devil Came on Horseback*; and others for this provocative discussion.



Film Church

Film Church is a rant. Film Church is a sermon. Film Church is whatever needs to be said!

Sundance Film Festival offers non-denominational lessons in what's wrong or what's right with cinema from people who have something to say. Film Church is bad for you.

Film Church with Martin McDonagh

Sunday, January 20; 2:30 p.m.

Martin McDonagh is notorious for a particular brand of blistering, postmodern, dark comedy that brilliantly slides into the extremes of ugliness, violence, and brutality in a way that may best be described as grotesquely absurd. Born in London to Irish immigrant parents, he began his career scripting radio plays and has since won two Olivier Awards and been nominated for four Tonys. His plays include *The Lieutenant of Inishmore*, *The Beauty Queen of Leenane*, and *The Pillowman*. His first foray into filmmaking was the Academy Award-winning short *Six Shooter*. *In Bruges* is McDonagh's first feature.

Open to all Festival credential holders and the general public as space permits.

Outreach Table

The Outreach Table at the Filmmaker Lodge offers the opportunity to interact with representatives from a diverse group of national and regional film-service organizations. Organizations participating this year include the following:

Active Voice
Animal Content in Entertainment
Arts Engine
Asian CineVision
Association of Film Commissioners International
Austin Film Society
Bay Area Video Coalition
Center for Asian American Media
Center for Social Media
Film Arts Foundation
Film Independent
Filmmakers Alliance
Film the West
Flaherty Seminar
IFP
International Documentary Association
National Association of Latino Independent Producers
Native American Public Telecommunications
New Day Films
New York Women in Film and Television
San Diego Asian Film Foundation
Visual Communications
Western North Carolina Film Commission
Women in Film Los Angeles
Women Make Movies

Wine Escapes

Meet and greet with other filmmakers and industry representatives in a relaxed and informal environment.

Saturday, January 19
4:00 p.m.
Hosted by Discovery Films

Sunday, January 20
4:00 p.m.
Hosted by PBS

Monday, January 21–Friday, January 25
4:00 p.m.

Open to all Festival credential holders (must be 21 and older).

OFF SCREEN

MUSIC CAFÉ AND FESTIVAL SPECIAL EVENTS

Sundance Film Festival presents the Music Café, a dynamic showcase for live performances by emerging and established artists and bands. Stop in during the day to hear a range of exciting songwriters and artists from across the musical spectrum in this very unique and intimate Festival setting. The daytime programming at the Music Café is produced by the American Society of Composers, Authors and Publishers (ASCAP).

Opening Reception

Friday, January 18; 3:30 to 5:30 p.m.

Open to Festival credential holders as space permits (must be 21 or older).



Friday, January 18

2:30–3:00 p.m. AM
3:10–3:40 p.m. Ingrid Michaelson
3:50–4:20 p.m. Jesca Hoop
4:30–5:00 p.m. Sea Wolf

Monday, January 21

2:30–3:00 p.m. TBA
3:10–3:40 p.m. Jessie Baylin
3:50–4:20 p.m. Ben's Brother
4:30–5:00 p.m. TBA
6:00–7:00 p.m. Patti Smith

Saturday, January 19

2:30–3:00 p.m. Ingrid Michaelson
3:10–3:40 p.m. Paddy Casey
3:50–4:20 p.m. Eef Barzelay
4:30–5:00 p.m. Sea Wolf

Tuesday, January 22

2:30–3:00 p.m. Charlotte Sometimes
3:10–3:40 p.m. Jessie Baylin
3:50–4:35 p.m. Peter and Gordon
4:45–5:15 p.m. Dusty Rhodes and the River Band
5:25–6:00 p.m. Butch Walker

Sunday, January 20

2:30–3:00 p.m. TBA
3:10–3:40 p.m. Ben's Brother
3:50–4:20 p.m. Motion City Soundtrack
4:30–5:00 p.m. Metric

Wednesday, January 23

2:30–3:00 p.m. Quincy Coleman
3:10–3:40 p.m. Adam Levy
3:50–4:20 p.m. Butch Walker
4:30–5:15 p.m. Tim Finn

The Star Bar
268 Main St.
2:00 to 6:00 p.m.
January 18–January 26
Open to all Festival credential holders
(must be 21 or older)

Thursday, January 24

2:30–3:00 p.m.	TBA
3:10–3:40 p.m.	Adam Levy
3:50–4:20 p.m.	TBA
4:30–5:15 p.m.	Tim Finn
5:25–6:15 p.m.	TBA

Friday, January 25

2:30–3:00 p.m.	Everest
3:10–3:40 p.m.	Missy Higgins
3:50–4:50 p.m.	Largo's Watkins Family Hour
5:00–5:45 p.m.	TBA

Saturday, January 26

2:30–3:00 p.m.	Meiko
3:10–3:40 p.m.	Will Dailey
3:50–4:20 p.m.	Brett Dennen
4:30–5:00 p.m.	Johnny Lloyd Rollins and the All Nighters
5:10–5:40 p.m.	ROAN



Music on Main

Thursday, January 24
6:00 to 9:30 p.m.
Lower Main St. (outdoor event), Park City
Free and open to everyone

The Sundance Film Festival is proud to present an evening of celebration, music, and art for filmmakers and Festival patrons. Join us for one night only as we transform historic Lower Main Street into a block party. Enjoy the diverse sounds of our selected musicians as they perform live on the street. We hope to see you there!

Performances by Gold Streets, Ha Ha Tonka, Meridian West
DJ: TBA

Special art performance by Graffiti Research Lab: L.A.S.E.R Tag

Presented by Adobe Systems Incorporated, *Entertainment Weekly*, HP, and Volkswagen of America, Inc.

OFF SCREEN

FESTIVAL SPECIAL EVENTS AND VENUES

Salt Lake City Festival Café

Beehive Tea Room
12 West Broadway (300 South)

Friday, January 18 and
Saturday, January 19
Noon to 11:00 p.m.

Sunday, January 20–Saturday, January 26
Noon to 10:00 p.m.

Designed by a former set dresser in film and television, the Beehive Tea Room offers a casual, vintage atmosphere for festivalgoers to relax with a wide menu of comfort foods and warm beverages. The café also features live music nightly, making it a perfect place to continue your conversations after a film.

Friday, January 18
Rauber-Prinz Trio (funky Parisian café jazz)

Saturday, January 19
Red Rock Hot Club (French Gypsy jazz)

Sunday, January 20
Red Rock Hot Club

Monday, January 21
Rauber-Prinz Trio

Tuesday, January 22
Bob Moss (a true Utah original folknik)

Wednesday, January 23
Jo'mo'ka (Hungarian folk/Gypsy/eclectic)

Thursday, January 24
TBA

Friday, January 25
TBA

Saturday, January 26
TBA

Supported by the Salt Lake Convention & Visitors Bureau.

Sundance Resort

North Fork, Provo Canyon

Nestled at the base of 12,000-foot Mt. Timpanogos, Sundance is a 5,000-acre destination resort, recently ranked second in the country by a *Conde Nast Traveler's* readers poll. Sundance is dedicated to maintaining the balance of art, nature, and community. Created by Robert Redford, Sundance is a haven for discovery and inspiration that offers diverse mountain-recreation experiences year round. Ski, snowboard, or enjoy cross-country skiing in winter. Bike and hike during summer amid breathtaking scenery. Award-winning dining, a Native American-inspired spa, and an Art Shack that features classes in painting, pottery, and jewelry making make Sundance the perfect mountain getaway.

Catch live music every night of the Festival at the Owl Bar, featuring these artists:

Friday, January 18
2 1/2 White Guys (reggae/ska)

Saturday, January 19
Fat Paw (rock)

Sunday, January 20
Red Line (jazz)

Monday, January 21
Rob Binnion (jazz)

Tuesday, January 22
Joy, Eric, Fred, and Tony
(contemporary covers)

Wednesday, January 23
Slaymaker Group (Celtic fusion)

Thursday, January 24
Legendary Porch Pounders (blues)

Friday, January 25
Carlos Cornea (reggae)

Saturday, January 26
Matt Harding (folk rock)

Sunday, January 27
Harry Lee (blues)

For more information, including driving directions, visit www.sundance.org/festival

Film Music Events

Sundance House at The Kimball Art Center
638 Park Ave. (between Main St. and Heber Ave.), Park City

A Celebration of Music in Film

Sunday, January 20; 8:00 p.m.

Open to all Festival credential holders.

Come join us for a special evening to celebrate music from composers and performers highlighted in this year's films.

The Everyothers (*The Guitar*)

This Brooklyn-based quartet bring their soulful rock 'n' roll sound to the Festival.

Michel Gondry, and Jean-Michel Bernard (*Be Kind Rewind*), and friends

This group brings to life the songs of jazz legend Fats Waller. Not to be missed.

Patti Smith (*Patti Smith: Dream of Life*)

Icon, poet, performer, wordsmith: magic.

Roundtable Discussion: Music and Film, the Creative Process

Produced by BMI

Wednesday, January 23; 11:00 a.m.

Open to all festival credential holders and the general public as space permits.

What goes into creating a successful film score? What makes for an effective director/composer relationship? There are answers to these questions and more in this inspired roundtable discussion. Panelists include composers George S. Clinton, Christopher Young, Mark Mothersbaugh, John Frizzell, BT, Peter Golub, Mervyn Warren, and directors Amy Redford (*The Guitar*) and Patrick Creadon (*I.O.U.S.A.*). Moderated by Doreen Ringer Ross, vice president of film and TV relations at BMI.

Music Showcase: BMI Snowball

Produced by BMI

Wednesday, January 23; 6:00 p.m.

Open to all festival credential holders.

BMI invites you to an intimate evening of inspired performances. Please join us for a great night of music, mingling, and spirits. Cocktails and appetizers will be served... so please arrive early and stay to enjoy performances by DeVotchka and other special guests.

SPONSOR VENUES

Please visit Films and Events at www.sundance.org in January 2008 for complete details and locations of all Sponsor Venues.

Turning Leaf Vineyards

The Leaf Lounge

751 Main St.
January 18–26
3:00 to 9:00 p.m.

The Leaf Lounge is a unique place to enjoy complimentary Turning Leaf Vineyard wines while comparing notes on films, catching up with friends, or listening to live musical performances by special guest artists.

Open to the general public, 21 and older, as space permits.

Entertainment Weekly

Entertainment Weekly Café

Sundance House at The Kimball Art Center
January 18–26
10:00 a.m. to 6:00 p.m.

Hungry? At the full-service EW Café, you'll find soups, panini, and beverages. Stay warm while you check your e-mail or flip through the latest issue of *Entertainment Weekly*.

Open to all Festival credential holders and the general public as space permits.

HP

HP Broadcast Studio

Sundance House at The Kimball Art Center
January 17–26

HP is providing a television production set and interview lounge at the 2008 Sundance Film Festival. The HP Broadcast Studio will include comfortable, casual seating and be configured with the latest in HD cameras and equipment to conduct turnkey interviews at the Festival.

Open to credentialed media (by appointment) and Festival patrons during other times as space permits.

Stella Artois

Stella Artois Cutting Room

Sundance House at The Kimball Art Center
(lower-level patio)
January 18–26
4:00 to 7:00 p.m.

Experience the exquisite taste of Belgium during happy hour with Stella Artois, Belgian *frites*, and great music.

Open to Festival credential holders, 21 and older, as space permits.

Ray-Ban

Ray-Ban Rock Bar

427 Main St.
January 17–21
11:00 a.m. to 5:00 p.m. each day
7:00 p.m. to 2:00 a.m. each evening

RAY-BAN ROCKS SUNDANCE! Stop by the Ray-Ban Rock Bar to beat the cold during the day and come back at night to hear the hottest live music. Guaranteed rock 'n' roll good times!

Open to the general public, 21 and older, as space permits.

ZonePerfect® Nutrition Bars

The ZonePerfect Bar

Where Music Meets Film: Live from the ZonePerfect Bar

427 Main St.
January 24–26
Doors open from 6:00 p.m. on each evening

The ZonePerfect Bar is a three-night music television production taped live, featuring acoustic performances by 12 headline and emerging artists with unique connections to film.

Open to filmmakers and invited guests, 21 and older, as space permits.

Delta Air Lines

SKY360 by Delta: Park City with WireImage Portrait Studio

449 Main St.
January 17 and 26
10:00 a.m. to 6:00 p.m.

Sky360 by Delta is a hub of relaxation featuring an array of Delta offerings, including all-leather airline seats, the industry's leading in-flight entertainment system, and signature drink offerings.

Open to the general public, as space permits, on January 17 and 26 only.

Microsoft Corporation

Microsoft HD DVD House

301 Main St.
January 18–26
11:00 a.m. to 3:00 p.m. each day

Visit the Microsoft HD DVD house to see how HD DVD is transforming the way we watch and make movies. See for yourself the full capability of high-definition video and audio, and the advanced viewing features and interactive capabilities of the latest HD DVD players.

Open to credentialed filmmakers, press, and industry from 4:00 p.m. to 6:00 p.m. For a complete schedule, visit www.thisishddvd.com/sundance.

HOW TO FESTIVAL

Festival Ticketing

How to Get Day-of-Show Tickets

Every morning beginning on January 18, day-of-show tickets will be released at 8:00 a.m. at the Park City and Salt Lake City Main Box Offices. Tickets for each theatre's first screening of the day are released at 8:00 a.m. on the day before. Day-of-show tickets must be purchased in person; they are not available by phone or online.

How to Get Wait-List Tickets

Every year thousands of festivalgoers see popular films without advance tickets.

Wait-list rules for the 2008 Sundance Film Festival are as follows:

Arrive at the theatre of your screening choice two hours before the scheduled time, except for each theatre's first screening of the day, when you may arrive one hour before the scheduled time.

- Receive a wait-list number (one per person).

Return no later than 30 minutes before the scheduled screening time.

- Line up according to number.
- Purchase available tickets, which are sold to the line by number.

Restrictions

- CASH ONLY
- Saving places in line is NOT permitted

Wait-list ticket sales begin no sooner than 30 minutes prior to the screening. If no space is available, ticketed wait-list patrons receive a full refund. A wait-list number does not guarantee tickets are available for purchase. All timetables for wait-list tickets are subject to change at the discretion of the theatre manager.

Main Box Offices

Park City Box Office	Gateway Center, 136 Heber Ave.		
January 12	Saturday	10:00 a.m. to 6:00 p.m.	(*Best of Fest/Individual ticket pickup)
January 13	Sunday	Noon to 5:00 p.m.	(*Best of Fest/Individual ticket pickup)
January 14–16	Monday–Wednesday	10:00 a.m. to 6:00 p.m.	(Ticket sales begin)
January 17–26	Thursday–Saturday	8:00 a.m. to 7:00 p.m.	(Festival ticket sales)
January 27	Sunday	8:00 a.m. to noon	(Festival ticket sales)

Salt Lake City Box Office	Trolley Square (second floor), 600 South 700 East		
January 12	Saturday	10:00 a.m. to 6:00 p.m.	(*Best of Fest/Individual ticket pickup)
January 13	Sunday	Noon to 5:00 p.m.	(*Best of Fest/Individual ticket pickup)
January 14–16	Monday–Wednesday	10:00 a.m. to 6:00 p.m.	(Ticket sales begin)
January 17–26	Thursday–Saturday	8:00 a.m. to 7:00 p.m.	(Festival ticket sales)
January 27	Sunday	8:00 a.m. to noon	(Festival ticket sales)

Sundance Resort Box Office	North Fork, Provo Canyon		
January 12	Saturday	9:00 a.m. to 6:00 p.m.	(*Best of Fest/Individual ticket pickup)
January 13	Sunday	Noon to 5:00 p.m.	(*Best of Fest/Individual ticket pickup)
January 14–16	Monday–Wednesday	10:00 a.m. to 6:00 p.m.	(Ticket sales begin)
January 17–26	Thursday–Saturday	9:00 a.m. to 6:00 p.m.	(Festival ticket sales)
January 27	Sunday	9:00 a.m. to noon	(Festival ticket sales)

Ogden Box Office	2415 Washington Blvd.		
January 12	Saturday	Noon to 5:30p.m.	(*Best of Fest/Individual ticket pickup)
January 14–16	Monday–Wednesday	Noon to 5:30p.m.	(Ticket sales begin)
January 17–19	Thursday–Saturday	Noon to 5:30p.m.	(Festival ticket sales)
January 21–26	Monday–Saturday	Noon to 5:30p.m.	(Festival ticket sales)

*For locals only.

Ticket Prices

Individual tickets: \$15.00

Wait-list tickets: \$10.00

Handling fee: \$1 per ticket (all online/phone orders)

Processing fee: \$10.00 (all online/phone orders)

Phone order fee: \$10.00

Optional express delivery: \$25.00 (must be requested at the time of purchase)

Exchanges

There are no refunds, but you may exchange your tickets up to two hours before the screening time by visiting any Main Box Office during regular business hours. A fee of \$2.00 per ticket applies. Theatre box offices cannot exchange tickets.

Pass and Package Office

Gateway Center, 136 Heber Ave.

January 16, 10:00 am to 6:00 pm

January 17–26, 8:00 am to 7:00 pm

January 27, 8:00 am to noon

Customer Service

(435) 776-7878 or festivaltickets@sundance.org

September 12–January 16, Monday–Friday

10:00 a.m. to 4:00 p.m.

January 17–26

8:00 a.m. to 7:00 p.m.

January 27

8:00 a.m. to noon

This is for information only; there are no sales.

Festival Theatres

PARK CITY

ECCLES THEATRE

1750 Kearns Blvd.
(1270 seats)

EGYPTIAN THEATRE

328 Main St.
(266 seats)

HOLIDAY VILLAGE CINEMAS

1776 Park Ave.
Holiday II: 156 seats
Holiday III: 156 seats
Holiday IV: 164 seats

LIBRARY CENTER THEATRE

1225 Park Ave.
(448 seats)

PROSPECTOR SQUARE THEATRE

2200 Sidewinder Rd.
(332 seats)

RACQUET CLUB THEATRE

1200 Little Kate Rd.
(602 seats)

YARROW HOTEL THEATRES

1800 Park Ave.
Theatre 1: 250 seats
Theatre 2: 80 seats
Press and Industry screenings only.

KIMBALL JUNCTION

(45-minute bus ride from Park City)

REDSTONE CINEMAS

6030 North Market St., Suite 120
Cinema 1: 185 seats

SALT LAKE CITY

(45-minute drive from Park City)

BROADWAY CENTRE CINEMAS

111 East Broadway (300 South)
Broadway IV: 211 seats
Broadway V: 238 seats
Broadway VI: 274 seats

ROSE WAGNER PERFORMING ARTS CENTER

138 West Broadway
(485 seats)

TOWER THEATRE

876 East 900 South
(342 seats)

SUNDANCE RESORT

(60-minute drive from Park City)

SUNDANCE INSTITUTE SCREENING ROOM

North Fork, Provo Canyon
(164 seats)

OGDEN

(65-minute drive from Park City)

PEERY'S EGYPTIAN THEATER

2415 Washington Blvd.
(800 seats)

THEATRE REGULATIONS

All patrons—whether credentialed or ticketed—must adhere to the following guidelines posted at each theatre:

1. To guarantee admittance, ticket and eligible pass holders must be in their seats 15 minutes prior to the film's scheduled start time.
2. The use of cameras or other recording equipment is strictly prohibited during the screening.
3. Filmgoers should remember to take all personal belongings and litter with them as they exit. Any items left behind may be disposed of.
4. The Sundance Film Festival reserves the right to search the personal belongings of any patron inside or around the premises of the theatre.
5. By entering the theatre, patrons consent to be photographed/filmed and grant the Sundance Institute, its successors, assigned parties, carrier stations, network station(s), sponsor(s), advertising agents, and their affiliated entities the right to record and use their likeness, voice, and name worldwide in perpetuity for any purpose whatsoever. In addition, they release the above parties from any and all liability for loss or damage to person or property while they are at or around the theatre.
6. All cell phones inside theatre auditoriums must be turned off prior to the introduction of the film.
7. All filmgoers agree to comply with all published and stated rules and regulations.

HOW TO FESTIVAL

Festival Venues

PARK CITY

FILMMAKER LODGE

Elks Building, 550 Main St., (second floor)
Friday, January 18–Saturday, January 26
10:00 a.m. to 6:00 p.m.

MUSIC CAFÉ

Star Bar, 268 Main St., Park City
Friday, January 18–Saturday, January 26
2:00 to 6:00 p.m.

SUNDANCE HOUSE AT THE KIMBALL ART CENTER

638 Park Ave.
(corner of Main St. and Heber Ave.)
Friday, January 18–Saturday, January 26
10:00 a.m. to 6:00 p.m.

NEW FRONTIER ON MAIN

333 Main St. (lower level)
Friday, January 18–Friday January 25
Noon to 8:00 p.m.
Saturday, January 26
Noon to 3:00 p.m.

SALT LAKE CITY

(45-minute drive from Park City)

SALT LAKE CITY FESTIVAL CAFÉ

Beehive Tea Room
12 West Broadway (300 South)
Friday, January 18–
Saturday, January 19
Noon to 11:00 p.m.
Sunday, January 20–
Saturday, January 26
Noon to 10:00 p.m.

CHACHA

ChaCha is the official text-answers service for the 2008 Sundance Film Festival. Starting January 3, festivalgoers can sign up at www.sundance.org/festival to receive daily Festival updates. Also, if you have a question about wait lists, screenings, or area restaurants and need a quick, accurate answer, text ChaCha at 24.224.2. Regular text-message rates apply.

THE TEMPORARY MUSEUM OF PERMANENT CHANGE

Downtown Salt Lake City
Thursday, January 17–
Sunday, January 27

The Temporary Museum of Permanent Change reinvents the concept of museums by creating an always-changing, always open museum without walls. In the museum's "Broadway Wing," Festivalgoers can experience art installations and help to transform downtown Salt Lake City into distinct places of visual interest. More info at www.museumofchange.org.

Festival Offices in Park City

FESTIVAL HEADQUARTERS

Park City Marriott Hotel
1895 Sidewinder Dr.
Thursday, January 17–
Saturday, January 26
8:00 a.m. to 6:00 p.m.
Sunday, January 27
8:00 a.m. to noon

SUNDANCE FILM FESTIVAL INDUSTRY OFFICE (SIO) AND PRESS CONFERENCE PAVILION

Yarrow Hotel, 1800 Park Ave.
January 17–26, 8:00 a.m. to 6:00 p.m.
Closed January 27

Festival Merchandise Stores

All stores are open from
January 17 to January 27

PARK CITY

FESTIVAL STORE AT THE GATEWAY CENTER

136 Heber Ave.
8:00 a.m. to 7:00 p.m.

MAIN STREET STORE AT THE TALISKER GALLERY

515 Main St.
11:00 a.m. to 9:00 p.m.

ECCLES THEATRE STORE

(main lobby)
1750 Kearns Blvd.
10:00 a.m. to 9:30 p.m.

HEADQUARTERS STORE

(At the Park City Marriott, Uinta Room)
1895 Sidewinder Dr.
8:00 a.m. to 6:00 p.m.

ADA ACCESSIBILITY

Sundance Institute works to make each of its venues physically accessible for all festivalgoers. All Festival venues and theatres are ADA accessible. The Filmmaker Lodge, housed in the historic Elks Building, now has a Stair-Trac on site that meets ADA requirements. Please give 24-hour notice to use this service.

For reservations or more information, contact Sundance Institute at (435) 658-3456.

FESTIVAL TIPS FOR BEING GREEN

Sundance Institute continually seeks ways to reduce the environmental impact of all its activities. Here are a few simple things you can do to support us in our efforts to make the 2008 Sundance Film Festival a little greener.

Recycling

With more recycling bins at all of our theatres and venues, and throughout Park City this year, you can easily recycle your aluminum, plastic, glass, and paper.

Getting Around

A great alternative to driving, a system of walking paths throughout Park City takes you between Festival venues so you can save the precious time and energy spent fighting traffic. When snow or freezing temperatures hit, hop on a free Festival shuttle bus.

Using Less

Hanging on to just one copy of the Film Guide for the whole Festival, opting out of daily linen and towel changes at your hotel, and using fewer paper napkins with the meals you grab on the go are just a few of the ways you can create fewer disposables and expend less energy while on the ground in Park City.

Buying Green

Bags made of recycled banners from Festivals past, reusable water bottles, and organic cotton T-shirts are some of the green items you can find in our merchandise stores. With your purchase, you'll receive a reusable tote bag to carry your purchases through the Festival and throughout the year. The tote bags are underwritten by *Entertainment Weekly*.

Notes

HOW TO FESTIVAL

DESTINATION: Sundance Film Festival

One-stop shopping for travel to the 2008 Sundance Film Festival, including air, lodging, and ground transportation. Why use a travel agent who's never been to Park City or the Film Festival? Take advantage of local experts who can help make your stay memorable! Visit destinationsff.com or call toll free (877) SFF -STAY (877-733-7829). International callers should phone (435) 940-7096.

Official Transportation Providers

Affiliated Resort Transportation

(866) 374-8824
www.esgutah.com/ART

Delta Air Lines

(800) 221-1212
www.delta.com

Express Shuttle

(800) 397-0773
(801) 596-1600 (in Salt Lake City)
(435) 658-3444 (in Park City)
www.xpressshuttleutah.com

Thrifty Car Rental

(800) THRIFTY or (801) 595-5310
www.thrifty.com

Official Provider Properties

2008 Sundance Film Festival Headquarters

Park City Marriott

(800) 234-9003
www.marriotthotels.com/slcpc

2008 Sundance Film Festival Industry Office

The Yarrow Resort Hotel & Conference Center

(800) 927-7694 or (435) 649-7000
www.yarrowresort.com

Deer Valley Lodging

(800) 453-3833 or (435) 649-4040
www.deervalleylodging.com

All Seasons Resort Lodging

(888) 754-3279 or (435) 949-2645
www.allseasonsresortlodging.com

The Canyons Resort

(866) 584-4480
www.thecanyons.com/sundance.com

David Holland's Resort Lodging and Conference Services

(888) PARK-CITY or (435) 655-3315
www.davidhollands.com

Identity Properties

(800) 245-6417 or (435) 649-5100
www.pclodge.com

ResortQuest Park City

(800) 570-1276 or (435) 649-6606
www.resortquest.com

Hotel Monaco Salt Lake City

(Approximately 45 minutes from Park City)
(801) 595-0000
www.monaco-saltlakecity.com

Salt Lake Marriott City Center

(Approximately 45 minutes from Park City)
(800) or (801) 961-8700
www.marriott.com/SLCCC

Sundance Resort

(Approximately 60 minutes from Park City)
(800) 892-1600 or (801) 225-4107
www.sundanceresort.com

FILM FESTIVAL TIMETABLE



The following timetables are a quick and easy reference for screening times and locations. Please note that running times include all films screening together in any given program. For information on how to purchase tickets and theatre locations, please refer to pages 76 and 77.

FRIDAY, JANUARY 18 – Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			SHORTS PROGRAM V[†] page 56 87 min. 8:30 am SHFIV182M			SHORTS PROGRAM III[†] page 55 92 min. 8:30 am SHTHR18LM	DOCU-MENTARY SPOTLIGHT[†] Shorts Program page 56 108 min. 8:30 am SHDOC18PM	SHORTS PROGRAM II[†] page 55 98 min. 8:30 am SHTWO18RM	
10 am	IN BRUGES Premieres page 8, 38 101 min. 9:15 am BRUGE18CM	REVERSION[†] New Frontier page 61 99 min. 9:00 am REVER18EM		SHORTS PROGRAM IV[†] page 55 95 min. 9:15 am SHFOU183M		SHORTS PROGRAM I[†] page 54 96 min. 10:00 am SHONE184M			
11 am									
noon			CASTING A GLANCE New Frontier page 60 83 min. 11:30 am CASTI182D				MOMMA'S MAN Spectrum page 49 100 min. 11:30 am MOMMA18LD	SLINGSHOT HIP HOP[†] Documentary Competition page 15 80 min. 11:30 am SLING18PD	GOOD DICK[†] Dramatic Competition page 18 85 min. 11:30 am GOODD18RD
1 pm	THE YELLOW HANDKERCHIEF Premieres page 42 102 min. noon YELLO18CD	THE LINGUISTS[†] Spectrum page 44 82 min. noon LINGU18ED		UP THE YANGTZE[†] World Documentary page 27 96 min. 12:15 pm UPTHE183D		FRONTIER SHORTS PROGRAM[†] page 56 91 min. 1:00 pm SHFRO184D			
2 pm									
3 pm			FEAR(S) OF THE DARK New Frontier page 60 88 min. 2:30 pm FEARS182A				LOVE COMES LATELY Spectrum page 48 86 min. 2:30 pm LOVEC18LA	AN AMERICAN SOLDIER[†] Documentary Competition page 10 86 min. 2:30 pm AMSOL18PA	FROZEN RIVER[†] Dramatic Competition page 18 97 min. 2:30 pm FROZN18RA
4 pm	THE GUITAR Premieres page 37 95 min. 3:15 pm GUITA18CA	THE WAVE World Dramatic page 33 101 min. 3:00 pm WAVEE18EA		TIME CRIMES Park City at Midnight page 52 101 min. 3:15 pm TIMEC183A		SEVEN INTELLECTUALS, PART 4[†] New Frontier page 59 79 min. 4:00 pm SEVN4184A			
5 pm									
6 pm			EAT, FOR THIS IS MY BODY New Frontier page 60 115 min. 5:30 pm EATFO182E				ANVIL! THE TRUE STORY OF ANVIL[†] Spectrum page 43 90 min. 5:30 pm ANVIL18LE	ANIMATION SPOTLIGHT[†] Shorts Program page 57 105 min. 5:30 pm ANIMA18PE	THE WACKNESS Dramatic Competition page 21 110 min. 5:30 pm WACKN18RE
7 pm	TRANS-SIBERIAN Premieres page 40 111 min. 6:15 pm TRANS18CE	PERRO COME PERRO World Dramatic page 32 106 min. 6:00 pm PERRO18EE		ROMAN POLANSKI[†] Documentary Competition page 14 75 min. 6:15 pm ROMAN183E		STRANDED[†] World Documentary page 26 113 min. 6:30 pm STRND184E			
8 pm									
9 pm			BLIND DATE Spectrum page 47 84 min. 8:30 pm BLIND182N				BOTTLE SHOCK Spectrum page 47 110 min. 8:30 pm BOTTL18LN	THE LIVING END[†] Sundance Collection page 53 92 min. 8:30 pm LIVEN18PN	SUNSHINE CLEANING[†] Dramatic Competition page 21 102 min. 8:30 pm SUNSH18RN
10 pm	THE MERRY GENTLEMAN Premieres page 38 110 min. 9:30 pm MERRY18CN	KING OF PING PONG World Dramatic page 30 107 min. 9:00 pm KINGO18EN		SECRECY[†] Documentary Competition page 14 91 min. 9:15 pm SECRE183N		THE ART STAR AND THE SUDANESE TWINS[†] World Documentary page 23 109 min. 9:15 pm ARTST184N			
11 pm									
midnight			SHORTS PROGRAM V[†] page 56 87 min. 11:30 pm SHFIV182L	SHORTS PROGRAM IV[†] page 55 95 min. 11:45 pm SHFOU183L	SHORTS PROGRAM I[†] page 54 96 min. midnight SHONE184L	DIARY OF THE DEAD Park City at Midnight page 51 95 min. 11:30 pm DIARY18LL	FRONTIER SHORTS PROGRAM[†] page 56 91 min. 11:30 pm SHFRO18PL		
1 am		THE BROKEN Park City at Midnight page 50 110 min. midnight BROKN18EL							
2 am									

[†] Digital screening provided by Digital Projection International

FRIDAY, JANUARY 18 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats	
8 am											
9 am											
10 am											
11 am											
noon											
1 pm										PUUJEE [†] World Documentary page 25 110 min. noon PUUJEE185D	
2 pm		NEW FILMMAKING TECHNOOGY New Frontier on Main page 66 12:30 pm									
3 pm	SUNDANCE HOUSE OPENING RECEPTION 2:00 to 4:00 pm		MUSIC CAFÉ OPENING RECEPTION 2:30 pm A M 3:10 pm Ingrid Michaelson 3:50 pm Jesca Hoop 4:30 pm Sea Wolf page 72								
4 pm		NEW FRONTIER OPENING RECEPTION 3:00 to 5:00 pm								DURAKOVO: VILLAGE OF FOOLS [†] World Documentary page 24 90 min. 3:00 pm DURAK185A	
5 pm	FILMMAKER LODGE OPENING RECEPTION 4:00 to 6:00 pm	CREATING A LOW- BUDGET FILM New Frontier on Main page 66 4:30 pm									
6 pm											
7 pm			GOD BUILDS LIKE FRANK LLOYD WRIGHT New Frontier on Main page 65 6:30 pm	TRIAGE [†] World Documentary page 26 90 min. 6:00 pm TRIAG18BE		EDWARD II Sundance Collection page 53 90 min. 6:45 pm COTW018BE		SHORTS PROGRAM II [†] page 55 98 min. 6:00 pm SHTW018WE	THE GREAT BUCK HOWARD Premieres page 9, 37 87 min. 6:30 pm BUCKH18GE	YASUKUNI World Documentary page 27 123 min. 6:30 pm YASUK18OE	IN BRUGES Premieres page 8, 38 101 min. 6:00 pm BRUGE18SE
8 pm							YOUNG@ HEART Spectrum page 45 107 min. 7:30 pm YOUNG18BE				
9 pm											
10 pm				MEGANE World Dramatic page 31 114 min. 9:00 pm MEGAN18BN		SHORTS PROGRAM III [†] page 55 92 min. 9:45 pm SHTHR18BN		UNDER THE BOMBS [†] World Dramatic page 33 98 min. 9:00 pm UNDER18WN	THE GREAT BUCK HOWARD Premieres page 9, 37 87 min. 9:30 pm BUCKH18GN	I ALWAYS WANTED TO BE A GANGSTER World Dramatic page 30 113 min. 9:30 pm GANGS18ON	THE YELLOW HANDKER- CHIEF Premieres page 42 102 min. 9:00 pm YELLOW18SN
11 pm											
midnight											
1 am											
2 am											

[†] Digital screening provided by Digital Projection International

SATURDAY, JANUARY 19 - Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			SECRECY [†] Documentary Competition page 14 91 min. 8:30 am SECRE192M	KING OF PING PONG World Dramatic page 30 107 min. 9:15 am KINGO193M		TRANS-SIBERIAN Premieres page 40 111 min. 8:30 am TRANS19LM	BLIND DATE Spectrum page 47 84 min. 8:30 am BLIND19PM	THE MERRY GENTLEMAN Premieres page 38 110 min. 8:30 am MERRY19RM	
10 am	FROZEN RIVER [†] Dramatic Competition page 18 97 min. 9:00 am FROZN19CM	THE WAVE World Dramatic page 33 101 min. 9:00 am WAVEE19EM			AN AMERICAN SOLDIER [†] Documentary Competition page 10 86 min. 10:00 am AMSOL194M				
11 am									
noon			FEAR(S) OF THE DARK New Frontier page 60 88 min. 11:30 am FEARS192D	DOCU-MENTARY SPOTLIGHT [†] Shorts Program page 56 108 min. 12:15 pm SHDOOC193D		MOMMA'S MAN Spectrum page 49 100 min. 11:30 am MOMMA19LD	THE ORDER OF MYTHS [†] Documentary Competition page 13 97 min. 11:30 am ORDER19PD	BALLAST Dramatic Competition page 17 96 min. 11:30 am BALLA19RD	
1 pm	GOOD DICK [†] Dramatic Competition page 18 85 min. noon GOODD19CD	THE BROKEN Park City at Midnight page 50 110 min. noon BROKN19ED			SHORTS PROGRAM II [†] page 55 98 min. 1:00 pm SHTWO194D				
2 pm									
3 pm			ALONE IN FOUR WALLS [†] World Documentary page 22 85 min. 2:30 pm ALONE192A	THE ART STAR AND THE SUDANESE TWINS [†] World Documentary page 23 109 min. 3:15 pm ARTST193A		AMERICAN TEEN [†] Documentary Competition page 11 95 min. 2:30 pm AMTEE19LA	ON CRISIS SURVIVAL Panels page 69 2:30 pm PAONE19PA	AMERICAN SON Dramatic Competition page 16 90 min. 2:30 pm AMSON19RA	
4 pm	THE GREAT BUCK HOWARD Premieres page 9, 37 87 min. 3:15 pm BUCKH19CA	MEGANE World Dramatic page 31 114 min. 3:00 pm MEGAN19EA			SEVEN INTELLECTUALS, PART 5 [†] New Frontier page 59 90 min. 4:00 pm SEVNS194A				
5 pm									
6 pm			PERRO COME PERRO World Dramatic page 32 106 min. 5:30 pm PERRO192E	I.O.U.S.A. [†] Documentary Competition page 13 85 min. 6:15 pm IOUSA193E	DEREK [†] World Documentary page 24 76 min. 6:30 pm DEREK194E	CHRONIC TOWN [†] Spectrum page 47 96 min. 5:30 pm CHRON19LE	A GOOD DAY TO BE BLACK & SEXY [†] Spectrum page 48 92 min. 5:30 pm GDBLK19PE	THE LAST WORD Dramatic Competition page 19 94 min. 5:30 pm LASTW19RE	
7 pm	WHAT JUST HAPPENED? Premieres page 41 107 min. 6:15 pm WHATJ19CE	JUST ANOTHER LOVE STORY World Dramatic page 30 90 min. 6:00 pm JUSTA19EE							BELIKE OTHERS [†] World Documentary page 23 74 min. 6:30 pm BELIK19DE
8 pm									
9 pm			BIGGER, STRONGER, FASTER [†] Documentary Competition page 11 105 min. 8:30 pm BIGGE192N	HALF-LIFE [†] New Frontier page 61 120 min. 9:00 pm HALFL193N		KICKING IT [†] Spectrum page 44 98 min. 8:30 pm KICKI19LN	SHORTS PROGRAM IV [†] page 55 95 min. 8:30 pm SHFOU19PN	SLEEP DEALER [†] Dramatic Competition page 20 90 min. 8:30 pm SLPDL19RN	
10 pm	U2 3D [†] Premieres page 41 85 min. 9:45 pm U23DD19CN	STRANGERS World Dramatic page 32 88 min. 9:00 pm STRAN19EN			A COMPLETE HISTORY OF MY SEXUAL FAILURES [†] World Documentary page 23 81 min. 9:30 pm COMPL194N				EAT, FOR THIS IS MY BODY New Frontier page 60 115 min. 9:30 pm EATFO19DN
11 pm			UP THE YANGTZE [†] World Documentary page 27 96 min. 11:30 pm UPTHE192L	STRANDED [†] World Documentary page 26 113 min. 11:45 pm STRND193L	ROMAN POLANSKI Documentary Competition page 14 75 min. midnight ROMAN194L	OTTO; OR, UP WITH DEAD PEOPLE Park City at Midnight page 52 95 min. 11:30 pm OTTOO19LL	THE LINGUISTS [†] Spectrum page 44 82 min. 11:30 pm LINGU19PL		
midnight									
1 am	U2 3D [†] Premieres page 41 85 min. midnight U23DD19CL	THE GUITAR Premieres page 37 95 min. midnight GUITA19EL							
2 am									

[†] Digital screening provided by Digital Projection International

SATURDAY, JANUARY 19 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										
noon										
1 pm	WEBOLUTION! New Frontier on Main page 66 12:30 pm	HOW TO TALK TO THE BIG GUYS... New Frontier on Main page 67 12:30 pm		RECYCLE World Documentary page 26 93 min. noon RECY19BD	THE LINGUISTS! Spectrum page 44 82 min. 12:45 pm LINGU19BD			UP THE YANGTZE! World Documentary page 27 96 min. 12:30 pm UPTHE19GD		SLINGSHOT HIP HOP! Documentary Competition page 15 80 min. noon SLING19SD
2 pm										
3 pm		REWRITING THE PROCESS Sundance House page 70 2:30 pm	MUSIC CAFÉ 2:30 pm Ingrid Michaelson 3:10 pm Paddy Casey 3:50 pm Eef Barzelay 4:30 pm Sea Wolf page 72	ANIMATION SPOTLIGHT! Shorts Program page 57 105 min. 3:00 pm ANIMA19BA			PUUJEE! World Documentary page 25 110 min. 1:30 pm PUUJE19BD			
4 pm		SUNDANCE IN PERSON Sundance House page 70 4:00 pm			SHORTS PROGRAM V! page 56 87 min. 3:45 pm SHFIV19BA					ROMAN POLANSKI! Documentary Competition page 14 75 min. 3:00 pm ROMAN19SA
5 pm	DOUG LIMAN: "SHARING A VISION" New Frontier on Main page 67 4:30 pm						THE LIVING END! Sundance Collection page 53 92 min. 4:30 pm LIVEN19BA			
6 pm				BOTTLE SHOCK Spectrum page 47 110 min. 6:00 pm BOTTL19BE						
7 pm					SEVEN INTELLECTU- ALS, PART 4! New Frontier page 59 79 min. 6:45 pm SEVN419BE			FRONTIER SHORTS PROGRAM! page 56 91 min. 6:00 pm SHFRO19WE	SUNSHINE CLEANING! Dramatic Competition page 21 102 min. 6:30 pm SUNSH19GE	YOUNG@ HEART Spectrum page 45 107 min. 6:30 pm YOUNG19OE
8 pm							SHORTS PROGRAM I! page 54 96 min. 7:30 pm SHONE19BE			
9 pm			NEXT YEAR'S BAD NEWS BEARS New Frontier on Main page 65 8:30 pm	TOWELHEAD Premieres page 40 115 min. 9:00 pm TOWEL19BN						
10 pm					TIME CRIMES Park City at Midnight page 52 101 min. 9:45 pm TIMEC19BN			ANVIL! THE TRUE STORY OF ANVIL! Spectrum page 43 90 min. 9:00 pm ANVIL19WN	GOOD DICK! Dramatic Competition page 18 85 min. 9:30 pm GOODD19GN	BLUE EYELIDS World Dramatic page 29 109 min. 9:30 pm BLUEE19ON
11 pm										
midnight				FUNNY GAMES Park City at Midnight page 51 107 min. midnight FUNNY19BL						
1 am							THE BROKEN Park City at Midnight page 50 110 min. midnight BROKN19WL			
2 am										

† Digital screening provided by Digital Projection International

SUNDAY, JANUARY 20 - Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			MEGANE World Dramatic page 31 114 min. 8:30 am MEGAN202M				A GOOD DAY TO BE BLACK & SEXY [†] Spectrum page 48 92 min. 8:30 am GDBLK20LM	WHAT JUST HAPPENED? Premieres page 41 107 min. 8:30 am WHATJ20PM	SLEEP DEALER [†] Dramatic Competition page 20 90 min. 8:30 am SLPOL20RM
10 am	THE WACKNESS Dramatic Competition page 21 110 min. 9:15 am WACKN20CM	PERRO COME PERRO World Dramatic page 32 106 min. 9:00 am PERRO20EM		SHORTS PROGRAM I [†] page 54 96 min. 9:15 am SHONE203M		UP THE YANGTZE [†] World Documentary page 27 96 min. 10:00 am UPTHE204M			
11 am									
noon			ALONE IN FOUR WALLS [†] World Documentary page 22 85 min. 11:30 am ALONE202D				TROUBLE THE WATER [†] Documentary Competition page 15 90 min. 11:30 am TROUB20LD	IN 3-D: THE FUTURE IS NOW Panels page 69 11:30 am PATWO20PD	NORTH STARR [†] Dramatic Competition page 19 115 min. 11:30 am NORTH20RD
1 pm	SUNSHINE CLEANING [†] Dramatic Competition page 21 102 min. 12:15 pm SUNSH20CD	ANVIL! THE TRUE STORY OF ANVIL [†] Spectrum page 43 90 min. noon ANVIL20ED		STRANDED [†] World Documentary page 26 113 min. 12:15 pm STRND203D		YASUKUNI World Documentary page 27 123 min. 1:00 pm YASUK204D			
2 pm									
3 pm			EDWARD II Sundance Collection page 53 90 min. 2:30 pm COTW202A				GONZO [†] Documentary Competition page 12 118 min. 2:30 pm GONZO20LA	RED Spectrum page 49 98 min. 2:30 pm REDD20PA	PHOEBE IN WONDERLAND Dramatic Competition page 20 96 min. 2:30 pm PHOEB20RA
4 pm	BE KIND REWIND Premieres page 35 101 min. 3:15 pm BKIND20CA	OTTO, OR, UP WITH DEAD PEOPLE Park City at Midnight page 52 95 min. 3:00 pm OTTO20EA		KING OF PING PONG World Dramatic page 30 107 min. 3:15 pm KINGO203A		IN PRISON MY WHOLE LIFE [†] World Documentary page 25 95 min. 4:00 pm PRISN204A			
5 pm									
6 pm			THE ORDER OF MYTHS [†] Documentary Competition page 13 97 min. 5:30 pm ORDER202E				QUID PRO QUO [†] Spectrum page 49 89 min. 5:30 pm QUIDP20LE	SHORTS PROGRAM V [†] page 56 87 min. 5:30 pm SHFIV20PE	THE MYSTERIES OF PITTSBURGH Dramatic Competition page 19 95 min. 5:30 pm MYSTE20RE
7 pm	SMART PEOPLE Premieres page 40 93 min. 6:15 pm SMART20CE	ABSURD-ISTAN World Dramatic page 28 94 min. 6:00 pm ABSUR20EE		PATTI SMITH: DREAM OF LIFE Documentary Competition page 14 109 min. 6:15 pm PATTI203E		DURAKOVO: VILLAGE OF FOOLS [†] World Documentary page 24 90 min. 7:00 pm DURAK204E			FEAR(S) OF THE DARK New Frontier page 60 88 min. 6:30 pm FEARS20DE
8 pm									
9 pm			FLOW: FOR LOVE OF WATER [†] Documentary Competition page 12 97 min. 8:30 pm FLOWF202N				MADE IN AMERICA [†] Spectrum page 45 105 min. 8:30 pm MADEI20LN	SHORTS PROGRAM III [†] page 55 92 min. 8:30 pm SHTHR20PN	PRETTY BIRD Dramatic Competition page 20 120 min. 8:30 pm PRETT20RN
10 pm	INCENDIARY Premieres page 38 96 min. 9:30 pm INCEN20CN	MANCORA [†] World Dramatic page 31 107 min. 9:00 pm MANCO20EN		AMERICAN TEEN [†] Documentary Competition page 11 95 min. 9:15 pm AMTEE203N		THE WAVE World Dramatic page 33 101 min. 9:30 pm WAVEE204N			PERRO COME PERRO World Dramatic page 32 106 min. 9:30 pm PERRO20DN
11 pm									
midnight			SLINGSHOT HIP HOP [†] Documentary Competition page 15 80 min. 11:30 pm SLING202L				THE GREAT BUCK HOWARD Premieres page 9, 37 87 min. 11:30 pm BUCKH20LL	CHRONIC TOWN [†] Spectrum page 47 96 min. 11:30 pm CHRON20PL	
1 am		ADVENTURES OF POWER [†] Park City at Midnight page 50 96 min. midnight ADVEN20EL		STRANGERS World Dramatic page 32 88 min. 11:45 pm STRAN203L		JUST ANOTHER LOVE STORY World Dramatic page 30 90 min. midnight JUSTA204L			
2 am									

[†] Digital screening provided by Digital Projection International

SUNDAY, JANUARY 20 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	ARE YOU GLOBAL ENOUGH? Filmmaker Lodge page 70 10:30 am									
noon										
1 pm	THE ARTISTS OF THE NEW FRONTIER New Frontier on Main page 66 12:30 pm	HOW TO TALK TO THE BIG GUYS... New Frontier on Main page 67 12:30 pm		A COMPLETE HISTORY OF MY SEXUAL FAILURES! World Documentary page 23 81 min. noon COMPL20BD	CASTING A GLANCE New Frontier page 60 83 min. 12:45 pm CASTI20BD			FROZEN RIVER! Dramatic Competition page 18 97 min. 12:30 pm FROZN20GD		SECRECY! Documentary Competition page 14 91 min. noon SECRE20SD
2 pm						I.O.U.S.A.† Documentary Competition page 13 85 min. 1:30 pm IOUSA20BD				
3 pm		FILM CHURCH WITH MARTIN MCDONAGH Filmmaker Lodge page 71 2:30 pm	MUSIC CAFÉ 2:30 pm TBA 3:10 pm Ben's Brother 3:50 pm Motion City Soundtrack 4:30 pm Metric page 72	KICKING IT! Spectrum page 44 98 min. 3:00 pm KICKI20BA						
4 pm					ROMAN POLANSKI! Documentary Competition page 14 75 min. 3:45 pm ROMAN20BA			IN BRUGES Premieres page 8, 38 101 min. 3:30 pm BRUGE20GA	THE DRUMMER World Dramatic page 29 116 min. 3:30 pm DRUMR200A	DINNER WITH THE PRESIDENT! World Documentary page 24 52 min. 3:00 pm DINNE20SA
5 pm	FROM PRODUCTION TO POST TO DISTRIBUTION New Frontier on Main page 67 4:30 pm					A GOOD DAY TO BE BLACK & SEXY! Spectrum page 48 92 min. 4:30 pm GDBLK20BA				
6 pm		GOD BUILDS LIKE FRANK LLOYD WRIGHT New Frontier on Main page 65 6:30 pm		SEVEN INTELLECTUALS, PART 5! New Frontier page 59 90 min. 6:00 pm SEVNS20BE	AN AMERICAN SOLDIER! Documentary Competition page 10 86 min. 6:45 pm AMSOL20BE			BALLAST Dramatic Competition page 17 96 min. 6:00 pm BALLA20WE		LOVE COMES LATELY Spectrum page 48 86 min. 6:00 pm LOVEC20SE
7 pm								TRANS-SIBERIAN Premieres page 40 111 min. 6:30 pm TRANS20GE	THE GREAT BUCK HOWARD Premieres page 9, 37 87 min. 6:30 pm BUCKH200E	
8 pm			A CELEBRATION OF MUSIC IN FILM Sundance House page 74 8:00 pm			MOMMA'S MAN Spectrum page 49 100 min. 7:30 pm MOMMA20BE				
9 pm				AMERICAN SON Dramatic Competition page 16 90 min. 9:00 pm AMSON20BN	SHORTS PROGRAM IV! page 55 95 min. 9:45 pm SHFOU20BN			REVERSION! New Frontier page 61 99 min. 9:00 pm REVER20WN		THE MERRY GENTLEMAN Premieres page 38 110 min. 9:00 pm MERRY20SN
10 pm						BIGGER, STRONGER, FASTER*! Documentary Competition page 11 105 min. 10:30 pm BIGGE20BN		SAVAGE GRACE Premieres page 39 96 min. 9:30 pm SAVGR20GN		
11 pm										
midnight										
1 am										
2 am										

† Digital screening provided by Digital Projection International

MONDAY, JANUARY 21 - Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			DEREK [†] World Documentary page 24 76 min. 8:30 am DEREK212M	YOUNG@ HEART [†] Spectrum page 45 107 min. 9:15 am YOUNG213M		BE KIND REWIND [†] Premieres page 35 101 min. 8:30 am BKIND21LM	INCENDIARY [†] Premieres page 38 96 min. 8:30 am INCEN21PM	THE MYSTERIES OF PITTSBURGH [†] Dramatic Competition page 19 95 min. 8:30 am MYSTE21RM	
10 am	THE LAST WORD [†] Dramatic Competition page 19 94 min. 9:15 am LASTW21CM	LOVE COMES LATELY [†] Spectrum page 48 86 min. 9:00 am LOVEC21EM			A COMPLETE HISTORY OF MY SEXUAL FAILURES [†] World Documentary page 23 81 min. 10:00 am COMPL214M				
11 am									
noon			QUID PRO QUO [†] Spectrum page 49 89 min. 11:30 am QUIDP212D	FLOW: FOR LOVE OF WATER [†] Documentary Competition page 12 97 min. 12:15 pm FLOWF213D	TRIAGE [†] World Documentary page 26 90 min. 12:30 pm TRIAG214D	NORTH STARR [†] Dramatic Competition page 19 115 min. 11:30 am NORTH21LD	FIELDS OF FUEL [†] Documentary Competition page 11 92 min. 11:30 am FIELD21PD	DOWNLOADING NANCY [†] Dramatic Competition page 18 96 min. 11:30 am DOWNL21RD	
1 pm	BALLAST [†] Dramatic Competition page 17 96 min. noon BALLA21CD	STRANGERS [†] World Dramatic page 32 88 min. noon STRAN21ED							
2 pm									
3 pm			ADVENTURES OF POWER [†] Park City at Midnight page 50 96 min. 2:30 pm ADVEN212A	PATTI SMITH: DREAM OF LIFE [†] Documentary Competition page 14 109 min. 3:15 pm PATTI213A		NERAKHOON [†] Documentary Competition page 13 99 min. 2:30 pm NERAK21LA	ON COM-EDY: ARE WE LAUGHING IN DARK TIMES? [†] Panels page 69 2:30 pm PATHR21PA	ANYWHERE, USA [†] Dramatic Competition page 17 123 min. 2:15 pm ANYWH21RA	
4 pm	HENRY POOLE IS HERE [†] Premieres page 37 100 min. 3:15 pm HENRY21CA	JUST ANOTHER LOVE STORY [†] World Dramatic page 30 90 min. 3:00 pm JUSTA21EA			PUUJEE [†] World Documentary page 25 110 min. 4:00 pm PUUJE214A				
5 pm									
6 pm			TROUBLE THE WATER [†] Documentary Competition page 15 90 min. 5:30 pm TROUB212E	TRACES OF THE TRADE [†] Documentary Competition page 15 86 min. 6:15 pm TRACE213E		TBA	DOCU-MENTARY SPOTLIGHT [†] Shorts Program page 56 108 min. 5:30 pm SHDOC21PE	SUGAR [†] Dramatic Competition page 21 120 min. 5:30 pm SUGAR21RE	
7 pm	DIMINISHED CAPACITY [†] Premieres page 36 92 min. 6:15 pm DIMIN21CE	UNDER THE BOMBS [†] World Dramatic page 33 98 min. 6:00 pm UNDER21EE			BE LIKE OTHERS [†] World Documentary page 23 74 min. 7:00 pm BELIK214E				KICKING IT [†] Spectrum page 44 98 min. 6:30 pm KICKI21DE
8 pm									
9 pm			MEGANE [†] World Dramatic page 31 114 min. 8:30 pm MEGAN212N	THE GREATEST SILENCE [†] Documentary Competition page 12 76 min. 9:15 pm GREAT213N	GONZO [†] Documentary Competition page 12 118 min. 9:15 pm GONZO214N	WHERE IN THE WORLD IS OSAMA? [†] Spectrum page 45 93 min. 8:30 pm OSAMA21LN	GOLIATH [†] Spectrum page 48 84 min. 8:30 pm GOLIA21PN	CHOKI [†] Dramatic Competition page 17 89 min. 8:30 pm CHOKI21RN	
10 pm	THE ESCAPIST [†] Premieres page 36 105 min. 9:30 pm ESCAP21CN	RIPRENDIMI [†] World Dramatic page 32 98 min. 9:00 pm RIPRE21EN							SUNSHINE CLEANING [†] Dramatic Competition page 21 102 min. 9:30 pm SUNSH21DN
11 pm									
midnight			BOTTLE SHOCK [†] Spectrum page 47 110 min. 11:30 pm BOTTL212L	MANCORA [†] World Dramatic page 31 107 min. 11:45 pm MANCO213L	IN PRISON MY WHOLE LIFE [†] World Documentary page 25 95 min. midnight PRISN214L	PHOEBE IN WONDERLAND [†] Dramatic Competition page 20 96 min. 11:30 pm PHOEB21LL	SMART PEOPLE [†] Premieres page 40 93 min. 11:30 pm SMART21PL		
1 am		HELL RIDE [†] Park City at Midnight page 52 95 min. midnight HELLR21EL							
2 am									

[†] Digital screening provided by Digital Projection International

MONDAY, JANUARY 21 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	SUNDANCE WORK-IN- PROCESS Filmmaker Lodge page 70 10:30 am									
noon										
1 pm	ALTERNA- TIVE STORY- TELLING New Frontier on Main page 67 12:30 pm	CREATIVE SHOOTING TECHNIQUES New Frontier on Main page 67 12:30 pm								UP THE YANGTZE' World Documentary page 27 96 min. noon UPTHE21SD
2 pm										
3 pm	THE PRODUCING CAP Filmmaker Lodge page 70 2:00 pm		MUSIC CAFÉ 2:30 pm TBA 3:10 pm Jessie Baylin 3:50 pm Ben's Brother 4:30 pm TBA 6:00 pm Patti Smith page 72							
4 pm										SLEEP DEALER' Dramatic Competition page 20 90 min. 3:00 pm SLPDL21SA
5 pm		CREATIVE SHOOTING TECHNIQUES New Frontier on Main page 67 4:30 pm								
6 pm										
7 pm		GOD BUILDS LIKE FRANK LLOYD WRIGHT New Frontier on Main page 65 6:30 pm		SECRECY' Documentary Competition page 14 91 min. 6:00 pm SECRE21BE	THE ORDER OF MYTHS' Documentary Competition page 13 97 min. 6:45 pm ORDER21BE		SLINGSHOT HIP HOP' Documentary Competition page 15 80 min. 6:00 pm SLING21WE	DEREK' World Documentary page 24 76 min. 6:30 pm DEREK21GE	THE GUITAR Premieres page 37 95 min. 6:30 pm GUITA21OE	TRANS- SIBERIAN Premieres page 40 111 min. 6:00 pm TRANS21SE
8 pm						YASUKUNI World Documentary page 27 123 min. 7:30 pm YASUK21BE				
9 pm										
10 pm				AMERICAN TEEN' Documentary Competition page 11 95 min. 9:00 pm AMTEE21BN	THE WAVE World Dramatic page 33 101 min. 9:45 pm WAVEE21BN		CHRONIC TOWN' Spectrum page 47 96 min. 9:00 pm CHRON21WN	WHAT JUST HAPPENED? Premieres page 41 107 min. 9:30 pm WHAT21GN		THE GREAT BUCK HOWARD Premieres pages 9, 37 87 min. 9:00 pm BUCKH21SN
11 pm						THE ART STAR AND THE SUDANESE TWINNS' World Documentary page 23 109 min. 10:30 pm ARTST21BN				
midnight										
1 am										
2 am										

† Digital screening provided by Digital Projection International

TUESDAY, JANUARY 22 - Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			ABSURD-ISTAN World Dramatic page 28 94 min.				DIMINISHED CAPACITY [†] Premieres page 36 92 min. 8:30 am DIMIN22LM	HENRY POOLE IS HERE Premieres page 37 100 min. 8:30 am HENRY22PM	CHOKE [†] Dramatic Competition page 17 89 min. 8:30 am CHOKE22RM
10 am	AMERICAN SON Dramatic Competition page 16 90 min. 9:15 am AMSON22CM	UNDER THE BOMBS [†] World Dramatic page 33 98 min. 9:00 am UNDER22EM		THE GREATEST SILENCE [†] Documentary Competition page 12 76 min. 9:15 am GREAT223M	EAT, FOR THIS IS MY BODY New Frontier page 60 115 min. 10:00 am EATFO224M				
11 am									
noon			DURAKOVO: VILLAGE OF FOOLS [†] World Documentary page 24 90 min. 11:30 am DURAK222D						
1 pm	ANYWHERE, USA [†] Dramatic Competition page 17 123 min. noon ANYWH22CD	MANCORA [†] World Dramatic page 31 107 min. noon MANCO22ED		DEREK [†] World Documentary page 24 76 min. 12:15 pm DEREK223D	A COMPLETE HISTORY OF MY SEXUAL FAILURES [†] World Documentary page 23 81 min. 1:00 pm COMPL224D	GOLIATH [†] Spectrum page 48 84 min. 11:30 am GOLIA22LD	I.O.U.S.A. [†] Documentary Competition page 13 85 min. 11:30 am IOUSA22PD	THE LAST WORD Dramatic Competition page 19 94 min. 11:30 am LASTW22RD	
2 pm									
3 pm			MAN ON WIRE World Documentary page 25 90 min. 2:30 pm MANON222A			BIGGER, STRONGER, FASTER** Documentary Competition page 11 105 min. 2:30 pm BIGGE22LA	ON INVENTION: THE CINEMA AND SCIENCE OF MOVING FORWARD Panels page 69 2:30 pm PAFOU22PA	SUGAR Dramatic Competition page 21 120 min. 2:30 pm SUGAR22RA	
4 pm	SLEEP-WALKING Premieres page 39 101 min. 3:15 pm SLPWK22CA	HALF-LIFE [†] New Frontier page 61 120 min. 3:00 pm HALF22EA		FRONTIER SHORTS PROGRAM [†] page 56 91 min. 3:15 pm SHFRO223A					
5 pm									
6 pm			NERAKHOON [†] Documentary Competition page 13 99 min. 5:30 pm NERAK222E						
7 pm	DEATH IN LOVE [†] Premieres page 36 100 min. 6:15 pm DEATH22CE	THE WIND AND THE WATER World Dramatic page 33 100 min. 6:00 pm WINDA22EE		ANIMATION SPOTLIGHT [†] Shorts Program page 57 105 min. 6:15 pm ANIMA223E	THE WOMEN OF BRUKMAN [†] World Documentary page 27 100 min. 7:00 pm WOMEN224E	AUGUST Spectrum page 46 88 min. 5:30 pm AUGUS22LE	SHORTS PROGRAM II [†] page 55 98 min. 5:30 pm SHTWO22PE	DOWNLOADING NANCY Dramatic Competition page 18 96 min. 5:30 pm DOWNL22RE	ALONE IN FOUR WALLS [†] World Documentary page 22 85 min. 6:30 pm ALONE22DE
8 pm									
9 pm			SHORTS PROGRAM III [†] page 55 92 min. 8:30 pm SHTHR222N	REVERSION [†] New Frontier page 61 99 min. 9:00 pm REVER223N		THE BLACK LIST Spectrum page 44 87 min. 8:30 pm BLCKL22LN	BAGHEAD Spectrum page 46 84 min. 8:30 pm BAGHE22PN	NORTH STARR [†] Dramatic Competition page 19 115 min. 8:30 pm NORTH22RN	
10 pm	THE DEAL Premieres page 35 98 min. 9:30 pm DEALL22CN	MERMAID World Dramatic page 31 115 min. 9:00 pm MERMA22EN			FIELDS OF FUEL [†] Documentary Competition page 11 92 min. 9:30 pm FIELD224N				BE KIND REWIND Premieres page 35 101 min. 9:30 pm BKIND22DN
11 pm									
midnight			MADE IN AMERICA [†] Spectrum page 45 105 min. 11:30 pm MADEI222L	KICKING IT [†] Spectrum page 44 98 min. 11:45 pm KICKI223L		PRETTY BIRD Dramatic Competition page 20 120 min. 11:30 pm PRETT22LL	THE ESCAPIST Premieres page 36 105 min. 11:30 pm ESCAP22PL		
1 am		DONKEY PUNCH Park City at Midnight page 51 90 min. midnight DONKE22EL			RIPRENDIMI [†] World Dramatic page 32 98 min. midnight RIPRE224L				
2 am									

[†] Digital screening provided by Digital Projection International

TUESDAY, JANUARY 22 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	MEET THE FILM FUNDS AND COM- MISSIONING EDITORS Filmmaker Lodge page 70 10:30 am									
noon										
1 pm		CREATIVE SHOOTING TECHNIQUES New Frontier on Main page 67 12:30 pm	MEET GRAFFITI RESEARCH LAB New Frontier on Main page 63 12:30 pm							PATTI SMITH: DREAM OF LIFE Documentary Competition page 14 109 min. noon PATTI225D
2 pm	BLACK IN AMERICA Filmmaker Lodge page 70 2:00 pm		MUSIC CAFÉ 2:30 pm Charlotte Sometimes 3:10 pm Jessie Baylin 3:50 pm Peter and Gordon 4:45 pm Dusty Rhodes and the River Band 5:25 pm Butch Walker page 72							BALLAST Dramatic Competition page 17 96 min. 3:00 pm BALLA225A
3 pm										
4 pm										
5 pm		CREATIVE SHOOTING TECHNIQUES New Frontier on Main page 67 4:30 pm								
6 pm										
7 pm				IN PRISON MY WHOLE LIFE! World Documentary page 25 95 min. 6:00 pm PRISN22BE	TRIAGE! World Documentary page 26 90 min. 6:45 pm TRIAG22BE		ABSURD- ISTAN World Dramatic page 28 94 min. 6:00 pm ABSUR22WE	PHOEBE IN WONDER- LAND Dramatic Competition page 20 96 min. 6:30 pm PHOEB22GE	KING OF PING PONG World Dramatic page 30 107 min. 6:30 pm KINGO22OE	SMART PEOPLE Premieres page 40 93 min. 6:00 pm SMART22SE
8 pm						TROUBLE THE WATER! Documentary Competition page 15 90 min. 7:30 pm TROUB22BE				
9 pm							DIARY OF THE DEAD Park City at Midnight page 51 95 min. 9:00 pm DIARY22WN			
10 pm		TERRA NOVA New Frontier on Main page 65 9:00 pm		THE MYSTERIES OF PITTSBURGH Dramatic Competition page 19 95 min. 9:00 pm MYSTE22BN	FLOW: FOR LOVE OF WATER! Documentary Competition page 12 97 min. 9:45 pm FLOWF22BN	OTTO, OR, UP WITH DEAD PEOPLE Park City at Midnight page 52 95 min. 10:30 pm OTTOO22BN		THE MERRY GENTLEMAN Premieres page 38 110 min. 9:30 pm MERRY22GN		INCENDIARY Premieres page 38 96 min. 9:00 pm INCEN22SN
11 pm										
midnight										
1 am										
2 am										

† Digital screening provided by Digital Projection International

WEDNESDAY, JANUARY 23 – Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			AMERICAN TEEN ¹ Documentary Competition page 11 95 min. 8:30 am AMTEE232M	THE GREATEST SILENCE ¹ Documentary Competition page 12 76 min. 9:15 am GREAT233M		DOWNLOADING NANCY Dramatic Competition page 18 96 min. 8:30 am DOWNL23LM	THE DEAL Premieres page 35 98 min. 8:30 am DEALL23PM	SUGAR Dramatic Competition page 21 120 min. 8:30 am SUGAR23RM	
10 am	PRETTY BIRD Dramatic Competition page 20 120 min. 9:15 am PRETT23CM	THE YELLOW HANDKERCHIEF Premieres page 42 102 min. 9:00 am YELLO23EM			THE WIND AND THE WATER World Dramatic page 33 100 min. 10:00 am WINDA234M				
11 am			BE LIKE OTHERS ¹ World Documentary page 23 74 min. 11:30 am BELIK232D	BIGGER, STRONGER, FASTER ¹ Documentary Competition page 11 105 min. 12:15 pm BIGGE233D		DEATH IN LOVE ¹ Premieres page 36 100 min. 11:30 am DEATH23LD	ROMAN POLANSKI ¹ Documentary Competition page 14 75 min. 11:30 am ROMAN23PD	THE MYSTERIES OF PITTSBURGH Dramatic Competition page 19 95 min. 11:30 am MYSTE23RD	
noon	SLEEP DEALER ¹ Dramatic Competition page 20 90 min. 12:15 pm SLPDL23CD	ALONE IN FOUR WALLS ¹ World Documentary page 22 85 min. noon ALONE23ED			RIPRENDIMI ¹ World Dramatic page 32 98 min. 1:00 pm RIPRE234D				
1 pm			EAT, FOR THIS IS MY BODY New Frontier page 60 115 min. 2:30 pm EATFO232A	AN AMERICAN SOLDIER ¹ Documentary Competition page 10 86 min. 3:15 pm AMSOL233A		AUGUST Spectrum page 46 88 min. 2:30 pm AUGUS23LA	ON CINEMATIC IMAGINATION Panels page 69 2:30 pm PAFIV23PA	THE WACKNESS Dramatic Competition page 21 110 min. 2:30 pm WACKN23RA	
2 pm	A RAISIN IN THE SUN ¹ Premieres page 39 131 min. 3:15 pm RAISN23CA	ABSURD-ISTAN World Dramatic page 28 94 min. 3:00 pm ABSUR23EA			RECYCLE World Documentary page 26 93 min. 4:00 pm RECYC234A				
3 pm			DINNER WITH THE PRESIDENT ¹ World Documentary page 24 52 min. 5:30 pm DINNE232E	SHORTS PROGRAM I ¹ page 54 96 min. 6:15 pm SHONE233E	MOMMA'S MAN Spectrum page 49 100 min. 6:30 pm MOMMA234E	BLIND DATE Spectrum page 47 84 min. 5:30 pm BLIND23LE	THE BLACK LIST Spectrum page 44 87 min. 5:30 pm BLCKL23PE	FROZEN RIVER ¹ Dramatic Competition page 18 97 min. 5:30 pm FROZN23RE	
4 pm									
5 pm									
6 pm	ASSASSINATION OF A HIGH SCHOOL PRESIDENT Premieres page 34 90 min. 6:15 pm ASSAS23CE	CAPTAIN ABU RAED World Dramatic page 29 110 min. 6:00 pm CAPTA23EE							
7 pm			THE LINGUISTS ¹ Spectrum page 44 82 min. 8:30 pm LINGU232N	BAGHEAD Spectrum page 46 84 min. 9:15 pm BAGHE233N	SLINGSHOT HIP HOP ¹ Documentary Competition page 15 80 min. 9:30 pm SLING234N	YOUNG@ HEART Spectrum page 45 107 min. 8:30 pm YOUNG23LN	THE WAVE World Dramatic page 33 101 min. 8:30 pm WAVEE23PN	GOOD DICK ¹ Dramatic Competition page 18 85 min. 8:30 pm GOODD23RN	JUST ANOTHER LOVE STORY World Dramatic page 30 90 min. 6:30 pm JUSTA23DE
8 pm									
9 pm	THE VISITOR Premieres page 41 108 min. 9:30 pm VISIT23CN	I ALWAYS WANTED TO BE A GANGSTER World Dramatic page 30 113 min. 9:00 pm GANGS23EN							
10 pm			TROUBLE THE WATER ¹ Documentary Competition page 15 90 min. 11:30 pm TROUB232L	THE ART STAR AND THE SUDANESE TWINS ¹ World Documentary page 23 109 min. 11:45 pm ARTST233L	WHERE IN THE WORLD IS OSAMA? Spectrum page 45 93 min. midnight OSAMA234L	AMERICAN SON Dramatic Competition page 16 90 min. 11:30 pm AMSON23LL	SLEEP-WALKING Premieres page 39 101 min. 11:30 pm SLPWK23PL	MAN ON WIRE World Documentary page 25 90 min. 9:30 pm MANON23DN	
11 pm									
midnight		FUNNY GAMES Park City at Midnight page 51 107 min. midnight FUNNY23EL							
1 am									
2 am									

[†] Digital screening provided by Digital Projection International

WEDNESDAY, JANUARY 23 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am			MUSIC AND FILM, THE CREATIVE PROCESS Sundance House page 74 11:00 am							
noon										
1 pm	GOING IT ALONE: New Frontier on Main page 67 12:30 pm	HOW TO TALK TO THE BIG GUYS... New Frontier on Main page 67 12:30 pm								NERAKHOON [†] Documentary Competition page 13 99 min. noon NERAK23SD
2 pm										
3 pm	THE LATIN RESURGENCE Filmmaker Lodge page 70 2:00 pm		MUSIC CAFÉ 2:30 pm Quincy Coleman 3:10 pm Adam Levy 3:50 pm Butch Walker 4:30 pm Tim Finn page 72							
4 pm										STRANGERS World Dramatic page 32 88 min. 3:00 pm STRAN23SA
5 pm										
6 pm										
7 pm	WEB JUNK BATTLE New Frontier on Main page 65 6:00 to 8:00 pm	CONVERSA- TION WITH DOUG AITKEN New Frontier on Main page 62 6:30 pm	MUSIC SHOWCASE: BMI SNOWBALL Sundance House page 74 6:00 pm	BLUE EYELIDS World Dramatic page 29 109 min. 6:00 pm BLUEE23BE	STRANDED [†] World Documentary page 26 113 min. 6:45 pm STRND23BE		SUGAR Dramatic Competition page 21 120 min. 6:00 pm SUGAR23WE	SLEEP DEALER [†] Dramatic Competition page 20 90 min. 6:30 pm SLPDL23GE	WHAT JUST HAPPENED? Premieres page 41 107 min. 6:30 pm WHATJ23OE	DIMINISHED CAPACITY [†] Premieres page 36 92 min. 6:00 pm DIMIN23SE
8 pm						PERRO COME PERRO World Dramatic page 32 106 min. 7:30 pm PERRO23BE				
9 pm							MANCORA [†] World Dramatic page 31 107 min. 9:00 pm MANCO23WN			
10 pm				THE WOMEN OF BRUKMAN [†] World Documentary page 27 100 min. 9:00 pm WOMEN23BN	ANYWHERE, USA [†] Dramatic Competition page 17 123 min. 9:30 pm ANYWH23BN			SMART PEOPLE Premieres page 40 93 min. 9:30 pm SMART23GN		THE GUITAR Premieres page 37 95 min. 9:00 pm GUITA23SN
11 pm										
midnight					TIME CRIMES Park City at Midnight page 52 101 min. midnight TIMEC23BL		THE WIND AND THE WATER World Dramatic page 33 100 min. 10:30 pm WINDA23BN			
1 am										
2 am										

[†] Digital screening provided by Digital Projection International

THURSDAY, JANUARY 24 – Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			BE LIKE OTHERS[†] World Documentary page 23 74 min. 8:30 am BELIK242M				THE WACKNESS Dramatic Competition page 21 110 min. 8:30 am WACKN24LM	THE VISITOR Premieres page 41 108 min. 8:30 am VISIT24PM	THE LAST WORD Dramatic Competition page 19 94 min. 8:30 am LASTW24RM
10 am	PHOEBE IN WONDERLAND Dramatic Competition page 20 96 min. 9:15 am PHOEB24CM	MERMAID World Dramatic page 31 115 min. 9:00 am MERMA24EM		CAPTAIN ABU RAED World Dramatic page 29 110 min. 9:15 am CAPTA243M					
11 am					THE ORDER OF MYTHS[†] Documentary Competition page 13 97 min. 10:00 am ORDER244M				
noon			RECYCLE World Documentary page 26 93 min. 11:30 am RECYC242D			BAGHEAD Spectrum page 46 84 min. 11:30 am BAGHE24LD	TRACES OF THE TRADE[†] Documentary Competition page 15 86 min. 11:30 am TRACE24PD	CHOKE[†] Dramatic Competition page 17 89 min. 11:30 am CHOKE24RD	
1 pm	NORTH STARR[†] Dramatic Competition page 19 115 min. noon NORTH24CD	A RAISIN IN THE SUN[†] Premieres page 39 131 min. noon RAISN24ED		YASUKUNI World Documentary page 27 123 min. 12:15 pm YASUK243D					
2 pm					UNDER THE BOMBS[†] World Dramatic page 33 98 min. 1:00 pm UNDER244D				
3 pm			GONZO[†] Documentary Competition page 12 118 min. 2:30 pm GONZO242A			FLOW: FOR LOVE OF WATER[†] Documentary Competition page 12 97 min. 2:30 pm FLOWF24LA	SECRECY[†] Documentary Competition page 14 91 min. 2:30 pm SECRE24PA	SLEEP DEALER[†] Dramatic Competition page 20 90 min. 2:30 pm SLPDL24RA	
4 pm	THE MYSTERIES OF PITTSBURGH Dramatic Competition page 19 95 min. 3:15 pm MYSTE24CA	THE WIND AND THE WATER World Dramatic page 33 100 min. 3:00 pm WINDA24EA		FIELDS OF FUEL[†] Documentary Competition page 11 92 min. 3:15 pm FIELD243A					
5 pm					TRIAGE[†] World Documentary page 26 90 min. 4:00 pm TRIAG244A				
6 pm			CASTING A GLANCE New Frontier page 60 83 min. 5:30 pm CASTI242E			RED Spectrum page 49 98 min. 5:30 pm REDDD24LE	BIRDS OF AMERICA[†] Spectrum page 46 89 min. 5:30 pm BIRDS24PE	AMERICAN SON Dramatic Competition page 16 90 min. 5:30 pm AMSON24RE	
7 pm	THE YEAR OF GETTING TO KNOW US Premieres page 42 90 min. 6:15 pm YEARO24CE	BLUE EYELIDS World Dramatic page 29 109 min. 6:00 pm BLUEE24EE		MAN ON WIRE World Documentary page 25 90 min. 6:15 pm MANON243E		SHORTS PROGRAM V[†] page 56 87 min. 6:30 pm SHFIV244E			WHERE IN THE WORLD IS OSAMA? Spectrum page 45 93 min. 6:30 pm OSAMA24DE
8 pm									
9 pm			PUUJEE[†] World Documentary page 25 110 min. 8:30 pm PUUJE242N			LOVE COMES LATELY Spectrum page 48 86 min. 8:30 pm LOVEC24LN	CHRONIC TOWN[†] Spectrum page 47 96 min. 8:30 pm CHRON24PN	BALLAST Dramatic Competition page 17 96 min. 8:30 pm BALLA24RN	
10 pm	TOWELHEAD Premieres page 40 115 min. 9:30 pm TOWEL24CN	THE DRUMMER World Dramatic page 29 116 min. 9:00 pm DRUMR24EN		DINNER WITH THE PRESIDENT[†] World Documentary page 24 52 min. 9:15 pm DINNE243N					FUNNY GAMES Park City at Midnight page 51 107 min. 9:30 pm FUNNY24DN
11 pm									
midnight			I ALWAYS WANTED TO BE A GANGSTER World Dramatic page 30 113 min. 11:30 pm GANGS242L		THE WOMEN OF BRUKMAN[†] World Documentary page 27 100 min. 11:45 pm WOMEN243L		SUNSHINE CLEANING[†] Dramatic Competition page 21 102 min. 11:30 pm SUNSH24LL	ASSASSINATION OF A HIGH SCHOOL PRESIDENT Premieres page 34 90 min. 11:30 pm ASSAS24PL	
1 am		TIME CRIMES Park City at Midnight page 52 101 min. midnight TIMEC24EL			I.O.U.S.A.[†] Documentary Competition page 13 85 min. midnight IOUSA244L				
2 am									

[†] Digital screening provided by Digital Projection International

THURSDAY, JANUARY 24 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	STORIES THAT MUST BE TOLD Filmmaker Lodge page 70 10:30 am									
noon										
1 pm		SOCIAL CYBORG New Frontier on Main page 67 12:30 pm								AMERICAN TEEN [†] Documentary Competition page 11 95 min. noon AMTEE24SD
2 pm										
3 pm	PRODUC- ING NATIVE CINEMA Filmmaker Lodge page 70 2:00 pm		MUSIC CAFÉ 2:30 pm TBA 3:10 pm Adam Levy 3:50 pm TBA 4:30 pm Tim Finn 5:25 pm TBA page 73							
4 pm										SUGAR Dramatic Competition page 21 120 min. 3:00 pm SUGAR24SA
5 pm		IMAGINING A MARKET FOR SHORT FILMS New Frontier on Main page 67 4:30 pm								
6 pm			MUSIC ON MAIN Lower Main St. page 73 6:00 pm							
7 pm				THE GREATEST SILENCE [†] Documentary Competition page 12 76 min. 6:00 pm GREAT24BE	THE BLACK LIST Spectrum page 44 87 min. 6:45 pm BLCKL24BE		DOWNLOA- DING NANCY Dramatic Competition page 18 96 min. 6:00 pm DOWNL24WE	HENRY POOLE IS HERE Premieres page 37 100 min. 6:30 pm HENRY24GE	BE KIND REWIND Premieres page 35 101 min. 6:30 pm BKIND24OE	RECYCLE World Documentary page 26 93 min. 6:00 pm RECYC24SE
8 pm						TBA 7:30 pm TBAA24BE				
9 pm										
10 pm		THE STORY IS STILL ASLEEP New Frontier on Main page 65 9:00 pm		TRACES OF THE TRADE [†] Documentary Competition page 15 86 min. 9:00 pm TRACE24BN	AUGUST Spectrum page 46 88 min. 9:45 pm AUGUS24BN		ADVENTURES OF POWER [†] Park City at Midnight page 50 96 min. 9:00 pm ADVEN24WN	A RAISIN IN THE SUN [†] Premieres page 39 131 min. 9:30 pm RAISN24GN		PRETTY BIRD Dramatic Competition page 20 120 min. 9:00 pm PRETT24SN
11 pm						HELL RIDE [†] Park City at Midnight page 52 95 min. 10:30 pm HELLR24BN				
midnight										
1 am										
2 am										

[†] Digital screening provided by Digital Projection International

FRIDAY, JANUARY 25 - Park City Screenings

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			DURAKOVO: VILLAGE OF FOOLS [†] World Documentary page 24 90 min. 8:30 am DURAK252M	NERAKHOON [†] Documentary Competition page 13 99 min. 9:15 am NERAK253M		FROZEN RIVER [†] Dramatic Competition page 18 97 min. 8:30 am FROZ25SLM	TOWELHEAD Premieres page 40 115 min. 8:30 am TOWEL25PM	BALLAST Dramatic Competition page 17 96 min. 8:30 am BALLA25RM	
10 am	SUGAR Dramatic Competition page 21 120 min. 9:15 am SUGAR25CM	DINNER WITH THE PRESIDENT [†] World Documentary page 24 52 min. 9:00 am DINNE25EM			GONZO [†] Documentary Competition page 12 118 min. 10:00 am GONZO254M				
11 am									
noon			AN AMERICAN SOLDIER [†] Documentary Competition page 10 86 min. 11:30 am AMSOL252D	IN PRISON MY WHOLE LIFE [†] World Documentary page 25 95 min. 12:15 pm PRISN253D		BIRDS OF AMERICA [†] Spectrum page 46 89 min. 11:30 am BIRDS25LD	PATTI SMITH: DREAM OF LIFE Documentary Competition page 14 109 min. 11:30 am PATTI25PD	SUNSHINE CLEANING [†] Dramatic Competition page 21 102 min. 11:30 am SUNSH25RD	
1 pm	CHOKE [†] Dramatic Competition page 17 89 min. 12:15 pm CHOKE25CD	BOTTLE SHOCK Spectrum page 47 110 min. noon BOTTL25ED			AMERICAN TEEN [†] Documentary Competition page 11 95 min. 1:00 pm AMTEE254D				
2 pm									
3 pm			SECRECY [†] Documentary Competition page 14 91 min. 2:30 pm SECRE252A	ROMAN POLANSKI [†] Documentary Competition page 14 75 min. 3:15 pm ROMAN253A		THE GREATEST SILENCE [†] Documentary Competition page 12 76 min. 2:30 pm GREAT25LA	ON PLURALITY: THE MIDDLE EAST IN PERSPECTIVE Panels page 69 2:30 pm PASIX25PA	PRETTY BIRD Dramatic Competition page 20 120 min. 2:30 pm PRETT25RA	
4 pm	DOWNLOADING NANCY Dramatic Competition page 18 96 min. 3:15 pm DOWNL25CA	DONKEY PUNCH Park City at Midnight page 51 90 min. 3:00 pm DONKE25EA			THE ORDER OF MYTHS [†] Documentary Competition page 13 97 min. 4:00 pm ORDER254A				
5 pm									
6 pm			TROUBLE THE WATER [†] Documentary Competition page 15 90 min. 5:30 pm TROUB252E	THE DRUMMER World Dramatic page 29 116 min. 6:15 pm DRUMR253E		CAPTAIN ABU RAED World Dramatic page 29 110 min. 5:30 pm CAPTA25LE	A GOOD DAY TO BE BLACK & SEXY [†] Spectrum page 48 92 min. 5:30 pm GDBLK25PE	ANYWHERE, USA [†] Dramatic Competition page 17 123 min. 5:30 pm ANYWH25RE	
7 pm	SAVAGE GRACE Premieres page 39 96 min. 6:15 pm SAVGR25CE	TBA ¹ 6:00 pm TBONE25EE			HALF-LIFE [†] New Frontier page 61 120 min. 6:30 pm HALFL254E				MERMAID World Dramatic page 31 115 min. 6:30 pm MERMA25DE
8 pm									
9 pm			SLINGSHOT HIP HOP [†] Documentary Competition page 15 80 min. 8:30 pm SLING252N	I.O.U.S.A. [†] Documentary Competition page 13 85 min. 9:15 pm IOUSA253N		MADE IN AMERICA [†] Spectrum page 45 105 min. 8:30 pm MADEI25LN	QUID PRO QUO [†] Spectrum page 49 89 min. 8:30 pm QUIDP25PN	PHOEBE IN WONDERLAND Dramatic Competition page 20 96 min. 8:30 pm PHOEB25RN	GONZO [†] Documentary Competition page 12 118 min. 9:30 pm GONZO25DN
10 pm	CSNY DÉJÀ VU Premieres page 9, 35 96 min. 9:30 pm CSNYD25CN	FEAR(S) OF THE DARK New Frontier page 60 88 min. 9:00 pm FEARS25EN			BLUE EYELIDS World Dramatic page 29 109 min. 9:15 pm BLUEE254N				
11 pm									
midnight			FLOW: FOR LOVE OF WATER [†] Documentary Competition page 12 97 min. 11:30 pm FLOWF252L	BIGGER, STRONGER, FASTER ^{†*} Documentary Competition page 11 105 min. 11:45 pm BIGGE253L	RECYCLE World Documentary page 26 93 min. midnight RECYC254L	GOOD DICK [†] Dramatic Competition page 18 85 min. 11:30 pm GOODD25LL	THE YEAR OF GETTING TO KNOW US Premieres page 42 90 min. 11:30 pm YEAR025PL		
1 am		HELL RIDE [†] Park City at Midnight page 52 95 min. midnight HELLR25EL							
2 am									

[†] Digital screening provided by Digital Projection International

FRIDAY, JANUARY 25 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	CRITICS CORNERED? Filmmaker Lodge page 70 10:30 am									
noon										
1 pm		COLLISION COURSE New Frontier on Main page 67 12:30 pm								THE LAST WORD Dramatic Competition page 19 94 min. noon LASTW25SD
2 pm										
3 pm	THE DOUBLE BOTTOM LINE Filmmaker Lodge page 71 2:00 pm		MUSIC CAFÉ 2:30 pm Everest 3:10 pm Missy Higgins 3:50 pm Largo's Watkins Family Hour 5:00 pm TBA page 73							
4 pm										TRACES OF THE TRADE! Documentary Competition page 15 86 min. 3:00 pm TRACE25SA
5 pm										
6 pm										
7 pm				MAN ON WIRE World Documentary page 25 90 min. 6:00 pm MANON25BE	FIELDS OF FUEL! Documentary Competition page 11 92 min. 6:45 pm FIELD25BE	KING OF PING PONG World Dramatic page 30 107 min. 7:30 pm KINGO25BE	RIPRENDIMI! World Dramatic page 32 98 min. 6:00 pm RIPRE25WE	THE WACKNESS Dramatic Competition page 21 110 min. 6:30 pm WACKN25GE	SLEEP- WALKING Premieres page 39 101 min. 6:30 pm SLPWK25OE	AMERICAN SON Dramatic Competition page 16 90 min. 6:00 pm AMSON25SE
8 pm										
9 pm										
10 pm				I ALWAYS WANTED TO BE A GANG- STER World Dramatic page 30 113 min. 9:00 pm GANGS25BN	NORTH STARR! Dramatic Competition page 19 115 min. 9:45 pm NORTH25BN	WHERE IN THE WORLD IS OSAMA BIN LADEN? Spectrum page 45 93 min. 10:30 pm OSAMA25BN	PATTI SMITH: DREAM OF LIFE Documentary Competition page 14 109 min. 9:00 pm PATTI25WN	THE VISITOR Premieres page 41 108 min. 9:30 pm VISIT25GN	ABSURD- ISTAN World Dramatic page 28 94 min. 9:30 pm ABSUR25ON	DEATH IN LOVE! Premieres page 36 100 min. 9:00 pm DEATH25SN
11 pm										
midnight										
1 am				STRANGERS World Dramatic page 32 88 min. midnight STRAN25BL			CHOKO! Dramatic Competition page 17 89 min. midnight CHOKO25WL			
2 am										

† Digital screening provided by Digital Projection International

SATURDAY, JANUARY 26 - Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am									
9 am			TRACES OF THE TRADE [†] Documentary Competition page 15 8:30 am TRACE262M	PATTI SMITH: DREAM OF LIFE Documentary Competition page 14 9:15 am PATTI263M		GOLIATH [†] Spectrum page 48 84 min. 8:30 am GOLIA26LM	BLUE EYELIDS World Dramatic page 29 109 min. 8:30 am BLUEE26PM	ANYWHERE, USA [†] Dramatic Competition page 17 123 min. 8:30 am ANYWH26RM	
10 am	CSNY DÉJÀ VU Premieres pages 9, 35 96 min. 9:15 am CSNYD26CM	THE DRUMMER World Dramatic page 29 116 min. 9:00 am DRUMR26EM			FIELDS OF FUEL [†] Documentary Competition page 11 92 min. 10:00 am FIELD264M				
11 am									
noon	TBA 2 noon TBTWO26CD	I ALWAYS WANTED TO BE A GANGSTER World Dramatic page 30 113 min. noon GANGS26ED	THE WOMEN OF BRUKMAN [†] World Documentary page 27 100 min. 11:30 am WOMEN262D	MAN ON WIRE World Documentary page 25 90 min. 12:15 pm MANON263D		AUGUST Spectrum page 46 88 min. 11:30 am AUGUS26LD	MERMAID World Dramatic page 31 [†] 115 min. 11:30 am MERMA26PD	SAVAGE GRACE Premieres page 39 96 min. 11:30 am SAVGR26RD	
1 pm					PUJEE [†] World Documentary page 25 110 min. 1:00 pm PUUJE264D				
2 pm									
3 pm			TRIAGE [†] World Documentary page 26 90 min. 2:30 pm TRIAG262A	YASUKUNI World Documentary page 27 123 min. 3:15 pm YASUK263A		SHORTS PROGRAM IV [†] page 55 95 min. 2:30 pm SHFOU26LA	YOUNG@ HEART Spectrum page 45 107 min. 2:30 pm YOUNG26PA		
4 pm	ANIMATION SPOTLIGHT [†] Shorts Program page 57 105 min. 3:15 pm ANIMA26CA	REVERSION [†] New Frontier page 61 99 min. 3:00 pm REVER26EA			SHORTS PROGRAM III [†] page 55 92 min. 4:00 pm SHTHR264A				
5 pm									
6 pm			THE BLACK LIST Spectrum page 44 87 min. 5:30 pm BLCKL262E	TIME CRIMES Park City at Midnight page 52 101 min. 6:15 pm TIMEC263E		DOCU-MENTARY SPOTLIGHT [†] Shorts Program page 56 108 min. 5:30 pm SHDOC26LE	SHORTS PROGRAM V [†] page 56 87 min. 5:30 pm SHFIV26PE		
7 pm	IN BRUGES Premieres pages 8, 38 101 min. 6:15 pm BRUGE26CE	BIRDS OF AMERICA [†] Spectrum page 46 89 min. 6:00 pm BIRDS26EE			CASTING A GLANCE New Frontier page 60 83 min. 7:00 pm CASTI264E			BOTTLE SHOCK Spectrum page 47 110 min. 6:30 pm BOTTL26DE	
8 pm									
9 pm			FRONTIER SHORTS PROGRAM [†] page 56 91 min. 8:30 pm SHFRO262N	SHORTS PROGRAM II [†] page 55 98 min. 9:15 pm SHTWO263N	THE BROKEN Park City at Midnight page 50 110 min. 9:15 pm BROKN264N	WHERE IN THE WORLD IS OSAMA BIN LADEN? [†] Spectrum page 45 93 min. 8:30 pm OSAMA26LN	DOCUMENTARY GRAND JURY PRIZE WINNER 8:30 pm DOCGP26PN		
10 pm	DRAMATIC GRAND JURY PRIZE WINNER 9:30 pm DRMG26CN	OTTO; OR, UP WITH DEAD PEOPLE Park City at Midnight page 52 95 min. 9:00 pm OTTOO26EN						HENRY POOLE IS HERE Premieres page 37 100 min. 9:30 pm HENRY26DN	
11 pm									
midnight			DIARY OF THE DEAD Park City at Midnight page 51 95 min. 11:30 pm DIARY262L	ADVENTURES OF POWER [†] Park City at Midnight page 50 96 min. 11:45 pm ADVEN263L	SHORTS PROGRAM I [†] page 54 96 min. midnight SHONE264L	HELL RIDE [†] Park City at Midnight page 52 95 min. 11:30 pm HELLR26LL	FUNNY GAMES Park City at Midnight page 51 107 min. 11:30 pm FUNNY26PL		
1 am		ANVIL! THE TRUE STORY OF ANVIL [†] Spectrum page 43 90 min. midnight ANVIL26EL							
2 am									

[†] Digital screening provided by Digital Projection International

SATURDAY, JANUARY 26 – Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										
noon										
1 pm				THE LAST WORD Dramatic Competition page 19 94 min. noon LASTW26BD	HALF-LIFE[†] New Frontier page 61 120 min. 12:45 pm HALFL26BD			INCENDIARY Premieres page 38 96 min. 12:30 pm INCEN26GD		CAPTAIN ABU RAED World Dramatic page 29 110 min. noon CAPTA26SD
2 pm						BE LIKE OTHERS[†] World Documentary page 23 74 min. 1:30 pm BELIK26BD				
3 pm			MUSIC CAFÉ 2:30 pm Meiko 3:10 pm Will Dailey 3:50 pm Brett Dennen 4:30 pm Johnny Lloyd Rollins and the All Nighters 5:10 pm ROAN Page 73	FEAR(S) OF THE DARK New Frontier page 60 88 min. 3:00 pm FEARS26BA	DIMINISHED CAPACITY[†] Premieres page 36 92 min. 3:45 pm DIMIN26BA					
4 pm								THE YEAR OF GETTING TO KNOW US Premieres page 42 90 min. 3:30 pm YEAR026GA		JUST ANOTHER LOVE STORY World Dramatic page 30 90 min. 3:00 pm JUSTA26SA
5 pm						DEATH IN LOVE[†] Premieres page 36 100 min. 4:30 pm DEATH26BA				
6 pm							TBA 3			
7 pm				THE YELLOW HANDKERCHIEF Premieres page 42 102 min. 6:00 pm YELLO26BE	RED Spectrum page 49 98 min. 6:45 pm REDD026BE		6:00 pm TBTHR26WE	ASSASSINATION OF A HIGH SCHOOL PRESIDENT Premieres page 34 90 min. 6:30 pm ASSAS26GE	SMART PEOPLE Premieres page 40 93 min. 6:30 pm SMART26OE	WHAT JUST HAPPENED? Premieres page 41 107 min. 6:00 pm WHATJ26SE
8 pm						QUID PRO QUO[†] Spectrum page 49 89 min. 7:30 pm QUIDP26BE				
9 pm										
10 pm				MADE IN AMERICA[†] Spectrum page 45 105 min. 9:00 pm MADEI26BN	GOLIATH[†] Spectrum page 48 84 min. 9:45 pm GOLIA26BN		BE KIND REWIND Premieres page 35 101 min. 9:00 pm BKIND26WN	THE GUITAR Premieres page 37 95 min. 9:30 pm GUITA26GN	TRANS-SIBERIAN Premieres page 40 111 min. 9:30 pm TRANS26ON	A GOOD DAY TO BE BLACK & SEXY[†] Spectrum page 48 92 min. 9:00 pm GDBLK26SN
11 pm										
midnight						BAGHEAD Spectrum page 46 84 min. 10:30 pm BAGHE26BN				
1 am				THE ESCAPIST Premieres page 36 105 min. midnight ESCAP26BL			DONKEY PUNCH Park City at Midnight page 51 90 min. midnight DONKE26WL			
2 am										

[†] Digital screening provided by Digital Projection International

SUNDAY, JANUARY 27 - Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 266 seats	HOLIDAY VILLAGE CINEMA I 164 seats	HOLIDAY VILLAGE CINEMA II 156 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	LIBRARY CENTER THEATRE 448 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 602 seats	REDSTONE CINEMAS 185 seats
8 am										
9 am										
10 am										
11 am	WORLD DRAMATIC PRIZE WINNER 10:00 am WDRGP27CM	WORLD DOCUMENTARY JURY PRIZE WINNER 10:30 am WDOG27EM	DIARY OF THE DEAD Park City at Midnight page 51 95 min. 10:00 am DIARY271M	DOCUMENTARY CINEMA-TOGRAPHY AWARD WINNER 10:30 am CINDC272M	AWARD WINNER TBA 1 11:00 am AWTBA273M	RED Spectrum page 49 98 min. 11:30 am REDD274M	AWARD WINNER TBA 2 10:30 am AWTBA27LM	ALFRED P. SLOAN PRIZE WINNER 10:30 am SLOAN27PM		
noon										
1 pm										
2 pm	DOCUMENTARY GRAND JURY PRIZE WINNER 1:00 pm DOCGP27CD	WORLD DRAMATIC AUDIENCE AWARD WINNER 1:30 pm WADRA27ED	AWARD WINNER TBA 3 1:00 pm AWTBA271D	WORLD DOCUMENTARY AUDIENCE AWARD WINNER 1:30 pm WADOC272D	AWARD WINNER TBA 4 2:00 pm AWTBA273D	AWARD WINNER TBA 5 2:30 pm AWTBA274D	SHORTS AWARD WINNERS' 1:00 pm SHRTA27LD	WALDO SALT SCREEN-WRITING AWARD WINNER 1:00 pm WALDO27PD		
3 pm										
4 pm	DRAMATIC GRAND JURY PRIZE WINNER 3:30 pm DRMGP27CA	WORLD DRAMATIC DIRECTING AWARD WINNER 4:30 pm WDADR27EA	WORLD DOCUMENTARY DIRECTING AWARD WINNER 4:00 pm WDADC271A	AWARD WINNER TBA 6 4:30 pm AWTBA272A	AWARD WINNER TBA 7 5:00 pm AWTBA273A	KICKING IT! Spectrum page 44 98 min. 5:30 pm KICKI274A	DOCUMENTARY AUDIENCE AWARD WINNER 3:30 pm AADOC27LA	AWARD WINNER TBA 8 3:30 pm AWTBA27PA		
5 pm										
6 pm	DRAMATIC AUDIENCE AWARD WINNER 6:15 pm AADRM27CE						WORLD SCREEN-WRITING AWARD WINNER 6:00 pm WSCRN27LE	DOCUMENTARY DIRECTING AWARD WINNER 6:00 pm DADOC27PE		
7 pm										
8 pm										
9 pm										
10 pm										
11 pm										
midnight										
1 am										
2 am										

† Digital screening provided by Digital Projection International

SUNDAY, JANUARY 27 - Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	OFF SCREEN EVENTS	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 238 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 342 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 800 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										SLEEP- WALKING Premieres page 39 101 min. 10:00 am SLPWK27SM
noon										
1 pm								CSNY DÉJÀ VU Premieres pages 9, 35 96 min. 12:30 pm CSNYD27GD		THE BLACK LIST Spectrum page 44 87 min. 1:00 pm BLCKL27SD
2 pm										
3 pm										
4 pm								THE DEAL Premieres page 35 98 min. 3:30 pm DEALL27GA		
5 pm										
6 pm										
7 pm								BIRDS OF AMERICA [†] Spectrum page 46 89 min. 6:30 pm BIRDS27GE		
8 pm										
9 pm										
10 pm										
11 pm										
midnight										
1 am										
2 am										

[†] Digital screening provided by Digital Projection International

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GETTING AROUND

Getting around Park City during the Festival is quick and easy. Walk or use free Festival shuttle buses to avoid the headaches of traffic and parking. There is no parking at Park City theatres and venues, so walking is often the quickest way to travel between locations; use the walking times located on the Festival Transit Map to plan your trip.

During the Festival, parking is NOT available at Park City theatres and venues. Use the free Festival shuttle buses.

If you are driving from outside Park City, you can park in one of the designated Official Festival Parking Lots. They are serviced by the free Festival shuttle buses. But be aware of the following:

- Parking around town is extremely limited, and regulations are strictly enforced.
- Some designated Festival parking lots charge between \$10 and \$20 per entry (CASH ONLY).
- An extremely limited number of parking lots offer free parking.
- Each lot is served by free Festival shuttle buses.
- Overnight parking is not permitted.
- All lots operate on a first-come, first-served basis.

FESTIVAL DESIGNATED PARKING LOTS

CHINA BRIDGE PARKING STRUCTURE

Located one block east of Main Street on Marsac Avenue, China Bridge provides parking to a limited number of Festival patron. There is a \$20 fee per entry, CASH ONLY. This facility is likely to reach capacity prior to screenings.

PROSPECTOR LOT F AND LOT G

Limited parking is available in Lots F and G at Prospector Square. There is a fee per entry, CASH ONLY.

MONITOR DRIVE PARKING LOT

The Monitor Drive Parking Lot offers limited parking ONLY after 3:00 p.m. on weekdays and all day Saturdays. Parking is not permitted on Sundays.

DON'T WANT TO DRIVE?

FESTIVAL SHUTTLE BUSES

Free Festival shuttle buses stop frequently at every Festival theatre and venue, and most accommodations. Buses operate daily from 7:00 a.m. to 2:30 a.m. The last bus leaves Old Town Transit Center at 2:20 a.m. and the top of Main Street at 2:30 a.m. Plan trips between venues using the routes listed on the transit map.

WALKING PATHS

Walking is a great option within Park City; the lighted pedestrian paths and sidewalks throughout town are often the quickest way to get around. Along with shuttle bus routes, walking paths and times are noted on the transit map on the inside back cover of this guide. Remember that it's winter in the Rocky Mountains, so the weather can change quickly; be sure to dress appropriately.

SUNDANCE RESORT SHUTTLE SERVICE

Sundance is a 60-minute drive from Park City. Shuttle service between Park City and Sundance Resort is available from January 18–26 at \$20 per person each way. Sundance Resort ticket package holders may use the shuttle for free.

FROM SUNDANCE RESORT TO PARK CITY:

The shuttle leaves the Sundance Resort at 9:30 a.m., 12:30 p.m., 3:30 p.m., 6:30 p.m., and 11:00 p.m.

FROM PARK CITY TO THE SUNDANCE RESORT:

The shuttle leaves from Sundance House at 10:30 a.m., 1:30 p.m., 4:30 p.m., 7:30 p.m., and midnight.

For Resort shuttle information, call the Sundance concierge at (801) 223-6000. For further information about Sundance Resort, see page 74.

ADA ACCESSIBILITY

The Sundance Institute works to make each of its venues physically accessible for all festivalgoers. All Festival venues and theatres are ADA accessible. The Filmmaker Lodge, housed in the Park City Elks Building, falls under historical preservation standards and does not have an elevator. However, the Institute does have a Stair-Trac on site that meets ADA requirements. Please give 24-hour notice to use this service.

For additional information, please contact Sundance Institute at (435) 658-3456.