

FILM GUIDE



SUNDANCE FILM FESTIVAL 2009

SUNDANCE
FILM FESTIVAL



PARK CITY, UTAH JANUARY 15-25

PARK CITY, U

WHERE THE NEXT BEGINS.

There are stories. And then there are stories. The ones that come vibrantly alive, carrying you so entirely to other places in time that you feel compelled to tell them all again as if you were there. Of course, each time you do, you add something, embellish something else. You make them yours. And you're not the only one. These same stories are spreading, changing, and growing, telling themselves through others all the time. Because they have a life of their own.

Since 1985, Sundance has been a place and time for stories. It's where they start on the screen and continue in our hearts and imagination. To commemorate the twenty-fifth Festival, we launch THE STORYTIME PROJECT, which reflects back on some of the most memorable Sundance stories so far, stories that have become important and indelible chapters in our own narrative. We hope you enjoy the history, and we hope you contribute your own stories to the project because it's a work in progress. It's meant to live and grow. Just like Sundance.

WELCOME TO SUNDANCE FILM

U.S. Documentary Competition

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

U.S. 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.

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.

Park City at Midnight

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

From the Collection

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 between 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 600 films.

THE 2009 LM FESTIVAL

Shorts

The Festival continues its commitment to sharing short films with audiences all over the world. This year, 10 short films will showcase over the 10 days of the Festival, beginning January 15, 2009, and running through January 25 exclusively on iTunes. The roster offers a sampling of the Festival shorts programs representing a variety of countries, styles, genres, and stories, all at one distinct location.

Off Screen

From solo acts and bands performing at the Sundance ASCAP 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.

CONTEXT



EVENTS

Presenting, Leadership, and Sustaining Sponsors	7
Institute Associates and Official Providers	8

The Films

Opening Night Park City, Salt Lake City Gala, and Closing Film	10
Documentary Competition	12
Dramatic Competition	18
World Cinema Documentary Competition	24
World Cinema Dramatic Competition	30
Premieres	36
Spectrum	42
Park City at Midnight	50
Shorts Programs	64
Animation Spotlight	67
From the Collection	53

New Frontier

New Frontier	55
New Frontier Films	55
New Frontier Artists and Scientists	58
New Frontier Panels	62

Off Screen

Panels at Prospector	68
At the Lodge	72
Music at the Festival	73
Beyond Park City	74

How to Festival

Ticketing	76
Theatres and Venues	78
Destination: Sundance Film Festival	80

Film Festival Timetables

Index of Directors and Artists	102
Index of Films and Installations	103
Getting Around	104

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is proud to acknowledge
and thank the Official
Sponsors of the 2009
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 Official Television Network of
the 2009 Sundance Film Festival

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.

Institute Associates

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Trolley Square
Variety
Wilshire Screening Room and Fine Arts Theatre – Beverly Hills, CA
WireImage
WorldLearn
KXRR "X96" 96.3 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.

Films are followed by a Q&A with the director and selected members of the cast and crew. There are some exceptions.

All films are shown in 16 mm, 35 mm, or Sony HD Cam.

Guide to the Credits

ExP Executive Producer
Pr Producer
CoP Coproducer
AsP Associate Producer
Ci Cinematographer
Ed Editor
PrD Production Designer

ArD Art Director
So Sound
Mu Music
CoD Costume Designer
Ca Casting Director
PrCo Production Company

OPENING NIGHT PARK CITY



Mary and Max

DIRECTOR/SCREENWRITER: Adam Elliot
Australia, 2008, 92 min., color & b/w

Mary and Max is unique. A claymation animation by Academy Award-winning filmmaker Adam Elliot (*Harvie Krumpet*), it tells the simple story of a 20-year pen-pal friendship between two very different people: Mary Dinkle, a chubby, lonely 8-year-old girl living in the suburbs of Melbourne, and Max Horowitz, a 44-year-old Jewish man, who is severely obese, suffers from Asperger's syndrome, and lives an isolated life in New York City. It is very much a triumph of emotion, insight, and eccentricity—a complete delight.

Animation's ability to capture the intricate complexity of life has never been on display in as absorbing fashion as with the storytelling of this Australian filmmaker, who truly makes you forget what you are watching. The originality of the voices in this ever-spinning kaleidoscope of innocence and idiosyncrasy comes straight from an incredibly rich imagination and complete artistic vision. This desire for acceptance and love amid the pain of existence is masterfully narrated by Barry Humphries and fleshed out by the voices of Philip Seymour Hoffman and Toni Collette.

This film that explores friendship, autism, taxidermy, psychiatry, alcoholism, where babies come from, obesity, kleptomania, trust, copulating dogs, sexual and religious differences, agoraphobia, and more, and is rooted in a very personal relationship, is proof of why we go to the movies and a truly exceptional portrait of compassion and love.

—GEOFFREY GILMORE

ExP: Mark Gooder **Paul Hardart, Tom Hardart, Bryce Menzies, Jonathan Page**
Pr: Melanie Coombs **Ci:** Gerald Thompson **Ed:** Bill Murphy **PrD:** Adam Elliot
Principal Cast: Toni Collette, Philip Seymour Hoffman, Barry Humphries, Eric Bana

Thursday, January 15, 6:00 pm - MARYA15CE
Eccles Theatre, Park City

Thursday, January 15, 9:30 pm - MARYA15CN
Eccles Theatre, Park City

For more screening times, see page 39.

SALT LAKE CITY GALA



The September Issue

DIRECTOR: R.J. Cutler
U.S.A., 2008, 90 min., color

Anna Wintour, editor of *Vogue* for 20 years, is the most powerful and polarizing figure in fashion. Larger than life and more complex than fiction, Wintour embodies a fascinating contradiction of passion and perfectionism as she reigns over a dizzying array of designers, models, photographers, and editors.

Director R.J. Cutler delivers a rare insider account of the nine months leading up to the printing of the highly anticipated September issue of the magazine, which promises to be the biggest one ever. He takes us behind the scenes at fashion week, to Europe and back, on shoots and reshoots, and into closed-door staff meetings, bearing witness to an arduous and sometimes emotionally demanding process.

At the eye of this annual fashion hurricane is the two-decade relationship between Wintour and Grace Coddington, incomparable creative director and genius stylist. They are perfectly matched for this age-old conflict between creator and curator. Through them, we see close up the delicate creative chemistry it takes to remain at the top of the ever-changing fashion field.

Cutler cleverly deconstructs the creative process as it plays out in the hollowed halls of *Vogue*, lined with racks of couture. In *The September Issue*, his access and insight are impressive and make us aware that he is offering us a privileged glimpse into a world many dream about but few see.

—JOHN COOPER

ExP: Molly Thompson, Robert Sharenow, Robert DeBitetto, R.J. Cutler **Pr:** R.J. Cutler, Eliza Hindmarch, Sadia Shepard **Ci:** Bob Richman **Ed:** Azin Samari **Mu:** Craig Richey **So:** Edward L. O'Connor

Friday, January 16, 6:30 pm - SEPT16GE
Rose Wagner Performing Arts Center, SLC

Friday, January 16, 9:30 pm - SEPT16GN
Rose Wagner Performing Arts Center, SLC

CLOSING FILM



Earth Days

DIRECTOR: Robert Stone
U.S.A., 2009, 100 min., color

Director Robert Stone concocts an inspiring and hopeful work in *Earth Days*, a documentary that recounts the history of the modern environmental movement from its beginnings nearly four decades ago. Environmental activism really began with the first Earth Day on April 22, 1970, and precipitated an unexpected and galvanizing effect on the national psyche.

Told through the eyes of nine very-divergent witnesses, including a secretary of the interior, Stewart Udall, who actually cared about the environment; a biologist, Paul Ehrlich; a congressman, Pete McCloskey; and an astronaut, Rusty Schweickart, *Earth Days* is a visually stunning, globe-spanning chronicle of watershed events and consciousness-changing realizations that prompted a new awareness: the post-World War II American dream of a future world created by scientific progress, new technology, and economic expansion was rapidly changing into a nightmare.

To the 20 million Americans who demanded change and political action to protect the environment on that first Earth Day, the urgency and scale of the current crisis would have seemed extreme and alarmist. *Earth Days* is a truly cogent and powerful depiction of the awakening of the world to environmental reality by a dedicated and skilled filmmaker; ignoring its message could imperil us all!

—GEOFFREY GILMORE

ExP: Mark Samels **Ed:** Don Kleszy **Mu:** Michael Giacchino **So:** Coll Anderson
Ph: Howard Shack

Friday, January 23, 9:30 pm - EARTH23CN
Eccles Theatre, Park City

Saturday, January 24, 8:30 am - EARTH24LM
Library Center Theatre, Park City

For more screening times, see page 16.

For more screening times, see page 37.

U.S. 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.



Art & Copy

DIRECTOR: Doug Pray

SCREENWRITER: Timothy J. Sexton

U.S.A., 2008, 86 min., color

Got creativity? Got manipulation? Got art? Advertising's profound effect on modern culture is unquestionable. *Art & Copy* takes us inside a powerful, yet surprisingly unknown, industry to reveal the most influential creative forces tapping the zeitgeist of our time. Think of those commercials we can never seem to get out of our heads. Each one is the brain child of an industry typically associated with pandering and manipulation. Is great advertising actually a rare and rebellious accomplishment more akin to—dare I say it—art?

Beginning in the 1960s, a creative revolution revitalized the advertising industry. Bill Bernbach launched the Volkswagen Beetle, prompting viewers to “think small.” Dan Wieden coined “Just Do It” and forever changed the way we motivate ourselves athletically. Hal Riney all but insured Reagan’s reelection with heart-tugging TV ads. Mary Wells Lawrence reinvented the big bad apple via her “I love NY” campaign. George Lois gave Tommy Hilfiger the makeover of a lifetime, while Cliff Freeman wondered “Where’s the beef?” and Jeff Goodby and Rich Silverstein asked, “Got Milk?”

Renowned documentary filmmaker Doug Pray (*Scratch, Surfwise*) intermingles dazzling footage of TV satellites being launched and billboards being erected with some of the most remarkable ad campaigns of all time. Like the talented subjects he profiles, Pray creates a rousing synthesis of art, commerce, and human emotion.—DAVID COURIER

Exp: David Baldwin, Gregory Beauchamp, Kirk Souder, Mary Warlick **Pr:** Jimmy Greenway, Michael Nadeau **Ci:** Peter Nelson **Ed:** Philip Owens
Com: Jeff Martin

Preceded by **The Archive**

U.S.A., 2008, 8 min., color

Director: Sean Dunne

Friday, January 16, 5:30 pm - ARTCO16PE

Prospector Square Theatre, Park City

Saturday, January 17, 9:15 am - ARTCO174M

Holiday Village Cinema IV, Park City

Sunday, January 18, 6:15 pm - ARTCO18BE

Broadway Centre Cinemas VI, SLC

Wednesday, January 21, 12:15 pm - ARTCO214D

Holiday Village Cinema IV, Park City

Thursday, January 22, 3:00 pm - ARTCO22TA

Temple Theatre, Park City

Friday, January 23, noon - ARTCO23SD

Screening Room, Sundance Resort



Boy Interrupted

DIRECTOR: Dana Perry
U.S.A., 2008, 92 min., color

Boy Interrupted is a film that raises questions. It asks how a young boy can end his life at the tender age of 15. It struggles to find answers about what kind of family he had and the life he led. By its very nature, it is a naked display of its filmmaker's personal life at its most revealing and perhaps disturbing. How can a mother, we may ask, make a film about the death of her son? What defines this film as a remarkably unique and truth-telling achievement is the way it explores how filmmaking can create closure for its creators as well as its audience.

Dana Perry has gathered home movies, photographs, and a variety of different documents to tell the story of her son, Evan: his bipolar illness, his life, and his death, and their impact on those who loved him the most. She interviews his siblings and friends, his doctors and his teachers, and in the process, she chronicles a harrowing and difficult journey. The camera provides insight and revelation, and yet *Boy Interrupted* is a film that is also full of despair. The film's saving grace is that it functions, in the final analysis, as therapy for both its viewers and its subjects at a most fundamental level. It is an essentially human story, and a parent's worst nightmare.—GEOFFREY GILMORE

ExP: Sheila Nevins **Pr:** Dana Perry **Ci:** Hart Perry
Ed: Geoff Bartz **Mu:** Michael Bacon
So: Margaret Crimmins

Friday, January 16, 3:00 pm - BOYIN16TA
Temple Theatre, Park City

Saturday, January 17, 8:30 am - BOYIN17JM
Holiday Village Cinema III, Park City

Saturday, January 17, 9:45 pm - BOYIN17BN
Broadway Centre Cinemas V, SLC

Sunday, January 18, 9:00 pm - BOYIN18SN
Screening Room, Sundance Resort

Wednesday, January 21, 9:00 pm - BOYIN21TN
Temple Theatre, Park City

Thursday, January 22, 2:30 pm - BOYIN223A
Holiday Village Cinema III, Park City



The Cove

DIRECTOR: Louie Psihoyos
SCREENWRITER: Mark Monroe
U.S.A., 2008, 90 min., color

Flipper was one of the most beloved television characters of all time. But ironically, the fascination with dolphins that it caused created a tragic epidemic that has threatened their existence and become a multibillion-dollar industry.

The largest supplier of dolphins in the world is located in the picturesque town of Taiji, Japan. But the town has a dark, horrifying secret that it doesn't want the rest of the world to know. There are guards patrolling the cove, where the dolphin capturing takes place, who prevent any photography. The only way to stop the evil acts of this company and the town that protects it is to expose them... and that's exactly what the brave group of activists in *The Cove* intend to do.

Armed with state-of-the-art surveillance equipment, the members of the small group, led by the most famous dolphin trainer in the world, devise a covert plan to infiltrate the cove to document the horrifying events that happen there. Along the way, they uncover what may be the largest health crisis facing our planet—the poisoning of our seas. Part environmental documentary, part horror film, part spy thriller, *The Cove* is as suspenseful as it is enlightening. The final result is a heart-wrenching, but inspirational story that shows the true power of film in the hands of people who aren't afraid to risk everything for a vital cause.—TREVOR GROTH

ExP: Jim Clark **Pr:** Fisher Stevens, Paula DuPre Pesmen **CoP:** Olivia Ahnemann **Ed:** Geoffrey Richman

Sunday, January 18, 3:00 pm - COVEE18TA
Temple Theatre, Park City

Tuesday, January 20, 2:30 pm - COVEE20LA
Library Center Theatre, Park City

Wednesday, January 21, 7:30 pm - COVEE21BE
Broadway Centre Cinemas IV, SLC

Thursday, January 22, 9:00 pm - COVEE22TN
Temple Theatre, Park City

Saturday, January 24, 9:00 am - COVEE24TM
Temple Theatre, Park City



Crude

DIRECTOR: Joe Berlinger
U.S.A., 2009, 100 min., color
English and Spanish with English subtitles

Can 30,000 plaintiffs from five Indigenous Ecuadorian tribes find justice from Chevron, one of the world's largest oil producers? Who is responsible for the unconscionable dumping of 18 billion gallons of toxic oil waste in the Ecuadorian Amazon, poisoning the most biodiverse place on the planet?

Filmmaker Joe Berlinger's latest documentary picks up the thread of the infamous "Amazon Chernobyl" case, a 13-year-old battle between communities nearly destroyed by oil drilling and development and one of the biggest companies on earth. In a sophisticated take on the classic David and Goliath story, Berlinger took three years to craft a cinema vérité portrait centering on the charismatic lawyers in the U.S. and Ecuador who have doggedly pursued the case against all of the forces a corporation can bring into courts of law.

Though the Ecuadorans receive the lion's share of screen time, the film makes a concerted effort to show the case from all sides: from the scientists and lawyers employed by Chevron, to Ecuadorian judges, to celebrity activists and humanitarian organizers, to the media, to the dramatic intervention of Rafael Correa himself, the first Ecuadorian president to sympathize with the Indigenous perspective.

In a tale that spans the globe, *Crude* looks beyond compassion for the disenfranchised and the corruption of those in power to ask how justice itself is being defined in the twenty-first century.
—CARA MERTEZ

ExP: Liesl Copland, Jon Kamen **Pr:** Joe Berlinger, Michael Bonfiglio, J.R. DeLeon, Richard Stratton **CoP:** Daniel Luciano, Danielle Pelland, Stewart Zweibel **Ci:** Juan Diego Pérez, Pocho Alvarez, Joe Berlinger, Michael Bonfiglio **Ed:** Alyse Ardell Spiegel **SecUnd:** Michael Bonfiglio

Sunday, January 18, 6:00 pm - CRUDE18TE
Temple Theatre, Park City

Monday, January 19, 8:30 am - CRUDE193M
Holiday Village Cinema III, Park City

Wednesday, January 21, 6:00 pm - CRUDE21TE
Temple Theatre, Park City

Thursday, January 22, 9:45 pm - CRUDE22BN
Broadway Centre Cinemas V, SLC

Friday, January 23, noon - CRUDE23TD
Temple Theatre, Park City

Saturday, January 24, 3:00 pm - CRUDE24SA
Screening Room, Sundance Resort



Dirt! The Movie

DIRECTORS: Bill Benenson, Gene Rosow
U.S.A., 2009, 90 min., color

Possessing both a cosmic perspective that reaches into the vastness of time and space, and the kind of warm, earnest energy that inspires small revolutions inside human hearts, *Dirt! The Movie* offers an important and timely look at the vital relationship between those of us on Earth and something that is easy to take for granted—the soil upon which we tread.

Inspired by William Bryant Logan's acclaimed book *Dirt, the Ecstatic Skin of the Earth*, directors Bill Benenson and Gene Rosow employ a colorful combination of animation, vignettes, and personal accounts from farmers, physicists, church leaders, children, wine critics, anthropologists, and activists to learn about dirt—where it comes from, how we regard (or disregard) it, how it sustains us, the way it has become endangered, and what we can do about it. Benenson and Rosow find answers everywhere: in tiny villages that dare to rise up to battle giant corporations to trendy organic farms; from prison horticultural programs to scientists who discover connections with soil that can offset the damage from global warming.

The fresh and generous spirit of *Dirt! The Movie* is simple and energizing. You may walk into the theatre on asphalt, carpet, and cement, but you will likely walk out with a rekindled connection to the living, dark, rich soil that lies beneath you and a mind set on cultivating a new future.—SHARI FRILOT

ExP: Bill Benenson, Laurie Benenson **Pr:** Bill Benenson, Gene Rosow, Eleanore Dailly
Ci: Antonio Rossi, Tom Pakulsky, Steve Elkins
Ed: Anne Stein, Jonathan Shaw **MuS:** Tom Schnable
So: Michael Kowalski

Preceded by **Magnetic Movie**
United Kingdom, 2007, 5 min., color
Director: Semiconductor: Ruth Jarmon +
Joe Gerhardt

Monday, January 19, 3:00 pm - DIRT19TA
Temple Theatre, Park City

Tuesday, January 20, noon - DIRT20TD
Temple Theatre, Park City

Wednesday, January 21, 8:30 am - DIRT213M
Holiday Village Cinema III, Park City

Friday, January 23, 9:30 pm - DIRT23TN
Temple Theatre, Park City

Saturday, January 24, 4:30 pm - DIRT24BA
Broadway Centre Cinemas IV, SLC



El General

DIRECTOR: Natalia Almada
Mexico/U.S.A., 2008, 83 min., color
Spanish with English subtitles

"How do we reconcile the contradictions between our personal family memories and our country's collective memory?" When filmmaker Natalia Almada asks this question, the answer is her latest film, a tour de force of cinematic imagination bristling with beauty, contradiction, and the epic scope of Mexico's last 100 years of history.

Stunningly realized, Almada's filmic meditation is framed as a search through the memory of her grandmother, whose reminiscences revolve around her father, Plutarco Elias Calles, one of Mexico's most prominent and controversial presidents. A general during the Mexican Revolution and then president from 1924 to 1928, Calles was known both for his deeds as a revolutionary hero and the brutal tactics he employed during his presidency. His life and legacy embody both the promise and betrayal of Mexico's poignant history.

For Almada, the exploration of her extraordinary personal link to Mexico's past becomes a lens through which she explores the qualities of cinema that have formed the fulcrum of her artistic practice over her career. Archival and original footage, Hollywood films, and still photographs are woven with original music and meticulously edited audio archives to reveal a hypnotic and deeply compassionate portrait of the Mexican people and the forces that have shaped their country.—CARA MERTES

Pr: Daniela Alatorre, Natalia Almada
Ci: Chuy Chavez **Mu:** Shahzad Ismaily, John Zorn
So: Alejandro de Icaza

Sunday, January 18, noon - GENER18TD
Temple Theatre, Park City

Monday, January 19, 9:00 am - GENER19EM
Egyptian Theatre, Park City

Tuesday, January 20, 6:00 pm - GENER20SE
Screening Room, Sundance Resort

Wednesday, January 21, 6:45 pm - GENER21BE
Broadway Centre Cinemas V, SLC

Thursday, January 22, 6:00 pm - GENER22TE
Temple Theatre, Park City

Friday, January 23, 12:15 pm - GENER234D
Holiday Village Cinema IV, Park City



Good Hair

DIRECTOR: Jeff Stilson
SCREENWRITERS: Chris Rock, Jeff Stilson,
Lance Crouther, Chuck Sklar
U.S.A., 2009, 95 min., color

When Chris Rock's daughter, Lola, came up to him crying and asked, "Daddy, how come I don't have good hair?" the bewildered comic committed himself to search the ends of the earth and the depths of black culture to find out who had put that question into his little girl's head! Director Jeff Stilson's camera followed the funnyman, and the result is *Good Hair*, a wonderfully insightful and entertaining, yet remarkably serious, documentary about African American hair culture.

An exposé of comic proportions that only Chris Rock could pull off, *Good Hair* visits hair salons and styling battles, scientific laboratories, and Indian temples to explore the way black hairstyles impact the activities, pocketbooks, sexual relationships, and self-esteem of black people. Celebrities such as Ice-T, Kerry Washington, Nia Long, Paul Mooney, Raven Symoné, Maya Angelou, and Reverend Al Sharpton all candidly offer their stories and observations to Rock while he struggles with the task of figuring out how to respond to his daughter's question. What he discovers is that black hair is a big business that doesn't always benefit the black community and little Lola's question might well be bigger than his ability to convince her that the stuff on top of her head is nowhere near as important as what is inside.—SHARI FRILOT

ExP: Nelson George **Pr:** Chris Rock, Kevin O'Donnell,
Jenny Hunter **Ci:** Cliff Charles **Ed:** Paul Marchand,
Greg Nash **Mu:** Marcus Miller

Sunday, January 18, 9:00 pm - GOODH18TN
Temple Theatre, Park City

Monday, January 19, midnight - GOODH194L
Holiday Village Cinema IV, Park City

Wednesday, January 21, 9:30 pm - GOODH21GN
Rose Wagner Performing Arts Center, SLC

Thursday, January 22, 8:30 pm - GOODH223M
Holiday Village Cinema III, Park City

Friday, January 23, 3:00 pm - GOODH23TA
Temple Theatre, Park City

U.S. DOCUMENTARY COMPETITION



Over the Hills and Far Away

DIRECTOR: Michel Orion Scott
U.S.A., 2008, 93 min., color

Over the Hills and Far Away explores one family's unforgettable journey as they travel halfway across the world in search of a miracle to heal their autistic son. This sweeping and emotionally charged story embodies the openness and faith the Isaacson family places in the possibility of trying something extraordinary.

Rowan was born in 2001, seven years after his parents met while touring India. His father, Rupert, a British journalist and human-rights activist, and his mother, Kristin, a psychology professor from suburban California, felt the world was their oyster. After their son was diagnosed with autism in 2004, their perfect life began to fall apart. They tried conventional therapies, diets, and medication, all to no avail. Rupert had witnessed the potency of traditional healing and discovered that his son had a special bond with horses. He researched and found a place that combined horseback riding and shamanic healing—Mongolia. The next step was convincing his wife they should take their son to Ulaanbaatar and travel on horseback, searching for the elusive reindeer herders and the most powerful shaman in the country.

Accompanied by Rupert's honest narration, this rich film blends footage from the family's adventure through the Mongolian countryside with scenes from their life at home in Texas. Bolstered by testimony from autism experts, including Dr. Temple Grandin, this compelling film exquisitely captures an astonishing physical and spiritual journey.
 —LISA VIOLA

Pr: Rupert Isaacson **Ed:** Rita K. Sanders **AsE:** Michelle Green **Mu:** Lili Haydn, Kim Carroll **So:** Justin Hennard **SecCam:** Jeremy Bailey

Preceded by **The Kinda Sutra**
 U.S.A., 2008, 8 min., color
 Director: Jessica Yu

Saturday, January 17, 3:00 pm - OVERT17TA
 Temple Theatre, Park City

Sunday, January 18, 9:15 pm - OVERT184N
 Holiday Village Cinema IV, Park City

Monday, January 19, 10:30 pm - OVERT19BN
 Broadway Centre Cinemas IV, SLC

Thursday, January 22, 9:00 am - OVERT22TM
 Temple Theatre, Park City

Saturday, January 24, 3:00 pm - OVERT24TA
 Temple Theatre, Park City



The Reckoning

DIRECTOR: Pamela Yates
U.S.A., 2009, 100 min., color
 Spanish/French/Swahili/Acholi/Lingalla with English subtitles

Late in the twentieth century, in response to horrific atrocities igniting increasingly around the world, more than 60 countries united to launch the International Criminal Court (ICC)—the first permanent home for prosecuting perpetrators (no matter how powerful) of crimes against humanity, war crimes, and genocide.

Pamela Yates's *The Reckoning* follows charismatic ICC prosecutor Luis Moreno-Ocampo for three years across four continents as he and his team tirelessly issue arrest warrants for Lord's Resistance Army leaders in Uganda, put Congolese warlords on trial, challenge the U.N. Security Council to help indict Sudan's president for the Darfur massacres, and shake up the Colombian justice system. As you can imagine, building cases against genocidal criminals is no cakewalk. Moreno-Ocampo has a mandate but no police force. At every turn, he must pressure the international community to muster political clout for the cause.

Like a deft thriller, *The Reckoning* keeps you on the edge of your seat, in this case with two riveting dramas—the prosecution of unspeakable crimes and the ICC's fight for efficacy in its nascent years. As this tiny court in The Hague struggles to change the world and forge a new paradigm for justice, innocent victims suffer and wait. Will Moreno-Ocampo succeed? Will the world ensure that justice prevails?—CAROLINE LIBRESCO

Pr: Paco de Onís **Ci:** Melle van Essen **Ed:** Peter Kinoy, Dara Kell **Mu:** Roger C. Miller

Monday, January 19, noon - RECKO19TD
 Temple Theatre, Park City

Tuesday, January 20, 9:00 pm - RECKO20TN
 Temple Theatre, Park City

Thursday, January 22, 3:00 pm - RECKO22SA
 Screening Room, Sundance Resort

Friday, January 23, 11:30 am - RECKO23LD
 Library Center Theatre, Park City

Saturday, January 24, 8:30 am - RECKO243M
 Holiday Village Cinema III, Park City



Reporter

DIRECTOR/CINEMATOGRAPHER/EDITOR: Eric Daniel Metzgar
U.S.A., 2008, 90 min., color

As focused as this superbly conceived examination of *The New York Times* reporter Nicholas D. Kristof is on its subject, filmmaker Eric Daniel Metzgar has a much greater arena in mind in this multilayered exploration of journalism than just the work and impact of the Pulitzer Prize-winning columnist. That journalism, at least as we have known it, is undergoing a massive transformation is certainly no secret, but Metzgar amplifies this limited insight with a fully fleshed-out portrait of the importance of real news gathering in enabling democratic nations to function and illuminating a world in chaos. Tracking Kristof as he traveled during the summer of 2007 to the Congo to report on the conflict and desperate poverty besieging that African republic in an attempt to put this crisis on the international radar, as he did with his articles on Darfur, the film immerses us in a discussion of the ways this kind of reportage reaches the public, effects change, and creates a humanitarian response.

It is far too simple minded to see virulently opinionated blogging and brainless infotainment overtaking and defining the future of knowledge and understanding, but the crisis in journalism is real, and this sophisticated, analytical, and lyrically heartbreaking account should become required viewing for anyone who cares about the future of ideas.
 —GEOFFREY GILMORE

Exp: Ben Affleck **Pr:** Mikaela Beardsley, Steven Cantor **Mu:** Eric Liebman **So:** Gautam Choudhury **PrEx:** Terry Clark **Narrator:** Eric Daniel Metzgar

Friday, January 16, 9:30 pm - REPOR16TN
 Temple Theatre, Park City

Sunday, January 18, 6:00 pm - REPOR18WE
 Tower Theatre, SLC

Tuesday, January 20, 3:00 pm - REPOR20TA
 Temple Theatre, Park City

Thursday, January 22, noon - REPOR22TD
 Temple Theatre, Park City

Friday, January 23, 6:30 pm - REPOR23DE
 Redstone Cinemas, Kimball Junction

Saturday, January 24, 9:15 am - REPOR244M
 Holiday Village Cinema IV, Park City



The September Issue

DIRECTOR: R.J. Cutler

U.S.A., 2008, 90 min., color

Anna Wintour, editor of *Vogue* for 20 years, is the most powerful and polarizing figure in fashion. Larger than life and more complex than fiction, Wintour embodies a fascinating contradiction of passion and perfectionism as she reigns over a dizzying array of designers, models, photographers, and editors.

Director R.J. Cutler delivers a rare insider account of the nine months leading up to the printing of the highly anticipated September issue of the magazine, which promises to be the biggest one ever. He takes us behind the scenes at fashion week, to Europe and back, on shoots and reshoots, and into closed-door staff meetings, bearing witness to an arduous and sometimes emotionally demanding process.

At the eye of this annual fashion hurricane is the two-decade relationship between Wintour and Grace Coddington, incomparable creative director and genius stylist. They are perfectly matched for this age-old conflict between creator and curator. Through them, we see close up the delicate creative chemistry it takes to remain at the top of the ever-changing fashion field.

Cutler cleverly deconstructs the creative process as it plays out in the hollowed halls of *Vogue*, lined with racks of couture. In *The September Issue*, his access and insight are impressive and make us aware that he is offering us a privileged glimpse into a world many dream about but few see.

—JOHN COOPER

ExP: Molly Thompson, Robert Sharenow, Robert DeBitetto, R.J. Cutler **Pr:** R.J. Cutler, Eliza Hindmarch, Sadia Shepard **Ci:** Bob Richman **Ed:** Azin Samari **Mu:** Craig Richey **So:** Edward L. O'Connor

Friday, January 16, 6:30 pm - SEPT16GE
Rose Wagner Performing Arts Center, SLC

Friday, January 16, 9:30 pm - SEPT16GN
Rose Wagner Performing Arts Center, SLC

Saturday, January 17, noon - SEPT17TD
Temple Theatre, Park City

Sunday, January 18, 5:30 pm - SEPT183E
Holiday Village Cinema III, Park City

Wednesday, January 21, 3:00 pm - SEPT21TA
Temple Theatre, Park City

Friday, January 23, 9:15 am - SEPT234M
Holiday Village Cinema IV, Park City



Sergio

DIRECTOR: Greg Barker

U.S.A., 2008, 94 min., color

Based on the biography *Chasing the Flame* by Samantha Power, *Sergio* is the story of the United Nation's go-to guy. A cross between James Bond and Bobby Kennedy, Sergio Vieira de Mello could descend into the most dangerous places, charm the worst war criminals, and somehow protect the lives of the ordinary people to whom he'd devoted his life. After a string of doomed relationships, he was about to settle down finally with the woman he loved. And then came the call: another crisis, and Sergio was the only man for the job. Persuaded by Kofi Anan, Condoleezza Rice, and Tony Blair, Sergio reluctantly took up his post as U.N. ambassador to Iraq.

On August 19, 2003, a bomb struck the U.N. headquarters in Baghdad, marking a watershed moment in history. For the first time, the U.N. had become the target of terrorism. The news shocked the world.

With visceral immediacy, filmmaker Greg Barker recreates the events of a day that will forever live in infamy. Harrowing testimony from Sergio's fiancée and the military paramedics who risked their own lives to save him is interlaced with haunting footage shot on the day of the bombing and reenactments of the rescue attempt. Devastatingly powerful, *Sergio* paints a portrait of a man who gambled with his own life to restore dignity to the lives of others.

—DAVID COURIER

ExP: Samantha Power, Sheila Nevins, Nick Fraser **Pr:** John Battsek, Julie Goldman **Ed:** Karen Schmeer

Saturday, January 17, 6:00 pm - SERGH17TE
Temple Theatre, Park City

Sunday, January 18, midnight - SERGH184L
Holiday Village Cinema IV, Park City

Monday, January 19, 9:45 pm - SERGH19BN
Broadway Centre Cinemas V, SLC

Tuesday, January 20, 9:00 pm - SERGH20SN
Screening Room, Sundance Resort

Wednesday, January 21, noon - SERGH21TD
Temple Theatre, Park City

Friday, January 23, 2:30 pm - SERGH23PA
Prospector Square Theatre, Park City



Shouting Fire: Stories from the Edge of Free Speech

DIRECTOR: Liz Garbus

U.S.A., 2008, 80 min., color

During the 1950s, McCarthy's red scare closed down avenues of dissent for a decade. Americans were pitted against one another. Political opinions became ammunition. Since 9/11, the First Amendment has again been under attack. Liz Garbus's *Shouting Fire*, a riveting exploration of the current state of free speech in America, is crucially relevant.

Interweaving historical cases—*The New York Times's* fight to publish the Pentagon Papers and the Nazis' insistence on marching in Skokie, among them—with contemporary free-speech infringements, the film documents the way both the Right and the Left have lashed out in fear. In the stories of a left-wing professor fired for provocative remarks about 9/11, an Arab American principal made to resign after discussing the word "intifada," and Christian schoolkids suspended for wearing Bible-quoting T-shirts, there's an ironic pattern. When threatened by an outside enemy, perceived or real, we often demonize each other, undermining the very freedom we seek to protect.

We think of First Amendment rights as inviolable; in fact, they're profoundly vulnerable. Mixing vibrant pacing with an elegant journalistic style, Garbus orchestrates this urgent matter like a rallying cry for action. As her father, legendary attorney Martin Garbus, wisely warns, if we don't fight for our freedoms every day, we will lose them.

—CAROLINE LIBRESCO

ExP: Sheila Nevins, Nancy Abraham **Pr:** Liz Garbus, Rory Kennedy, Jed Rothstein **CoP:** Karen K. H. Sim **Ci:** Tom Hurwitz **Ed:** Karen K. H. Sim **Mu:** Miriam Cutler

Preceded by **575 Castro St.**

U.S.A., 2008, 7 min., color

Director: Jenni Olson

Monday, January 19, 9:00 pm - SHOUT19TN
Temple Theatre, Park City

Tuesday, January 20, 2:30 pm - SHOUT203A
Holiday Village Cinema III, Park City

Thursday, January 22, 6:45 pm - SHOUT22BE
Broadway Centre Cinemas V, SLC

Friday, January 23, 8:30 am - SHOUT233M
Holiday Village Cinema III, Park City

Saturday, January 24, noon - SHOUT24TD
Temple Theatre, Park City

U.S. DOCUMENTARY COMPETITION



We Live in Public

DIRECTOR: Ondi Timoner
U.S.A., 2008, 90 min., color

Calling all voyeurs and exhibitionists! Internet pioneer Josh Harris has spent his life implementing his unique vision of the future, where technology and media dictate human social interaction and define our personal identity.

At the turn of the millenium, Harris launched an art experiment called *Quiet: We Live in Public*. He created an artificial society in an underground bunker in the heart of New York City. More than 100 artists moved in and lived in pods under 24-hour surveillance in what was essentially a human terrarium. They defecated, had sex, shared a transparent communal shower—all on camera. On January 1, 2000, after 30 days, the project was busted by FEMA as a “millennial cult.”

Undeterred, Harris struck again, this time as his own subject. Rigging his loft with 32 motion-controlled cameras, he paid his girlfriend \$30,000 to allow him to record streaming video of every moment of their lives from the toilet to the bedroom. The project backfired, his relationship imploded, and Harris went broke. Mentally unhinged, he fled to an apple farm in upstate New York.

Sundance award winner Ondi Timoner (*DIG!* won the Grand Jury Prize in 2004) chronicled Harris for a decade, culling through thousands of hours of Harris’s own footage and coupling it with rousing vérité of her own. The result is a fascinating, sexy, yet cautionary, tale where we all become Big Brother.—DAVID COURIER

ExP: Sean McKeough, Vladamir Radovanov, John Battsek, Andrew Ruhemann **Pr:** Ondi Timoner, Keirda Bahruth **CoP:** Jeff Frey, Austin Wilkin, Meagen Keane, Vasco Nunes **Ed:** Josh Altman, Ondi Timoner

Monday, January 19, 6:00 pm - WELIV19TE
 Temple Theatre, Park City

Tuesday, January 20, 11:30 am - WELIV203D
 Holiday Village Cinema III, Park City

Tuesday, January 20, 7:30 pm - WELIV20BE
 Broadway Centre Cinemas IV, SLC

Thursday, January 22, 6:00 pm - WELIV22SE
 Screening Room, Sundance Resort

Friday, January 23, 9:00 am - WELIV23TM
 Temple Theatre, Park City

Saturday, January 24, 2:30 pm - WELIV243A
 Holiday Village Cinema III, Park City



When You’re Strange

DIRECTOR/SCREENWRITER: Tom DiCillo
U.S.A., 2008, 90 min., color & b/w

The Doors are probably my favorite band. Maybe that’s because they emerged at such a troubled point in American history and so captured the zeitgeist of that era, the late 1960s and early ‘70s. And yet I don’t mythologize them. Tom DiCillo’s feature documentary is such an inspired portrait of not only the band and its iconic singer, Jim Morrison, but also that time period and its contradictions, its optimism and fury, its co-optation and transformation, that it instantly carried me back to those days.

When You’re Strange is far from a nostalgic journey and much more than a biopic. Using only original footage shot between 1966 and 1971, DiCillo’s film attempts to disentangle truth from myth, depict the artist and the alcoholic/addict that was Morrison, and showcase the other members of the band: Ray Manzarek, Robby Krieger, and John Densmore, who together channeled the group’s magic. It manages to preserve the mystique but never ceases to unearth new revelations and augment our understanding of who The Doors were and what they became.

As well as an astute chronicle of the times, this is a deeply personal film for DiCillo. In the final analysis, *When You’re Strange* is a rare tribute to music, individuality, and a generation and resonates with an authenticity that speaks to anyone who wants to understand that era and what it means today.
 —GEOFFREY GILMORE

Pr: John Beug, Jeff Jampol, Peter Jankowski, Dick Wolf **Ci:** Paul Ferrara **Ed:** Micky Blythe, Kevin Krasny

Saturday, January 17, 9:00 pm - WHENY17TN
 Temple Theatre, Park City

Sunday, January 18, 2:30 pm - WHENY183A
 Holiday Village Cinema III, Park City

Tuesday, January 20, 6:00 pm - WHENY20BE
 Broadway Centre Cinemas VI, SLC

Wednesday, January 21, 9:00 am - WHENY21TM
 Temple Theatre, Park City

Friday, January 23, 6:15 pm - WHENY234E
 Holiday Village Cinema IV, Park City



William Kunstler: Disturbing the Universe

DIRECTORS: Emily Kunstler, Sarah Kunstler
U.S.A., 2009, 90 min., color

One of the most infamous lawyers of the twentieth century, William Kunstler liked to shake things up. Filmmakers Emily and Sarah Kunstler explore their father’s life and legacy: from middle-class family man to celebrated radical activist to “the most hated lawyer in America.”

Kunstler’s resume is one for the storybooks. He fought for civil rights with Martin Luther King Jr. and catapulted to the world stage by defending the Chicago Eight. Soon Kunstler became the go-to guy for the radical left. When inmates rioted at Attica prison or Native Americans took on the federal government at Wounded Knee, they chose Kunstler as their lawyer. In the 1970s, when Emily and Sarah were growing up, their father transitioned away from civil-rights cases. Lured to the limelight of high-profile criminal cases, Kunstler represented accused rapists, terrorists, and Mafia bosses. Being on the unpopular side of the infamous Central Park jogger trial was perhaps the linchpin that triggered his fall from grace.

Was the real William Kunstler a hero or a villain? A defender of the defenseless or an egomaniac drawn to fame? Eschewing white-hat, black-hat simplicity, Emily and Sarah Kunstler share a provocative and deeply personal journey as they paint a complex portrait of a man whose life mirrors the battles that forever defined our history.—DAVID COURIER

ExP: Vanessa Wanger **Pr:** Jesse Moss, Susan Korda **Ci:** Brett Wiley **Ed:** Emily Kunstler
Mu: Shahzad Ismaili

Friday, January 16, noon - DISTU16TD
 Temple Theatre, Park City

Saturday, January 17, 2:30 pm - DISTU173A
 Holiday Village Cinema III, Park City

Sunday, January 18, 6:00 pm - DISTU18SE
 Screening Room, Sundance Resort

Monday, January 19, 6:45 pm - DISTU19BE
 Broadway Centre Cinemas V, SLC

Wednesday, January 21, 9:15 am - DISTU214M
 Holiday Village Cinema IV, Park City

Friday, January 23, 8:30 pm - DISTU233N
 Holiday Village Cinema III, Park City

U.S. 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.



Adam

DIRECTOR/SCREENWRITER: Max Mayer
U.S.A., 2009, 95 min., color

In movies, when two twentysomethings serendipitously wind up under the same Manhattan roof, witty repartee usually transpires, then sparks fly, and eventually they fall into bed. But the boy and the girl in *Adam* are no ordinary characters, and their romance is anything but familiar.

Soon after moving in, Beth, a brainy, beautiful writer, encounters Adam, the handsome, but odd, fellow in the downstairs apartment. A pleasant chemistry flows, but his awkwardness is perplexing. Whether avoiding eye contact or standing by blithely while Beth drags a heavy load up steep stairs, Adam seems utterly oblivious to social convention. Then one night, Adam regales Beth with an elaborate outer-space light show. It's a magical moment, tainted slightly by his obsessively thorough astronomical explanation. Their connection is palpable. It becomes clear that Adam's inability to decipher nonverbal signals is beyond his control. And yet Beth doesn't balk.

What makes this rare story about obstacles to human intimacy credible is its tremendous psychological wisdom; what makes it transcendent is the intelligence and authenticity radiating from actors Hugh Dancy and Rose Byrne. Though their particular challenges are extraordinary, Beth and Adam's tricky relationship elucidates something universal: truly reaching another person means bravely stretching into discomfiting territory—and the shake-up can be liberating.
—CAROLINE LIBRESCO

Exp: Dan Revers, Chistina Weiss **Lurie Pr:** Leslie Urdang, Miranda De Pencier, Dean Vanech **CoP:** Gary Guidice, Geoff Linville **Ci:** Seamus Tierney **Ed:** Grant Myers **PrD:** Tamar Gadish **Principal Cast:** Hugh Dancy, Rose Byrne, Frankie Faison, Peter Gallagher, Amy Irving, Mark Linn-Baker

Preceded by **Small Collection**
U.S.A., 2008, 6 min., color
Director: Jeremiah Crowell

Monday, January 19, 12:15 pm - ADAMM19CD
Eccles Theatre, Park City

Tuesday, January 20, 5:15 pm - ADAMM20RE
Racquet Club, Park City

Thursday, January 22, 8:30 pm - ADAMM22PM
Prospector Square Theatre, Park City

Friday, January 23, 5:30 pm - ADAMM23LE
Library Center Theatre, Park City

Saturday, January 24, 3:00 pm - ADAMM24BA
Broadway Centre Cinemas VI, SLC



Amreeka

DIRECTOR/SCREENWRITER: Cherien Dabis
U.S.A./Canada/Kuwait, 2009, 96 min., color
English and Arabic with English subtitles

Director Cherien Dabis's auspicious debut feature, *Amreeka*, is a warm and lighthearted film about one Palestinian family's tumultuous journey into Diaspora amidst the cultural fallout of America's war in Iraq.

Muna Farah, a Palestinian single mom, struggles to maintain her optimistic spirit in the daily grind of intimidating West Bank checkpoints, the constant nagging of a controlling mother, and the haunting shadows of a failed marriage. Everything changes one day when she receives a letter informing her that her family has been granted a U.S. green card. Reluctant to leave her homeland, but realizing it may be the only way to secure a future for Fadi, her teenage son, Muna decides to quit her job at the bank and visit her relatives in Illinois to see about a new life in a land that gives newcomers a run for their money.

Dabis weaves an abundance of humor and levity into this tale of struggle, displacement, and nostalgia and draws an absorbing and irresistibly charming performance from actress Nisreen Faour as Muna, who stands at the heart of this tale. *Amreeka* glows with the truth and magic of everyday life and signals the arrival of an exciting, new directorial talent. —SHARI FRILLOT

ExP: Alicia Sams, Cherien Dabis **Pr:** Christina Piovesan, Paul Barkin **CoP:** Liz Jarvis, Al-Zain Al-Sabah **Ci:** Tobias Datum **Ed:** Keith Reamer **Mu:** Kareem Roustom **Principal Cast:** Nisreen Faour, Melkar Muallem, Hiam Abbass, Yussuf Abu-Warda, Alia Shawkat, Joseph Ziegler

Saturday, January 17, 12:15 pm - AMREE17CD
Eccles Theatre, Park City

Sunday, January 18, 9:45 pm - AMREE18BN
Broadway Centre Cinemas V, SLC

Monday, January 19, 2:15 pm - AMREE19RA
Racquet Club, Park City

Wednesday, January 21, 8:30 am - AMREE21RM
Racquet Club, Park City

Thursday, January 22, 8:30 pm - AMREE22LN
Library Center Theatre, Park City
Special screening for Park City locals. Pass holders and any others need to waitlist. Contact the Park City Main Box Office for ticket information.



Arlen Faber

DIRECTOR/SCREENWRITER: John Hindman
U.S.A., 2008, 95 min., color

Arlen Faber (Jeff Daniels) is the reclusive author of *Me and God*, a book that has redefined spirituality for an entire generation. On the eve of the twentieth anniversary of his still-wildly-popular book, Arlen continues to be sought after as the man with all the answers. Then his life collides with those of Elizabeth (Lauren Graham), a single mom raising her seven-year-old son, and Kris (Lou Taylor Pucci), a young man fresh out of rehab who is searching for meaning. Both Elizabeth and Kris are hopeful that Arlen has answers for them, but the truth is that he hasn't got a clue.

In *Arlen Faber*, writer/director John Hindman's dialogue is clever and insightful but not enough to eclipse the underlying sweetness of his film. He brings together an eccentric group of characters and allows them to work their way through this unique and ultimately inspiring story. It helps that the talented cast have an engaging chemistry that draws us into their cinematic lives. The emotional walls between our main characters are high—but not insurmountable, so the pleasure is in watching them try to get over them. If romance gives *Arlen Faber* its heart, then its spine is the things that make life complicated—heroes that let us down, life not giving us what we deserve, and fame not being all it's cracked up to be. —JOHN COOPER

ExP: Rachel Cohen, Stephen Hays, Peter Graham, Michael Lesser **Pr:** Kevin Messick, Jana Edelbaum **CoP:** Rebecca Rivo, Deborah Aquila **Ci:** Oliver Bokelberg **Ed:** Jerry Greenberg **PrD:** Alex DiGerlando **Principal Cast:** Jeff Daniels, Lauren Graham, Lou Taylor Pucci, Olivia Thirlby, Kat Dennings, Nora Dunn

Sunday, January 18, 5:15 pm - ARLEN18RE
Racquet Club, Park City

Tuesday, January 20, 8:00 pm - ARLEN20RN
Racquet Club, Park City

Wednesday, January 21, 6:00 pm - ARLEN21WE
Tower Theatre, SLC

Thursday, January 22, 12:15 pm - ARLEN22CD
Eccles Theatre, Park City

Saturday, January 24, 11:15 am - ARLEN24LD
Library Center Theatre, Park City

Saturday, January 24, 9:30 pm - ARLEN24ON
Peery's Egyptian Theater, Ogden



Big Fan

DIRECTOR/SCREENWRITER: Robert Siegel
U.S.A., 2008, 102 min., color

For legions of people, sports teams are religion, and their favorite players are their idols. This notion sparks the hilarious premise of *Big Fan*, the exhilarating directing debut from Robert Siegel, the screenwriter of *The Onion Movie* and *The Wrestler*.

Paul Aufiero, a 35-year-old parking-garage attendant from working-class Staten Island, is the self-described "world's biggest New York Giants fan." One night Paul and his best friend, Sal, spot star Giants linebacker Quantrell Bishop at a gas station in Staten Island. They impulsively follow his SUV into Manhattan to a strip club, where they finally muster up the courage to talk to their hero. What starts out as a dream come true turns into a nightmare as a misunderstanding ignites a violent confrontation, and Paul is sent down a path that will test his devotion to the extreme.

Patton Oswalt is perfectly cast as Paul, infusing him with a humanity that renders him empathetic instead of pathetic. Siegel has an innate understanding of—and reverence for—his characters but finds humor in every scene by perfectly capturing the details of their world. From the posters on the walls, to the NFL bed sheets, to the "spontaneous" smack talking, he nails it. *Big Fan* resonates with truth and insight, and the result is a film that will make you laugh and wince at the same time—a very winning combination. —TREVOR GROTH

ExP: Jen Cohn **Pr:** Jean Kouremetis, Elan Bogarin **CoP:** Joshua Trank **Ci:** Michael Simmonds **Ed:** Joshua Trank **Mu:** Philip Watts **Principal Cast:** Patton Oswalt, Michael Rapaport, Kevin Corrigan, Marcia Jean Kurtz, Matt Servitto

Sunday, January 18, 8:00 pm - BIGFA18RN
Racquet Club, Park City

Tuesday, January 20, 11:15 am - BIGFA20RD
Racquet Club, Park City

Tuesday, January 20, 9:00 pm - BIGFA20BN
Broadway Centre Cinemas VI, SLC

Thursday, January 22, 3:15 pm - BIGFA22CA
Eccles Theatre, Park City

Friday, January 23, 8:30 am - BIGFA23RM
Racquet Club, Park City



Brief Interviews with Hideous Men

DIRECTOR/SCREENWRITER: John Krasinski
U.S.A., 2008, 72 min., color

John Krasinski, best known for playing the charming everyman, Jim Halpert, on *The Office*, may seem an unlikely candidate to adapt and direct the late David Foster Wallace's caustic exploration of the hideous nature of men. However, he proves himself up to the challenge and delivers a provocative and darkly comedic film.

When her boyfriend leaves her with little explanation, Sara Quinn is left looking for answers. A doctoral candidate in anthropology at a prestigious East Coast university, she thinks she can remedy both her heartache and her academic challenges with a new research project and begins conducting a series of interviews with men. As she records the astonishing and disquieting experiences of various subjects, Sara discovers much more about men—and herself—than she bargained for.

The subject matter of the stories ranges from the bizarre to the banal. What is most alarming is that the stories aren't extreme but all too common. Julianne Nicholson delivers a subtly nuanced performance as the recording object, both literally and figuratively, of the men's revelations and desires. Motivated by all the right reasons, Krasinski's passion for the book resounds as he crafts a film that is sure to inspire heated conversations. He also displays his deft ability in front of—and behind—the camera. —TREVOR GROTH

ExP: Kevin Connors **Pr:** Eva Kolodner, Yael Melamede, John Krasinski, James Suskin **Ci:** John Bailey
PrD: Stephen Beatrice **CoD:** Vicki Farrell **Principal Cast:** Julianne Nicholson, John Krasinski, Bobby Cannavale, Ben Shenkman, Dominic Cooper, Christopher Meloni

Preceded by **The Nature Between Us**
U.S.A., 2008, 4 min., color
Director: William Campbell

Monday, January 19, 3:15 pm - BRIEF19CA
Eccles Theatre, Park City

Tuesday, January 20, 8:30 am - BRIEF20RM
Racquet Club, Park City

Thursday, January 22, 5:15 pm - BRIEF22RE
Racquet Club, Park City

Friday, January 23, 8:30 pm - BRIEF23LN
Library Center Theatre, Park City

Saturday, January 24, 3:30 pm - BRIEF24GA
Rose Wagner Performing Arts Center, SLC

20



Cold Souls

DIRECTOR/SCREENWRITER: Sophie Barthes
U.S.A., 2008, 97 min., color
English and Russian with English subtitles

In response to shiny, bigger, better American consumerism comes *Cold Souls*, a metaphysical tragic-comedy in which souls can be extracted and traded as commodities.

Balancing on a tightrope between deadpan humor and pathos, and between reality and fantasy, the film presents Paul Giamatti as himself, agonizing over his interpretation of Uncle Vanya. Paralyzed with anxiety, he stumbles upon a solution via a *New Yorker* article about a high-tech company promising to alleviate suffering by deep-freezing souls. Giamatti enlists its services, intending to reinstate his soul once he survives the performance. But complications ensue when a mysterious, soul-trafficking "mule," transporting product to and from Russia, "borrows" Giamatti's stored soul for an ambitious, but unfortunately talentless, soap-opera actress. Rendered soulless, he is left with no choice but to follow the trail back to bleak St. Petersburg. He comes to value that happiness isn't merely the absence of pain, but the integration of the full range of emotion into life.

Sophie Barthes's debut feature is strikingly original, not only for its haunting concept but for its poetic execution. Inspired production design and lyrical cinematography create a melancholic, heightened world. Perfectly cast, Giamatti and a gifted ensemble maneuver seamlessly through shifting ontological landscapes without ever betraying the surrealism. With this dazzling accomplishment, Barthes establishes herself as an auteur to reckon with. —CAROLINE LIBRESCO

Pr: Dan Carey, Elizabeth Giamatti, Paul Mezey, Andrij Parekh, Jeremy Kipp Walker **Ci:** Andrij Parekh **Ed:** Andrew Mondschein **PrD:** Elizabeth Mickle
Mu: Dickon Hinchliffe **CoD:** Erin Benach **Principal Cast:** Paul Giamatti, Dina Korzun, David Strathairn, Emily Watson, Katheryn Winnick, Lauren Ambrose

Saturday, January 17, 5:15 pm - COLDS17RE
Racquet Club, Park City

Sunday, January 18, 11:15 am - COLDS18RD
Racquet Club, Park City

Monday, January 19, 6:00 pm - COLDS19WE
Tower Theatre, SLC

Wednesday, January 21, 12:15 pm - COLDS21CD
Eccles Theatre, Park City

Friday, January 23, 6:00 pm - COLDS23SE
Screening Room, Sundance Resort

Saturday, January 24, 8:30 am - COLDS24PM
Prospector Square Theatre, Park City



Dare

DIRECTOR: Adam Salky
SCREENWRITER: David Brind
U.S.A., 2009, 92 min., color

Dare follows three very-different teenagers through the last semester of high school. They are Alexa (Emmy Rossum), the overachieving good girl who longs to break out of her shell; Ben (Ashley Springer), the melancholy outsider confused about his sexuality; and Johnny (Zach Gilford), the rich kid who has everything, including good looks, but hides behind his bad-boy persona. This unlikely trio fall into each other's lives and each other's arms, making a last-ditch effort to shake things up before they actually have to start living as adults.

Director Adam Salky and writer David Brind take us into some uncharted territory with fresh eyes and matter-of-fact authority. Sweet and sexy don't always go together, but they work beautifully in this instance because the sexuality of the film is cleverly woven into the fabric of the story. You can ask why the kids are in such a hurry to experience adult feelings, especially when their parents, comically enough, are afraid to get in the way. All is answered in the nuanced performances of this exceptional cast. They capture perfectly a generation with nothing to rebel against except their self-imposed inhibitions.

By being keenly perceptive, director Salky stacks up countless priceless moments in crafting teen romance with a decidedly modern spin. In *Dare*, the kids do what they need to do to become the adults they should be. —JOHN COOPER

Pr: Mary Jane Skalski, Jason Orans **Ci:** Michael Fimognari **Ed:** John F. Lyons **Mu:** Duncan Sheik, David Poe **CoD:** Caroline Duncan **Ca:** Kerry Barden, Paul Schnee **Principal Cast:** Emmy Rossum, Zach Gilford, Ashley Springer, Ana Gasteyer, Alan Cumming, Sandra Bernhard

Monday, January 19, 5:15 pm - DAREE19RE
Racquet Club, Park City

Tuesday, January 20, 2:15 pm - DAREE20RA
Racquet Club, Park City

Thursday, January 22, 11:30 pm - DAREE22PL
Prospector Square Theatre, Park City

Friday, January 23, 12:15 pm - DAREE23CD
Eccles Theatre, Park City

Saturday, January 24, 12:30 pm - DAREE24GD
Rose Wagner Performing Arts Center, SLC



Don't Let Me Drown

DIRECTOR: Cruz Angeles
SCREENWRITERS: Maria Topete, Cruz Angeles
U.S.A., 2008, 105 min., color
 English and Spanish with English subtitles

At the center of Cruz Angeles's touching first feature are Lalo and Stefanie, two high-school kids living in Brooklyn. Lalo comes from a Mexican immigrant family that struggles financially. His father, formerly a janitor at the World Trade Center, now works at Ground Zero cleaning up debris. Stefanie's family moved back to Brooklyn after her sister was killed in the attacks. While her mother tries to hold the family together, her father's emotions have no outlet but anger. Lalo and Stefanie meet at a birthday party, and although they start off on the wrong foot, the ice melts, and their budding friendship becomes a clandestine romance.

Don't Let Me Drown features an elegantly simple story, layered characters, and standout performances, notably from its young leads. The director's approach feels intuitive and brings a refreshing spontaneity to the story. He clearly knows everything about his characters and creates an authenticity that brings out both their emotions and humor. The character interactions seem so slight, couched mostly in everyday, often-funny situations, but gradually the film accrues weight. The textures of the city and the lives of ordinary people are shaded with a wistful sense of struggle, but the fabric of the film is woven from compassion. We care about these characters because they care about each other: that's how they keep their heads above water. —JOHN NEIN

Exp: Ian McGloin, Virgil Price, Jamie Mai, Charlie Ledley **Pr:** Maria Topete, Jay Van Hoy, Lars Knudsen, James Lawler, Ben Howe **Ca:** Chad Davidson **PrD:** Inbal Weinberg **Ca:** Eyde Belasco **Principal Cast:** E.J. Bonilla, Glendilys Inoa, Damián Alcázar, Ricardo Antonio Chavira, Gina Torres, Yareli Arizmendi

Sunday, January 18, 12:15 pm - DONTL18CD
 Eccles Theatre, Park City

Monday, January 19, 11:15 am - DONTL19RD
 Racquet Club, Park City

Wednesday, January 21, 5:30 pm - DONTL21LE
 Library Center Theatre, Park City

Thursday, January 22, noon - DONTL22SD
 Screening Room, Sundance Resort

Friday, January 23, 6:00 pm - DONTL23BE
 Broadway Centre Cinemas VI, SLC

Saturday, January 24, 8:30 am - DONTL24RM
 Racquet Club, Park City



The Greatest

DIRECTOR/SCREENWRITER: Shana Feste
U.S.A., 2008, 98 min., color

Crying your eyes out at the movies used to be commonplace. But the difficulty of affecting a contemporary audience emotionally demonstrates how much respect a work like *The Greatest* engenders: it is an enormously moving, intelligent exploration of pain and grieving, a film that will touch you and stay with you.

The death of their teenage son, Bennett, in a car crash is almost too much for the Brewer family to bear, not just because his was a life of such promise but also because the impact of his death unleashes the turmoil that was just beneath the surface of their lives. His mother becomes obsessed and can't let go; his father, in turn, can't face it at all; and his brother's secondary status is magnified and entrenched. And when Bennett's girlfriend appears, the family must come to grips with circumstances that complicate their loss even further.

An ensemble film that is the debut of Shana Feste, a particularly talented young filmmaker, this sensitive and heartbreaking feature showcases Susan Sarandon and Pierce Brosnan at their best and launches a career for young actress Carey Mulligan that is certain to be impressive. This is one of the standout works of this Festival and is as fine a debut as we can present. —GEOFFREY GILMORE

Exp: Pierce Brosnan, Aaron Kaufman, Doug Dey, Ron Hartenbaum, Douglas Kuber, Myles Nestel **Pr:** Lynette Howell, Beau St. Clair **Ca:** John Bailey **Ed:** Cara Silverman **PrD:** Judy Rhee **Mu:** Christophe Beck **Principal Cast:** Pierce Brosnan, Susan Sarandon, Carey Mulligan, Johnny Simmons, Aaron Johnson, Michael Shannon

Saturday, January 17, 3:15 pm - GREAT17CA
 Eccles Theatre, Park City

Sunday, January 18, 8:30 am - GREAT18RM
 Racquet Club, Park City

Monday, January 19, 6:30 pm - GREAT19OA
 Peery's Egyptian Theater, Ogden

Wednesday, January 21, 11:30 am - GREAT21LD
 Library Center Theatre, Park City

Wednesday, January 21, 9:00 pm - GREAT21WN
 Tower Theatre, SLC

Friday, January 23, 8:00 pm - GREAT23RN
 Racquet Club, Park City



Humpday

DIRECTOR/SCREENWRITER: Lynn Shelton
U.S.A., 2009, 92 min., color

It's been a decade since Ben and Andrew were the bad boys of their college campus. Ben has settled down and found a job, wife, and home. Andrew took the alternate route as a vagabond artist, skipping the globe from Chiapas to Cambodia. When Andrew shows up, unannounced, on Ben's doorstep, they easily fall back into their old dynamic of heterosexual one-upmanship. After a night of perfunctory carousing, the two find themselves locked in a mutual dare: to enter an amateur porn contest. But what kind of boundary-breaking porn can two dudes make? After the booze and "big talk" run out, only one idea remains—they will have sex together...on camera. It's not gay; it's beyond gay. It's not porn; it's an art project. But how will it work? And more importantly, who will tell Anna, Ben's wife?

Judging by writer and director Lynn Shelton, it takes a talented woman to unearth the biggest ironies in the male ego. *Humpday* is a buddy movie gone wild. Shelton expertly mines this clever construct for every possible comedic and irreverent moment. The three lead actors deliver fine-tuned performances amidst postmodern patter and tight, crisp storytelling. Shelton's command of her craft shines brightest when our two gentlemen finally get down to the task at hand: creating a classic "wriggle in your seat" moment of truth. —JOHN COOPER

Pr: Lynn Shelton **CoP:** Jennifer Maas, Steven Schardt **Ca:** Ben Kasulke **Ed:** Nat Sanders **PrD:** Jasminka Vukcevic **Mu:** Vinny Smith **Principal Cast:** Mark Duplass, Joshua Leonard, Alycia Delmore, Lynn Shelton, Trina Willard

Friday, January 16, 12:15 pm - HUMPD16CD
 Eccles Theatre, Park City

Saturday, January 17, 8:30 am - HUMPD17RM
 Racquet Club, Park City

Saturday, January 17, 9:00 pm - HUMPD17WN
 Tower Theatre, SLC

Monday, January 19, 3:00 pm - HUMPD19SA
 Screening Room, Sundance Resort

Wednesday, January 21, 2:15 pm - HUMPD21RA
 Racquet Club, Park City

Friday, January 23, 5:15 pm - HUMPD23RE
 Racquet Club, Park City



Paper Heart

DIRECTOR: Nicholas Jasenovec

SCREENWRITERS: Nicholas Jasenovec, Charlyne Yi
U.S.A., 2008, 88 min., color

Charlyne Yi does not believe in love. Or so she says. At the very least, she doesn't believe in fairy-tale love or the Hollywood mythology, and her own experiences have made her—at minimum—a modern-day skeptic. But this inquiry into love and its present-day manifestations suggests she hasn't entirely given up hope.

As Yi and her friend (and director), Nicholas Jasenovec, together search for answers and advice, you get the idea that this new generation's cynicism isn't the whole story. And when she meets a man after her own heart...well, you can guess the rest. Yi, a Los Angeles-based artist and comedian, certainly has an interesting array of friends and acquaintances. They offer diverse views on modern romance, as well as various answers to the age-old question: does love really exist? But is this all for real? Is it fantasy? Or is it a just a filmmaker's quest?

This is a wonderfully imagined journey of one girl's search for love. This self-conscious and self-reflective film leads us all down a "rabbit hole" of emotion, hope, and confusion that give this poignant, funny, and intelligent film its...heart. Only people as aware and knowledgeable about their craft as Yi and Jasenovec can make a film as entertaining and absorbing as *Paper Heart*. —GEOFFREY GILMORE

ExP: Nicholas Jasenovec, Charlyne Yi **Pr:** Elise Salomon, Sandra Murillo **Ci:** Jay Hunter **Ed:** Ryan Brown **Mu:** Michael Cera, Charlyne Yi **So:** Devendra Cleary, Jacob Riehle **Principal Cast:** Charlyne Yi, Michael Cera, Jake Johnson

Preceded by **From Burger It Came**
U.S.A., 2008, 7 min., color
Director: Dominic Bisignano

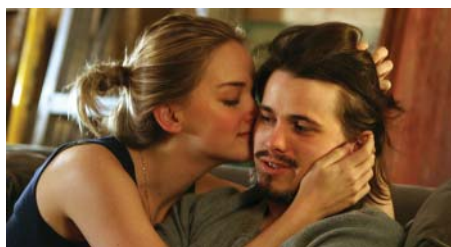
Saturday, January 17, 8:00 pm - PAPER17RN
Racquet Club, Park City

Monday, January 19, 2:30 pm - PAPER19LA
Library Center Theatre, Park City

Wednesday, January 21, 3:15 pm - PAPER21CA
Eccles Theatre, Park City

Friday, January 23, 11:30 pm - PAPER23PL
Prospector Square Theatre, Park City

Saturday, January 24, 6:00 pm - PAPER24BE
Broadway Centre Cinemas VI, SLC



Peter and Vandy

DIRECTOR/SCREENWRITER: Jay DiPietro

U.S.A., 2008, 85 min., color

All couples are defined by their collective experiences together. But if they could go back in time and look at those experiences again, would they be the same as they remember? Would those moments have the same meaning? Writer/director Jay DiPietro explores these questions in *Peter and Vandy*, a story about love with no beginning and no end.

Set in Manhattan, the story shifts back and forth in time, juxtaposing Peter and Vandy's romantic beginnings with the slow deterioration that follows. The way they bicker while trying to order takeout, or laugh too hard at a bad joke, reveals more about them than they can ever know in the moment. As the film jumps around, the contrast is jarring at times, enlightening at others, but it always enhances the viewing experience. By rearranging the pieces of the puzzle, the film gives each piece a different meaning and offers the viewer a new experience in reflecting on what it means to fall in—and out of—love.

Adapted from DiPietro's own acclaimed play, *Peter and Vandy's* successful transition to film is aided by masterful performances from the two lead actors. Jess Weixler and Jason Ritter sparkle and wither at just the right pitch, filling the screen with grace notes of subtlety and complexity. Playing with memory versus reality, as well as subtext versus surface meaning, DiPietro fashions a spellbinding story about love...that is not a love story. —TREVOR GROTH

ExP: Lawrence Levine, Amanda Gruss **Pr:** Peter Sterling, Austin Stark, Benji Kohn, Bingo Gubelmann **CoP:** Matthew Parker, Carly Hugo **Ed:** Frank G. DeMarco **Ca:** Calleri Casting **Principal Cast:** Jason Ritter, Jess Weixler, Jesse L. Martin, Tracie Thoms

Preceded by **John and Karen**
United Kingdom, 2007, 4 min., color
Director: Matthew Walker

Monday, January 19, 8:00 pm - PETER19RN
Racquet Club, Park City

Tuesday, January 20, 11:30 am - PETER20PD
Prospector Square Theatre, Park City

Thursday, January 22, 8:30 am - PETER22RM
Racquet Club, Park City

Friday, January 23, 3:15 pm - PETER23CA
Eccles Theatre, Park City

Saturday, January 24, 12:00 pm - PETER24BD
Broadway Centre Cinemas VI, SLC



Push: Based on the novel by Sapphire

DIRECTOR: Lee Daniels

SCREENWRITER: Damien Paul

U.S.A., 2008, 105 min., color

With sheer audacity and utter authenticity, director Lee Daniels tackles *Push: Based on the novel by Sapphire* and creates an unforgettable film that sets a new standard for cinema of its kind.

Precious Jones (Gabourey Sidibe) is a high-school girl with nothing working in her favor. She is pregnant with her father's child—for the second time. She can't read or write, and her schoolmates tease her for being fat. Her home life is a horror, ruled by a mother (Mo'Nique) who keeps her imprisoned both emotionally and physically. Precious's instincts tell her one thing: if she's ever going to break from the chains of ignorance, she will have to dig deeply into her own resources.

Don't be misled—*Push* is not a film wallowing in the stillness of depression; instead, it vibrates with the kind of energy derived only from anger and hope. The entire cast is amazing; they carry out a firestorm of raw emotion. Daniels has drawn from them inimitable performances that will rivet you to your seat and leave you too shocked to breathe. If you passed Precious on the street, you probably wouldn't notice her. But when her story is revealed, as Daniels does in this courageous film, you are left with an indelible image of a young woman who—with creativity, humor, and ferocity—finds the strength to turn her life around. —JOHN COOPER

ExP: Lisa Cortes, Tom Heller **Pr:** Lee Daniels, Sarah Siegel-Magness, Gary Magness **CoP:** Mark G. Mathis **AsP:** Asger Hussain **Ci:** Andrew Dunn **Ed:** Joe Klotz **Principal Cast:** Gabourey Sidibe, Paula Patton, Mo'Nique, Mariah Carey, Sherri Shepherd, Lenny Kravitz

Friday, January 16, 8:00 pm - PUSHH16RN
Racquet Club, Park City

Saturday, January 17, noon - PUSHH17BD
Broadway Centre Cinemas VI, SLC

Tuesday, January 20, 3:15 pm - PUSHH20CA
Eccles Theatre, Park City

Wednesday, January 21, 11:30 pm - PUSHH21PL
Prospector Square Theatre, Park City

Friday, January 23, 2:15 pm - PUSHH23RA
Racquet Club, Park City

U.S. DRAMATIC COMPETITION



Sin Nombre

DIRECTOR/SCREENWRITER: Cary Joji Fukunaga
U.S.A./Mexico, 2008, 96 min., color
 Spanish with English subtitles

It's almost impossible to believe that *Sin Nombre* is Cary Joji Fukunaga's feature debut; its storytelling is so accomplished, its visual style so crisp, and its heightened naturalism and performances so textured. A social-political thriller in the tradition of American film noir, *Sin Nombre* is set on the border, where Mexico becomes the crucible and the fearsome gangs of today's Mexican countryside, the gauntlet, to freedom.

The stories of Sayra, a teenager living in Honduras and hungering for a brighter future, and teen gang members Smiley and Casper, for whom the Mara Salvatrucha is nearly their entire universe, become interlaced on the train to the border, a journey that will determine the future of their lives. Young Casper is already a wary veteran of the "Mara," and his new recruit is the 12-year-old Smiley, full of bravado and looking for status. The two run afoul of the everyday violence that penetrates their world and find themselves fellow passengers with Sayra on a States-bound freight, hugging the rooftop as their precarious journey unfolds.

At once a love story and a chase film, a thrill ride and a vision of an apocalyptic hell, *Sin Nombre* demonstrates Fukunaga's skill; he envelops us in a nightmare that is all too real for its inhabitants. *Sin Nombre* is a portrait of hope and desperation and announces the launching of a shining new filmmaking career. —GEOFFREY GILMORE

ExP: Gerardo Barrera, Pablo Cruz, Diego Luna, Gael Garcia Bernal **Pr:** Amy Kaufman **Ci:** Adriano Goldman **Ed:** Luis Carballar, Craig McKay **PrD:** Claudio "Pache" Contreras **Mu:** Marcelo Zarvos **Principal Cast:** Paulina Gaitan, Edgar Flores, Kristyan Ferrer, Tenoch Huerta Mejía, Diana García, Héctor Jiménez.

Sunday, January 18, 3:15 pm - SINNO18CA
 Eccles Theatre, Park City

Monday, January 19, 8:30 am - SINNO19RM
 Racquet Club, Park City

Wednesday, January 21, 8:30 pm - SINNO21PN
 Prospector Square Theatre, Park City

Thursday, January 22, 8:00 pm - SINNO22RN
 Racquet Club, Park City

Friday, January 23, 3:00 pm - SINNO23SA
 Screening Room, Sundance Resort



Taking Chance

DIRECTOR: Ross Katz
SCREENWRITERS: Lt. Col. Michael R. Strobl (ret.),
 Ross Katz
U.S.A., 2008, 85 min., color

You might presume that yet another film about the war in Iraq couldn't possibly reveal anything new; and that, regardless, you can anticipate its message from what is almost always a cleanly defined ideological point of view: Left or Right, pro- or antiwar, pro-administration or opposed. But you would be wrong. *Taking Chance* is, without question, one of the most powerful and vital films ever made about Iraq—or, for that matter, the military—and yet its potency comes not from melodramatic or political statements but simply from its reality and execution.

The true story of a Marine who volunteers to escort the remains of a 19-year-old killed in Iraq to his family in a small Wyoming town, the film is based on a book by Lieutenant Colonel Michael Strobl. It is in every sense a personal narrative, beautifully presented by first-time filmmaker Ross Katz—who was heretofore an accomplished producer and now makes a remarkable debut as a director.

Fueled by an outstanding performance by Kevin Bacon, *Taking Chance* is about respect, about death and sadness, about honor and the military fraternity, and about the American community during a time of tragedy. It is an extraordinary film from any perspective. —GEOFFREY GILMORE

ExP: Brad Krevoy, Cathy Wischner-Sola, Ross Katz **Pr:** Lori Keith Douglas **Ci:** Alar Kivilo **Ed:** Lee Percy, Brian A. Kates **Mu:** Marcelo Zarvos **Principal Cast:** Kevin Bacon

Friday, January 16, 5:15 pm - TAKIN16RE
 Racquet Club, Park City

Sunday, January 18, 3:30 pm - TAKIN18GA
 Rose Wagner Performing Arts Center, SLC

Monday, January 19, noon - TAKIN19SD
 Screening Room, Sundance Resort

Tuesday, January 20, 12:15 pm - TAKIN20CD
 Eccles Theatre, Park City

Wednesday, January 21, 8:30 am - TAKIN21PM
 Prospector Square Theatre, Park City

Saturday, January 24, 11:30 am - TAKIN24PD
 Prospector Square Theatre, Park City



Toe to Toe

DIRECTOR/SCREENWRITER: Emily Abt
U.S.A., 2008, 100 min., color

Emily Abt's emotionally powerful feature film, *Toe to Toe*, tells the story of a love/hate relationship between lacrosse mates Tosha and Jesse, two senior girls at a competitive Washington, D.C., prep school. Tosha is a fiercely determined African American scholarship student from Anacostia, one of Washington's poorest areas, while Jesse is a privileged, but troubled, white girl from Bethesda, who deals with promiscuous tendencies that pull her toward self-destruction. The two forge a close and genuine friendship on the field, but that bond is tested when the obstacles presented by societal circumstances threaten to tear them apart.

Abt draws penetrating performances from bright, young talents Louisa Krause (Jesse) and Sonequa Martin (Tosha). Together they craft a complex story rich with nuance and authenticity, avoiding predictability and challenging tired racial narratives. Inspired by the disturbing fact that interracial friendships end at age 14 for 87 percent of American teenagers, *Toe to Toe* is a powerful reminder of the transforming power of honesty and the way that those who test us often make us better. —SHARI FRILOT

ExP: Sarah Peter **Pr:** Emily Abt, Susan Leber **Ci:** Alan Jacobsen **Ed:** Jeff Marcello **PrD:** Tommaso Ortino **Com:** Ion Furjanic, Sanford Livingston **Principal Cast:** Louisa Krause, Sonequa Martin, Silvestre Rasuk, Leslie Uggams, Gaius Charles, Ally Walker

Friday, January 16, 3:15 pm - TOETO16CA
 Eccles Theatre, Park City

Saturday, January 17, 9:30 pm - TOETO17DN
 Redstone Cinemas, Kimball Junction

Sunday, January 18, 2:15 pm - TOETO18RA
 Racquet Club, Park City

Tuesday, January 20, 9:45 pm - TOETO20BN
 Broadway Centre Cinemas V, SLC

Wednesday, January 21, 5:30 pm - TOETO21PE
 Prospector Square Theatre, Park City

Friday, January 23, 11:30 pm - TOETO23LL
 Library Center Theatre, Park City

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.



211: Anna

DIRECTORS/SCREENWRITERS: Paolo Serbandini, Giovanna Massimetti

Italy, 2008, 89 min., color
Russian with English subtitles

Russia is the second-most-dangerous country in the world for journalists, after Iraq. The Russian Union of Journalists has recorded the names of its members killed in Russia since 1991. Anna Politkovskaya was number 211. Her assassination in 2006 was stunning in its simplicity: she was shot point blank in her apartment building in Moscow. Her murderer has never been identified, and it is widely assumed that her continuing coverage of the Russian government's brutality toward its own people, particularly in Chechnya, resulted in her death.

211: Anna weaves a story of modern Russia and a woman who passionately believed that the untold stories of everyday people were an unheralded history. As a journalist, she followed events heartbreaking in their cruelty, from the war in Chechnya to the siege of the Russian Parliament building to the death of hundreds of children during the Beslan school-hostage crisis. Her stark coverage brought her international recognition, as well as anonymous threats, poisoning attempts, and government reprisal. In the end, it brought death to her doorstep.

Combining interviews with her husband of many years, Russian TV anchor Alexander Politkovski, her children, and her newspaper colleagues with the writings of Politovskaya herself, Italian directors Paolo Serbandini and Giovanna Massimetti create an impressionistic portrait of a woman, a nation, and a people under siege. —CARA MERTES

Exp: Alessandro Papini **Pr:** Stefano Alpini
Ci: Vladimir Ivanov **Ed:** Vittorio De Felice, Gabriele Spinelli

Sunday, January 18, 3:15 pm - 211AN184A
Holiday Village Cinema IV, Park City

Monday, January 19, 11:30 pm - 211AN193L
Holiday Village Cinema III, Park City

Tuesday, January 20, 6:45 pm - 211AN20BE
Broadway Centre Cinemas V, SLC

Thursday, January 22, 5:30 pm - 211AN22LE
Library Center Theatre, Park City

Saturday, January 24, noon - 211AN24SD
Screening Room, Sundance Resort



Afghan Star

DIRECTOR: Havana Marking
Afghanistan/United Kingdom, 2008, 87 min., color
Afghan-Persian with English subtitles

After 30 years of Taliban and wartime rule, pop culture is creeping back into Afghanistan. Director Havana Marking has captured it in this inspired documentary, *Afghan Star*. An American Idol–type contest set in Afghanistan? What more intriguing inroad into a region usually represented in our news media by death and violence?

To understand the magnitude of this film, we must look at the facts—two-thousand contestants compete for a chance to be the next Afghan pop idol. Three of them are women. In an unheard-of precedent, all genders, ethnic groups, and age sectors are equal. More than one-third of the country watches the show and votes with text messages. For many, this represents their first encounter with any kind of democratic process.

Marking follows the dramatic stories of four of the contestants over three months, from regional auditions to the finals in Kabul. All is not safe for her subjects because they must actually risk their lives to sing. In a larger sense, we get a glimpse into the ongoing struggle of a country trying to segue into the modern world and the dangerous underpinnings its citizens must navigate. Though moving and inspiring, what is really brilliant about *Afghan Star* is that by observing a people's relationship to pop culture, we get a different, if not more human, look at this troubled part of the world.—JOHN COOPER

ExpP: Mike Lerner, Martin Herring, Saad Mohseni, Jahid Mohseni **Pr:** Havana Marking **AsP:** Sandra Whipham, Maxyne Franklin **Ci:** Phil Stebbing
Ed: Ash Jenkins

Preceded by **Theresa's Story**
United Kingdom, 2000, 5 min., color
Director: Maria Marshall

Friday, January 16, 6:15 pm - AFGHA164E
Holiday Village Cinema IV, Park City

Saturday, January 17, 3:45 pm - AFGHA17BA
Broadway Centre Cinemas V, SLC

Sunday, January 18, 8:30 am - AFGHA18LM
Library Center Theatre, Park City

Wednesday, January 21, 2:30 pm - AFGHA213A
Holiday Village Cinema III, Park City

Thursday, January 22, 6:30 pm - AFGHA22DE
Redstone Cinemas, Kimball Junction



Big River Man

DIRECTOR: John Maringouin
SCREENWRITERS: John Maringouin, Molly Lynch
U.S.A./United Kingdom, 2008, 94 min., color
English and Slovene with English subtitles

Who is the greatest swimmer of all time? Michael Phelps? Mark Spitz? If gold medals are your barometer, then maybe, but I'd like to see either of them drink two bottles of wine a day and still swim the length of the Amazon river.

This feat is attempted by Martin Strel, an endurance swimmer from Slovenia, who swims rivers—the Mississippi, the Danube, and the Yangtze to date—to highlight pollution in the world. In his fifties and rather overweight, his treacherous journey brings him face to face with many obstacles, including water predators, rapids, and toxic pollution. Spearheading the expedition is Strel's son and manager, who also becomes the film's narrator. As the days go by, Strel's physical fortitude is strained, along with his relationship with his son and his grip on reality. Part world-class sporting event, part circus sideshow, the film follows the colorful characters 3,375 miles over 66 days on history's longest, most perilous swim.

Director John Maringouin explicitly understands the many dimensions of Strel's journey and crafts an almost-expressionistic portrait of the event. Utilizing breathtaking and intimate cinematography, he captures the journey along the Amazon and into the heart of Strel's darkness. *Big River Man* is a psychological thrill ride that works as both a humorous character study and an enlightening environmental message; it has to be seen to be believed.—TREVOR GROTH

CoDir: Molly Lynch **ExpP:** Olivia Newton-John **Pr:** Maria Florio, Molly Lynch, John Maringouin, Kevin Ragsdale, Molly Hassell **Ci:** John Maringouin **Ed:** John Maringouin, Molly Lynch **Mu:** Rich Ragsdale

Preceded by **My Surfing Lucifer**
Switzerland/U.S.A., 2008, 9 min., color
Director: Kenneth Anger

Friday, January 16, 3:15 pm - BIGR164A
Holiday Village Cinema IV, Park City

Saturday, January 17, midnight - BIGR174L
Holiday Village Cinema IV, Park City

Monday, January 19, 6:00 pm - BIGR19BE
Broadway Centre Cinemas VI, SLC

Thursday, January 22, 5:30 pm - BIGR22PE
Prospector Square Theatre, Park City



Burma VJ

DIRECTOR: Anders Ostergaard
SCREENWRITERS: Anders Ostergaard, Jan Krogsgaard
Denmark, 2008, 85 min., color
English and Burmese with English subtitles

Armed with pocket-sized video cameras, a tenacious band of Burmese reporters face down death to expose the repressive regime controlling their country.

In 2007, after decades of self-imposed silence, Burma became headline news across the globe when peaceful Buddhist monks led a massive rebellion. More than 100,000 people took to the streets protesting a cruel dictatorship that has held the country hostage for more than 40 years. Foreign news crews were banned, the Internet was shut down, and Burma was closed to the outside world. So how did we witness these events? Enter the Democratic Voice of Burma (DVB), aka the Burma VJs.

Compiled from the shaky handheld footage of the DVB, acclaimed filmmaker Anders Ostergaard's *Burma VJ* pulls us into the heat of the moment as the VJs themselves become the target of the Burmese government. Their tactical leader, code-named Joshua, oversees operations from a safe hiding place in Thailand. Via clandestine phone calls, Joshua dispenses his posse of video warriors, who covertly film the abuses in their country, then smuggle their footage across the border into Thailand. Joshua ships the footage to Norway, where it is broadcast back to Burma and the world via satellite.

Burma VJ plays like a thriller, all the more scary because it is true.—DAVID COURIER

ExpP/Pr: Lise Lense-Møller **CoP:** Fredrik Gertten, Torstein Nyboe **Ci:** Simon Plum **Ed:** Janus Billeskov Jansen **So:** Conny Malmqvist

Preceded by **Lies**
Sweden, 2008, 13 min., color
Director: Jonas Odell

Saturday, January 17, 11:30 am - BURMA173D
Holiday Village Cinema III, Park City

Saturday, January 17, 9:00 pm - BURMA17SN
Screening Room, Sundance Resort

Sunday, January 18, 11:30 pm - BURMA18PL
Prospector Square Theatre, Park City

Wednesday, January 21, 9:45 pm - BURMA21BN
Broadway Centre Cinemas V, SLC

Thursday, January 22, 9:15 pm - BURMA224N
Holiday Village Cinema IV, Park City



The End of the Line

DIRECTOR: Rupert Murray
SCREENWRITER: Charles Clover
United Kingdom, 2008, 90 min., color

Sound the global alarm. Scientists predict that if we continue fishing at the current rate, the planet will run out of seafood by 2048 with catastrophic consequences. Based on the book by Charles Clover, *The End of the Line* explores the devastating effect that overfishing is having on fish stocks and the health of our oceans.

With Clover as his guide, Sundance veteran Rupert Murray (*Unknown White Male*) crisscrosses the globe, examining what is causing the dilemma and what can be done to solve it. Industrial fishing began in the 1950s. High-tech fisheries now trawl the oceans with nets the size of football fields. Species cannot survive at the rate they are being removed from the sea. Add in cofactors of decades of bad science, corporate greed, small-minded governments, and escalating consumer demand, and we're left with a crisis of epic proportions. Ninety percent of the big fish in our oceans are now gone.

Murray interweaves glorious footage from both underwater and above with shocking scientific testimony to paint a vivid and alarming profile of the state of the sea. The ultimate power of *The End of the Line* is that it moves beyond doomsday rhetoric to proffer real solutions. Chillingly topical, *The End of the Line* drives home the message: the clock is ticking, and the time to act is now.

—DAVID COURIER

ExP: Christopher Hird, Jess Search **Pr:** Claire Lewis, George Duffield **Ed:** Claire Ferguson
Cons: Charles Clover

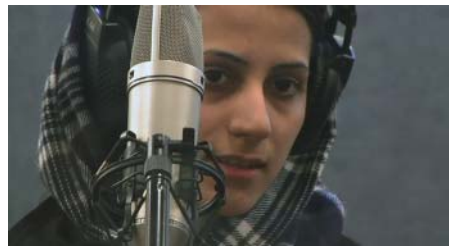
Monday, January 19, 12:15 pm - ENDOF194D
Holiday Village Cinema IV, Park City

Tuesday, January 20, 11:30 am - ENDOF20LD
Library Center Theatre, Park City

Wednesday, January 21, 9:00 pm - ENDOF21SN
Screening Room, Sundance Resort

Thursday, January 22, 5:30 pm - ENDOF223E
Holiday Village Cinema III, Park City

Friday, January 23, 6:45 pm - ENDOF23BE
Broadway Centre Cinemas V, SLC



The Glass House

DIRECTOR/CINEMATOGRAPHER/EDITOR: Hamid Rahmadian
SCREENWRITER: Melissa Hibbard
U.S.A./Iran, 2008, 92 min., color
Farsi with English subtitles

The Glass House skillfully examines the mostly hidden lives of young women, teetering on the fringes of Iranian society in modern Tehran. Marginalized by their families, these women have found a saving grace in a day center formed by an Iranian expatriate. Marjaneh Halati opened the center to give downtrodden young women a voice, thus empowering them with the life skills they need to succeed on their own. Many of these teens previously spent time in a jail, hospital, or state home because they had no other options.

Sussan is 20 years old and suffers from memory loss and a stutter as a result of a blow to the head either from her *sigheh* (temporary husband) or her abusive brother. Mitra is learning how to avoid confrontation with her father, who takes out his frustration on his 16-year-old daughter. Nazila, 19, finds an outlet for her anguish by recording as a rap singer, which is forbidden by law. The young women see Marjaneh as both a mother figure and a mentor and cherish her frequent visits from London.

In superb cinema vérité style spanning 18 months, *The Glass House* deftly portrays a spirit of hopefulness. These former victims are given the chance to express themselves and transform their difficult circumstances into new beginnings.—LISA VIOLA

Pr: Melissa Hibbard **Mu:** David Bergeaud
So: Paul Longstaffe, Christopher Harvengt
Ci: Hamid Rahmadian

Preceded by **Sister Wife**
U.S.A., 2008, 10 min., color
Director: Jill Orschel

Friday, January 16, 12:15 pm - GLASS164D
Holiday Village Cinema IV, Park City

Saturday, January 17, 8:30 am - GLASS17PM
Prospector Square Theatre, Park City

Saturday, January 17, 6:00 pm - GLASS17SE
Screening Room, Sundance Resort

Wednesday, January 21, 6:00 pm - GLASS21BE
Broadway Centre Cinemas VI, SLC

Friday, January 23, 9:15 pm - GLASS234N
Holiday Village Cinema IV, Park City



Kimjongilia

DIRECTOR: NC Heikin
France/U.S.A./South Korea, 2008, 75 min., color
English and Korean with English subtitles

North Korea is one of the world's most isolated nations. For almost 60 years, North Koreans have been governed by a totalitarian regime that controls almost all information entering and leaving the country. A cult of personality surrounds its two recent leaders: first, Kim Il Sung, and now his son, Kim Jong Il.

For Kim Jong Il's 46th birthday, a hybrid red begonia named *kimjongilia* was created, symbolizing wisdom, love, justice, and peace. This film draws its name from the rarefied flower and reveals the extraordinary stories told by survivors of North Korea's vast and largely hidden prison camps. Interviewed in South Korea, where they now live, their experiences are interspersed with archival footage of North Korean propaganda films and original scenes that illuminate the contours of daily life for a people whose every action is monitored and whose every thought could bring official retribution. It's a world where justice and peace are impossible.

First-time documentarian NC Heikin's background as a dancer and performance artist has influenced her approach to this stylish and deeply moving rendition of modern-day torture and the search for recovery. Far from being a litany of travails or a simple indictment of a government's actions, *Kimjongilia* is a totally original and ultimately inspiring consideration of the extremes human beings can suffer, and yet still hold out hope for a better future.

—CARA MERTES

CoP: Young-sun Cho, Su Kim **Ci:** Kyle Saylor **Ed:** Peterson Almeida, Mary Lampson **Mu:** Michael Gordon **An:** Wilhelm Ogterop

Preceded by **China's Wild West**
United Kingdom, 2008, 10 min., color
Director: Urszula Pontikos

Sunday, January 18, 12:15 pm - KIMJO184D
Holiday Village Cinema IV, Park City

Monday, January 19, 6:00 pm - KIMJO19SE
Screening Room, Sundance Resort

Wednesday, January 21, 11:30 am - KIMJO213D
Holiday Village Cinema III, Park City

Friday, January 23, 5:30 pm - KIMJO23PE
Prospector Square Theatre, Park City

Saturday, January 24, 1:30 pm - KIMJO24BD
Broadway Centre Cinemas IV, SLC

WORLD CINEMA DOCUMENTARY COMPETITION



Let's Make Money

DIRECTOR: Erwin Wagenhofer
Austria, 2008, 108 min., color
 German/French/Spanish/Dioulu/Tamil with English subtitles

Erwin Wagenhofer has crafted a momentous and chilling work of reportage in this documentary that maps and analyzes the contemporary global financial system.

Shuttled around the world in private limousines and welcomed to corporate offices atop gleaming towers, we are treated to a litany of explanations by people close to the action, outlining how the financial world works and where it stands. It is unsurprising for many to learn that capitalism is ruthless. More alarming is the degree to which the financial (ad)ventures of an unaccountable and often-invisible few are facilitated by public policies and monies and arcane schemes that drain vast quantities of wealth away from civilizations into private hands.

In settings ranging from India to Austria, from Burkina Faso to Washington, D.C., the legacies of decades of relaxed credit, deregulation of markets, and privatization of public facilities are illustrated by concrete examples so bizarre, outsized, and chilling that you'd expect to find them in a science-fiction movie rather than a documentary. The testimonies of economic theorists, proponents of offshore tax havens, and even one "economic hit man" combine to create a portrait of high stakes and shortsightedness, with war, mass migration, and ecological disaster as only a few of the downsides.

Viewed in such volatile economic times as these, this prescient, shocking, and expertly crafted primer will spark many urgent debates.—SHANNON KELLEY

Ed: Paul M. Sedlacek **Mu:** Helmut Neugebauer **So:** Lisa Ganser **Cons:** Corinna Milborn **AD:** Lisa Ganser

Saturday, January 17, 3:15 pm - LETSM174A
 Holiday Village Cinema IV, Park City

Sunday, January 18, 8:30 am - LETSM183M
 Holiday Village Cinema III, Park City

Sunday, January 18, 10:30 pm - LETSM188BN
 Broadway Centre Cinemas IV, SLC

Friday, January 23, 8:30 pm - LETSM23PN
 Prospector Square Theatre, Park City



Nollywood Babylon

DIRECTORS/SCREENWRITERS: Ben Addelman, Samir Mallal
Canada, 2008, 75 min., color

Hasta la vista, Hollywood! Welcome to the wild, and wacky world of Nollywood, Nigeria's explosive homegrown movie industry, where Jesus and voodoo vie for screen time.

Lancelot Oduwa Imasuen, known in Lagos as "Da Governor," is one of the most influential men in Nollywood, a term coined in the early '90s for the world's fastest-growing national cinema, surpassed only by its American and Indian counterparts. Undeterred by minuscule budgets, Da Governor is one of a cadre of resourceful filmmakers creating a garish, imaginative, and wildly popular form of B-movie that has frenzied fans begging for more. Among the bustling stalls of Lagos's Idumato market, films are sold, and budding stars are born. Creating stories that explore the growing battle between traditional mysticism and modern culture, good versus evil, and witchcraft and Christianity, Nollywood auteurs have mastered a down-and-dirty, straight-to-video production formula that has become the industry standard in a country plagued by poverty. Nollywood is tapping a national identity where proud Africans are telling their own stories to a public hungry to see their lives on screen.

Peppered with outrageously juicy movie clips and buoyed by a rousing score that fuses Afropop and traditional sounds, *Nollywood Babylon* celebrates the distinctive power of Nigerian cinema as it marvels in the magic of movies.—DAVID COURIER

EXP: Galile Marion-Gauvin, Marcel Jean, Ravida Din
Pr: Ben Addelman, Samir Mallal, Adam Symansky
Ed: Annie Ilkow **Mu:** Olivier Alary

Friday, January 16, 6:00 pm - NOLLY16SE
 Screening Room, Sundance Resort

Monday, January 19, 6:15 pm - NOLLY194E
 Holiday Village Cinema IV, Park City

Thursday, January 22, 10:30 pm - NOLLY22BN
 Broadway Centre Cinemas IV, SLC

Friday, January 23, 11:30 pm - NOLLY233L
 Holiday Village Cinema III, Park City

Saturday, January 24, 2:30 pm - NOLLY24PA
 Prospector Square Theatre, Park City



Old Partner

DIRECTOR/SCREENWRITER: Chung-ryoul Lee
South Korea, 2008, 75 min., color
 Korean with English subtitles

Until one has loved an animal, a part of one's soul remains unawakened. — Anatole France

In a remote, verdant valley in South Korea, old Mr. and Mrs. Lee live on a farm with their rickety ox. For 40 years, the animal has served them faithfully—hauling untold firewood loads and dragging the plow through fertile fields. A gently unfolding meditation on the cycle of life, *Old Partner* playfully and poetically tells the story of the ineffable bond between Mr. Lee and his ox as their lives wind down in tandem.

Rain or shine, hunched and gnarled, Mr. Lee tills, weeds, and harvests, often crouching on all fours like the ox that never leaves his side. The camera lingering intimately on the ox's kind eyes and creaky bones allows us to sense the depth of this sentient being's loyalty as he carts Mr. Lee to town at a snail's pace. In return, Mr. Lee collects special fodder by hand and refuses to spray insecticides for fear of poisoning his beloved beast. Meanwhile, the cheeky Greek chorus, Mrs. Lee, complains incessantly from the peanut gallery. This traditional life and this ox will be her undoing!

A charming, heartbreaking, existential buddy tale, *Old Partner* conveys the almost mystical inextricability of humans and nature. As laconic Mr. Lee intones, "The ox is my karma." —CAROLINE LIBRESCO

Pr: Young-jae Goh **Ci:** Jae-woo Ji **Ed:** Chung-ryoul Lee **Mu:** Hoon Heo, So-yun Min **Li:** Jin-young Yang

Preceded by **A Film from My Parish – 6 Farms** – Ireland, 2008, 7 min., color
 Director: Tony Donoghue

Friday, January 16, 9:45 pm - OLDPA16BN
 Broadway Centre Cinemas V, SLC

Sunday, January 18, 8:30 pm - OLDPA183N
 Holiday Village Cinema III, Park City

Monday, January 19, 8:30 am - OLDPA19LM
 Library Center Theatre, Park City

Thursday, January 22, 11:30 am - OLDPA22PD
 Prospector Square Theatre, Park City



Prom Night in Mississippi

DIRECTOR/SCREENWRITER: Paul Saltzman
Canada, 2008, 90 min., color

In 1997, Academy Award-winning actor Morgan Freeman offered to pay for the senior prom at Charleston High School in Mississippi under one condition: the prom had to be racially integrated. His offer was ignored. In 2008, Freeman offered again. This time the school board accepted, and history was made. Charleston High School had its first-ever integrated prom—in 2008! Until then, blacks and whites had separate proms even though their classrooms have been integrated for decades.

Canadian filmmaker Paul Saltzman follows students, teachers, and parents in the lead-up to the big day. Freeman addresses the student body. Girls shop for dresses and get their hair done. Boys rent tuxedos and buy corsages. These seemingly inconsequential rites of passage suddenly become profound as the weight of history falls on teenage shoulders. We quickly learn that change does not come easily in this sleepy Delta town. Freeman's generosity fans the flames of racism—and racism in Charleston has a distinctly generational tinge. Some white parents forbid their children to attend the integrated prom and hold a separate white-only dance. "Billy Joe," an enlightened white senior, appears on camera in shadow, fearing his racist parents will disown him if they know his true feelings.

Prom Night In Mississippi captures a big moment in a small town, where hope finally blossoms in black, white, and a whole lot of taffeta.—DAVID COURIER

Pr: Paul Saltzman, Patricia Aquino **AsP:** Thabi Moyo, Paul Hay **Ci:** Bongo, Don Warren, Paul Saltzman **Ed:** Kevin Schjerning, Stephen Philipson, David Ransley **So:** Corey Easley **Cons:** Tom Schlesinger

Preceded by **SUSPENDED**
U.S.A., 2009, 9 min., color
Director: Kimi Takesue

Saturday, January 17, 8:30 pm - PROMN173N
Holiday Village Cinema III, Park City

Sunday, January 18, 11:30 am - PROMN183D
Holiday Village Cinema III, Park City

Monday, January 19, 9:45 pm - PROMN19GN
Rose Wagner Performing Arts Center, SLC

Thursday, January 22, 11:30 pm - PROMN22LL
Library Center Theatre, Park City



The Queen and I Drottningen och Jag

DIRECTOR: Nahid Persson Sarvestani
Sweden, 2008, 90 min., color
Farsi/Swedish with English subtitles

When Nahid Persson Sarvestani, an Iranian exile, set out to make a documentary about Farrah, the wife of the shah of Iran, she expected to encounter her opposite. As a child, Persson Sarvestani had lived in dire poverty, watching Farrah's wedding as if it were a fairy tale. As a teenager, she joined the Communist faction of Khomeini's revolution that deposed the shah, sending him and his family volleying from country to country. When Khomeini betrayed his promise for democracy, imposing more violent measures than the shah had, Persson Sarvestani was also forced to flee. Thirty years later, she needs key questions answered and goes directly to the source. Surprisingly, Queen Farrah welcomes her as a fellow refugee from their beloved homeland, granting unprecedented access. Over the next year and a half, Persson Sarvestani enters the queen's world, planning to challenge the shah's ideology; instead, she must rethink her own.

When Persson Sarvestani's prior opposition to the shah surfaces, the queen shuts down filming. Yet, in the struggle to understand each other's experiences, an unlikely friendship has blossomed. Confronting Farrah about the shah's repression has become not only a political conflict but a personal one, and Persson Sarvestani's objectivity is shaken.

In this gripping, poignant consideration of subjectivity as truth, we learn that people write history. And can also heal it. *The Queen and I* couldn't be more relevant as we reach across our own political aisles.—CAROLINE LIBRESCO

AsP: Christine Milrod **Ci:** Bjorn Schaller **CC:** Jeff James **Pub:** Sara Vahabi **PProd:** Kevin Heart, Bridget Heart

Saturday, January 17, 6:15 pm - QUEEN174E
Holiday Village Cinema IV, Park City

Sunday, January 18, 8:30 am - QUEEN18PM
Prospector Square Theatre, Park City

Sunday, January 18, 6:45 pm - QUEEN18BE
Broadway Centre Cinemas V, SLC

Friday, January 23, 11:30 am - QUEEN23PD
Prospector Square Theatre, Park City



Quest for Honor

DIRECTOR: Mary Ann Smothers Bruni
Kurdistan/U.S.A., 2008, 60 min., color
Kurdish with English subtitles

"We were raised to believe in resistance, persistence, and confrontation. That's why I know I can handle anything." So says one of the women in *Quest for Honor*, a searing and necessary documentary about the still-prevalent practice of honor killings in the Kurdistan region in northern Iraq.

Kurds number more than 26 million and are believed to be the largest ethnic group in the world without their own country. Despite much progress politically and economically, honor killings are routinely cited as the major human-rights violation among Kurds. Since 1991, statistics suggest that more than 12,000 women, mostly between 13 and 18, have met a gruesome death at the hands of relatives, usually the men of the family, who are convinced the victim has impugned the family's honor.

The film centers on cases taken up by the Women's Media and Education Center in Sulaimaniyah, Kurdish Iraq. Texas-based photographer and author Mary Ann Smothers Bruni's film marks her evolution from still photographer to filmmaker. While the deaths themselves are shocking in their sheer brutality, perhaps more striking is the ease with which the men involved in the killings speak about their unforgiving attitudes toward the victims. Deeply disturbing, yet profoundly hopeful, in its belief that change in centuries-old attitudes is possible, *Quest for Honor* asks us to imagine a day when women everywhere can live in honor, and not fear for their lives.—CARA MERTES

Pr: Larry Taub, Frances Farenthold, Philip Knox Key **AsP:** Birusk Tugan, Katia Maguire **Ci:** Kristian Dane Lawing, Behzad Oliadonighi, Hemen Kaikai **Ed:** Deborah Dickson, Tim Smith, Gabriel Rhodes **TechSup:** Conan Chadbourne

Preceded by **Lessons from the Night**
Australia, 2008, 9 min., color
Director: Adrian Francis

Monday, January 19, 3:15 pm - QUEST194A
Holiday Village Cinema IV, Park City

Tuesday, January 20, 5:30 pm - QUEST20PE
Prospector Square Theatre, Park City

Friday, January 23, 10:30 pm - QUEST23BN
Broadway Centre Cinemas IV, SLC

Saturday, January 24, 12:15 pm - QUEST244D
Holiday Village Cinema IV, Park City

WORLD CINEMA DOCUMENTARY COMPETITION



Rough Aunties

DIRECTOR: Kim Longinotto
United Kingdom, 2008, 103 min., color
 Zulu with English subtitles

Jackie, Mildred, Eureka, Sdudla, and Thuli are the women behind Bobbi Bear, a nonprofit organization based in Durban, South Africa, that counsels sexually abused children and works to bring their abusers to justice. Born out of a recognition of cultural stigmas that discourage reporting abuse and inadequate methods of communicating with young victims, Bobbi Bear developed a method of letting children use teddy bears to explain their abuse. Since 1992, the multiracial staff has become the fearless and powerful voice for those victims who would otherwise continue to live in fear, powerless against their oppressors and ignored by the legal system.

Director Kim Longinotto (*The Day I Will Never Forget* screened at the 2003 Sundance Film Festival) adeptly and intimately follows Bobbi Bear staff in difficult direct sessions with children and consultations with family members, and on raids with authorities to arrest the perpetrators of these heinous acts. Facing tragedy daily as part of their advocacy work and, heartbreakingly for some, in their personal lives, the women draw strength from each other and find hope despite the suffering around them.

Equally as compassionate to the young victims as they are steadfast in their pursuit of justice, these five exceptional women have found themselves transformed by their mission into “rough aunties,” crossing barriers of race, culture, and socioeconomic status to become formidable agents of change in their community. —BASIL TSIKOS

Exp: Peter Dale **Pr:** Teddy Leifer, Paul Taylor
AsP: Rebecca Lloyd-Evans **Ed:** Ollie Huddleston
So: Mary Milton

Monday, January 19, 8:30 pm - ROUGH193N
 Holiday Village Cinema III, Park City

Tuesday, January 20, 11:30 pm - ROUGH20PL
 Prospector Square Theatre, Park City

Wednesday, January 21, 10:30 pm - ROUGH21BN
 Broadway Centre Cinemas IV, SLC

Saturday, January 24, 11:30 am - ROUGH243D
 Holiday Village Cinema III, Park City



Thriller in Manila

DIRECTOR/SCREENWRITER: John Dower
United Kingdom, 2008, 91 min., color

Joe Frazier and Muhammad Ali fought three times. Their first highly anticipated encounter was dubbed the “fight of the century” before either boxer entered the ring. But it was their third and final confrontation on October 1, 1975, in the Philippines, that cemented their rivalry as one of history’s greatest. By the late rounds, the fight had become “a contest of pure will” with both men on the verge of collapse. That moment—when a fight becomes more important than life and death—explains both the romance and the sickness of the sport. It wasn’t a fight for a belt; it was a war.

What’s remarkable about *Thriller in Manila* is how dramatically it conveys both the depths of this rivalry as well as the complex racial politics of the time. Using extensive archival footage and interviews (from cornermen in both camps, biographers, journalists, and Frazier himself), director John Dower tells the story from Frazier’s point of view, clearly finding in him not only an unsung hero but a counterpoint to Ali’s mystique. Though Ali famously disparaged all his opponents, Dower argues that his verbal taunting of Frazier was particularly vicious, racially charged, and a betrayal of their onetime friendship.

Thriller in Manila reminds us that to be captivated by a great sporting event is to be captivated by a great story. Surely this is both. —JOHN NEIN

Exp: John Smithson, Elinor Day **Pr:** John Dower
Ci: Stephen Sanden **Picture Editors:** Nicholas Packer, Kate Spankie

Preceded by **Ma Bar**
 Scotland/United Kingdom, 2008, 12 min., color
 Directors: Finlay Pretsell, Adrian McDowall

Friday, January 16, 8:30 pm - THRIL163N
 Holiday Village Cinema III, Park City

Saturday, January 17, 11:30 am - THRIL17PD
 Prospector Square Theatre, Park City

Saturday, January 17, 9:00 pm - THRIL17BN
 Broadway Centre Cinemas VI, SLC

Wednesday, January 21, midnight - THRIL214L
 Holiday Village Cinema IV, Park City



Tibet in Song

DIRECTOR/SCREENWRITER: Ngawang Choephel
Tibet, 2008, 82 min., color
 English and Tibetan with English subtitles

Too often an oversimplified mythology has been applied to discussions about Tibet and its history, which makes this compelling and erudite documentary especially welcome. Filmmaker Ngawang Choephel is the personification of the struggle to preserve Tibetan cultural identity, and his voyage and attempted documentation of Tibetan folk music and musicians represents an exploration of the realities of contemporary Tibet that is both dramatic and daring. Tibetans call their land “an ocean of music and dance,” yet despite centuries of history, there are only a handful of musicians and teachers left who can recount the meaning and importance of this identity.

Decades of occupation, and the institution of Chinese policies and law designed to silence the traditional voices of Tibet, have resulted in an insidious co-optation of this national heart and soul by Chinese-sponsored pop culture. In his efforts to preserve the authentic music of his land, filmmaker Choephel himself becomes a victim of this repression, which transforms this saga from merely a professional quest to an especially potent and impactful statement.

Bringing this story to life, including presenting the beauty of Tibetan song, makes this work both resonant and irresistible. Choephel is both an artist and a voice of resistance who deserves our undying respect. —GEOFFREY GILMORE

CoW: Tara Steele **Pr:** Ngawang Choephel
Ci: Hugh Walsh, Ngawang Choephel, Tim Bartlett, Carrie Lederer **Ed:** Kate Amend

Sunday, January 18, 6:15 pm - TIBET184E
 Holiday Village Cinema IV, Park City

Monday, January 19, 9:15 am - TIBET194M
 Holiday Village Cinema IV, Park City

Tuesday, January 20, 3:00 pm - TIBET20SA
 Screening Room, Sundance Resort

Thursday, January 22, 6:00 pm - TIBET22BE
 Broadway Centre Cinemas VI, SLC

Friday, January 23, 2:30 pm - TIBET23LA
 Library Center Theatre, 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.



Before Tomorrow **Le Jour Avant le Aendemain**

DIRECTORS: Madeline Piujuq Ivalu,
Marie-Hélène Cousineau

Canada, 2008, 93 min., color
Inuktitut with English subtitles

It's circa 1840 in the northernmost tundra of Inuit-land. In the Arctic Circle, some Inuit tribes still have never met any white people, although rumors circulate about what they might be like, where they come from, and why they are there.

As the Europeans encroach upon the territory and the Inuit clans go about their nomadic life, two elder women and a young boy go to an isolated island to perform the task of drying their clan's cache of fish in preparation for the long winter. The clan promises to fetch them after the fish are dried and before the water freezes over, but as the fall hunting season ends and they fail to return, something appears to have gone very wrong.

In their first feature, Madeline Piujuq Ivalu and Marie-Hélène Cousineau of the Arnait Video Collective base their film on the novel *For Morgendagen* by Danish writer Jørn Riel. They combine traditional Inuit storytelling traditions with European cinema techniques to portray a story of a grandmother and a grandson who fend for themselves after tragedy strikes their clan.

With stellar performances by Madeline Piujuq Ivalu as Ningiuq and Paul-Dylan Ivalu as Maniq, viewers experience the harshness of the tundra and the love of family in the most trying of times.
—N. BIRD RUNNINGWATER

Exp: Norman Cohn, Zacharias Kunuk **Ci:** Norman Cohn, Félix Lajeunesse **Ed:** Félix Lajeunesse, Marie-Hélène Cousineau, Norman Cohn, Louise Dugal
PrD: Susan Avingaq **Principal Cast:** Peter-Henry Arnatsiaq, Paul-Dylan Ivalu, Madeline Piujuq Ivalu, Mary Qulitalik, Tumasie Sivuarapik

Preceded by **Wet Season**
Singapore, 2007, 6 min., color
Directors: Michael Tay

Friday, January 16, noon - BEFOR16ED
Egyptian Theatre, Park City

Saturday, January 17, 6:30 pm - BEFOR17OA
Peery's Egyptian Theater, Ogden

Monday, January 19, 7:30 pm - BEFOR19BE
Broadway Centre Cinemas IV, SLC

Tuesday, January 20, 9:00 am - BEFOR20EM
Egyptian Theatre, Park City

Thursday, January 22, 6:15 pm - BEFOR224E
Holiday Village Cinema IV, Park City



Bronson

DIRECTOR: Nicolas Winding Refn
SCREENWRITERS: Norman Brock, Nicolas Winding Refn

United Kingdom, 2008, 92 min., color

Charlie Bronson, Britain's most violent prisoner and the antihero of Nicolas Winding Refn's tour de force, is a man with a calling. He just needed jail time to find it.

In 1974, Charlie robs a post office and draws a seven-year sentence. But stone walls do not a prison make. His "hotel room" becomes an incubator for his art, which is violence. Taking a perverse glee in fighting, he's sent to a mental institution, where, drugged and drooling, he still musters defiance. His eventual release is short lived, and he returns to jail. Placed in an art class, Charlie creates his masterpiece. It is not a painting.

Though based on a real person, *Bronson* is less a biopic than a virtuosic explosion of style. With twisted imagery, the music of Wagner and Pet Shop Boys, and a stunning performance by Tom Hardy, Winding Refn creates an aesthetic that is both complicit in Charlie's violence but also theatrical. Charlie narrates his own story before an audience, and the movie is just an extension of this burlesque staging. Our moral compass reeling, we're tempted to see him as an animal, but violence is simply the fullest expression of his identity. Overjoyed by his fame and ever-increasing capacity for harm, Charlie walks the cellblock beaming with pride. He has become somebody. He is—quite terrifyingly—the hero of his own story.—JOHN NEIN

Pr: Rupert Preston, Danny Hansford **Ci:** Larry Smith
Ed: Mat Newman **PrD:** Adrian Smith **Principal Cast:** Tom Hardy, Matt King, James Lance, Kelly Adams, Amanda Burton

Preceded by **2) Secret Machine**

Germany, 2009, 10 min., color
Director: Reynold Reynolds

Monday, January 19, 9:00 pm - BRONS19EN
Egyptian Theatre, Park City

Wednesday, January 21, 2:30 pm - BRONS21PA
Prospector Square Theatre, Park City

Thursday, January 22, 9:30 pm - BRONS22GN
Rose Wagner Performing Arts Center, SLC

Saturday, January 24, noon - BRONS24ED
Egyptian Theatre, Park City



Carmo, Hit the Road

DIRECTOR/SCREENWRITER: Murilo Pasta
Spain, 2008, 100 min., color
Spanish and Portuguese with English subtitles

No shrinking violet, Carmo, the freewheeling lead of this energetic film, packs a wallop of sass. Feeling suffocated by her small town, she hits the road on her mile-long legs, traipsing through untamed Brazilian border country. Barely dodging the minefield of sleazy thugs at her heels, she is rescued by an unlikely knight in shining armor, who comes out of nowhere. Unfortunately, the uncouth Marco, bound only by his wheelchair, is reluctant to include her in his own getaway plans. Carmo is determined to prove they can be partners in crime, and they set out together in Marco's dilapidated truck, over treacherous terrain, to find the desperados who have hijacked Marco's loot.

It's hard to tell what's more sizzling in this saucy adventure—the clashing chemistry between the two deliciously feisty leads or the dusty, but dazzling, South American landscape. With a comical and scandalous motley crew of characters, and an array of livewire cinematic gestures, Murilo Pasta's high-octane filmmaking refuels the classic road-trip genre. The thrill of taking a fly-by-the-seat-of-your-pants ride through jagged paradise is accelerated by the explosive pairing of two strangers who have found their match and together will continue to fight destiny tooth and nail. —CHRISTINE DAVILA

Exp: Roberto d'Ávila, Xavier Granada, Justyna Pawlak **Pr:** Elisa Alvares, Alberto Aranda, Xavier Granada, Grzegorz Hajdarowicz, Murray Lipnik **Ci:** Robbie Ryan **Ed:** Nacho Ruiz Capillas **Mu:** Zacarias M. de la Riva **Principal Cast:** Fele Martínez, Mariana Loureiro, Seu Jorge, Márcio Garcia, Paca Gabaldón, Rosi Campos

Friday, January 16, noon - CARMO16SD
Screening Room, Sundance Resort

Monday, January 19, 11:30 am - CARMO19ED
Egyptian Theatre, Park City

Tuesday, January 20, 10:30 pm - CARMO20BN
Broadway Centre Cinemas IV, SLC

Wednesday, January 21, 11:30 pm - CARMO213L
Holiday Village Cinema III, Park City

Friday, January 23, 9:00 pm - CARMO23EN
Egyptian Theatre, Park City



Cliente A French Gigolo

DIRECTOR/SCREENWRITER: Josiane Balasko
France, 2008, 104 min., color
French with English subtitles

French cinema has never been shy about depicting female desire. *Cliente*, Josiane Balasko's matter-of-fact comedy about the commodification of love, is no exception.

An elegant entrepreneur in her fifties, Judith unapologetically engages male escorts to minister to her sexual pleasure. When she answers Patrick's ad, she's charmed by the sensitive fellow in the classic suit; it's as if he stepped right out of the Nouvelle Vague films of her youth. But from the get-go, things with this good-natured gent aren't as efficient as with other lovers. Not only is he unable to sustain an erection on their second date, but power dynamics and his private life begin to muddy their arrangement.

At home in the Paris projects, Patrick is buckling under pressure to support a gaggle of demanding relatives, including his adorable wife, Fanny, who's getting wise to his secret financial scheme. And just as you think they'll be propelled onto predictable paths befitting characters in a less-playful, less-astute story, Judith, Patrick, and Fanny veer into murky emotional terrain, reluctantly getting tangled in a bittersweet triangle.

Part bedroom farce, class melodrama, and feminist foray, *Cliente* is elevated by the superb performances of Eric Caravaca and Nathalie Baye. It boldly illuminates the challenge of contemporary women to define satisfaction on their own terms—somewhere between autonomy and interdependence. —CAROLINE LIBRESCO

Pr: Cyril Colbeau-Justin **Ci:** Robert Alazraki
Ed: Marie De La Selle, Claudine Merlin **Mu:** Kore
Principal Cast: Nathalie Baye, Eric Caravaca, Isabelle Carré, Josiane Balasko

Tuesday, January 20, 6:00 pm - CLIEN20EE
Egyptian Theatre, Park City

Wednesday, January 21, 9:00 pm - CLIEN21BN
Broadway Centre Cinemas VI, SLC

Thursday, January 22, 9:00 am - CLIEN22EM
Egyptian Theatre, Park City

Saturday, January 24, 3:15 pm - CLIEN244A
Holiday Village Cinema IV, Park City



The Clone Returns Home Kurôn wa kokyô o mezasu

DIRECTOR/SCREENWRITER: Kanji Nakajima
Japan, 2008, 110 min., color
Japanese with English subtitles

In the tradition of *Solaris* and other deeply philosophical science-fiction works, *The Clone Returns Home* is art cinema at its best.

Kohei, a young astronaut, agrees to participate in an experimental cloning program that will “regenerate” his body and memory should he die. So when he’s killed during a space mission, scientists are able to regenerate his clone. But problems occur with its memory, which regresses to Kohei’s youth and the accidental death of his twin brother. Distressed, the clone flees the lab in search of his childhood home. Along the way, he finds his own lifeless body in a space suit. Mistaking it for his brother, he continues his journey carrying the body on his back.

Set somewhere between the near future and a dream, as if a figurative mist drifts through it, Kanji Nakajima’s first feature is distinguished by the metaphysical space it conjures. With each new incarnation of Kohei—his clone, his body, his soul, his twin—our literal sense of story gives way to a metaphysical one. With exceptional artistry (lyrical images, elegant moving masters, and evocative sound motifs), Nakajima explores identity, memory, and the ethical responsibilities of science. But, enriched by spiritual conceptions of life and death and the soul, the film’s emotional center and its poetry lie in these successive versions of Kohei, wandering in search of a home that no longer exists.
—JOHN NEIN

ExP: Wim Wenders **Pr:** Kiyoshi Inoue, Rie Yamamoto, Yoshiaki Tago **Ci:** Hideho Urata **PrD:** Takeo Kimura, Norifumi Ataka **Mu:** Yuta Yamashita **So:** Masaru Usui
Principal Cast: Mitsuhiro Oikawa, Eri Ishida, Hiromi Nagasaki

Saturday, January 17, noon - CLONE17ED
Egyptian Theatre, Park City

Sunday, January 18, 7:30 pm - CLONE18BE
Broadway Centre Cinemas IV, SLC

Tuesday, January 20, 8:30 pm - CLONE20LN
Library Center Theatre, Park City

Thursday, January 22, 11:30 pm - CLONE223L
Holiday Village Cinema III, Park City



Dada’s Dance

DIRECTOR: Zhang Yuan
SCREENWRITER: Li Xiaofeng
China, 2008, 92 min., color
Mandarin with English subtitles

Dada is the neighborhood coquette. She lives with her divorced mother, works at a pool hall, and is a tease to the local men, including the boy next door, Zhao, who has a crush on her. One morning she catches him spying on her as she dances, but she continues to flirt with him. Her mother’s lecherous new boyfriend also has eyes for her. But when she spurns his advances, he reveals that she’s adopted. Hastily packing her bag, Dada heads out of town with Zhao in search of her birth mother.

Picking up on many of the themes that have fascinated him over the course of his career, Zhang Yuan (*Little Red Flowers* screened at the 2006 Sundance Film Festival) returns with a stylized rite-of-passage story that reflects broadly on contemporary love, disaffected youth, and existential malaise. As always, Zhang’s stylization is distinctive—here most notably in the sensual imagery, eclectic music, and nocturnal motif that seems to swallow his characters even in the daytime. Dada inhabits a world of obscurity and ambivalence, where life has no gravity. Though Zhao takes her to the adoption center, she laughs and runs off. She’s unable to take anything seriously, even Zhao who truly loves her. Although she shows outward signs of maturity, we’re left to wonder whether the dance has really changed.—JOHN NEIN

Ci: Zhang Jian **Ed:** Wu Yixiang, Jacopo Quadri
ArD: Pang Chao **Mu:** Andrea Guerra **So:** Shi Baofeng
Principal Cast: Li Xinyun, Li Xiaofeng, Gai Ge, Chen Jun

Preceded by **The Stronger**
United Kingdom, 2007, 10 min., b/w
Director: Lia Williams

Friday, January 16, 6:00 pm - DADAS16WE
Tower Theatre, SLC

Sunday, January 18, 6:00 pm - DADAS18EE
Egyptian Theatre, Park City

Tuesday, January 20, 9:00 am - DADAS20TM
Temple Theatre, Park City

Friday, January 23, 3:00 pm - DADAS23EA
Egyptian Theatre, Park City



An Education

DIRECTOR: Lone Scherfig
SCREENWRITER: Nick Hornby
United Kingdom, 2008, 95 min., color

The 1960s were a time of change. So is life when you are 16. That combination propels *An Education*, set in London in 1961, and makes it an unforgettable coming-of-age story.

Attractive, bright, 16-year-old Jenny is stifled by the tedium of adolescent routine; she can’t wait for adult life to begin. One rainy day her suburban existence is upended by the arrival of a much older suitor, David. Urbane and witty, David instantly charms Jenny and introduces her to a glittering new world of classical concerts, art auctions, smoky bars, and late-night suppers with his attractive friends. He replaces Jenny’s traditional education with his own more-dangerous version. Just as the family’s long-held dream of getting their brilliant daughter into Oxford has seemed within reach, Jenny is tempted by another kind of life. Will David be the making of Jenny, or her undoing?

Every so often a performance comes along that is so captivating that it becomes an instant classic. Carey Mulligan’s enchanting performance as Jenny is one of them. Channeling the spirit of a young Holly Golightly, she makes Jenny’s character blossom on screen from a girl into a woman, and transforms herself from an actor into a star. Director Lone Scherfig’s complete understanding of Nick Hornby’s extraordinary script brings its many dimensions to vivid life.—TREVOR GROTH

ExP: Wendy Japhet **Pr:** Finola Dwyer, Amanda Posey
Ci: John De Borman **Ed:** Barney Pilling **Principal Cast:** Peter Sarsgaard, Carey Mulligan, Alfred Molina, Emma Thompson **Ca:** Lucy Bevan

Sunday, January 18, 3:00 pm - EDUCA18EA
Egyptian Theatre, Park City

Tuesday, January 20, 9:30 pm - EDUCA20GN
Rose Wagner Performing Arts Center, SLC

Thursday, January 22, 8:30 pm - EDUCA22PN
Prospector Square Theatre, Park City

Friday, January 23, 6:30 pm - EDUCA23OA
Peery’s Egyptian Theater, Ogden

Saturday, January 24, 9:00 am - EDUCA24EM
Egyptian Theatre, Park City

WORLD CINEMA DRAMATIC COMPETITION



Five Minutes of Heaven

DIRECTOR: Oliver Hirschbiegel
SCREENWRITER: Guy Hibbert
 United Kingdom/Ireland, 2009, 90 min., color

The idea of reconciliation between two men from opposite sides of a life-and-death struggle is perhaps impossible or even incredibly naïve. *Five Minutes of Heaven*, a film that tracks the lives of two men from the same town but different sides of the Irish political divide, is unlike any other on this subject. One man, Alistair, is a killer; the other, Joe, is the brother of the man he killed. One feels he dare not ask for forgiveness; the other feels incapable of giving it.

And so the scene is set in this masterfully conceived drama, written by Guy Hibbert (*Omagh*) and perfectly directed by German filmmaker Oliver Hirschbiegel. The leads are Liam Neeson and James Nesbitt, and they are both superb. But the film's careful construction is what transforms this from predictable to transcendent. This isn't a work of expiation or guilt; neither does it seek a simplistically dramatic finale. It is, like its subject, the portrait of a process; and the hatred and trauma that are its foundation are such that their genesis took years.

Five Minutes of Heaven is replete with an almost-exquisite sensitivity and quest for understanding. It is perhaps impossible to erase the past, but we are better off for encountering it with the kind of passion and insight emanating from a true work of art.—GEOFFREY GILMORE

ExP: Paul Trijbits, Francois Ivernel, Cameron McCracken, Ed Guiney, Andrew Lowe **Pr:** Eoin O'Callaghan **Ci:** Ruairi O'Brien **Ed:** Hans Funck **PrD:** Mark Lowry **Principal Cast:** Liam Neeson, James Nesbitt, Anamaria Marinca

Monday, January 19, 6:30 pm - FIVEM19EE
 Egyptian Theatre, Park City

Wednesday, January 21, midnight - FIVEM21EL
 Egyptian Theatre, Park City

Friday, January 23, 9:00 pm - FIVEM23WN
 Tower Theatre, SLC

Saturday, January 24, 2:15 pm - FIVEM24LA
 Library Center Theatre, Park City



Heart of Time Corazón del Tiempo

DIRECTOR: Alberto Cortés
SCREENWRITERS: Alberto Cortés, Hermann Bellinghausen
 Mexico, 2008, 90 min., color
 Spanish with English subtitles

In the picturesque Chiapas mountains, amidst a Zapatista village populated by free Indigenous Mayans, a beautiful young woman, Sonia, is coming of age. She is betrothed in the traditional manner to Miguel, a valuable young community leader she has known since childhood. Her future seems set until one day, as she meanders along a jungle path, she finds herself staring into the eyes of a handsome rebel fighter, Lieutenant Julio, and falls deeply in love. Sonia's revolution of the heart threatens the wills and convictions of everyone around her and puts the security of her community, and the entire insurgent army, in danger.

So begins director Alberto Cortés's extraordinary film, *Heart of Time*, a rare and intimate look into the heart of the Zapatista revolution in Chiapas, Mexico. Cortés crafts a unique approach to storytelling—a confident mix of romantic drama, Greek chorus, and political intrigue—to relate a multifaceted tale of an epic liberation struggle that spans centuries: from the age of slavery to today's era of digital media. As Cortés depicts, with striking authenticity, a community that is constantly reinventing the rules of tradition and revolution, he also reveals that the roots of struggle for political freedom are ultimately born out of the tangle of desires to live with a free heart.—SHARI FRILOT

Pr: Ana Solare, Alberto Cortés **Ci:** Marc Bellver **Ed:** Lucrecia Gutiérrez Maupomé, Alberto Cortés **PrD:** Ana Solares **Mu:** Descemer Bueno, Kelvis Ochoa **So:** Emilio Cortés **Principal Cast:** Rocío Barrios

Friday, January 16, 3:00 pm - HEART16SA
 Screening Room, Sundance Resort

Tuesday, January 20, 9:00 pm - HEART20EN
 Egyptian Theatre, Park City

Wednesday, January 21, 3:15 pm - HEART214A
 Holiday Village Cinema IV, Park City

Thursday, January 22, 3:15 pm - HEART224A
 Holiday Village Cinema IV, Park City

Friday, January 23, 9:00 pm - HEART23BN
 Broadway Centre Cinemas VI, SLC



Louise-Michel

DIRECTORS: Benoît Delépine, Gustave de Kervern
 France, 2008, 94 min., color
 French with English subtitles

Though times are tough, the women workers of a provincial toy factory are given new smocks to assure them of their company's stability. But they show up the next day to find the factory empty, its machinery and management nowhere to be seen. Now "redundant," they decide to pool their paltry compensation money toward a common goal, suggested by Louise: hire a hit man to kill the company's owner. Enter Michel, a paranoid security manager at a trailer park, who offers no credentials but has a formidable gun collection. Partners in crime, Louise and Michel work their way up the corporate food chain behind the factory closure.

Aptly dedicated to nineteenth-century French anarchist Louise Michel, this quixotic revenge comedy from Gustave de Kervern and Benoît Delépine, makers of the wildly-surreal *Avida*, tosses decorum aside as it joyfully sifts through the underlying perversion of life. Propelled by rebellious humor, cartoonlike inventiveness, and an indie rock soundtrack, it's also brutally dark. Michel, a killer who can't even shoot a dog, much less a person, resorts to using terminally ill patients to do his dirty work. Downtrodden, mildly retarded Louise traps live animals for food and—unable to afford booze—buys lighter fluid. They may set out for revenge against capitalism, but their real oppressor is nature itself, which has cruelly twisted them.—JOHN NEIN

ExP: Elisa Larriere **Pr:** Benoit Jaubert, Mathieu Kassovitz **CoP:** Benoît Delépine, Gustave Kervern **Ci:** Hughes Poulain **Ed:** Stéphane Elmadjian **So:** Guillaume Le Braz, Les Kouz **Principal Cast:** Yolande Moreau, Bouli Lanners

Preceded by **Cattle Call**
 Canada, 2008, 4 min., color
 Directors: Matthew Rankin, Mike Maryniuk

Saturday, January 17, 9:30 pm - LOUIS17ON
 Peery's Egyptian Theater, Ogden

Sunday, January 18, noon - LOUIS18ED
 Egyptian Theatre, Park City

Monday, January 19, 9:00 pm - LOUIS19WN
 Tower Theatre, SLC

Wednesday, January 21, 9:00 pm - LOUIS21EN
 Egyptian Theatre, Park City

Friday, January 23, midnight - LOUIS234L
 Holiday Village Cinema IV, Park City



Lulu and Jimi

DIRECTOR/SCREENWRITER: Oskar Roehler

Germany, 2007, 95 min., color
English and German with English subtitles

In 1950s Germany on a sunny afternoon in an amusement park, Lulu, a prized beauty from a well-heeled, white German family, meets Jimi, the impossibly handsome son of a damaged African American World War II veteran, and falls head over heels in love. Lulu's scheming mother, Gertrud, together with her secret lover, Schultz, the chauffeur, and a wicked old shrink, Von Oppeln, do all in their power to tear the two lovers apart, but the trio are only the first of many obstacles that will stand in the way of the couple's passion. Thus starts Oskar Roehler's dazzling feature film *Lulu and Jimi*, a stylish, musically infused romance that plays as hot and heavy as the chemistry between the interracial lovebirds.

Roehler crafts a colorful, magical world full of visual whimsy, revved up with a sizzling soundtrack of rock and roll, as Lulu and Jimi's love sweeps out the stale air of the 1950s. Actors Jennifer Decker and Ray Fearon turn in magnetic performances as Lulu and Jimi, a couple that fearlessly takes on the evil powers of a deeply bigoted society. Roehler's *Lulu and Jimi* is a sexy and exceedingly entertaining watch that aims to set hearts thumping and fingers snapping as you wait to see if love saves the day.
—SHARI FRILOT

Pr: Gabriela Sperl, Uwe Schott **Ci:** Wedigo von Schultendorff **Ed:** Bettina Böhler **PMg:** Marc Grewe
Principal Cast: Jennifer Decker, Ray Fearon, Katrin Sass, Udo Kier, Rolf Zacher, Ulrich Thomsen

Friday, January 16, 9:00 pm - LULUA16EN
Egyptian Theatre, Park City

Saturday, January 17, 10:30 pm - LULUA17BN
Broadway Centre Cinemas IV, SLC

Sunday, January 18, 9:00 am - LULUA18EM
Egyptian Theatre, Park City

Tuesday, January 20, 6:30 pm - LULUA20OA
Peery's Egyptian Theater, Ogden

Friday, January 23, 11:30 am - LULUA233D
Holiday Village Cinema III, Park City



The Maid La Nana

DIRECTOR: Sebastian Silva

SCREENWRITERS: Sebastian Silva, Pedro Peirano

Chile, 2008, 95 min., color
Spanish with English subtitles

After 23 years of service to the Valdes family, Raquel is comfortably ensconced in a vague existence between maid and her illusion that she is a family member. Her barely concealed bitterness and increased clashes with her employer's eldest daughter lead the family to think she is overworked. They hire more help, and, feeling usurped, Raquel begins to sabotage each new employee by resorting to childish antics, clinging to her ambiguous place within the family.

In his remarkably astute second feature, Sebastian Silva questions, without bias, a dusty remnant of class division—the common, Latin American, aristocratic tradition of serfdom. Within this complex dynamic, we are privy to the inner workings of a well-intentioned family's relationship with their servant—however endearingly the word is used. Silva wields his handheld camera like a magnifying glass, revealing Raquel's fenced-in fragility, and watching her evolve is truly touching. Astonishing in its intimacy, the film wrings awkward humor from the alienated Raquel's mind games. Only Lucy, last in the line of new maids, is able to nudge Raquel gently toward the momentous kick-start needed to rediscover herself.

Sebastian Silva's hungry curiosity to examine the intersection of social and personal forces produces a painful, yet satisfying, comedic drama that shakes up and humanizes an insidious system.
—CHRISTINE DAVILA

Exp: Gregorio Gonzales **AsP:** Edgar San Juan, Issa Guerra, Sebastian Sanchez, Atomica **Ci:** Sergio Armstrong **Ed:** Danielle Fillios **Mu:** Pedro Soubercaseaux **So:** Roberto Espinoza **Principal Cast:** Catalina Saavedra, Claudia Celedón, Mariana Loyola, Andrea García-Huidobro, Alejandro Goic, Agustín Silva

Saturday, January 17, 3:00 pm - MAIDD17EA
Egyptian Theatre, Park City

Sunday, January 18, 3:45 pm - MAIDD18BA
Broadway Centre Cinemas V, SLC

Tuesday, January 20, 9:15 am - MAIDD204M
Holiday Village Cinema IV, Park City

Friday, January 23, 6:00 pm - MAIDD23EE
Egyptian Theatre, Park City



One Day in a Life Un altro pianeta

DIRECTOR: Stefano Tummolini

SCREENWRITERS: Stefano Tummolini, Antonio Meerone

Italy, 2008, 82 min., color
Italian with English subtitles

A man, Salvatore, crosses a sand dune heading to the beach. The next instant the beauty of the sea and sky is revealed to him, as if a forecast of the possibilities that lie ahead. Salvatore cuts a striking figure in his bathing suit and becomes an instant lightning rod for others' curiosity. He exudes a bold presence, although his aloof exterior barely masks a lingering hurt from his past. The sun and sand do their part, helping separate him from the struggles of his everyday life and serving as a surreal backdrop for a peculiar menagerie of characters to enter his life.

Writer/director Stefano Tummolini tells a simple, yet beautiful, story that unfolds in a single day. He has assembled a perfect cast, playing characters drawn from every section of modern Italian society—old and young, gay and straight, rich and poor. On the beach, they find the perfect emotional equalizer for them to express themselves. Antonio Merone, as the complicated Salvatore, is excellent in his role.

As the sun lowers on the horizon, you realize Tummolini has accomplished something quite special: he has created a study of an ordinary day where an extraordinary thing happens—people are forced to slow down and become aware of the transformative pleasure of human contact.
—JOHN COOPER

Pr: Angelo Draicchio **Ci:** Raoul Torresi **Ed:** Bruno Sarandrea **Principal Cast:** Antonio Merone, Lucia Mascino

Preceded by **A'Mare**
United Kingdom, 2008, 15 min., color
Director: Martina Amati

Friday, January 16, 6:45 pm - ONEDA16BE
Broadway Centre Cinemas V, SLC

Sunday, January 18, 9:00 pm - ONEDA18EN
Egyptian Theatre, Park City

Wednesday, January 21, 9:00 am - ONEDA21EM
Egyptian Theatre, Park City

Friday, January 23, 2:30 pm - ONEDA233A
Holiday Village Cinema III, Park City

WORLD CINEMA DRAMATIC COMPETITION



Unmade Beds

DIRECTOR/SCREENWRITER: Alexis Dos Santos
United Kingdom, 2008, 92 min., color
 English/Spanish/French with English subtitles

With his startlingly visceral and original second feature, *Unmade Beds*, Alexis Dos Santos manifests an exuberant London where unbridled longing and zeal plunge nubile expats into lusty adventures and momentous encounters.

When wide-eyed Spaniard Axl comes to London on a quest for the father who abandoned him, he lands in the middle of a creative hotbed—an underground polyglot squat filled with colorful free spirits. Among them is Vera, a beautiful Belgian girl recently dumped by her boyfriend, who seeks to restore her faith in romantic destiny after meeting a charismatic stranger. As Axl and Vera separately pursue these bittersweet and elusive connections, they circle each other's orbits—their fates almost inevitably intertwined.

Alongside this lush story of youthful awakening, Dos Santos conjures a rhythmic stream-of-consciousness mood collage. Axl and Vera's world vibrates with visual and sonic energy. The palate of yellows, reds, and greens emits benevolent warmth as if to soften the blow of their tender aches. Surprising sound scapes and an effusive score aptly express the characters' mercurial interior states. Meanwhile slapstick moments and musical performances by fresh unknowns puncture the melancholy, buoying the film into irreverent whimsy. They may be slightly crumpled works in progress—like the unmade beds where they slumber—but Axl, Vera, and their friends are as vital as a crisp new day.—CAROLINE LIBRESCO

ExP: Peter Carlton, Lizzie Franke **Pr:** Soledad Gattipascual, Peter Ettedgui **Ci:** Jakob Ihre **Ed:** Olivier Bugge Coutte **PrD:** Kristian Milsted **So:** Tim Barker
Principal Cast: Deborah Francois, Fernando Tielve

Preceded by **This Is Her**
 New Zealand, 2008, 12 min., color
 Director: Katie Wolfe

Friday, January 16, 6:00 pm - UNMAD16EE
 Egyptian Theatre, Park City

Saturday, January 17, 12:45 pm - UNMAD17BD
 Broadway Centre Cinemas V, SLC

Tuesday, January 20, 8:30 am - UNMAD203M
 Holiday Village Cinema III, Park City

Thursday, January 22, 11:30 am - UNMAD22LD
 Library Center Theatre, Park City



Victoria Day

DIRECTOR/SCREENWRITER: David Bezmozgis
Canada, 2009, 82 min., color
 English and Russian with English subtitles

With the long Victoria Day weekend signaling the end of school, and the Stanley Cup playoffs afoot, the summer of 1988 arrives in Toronto. Ben Spector, a smart, sensitive kid from a Russian immigrant family, hits the Bob Dylan show with his buddies and runs into Jordan Chapman, the class prick and Ben's tormentor on the ice-hockey rink. Jordan is five dollars shy of a nice bag of weed, and Ben begrudgingly spots him the dough. But the next day, Jordan fails to show up at school or hockey practice. With days passing and Jordan's whereabouts a mystery, Ben finds himself in an uncomfortable predicament, especially when a romance with Jordan's sister tentatively blooms in the midst of the ordeal.

Director David Bezmozgis, a celebrated prose writer, imbues seemingly spartan interactions with emotional complexity. There's a palpable tenuousness lurking beneath scenes as Ben becomes preoccupied with Jordan's disappearance in a more existentially unsettling way than he can fully grasp. As his friends play Hacky Sack and set off fireworks, he's entering that unfamiliar, liminal state between adolescence and adulthood, where consciousness of human vulnerability begins to surface. Bezmozgis' ability to capture that disorientation, along with Ben's awkwardly emerging sexual desire, in such a vivid, subtle, and moving way is the mark of a masterful storyteller, whether wielding pen or camera.—JOHN NEIN/CAROLINE LIBRESCO

Pr: Michael McNamara, Judy Holm **Ci:** David Franco **Ed:** Rod Deogrades **PrD:** Peter Cosco
Principal Cast: Mark Rendall, Sergiy Kotelenets, Nataliya Alyexeyenko, Holly Deveaux, John Mavro, Scott Beaudin

Preceded by **Ten for Grandpa**
 Canada/U.S.A., 2008, 7 min., color
 Director: Doug Karr

Saturday, January 17, 6:00 pm - VICTO17EE
 Egyptian Theatre, Park City

Sunday, January 18, noon - VICTO18BD
 Broadway Centre Cinemas VI, SLC

Tuesday, January 20, 9:15 pm - VICTO204N
 Holiday Village Cinema IV, Park City

Wednesday, January 21, 3:00 pm - VICTO21SA
 Screening Room, Sundance Resort

Friday, January 23, 9:00 am - VICTO23EM
 Egyptian Theatre, Park City



Zion and His Brother zion ve'achiv

DIRECTOR/SCREENWRITER: Eran Merav
France/Israel, 2009, 84 min., color
 Hebrew with English subtitles

In a gritty neighborhood in Haifa, Israel, when cascading events drive an alienating wedge between inseparable brothers, their fierce loyalty is shaken and their interdependence fractured. First-time filmmaker Eran Merav's *Zion and His Brother* delivers sensitive insight into the dynamic of close siblings and the adolescent struggle to differentiate oneself from one's family.

With an absent father and a single mother consumed with paying bills and satisfying her boyfriend, tough, smoldering Meir has taken it upon himself to protect his gentle younger brother, Zion. He wheels Zion on his bike and holds his hand at the dentist; and when Zion reports that a schoolmate has stolen his coveted soccer sneakers, Meir handles the problem. But the reprisal spins out of control, and soon Zion understands he's complicit in a secret only he and Meir share. This terrible pressure and Meir's clashes with their mother's boyfriend propel Zion to risk his fraternal allegiance—and sense of security—for a survival mode of his own.

In this sensual, almost classical, coming-of-age drama, brought to life with powerful immediacy by Reuven Badalov, Ofer Hayoun, and the always-mesmerizing Ronit Elkabetz (*The Band's Visit*), Merav tenderly renders nuanced, layered characters in complex circumstances and sustains exquisite narrative tension, where a lesser storyteller would settle for obvious resolutions. The result is quietly devastating.—CAROLINE LIBRESCO

Pr: Assaf Amir, Yoav Roeh **CoP:** Marin Karmitz, Nathanael Karmitz, Charles Gillibert **Ci:** Itzik Portal **Ed:** Einat Glazer Zarhin, Sari Ezouz **PrD:** Lee Levy **So:** Gil Toren **Principal Cast:** Ronit Elkabetz, Tzachi Grad, Reuven Badalov, Ofer Hayun

Preceded by **BAIT**
 Israel, 2008, 12 min., color
 Director: Michal Vinik

Saturday, January 17, 9:00 pm - ZIONA17EN
 Egyptian Theatre, Park City

Sunday, January 18, 9:15 am - ZIONA184M
 Holiday Village Cinema IV, Park City

Wednesday, January 21, 11:30 am - ZIONA21PD
 Prospector Square Theatre, Park City

Friday, January 23, 9:45 pm - ZIONA23BN
 Broadway Centre Cinemas V, SLC

PREMIERES

Presented by

**ENTERTAINMENT
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.



500 Days of Summer

DIRECTOR: Marc Webb

SCREENWRITERS: Scott Neustadter,
Michael Weber

U.S.A., 2009, 95 min., color

The freshness of Marc Webb's love-me/love-me-not story is epitomized by its perfectly framed tag lines...Boy meets Girl—Boy falls in love—Girl doesn't. What else can you say about a postmodern love story? Not only is this delightfully surprising dissection of a romance structured so that it catches us continually off guard, but the classic tale of love unrequited is turned as topsy-turvy as a Shakespearian farce.

Directed with verve, pace, and confidence by first-time filmmaker Webb and replete with Los Angeles settings that are distinctive and interesting, *500 Days of Summer* never descends into ordinary romance. The typical premise of the love story—that we want what we can't have—is fueled by a role reversal (it's the woman who doesn't want to commit) and energized by dance numbers, split screens, and two dynamic performances from Joseph Gordon-Levitt and Zoey Deschanel.

That Tom, a hapless greeting-card copywriter, and the alluring Summer, his temporary office mate, fluctuate between the highs and lows of infatuation, dating, sex, and separation is the conventional aspect of an unconventional tale of self-discovery and relationships. For a new generation of storytellers, *500 Days of Summer* is destined to be a template for the future of romantic inspiration.
—GEOFFREY GILMORE

Pr: Jessica Tuchinsky, Mary Waters, Steven Wolfe, Mason Novick **Ci:** Eric Steelberg
Ed: Alan Bell **Principal Cast:** Joseph Gordon-Levitt, Zoey Deschanel

Saturday, January 17, 6:15 pm - 500DA17CE
Eccles Theatre, Park City

Sunday, January 18, 11:30 am - 500DA18PD
Prospector Square Theatre, Park City

Monday, January 19, 9:00 pm - 500DA19SN
Screening Room, Sundance Resort

Tuesday, January 20, 6:30 pm - 500DA20GE
Rose Wagner Performing Arts Center, SLC

Friday, January 23, 9:30 pm - 500DA23ON
Peery's Egyptian Theater, Ogden



Adventureland

DIRECTOR/SCREENWRITER: Greg Mottola
U.S.A., 2008, 106 min., color

It's the summer of 1987, and James Brennan, an uptight, recent college grad, can't wait to embark on his dream tour of Europe. But when his parents announce they can no longer subsidize his trip, James has little choice but to take a lowly job at a local amusement park. Forget about German beer, world-famous museums, and cute French girls—James's summer will now be populated by belligerent dads, stuffed pandas, and screaming kids high on cotton candy. Lucky for James, what should be his worst summer ever turns into quite an adventure when he discovers love in the most unlikely place.

Greg Mottola directs his own script drawn from personal experience, and his knowledge of people and places shows. He displays a superb talent for revealing nuances of character and environment. Jesse Eisenberg turns in another poignant and amusing performance; between *The Squid and the Whale* and this film, he shows that he is the perfect embodiment of youthful angst, yet he still manages to be completely human and utterly charming. His love interest in the film, Kristen Stewart, shines as the object of his, and others', desire. *Adventureland* is a hilarious coming-of-age tale that will speak to anyone who ever had the job from hell but still wouldn't trade the experience for anything. —TREVOR GROTH

Pr: Anne Carey, Ted Hope, Sidney Kimmel
Principal Cast: Jesse Eisenberg, Kristen Stewart, Ryan Reynolds, Martin Starr, Bill Hader, Kristen Wiig

Monday, January 19, 6:15 pm - ADVNL19CE
Eccles Theatre, Park City

Tuesday, January 20, 9:15 am - ADVNL20CM
Eccles Theatre, Park City

Wednesday, January 21, noon - ADVNL21SD
Screening Room, Sundance Resort

Thursday, January 22, 6:30 pm - ADVNL22GE
Rose Wagner Performing Arts Center, SLC



Brooklyn's Finest

DIRECTOR: Antoine Fuqua
SCREENWRITERS: Michael C. Martin,
Brad Caleb Kane
U.S.A., 2008, 125 min., color

Something of a genre homecoming, Antoine Fuqua's latest film once again finds him delving into the gritty, brutal realm of cops and crooks—as he did in *Training Day*.

Tango is an undercover officer on a narcotics detail that forces him to choose between duty and friendship. Having been to hell and back, he wants out, but the powers that be won't let him quit. Family-man Sal is a detective tempted by greed and corruption. He can barely make ends meet, and now his wife has an illness that threatens the life of their unborn twins. Eddie is nearing retirement age and has long since lost his dedication to his job as a cop. He wakes up every morning trying to come up with a reason to go on living...and he can't think of one. Fate brings the three men to the same Brooklyn housing project as each takes the law into his own hands.

Crosscutting between multiple subplots, *Brooklyn's Finest* unfolds violently and passionately as coiled, constantly roving cinematography contributes a measure of unease to the underworld action. Richard Gere, Don Cheadle, and Ethan Hawke bring all of the intensity and complexity required to breathe stunning life into their characters' fractured souls. Fuqua flourishes in this terrain. Showing complete command of the cinematic language of the genre, he creates a visceral and emotional punch that displays a master at work. —TREVOR GROTH

ExP: Avi Lerner, Danny Dimbort, Trevor Short, Boaz Davidson, Antoine Fuqua, Robert Greenhut, Mary Viola
Pr: Basil Iwanyk, John Langley, Elie Cohn, John Thompson
Principal Cast: Richard Gere, Don Cheadle, Ethan Hawke, Wesley Snipes, Ellen Barkin

Friday, January 16, 6:15 pm - BROOK16CE
Eccles Theatre, Park City

Saturday, January 17, 9:00 am - BROOK17CM
Eccles Theatre, Park City

Monday, January 19, 6:30 pm - BROOK19GE
Rose Wagner Performing Arts Center, SLC



Earth Days

DIRECTOR: Robert Stone
U.S.A., 2009, 100 min., color

Director Robert Stone concocts an inspiring and hopeful work in *Earth Days*, a documentary that recounts the history of the modern environmental movement from its beginnings nearly four decades ago. Environmental activism really began with the first Earth Day on April 22, 1970, and precipitated an unexpected and galvanizing effect on the national psyche.

Told through the eyes of nine very-divergent witnesses, including a secretary of the interior, Stewart Udall, who actually cared about the environment; a biologist, Paul Ehrlich; a congressman, Pete McCloskey; and an astronaut, Rusty Schweickart, *Earth Days* is a visually stunning, globe-spanning chronicle of watershed events and consciousness-changing realizations that prompted a new awareness: the post-World War II American dream of a future world created by scientific progress, new technology, and economic expansion was rapidly changing into a nightmare.

To the 20 million Americans who demanded change and political action to protect the environment on that first Earth Day, the urgency and scale of the current crisis would have seemed extreme and alarmist. *Earth Days* is a truly cogent and powerful depiction of the awakening of the world to environmental reality by a dedicated and skilled filmmaker; ignoring its message could imperil us all! —GEOFFREY GILMORE

ExP: Mark Samels **Ed:** Don Kleszy **Mu:** Michael Giacchino **So:** Coll Anderson **Ph:** Howard Shack

Friday, January 23, 9:30 pm - EARTH23CN
Eccles Theatre, Park City

Saturday, January 24, 8:30 am - EARTH24LM
Library Center Theatre, Park City

Saturday, January 24, 6:30 pm - EARTH24GE
Rose Wagner Performing Arts Center, SLC

Sunday, January 25, 10:00 am - EARTH25SM
Screening Room, Sundance Resort



Endgame

DIRECTOR: Pete Travis

SCREENWRITERS: Paula Milne, based on *The Fall of Apartheid* by Robert Harvey

United Kingdom, 2009, 101 min., color

English and Afrikaans with English subtitles

South Africa...the late 1980s. The African National Congress (ANC) wages an armed struggle against apartheid; President P.W. Botha clings to the last threads of power; the country is on the brink of bloody insurrection. In a gripping thriller based on real-life events, *Endgame* drops us into this brutal conflict's control centers: Nelson Mandela's prison, Botha's chambers, ANC headquarters, and, to our surprise, the rented car of a British bureaucrat.

It turns out that Consolidated Gold, a British mining concern, convinced that peaceful resolution in South Africa serves their interests, has initiated covert, unofficial talks between opposing sides. Brilliantly building suspense befitting the situation's high stakes, *Endgame* chronicles this dangerous mission, where Michael Young, Consolidated's head of public affairs, doggedly assembles a reluctant, yet impressive, crew to confront intractable obstacles in the way of reconciliation. ANC leader Thabo Mbeki and Afrikaner philosophy professor Willie Esterhuysen are chief among them.

Zeroing in on the growing emotional empathy between Mbeki and Esterhuysen, which becomes the linchpin for the talks, this enormously moving story dramatizes the way that meticulous strategies, combined with serendipity, finally unlock change. While Mandela endures house arrest, terrorist bombs threaten the dialogue, and Botha's regime gives way to F.W. de Klerk's leadership, an unlikely cadre, secreted in a distant British manor, pave the way to black South African freedom and form a template for peace negotiations around the world. —CAROLINE LIBRESCO

Pr: David Aukin, Hal Vogel **Ci:** David Odd **Ed:** Clive Barrett **PrD:** Chris Roope **Principal Cast:** William Hurt, Chiwetel Ejiofor, Mark Strong, Jonny Lee Miller

Sunday, January 18, 6:15 pm - ENDGA18CE
Eccles Theatre, Park City

Monday, January 19, 8:30 am - ENDGA19PM
Prospector Square Theatre, Park City

Tuesday, January 20, noon - ENDGA20SD
Screening Room, Sundance Resort

Wednesday, January 21, 6:30 pm - ENDGA21OA
Peery's Egyptian Theater, Ogden

Sunday, January 25, 6:30 pm - ENDGA25GE
Rose Wagner Performing Arts Center, SLC



I Love You Phillip Morris

DIRECTORS: Glenn Ficarra, John Requa

U.S.A., 2008, 100 min., color

With alacrity and style, Glenn Ficarra and John Requa, the codirectors of *I Love You Phillip Morris*, have fashioned an improbable, but true, tale of a spectacularly charismatic and resourceful con-man's journey from small-town cop to flamboyant white-collar criminal. Concocted by the absurdist sensibilities and warped minds that were behind the creation of *Bad Santa* and centered around an eccentrically wonderful performance by Jim Carrey, the film relates a story that is truly stranger than fiction and showcases a love story that will not be denied.

When a local Texas policeman, Steve Russell (Carrey), turns to cons and fraud to allow him to change his lifestyle (in more ways than one), his subsequent stay in the state penitentiary results in his meeting the love of his life, a sensitive fellow inmate named Phillip Morris, perfectly portrayed by Ewan McGregor. What ensues can only be described as a relentless quest as Russell attempts escape after escape and executes con after con, all in the name of love.

This is the world of the preposterous: it plays like a farce but is vastly entertaining because it turns all that we take for granted about life on its head. As a primer on the irresistible power of a man who is either insane or in love (is there a difference?), *I Love You Phillip Morris* surely serves to remind us of the resilience of the human spirit.

—GEOFFREY GILMORE

Exp: Luc Besson **Pr:** Andrew Lazar, Far Shariat **Ci:** Xavier Perez Grobet **Ed:** Thomas J. Nordberg **PrD:** Hugo Luczyc-Wyhowski **CoD:** David C. Robinson **Principal Cast:** Jim Carrey, Ewan McGregor, Leslie Mann, Rodrigo Santoro

Sunday, January 18, 9:30 pm - ILOVE18CN
Eccles Theatre, Park City

Monday, January 19, 9:15 am - ILOVE19CM
Eccles Theatre, Park City

Tuesday, January 20, 9:00 pm - ILOVE20WN
Tower Theatre, SLC

Saturday, January 24, 6:00 pm - ILOVE24SE
Screening Room, Sundance Resort



The Informers

DIRECTOR: Gregor Jordan

SCREENWRITERS: Bret Easton Ellis, Nicholas Jarecki

U.S.A., 2008, 98 min., color

Sex, drugs, and new wave...Los Angeles in the early 1980s: a time of excess and decadence, and nobody captures it better than Bret Easton Ellis as he coadapts his own acclaimed novel for the screen. Its multistrand narrative deftly balances a vast array of characters, who represent both the top of the heap (a Hollywood dream merchant, a dissolute rock star, an aging newscaster) and the bottom (a voyeuristic doorman and an amoral ex-con). Connecting his intertwining strands are the quintessential Ellis protagonists—a group of beautiful, blonde young men and women who sleep all day and party all night, doing drugs—and one another—with abandon, never realizing that they are dancing on the edge of an abyss.

Gregor Jordan returns to Sundance (*Two Hands* and *Buffalo Soldiers* played at previous Festivals) with a glamorous and gritty exposé of a culture where too much was never enough. He presents both the seductive and repellent sides of a time when safe sex meant being on the pill. Featuring a truly all-star cast who are at the top of their game, *The Informers* is a scathing descent into the morally bankrupt core beneath L.A.'s superficial beauty. It is both titillating and horrifying as it captures an era on the verge of an implosion whose effects we are still feeling today. —TREVOR GROTH

Exp: Bret Easton Ellis, Vanessa Coifman, Brian Young, Jere Hausfater, Nicholas Jarecki **Pr:** Marco Weber **Ci:** Petra Korner **Principal Cast:** Billy Bob Thornton, Kim Basinger, Mickey Rourke, Winona Ryder, Jon Foster, Amber Heard

Thursday, January 22, 9:30 pm - INFOR22CN
Eccles Theatre, Park City

Friday, January 23, 8:30 am - INFOR23LM
Library Center Theatre, Park City

Saturday, January 24, midnight - INFOR24WL
Tower Theatre, SLC



In the Loop

DIRECTOR: Armando Iannucci
SCREENWRITERS: Armando Iannucci, Jesse Armstrong
United Kingdom, 2008, 109 min., color

If Armando Iannucci's political farce about the road to war through the corridors of power weren't so funny, it would be utterly terrifying.

When a British cabinet minister, Simon Foster, comments publicly that he thinks war is "unforeseeable," the result is an immediate bollocking from Malcolm Tucker, the prime minister's testy bulldog pushing for war. Unable to clarify his position, Simon is sent to Washington, where, trying desperately to be important, he meets Karen Clark, a U.S. State Department official, and General Miller, who see him as a transatlantic partner in building a consensus against war. They search for a secret war committee, led by Karen's hawkish colleague, Linton Barwick. And as farce demands, all parties eventually converge for a climactic shuffle between rooms, in this case at the United Nations.

Wickedly sardonic and filled with secrets, lies, leaks, plugs, faulty intelligence and faulty walls, *In the Loop* leads us behind closed doors to reveal bungling bureaucrats entangled in petty rivalries, obsequious aides jockeying for favor, and the Keystone Cops of government, including a minister who hopes there's no war because it's bad enough coping with the Olympics, and an unscrupulous bureaucrat who doctors intelligence because he believes that "in the land of truth, the man with one fact is king."

But don't worry. None of this actually happened! It's just British comedy. —JOHN NEIN

Pr: Kevin Loader, Adam Tandy **Ci:** Jamie Cairney
Ed: Billy Sneddon, Ant Boys **PrD:** Cristina Casali
Mu: Adem Ilhan with the Elysian Quartet **CoD:** Ros Little **Principal Cast:** Peter Capaldi, James Gandolfini, Tom Hollander, David Rashe, Gina McKee, Chris Addison, Anna Chulmsky, Mimi Kennedy

Thursday, January 22, 6:15 pm - INTHE22CE
 Eccles Theatre, Park City

Friday, January 23, 9:15 am - INTHE23CM
 Eccles Theatre, Park City

Saturday, January 24, 9:00 pm - INTHE24SN
 Screening Room, Sundance Resort

Sunday, January 25, 12:30 pm - INTHE25GD
 Rose Wagner Performing Arts Center, SLC



Manure

DIRECTOR: Michael Polish
SCREENWRITERS: Mark Polish, Michael Polish
U.S.A., 2008, 105 min., color

When a tragic accident ends the life of Mr. Rose, the genius behind Rose's Manure Company, the livelihood of its loyal fleet of salesmen threatens to go, as they say, into the toilet. Enter estranged daughter Rosemary (Téa Leoni), a high-class-cosmetics salesgirl, who steps in to take control. She is not sure she has a nose for the family business, but she is determined to make foul into profit. Little does she know that a ruthless, slick-talking fertilizer rep (Kyle MacLachlan) is plotting a takeover. Whether she likes it or not, she must trust her top salesman, Patrick Fitzpatrick (Billy Bob Thornton), to devise a plan to regain Rose's rightful position on top of the heap.

The Polish brothers have created a wholly original, decidedly irreverent, yet enchantingly classic comic adventure from the 1960s. Sassy dialogue gives *Manure* flair, but it is the period design with its sepia palate of painted backdrops that conjures up scaffolds and wind machines just off camera.

The Polish brothers are complete originals, and their all-star cast stylishly matches their campy hybrid hijinks. Thornton masters just the right tone, while Leoni's nostalgic throwback performance showcases her unique brand of physical comedy. In the Polish brothers' capable hands, *Manure* fills the screen with scene after scene of wonderfully rendered, pure cinematic imagination. —JOHN COOPER

Pr: Jonathan Sheldon, Michael Polish, Mark Polish
Ci: M. David Mullen **Ed:** Cary Gries **Principal Cast:** Billy Bob Thornton, Téa Leoni, Kyle MacLachlan

Tuesday, January 20, 9:30 pm - MANUR20CN
 Eccles Theatre, Park City

Wednesday, January 21, 8:30 am - MANUR21LM
 Library Center Theatre, Park City

Thursday, January 22, 9:00 pm - MANUR22SN
 Screening Room, Sundance Resort

Saturday, January 24, 9:00 pm - MANUR24BN
 Broadway Centre Cinemas VI, SLC



Mary and Max

DIRECTOR/SCREENWRITER: Adam Elliot
Australia, 2008, 92 min., color & b/w

Mary and Max is unique. A claymation animation by Academy Award-winning filmmaker Adam Elliot (*Harvie Krumpet*), it tells the simple story of a 20-year pen-pal friendship between two very different people: Mary Dinkle, a chubby, lonely 8-year-old girl living in the suburbs of Melbourne, and Max Horowitz, a 44-year-old Jewish man, who is severely obese, suffers from Asperger's syndrome, and lives an isolated life in New York City. It is very much a triumph of emotion, insight, and eccentricity—a complete delight.

Animation's ability to capture the intricate complexity of life has never been on display in as absorbing fashion as with the storytelling of this Australian filmmaker, who truly makes you forget what you are watching. The originality of the voices in this ever-spinning kaleidoscope of innocence and idiosyncrasy comes straight from an incredibly rich imagination and complete artistic vision. This desire for acceptance and love amid the pain of existence is masterfully narrated by Barry Humphries and fleshed out by the voices of Philip Seymour Hoffman and Toni Collette.

This film that explores friendship, autism, taxidermy, psychiatry, alcoholism, where babies come from, obesity, kleptomania, trust, copulating dogs, sexual and religious differences, agoraphobia, and more, and is rooted in a very personal relationship, is proof of why we go to the movies and a truly exceptional portrait of compassion and love.
 —GEOFFREY GILMORE

ExP: Mark Gooder, Paul Hardart, Tom Hardart, Bryce Menzies, Jonathan Page **Pr:** Melanie Coombs
Ci: Gerald Thompson **Ed:** Bill Murphy **PrD:** Adam Elliot **Principal Cast:** Toni Collette, Philip Seymour Hoffman, Barry Humphries, Eric Bana

Thursday, January 15, 6:00 pm - MARYA15CE
 Eccles Theatre, Park City

Thursday, January 15, 9:30 pm - MARYA15CN
 Eccles Theatre, Park City

Friday, January 16, 9:15 am - MARYA16CM
 Eccles Theatre, Park City

Friday, January 16, 6:30 pm - MARYA16OA
 Peery's Egyptian Theater, Ogden

Saturday, January 17, 6:30 pm - MARYA17GE
 Rose Wagner Performing Arts Center, SLC

Saturday, January 24, 6:15 pm - MARYA24CE
 Eccles Theatre, Park City



The Messenger

DIRECTOR: Oren Moverman
SCREENWRITERS: Oren Moverman,
Alessandro Camon
U.S.A., 2008, 107 min., color

With three months left in the service, Will (Ben Foster) has spent a good deal of time in army hospitals, healing scars from his time in Iraq. To make things worse, the girl he left behind (Jena Malone) has moved on with her life. Ironically, his chance at a fresh start lies in working shoulder to shoulder with Tony (Woody Harrelson), a senior officer who teaches him the ropes of his new post with the Casualty Notification Office. Will, who narrowly escaped death, must now break the news about those who didn't. Between assignments, these two soldiers form a unique bond that helps them in their struggle to get back to "normal" life, fully knowing nothing will ever really be normal again.

Proving himself a cinematic craftsman, director Oren Moverman deliberately hasn't made a political film. *The Messenger* isn't even about the military at its core; it's about people choosing to live life and finding the light and humor at the end of the tunnel. Harrelson and Foster infuse these complex characters with the necessary pathos to raise their story to a new level of compassion. Foster adds yet another layer when Will faces an ethical dilemma because he is drawn to one of the young widows, played by Samantha Morton. She rounds out this powerhouse cast in a moving and elegant film that is an elegy of our time. —JOHN COOPER

Pr: Mark Gordon, Lawrence Inglee, Zach Miller
CoP: Gwen Bialec **PrD:** Steven Beatrice **Mu:** Nathan Larson **So:** Leslie Shatz, Javier Bennisar
Principal Cast: Ben Foster, Woody Harrelson, Samantha Morton, Jena Malone, Eamonn Walker

Monday, January 19, 9:30 pm - MESSE19CN
Eccles Theatre, Park City

Tuesday, January 20, 8:30 am - MESSE20LM
Library Center Theatre, Park City

Wednesday, January 21, 6:30 pm - MESSE21GE
Rose Wagner Performing Arts Center, SLC

Saturday, January 24, 3:00 pm - MESSE24OA
Peery's Egyptian Theater, Ogden



Moon

DIRECTOR: Duncan Jones
SCREENWRITER: Nathan Parker
United Kingdom, 2008, 97 min., color

Nearing the end of a three-year contract with Lunar Industries, Sam Bell is counting the days until his return to Earth. The lone occupant of a lunar mining base, Sam monitors the tractors that harvest the moon's surface for helium energy. Buoyed by sporadic transmissions from his wife and young daughter, he combats monotony and isolation by tending to plants, continuing his predecessor's woodcraft project, and interacting with the station's robotic computer, Gerty. But Sam is beginning to unravel mentally. After a hallucination causes him to crash his lunar rover, he wakes up in the sick bay and soon realizes that his life at the base is not what it seems.

Moon is a refreshingly philosophical and ultimately touching indie inflection on a genre that too often loses sight of character and story amid the wizardry of its special effects. In confining the story to one man (and his robot), director Duncan Jones and writer Nathan Parker create an intimate and insightful character piece about memory and identity anchored by Sam Rockwell's perceptive performance; he brings out the heartache, contradictory emotions, and existential terror of a man gradually stripped of the most fundamental sense of who he is. So for all the creativity of its visual design and technology, *Moon* is less about outer than it is about inner space. —JOHN NEIN

Pr: Stuart Fenegan, Trudie Styler **Ci:** Gary Shaw
Ed: Nicolas Gastor **PrD:** Tony Noble **Mu:** Clint Mansell **Principal Cast:** Sam Rockwell, Kevin Spacey, Dominique McElligott, Benedict Wong, Matt Berry, Kaya Scodelario, Malcolm Stewart

Friday, January 23, 6:15 pm - MOONN23CE
Eccles Theatre, Park City

Saturday, January 24, 9:00 am - MOONN24CM
Eccles Theatre, Park City

Saturday, January 24, 9:30 pm - MOONN24GN
Rose Wagner Performing Arts Center, SLC

Sunday, January 25, 1:00 pm - MOONN25SA
Screening Room, Sundance Resort



Motherhood

DIRECTOR/SCREENWRITER: Katherine Dieckmann
U.S.A., 2008, 90 min., color

Eliza Welch is having a really bad day. A middle-aged mom in post-9/11 Manhattan with two kids, an oblivious husband, and an incontinent dog, Eliza is a consummate multitasker facing the soul-crushing fear that her dreams of being a writer are going down the diaper bin.

Motherhood takes place in a single day—a day when Eliza becomes a magnet for the entire city's hostility. She has to throw her daughter's sixth birthday party, battle for a parking space, chase her toddler son, navigate playground politics, repair a botched birthday cake, contemplate a fling with a sexy messenger half her age, juggle a career-changing opportunity, find time to have a breakdown, briefly run away from home, and realize what is truly valuable in her life—all in one day.

As Eliza, the irresistibly charming Uma Thurman is up to the task. Anthony Edwards and Minnie Driver lend expert support. With a keen eye for the delicious details that define authenticity, *Motherhood* depicts a world we may think we know and injects it with freshness and humor. Written and directed by Katherine Dieckmann, *Motherhood* is a funny and poignant comedy about one woman's quest to hold onto her true self as she embraces the foibles, heartache, and joys of being a mother. —DAVID COURIER

Pr: Jana Edelbaum, Rachel Cohen, Pamela Koffler, Christine Vachon **Ci:** Nancy Schreiber **Ed:** Michael R. Miller **Principal Cast:** Uma Thurman, Anthony Edwards, Minnie Driver

Wednesday, January 21, 9:30 pm - MHOOD21CN
Eccles Theatre, Park City

Thursday, January 22, 8:30 am - MHOOD22LM
Library Center Theatre, Park City

Friday, January 23, 9:30 pm - MHOOD23GN
Rose Wagner Performing Arts Center, SLC



Rudo y Cursi

DIRECTOR/SCREENWRITER: Carlos Cuarón
Mexico, 2008, 103 min., color
 Spanish with English subtitles

Y Tu Mamá También costars Gael García Bernal and Diego Luna are reunited on the big screen in *Rudo y Cursi*, a delightful romp of a comedy drama deftly directed by Carlos Cuarón.

Beto (Luna) and Tato (Bernal) are a pair of rivaling, dim-witted brothers who work on a dusty banana ranch and play soccer for their local team. Beto, a goalie whose hot temper on the field earns him the nickname of Rudo, dreams of becoming a professional soccer player, while Tato wants to be a famous singer. They both share the dream of building a big house for their mother, Elvira, but all of their desires seem completely out of reach, that is, until a talent scout, Batuta, discovers their skill on the field. To Beto's chagrin, it is Tato, whose curlicue field play earns him the nickname of Cursi, who is chosen to become a star player. Not to be bested, Beto scores a goalie position on a rival team, further intensifying the competition between them. But success makes the brothers confront their own personal demons and sets them on a chase for more than just soccer balls.

Cuarón keeps the energy high and the laughter rolling even as he crafts a moral into the story. But even if the dueling brothers do find a way out of the banana ranch, will the banana ranch ever find a way out of them? —SHARI FRILOT

Pr: Alfonso Cuarón, Alejandro González Iñárritu, Guillermo del Toro, Frida Torresblanco, Tita Lombardo **Ed:** Alex Rodríguez **Ph:** Adam Kimmel
Principal Cast: Diego Luna, Gael García Bernal, Guillermo Fracella

Friday, January 16, 9:30 pm - RUDO016CN
 Eccles Theatre, Park City

Saturday, January 17, 8:30 am - RUDO017LM
 Library Center Theatre, Park City

Sunday, January 18, 3:30 pm - RUDO018OA
 Peery's Egyptian Theater, Ogden

Friday, January 23, 6:30 pm - RUDO023GE
 Rose Wagner Performing Arts Center, SLC



Shrink

DIRECTOR: Jonas Pate
SCREENWRITER: Thomas Moffett
U.S.A., 2008, 110 min., color

What happens when the people we count on to hold us together...are barely holding it together themselves? Jonas Pate's *Shrink* is a striking, fast-paced exposé of the "other" Hollywood, featuring folks living outside their comfort zone and the people who put them there.

Henry Carter (Kevin Spacey) is a psychiatrist with an A-list clientele, including a once-famous actress (Saffron Burrows), an insecure young writer (Mark Webber), and a comically obsessive-compulsive superagent (Dallas Roberts). Henry is not in a good place, however. He has been asked to take his first pro bono case, a troubled teenage girl from a neighborhood far from the Hollywood hills. Considering his present state of mind, is he ready for the real-life troubles of a young woman who loves the world of movies he has become so jaded by?

At its core, *Shrink* is a study of control and our endless need for it, even when it grows increasingly impossible to obtain. Writer Thomas Moffett uses classic archetypes in this modern Hollywood tale, but never pushes them over the edge of credibility. Performed by a well-matched cast at the top of their form, the result is both satisfying and exhilarating. Watching *Shrink* makes us feel like voyeurs looking through a window into the lives of people who look great, feel worse, and end up behaving badly. —JOHN COOPER

Pr: Michael Burns, Braxton Pope, Dana Brunetti
CoP: John Saviano **Ci:** Lukas Ettlin **Ed:** Luis Carballar
Principal Cast: Kevin Spacey, Keke Palmer, Mark Webber, Dallas Roberts, Saffron Burrows

Wednesday, January 21, 6:15 pm - SHRIN21CE
 Eccles Theatre, Park City

Thursday, January 22, 9:15 am - SHRIN22CM
 Eccles Theatre, Park City

Friday, January 23, 9:00 pm - SHRIN23SN
 Screening Room, Sundance Resort

Saturday, January 24, 9:00 pm - SHRIN24WN
 Tower Theatre, SLC



Spread

DIRECTOR: David Mackenzie
SCREENWRITER: Jason Dean Hall
U.S.A., 2008, 97 min., color

Los Angeles is often the customary site for myth-making in the American cultural iconography. It is a place, for instance, where the legend of the sexual exploits of the male gigolo seems perfectly at home in the decadent universe of Hollywood dreams and nightmares.

Surely inspired by the classic tradition of *American Gigolo* and *Shampoo*, *Spread* is such a perfectly tuned, contemporary depiction of the trials and tribulations of sleeping your way to wealth and success that, guilty pleasure or not, it's irresistible. Especially so since it's driven by the iconic persona of Ashton Kutcher, who plays Nikki and breathes the charged sexuality, fashion and hipness, and sense of entitlement of the sexual grifter as if he were born to it.

Stylishly directed by David MacKenzie (*Hallam Foe*, *Young Adam*), *Spread* is a moral tale in a very-modern sense with its characters of a young man and his middle-aged, well-to-do client (played by Anne Heche), his various associates and conquests, and a waitress whom he begins to really care about (unbeknownst to him, she is playing the same game). The world of money, sex, and privilege is an ephemeral one, and the fall can be as sudden as the ascent. *Spread* is a finely crafted vision of ambition, indulgence, vanity, and self-realization that epitomizes the lifestyle of a fabled Mecca. —GEOFFREY GILMORE

ExP: Myles Nestel, Anthony Callie, Paul Kolsby, John Limotte, Aaron Kaufman **Pr:** Ashton Kutcher, Jason Goldberg, Peter Morgan **Ci:** Stephen Poster **Ed:** Nicholas Eramus **Principal Cast:** Ashton Kutcher, Anne Heche, Margarita Levieva, Rachel Blanchard, Sebastian Stan, Sonia Rockwell

Saturday, January 17, 9:15 pm - SPREA17CN
 Eccles Theatre, Park City

Sunday, January 18, 9:15 am - SPREA18CM
 Eccles Theatre, Park City

Thursday, January 22, 9:00 pm - SPREA22WN
 Tower Theatre, 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.



Against the Current

DIRECTOR/SCREENWRITER: Peter Callahan
U.S.A., 2008, 95 min., color

Paul Thompson (Joseph Fiennes), a financial writer struggling with a tragic past, decides to do something special and unique to distinguish himself. Having always wanted to swim the 150 miles of the Lower Hudson River, he recruits his best friend, Jeff (Justin Kirk), and new acquaintance, Liz (Elizabeth Reaser), to accompany him on a physical and emotional journey exploring friendship, grief, and how we cope when what we lose is greater than what life has to offer.

Beautifully nuanced and restrained, *Against the Current* swells with friendship and human folly. Playful dialogue entices as smart writing and stellar performances immediately immerse us in the unfulfilled lives of these three characters: a profoundly sad man, a failed actor in an unhappy marriage, and a woman yearning for more while dealing with the pressures of her mother (Mary Tyler Moore).

The simplicity of this well-crafted narrative is what makes it so beautiful. We can't always understand the decisions others make, but writer/director Peter Callahan adeptly illustrates the intensely complicated dynamics of human relationships and just how far we're willing to go to support those we love. —LISA OGDIE

ExP: Jonathan Gray, Miranda Bailey, Matthew Leutwyler **Pr:** Joshua Zeman, Mary Jane Skalski **CoP:** Wouter Barendrecht, Michael J. Werner **Ci:** Sean Kirby **Ed:** Michael Taylor **PrD:** Tommaso Ortino **Principal Cast:** Joseph Fiennes, Justin Kirk, Elizabeth Reaser, Mary Tyler Moore, Michelle Trachtenberg, Pell James

Sunday, January 18, 8:30 pm - AGAIN18LN
Library Center Theatre, Park City

Wednesday, January 21, 11:15 am - AGAIN21RD
Racquet Club, Park City

Thursday, January 22, 2:15 pm - AGAIN22RA
Racquet Club, Park City

Saturday, January 24, 6:45 pm - AGAIN24BE
Broadway Centre Cinemas V, SLC



The Anarchist's Wife La Mujer del Anarquista

DIRECTORS: Marie Noelle, Peter Sehr
SCREENWRITERS: Marie Noelle, Ray Loriga
Germany/Spain, 2008, 112 min., color
Spanish/French with English subtitles

In a story spanning several decades, *The Anarchist's Wife* depicts the way the marriage between an idealistic young activist and his glamorous wife is dominated by shifting political powers during the Spanish Civil War and World War II. Justo's (Juan Diego Botto) political activism separates the couple for years as he goes into hiding and is ultimately deported to a concentration camp, but Manuela (Maria Valverde) steadfastly clings to as much of their old lives as possible in rapidly deteriorating circumstances, raising their children and facing multiple tragedies on her own. After the war, Manuela uproots her life to rush to Justo's side, only to find that she must again share him with a cause.

In this historical drama that incorporates archival footage, a rich score, and memorable visuals to carefully evoke Spain in the 1930s and '40s, husband-and-wife filmmakers Peter Sehr and Marie Noelle employ impressive historical detail in this story of a single family that finds that unyielding devotion does not come without a price. The film celebrates the couple's single-minded loyalties—Manuela to her husband and Justo to his beliefs—but also depicts the negative repercussions, especially on the couple's headstrong young daughter, Paloma (Ivana Baquero). Told through Paloma's point of view, the story of her parents' undying love and political commitment is at once wholly romantic and somewhat bittersweet. —HEIDI ZWICKER

Pr: Marie Noelle, Peter Sehr **Ci:** Jean Francois Robin **Ed:** Luis de la Madrid **PrD:** Marta Blasco, Juan Botella Ruiz-Castillo **Mu:** Zacarias Martinez de la Riva **So:** Pierre Gamet **Principal Cast:** Maria Valverde, Juan Diego Botto, Nina Hoss, Ivana Baquero, Jean-Marc Barr, Laura Morante, Irene Montala, Biel Durán, Pere Arquillué, Nathalie Grauwinn

Friday, January 16, 3:00 pm - ANARC16EA
Egyptian Theatre, Park City

Saturday, January 17, 3:30 pm - ANARC17GA
Rose Wagner Performing Arts Center, SLC

Sunday, January 18, 11:30 am - ANARC18LD
Library Center Theatre, Park City

Wednesday, January 21, 8:00 pm - ANARC21RN
Racquet Club, Park City

Saturday, January 24, 6:30 pm - ANARC24OA
Peery's Egyptian Theater, Ogden



Barking Water

DIRECTOR/SCREENWRITER: Sterlin Harjo
U.S.A., 2008, 85 min., color

Before Oklahoma was a red state, it was known as the Land of the Red People, described by the Choctaw phrase Okla Humma. In his sophomore film, Sterlin Harjo takes viewers on a road trip through his own personal Oklahoma, which includes an eclectic mix of humanity.

Irene and Frankie have a difficult past, but Frankie needs Irene to help him with one task. He needs to get out of the hospital and go home to his daughter and new grandbaby to make amends. Irene had been his one, true, on-again, off-again love until they parted ways for good. But to make up for the past, Irene agrees to help him in this trying time.

With steady and graceful performances by Richard Ray Whitman as Frankie and Casey Camp-Horinek as Irene, this story takes viewers for a ride in the backseat of Frankie and Irene's Indian car, listening to their past and the rhythmic soundtrack that sets the beat for a redemptive road journey. Harjo wraps us in the charm and love of Oklahoma through the people and places Irene and Frankie visit along the way.

In this sparingly sentimental and aching poignant film, Harjo claims his place as one of the most truthful and honest voices working in American cinema today. *Barking Water* is an expression of gratitude for the ability to have lived and loved.

—N. BIRD RUNNINGWATER

ExP: Jack Clark, Joel Hulett **Pr:** Chad Burriss
Ci: Fredrick Schroeder **Ed:** David Michael Maurer
Principal Cast: Casey Camp-Horinek, Richard Ray Whitman, Jon Proudstar, Aaron Riggs, Quese lmc, Ryan Redcorn **Production Design:** Greg Hulett

Preceded by **Trece Años**
U.S.A./Cuba, 2008, 7 min., color
Director: Topaz Adizes

Saturday, January 17, 2:15 pm - BARK17RA
Racquet Club, Park City

Sunday, January 18, noon - BARK18SD
Screening Room, Sundance Resort

Wednesday, January 21, 6:15 pm - BARK124E
Holiday Village Cinema IV, Park City

Thursday, January 22, 2:30 pm - BARK122LA
Library Center Theatre, Park City

Saturday, January 24, 6:00 pm - BARK124WE
Tower Theatre, SLC



Children of Invention

DIRECTOR/SCREENWRITER: Tze Chun
U.S.A., 2008, 95 min., color
English/Cantonese/Mandarin Chinese with
English subtitles

For immigrants, the American Dream has always been a symbol of success that meant achieving a new life far removed from past hardships. In his feature film debut, director Tze Chun explores this age-old-perception through the eyes of a Chinese American family in suburban Boston.

Single mother Elaine Cheng struggles to support her two young children, Raymond and Tina, by juggling various sales jobs. When another one falls through, the family finds itself homeless and must seek refuge in an unfinished apartment building. This latest predicament seems all too familiar to precocious Raymond, who dreams of taking care of his mother and sister with the fortunes garnered from his inventions. Little Tina, however, remains oblivious to their troubles, thanks to her mother's careful protection. Meanwhile, lured by promises of easy cash, Elaine finds herself drawn into another pyramid scheme, one that will jeopardize the welfare of the two things that matter the most: her children.

Chun delicately explores the immigrant experience through parallel tales as Elaine and Raymond seek solutions to their dilemma. As they do so, age becomes irrelevant as they clutch for the elusive brass ring that always seems just out of reach.

—ROSIE WONG

ExP: Dan Cogan **Pr:** Mynette Louie, Trevor Sagan
CoP: Dave Saltzman **Ci:** Chris Teague **Ed:** Anna Boden
Mu: T. Griffin **Principal Cast:** Cindy Cheung, Michael Chen, Crystal Chiu

Sunday, January 18, 2:30 pm - CHILD18PA
Prospector Square Theatre, Park City

Tuesday, January 20, 6:00 pm - CHILD20TE
Temple Theatre, Park City

Wednesday, January 21, 6:00 pm - CHILD21SE
Screening Room, Sundance Resort

Saturday, January 24, 11:30 pm - CHILD24LL
Library Center Theatre, Park City



Everything Strange and New

DIRECTOR/SCREENWRITER: Frazer Bradshaw
U.S.A., 2009, 84 min., color

Wayne has a job, a wife, two kids, and a house. He's living the American Dream. There's a fine line, however, between a dream and nightmare, and Wayne finds himself at odds with the life he has and preoccupied by the life he thinks he wants. He floats passively in a swirling sea inhabited by his emotionally unpredictable wife, his out-of-control young children, and his embattled friends, who have demons of their own. As things change for others, Wayne's life takes emotional turns, which are sometimes subtle and sometimes violent but never enough to shake him off the track he doesn't remember choosing.

Writer/director Frazer Bradshaw returns to Sundance (his short, *Every Day Here*, played at the 2006 Festival) with an exquisitely rendered, but challengingly bleak, examination of daily life. He focuses the story in unique ways that draw attention more intently to the emotional and psychological interplay of ideas, rather than following a narrative arc. Bradshaw, an established cinematographer, frames the world in beautifully composed shots that emphasize Wayne's trapped existence. To underline the moral anomie of the disturbingly familiar universe, he utilizes a jarring, dissonant score at times and moments of silence in others.

Everything Strange and New is the kind of transcendent filmmaking that develops a cinematic language all its own, and in doing so opens viewers up to themselves. —TREVOR GROTH

ExP: Stephen Bannatyne, Marcia Carver, Willie Mae Webb **Pr:** Laura Techera Francia, A.D. Liano
Ci: Frazer Bradshaw **Ed:** Frazer Bradshaw, Jesse Spencer **Mu:** Dan Plonsey, Kent Sparling **So:** Kent Sparling **Principal Cast:** Jerry McDaniel, Beth Lisick, Luis Saguar, Rigo Chacon Jr.

Preceded by **Keith Reynolds can't make it tonight**
United Kingdom, 2007, 6 min., color
Director: Felix Massie

Monday, January 19, 11:30 am - EVERY19LD
Library Center Theatre, Park City

Wednesday, January 21, 11:30 pm - EVERY21LL
Library Center Theatre, Park City

Thursday, January 22, 6:00 pm - EVERY22EE
Egyptian Theatre, Park City

Saturday, January 24, 3:45 pm - EVERY24BA
Broadway Centre Cinemas V, SLC



Helen

DIRECTOR/SCREENWRITER: Sandra Nettelbeck
Canada/Germany, 2008, 120 min., color

Featuring a riveting performance by the gifted Ashley Judd and infused with intelligence and detail by Sandra Nettelbeck, a storyteller who clearly knows intimately the parameters of this universe, *Helen* transcends the usual limitations that besiege portraits of mental illness and depression. In truth, for all that we've learned about depression—its causes, its cures, and the breadth of its affliction—the old clichés and stigmas still dominate our tales and popular culture. What Nettelbeck and her colleagues have accomplished is an unapologetically moving examination that offers no simplistic answers and refrains from reductively singular happy endings.

Helen focuses on a woman with an apparently perfect life: a successful academic, she seems happily married with a wonderful daughter. But we witness a sudden breakdown and a journey that is enigmatic and heartbreakingly real. When solutions prove elusive and Helen is hospitalized, she forges a relationship with Mathilda, a fellow traveler who both aids and traumatizes her life's course. When death seems the only answer, and the safe haven of family gives no respite, the pain of bipolarity is exhausting and overwhelming. Told with poignancy and insight—and ultimately concluding with as much courage as inevitable sadness—*Helen* is the work of artists whose craft and sensibility are special.
—GEOFFREY GILMORE

ExP: Kirk Shaw, Jens Meurer, Robbie Little, Simon Fawcett **Pr:** Judy Tossell, Christine Haebler **Ci:** Michael Bertl **PrD:** Linda Del Rosario **CoD:** Bettina Helmi **Principal Cast:** Ashley Judd, Goran Visnjic, Lauren Lee Smith, Alexia Fast, Alberta Watson, David Hewlett

Friday, January 16, 8:45 pm - HELEN16LN
Library Center Theatre, Park City

Saturday, January 17, 9:30 pm - HELEN17GN
Rose Wagner Performing Arts Center, SL C

Monday, January 19, 11:30 pm - HELEN19LL
Library Center Theatre, Park City

Thursday, January 22, 11:15 am - HELEN22RD
Racquet Club, Park City

Saturday, January 24, 6:30 pm - HELEN24DE
Redstone Cinemas, Kimball Junction



The Immaculate Conception of Little Dizzle

DIRECTOR/SCREENWRITER: David Russo
U.S.A., 2009, 90 min., color

If there is anything that can be said about David Russo's spirited and wildly imaginative debut feature, it is that you've never seen anything like it before. *The Immaculate Conception of Little Dizzle* could only be created in the surreal mix engendered by today's modern world of biochemical engineering, digital wizardry, corporate deception, high art, and the rapidly changing mores regarding the straight male arse.

Dory, a computer programmer experiencing a crisis of faith, is laid off from his suit-and-tie job and must resort to cleaning toilets with a brown-collar band of janitorial misfits. Unbeknownst to him, he is made the subject of a bizarre experiment involving deliciously addictive cookies that simulate "oven freshness" by warming in your mouth when eaten. It turns out that the cookies cause spectacular visions, wild mood swings, and quasi-pregnancies in the male janitors. The men must pull together to become midwives for one another as each gives birth to a small, beautiful, immaculately conceived blue fish.

A character-driven comedy enriched with Russo's innovative animation, *The Immaculate Conception of Little Dizzle* is a lighthearted film with a liberated vision—the idea that you may find peace in the face of uncertainty if you simply accept the very things that are beyond your control. —SHARI FRILOT

Pr: Peggy Case, Michael Seiwera **Ci:** Neil Holcomb, Benjamin F. Kasulke, David Russo **Ed:** Billy McMillin **Mu:** *Awesome SoD:* Tom Hambleton **PrD:** Christopher Swenson **Principal Cast:** Marshall Allman, Natasha Lyonne, Tania Raymonde, Tygh Runyan, Matt Smith, Vince Vieluf

Preceded by **Field Notes from Dimension X : Oasis**
U.S.A., 2008, 5 min., color
Director: Carson Mell

Monday, January 19, 5:30 pm - IMMAC19LE
Library Center Theatre, Park City

Tuesday, January 20, 11:30 pm - IMMAC203L
Holiday Village Cinema III, Park City

Saturday, January 24, 9:00 pm - IMMAC24TN
Temple Theatre, Park City



Johnny Mad Dog

DIRECTOR: Jean-Stéphane Sauvaire
SCREENWRITERS: Jean-Stéphane Sauvaire, Jacques Fieschi
France/Liberia/Belgium, 2008, 93 min., color
English and Liberian with English subtitles

Fiction based on horrifying fact, *Johnny Mad Dog* portrays the atrocities of an ongoing civil war in an unnamed African nation. Although challenging to the core, it's an important work that will scorch the sensibilities of the most jaded viewer; it also raises the question, can evil be forgiven?

Fifteen-year-old Johnny Mad Dog heads a platoon of soldiers who are younger than he is. They're armed to the teeth, sport a variety of bizarre outfits (odd headgear, angel wings, a wedding dress), and have adopted names such as No Good Advice, Captain Dust to Dust, and Chicken Hair. Charged with overtaking a city in an attempt to unseat the government, Johnny leads this band of killers on a murderous rampage toward their destination. Meanwhile, the studious Laokolé lives with her young brother and disabled father and dreams of a better life—until Johnny's hurricane of destruction comes her way.

Shot in Liberia, *Johnny Mad Dog* pulses with atmosphere and authenticity; many of the phenomenal young actors actually lived through conflicts similar to those in the film. They bring the weight of their experience to the screen and unleash some of the bravest and most genuine performances I have ever seen. Writer/director Jean-Stéphane Sauvaire firmly grasps the gravity of the issues, yet packs them into a hyperstylish, almost-surreal package that shows a true visionary at work. —TREVOR GROTH

ExP: Elisa Larrière **Pr:** Mathieu Kassovitz, Benoit Jaubert **CoP:** Jean Stéphane Sauvaire, Alexandre Lippens, Genevieve Lemal **Ci:** Marc Koninckx **Ed:** Stéphane Elmadjian **ArD:** Alexandre Vivet **Principal Cast:** Christopher Minie, Daisy Victoria Vandy, Dagbeh Tweh, Barry Chernoh, Mohammed Sesay, Joseph Duo

Friday, January 16, 8:30 am - JOHNN16PM
Prospector Square Theatre, Park City

Saturday, January 17, 6:00 pm - JOHNN17WE
Tower Theatre, SL C

Sunday, January 18, 6:30 pm - JOHNN18OA
Peery's Egyptian Theater, Ogden

Monday, January 19, 5:30 pm - JOHNN19PE
Prospector Square Theatre, Park City

Sunday, January 25, 5:30 pm - JOHNN254E
Holiday Village Cinema IV, Park City



Lymelife

DIRECTOR: Derick Martini
SCREENWRITERS: Derick Martini, Steven Martini
 U.S.A., 2008, 93 min., color

Scott Bartlett (Rory Culkin) is a typical 15-year-old boy growing up in late-1970s Long Island. His suburban existence is primarily marked by a nerdy interest in *Star Wars*, fending off bullies at high school, his longtime crush on neighbor/best friend Adrianna Bragg (Emma Roberts), and navigating the dysfunctional terrain of his parents' rocky marriage—all against the paranoid backdrop of a Lyme disease outbreak, which has freaked out Scott's high-strung mother, Brenda (Jill Hennessy), and has already claimed Adrianna's father, Charlie (Timothy Hutton), as a victim. With Charlie out of work due to his illness, Adrianna's mother, Melissa (Cynthia Nixon), takes a job working for Scott's father, Mickey (Alec Baldwin), a successful real-estate developer, and soon embarks on a messy affair. When eldest son Jimmy (Kieran Culkin) returns from army training and confronts his father about Mickey's less-than-discreet adultery, both families are forever changed by the devastating consequences.

Drawing from their own childhoods, director Derick Martini and his brother and cowriter, Steven Martini, bring a palpable sense of place and authenticity to *Lymelife*. Their alternately funny and emotionally devastating script, brought to life by a talented roster of actors, poignantly reinvents both the suburban drama and the coming-of-age story at the same time. —BASIL TSIOKOS

ExP: Martin Scorsese, Leonard Loventhal **Pr:** Steven Martini, Jon Cornick, Alec Baldwin, Barbara De Fina, Michele Tayler, Angela Somerville **Ed:** Derick Martini, Steven Martini, Mark Yoshikowa **Mu:** Steven Martini
Principal Cast: Alec Baldwin, Kieran Culkin, Rory Culkin, Jill Hennessy, Timothy Hutton, Cynthia Nixon, Emma Roberts

Friday, January 16, 9:00 pm - LYMEL16SN
 Screening Room, Sundance Resort

Saturday, January 17, 11:15 am - LYMEL17RD
 Racquet Club, Park City

Sunday, January 18, 1:30 pm - LYMEL18BD
 Broadway Centre Cinemas IV, SLC

Tuesday, January 20, 5:30 pm - LYMEL20LE
 Library Center Theatre, Park City

Saturday, January 24, 11:30 pm - LYMEL24PL
 Prospector Square Theatre, Park City



The Missing Person

DIRECTOR/SCREENWRITER: Noah Buschel
 U.S.A., 2008, 98 min., color

John Rosow is a private detective prone to sardonic wit, gin, and the endless repercussions of what happens when you mix the two. Powerful lawyer Drexler Hewitt wants Rosow to tail a mysterious middle-aged man who is traveling with a Mexican boy from Chicago to Los Angeles. Hewitt's loyal, stern assistant, Miss Charley, waits at the door with cash and instructions. But when Rosow hits Santa Monica, his objective changes: now he has to bring the man back to New York—for a cool half mil. Through his various dealings with an odd cast of characters—a cabdriver who knows his Catholic saints, a Segway-riding L.A. cop, meddling FBI agents, and femme fatales—Rosow begins to unravel the strange tale of the missing middle-aged man and learns something about himself along the way.

The Missing Person is a stunning, modern-day film noir. It creates a desaturated world of color with the most luscious lighting you could dream of. Michael Shannon is perfect as Rosow, with a face and demeanor that bring the character to startling life. Under the airtight direction of Noah Buschel, Shannon's Rosow is reminiscent of Elliott Gould as Phillip Marlow in *The Long Goodbye* or Ralph Meeker as Mike Hammer in *Kiss Me Deadly*—gruff, lovable, flawed, and doing the best they can.
 —MIKE PLANTE

Pr: Jesse Scolaro, Allen Bain, Lois Drabkin, Alex Estes **Ci:** Ryan Samuel **Ed:** Mollie Goldstein
PrD: Aleta Shaffer **Principal Cast:** Michael Shannon, Amy Ryan, Frank Wood

Preceded by **Protect You + Me.**
 U.S.A., 2008, 10 min., color
 Director: Brady Corbet

Friday, January 16, 6:00 pm - THEM16LE
 Library Center Theatre, Park City

Saturday, January 17, 9:00 am - THEM17TM
 Temple Theatre, Park City

Sunday, January 18, 6:30 pm - THEM18GE
 Rose Wagner Performing Arts Center, SLC

Tuesday, January 20, 6:30 pm - THEM120DE
 Redstone Cinemas, Kimball Junction

Wednesday, January 21, 5:15 pm - THEM121RE
 Racquet Club, Park City



La MISSION

DIRECTOR/SCREENWRITER: Peter Bratt
 U.S.A., 2008, 117 min., color

Set in the colorful, seedy streets of the San Francisco district that bears its name, *La MISSION* is a story of redemption imbued with the curative power of Aztec tradition. Feared, yet respected, as the baddest Chicano on the block, Che (Benjamin Bratt), a reformed inmate and recovering alcoholic, resorts to violence and intimidation to get what he wants. A bus driver by day, Che lives for his beloved son, Jesse, his lifelong friends, and his passion for lowrider cars. Che and the "Mission Boyz" salvage junked cars, transforming them into classics.

Che's macho world is crushed when he discovers that Jesse's been living a secret life. In a violent rage, Che pummels Jesse and throws him out of the house. Lena, an attractive neighbor and a force to be reckoned with, is a woman with a few secrets of her own. Mutual attraction percolates as Lena challenges Che to reconcile the life he thought he had.

Sundance veteran Peter Bratt (*Follow Me Home*) returns with a powerful second feature. Propelled by commanding performances from Jeremy Ray Valdez as Jesse and Erika Alexander as Lena—and featuring an exceptional turn by Benjamin Bratt—*La MISSION* is a haunting story of healing and transformation: the healing of a broken man, of a father's relationship with his son, and of a neighborhood struggling to break the chains of violence.
 —DAVID COURIER

ExP: Tom Steyer, Kat Taylor, Dan Nelson **Pr:** Alpita Patel, Benjamin Bratt, Peter Bratt **Ci:** Hiro Narita
Ed: Stan Webb **Mu:** Mark Kilian **ConPr:** John Amaechi **Principal Cast:** Benjamin Bratt, Erika Alexander, Jeremy Ray Valdez, Jesse Borrego, Talisa Soto Bratt

Monday, January 19, 8:30 pm - LAMIS19PN
 Prospector Square Theatre, Park City

Wednesday, January 21, 2:30 pm - LAMIS21LA
 Library Center Theatre, Park City

Friday, January 23, noon - LAMIS23ED
 Egyptian Theatre, Park City

Saturday, January 24, 9:45 pm - LAMIS24BN
 Broadway Centre Cinemas V, SLC



Once More with Feeling

DIRECTOR: Jeff Lipsky

SCREENWRITER: Gina O'Brien

U.S.A., 2008, 105 min., color

The parallel life crises of a father and daughter take center stage in this engaging and endearing dramatic comedy by director Jeff Lipsky (*Flannel Pajamas* screened at the 2006 Sundance Film Festival).

Frank Gregorio (Chazz Palminteri) is a successful psychiatrist, loving husband, and doting grandfather to the two children of his eldest daughter, Lana (Drea de Matteo). When the universe conspires to introduce him to karaoke through both a patient's parent issues and his precocious granddaughter's birthday party, Frank rediscovers a long-suppressed dream of becoming a professional singer. While his wife, Angelina (Maria Tucci), believes he's just practicing to sing at their younger daughter's upcoming wedding, Frank befriends a karaoke aficionado, Lydia (Linda Fiorentino), a femme fatale who has other plans for the would-be crooner. Simultaneously the sarcastic and harried Lana grows increasingly neurotic about her postpregnancy weight and flagging marriage and contemplates solutions in the form of plastic surgery and an affair with a hunky and charismatic police officer. Like father, like daughter? How will this close-knit Italian American family cope with the decisions Frank and Lana make?

Brimming with wit, heart, and music, and featuring fine performances from its ensemble cast, *Once More with Feeling* perfectly captures the strength of family bonds in the face of life's temptations and trials. —BASIL TSIKOS

ExP: Ed Carroll, Sam Logan, Steve Matzkin, Sarah Schroeder **Pr:** Paul Jarrett, Nick Huston **Ci:** Ruben O'Malley **Ed:** Sara Corrigan **CoD:** Amy Bradshaw **Principal Cast:** Chazz Palminteri, Drea de Matteo, Linda Fiorentino, Lauren Bittner, Maria Tucci, Daisy Tahan, Gene Ruffini

Monday, January 19, 2:30 pm - ONCEM19PA

Prospector Square Theatre, Park City

Tuesday, January 20, 8:30 pm - ONCEM203N

Holiday Village Cinema III, Park City

Friday, January 23, 8:30 am - ONCEM23PM

Prospector Square Theatre, Park City

Saturday, January 24, 7:30 pm - ONCEM24BE

Broadway Centre Cinemas IV, SLC



The Only Good Indian

DIRECTOR: Kevin Willmott

SCREENWRITER: Tom Carmody

U.S.A., 2008, 113 min., color

English and Cherokee with English subtitle

With this outstanding revisionist western, Kevin Willmott stakes out new territory in a genre that might have seemed completely settled. Fancifully configuring the symbols of the genre, he creates a fascinating parable of American history.

At the outset, young Nachwihata lives a peaceful existence with his agrarian family until a band of white marauders attacks their homestead. They forcibly remove him to a white Christian boarding school, where Native children are assimilated into the dominant culture. Renamed Charlie, he chafes under the lie of his new identity and, before long, runs away. He's soon captured by bounty hunter Sam Franklin, an assimilated Indian who now only aspires to round up other Indians for reward money. The plot thickens when Sam and Charlie are pursued by a cruel, grizzled sheriff, who also wants the bounty on the missing boy. Like a true warrior, Charlie faces repeated tests of his courage and self-awareness, discovering the painful contortions of identity and despair to which many of his race are consigned, and the conflicts that remain even after the Indian Wars have supposedly ended.

Willmott constructs a fascinating plot, laced with intriguing twists and ever-higher plateaus of suspense, infused with gothic devices that underline the horrors involved. *The Only Good Indian* is a worthy fictional account of an essential American story. —SHANNON KELLEY

ExP: Hanay Geigomah, J.T. O'Neal, Dan Wildcat **Pr:** Thomas Carmody, Rick Cowan, Matt Cullen, Greg Hurd, Scott Richardson, Kevin Willmott **Ci:** Matthew Jacobson, Jeremy Osborn **Ed:** Sean Blake **Principal Cast:** Wes Studi, Winter Fox Frank, J. Kenneth Campbell, Paul Butler, Thirza Defoe, Christopher Wheatley

Friday, January 16, 5:30 pm - ONLYG163E

Holiday Village Cinema III, Park City

Saturday, January 17, 3:00 pm - ONLYG17BA

Broadway Centre Cinemas VI, SLC

Sunday, January 18, 9:00 am - ONLYG18TM

Temple Theatre, Park City

Saturday, January 24, 9:00 pm - ONLYG244N

Holiday Village Cinema IV, Park City

Sunday, January 25, 11:30 am - ONLYG254D

Holiday Village Cinema IV, Park City



Pomegranates and Myrrh Al Mor wa al Rumman

DIRECTOR/SCREENWRITER: Najwa Najjar

Palestinian Territories, 2008, 95 min., color

English and Arabic/Hebrew with English subtitles

Dancer Kamar's joyful wedding to Zaid is followed almost immediately by Zaid's imprisonment in an Israeli jail for refusing to give up his land. Free-spirited Kamar wants to support her husband and be a dutiful wife but struggles with the idea of giving up dance and her own dreams. Matters are complicated when a new dance instructor, Kais, returns to the studio after many years in Lebanon and takes a special interest in Kamar. She struggles to deal with the weight of Kais's attention, which brings to the surface her attempts to balance her own desires with her duties as the wife of a prisoner.

Like the character of Kamar herself, Najwa Najjar's filmmaking (in her debut feature) is matter-of-fact about Kamar's situation. Instead of manufacturing melodrama, Najjar stays focused on her protagonist's insistence on seeing her life, like anyone else's, as an opportunity for joy. The constant interference of the external conflict—her husband's arrest, the squatters on her land, and the soldiers filling the streets—is an unavoidable aspect of Kamar's existence but one that she will not allow to deter her. Najjar's intimate storytelling and Yasmine Al Massri's sensitive portrayal of Kamar create a film that addresses honestly the way a woman might face the realities of life in modern-day Palestine while refusing to be defined by them. —HEIDI ZWICKER

Pr: Hani E. Kort **CoP:** Robin Gutch, Thierry Lenouvel, Kamel Kacimi and Daniel Gobner **Ci:** Valentina Canalgia **ComEd:** Meinolf Zuhorst **Ed:** Bettina Bohler, Sotira Kyriacou **Principal Cast:** Hiam Abbass, Ali Suleiman, Yasmine Al Massri, Ashraf Farah, Yousef Abu Wardeh, Samia Kuzmoz Bakri

Sunday, January 18, 5:30 pm - POMEG18PE

Prospector Square Theatre, Park City

Monday, January 19, 9:00 pm - POMEG19BN

Broadway Centre Cinemas VI, SLC

Wednesday, January 21, noon - POMEG21ED

Egyptian Theatre, Park City

Thursday, January 22, 6:30 pm - POMEG22OA

Peery's Egyptian Theater, Ogden

Saturday, January 24, midnight - POMEG244L

Holiday Village Cinema IV, Park City



The Vicious Kind

DIRECTOR/SCREENWRITER: Lee Toland Krieger
U.S.A., 2008, 92 min., color

In his second feature film, director Lee Krieger presents a redemption tale focused on Caleb Sinclair, a bitter construction worker whose life is turned upside down one Thanksgiving weekend.

Estranged from his family, Caleb lives an isolated, but contented, life. Following a difficult breakup, he becomes scornful toward women and wears his disdain as a badge of honor. Caleb's resolve is tested, however, when he meets his younger brother Peter's new girlfriend, Emma. Immediately distrustful of her, Caleb warns Peter that she will only end up hurting him. Despite his efforts to protect his brother, he finds himself drawn to Emma and surprised by his growing attraction. Caleb's unexpected feelings force him finally to confront the vulnerability he has struggled so long to conceal.

Adam Scott gives an inspired performance as Caleb, a misanthrope not only prone to angry diatribes but also susceptible to flashes of naked frailty. Superbly shot, and supported by a lush score and hip soundtrack, *The Vicious Kind* offers a glimpse into the soul of a damaged man whose obstinate defense mechanisms are laid bare by his fractured relationships. —ROSIE WONG

ExP: Neil LaBute, Chris Finefrock, Ryan Horton
Pr: Tim Harms, Lindsay Lanzillotta, Lee Toland Krieger
CoP: Dallas Dickinson, Sheri Davani, Mamta Trivedi
Ci: Bradley Stonesifer
Ed: Regino Roy III
PrD: Grady Cooley
Principal Cast: Adam Scott, Brittany Snow, Alex Frost, J.K. Simmons

Preceded by **Little Minx Exquisite Corpse: Rope a Dope**
U.S.A., 2008, 6 min., color
Director: Laurent Briet

Saturday, January 17, 8:30 pm - VICIO17LN
Library Center Theatre, Park City

Tuesday, January 20, 11:30 pm - VICIO2oLL
Library Center Theatre, Park City

Thursday, January 22, 9:00 pm - VICIO22BN
Broadway Centre Cinemas VI, SLC

Saturday, January 24, 9:00 pm - VICIO24EN
Egyptian Theatre, Park City



World's Greatest Dad

DIRECTOR/SCREENWRITER: Bobcat Goldthwait
U.S.A., 2009, 98 min., color

As the saying goes, be careful what you wish for. In *World's Greatest Dad*, a wickedly funny dark comedy, Lance Clayton (Robin Williams) discovers that what he covets most in life may not be what makes him happy, and being lonely is not necessarily the same as being alone.

Lance is a high school poetry teacher who dreams of becoming a rich and famous writer. A single father, he tries desperately to connect with his teenage son, Kyle (Daryl Sabara), an insolent, hormone-raging smartass who defies his dad at every turn. Lance exercises his own hormones with Claire (Alexie Gilmore), a painfully adorable art teacher who may have her eyes on a bigger prize. After a freak accident, Lance suddenly faces both the worst tragedy of his life, and the greatest opportunity. Determined to make lemonade from life's lemons, Lance treads a path that could land him everything he's ever dreamed of, as long as he can live with the knowledge of how he got there.

Alexie Gilmore is cheeky and Daryl Sabara is droll incarnate, but it's the outstanding performance by Robin Williams that propels *World's Greatest Dad*. Writer/director and longtime-comedian Bobcat Goldthwait returns to Sundance with another lusciously perverse, and refreshingly original comedy that tackles love, loss, and our curious quest for infamy. —DAVID COURIER

ExP: Edward H. Hamm Jr., Jennifer Roth
Pr: Tim Perell, Howard Gertler, Sean McKittrick, Richard Kelly
CoP: Sarah de Sa Rego
Ci: Horacio Marquinez
Ed: Jason Stewart
PrD: John Paino
Principal Cast: Robin Williams, Daryl Sabara, Alexie Gilmore, Tom Kenny, Geoffrey Pierson, Henry Simmons, Mitzi Mccall, Tony V

Sunday, January 18, 5:30 pm - WORLD18LE
Library Center Theatre, Park City

Tuesday, January 20, 8:30 am - WORLD2oPM
Prospector Square Theatre, Park City

Tuesday, January 20, 6:00 pm - WORLD2oWE
Tower Theatre, SLC

Saturday, January 24, 11:30 am - WORLD24RD
Racquet Club, Park City



DOCUMENTARY SPOTLIGHT

It Might Get Loud

DIRECTOR: Davis Guggenheim
U.S.A., 2008, 97 min., color

There are guitar players, and then there are rock stars. *It Might Get Loud* is an epic, exhilarating backstage pass into the world of the latter. Over the course of one day, three generations of electric-guitar phenoms come together, crank up their amps, and let it roll.

Documentarian Davis Guggenheim gives us so much more than an all-star jam session (that would make even the gnarliest of rock geeks giddy); he leads us to these artists' inner sanctums and illuminates the paths each one travelled to forge a sound all his own. We begin to understand how a one-time furniture upholsterer from Detroit, a London studio musician, and a Dublin schoolboy redefined the horizons of guitar playing. Meanwhile, the Edge (U2), Jimmy Page (Led Zeppelin), and Jack White (The White Stripes) seem genuinely to enjoy each other's company while sharing riffs, swapping stories, and divulging their distinct philosophies of craft.

This soulful opus is at once a portrait of each artist and a captivating examination of the creative process. *It Might Get Loud* does get loud, and in the process, opens up our minds and hearts to a whole new way of listening to and enjoying what it means to rock. —JENNIFER COCHIS

ExP: Bert Ellis, Mike Mailis
Pr: Thomas Tull, Lesley Chilcott, Davis Guggenheim, Peter Afterman
Ci: Erich Roland, Guillermo Navarro
Ed: Greg Finton
PrD: Don Burt
So: Skip Lievsay

Friday, January 16, 9:00 am - ITMIG16TM
Temple Theatre, Park City

Friday, January 16, 6:00 pm - ITMIG16BE
Broadway Centre Cinemas VI, SLC

Saturday, January 17, 2:30 pm - ITMIG17LA
Library Center Theatre, Park City

Sunday, January 18, 3:00 pm - ITMIG18SA
Screening Room, Sundance Resort

Saturday, January 24, 6:00 pm - ITMIG24TE
Temple Theatre, Park City



DOCUMENTARY SPOTLIGHT

No Impact Man

DIRECTORS: Laura Gabbert, Justin Schein
U.S.A., 2008, 90 min., color

GLOBAL WARMING! The headlines scream it; the thermometer confirms it; but few of us do much to address it. Author Colin Beavan and his family are pictures of liberal complacency—sophisticated, takeout-addicted New Yorkers who refuse to let moral qualms interfere with good old-fashioned American consumerism. Then Colin turns things upside down. For his next book, he announces he's becoming No Impact Man, testing whether making zero environmental impact adversely affects happiness. The hitch is he needs his wife, Michelle—an espresso-guzzling, Prada-worshipping *Business Week* writer—and their toddler to join the experiment.

A year without electricity, cars, toilet paper, and nonlocal food isn't going to be a walk in the park. Or is it? As Michelle contends with caffeine and shopping withdrawal, compost worms, and defending her dreams in the face of Colin's household hegemony, she's gradually transformed by this life-without-wastefulness. Meanwhile, Colin's numerous media appearances unleash a viral rash of criticism among bloggers and friends, raising doubts about the project's integrity. Is it ostentatious or altruistic? Hypocritical or visionary?

Whatever the conclusion, no one can deny we're going to have to alter our habits radically to achieve sustainability. Through the intimate prism of conflict within a contemporary marriage, *No Impact Man* suggests that individual change can be the first step in a quantum leap toward a systemic, societal shift. And the temporary discomfort just might be worth it. —CAROLINE LIBRESCO

Pr: Laura Gabbert, Eden Wurmfeld **CoP:** Colin Beavan, Michelle Conlin **Ci:** Justin Schein **Ed:** Bill Haugse, Matt Martin **Mu:** Bobby Johnston

Friday, January 16, 11:30 am - NOIMP16LD
Library Center Theatre, Park City

Saturday, January 17, 3:15 pm - NOIMP17SA
Screening Room, Sundance Resort

Sunday, January 18, 12:30 pm - NOIMP18GD
Rose Wagner Performing Arts Center, SLC

Sunday, January 18, 11:30 pm - NOIMP183L
Holiday Village Cinema III, Park City

Friday, January 23, 5:30 pm - NOIMP233E
Holiday Village Cinema III, Park City



DOCUMENTARY SPOTLIGHT

Passing Strange

DIRECTOR: Spike Lee
U.S.A., 2008, 135 min., color

In this astounding and explosive documentary, Spike Lee captures the eponymous Broadway musical show written by singer/songwriter Stew (with music cowritten by his creative partner, Heidi Rodewald). The resulting work unites revelatory theater with superb filmmaking, raising the whole to a dizzyingly plateau of emotional engagement.

The story (developed at the Sundance Theatre Lab) concerns the uneasy relationship of a young black man (called simply Youth in the show's credits) with his life. Raised somewhere south of Interstate 10 in Los Angeles, our hero, a would-be songwriter, stewes in a sea of conflicted cultural signals. He chafes under his mother's fixation on family ties and church and her bourgeois aspirations. So he sets out on his own—like pioneers Josephine Baker and James Baldwin—to Europe, seeking something “real.”

Picaresque misadventures with sex, drugs, politics, and art await Youth in far-out Amsterdam and hypermilitant Berlin. His eyes are opened ever wider, even revealing what he left behind. An absolutely superb cast, ably supported by sparing (but pitch-perfect) costumes, design, and stagecraft, bring to life the emotionally charged story with its astounding original music, narrated and overseen by Stew himself. Lee's multicamera coverage of the event (including backstage scenes) involves the audience in not only the text but the electricity of the ensemble's onstage adventure. It's a tour-de-force of creative collaboration and inspiration.

—SHANNON KELLEY

Pr: Spike Lee, Steve Klein **Ed:** Barry Alexander Brown
Ph: Matty Libatique

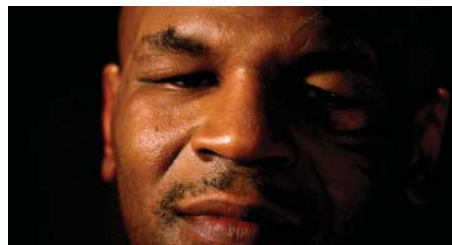
Friday, January 16, 2:30 pm - PASS16LA
Library Center Theatre, Park City

Saturday, January 17, noon - PASS17SD
Screening Room, Sundance Resort

Sunday, January 18, 3:00 pm - PASS18BA
Broadway Centre Cinemas VI, SLC

Tuesday, January 20, midnight - PASS1204L
Holiday Village Cinema IV, Park City

Saturday, January 24, 5:15 pm - PASS124LE
Library Center Theatre, Park City



DOCUMENTARY SPOTLIGHT

Tyson

DIRECTOR: James Toback
U.S.A., 2008, 90 min., color

A gritty and intimate portrait of one of boxing's most polarizing figures, James Toback's *Tyson* recounts Iron Mike's rise to superstardom and subsequent fall from grace through the eyes of the man himself. Candid interviews with Tyson reveal an often-misunderstood persona that encompasses a broad spectrum of decidedly human instincts. He is at once gentle and animalistic, humane and violent, predator and prey.

After a stint in a juvenile reform school, where his boxing skills took root, the 14-year-old Tyson was introduced to legendary trainer Constantine “Cus” D'Amato, who took the young fighter under his wing and served as one of the only positive figures in his life. D'Amato died before he was able to see his final protégé become the sport's youngest heavyweight champion at 20 years old, an event that started a chain reaction in Tyson's young life. His meteoric success in the ring collapsed under a sea of controversy—his ill-fated marriage to Robin Givens, who publicly maligned him as a violent beast; an arrest and conviction for the rape of Desiree Washington, a charge which he still denies; a highly publicized falling out with promoter Don King; and his infamous 1997 rematch with Evander Holyfield.

Toback manages to crack Mike Tyson's brooding exterior to expose both the best and worst of the most explosive and controversial enigma in the history of the sport. —ADAM MONTGOMERY

ExP: Mike Tyson, Harlan Werner, Nicholas Jarecki, Henry Jarecki, Bob Yari, Carmelo Anthony **Pr:** Damon Bingham, James Toback **Ci:** Larry McConkey
Ed: Aaron Yates **Mu:** Salaam Remi, song “Legendary” by Nas

Friday, January 16, 8:30 am - TYSON16RM
Racquet Club, Park City

Friday, January 16, 9:00 pm - TYSON16WN
Tower Theatre, SLC

Saturday, January 17, 5:30 pm - TYSON17LE
Library Center Theatre, Park City

Monday, January 19, 2:30 pm - TYSON193A
Holiday Village Cinema III, Park City

Saturday, January 24, 6:15 pm - TYSON244E
Holiday Village Cinema IV, Park City



DOCUMENTARY SPOTLIGHT

Why We Laugh: Black Comedians on Black Comedy

DIRECTORS: Robert Townsend

SCREENWRITERS: Quincy Newell, John Long, based on, *Black Comedians on Black Comedy* by Darryl Littleton

U.S.A., 2008, 95 min., color

Timely, insightful, and downright funny, *Why We Laugh: Black Comedians on Black Comedy* is a sweeping account of the evolution of black comedy in America. Inspired by comedian Darryl Littleton's book, directors Robert Townsend and Quincy Newell have crafted a no-holds-barred documentary that is both an insider's take and a critical examination of the cultural influence of black comedy.

Townsend and Newell enrich this hilarious and spectacularly archived film by including interviews with prominent scholars, politicians, cultural critics, and a host of notable comics, including Bill Cosby, Chris Rock, Keenan Ivory Wayans, and Eddie Griffin. *Why We Laugh* tracks the way black comedy has evolved from Stepin Fetchit and minstrels in blackface to the politically tinged humor of Dick Gregory, and from the television success of *Good Times* and *The Jeffersons* to the big-screen accomplishments of stars like Eddie Murphy and Whoopi Goldberg. Townsend and Newell turn a perceptive eye on the controversial career of Dave Chapelle and the implications of corporate efforts to capitalize on the massive successes of Russell Simmons's *Def Comedy Jam* and Spike Lee's *The Original Kings of Comedy*.

A major historical contribution to American culture—and a hoot to watch—*Why We Laugh* is a tribute to the way individuals can change history, as well as a cautionary tale about how tenuous that change can be. —SHARI FRILOT

ExP: Jeff Clanagan, Richard Foos **Pr:** Quincy Newell, Robert Townsend, Darryl Littleton, Angela Northington **Ci:** Johnny Simmons **Ed:** Skip Robinson, Agusta Einarsdottir

Saturday, January 17, 5:30 pm - WHYLA17PE
Prospector Square Theatre, Park City

Sunday, January 18, 9:30 pm - WHYLA18GN
Rose Wagner Performing Arts Center, SLC

Monday, January 19, 11:30 pm - WHYLA19PL
Prospector Square Theatre, Park City

Thursday, January 22, 11:30 pm - WHYLA223D
Holiday Village Cinema III, Park City



DOCUMENTARY SPOTLIGHT

Wounded Knee

DIRECTOR: Stanley Nelson

SCREENWRITER: Marcia Smith

U.S.A., 2008, 74 min., color

On the night of February 27, 1973, a caravan of cars carrying 200 armed Sioux—led by American Indian Movement (AIM) activists—entered Wounded Knee on the Pine Ridge Reservation and quickly occupied buildings, cut off access, and took up defensive positions. When federal agents arrived, they declared, “The Indians are in charge of the town,” and a 71-day standoff ensued.

Compiling an astonishing amount of archival film footage (notable for the key moments it captures) and firsthand accounts from participants, Stanley Nelson creates an immersive, comprehensive account of the occupation and its fascinating complexity. The Sioux sought redress of old grievances and broken treaties (just miles from the massacre of 1890) but also demanded the ouster of Pine Ridge tribal leader Dick Wilson, who governed through corruption and intimidation as he pursued deeply divisive policies of assimilation.

Nelson also explores the climate of racism in border towns; the broad political context that shaped the AIM—its tactics, organization and ability to exploit the national media; and ultimately the role armed protest played in Native American self-conception. With its iconic images of Indians holding the government at bay, *Wounded Knee* not only brought national attention to an invisible community and its desperate conditions but contributed to an awakened sense of dignity and connection with their proud heritage. —JOHN NEIN

ExP: Sharon Grimberg, Mark Samels **Pr:** Stanley Nelson **CoP:** Julianna Brannum **Ci:** Stephen McCarthy, Michael Chin, Allen Moore, Eddie Maritz **Ed:** Aljerner Tunsil, Lillian Benson, Lawrence Lerew **SoEd:** James LeBrecht

Friday, January 16, 2:30 pm - WOUND163A
Holiday Village Cinema III, Park City

Saturday, January 17, 6:00 pm - WOUND17BE
Broadway Centre Cinemas VI, SLC

Monday, January 19, 9:00 am - WOUND19TM
Temple Theatre, Park City

Thursday, January 22, 8:30 pm - WOUND223N
Holiday Village Cinema III, Park City



DOCUMENTARY SPOTLIGHT

The Yes Men Fix the World

DIRECTORS/SCREENWRITERS: Andy Bichlbaum, Mike Bonanno

France/U.S.A., 2008, 90 min., color

The Yes Men are back, but no one saw them coming. After their first film, you would think they had blown their cover, but, to the contrary, they have only stepped up their game. If you don't know them, they're Andy Bichlbaum and Mike Bonanno, a pair of notorious troublemakers who sneak into corporate events disguised as captains of industry. Then they use their momentary authority to expose the biggest criminals on the planet. In *The Yes Men Fix the World*, they've set their sights on a plethora of man-made disasters, from profiteering after Hurricane Katrina to the environmental disaster in Bhopal.

Initially their antics come across like adolescent pranks, but after further exploration, you discover that Bichlbaum and Bonanno can actually be considered “inside-out activists.” By changing reality—even temporarily—they open your mind to the possible. Sweet dreams for some, a nightmare for corporate Goliaths with skeletons in the closet. When they present what should have been done, you become acutely aware of how easy it would have been to solve the problem in the first place. A film complete with comedic interludes and, yes, an underwater ballet, *The Yes Men Fix the World* is as entertaining as it is effective. My only fear is that by the time this film premieres at the Festival, the Yes Men could easily be in jail. See this movie now!
—JOHN COOPER

CoDir: Kurt Engfehr **ExP:** Patrice Barrat, Alan Hayling, Juliette Timsit **Pr:** Doro Bachrach, Ruth Charny **CoP:** Laura Nix **Ed:** April Merl

Preceded by **Joel Stein's Completely Unfabricated Adventures**

U.S.A., 2008, 3 min., color
Director: Walter Robot

Sunday, January 18, 2:30 pm - YESME18LA
Library Center Theatre, Park City

Monday, January 19, 6:30 pm - YESME19DE
Redstone Cinemas, Kimball Junction

Wednesday, January 21, 8:30 pm - YESME21LN
Library Center Theatre, Park City

Thursday, January 22, 6:00 pm - YESME22WE
Tower Theatre, SLC

Friday, January 23, 11:15 am - YESME23RD
Racquet Club, Park City

PARK CITY AT MIDNIGHT

Park City at Midnight is a lively last stop on the nightly social circuit. With films ranging from horror to comedies to explicit animation, this mind-bending program is a treat for true cinephiles and casual filmgoers alike.



Black Dynamite

DIRECTOR: Scott Sanders
SCREENWRITERS: Michael Jai White,
Scott Sanders, Byron Minns
U.S.A., 2008, 90 min., color

When “the man” kills his brother, pumps heroin into the local orphanage, and floods the ghetto with a secret weapon disguised as Anaconda Malt Liquor, there is only one brother bad enough, strong enough, and brave enough to take them on: the legendary Black Dynamite.

Black Dynamite is a throwback with an attitude. Hilarious, campy, hot, and sexy, it plays with every cliché from 1970s film and television, with a few new ones thrown in for color. Director Scott Sanders doesn’t need to show his hand to get his point across, making it even more fun to watch. He has miraculously assembled a huge cast that all perfectly tread the line between satire and spoof. Crazy kudos need to go to our leading man, played by Michael Jai White, who offers a pitch-perfect performance in every take. Art direction and costumes are flawless, and the flocked wallpaper holds it own against the faux fur and poly-blend wardrobe.

Black Dynamite has something for everyone: chase scenes, gunfights, a house of ill repute, some karate action, and a star with a killer body who takes on bad guys with—and without—his shirt on. And if this isn’t enough, Sanders does the near impossible: he sustains the comedy while taking a nice big sucker punch at the underlying politics of our time. —JOHN COOPER

Pr: Ars Nova **Ci:** Shawn Maurer **Ed:** Adrian Younge **PrD:** Denise Pizzini **CoD:** Ruth E. Carter
Principal Cast: Michael Jai White, Tommy Davidson, Salli Richardson-Whitfield, Arsenio Hall, Byron Minns, Kym Whitley

Sunday, January 18, 11:30 pm - BLDYN18LL
Library Center Theatre, Park City

Tuesday, January 20, noon - BLDYN20ED
Egyptian Theatre, Park City

Friday, January 23, 6:00 pm - BLDYN23WE
Tower Theatre, SLC

Saturday, January 24, 9:30 pm - BLDYN24DN
Redstone Cinemas, Kimball Junction



The Carter

DIRECTOR/SCREENWRITER: Adam Bhala Lough
U.S.A., 2009, 90 min., color

The Carter is a documentary about Dwayne Michael Carter Jr. aka Lil Wayne. An internationally known rapper, his most recent album went platinum in a week, and he just might be the voice of his generation. But this ain’t no VH1 rock doc. Rather, it is an intoxicating, cinematic journey into the thoughts and world of an extremely complicated man whose creative force is something to behold. He never stops recording. He has a portable studio that he carries around in a black bag, and it allows him to lay down a track anytime anywhere. It is his pressure valve and makes him a refreshing anomaly in a sea of manufactured prefab “singers.” His work is his own: unfiltered, uncensored, raw, and powerful.

Director Adam Bhala Lough, whose fiction film *Weapons* premiered in competition at the 2007 Sundance Film Festival, has unbelievable access to Lil Wayne’s public and private lives. He captures remarkably candid moments, such as Lil Wayne recounting his first sexual experience, as well as him talking openly about his drug habits. Following him all over the country and to Amsterdam, Lough mixes fly-on-the-wall footage of Lil Wayne in his hotel room and on his bus with artfully composed concert footage. The result is a shockingly intimate portrait of one of the most inspired (and eccentric) musicians of modern America.—TREVOR GROTH

ExP: Quincy Jones III **Pr:** Adam Bhala Lough, Josh Krause **Ci:** Adam Bhala Lough **Ed:** Andy Grieve
Mu: Dwayne “Lil Wayne” Carter

Saturday, January 17, midnight - CARTE17CL
Eccles Theatre, Park City

Monday, January 19, 9:30 pm - CARTE19DL
Redstone Cinemas, Kimball Junction

Wednesday, January 21, 3:00 pm - CARTE21EA
Egyptian Theatre, Park City

Friday, January 23, midnight - CARTE23WL
Tower Theatre, SLC



Dead Snow Død Snø

DIRECTOR: Tommy Wirkola
SCREENWRITERS: Tommy Wirkola, Stig Frode Henriksen
Norway, 2008, 91 min., color
Norwegian with English subtitles

For eight medical students, Easter vacation begins innocently enough. They pack their cars full of ski equipment and enough beer to fuel their escape from everyday life to the snowy, isolated hills outside of Øksfjord, Norway. Once there, they receive a late-night visit from a shady hiker, who tells them a story about Nazi occupation of the area during World War II. After doing their fair share of raping and pillaging, the dreaded battalion faced a brutal and vengeful uprising by the citizens of the town. The soldiers who managed to survive the onslaught, including their dreaded leader Colonel Herzog, were driven into the hills by the angry mob, where they supposedly froze to death, never to be seen again. But if the horror genre has taught us anything, it's that the raucous behavior and promiscuity of the younger generation always have a way of bringing evil spirits back to life.

Director Tommy Wirkola pulls no punches in the carnage department—heads roll, blood flows, and entrails ooze as the young vacationers attempt to make it through the night. Wirkola adeptly utilizes the snow's eerie and ominous backdrop to its fullest extent while orchestrating this wickedly gory, yet somehow delightful, tale of Nazi zombie terror.
—ADAM MONTGOMERY

ExP: Kjetil Omberg, Magne Ek, Espen Horn, Harald Zwart **Pr:** Terje Strømstad, Tomas Evjen
Ci: Matthew Weston **Ed:** Martin Stoltz **Mu:** Christian Wibe **So:** Kjetil Trøan **Principal Cast:** Vegard Hoel, Stig Frode Henriksen, Charlotte Frogner, Jenny Skavlan, Jeppe Beck Laursen, Lasse Valdal

Preceded by **Treevenge**
Canada, 2008, 16 min., color
Director: Jason Eisener

Saturday, January 17, midnight - DEADS17EL
Egyptian Theatre, Park City

Wednesday, January 21, 9:30 pm - DEADS21DN
Redstone Cinemas, Kimball Junction

Friday, January 23, midnight - DEADS23EL
Egyptian Theatre, Park City

Saturday, January 24, 10:30 pm - DEADS24BN
Broadway Centre Cinemas IV, SLC



Grace

DIRECTOR/SCREENWRITER: Paul Solet
U.S.A., 2008, 85 min., color

Eight months pregnant, and preoccupied with both a natural childbirth and a pure-body lifestyle, Madeline Matheson, played with merciless compassion by Jordan Ladd, deflects her demanding mother-in-law's insistent pressure for standard hospital treatment, instead opting for the peaceful companionship of a trusted midwife. Though reluctantly compliant, her husband remains supportive of her choices until a sudden tragic accident leaves her unborn baby lifeless inside of her. Madeline remains determined to carry the stillborn baby to term, where she miraculously wills the delivered corpse into life. But it is not too long before the increasingly isolated mother realizes that something is not right with baby Grace, and she must make horrible sacrifices to keep her living.

In his feature debut, writer/director Paul Solet assuredly approaches the medium, displaying a cocksure confidence in his construction of this modern horror fable. He relies upon a precise and slow-building technical elegance, supplemented by fearless performances and the ever-elusive gift of a genuinely frightening story, to violate the sanctity of a mother's love and create true horror. Seething with a kind of sophisticated terror uncommon for its genre, *Grace* effortlessly uncoils an atmosphere of immense discomfort and subtle intensity, while quietly creeping into the spine and slicing into our most primal fears.—LANDON ZAKHEIM

ExP: Scott Einbinder, Simon Edery **Pr:** Ingo Vollkammer, Cory Neal, Adam Green, Kevin DeWalt
Ci: Zoran Popovic **Ed:** John Coniglio, Darrin Navarro
PrD: Martina Buckley **Mu:** Austin Wintory **Principal Cast:** Jordan Ladd, Samantha Ferris, Gabrielle Rose, Malcom Stewart, Stephen Park, Serge Houde

Preceded by **Rite**
U.S.A., 2009, 9 min., color
Director: Alicia Conway

Friday, January 16, midnight - GRACE16EL
Egyptian Theatre, Park City

Saturday, January 17, 6:30 pm - GRACE17DE
Redstone Cinemas, Kimball Junction

Thursday, January 22, noon - GRACE22ED
Egyptian Theatre, Park City

Friday, January 23, 7:30 pm - GRACE23BE
Broadway Centre Cinemas IV, SLC



The Killing Room

DIRECTOR: Jonathan Liebesman
SCREENWRITERS: Gus Krieger, Ann Peacock
U.S.A., 2008, 90 min., color

With the goal of earning some extra cash, four unwitting volunteers sign up for what they believe is just another paid research study. Instead, they embark upon the worst night of their lives, becoming pawns in a deadly, classified government program that was thought to have been terminated more than 20 years earlier. As a group, they are presented with a series of questions and a finite window of time by which each of them must submit a unique numerical answer. Presumably the subject who is furthest from the correct response will be "removed" from the experiment. They soon come to realize that, in this lethal psychological game, the correct answer is not always the right one. Behind the scenes, the mysterious and brooding Dr. Phillips (Peter Stormare) deviously pulls the strings as the most recent addition to his team, military psychologist Ms. Reilly (Chloë Sevigny), is emotionally torn by her first assignment.

Director Jonathan Liebesman takes the viewer on a dark and suspenseful ride into the depths of the human mind, meticulously revealing pieces of the puzzle along the way. The sterile and safe environment he initially creates quickly deteriorates into an unstable madhouse as average civilians must make seemingly impossible choices to survive.
—ADAM MONTGOMERY

ExP: Jonathan Liebesman, Ann Peacock, Jeff Sagansky, Jean-Luc De Fanti **Pr:** Guymon Casady, Ben Forkner, Ross M. Dinerstein, Bobby Schwartz
CoP: Gus Krieger **Principal Cast:** Chloë Sevigny, Peter Stormare, Clea DuVall, Timothy Hutton, Nick Cannon, Shea Whigham

Friday, January 16, 11:30 am - KILL16PD
Prospector Square Theatre, Park City

Saturday, January 17, midnight - KILL17BL
Broadway Centre Cinemas VI, SLC

Tuesday, January 20, midnight - KILL20EL
Egyptian Theatre, Park City

Thursday, January 22, 9:30 pm - KILL22DN
Redstone Cinemas, Kimball Junction



Mystery Team

DIRECTOR: Dan Eckman

SCREENWRITERS: Dominic Dierkes, Donald Glover, DC Pierson

U.S.A., 2008, 105 min., color

If Encyclopedia Brown, the kids from *American Pie*, and Nancy Drew all had sex, their baby would probably look something like *Mystery Team*, a wonderful blend of innocent and seedy humor from the Derrick Comedy group. Already an Internet phenomenon, they transition gloriously into the realm of feature films.

When they were kids, the Mystery Team solved pint-sized mysteries like “Who stuck his finger in the pie?” Now it’s senior year of high school, and they are still solving mysteries the same way. Though each member of the team has a supposed specialty—Jason is the Master of Disguise; Charlie is the Strongest Kid in Town; and Duncan is the Boy Genius—they are really just stunted and naïve kids. When a little girl asks them to find out who killed her parents, Jason realizes they have an opportunity to prove to the town, and themselves, that they are real detectives.

A dark comedy that hits on classic mystery conventions, *Mystery Team* cleverly places the naïve innocence of yesteryear within the jaded, crime-laden world of today. What makes the ludicrous premise work so magnificently is the impeccable chemistry among the three leads. This is a film for anyone who is nostalgic for a time when solving a mystery was the greatest feeling in the world, but adult enough to like a little raunchy humor.—TREVOR GROTH

ExP: Meggie McFadden, Dan Eckman, Donald Glover, DC Pierson, Dominic Dierkes **Pr:** Meggie McFadden **Ed:** Dan Eckman **ArD:** DC Pierson **Mu:** Donald Glover **Principal Cast:** Donald Glover, DC Pierson, Dominic Dierkes, Aubrey Plaza, Bobby Moynihan, Matt Walsh

Saturday, January 17, 11:30 pm - MYSTE17LL
Library Center Theatre, Park City

Sunday, January 18, 9:00 pm - MYSTE18WN
Tower Theatre, SLC

Tuesday, January 20, 9:30 pm - MYSTE20DN
Redstone Cinemas, Kimball Junction

Thursday, January 22, midnight - MYSTE22EL
Egyptian Theatre, Park City

Sunday, January 25, 10:00 am - MYSTE251M
Holiday Village Cinema I, Park City



Spring Breakdown

DIRECTOR: Ryan Shiraki

SCREENWRITERS: Ryan Shiraki, Rachel Dratch
U.S.A., 2008, 84 min., color

For Judi, Gayle, and Becky, tragically unhip bosom buddies pushing 40, “make-your-own-pizza night” constitutes the pinnacle of revelry. But when Judi’s fiancé turns out to be gay, Gayle’s face repulses a blind guy, and Becky’s beloved cat kicks the bucket, they’re ready for real pampering. Dusting themselves off, the trio heads for some R&R on South Padre Island, where Becky’s supposed to chaperone her boss’s daughter. What they don’t know is that spring break has sprung, and there’s no turning back.

Skanky, semen-doused hotel rooms? Scantly clad, upchucking coeds? Sweaty, cramped, beer-foam parties? Judi and Gayle morph into unstoppable party animals, leaping into the vapid, anarchic euphoria without so much as a hiccup. Gayle’s latent popularity fantasy becomes a living wet dream as she’s inducted into a sorority of sweet, half-starved half-wits. Judi unlocks seventh heaven as she drinks her way to blissful oblivion and a life-changing night with a sexy, confused jock. Becky, our staunch ecofeminist, remains firmly on the sidelines, devoted to her principles and flowing skirts...until she and her young ward swallow a bit of spring-break elixir themselves.

An outlandish, quick-witted romp that jubilantly leaves none immune to ridicule, *Spring Breakdown* chews up our geeky gals and spits them out as triumphant powerhouses—confident that being who they truly are is way cooler than fitting in. —CAROLINE LIBRESCO

ExP: Mike Rachmil, Rachel Dratch, Ryan Shiraki **Pr:** Rick Berg, Larry Kennar **Ci:** Frank G. DeMarco **Ed:** Tom Lewis **PrD:** Caty Maxey **Mu:** Deborah Lurie **Principal Cast:** Amy Poehler, Parker Posey, Rachel Dratch, Amber Tamblyn, Jane Lynch, Missi Pyle

Preceded by **The Blindness of the Woods**
Argentina, 2008, 11 min., color
Directors: Martin Jalfen, Javier Lourenco

Friday, January 16, midnight - SPRIN16LL
Library Center Theatre, Park City

Saturday, January 17, midnight - SPRIN17WL
Tower Theatre, SLC

Sunday, January 18, 9:30 pm - SPRIN18DN
Redstone Cinemas, Kimball Junction

Thursday, January 22, 3:00 pm - SPRIN22EA
Egyptian Theatre, Park City

Saturday, January 24, 3:45 pm - SPRIN241A
Holiday Village Cinema I, Park City



White Lightnin’

DIRECTOR: Dominic Murphy

SCREENWRITERS: Shane Smith, Eddy Moretti
United Kingdom, 2008, 84 min., color

Some people spend their whole lives running from who they really are, but Jesco White (Edward Hogg) uses tap dancing to keep his demons at bay. At the tender age of six, he started getting high by huffing gasoline and stolen lighter fluid. Growing up, Jesco often found himself shuffling between reform schools, work camps, and his home in West Virginia—until his father, famous mountain dancer D. Ray White, taught him how to tap. After his father’s murder, Jesco begins to dance to control his increasingly wicked ways. Wearing his late father’s tap shoes, he takes his show on the road, where he meets Cilla (Carrie Fisher), the love of his life. Sadly, Jesco’s troubled past doesn’t stay gone for long, and we are forced to bear witness to the dual powers of revenge and redemption, and the bone-chilling lengths that he will go to have both.

White Lightnin’ is a phantasmagoric tumble into the dark corners of artistic genius, addiction, and insanity that is set to an aptly kinky soundtrack. Inspired by the life of Jesco White, “the dancing outlaw,” director Dominic Murphy creates a cleverly stylized portrait that is nothing short of sensational. —JENNIFER COCHIS

Pr: Mike Downey, Sam Taylor **CoP:** Eddy Moretti, Shane Smith, Suza Horvat, Igor A. Nola, Robert Bevan, Samantha Horley **Ci:** Tim Maurice-Jones **Ed:** Sam Sneade **PrD:** Ivo Hušnjak **CoD:** Blanka Budak **Principal Cast:** Edward Hogg, Carrie Fisher, Muse Watson, Owen Campbell

Preceded by **I Live in the Woods**
U.S.A., 2008, 4 min., color
Director: Max Winston

Monday, January 19, midnight - WHITE19EL
Egyptian Theatre, Park City

Wednesday, January 21, 5:30 pm - WHITE213E
Holiday Village Cinema III, Park City

Friday, January 23, 9:30 pm - WHITE23DN
Redstone Cinemas, Kimball Junction

Saturday, January 24, midnight - WHITE24BL
Broadway Centre Cinemas VI, SLC

FROM THE COLLECTION

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 between 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 600 films.



Chameleon Street

DIRECTOR/SCREENWRITER: Wendell B. Harris, Jr.
U.S.A., 1990, 94 min., color

Filmmaker/actor Wendell B. Harris Jr. heard about the exploits of William Douglas Street and knew he had to make a film about him. Street is a bright, articulate black man trapped in a menial job installing burglar alarms. Driven by his desire for more money and influence and eager to satisfy his shopping-obsessed wife, Gabrielle (Angela Leslie), Street decides to work his way up the middle-class white ladder by impersonating professionals. As a journalist, he interviews celebrities; as a doctor, he performs surgery; as a foreign-exchange student, he speaks French; as a lawyer, he negotiates with corporate clients. Eventually he is caught and goes to prison. When asked why he behaves as he does, Street's explanation is simple: "I give people what they want."

As well as directing and writing the film, Harris portrays Street, which makes the parallels between the two even sharper. Like Street, Harris is a black man trying to find his niche in a white man's world. He has more in mind than entertaining us with Street's adventures. Street's story also becomes social commentary on the frustrations inherent in the black experience in America.

Although *Chameleon Street* won the Grand Jury Prize at the 1990 Sundance/United States Film Festival, it never received wide distribution, an added incentive for adding it to the Sundance Collection. Harris recently restored the film and mastered it on HD Cam, and this screening offers a rare opportunity to see it again. —BARBARA BANNON

Exp: Helen B. Harris **Pr:** Dan Lawton **CoP:** Hobart W. Harris **Ci:** Daniel S. Noga **PrD:** Tim Alvaro, Ingrid Schmitt **So:** Bernard Hajdenberg **Principal Cast:** Wendell B. Harris, Jr., Angela Leslie, Amina Fakir, Anthony Ennis

Friday, January 16, 8:30 pm - CHAME16PN

Prospector Square Theatre, Park City

Saturday, January 17, 6:45 pm - CHAME17BE

Broadway Centre Cinemas V, SLC



sex, lies, and videotape

DIRECTOR/SCREENWRITER: Steven Soderbergh
U.S.A., 1989, 100 min., color

Twenty years ago, Steven Soderbergh arrived at the Sundance/United States Film Festival carrying the print of *sex, lies, and videotape*; he left with the dramatic Audience Award. The film went on to win the Palme d'Or and the best actor award for James Spader at Cannes and became one of most popular and critically acclaimed independent films. Suddenly, for good or bad, Sundance was on everyone's radar.

Sex, lies charts the complex interrelationship linking four characters in a southern town: Ann (Andie MacDowell); her husband, John (Peter Gallagher); her sister, Cynthia (Laura San Giacomo), who is having an affair with John; and John's old college friend Graham (Spader), who drifts into their lives and, through his videotapes, changes the way they see themselves and relate to each other.

What makes the film unique is the counterpointing between the images and the soundtrack, enabling you to follow two strands of the story simultaneously and see their connection. In the film's opening scene, for example, we hear Ann telling her analyst about her poor sexual relationship with John while we watch John and Cynthia making torrid love.

Some films run dry over time, but *sex, lies* keeps getting richer. With each viewing, new subtleties emerge. All the performances are impressive, but Spader is mesmerizing. His Graham is disarmingly direct yet maddeningly elusive; at one point, he tells Ann, "I don't have the slightest idea who I am." Neither do we, but that just increases our fascination. —BARBARA BANNON

Exp: Nancy Tanenbaum, Nick Wechsler, Morgan Mason **Pr:** Robert Newmyer, John Hardy **Mu:** Cliff Martinez **Principal Cast:** James Spader, Andie Macdowell, Peter Gallagher, Laura San Giacomo, Ron Vawter

Monday, January 19, 3:00 pm - SEXL19EA

Egyptian Theatre, Park City



Since 1985, the Sundance Film Festival has been a place and a time for stories. To commemorate the 25th Festival, we created THE STORYTIME PROJECT, a living archive of some of the most memorable Sundance moments as told by our family of filmmakers, actors, and leaders.

Read the one about the volunteer who mistook a theatergoer for Winona Ryder, and moments later ran into the “real” Winona Ryder. And took a photo of both ladies together.

Or the one about the very nervous filmmaker who couldn’t stop talking during his introduction, and had to be rescued at the podium.

And then there’s the story of two filmmakers, one a director of a short film, the other a feature director who met when their films screened together. They’re married now with a 17 month old.

You can read more of these stories—and contribute your own Sundance story—on our website, sundance.org/festival.

STORYTIME

85 | 09

SUNDANCE
FILM FESTIVAL

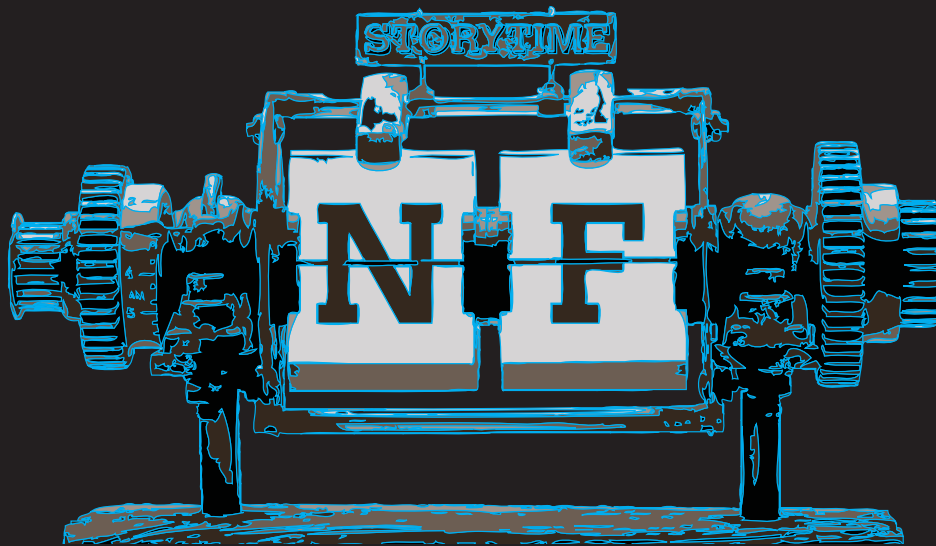
New Frontier

The next has begun.

Springing out of a rapidly shifting media landscape, **New Frontier** is a platform for innovations in cinematic culture at the crossroads of art, technology, and film. **New Frontier** screens films that challenge conventional form, and cultivates an immersive atmosphere for media installations and performances on Main Street. Welcome to evolutions in storytelling on and off screen. The next has begun.

Films.....	55
Artists and Scientists.....	58
Panels.....	62

New Frontier Panels
333 Main St.
Friday, January 15–Saturday, January 24
Opens at noon daily for all Festival credential holders
and the general public as space permits unless otherwise noted.



Lunch Break

DIRECTOR: Sharon Lockhart
U.S.A., 2008, 80 min., color

Artist and filmmaker Sharon Lockhart is known for creating beautiful, meditative films that incorporate subtle movement and a static, photographic gaze to examine her subjects. In this daring pair of new works, *Lunch Break* and *Exit*, Lockhart explores a new approach, an insistent sense of motion that produces more of what might be described as a photographic experience. In *Lunch Break*, the camera is entirely untethered, slowly moving in a single tracking shot through a long corridor where workers are enjoying their lunch hour at the Bath Iron Works, a massive shipyard in Maine. In *Exit* the frame constantly fills with teeming workers as they head home after a long day's work.

Lunch Break and *Exit* are examples of Lockhart's timely new film and photographic series about the present state of U.S. labor. The organic rhythm of workers in the shipyard receives a lyrical examination at a juncture in American economic history that may well make such scenarios obsolete. As viewers, we must completely surrender conventional narrative expectations and let ourselves be transported into the atmosphere and idiosyncratic details of life at the shipyard. We develop a sense of comfort and sentimental camaraderie with the workers as they enjoy restful moments amidst productive labor. When the final frame passes the shutter, we have become so enmeshed with shipyard life that we don't want it to end. —SHARI FRILLOT

Exp: Blum & Poe, Gladstone Gallery, Neugerriemschneider **Pr:** Clay Russell Lerner
Ci: Richard Rutkowski **MuS:** Becky Allen, James Benning **So:** Felix Andrew, Ernst Karel
PrCoor: Carly Short

Preceded by **Exit**
U.S.A., 2008, 40 min., color
Director: Sharon Lockhart

Friday, January 16, 2:30 pm - LUNCH16PA
Prospector Square Theatre, Park City

Saturday, January 17, 4:30 pm - LUNCH17BA
Broadway Centre Cinemas IV, SLC

Wednesday, January 21, 9:15 pm - LUNCH214N
Holiday Village Cinema IV, Park City

Saturday, January 24, 3:00 pm - LUNCH24EA
Egyptian Theatre, Park City



O'er the Land

A FILM BY Deborah Stratman
U.S.A., 2008, 52 min., color

With the excuse of freedom, we lose so many things. — Silvio Barile

O'er the Land is Deborah Stratman's meditation on freedom and technological approaches to manifest destiny. She captures the marching-band battle cries of the country with a strong, controlled tone that proves its point but is extremely playful, too.

Stratman documents the wild, wild worlds of gun shows—ones where you can fire machine guns in the forest and literally blow stuff up, reenactments of famous battles with historically accurate weapons and clothes (golf carts and Pepsi trucks in the wings), border disputes, and the organized frenzy of cheerleaders and motor homes. All are framed by the incredible experiences of Colonel William Rankin, who, in 1959, was forced to eject from his F8-U fighter jet at 48,000 feet without a pressure suit, only to get trapped for 45 minutes in the up-and-down drafts of a massive thunderstorm. Miraculously he survived.

The scale of practicing war as a game is colossal and hard to grasp at times. Stratman captures the events she depicts with wonder rather than disdain. Her thoughtful framing of images and meticulous editing help us understand the absurdity in this dark path. —MIKE PLANTE

Mu: Maryanne Amacher, Kevin Drumm, Steve Rowell, Rich Hammond

Preceded by **Out of Our Minds**
U.S.A., 2008, 28 min., color
Director: Tony Stone

Friday, January 16, 11:30 am - OERTH163D
Holiday Village Cinema III, Park City

Tuesday, January 20, 6:15 pm - OERTH204E
Holiday Village Cinema IV, Park City

Friday, January 23, 3:15 pm - OERTH234A
Holiday Village Cinema IV, Park City



Stay the Same Never Change

DIRECTOR/SCREENWRITER: Laurel Nakadate
U.S.A., 2008, 93 min., color

Artist/filmmaker Laurel Nakadate's weird and delightful first feature film, *Stay the Same Never Change*, is a raw, audacious effort that burns with such originality and honesty that it seems destined to become a Festival discovery. Starring amateur actors in Kansas City, and filmed in their homes, *Stay the Same Never Change* is as much visual fact as narrative fiction about American heartland folk and the lives they live while wanting more.

A nonlinear yarn that skips among various vignettes depicting the solitary existence of distantly connected young women, Nakadate's film exudes a warm sense of humor as it peers into the loneliness of the girls and their desperate attempts to find affection. From a pining tween who turns to her sewing machine for creature comforts to a young woman obsessed with polar bears and Oprah, Nakadate's characters reveal quiet lives brimming with anguish and desire, but also a fascinating ingenuity. Awkward moments of absurdity and small ruptures in their lives offer opportunities to create a new world or stretch for what is just beyond reach.

You do not have to hail from the heartland to connect with the infectious appeal of *Stay the Same Never Change*. If you've ever been a tween and pined for life and love, you will cringe with powerful personal recognition as you witness the seemingly psychotic lives of these girls. —SHARI FRILOT

Ci/Ed: Laurel Nakadate **AsE:** Elise Irving **Mu:** Casiotone for the Painfully Alone **Com:** Owen Ashworth **So:** Laurel Nakadate, Elise Irving, Cyan Meeks **Principal Cast:** Tate Buck, Dirk Cowan, Matthew Faber, Mary Nichols, Julie Potratz, Paige Sanders

Preceded by **American Minor**
U.S.A., 2008, 8 min., color
Director: Charlie White

Friday, January 16, 9:15 pm - STAYT164N
Holiday Village Cinema IV, Park City

Saturday, January 17, 7:30 pm - STAYT17BE
Broadway Centre Cinemas IV, SLC

Sunday, January 18, 6:30 pm - STAYT18DE
Redstone Cinemas, Kimball Junction

Tuesday, January 20, 3:00 pm - STAYT20EA
Egyptian Theatre, Park City

Thursday, January 22, 9:15 am - STAYT224M
Holiday Village Cinema IV, Park City



Where Is Where?

DIRECTOR: Eija-Liisa Ahtila
Finland, 2009, 95 min., color & b/w
Finnish with English subtitles

Finnish artist Eija-Liisa Ahtila has worked with multichannel formats since the 1990s, and her precisely structured, one-hour-long, split-screen depiction of a real incident that took place during the Algerian War of Independence from France resonates alternately with poetic imagery, literal history, and symbolic references.

Where Is Where? is an experimental narrative that relates an incident that took place in the late 1950s. As a reaction to the atrocities of French colonial repression, two young Arab boys killed a French friend, a boy of their own age. Utilizing both the fictive reality of the film itself and a theatrelike set, the narrative mode breaks with traditional story time and framing to advance a complex flow of imagery and ideas. The overall collision of narrative lines comes through the perspective of a European poet: visited by Death, he gradually investigates the past to reveal the importance of the event for the present day.

At once hauntingly elusive and very direct, the film artistically challenges the norms and preconceptions of reading and storytelling as well as depicting the clash of cultures and societies. Evocative and dense, *Where Is Where?* is ultimately a condensation of the mists of truth, a gathering of the fragments of knowledge, and perhaps a conduit for an alternate perspective. —GEOFFREY GILMORE

CoDir: Mari Savio **Pr:** Ippo Pohjola **Ci:** Arto Kaivanto **Ed:** Heikki Kotsalo **PrD:** Kaisa Niva **So:** Peter Nordström

Preceded by **NightStill**
Austria, 2008, 9 min., color
Director: Elke Groen

Saturday, January 17, 12:15 pm - WHERE174D
Holiday Village Cinema IV, Park City

Sunday, January 18, 12:45 pm - WHERE18BD
Broadway Centre Cinemas V, SLC

Tuesday, January 20, 8:30 pm - WHERE20PN
Prospector Square Theatre, Park City

Saturday, January 24, 6:00 pm - WHERE24EE
Egyptian Theatre, Park City

New Frontier



The Works of Maria Marshall

DIRECTOR/SCREENWRITER: Maria Marshall
United Kingdom, 2007, 67 min., color

Maria Marshall's disturbing and gorgeously composed video projections probe the psychological dimensions of cinema. Marshall often uses her two sons in the main roles of her frequently violent, but visually charming, films. Her work tackles the fundamental subjects of motherhood, socialization, and life experience and returns us to the world of childhood as a pretext to evoke the anxiety of adults. Hypnotic in their effect, Marshall's films are presented in looped repetition and cleverly employ digital technology to create disturbing images, such as a video portrait of her young son smoking or a piece where her own skin literally crawls.

Marshall is a London-based artist who has created more than 35 filmic installations. She has primarily shown her video works in art galleries and museums around the world. Please join Marshall in this rare Festival appearance as she discusses her creative process and artistic practice as they evolve toward longer forms of narrative storytelling.

For a full schedule of screenings of Maria Marshall's work at New Frontier on Main, please see page 59.
—SHARI FRILOT

Pr: Laurie Castelli, Francis Castelli **Ci:** Mark Puffett, Giovanni Savino, Alex Marshall, Maria Marshall
Ed: Russ Clapham **Mu:** Damon Albarn **Principal Cast:** Maria Marshall, Raphael Marshall, Yosi Marshall, Naef Jacob Marshall Naef, Sean McKillop

Saturday, January 17, 5:30 pm - WORKS173E
Holiday Village Cinema III, Park City

Monday, January 19, 5:30 pm - WORKS193E
Holiday Village Cinema III, Park City

Saturday, January 24, 9:45 am - WORKS241M
Holiday Village Cinema I, Park City



You Wont Miss Me

DIRECTOR/PRODUCER: Ry Russo-Young
SCREENWRITERS: Ry Russo-Young, Stella Schnabel
U.S.A., 2009, 81 min., color & b/w

Ry Russo-Young creates an engrossing character portrait in this deceptively compact, but exquisitely layered, feature. Stella Schnabel portrays Shelly, the daughter of famous, successful (and emotionally removed) parents, Shelly strives to make her own mark and find affirmation, but her life's landscape is littered with dilemmas. Setting her sights on an acting career, Shelly displays a ferocious emotional intensity that keeps her from getting jobs. Friendships, especially with other women, become fraught arenas of blaming and posing. Casual encounters with men offer little hope of romance. Even her supportive best friend Simon finds it necessary to draw boundaries where Shelly is concerned. Returning regularly to a psychiatric hospital, Shelly is repeatedly counseled by the resident shrink, who tries to give her a leg up on the go-nowhere cycles of her life. Is there still time?

Russo-Young renders this depiction of intersecting dead ends with an astute and exactly measured empathy. Her searching, elliptical narrative structure and compact, concentrated mise-en-scène astutely underline the lonesome self-sabotage involved when self-reliance becomes an armor against intimacy and, particularly, when a woman's affirmation continually rests in the hands of some man. Subtly mannered performances and an evocative score round out this knowing portrait, viewed from outside and in.
—SHANNON KELLEY

Ci: Kitao Sakurai, Ku-Ling Siegel **Ed:** Gil Kofman, Ry Russo-Young **So:** Andrew Barchilon, Micah Bloomberg **Com:** Will Bates **Principal Cast:** Stella Schnabel, Simon O'Connor, Carlen Altman, Rene Ricard, Sarah Ball, Donald Eric Cumming

Preceded by **All Through the Night**
U.S.A., 2008, 5 min., color
Director: Michael Robinson

Friday, January 16, 11:30 pm - YOUWO163L
Holiday Village Cinema III, Park City

Saturday, January 17, 8:30 pm - YOUWO17PN
Prospector Square Theatre, Park City

Sunday, January 18, 4:30 pm - YOUWO18DA
Broadway Centre Cinemas IV, SLC

Thursday, January 22, 12:15 pm - YOUWO224D
Holiday Village Cinema IV, Park City



New Frontier Shorts

Total running time: 93 min.

The Beekeepers
Director: Richard Robinson
U.S.A., 2008, 28 min., color

Horizontal Boundaries
Director: Pat O'Neill
U.S.A., 2008, 23 min., color

Untitled
Directors: Sandra Lea Gibson, Luis Recoder
U.S.A., 2008, 42 min., b/w

Each of these striking short films deconstructs the frame with various styles and intentions, pushing the visceral universe of the physical film strip.

Horizontal Boundaries looks at the geography of California as the basis for cinematic disruption and restatement. The "boundaries" turn out to be frame lines, the divisions between images. Pat O'Neill integrates the lines into the compositional language of the piece, a dynamic repositioning that causes image combinations to be generated unpredictably. The result is a tapestry of exquisite contradiction.

The Beekeepers is an experimental documentary film that explores Colony Collapse Disorder: due to the changing environment, bees all over the world are dying. Richard Robinson's film charts the history of this ancient profession, searching for answers to its current plight while daring the documentary form to be as artful and mysterious as its subject.

Sandra Lea Gibson and Luis Recoder's piece, *Untitled*, takes two frames of light and methodically works with their edges to an evocative sound design by Olivia Block. The piece literally creates an installation environment in the theatre, making the finale an entirely physical experience. Gibson and Recoder experiment with the possibilities of the projector and the light itself, from booth to screen, over our heads and back to our eyes.
—MIKE PLANTE

Friday, January 16, 9:00 am - SHFRO16EM
Egyptian Theatre, Park City

Saturday, January 17, 9:15 pm - SHFRO174N
Holiday Village Cinema IV, Park City

Thursday, January 22, 7:30 pm - SHFRO22BE
Broadway Centre Cinemas IV, SLC

Saturday, January 24, 8:30 pm - SHFRO243N
Holiday Village Cinema III, Park City

ARTISTS and SCIENTISTS



CANDICE BREITZ *Mother + Father*

Candice Breitz's beautifully crafted media installation, *Mother + Father*, appropriates a cast of iconic actors from Hollywood blockbusters to examine popular notions of parenthood. In an energetic and insightful orchestration of gestures, tears, laughter, and guffaws, six actors and six actresses passionately perform the rites of motherhood and fatherhood across two six-channel plasma installations. Breitz offers us parenthood as a metaphor for the relationship between star and fan, and invites us to reflect on the increasingly formative role that cinema plays in our lives.



OMER FAST *The Casting*

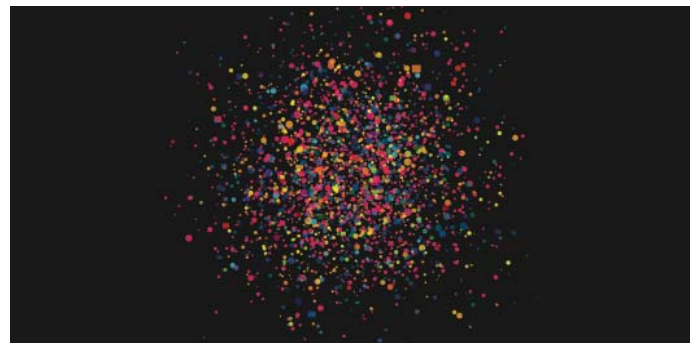
In Omer Fast's emotional four-channel installation, *The Casting*, a U.S. Army sergeant recounts two incidents: the accidental shooting of an Iraqi and a romantic liaison with a young German woman who mutilates herself. The sergeant's recollections slip between setting and story as he tries to find relief—if not redemption—in the act of recalling. Performed in silent tableaux, *The Casting* artfully reveals the way both memory and cinema arbitrarily remix emotions, images, and words to create our connection to a moment, and the way that remix orients—or disorients—us in our lives.



IJ CENTRAL; ADOPT LINKS; DIGITAL DIASPORA: Spotlight on Projects from the BAVC Producers Institute for New Media Technologies

Thursday, January 22 at 2:15 p.m. at New Frontier on Main

The Producers Institute for New Media Technologies at the Bay Area Video Coalition (BAVC) is a residency program for independent producers to develop and prototype a multiplatform, interactive project informed by a social-justice documentary. This special presentation spotlights three works developed at the Institute. *IJ Central*, by the filmmaker team who made the Documentary Competition entry, *The Reckoning*; *AdoptLinks*, by filmmaker Deanne Liam, based on her upcoming feature *Precious Objects of Desire*; and *Digital Diaspora Family Reunion*, by Thomas Allen Harris, based on his upcoming feature documentary *Through a Lens Darkly: Black Photographers and the Emergence of a People*.



JONATHAN HARRIS AND SEP KAMVAR *We Feel Fine, Universe*

Jonathan Harris and Sep Kamvar's work combines elements of computer science, anthropology, visual art, and storytelling. Using the metaphor of an interactive night sky, *Universe* creates an interactive environment for navigating the world's contemporary mythology as found online in global news and information. Everyone's path through *Universe* is different, allowing each person to find his or her own constellations based on personal interests and curiosities.

We Feel Fine is an exploration of human emotion on a global scale. Every few minutes, *We Feel Fine* takes sentences that include the words "I feel" or "I am feeling" from all blogs that have just been published and visualizes them in six different movements that let viewers see what any part of the world is feeling at any given moment.

ON MAIN



THE COMPOSERS LAB EXPERIMENTS: GINGGER SHANKAR, A.J. LARA, AND ARTHUR HYDE *Metamorphoses*

The third edition of the Composers Lab Experiments at New Frontier features a collaboration between musician extraordinaire Gingger Shankar and filmmakers A.J. Lara and Arthur Hyde. In their multimedia performance, *Metamorphoses*, Gingger Shankar and special guest musicians elegantly score the walls of time and space. These musicians test the boundaries of organic versus electronic music and find where the two meet. While the musicians uniquely create a hybrid, Lara and Hyde sculpt the visual architecture through a fusion of mind and motion. As the participants play with sight and sound, a live journey through life and dreams unfolds.



NOVA JIANG AND MICHAEL KONTOPOULOS *Moon Theater*

Moon Theater will be located at the bottom of Main Street and available to the public after dusk.

Nova Jiang and Michael Kontopoulos have created a playful interactive work that lets audiences get their hands on the moon. *Moon Theater* uses interactive shadow play and high-tech magic to transform your hand's shadows into puppets that are then projected onto a large floating moon. *Moon Theater* is designed to address issues of scale and social performance in a public setting. The audience is invited to participate and make the puppets on the moon dance and play, fight and kiss... the possibilities are as endless as the imagination.



MARIA MARSHALL

Maria Marshall's disturbing and gorgeously composed video projections probe the psychological dimensions of cinema. Hypnotic in their effect, Marshall's films are designed to be presented in looped repetition. A selection of Marshall's work will be screened at New Frontier on Main.

New Frontier on Main Schedule

Friday, January 16, 6:15–7:00 p.m., *When I Grow Up I Want to be a Cooker*
Marshall's two-year-old son smokes a cigarette and blows in your face.

Friday, January 16, 7:15–8:00 p.m., *When Are We There?*
The filmmaker's skin literally crawls with something unknown.

Saturday, January 17, 6:15–7:00 p.m., *Lollypop*
An optical illusion recreates a scene from *The Good, The Bad and The Ugly*.

Saturday, January 17, 7:15–8:00 p.m., *I Should Be Older Than You*
A baby stretches out and relaxes in a pit of snakes.

Sunday, January 18, 6:15–7:00 p.m., *I Saw You Crying*
Something violent is making a young boy's smile turn to tears.

Sunday, January 18, 7:15–8:00 p.m., *Playground*
A boy kicks a peculiar ball against the wall of a church.

Thursday, January 22, 4:30–5:45 p.m., *Don't Let The Trex Get The Children*
If you tie your children up, they can't do anything wrong.

Friday, January 23, noon–1:30 p.m., *The Emperor & His Clothes*
Where are the weapons of mass destruction?

Friday, January 23, 4:30–5:30 p.m., *Stearman 41*
Words can kill, even when you are smiling.

Saturday, January 24, 2:00–3:00 p.m., *Theresa's Story*
A young boy tells an elaborate story in precise prelingual babble.

ARTISTS and SCIENTISTS



CORY MCABEE *Stingray Sam*

Tuesday, January 20 at 6:15 and 9:00 p.m.

Thursday, January 22 at 6:15 p.m.

Saturday, January 24 at noon

A dangerous mission reunites Stingray Sam with his long-lost accomplice, the Quasar Kid. Join these two space convicts as they earn their freedom in exchange for rescuing a young girl held captive by the genetically designed figurehead from a very wealthy planet. Featuring music by American Astronaut and narrated by David Hyde Pierce, Cory McAbee's musical space-western is a six-part miniseries designed especially for small screens, but perfect for screens of all sizes.



LEIGHTON PIERCE *Agency of Time, Part 1B*

Leighton Pierce's mesmerizing work employs film, video, photography, and sound to create experiences in transformative time. In his multichannel installation *Agency of Time, Part 1B*, Pierce creates painterly animations from long-exposure photography. The animations are then projected onto various surfaces that engage with the architecture of the space to create a moving-image environment that evokes awareness of point of view, time, desire, and memory.



NASTY NETS *endless pot of gold cd-rs*

The 25 artists in the Nasty Nets collective make work that both celebrates and critiques the Internet by employing original and appropriated imagery, audio, animated gifs, YouTube hacks, html cheat codes, and other found or edited material—all of which offer a humorous and poignant take on contemporary, digital visual culture. Nasty Nets invites you to create visual mischief on the Internet at "Nasty Nets: Night of a Thousand Megabytes," a Saturday late-night digital art-making jam at New Frontier on Main (RSVP by 8:00 p.m. Friday, January 16 to NewFrontierRSVP@sundance.org).



LUNCH FILMS *Commissioned by Mike Plante*

Monday, January 19 at 6:15 p.m.

Tuesday, January 20 at noon

Friday, January 23 at 6:15 p.m.

Film before food. Truly independent films are made from the gut. Just feed filmmakers, and they are inspired to work. The Lunch Films concept is basic: a filmmaker is taken out to lunch; in trade, he or she makes a short film for the cost of the lunch. Rules and inspirations are written out on a napkin contract. At times poetically real and other times languidly artistic, the resulting Lunch Films offer a variety of stunning tastes. Filmmakers featured in this edition include Martha Colburn, Bobcat Goldthwait, Brent Green, Sam Green, Braden King, George Kuchar, Lee Lynch and Naomi Uman, Jake Mahaffy, Nicolas Provost, Ricardo Rivera, and Kelly Sears, among others!

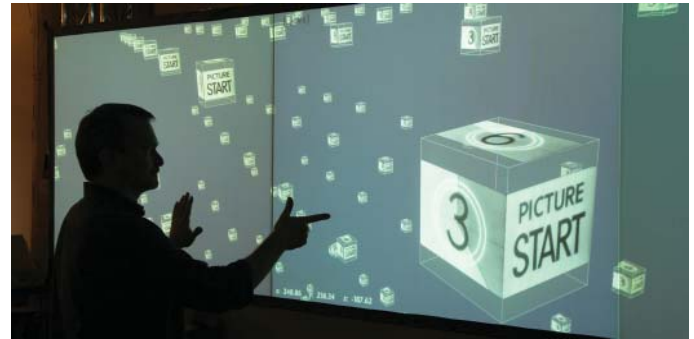
ON MAIN



MICHAEL PORTNOY *Provocateur*

Episodes of *Provocateur* will be filmed daily from January 16 to 21 at 4:30 p.m. in front of a live audience in the Microcinema at New Frontier on Main.

Performance artist Michael Portnoy's longstanding investigation of social exchange and the rules of communication has led him to create *Provocateur* for Ovation TV. Guests will be chosen from the Festival community for their capacity to challenge the status quo, pushing their work and our perception to the edge. *Provocateur* invites us to think outside the box and develop our critical sense as Portnoy leads us to a new style of television interview, where art, performance, and conversation collide.



JOHN UNDERKOFFLER AND OBLONG INDUSTRIES *TAMPER*

Remember, in the film *Minority Report*, watching Tom Cruise wear gloves that could grab and move computer images in space? Well, the consulting scientist who invented that trick for the production has now developed the same idea into a groundbreaking system for editing film. In a gleeful union of cutting-edge interface technology and film production, *TAMPER* offers an editing room of mild derangement. Visitors become cinema collage artists, using their hands directly to grab and recombine film elements—characters, props, architecture—let loose from different movies. *TAMPER* insists that we poke and push and pinch film.



KELLY RICHARDSON *Exiles of the Shattered Star, Wagons Roll, Twilight Avenger*

Kelly Richardson uses cinematic language to create part-real, part-imagined landscapes that offer visual metaphors for our modern "reality"—a wavering hybrid of fact and fiction. *Exiles of the Shattered Star* portrays an idyllic countryside showered with what appear to be the fiery remnants of another place. *Twilight Avenger* presents a dreamy, dark, enigmatic forest, occupied by a radioactive deer. In *Wagons Roll*, a car hangs portentously in midair against a mountainous landscape, with a plume of dust shooting from its rear. Viewers can only guess what events led to these peculiar situations, or what horrible or miraculous conclusions will follow.



LYNETTE WALLWORTH *Evolution of Fearlessness*

In this profoundly evocative work, viewers enter a dark room to hear the stories of women who have survived war zones. They can then walk up to a threshold where a video meeting becomes possible. In creating *Evolution of Fearlessness*, artist Lynette Wallworth filmed portraits of several women residing in Australia but originally from countries such as Afghanistan, Sudan, Iraq, and El Salvador. They are women who have lived through wars, survived concentration camps, or experienced extreme acts of violence. Built around the importance of the gesture, *Evolution of Fearlessness* uses its interactive structure to link us to the living women contained in the piece. Commissioned by New Crowned Hope Festival; produced by forma(forma.org.uk).

PANELS

New Frontier 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, to participate in workshops to gain hands-on experience, or just to share ideas. Panels and presentations are free and open to all Festival credential holders and the general public as space permits unless otherwise noted.

Creating New Media Technology in the Service of Storytelling

Friday, January 16, noon
Microcinema, New Frontier on Main

Today's media artists stand in two worlds—one driven by technological innovation, the other by creative expression. At the intersection of science and art, today's pioneering storytellers are finding startling new ways to bend technology to their will. Featuring New Frontier artists, this panel celebrates leading voices of this new twenty-first century alchemy. Moderated by Ruby Lerner, executive director of Creative Capital.

Where Do We Go From Here? Icons of the Digital Age

Saturday, January 17, noon
Microcinema, New Frontier on Main

Remember the world before the Internet, e-mail, and cell phones? Now try and picture it 15 years from now. If we are currently in the greatest information revolution since the printing press, what can we expect next? How will media, entertainment, and our digital lifestyles change? This roundtable assembles visionaries of the digital revolution to discuss the limits of our imagination. Moderated by Kara Swisher of *The Wall Street Journal's* allthingsd.com

What's Next? Models and Experiments in Indie Distribution

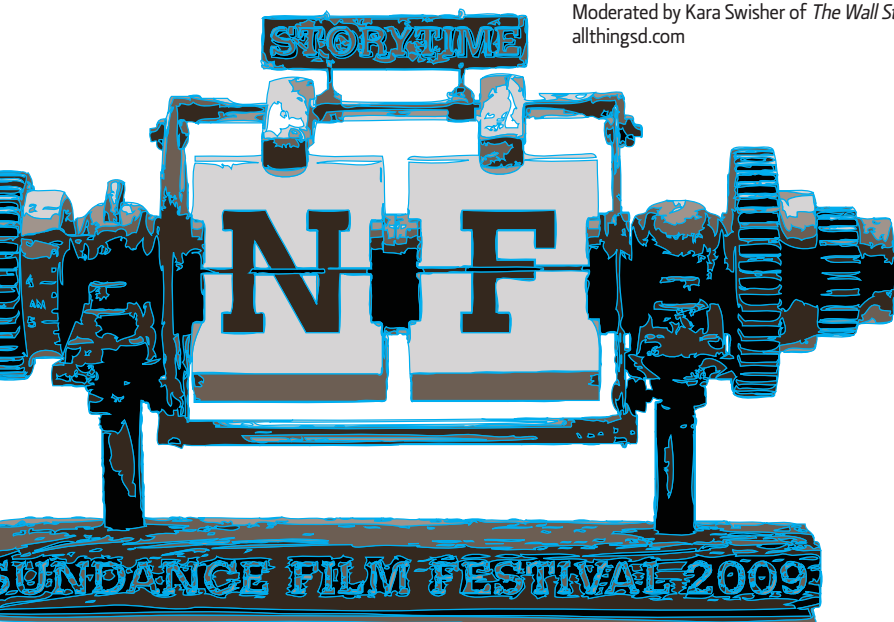
Sunday, January 18, noon
Microcinema, New Frontier on Main

In today's brutal marketplace, filmmakers and distributors are forced to think outside the box. From DIY theatrical to multiplatform releases and viral marketing, there are as many new strategies today as there are successful films. Join us as we showcase films capitalizing on the newest opportunities, as well as the distribution companies articulating the clearest visions. Moderated by Scott Kirsner, editor of *CinemaTech* and contributing writer for *Variety*.

What's Next? Web Content—Where are the Big Ideas for Small Screens?

Monday, January 19, noon
Microcinema, New Frontier on Main

What kind of content works best on broadband platforms? Web serials, television reruns, UGM, reality programming—why does so much of today's content seem... juvenile? Where is the next generation of content for cinephiles, artists, and activists? Join new voices in the digital space as they unveil the possibilities for Web content 3.0. Moderated by Suzanne Stefanac, director, AFI Digital Content Lab.



Sneak Peak: \$5 Cover

Monday, January 19, 9:00 p.m.
Microcinema, New Frontier on Main

A special preview screening of selections from *\$5 Cover*, a multiplatform series by Craig Brewer (*Hustle & Flow*, *Black Snake Moan*). Emerging musicians from Memphis, Tennessee, play themselves as they fight for love, inspiration, and money to pay the rent.

What's Next? The Digital Distribution Imperative

Wednesday, January 21, noon
Microcinema, New Frontier on Main

As traditional film distribution wanes, is broadband ready to pick up the slack? We are finally seeing the major Hollywood players put their cards on the table, and filmmakers are weighing their options. Will broadband revitalize the entertainment industry, or is the industry facing a collapse? This panel assembles studio execs, major independents, and trend spotters to discuss digital distribution. Moderated by Katie Hafner, technology writer for the *New York Times*.

Created Worlds

Thursday, January 22, noon
Microcinema, New Frontier on Main

Technology allows us to escape into dreamlike worlds—where storytellers and designers redefine reality. Once known as “virtual reality,” today’s technological environment features immersive designers who combine film, television, animation, architecture, and gaming to create new storytelling environments. This panel assembles artists and scientists who are setting the agenda for the future of narrative design. Moderated by Alex McDowell, production designer and founder of the “5D: The Future of Immersive Design” conference.

Sponsor Presentations

Avid Presentation File-Based Formats: What Every Filmmaker Should Know

Friday, January 16, 2:00 p.m.
Microcinema, New Frontier on Main

This session will explore file-based workflows for independent filmmakers from acquisition to distribution, and demystify the variety of tapeless formats available today. Hear from industry experts about the benefits of digital cinema and how to optimize your workflow (shooting, ingest, edit, finish) to get your film ready for distribution. Learn how cost-effective digital-cinema technology can best work for you.

Avid Presentation Meet the Sundance Filmmakers: How They Found that “Lean Forward” Moment

Monday, January 19, 2:00 p.m.
Microcinema, New Frontier on Main

Longtime film editor, USC professor, and author Norm Hollyn moderates a panel with 2009 Festival filmmakers on a topic loosely based on his forthcoming book, *The Lean Forward Moment: Create Compelling Stories for Film, TV, and the Web*. Hear directly from directors, producers, and editors about how they turn their “lean forward” moments into compelling stories.

Sony Presentation How to Do More for Less

Saturday, January 17, 2:00 p.m.
Sunday, January 18, 2:00 p.m.
Microcinema, New Frontier on Main

The maturing digital revolution allows filmmakers to reach new boundaries of filmmaking, while creating new obstacles along the way. Sony’s XDCAM EX series high-def cameras introduce new capabilities that contribute to the inevitable democratization of filmmaking—including new shooting styles, lighting techniques, workflow considerations, and dynamic latitude toward executing a creative vision. Come see how the XDCAM EX streamlined efficiency contributed to the hit Webisode series *Blank Slate*, and adapts to the visual effects-laden movie and television shows of today.

Panavision Presentation How to Talk to the Big Guys When You’re a Little Guy

Tuesday, January 20, 2:00 p.m.
Wednesday, January 21, 2:00 p.m.
Microcinema, New Frontier on Main

Join qualified representatives from Panavision, Kodak, Laser Pacific, Fotokem, efilm, Mole-Richardson, Deluxe, and others to find out how small independent films and student productions can obtain products and services from leaders in the field without having large budgets. Topics include low-cost camera rentals, film processing, electronic workflow, and postproduction services such as digital intermediates and film-outs.

SHORTS PROGRAMS

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.

Shorts Online

This year the Festival will showcase ten short films over the ten days of the Festival exclusively on iTunes. The 10/10 roster offers a sampling of the Festival programs representing a variety of countries, styles, genres, and stories all at one distinct location.

Shorts Programmers:

Trevor Groth

Jon Korn

Todd Luoto

Shane Smith

Hebe Tabachnik

Kim Yutani

Associate Programmer:

Nazgol Zand

From PAL/SECAM



Shorts Program I

Little Boris's hormones ride high, while 12-year-old Greta travels cross country with her dad. Pablo and Javier willingly share a bed at night, while two couples find themselves sharing a dinner they didn't plan. Sofia craves something tasty in her life, while a man craves freedom. Peter would love to know his classmate, Georgia, better, while a man in a hospital just wants to know why. Welcome to the land of desperation, new sexual encounters, embarrassment, homoeroticism, and matricide. Welcome to Shorts Program I.

Total running time: 111 min.

Abbie Cancelled

Director: Dumb Bunny
U.S.A., 2008, 16 min., color

Copper on the Chopping Block

Director: Kai Orion
U.S.A., 2008, 15 min., color

Little Canyon

Director: Olivia Silver
U.S.A., 2008, 20 min., color

Little Minx Exquisite Corpse: She Walked Calmly Disappearing into the Darkness

Director: Malik Hassan Sayeed
U.S.A., 2008, 10 min., color

Love You More

Director: Sam Taylor-Wood
United Kingdom, 2008, 15 min., color

Omelette

Director: Nadejda Koseva
Bulgaria, 2008, 5 min., color

PAL/SECAM

Director: Dmitry Povolotsky
Russian Federation, 2008, 15 min., color

The Watch

Director: Marco Berger
Argentina, 2008, 15 min., color

Friday, January 16, 8:30 am - SHRT1163M
Holiday Village Cinema III, Park City

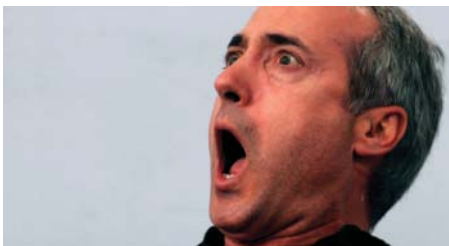
Friday, January 16, 9:00 pm - SHRT116BN
Broadway Centre Cinemas VI, SLC

Sunday, January 18, 8:30 pm - SHRT118PN
Prospector Square Theatre, Park City

Tuesday, January 20, 5:30 pm - SHRT1203E
Holiday Village Cinema III, Park City

Saturday, January 24, 5:30 pm - SHRT124PE
Prospector Square Theatre, Park City

From *Acting for the Camera*



Shorts Program II

It's not easy being a teen... and apparently it's no picnic being an adult, either. But that's not going to stop the diverse cast of characters in these superbly crafted shorts from doing whatever it takes to make their dreams come true, or at least get the job done. Drive, desire, and a healthy dose of unhinged determination fuel their fire—to get that acting gig, to take revenge on a bully, to scratch that “itch,” or just to get through another damn day. So hold on tight—the emotional rollercoaster is about to leave the station.

Total running time: 97min.

Acting for the Camera

Director: Justin Nowell
U.S.A., 2008, 15 min., color

Asshole

Director: Chadd Harbold
U.S.A., 2008, 10 min., color

The Dirty Ones

Director: Brent Stewart
U.S.A., 2008, 11 min., color

Jerrycan

Director: Julius Avery
Australia, 2008, 14 min., color

Miracle Fish

Director: Luke Doolan
Australia, 2008, 17 min., color

Predisposed

Director: Philip Dorling
U.S.A., 2008, 15 min., color

The Young and Evil

Director: Julian Breece
U.S.A., 2008, 15 min., color

Friday, January 16, 11:15 am - SHRT216RD

Racquet Club, Park City

Saturday, January 17, 11:30 pm - SHRT217PL

Prospector Square Theatre, Park City

Tuesday, January 20, 12:15 pm - SHRT2204D

Holiday Village Cinema IV, Park City

Wednesday, January 21, 6:30 pm - SHRT221DE

Redstone Cinemas, Kimball Junction

Saturday, January 24, 12:45 pm - SHRT2241D

Holiday Village Cinema I, Park City

From *Pencil Face*



Shorts Program III

How do you cope when a bad day at work only gets worse at home? When that cool party with the adults turns into something... unexpected? And, well, when maybe the baby you just gave birth to isn't quite meeting your needs? With sleight of hand, these films offer fearless, transcendent alternatives to common solutions. Pay no regard to mental stability—an utterly inappropriate therapist; a brilliant, yet untethered, musician; and one giant, creepy pencil will bend and bow your mind. To this wonderfully eccentric magic show of Shorts Program III, just say, “Chimay.”

Total running time: 104 min.

2 Birds

Director: Runar Runarsson
Iceland, 2008, 15 min., color

Concerto

Director: Filippo Conz
U.S.A., 2008, 16 min., color

Countertransference

Director: Madeleine Olnek
U.S.A., 2008, 16 min., color

HUG

Director: Khary Jones
U.S.A., 2008, 16 min., color

Instead of Abracadabra

Director: Patrik Eklund
Sweden, 2008, 22 min., color

Nobody Knows You, Nobody Gives a Damn

Director: Lee Stratford
U.S.A., 2008, 15 min., color

Pencil Face

Director: Christian Simmons
U.S.A., 2008, 4 min., color

Friday, January 16, midnight - SHRT3164L

Holiday Village Cinema IV, Park City

Saturday, January 17, 2:30 pm - SHRT317PA

Prospector Square Theatre, Park City

Monday, January 19, 9:15 pm - SHRT3194N

Holiday Village Cinema IV, Park City

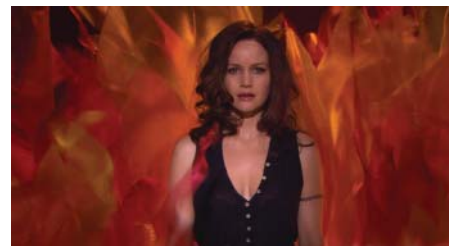
Friday, January 23, midnight - SHRT323BL

Broadway Centre Cinemas VI, SLC

Saturday, January 24, 5:30 pm - SHRT3243E

Holiday Village Cinema III, Park City

From *Sparks*



Shorts Program IV

When children hide secrets, when houses burn down, When people eat so damn much they careen to the ground, Care units become chaotic as the robots come invading, And there are a few complex thoughts when one is fornicating... Come paint a deer's eye but look out for the flames, And check out the funny, the dramatic, the strange... Oh viewers, don't worry, you won't fall through the floor... But instead, come indulge—it's Shorts Program IV.

Total running time: 102 min.

The Attack of the Robots from Nebula-5

Director: Chema García Ibarra
Spain, 2008, 7 min., b/w

Choices

Director: Rashaad Ernesto Green
U.S.A., 2008, 4 min., color

James

Director: Connor Clements
Northern Ireland, 2008, 18 min., color

Next Floor

Director: Denis Villeneuve
Canada, 2008, 12 min., color

Our Neck of the Woods

Director: Rob Connolly
U.S.A., 2008, 15 min., color

Short Term 12

Director: Destin Daniel Cretton
U.S.A., 2008, 22 min., color

Sparks

Director: Joseph Gordon-Levitt
U.S.A., 2008, 24 min., color

Friday, January 16, 2:15 pm - SHRT416RA

Racquet Club, Park City

Saturday, January 17, 1:30 pm - SHRT417BD

Broadway Centre Cinemas IV, SLC

Saturday, January 17, 11:30 pm - SHRT4173L

Holiday Village Cinema III, Park City

Wednesday, January 21, 8:30 pm - SHRT4213N

Holiday Village Cinema III, Park City

Saturday, January 24, midnight - SHRT424EL

Egyptian Theatre, Park City

From *Netherland Dwarf*



From *Steel Homes*



Shorts Program V

Everybody's looking for something: love, trouble, Sasquatch. And the best part about desire is that it's all yours. He wants a rabbit, she's looking just to grow up already, and they need another lost soul to bathe in the purifying blood of their God. Prom dates, butt sex, maybe a little damn human connection once in a while—it's all the same here. So who cares if some romantic actuary says these modern quests lack the necessary grandeur and grails of a true epic? Flags fly forever, dude.

Total running time: 104 min.

Boutonniere

Director: Coley Sohn
U.S.A., 2008, 10 min., color

Captain Coulier (space explorer)

Director: Lyndon Casey
Canada, 2008, 13 min., color

Crocodiles and I

Director: Marcela Arantes
Brazil, 2008, 18 min., color

Knife Point

Director: Carlo Mirabella-Davis
U.S.A., 2008, 27 min., color

A Mate

Director: Teemu Nikki
Finland, 2007, 7 min., b/w

Netherland Dwarf

Director: David Michôd
Australia, 2008, 15 min., color

Wunderkammer

Director: Andrea Pallaro
U.S.A., 2008, 14 min., color

Friday, January 16, 11:30 pm - SHRT516PL

Prospector Square Theatre, Park City

Saturday, January 17, 11:30 am - SHRT517LD

Library Center Theatre, Park City

Sunday, January 18, 9:00 pm - SHRT518BN

Broadway Centre Cinemas VI, SLC

Thursday, January 22, midnight - SHRT5224L

Holiday Village Cinema IV, Park City

Saturday, January 24, 8:30 pm - SHRT524PN

Prospector Square Theatre, Park City

Documentary Shorts

It may sound like a cliché, but these outstanding documentary shorts prove that there's no fiction stranger than truth. From the grandeur of a billionaire's folly to the emotional baggage of storage lockers, to the creative process of brilliant artists and the healing of resilient teens, there's a trove of truth to treasure. And stories of who has the biggest "weapon," what's choking the Internet, and an eccentric's quest to go to unimaginable extremes offer a jolt back to reality.

Total running time: 91 min.

Chop Off

Director: M.M. Serra
U.S.A., 2008, 6 min., color

GOOD: Atomic Alert

Director: Max Joseph
U.S.A., 2007, 4 min., color

GOOD: Internet Censorship

Directors: Lindsay Utz, Morgan Currie, Jason Jones
U.S.A., 2008, 3 min., color

I Knew It Was You

Director: Richard Shepard
U.S.A., 2008, 40 min., color

The Real Place

Director: Cam Christiansen
Canada, 2008, 5 min., color

So the Wind Won't Blow It All Away

Director: Annie P. Waldman
U.S.A., 2008, 10 min., color

Steel Homes

Director: Eva Weber
United Kingdom, 2008, 10 min., color

Utopia, Part 3: The World's Largest Shopping Mall

Directors: Sam Green, Carrie Lozano
U.S.A., 2009, 13 min., color

Friday, January 16, 8:30 am - SHDOC16LM

Library Center Theatre, Park City

Saturday, January 17, 9:00 am - SHDOC17EM

Egyptian Theatre, Park City

Monday, January 19, 11:30 am - SHDOC193D

Holiday Village Cinema III, Park City

Wednesday, January 21, 6:00 pm - SHDOC21EE

Egyptian Theatre, Park City

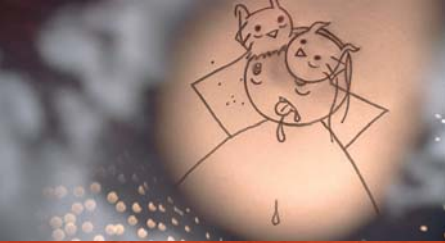
Saturday, January 24, 12:45 pm - SHDOC24BD

Broadway Centre Cinemas V, SLC

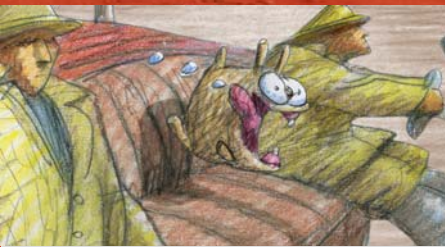
Saturday, January 24, 11:30 pm - SHDOC243L

Holiday Village Cinema III, Park City

anima



From *I Am So Proud of You*



From *Hot Dog*

Animation Spotlight

Dear Beautiful,
 I can tell you're infected, so strange yet so telling,
 For us to be isolated in this labyrinthlike dwelling.
 And if you shall pass, I know a few braves
 Who will take care of your coffin, and walk
 to your grave...
 I can't take work off, darling,
 'cause Mister Cok won't approve,
 but I can care for your dog, and serve you some "food."
 No comets in sight; there's a horse cart out back;
 I think we're all good if you avoid the train tracks.
 And in your final hours, take a look at the land...
 It's a beautiful landscape, created by computer and hand.
 2, 3, 4-D, let's take in the view:
 Remember, my dear, I Am So Proud of You.

Sincerely,
 Me

Total running time: 107 min.

Dear Beautiful

Director: Roland Becerra
 U.S.A., 2007, 15 min., color

Hear, Earth, Heart

Director: Yi Zhou
 France, 2008, 6 min., b/w

Hot Dog

Director: Bill Plympton
 U.S.A., 2008, 6 min., color

I Am So Proud of You

Director: Don Hertzfeldt
 U.S.A., 2008, 22 min., color

Mister Cok

Director: Franck Dion
 France, 2008, 10 min., color

Out of Control

Director: Sofia Carrillo
 Mexico, 2008, 11 min., color

Skhizein

Director: Jeremy Clapin
 France, 2008, 14 min., color

This Way Up

Directors: Adam Foulkes, Alan Smith
 United Kingdom, 2008, 9 min., color

Western Spaghetti

Director: PES
 U.S.A., 2008, 2 min., color

The Yellow Bird

Director: Tom Schroeder
 U.S.A., 2008, 12 min., color

Friday, January 16, 9:15 am - ANIMA163M

Holiday Village Cinema IV, Park City

Saturday, January 17, 12:30 pm - ANIMA17GD

Rose Wagner Performing Arts Center, SLC

Sunday, January 18, midnight - ANIMA18EL

Egyptian Theatre, Park City

Thursday, January 22, 9:00 pm - ANIMA22EN

Egyptian Theatre, Park City

Saturday, January 24, 3:15 pm - ANIMA24CA

Eccles Theatre, Park City



OFFSCREEN

Delve into the art, culture, and commerce of cinema. With the independent film world changing every day, Festival panels offer in-depth conversation, lively debate, and critical insight into a broad range of issues.

At the Lodge	70
Music at the Festival	72
Beyond Park City	74

OTR 2011



The Panic Button: Push or Ponder?

Ticket Purchase Required
Monday, January 19, 11:30 a.m., PAONE19PD
Prospector Square Theatre

The sky fell, companies collapsed, and the industry spent much of the year with one hand on the panic button. So where do we go from here? Is this the end or simply a transition? Of the questions that besiege the industry today (content, distribution, its very identity), maybe the most fundamental is what kind of movies we want to make... and see. Today we ask for a vision of the future, for new models that foster the health, diversity, and creativity of independent filmmaking. Panelists include Mark Gill (The Film Department), Ted Hope (This is that corporation), Michael Barker (Sony Picture Classics), Jonathan Sehring (IFC) and Peter Broderick (Paradigm Consulting).



All Grown Up, Now Where To Go?

Ticket Purchase Required
Tuesday, January 20, 2:30 p.m., PATWO20PA
Prospector Square Theatre

Over the last 25 years, the independent film movement has been a coming-of-age story. Creativity and personal expression, once consigned to the margins, gradually evolved into a diverse movement of unprecedented vitality and popularity. But where is the independent film movement right now? How can it maintain creative momentum and freedom? What needs to change to preserve the energy of voices and aesthetics to keep this culture thriving as it matures? Panelists include Steven Soderbergh, Barbara Kopple, Nicole Holofcener, and more.



At the Lodge is a series of daily panels hosted at the Filmmaker Lodge, a casual meeting place for filmmakers and Festivalgoers with a café and comfortable lounge.

Filmmaker Lodge
Elks Building, 550 Main St., (second floor)
Friday, January 16–Saturday, January 24
10:00 am to 6:00 p.m.

Open to all Festival credential holders and the general public as space permits.

All events are held at the Filmmaker Lodge unless otherwise indicated.

Supported by the Discovery Channel.

Cinema Café

New this year! Start your day at Cinema Café. Each morning in the Filmmaker Lodge, Cinema Café revives the culture of conversation, offering audiences the opportunity to engage with Festival filmmakers and other guests in an informal dialogue about their work. If you missed the Q&A, here's your chance to hear more about the origins, subject matter, and production of Festival films.

Sunday, January 18, 10:30 a.m.

New York Times columnist Nicholas Kristof and author Samantha Power (*Chasing the Flame*) in conversation with Orlando Bagwell from the Ford Foundation

Monday, January 19, 10:30 a.m.

Nick Hornby (*An Education*) and David Bezmozgis (*Victoria Day*)

Tuesday, January 20, 10:30 a.m.

Natalia Almada (*El General*) NC Heikin (*Kimjongilia*), Eric Daniel Metzgar (*Reporter*), and film editor Kate Amend

Thursday, January 22, 10:30 a.m.

Sterlin Harjo and Chad Burreis (*Barking Water*) join Stanley Nelson and Julianna Brannum (*Wounded Knee*)

Friday, January 23, 10:30 a.m.

Cruz Angeles (*Don't Let Me Drown*), Sophie Barthes (*Cold Souls*), and Cary Fukunaga (*Sin Nombre*)

Meet the Funders

Gather for a round table with funders and broadcasters of feature length documentaries. Participating companies include ITVS, PBS, HBO, Sundance Channel, and many others. Registration required. Sessions will fill up; register early at the Filmmaker Lodge.

Sundance House

The Kimball Art Center

638 Park Ave., Park City

Tuesday, January 20, 9:00 a.m. and 11:30 a.m.

Blueprint for Change

Saturday, January 17, 2:30 p.m.

The incoming Obama administration has already signaled a marked shift in priorities. Join human-rights leaders and filmmakers in discussing the new realities for the advancement of human rights, civil liberties, and international diplomacy. Panelists include directors Liz Garbus (*Shouting Fire*), Pam Yates (*The Reckoning*), and Greg Barker (*Sergio*), along with First Amendment trial attorney Martin Garbus, author Samantha Power (*Chasing the Flame*), and moderator Paul van Zyl (International Center for Transitional Justice).

OFF SCREEN: AT THE LODGE



It's a Big World After All

Sunday, January 18, 2:00 p.m.

For working producers who face the enormous challenges of financing and the grim climate for distribution, it's important to have a global mindset. Why does the accessibility of international markets remain a mystery? What are the options for financing partnerships, coproductions, and international sales? If you're a producer and the term "global economy" makes you think of freight containers, it's time to meet "the internationals."

The New Fresh

Monday, January 19, 2:00 p.m.

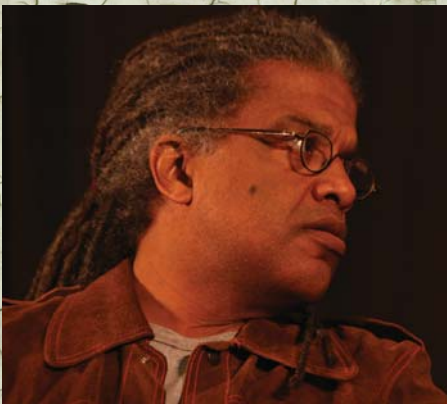
They are the new voices in independent film: filmmakers who put words like freshness, vision, and attitude on the tips of tongues. They make you feel like you're seeing something you haven't seen before. Maybe not a new story, but a new way of telling it. Whether it's reinventing genre, brandishing their style wands, or simply making you wonder how you got stuck in their heads, they are the new faces of fresh.



The Culture of Change

Tuesday, January 20, 2:00 p.m.

Change happens. With new perspective, we look at the role media and film can play in confronting the enormous hurdles we face as a society. What role can filmmakers play, not only in connecting audiences to important issues but in creating tools for change to knock down walls, find common ground, and empower individuals to participate in solutions? What will you do?



Truth and Consequences

Wednesday, January 21, 2:00 p.m.

What are the consequences for filmmakers whose stories speak against the grain of power? Join filmmakers Hubert Sauper (*Darwin's Nightmare*), Ngawang Choephel (*Tibet in Song*), and others to discuss the cost of truth in the modern world. Moderated by B. Ruby Rich, critic and cultural theorist.



Now or Never

Thursday, January 22, 2:00 p.m.

We live in history's first generation that must address urgent global challenges or risk unalterable consequences. Join world leaders on the environment, women's status, poverty, and other key issues to discuss the world we are making, and the one we could make. Moderated by Cara Mertes (Sundance Institute Documentary Film Program) with panelists Denis Hayes (Bullitt Foundation), Kavita Ramdas (Global Fund for Women), and Charles Clover (author of *No End in Sight*).

Late Night Trivia

Thursday, January 22, 8:30 p.m.

Think you know your Sundance history? What film won the first Grand Jury Prize in 1985? How many feet of snow fell on Park City during the 1996 Festival? How many times has the phrase "Do you know who I am?" been uttered at the Egyptian? Join the fun as we put two teams of veteran Sundancers to the test. Prepare for quips, queries, burlesques, monkeyshines, and lampoonery. And maybe a swimsuit round.

1. Blood Simple 2. Ten 3. At least once a year

2020 Vjsion

Friday, January 23, 2:00 p.m.

Filmmakers are speculative by nature, so it's no surprise that they frequently imagine what our world will look like in the years to come. But how do scientists envision the near-future world? How will genetics, alternative energy, and, you know, *helpful* robots improve societies? Supported by the Alfred P. Sloan Foundation, a panel of scientists and filmmakers explore what we'll be thinking, eating, and watching when then becomes now.

Filmmaker Outreach and Engagement Services

Curious about workshops, grants, or tax breaks that exist for filmmakers in the United States? Meet with representatives from national and regional filmmaker service organizations every day at the Filmmaker Lodge. Participating organizations include these:

Active Voice
ArteEast
Arts Engine
Asian CineVision
Asian Pacific American Film
Association of Film Commissioners International
Aurora Picture Show
Austin Film Society
Center for Asian American Media
Center for Social Media
Film Independent
Film the West
Filmmakers Alliance
IFP
International Documentary Association
National Alliance for Media Arts and Culture
National Association of Latino Independent Producers
Native American Public Telecommunications
New Day Films
New York Women in Film & Television
Outfest
San Diego Asian Film Foundation
Visual Communications
Western North Carolina Film Commission
Women in Film Los Angeles
Women Make Movies

From panels to live performances, the Festival recognizes the huge role music plays in film at a variety of venues.

Film Music Events

Sundance House
The Kimball Art Center
638 Park Ave.
(between Main St. and Heber Ave.),
Park City

A Celebration of Music in Film

Sunday, January 18, 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.

Programming will be announced in January.

Roundtable Discussion: Music and Film, the Creative Process Produced by BMI

Wednesday, January 21, 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 to be announced in January.

Music Showcase: BMI Snowball Produced by BMI

Wednesday, January 21, 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 special guests.

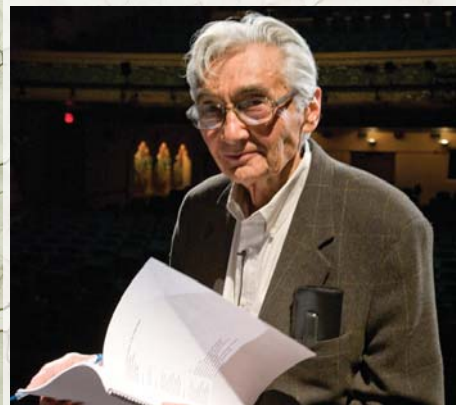
The People Speak: Voices of A People's History of the United States

Thursday, January 22, 1:00 p.m.

Sundance ASCAP Music Café

Main Street, between 7th and 9th Streets

The People Speak: Voices of A People's History of the United States (the basis of the forthcoming documentary *The People Speak*) brings to light little-known voices from U.S. history, including those of women, African Americans, Native Americans, immigrants, and laborers. By giving public expression to rebels, dissenters, and visionaries from our past—and present—we work to educate and inspire a new generation of people working for social justice. This live performance with Howard Zinn features readings by Benjamin Bratt, Josh Brolin, Woody Harrelson, Q'Orianka Kilcher and Marisa Tomei and includes musical performances.



Sundance ASCAP Music Café

Presented by Ray-Ban

Main Street
between 7th and 9th Streets
Friday, January 16–Friday, January 23
2:00 to 6:00 p.m. (Doors open at 1:00 p.m.)
Venue provided by The Shops at
the Village on Main Street

Open to all Festival credential holders and general public (21 and over) as space allows. This venue has limited capacity.



Friday, January 16

2:00 p.m. Rosi Golan
2:40 p.m. Tom Freund
3:20 p.m. Dan Wilson
4:00 p.m. TBA

Tuesday, January 20

2:00 p.m. Rosi Golan
2:40 p.m. Dave Barnes
3:20 p.m. Angel Taylor
4:00 p.m. TBA

Saturday, January 17

2:00 p.m. Katie Herzig
2:40 p.m. Chad & Jeremy
3:20 p.m. Dan Wilson
4:00 p.m. Rachael Yamagata

Wednesday, January 21

2:00 p.m. Angel Taylor
2:40 p.m. Locksley
3:20 p.m. Dave Barnes
4:00 p.m. Phil Vassar



Sunday, January 18

2:00 p.m. Chris Mann
2:40 p.m. Katie Herzig
3:20 p.m. John Rzeznik
(of the Goo Goo Dolls)
4:00 p.m. Rachael Yamagata

Thursday, January 22

1:00 p.m. The People Speak
2:40 p.m. Youth Speaks
3:20 p.m. Landon Pigg
4:00 p.m. Sara Watkins
4:40 p.m. Phil Vassar



Monday, January 19

2:00 p.m. Birdmonster
2:40 p.m. TBA
3:20 p.m. John Rzeznik
(of the Goo Goo Dolls)
4:00 p.m. Wynonna

Friday, January 23

2:00 p.m. TBA
2:40 p.m. Landon Pigg
3:20 p.m. TBA
4:00 p.m. Lenka

OFF SCREEN: BEYOND PARK CITY

If you're in Salt Lake City or at Sundance Resort, don't miss the happenings at the Festival's other events and venues.

Salt Lake City Festival Café

Beehive Tea Room
12 West Broadway (300 South)

Friday, January 16 and Saturday, January 17
noon to 11:00 pm

Sunday, January 18–Saturday, January 24
noon to 10:00 pm

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.

Supported by the Salt Lake Convention & Visitors Bureau

Storyboards: Sundance Meets the Global Classroom

The Michael Berry Gallery
163 East 300 South, Salt Lake City

Thursday, January 15–Sunday, January 25
noon to 11:00 pm

Photographer and educational artist John Schaefer has been documenting the stories of Sundance Institute for over 25 years. Many of these seminal photographs will comprise a special presentation open for public viewing and as part of a media collaboration experiment with students from Mexico and Utah.

Presented by The Temporary
Museum of Permanent Change

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 *Condé 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 jewelry making, painting, and pottery make Sundance the perfect mountain getaway.

Catch live music every night of the Festival at the Owl Bar, featuring these artists:

Thursday, January 15
Blues on First (blues)

Friday, January 16
2 1/2 White Guys (reggae/ska)

Saturday, January 17
Harry Lee and the Back Alley Blues (blues)

Monday, January 19
Zach Parrish (blues)

Tuesday, January 20
Joy & Eric (contemporary covers)

Wednesday, January 21
Swagger (celtic rock)

Thursday, January 22
Ides of Soul (blues)

Friday, January 23
Jebu (jazz/funk)

Saturday, January 24
Fat Paw (rock)

For more information, including driving directions, visit sundance.org/festival

Notes

How to

How to Get Tickets

OPEN TICKET SALES

Main Box Offices

January 12–25, 2009

Show up at one of our Main Box Office locations to purchase your tickets.

Online

January 12–23, 2009

Tickets are available online up until 36 hours before showtime. Order online and come to a Main Box Office location two hours prior to the screening for ticket pickup.

DAY-OF-SHOW SALES

January 16–25, 2009

Didn't get the tickets you wanted to a sold-out screening? Come in to our Main Box Offices in Salt Lake City or Park City to get tickets to previously unavailable screenings. Each morning at 8:00 a.m., we release a limited number of tickets to that day's screenings. Tickets for each theatre's first screening of the day are released at 8:00 a.m. the day before. Day-of-Show tickets must be purchased in person; they are not available online.

WAITLIST TICKET SALES

January 15–25, 2009

(includes Opening Night films)

Every year thousands of Festivalgoers see popular films without advance tickets.

Waitlist rules for the 2009 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 waitlist number (one per person). You may leave the line.

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
- Exact change recommended
- Saving places in line is NOT permitted

Waitlist ticket sales begin no sooner than 30 minutes prior to the screening. If no space is available, ticketed waitlist patrons receive a full refund. A waitlist number does not guarantee tickets are available for purchase. All timetables for waitlist tickets are subject to change at the discretion of the theatre manager.

TICKET PICKUP

Patrons who purchased individual tickets online and did not order express delivery must pick up their tickets during normal business hours at any Main Box Office. You must present a photo ID to be issued your tickets. Please pick up your tickets at least two HOURS before your first screening time. Tickets for screenings prior to 10:00 a.m. should be picked up the day before as heavy traffic is expected in the Main Box Office during the early morning hours. Tickets for screenings after 7:00 p.m. must be picked up during regular Main Box Office hours. There is no ticket pickup at the theatres. Be sure to select tickets that coincide with (not according to) your arrival time and the Main Box Office hours of operation.

Ticket Prices

Individual tickets

\$15.00

Waitlist tickets

\$15.00

Fees will apply to online orders

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., Park City

January 14, 10:00 a.m. to 6:00 p.m.

January 15–24, 8:00 a.m. to 7:00 p.m.

January 25, 8:00 a.m. to noon

Customer Service

Now–January 14, Monday–Friday

10:00 a.m. to 4:00 p.m.

January 15–24, 8:00 a.m. to 7:00 p.m.

January 25, 8:00 a.m. to noon

Information Booth Locations

Salt Lake Airport

Park City Marriott Lobby

Park City Marriott Ballroom (January 15–19)

Sundance House

New Frontier on Main

Park City Main Box Office

Eccles Theatre Lobby

O F Fest

Main Box Offices Hours of Operation

PARK CITY MAIN BOX OFFICE

GATEWAY CENTER, 136 HEBER AVE.

Saturday, January 10, 2009	10:00 a.m. to 6:00 p.m.	Best of Fest/Ticket pickup
Sunday, January 11, 2009	Noon to 5:00 p.m.	Best of Fest/Ticket pickup
Monday–Wednesday, January 12–14, 2009	10:00 a.m. to 6:00 p.m.	Open ticket sales begin
Thursday–Saturday, January 15–24, 2009	8:00 a.m. to 7:00 p.m.	Festival
Sunday, January 25, 2009	8:00 a.m. to noon	Festival

SALT LAKE CITY MAIN BOX OFFICE

TROLLEY SQUARE, 700 EAST 500 SOUTH

Saturday, January 10, 2009	10:00 a.m. to 6:00 p.m.	Best of Fest/Ticket pickup
Sunday, January 11, 2009	Noon to 5:00 p.m.	Best of Fest/Ticket pickup
Monday–Wednesday, January 12–14, 2009	10:00 a.m. to 6:00 p.m.	Open ticket sales begin
Thursday–Saturday, January 15–24, 2009	8:00 a.m. to 7:00 p.m.	Festival ticket sales
Sunday, January 25, 2009	8:00 a.m. to noon	Festival ticket sales

SUNDANCE RESORT MAIN BOX OFFICE

NORTH FORK, PROVO CANYON

Saturday, January 10, 2009	10:00 a.m. to 6:00 p.m.	Best of Fest/Ticket pickup
Sunday, January 11, 2009	Noon to 5:00 p.m.	Best of Fest/Ticket pickup
Monday–Wednesday, January 12–14, 2009	10:00 a.m. to 6:00 p.m.	Open ticket sales begin
Thursday–Saturday, January 15–24, 2009	9:00 a.m. to 6:00 p.m.	Festival ticket sales
Sunday, January 25, 2009	9:00 a.m. to noon	Festival ticket sales

OGDEN MAIN BOX OFFICE

2415 WASHINGTON BLVD.

Saturday, January 10, 2009	Noon to 5:30 p.m.	Best of Fest/Ticket pickup
Monday–Saturday, January 12–17, 2009	Noon to 5:30 p.m.	Open ticket sales begin/Festival ticket sales
Monday–Saturday, January 19–24, 2009	Noon to 5:30 p.m.	Festival ticket sales
Closed Sundays		

Festival Theatres

PARK CITY

ECCLES CENTER
1750 Kearns Blvd.
1270 seats

EGYPTIAN THEATRE
328 Main St.
282 seats

HOLIDAY VILLAGE CINEMAS
1776 Park Ave.
Holiday I: 164 seats
Holiday II: 156 seats
Holiday III: 156 seats
Holiday IV: 164 seats

LIBRARY CENTER THEATRE
1225 Park Ave.
446 seats

PROSPECTOR SQUARE THEATRE
2200 Sidewinder Rd.
332 seats

RACQUET CLUB THEATRE
1200 Little Kate Rd.
608 seats

TEMPLE THEATRE
Located on Highway 224
No parking at this venue; it is accessible by shuttle from the Yard Park and Ride. Parking along Highway 224 will result in immediate towing
267 seats

YARROW HOTEL THEATRE
1800 Park Ave.
293 seats
Press and Industry screenings only

KIMBALL JUNCTION
(15-minute bus ride from Park City)

REDSTONE CINEMAS
6030 North Market St., Suite 120
Cinema I: 188 seats

SALT LAKE CITY
(45-minute drive from Park City)

BROADWAY CENTRE CINEMAS
111 East Broadway (300 South)
Broadway IV: 211 seats
Broadway V: 242 seats
Broadway VI: 274 seats

ROSE WAGNER PERFORMING ARTS CENTER
138 West Broadway
485 seats

TOWER THEATRE
876 East 900 South
349 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.
810 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 theatres.
5. By entering the theatre, patrons consent to be photographed/filmed and grant 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.

Ticket and Pass Regulations

NO REFUNDS, EXCHANGES, TRANSFERS OR RESALES PERMITTED. Ticket/Pass Holder must be seated 15 minutes prior to scheduled start time or the seat may be forfeited. Films are not rated. Viewer discretion is advised. Ticket and privileges may be revoked at any time for any reason without liability to Sundance Institute. The Ticket/Pass Holder releases and holds Sundance Institute harmless from any claims resulting from attendance. The likeness of the ticket or pass and any Sundance trademarks may not be used without the express written consent of Sundance Institute.

Festival Venues

PARK CITY

FILMMAKER LODGE

Supported by Discovery Channel

Elks Building, 550 Main St., (second floor)
Friday, January 16–Saturday, January 24
10:00 a.m. to 6:00 p.m.

SUNDANCE ASCAP MUSIC CAFÉ

Presented by Ray-Ban

Main Street
Friday, January 16–Friday, January 23
1:30 to 5:30 p.m.

Venue provided by The Shops
at the Village on Main Street

SUNDANCE HOUSE

Presented by *Entertainment Weekly*,
HP, and Honda

The Kimball Art Center
638 Park Ave.
(corner of Main St. and Heber Ave.)
Friday, January 16–Saturday, January 24
10:00 a.m. to 6:00 p.m.

NEW FRONTIER ON MAIN

Presented by HP and Sony Electronics, Inc.

333 Main St. (lower level)
Friday, January 16–Friday January 23
Noon to 8:00 p.m.
Saturday, January 24
Noon to 3:00 p.m.

MAIN STREET

Between 7th Street and 9th Street
Join us daily for Festival activities supported
by our Official Sponsors! Everyone's invited!

SALT LAKE CITY

SALT LAKE CITY FESTIVAL CAFÉ

Supported by Salt Lake Convention &
Visitors Bureau

Beehive Tea Room
12 West Broadway (300 South)
Monday–Friday 11 a.m. to 6:30 p.m.
Saturday 11:00 a.m. to 8:00 p.m.
Sunday 11:00 a.m. to 5:00 p.m.

FESTIVAL OFFICES IN PARK CITY

FESTIVAL HEADQUARTERS

Park City Marriott Hotel
1895 Sidewinder Dr.

Thursday, January 15–Saturday, January 24
8:00 a.m. to 6:00 p.m.
Sunday, January 25
8:00 a.m. to noon

SUNDANCE FILM FESTIVAL INDUSTRY OFFICE (SIO)

Presented by Google

Yarrow Hotel, 1800 Park Ave.
Thursday, January 15–Friday, January 23
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 Merchandise Stores

All stores are open from January 15 to January 25.

PARK CITY

FESTIVAL STORE AT THE GATEWAY CENTER

136 Heber Ave.
8:00 a.m. to 7:00 p.m.

MAIN STREET STORE

738 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.

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 and our sponsor community in our shared efforts to make the 2009 Sundance Film Festival a little greener.

RECYCLING

You can easily recycle your aluminum, plastic, glass, and paper at more recycling bins this year, graciously provided by Timberland at all of our theatres, venues, and shuttle stops, and throughout Park City.

GETTING AROUND

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 or share a ride.

USING LESS

This year Brita filters will be available at Park City venues and events. Remember to carry your own reusable water bottle throughout the 10 days of the Festival to help us reduce the waste consumption of 50,000 plastic bottles.

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.

DESTINATION: Sundance Film Festival

One-stop shopping for travel to the 2009 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 +1 (435) 940-7096.



OFFICIAL AIRLINES OF THE
2009 SUNDANCE FILM FESTIVAL
(800) 221-1212
www.delta.com

Transportation Providers

MIDERRA
(866) 374-8824
www.miderra.com

EXPRESS SHUTTLE
(800) 397-0773
(801) 596-1600 (in Salt Lake City)
(435) 658-3444 (in Park City)
www.xpressshuttleutah.com

Official Provider Properties

**2009 SUNDANCE FILM FESTIVAL
HEADQUARTERS**
Park City Marriott
(800) 234-9003
www.parkcitymarriott.com

**2009 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) 575-2775 or (435) 940-2645
www.allseasonsresortlodging.com

THE CANYONS RESORT
(866) 584-4480
www.thecanyons.com

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AND CONFERENCE SERVICES**
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www.davidhollands.com

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www.pclodge.com

RESORTQUEST PARK CITY
(800) 570-1276 or (435) 649-6606
www.resortquestparkcity.com

THE SKY LODGE
(888) 876-2525
www.skylodge.com

SNOW FLOWER CONDOMINIUMS
(435) 649-6400
www.snowflowerparkcity.com

SURROUNDING AREAS

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

FRIDAY, JANUARY 16 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			SHORTS PROGRAM I page 64 111 min. 8:30 a.m. SHRT1163M	ANIMATION SPOTLIGHT page 67 107 min. 9:15 a.m. ANIMA163M	IT MIGHT GET LOUD Spectrum page 47 97 min. 9:00 a.m. ITMIG16TM	DOCU-MENTARY SHORTS PROGRAM page 66 91 min. 8:30 a.m. SHDOC16LM	JOHNNY MAD DOG Spectrum page 44 93 min. 8:30 a.m. JOHNN16PM	TYSON Spectrum page 48 90 min. 8:30 a.m. TYSON16RM	
10 am	MARY AND MAX Premieres page 10, 39 92 min. 9:15 a.m. MARYA16CM	FRONTIER SHORTS PROGRAM page 57 93 min. 9:00 a.m. SHFRO16EM							
11 am									
noon			O'ER THE LAND New Frontier Feature page 56 80 min. 11:30 a.m. OERTH163D	THE GLASS HOUSE World Documentary page 26 103 min. 12:15 p.m. GLASS164D	WILLIAM KUNSTLER Documentary Competition page 17 90 min. noon DISTU16TD	NO IMPACT MAN Spectrum page 48 90 min. 11:30 a.m. NOIMP16LD	THE KILLING ROOM Park City at Midnight page 51 90 min. 11:30 a.m. KILLI16PD	SHORTS PROGRAM II page 65 97 min. 11:15 a.m. SHRT216RD	
1 pm	HUMPDAY Dramatic Competition page 21 92 min. 12:15 p.m. HUMPD16CD	BEFORE TOMORROW World Dramatic page 30 99 min. noon BEFOR16ED							
2 pm									
3 pm			WOUNDED KNEE Spectrum page 49 74 min. 2:30 p.m. WOUND163A	BIG RIVER MAN World Documentary page 25 103 min. 3:15 p.m. BIGRI164A	BOY INTERRUPTED Documentary Competition page 13 92 min. 3:00 p.m. BOYIN16TA	PASSING STRANGE Spectrum page 48 135 min. 2:30 p.m. PASSI16LA	LUNCH BREAK New Frontier Feature page 55 120 min. 2:30 p.m. LUNCH16PA	SHORTS PROGRAM IV page 65 102 min. 2:15 p.m. SHRT416RA	
4 pm	TOE TO TOE Dramatic Competition page 23 100 min. 3:15 p.m. TOETO16CA	THE ANARCHIST'S WIFE Spectrum page 42 112 min. 3:00 p.m. ANARC16EA							
5 pm									
6 pm			THE ONLY GOOD INDIAN Spectrum page 46 113 min. 5:30 p.m. ONLYG163E	AFGHAN STAR World Documentary page 25 92 min. 6:15 p.m. AFGHA164E		THE MISSING PERSON Spectrum page 45 105 min. 6:00 p.m. THEMI16LE	ART & COPY Documentary Competition page 12 94 min. 5:30 p.m. ARTCO16PE	TAKING CHANCE Dramatic Competition page 23 85 min. 5:15 p.m. TAKIN16RE	
7 pm	BROOKLYN'S FINEST Premieres page 37 125 min. 6:15 p.m. BROOK16CE	UNMADE BEDS World Dramatic page 35 104 min. 6:00 p.m. UNMAD16EE							
8 pm									
9 pm			THRILLER IN MANILA World Documentary page 29 103 min. 8:30 p.m. THRIL163N	STAY THE SAME NEVER CHANGE New Frontier Feature page 56 101 min. 9:15 p.m. STAYT164N	REPORTER Documentary Competition page 15 90 min. 9:30 p.m. REPOR16TN	HELEN Spectrum page 44 120 min. 8:45 p.m. HELEN16LN	CHAMELEON STREET Sundance Collection page 53 94 min. 8:30 p.m. CHAME16PN	PUSH Dramatic Competition page 22 105 min. 8:00 p.m. PUSHH16RN	
10 pm	RUDO Y CURSI Premieres page 41 103 min. 9:30 p.m. RUDDO16CN	LULU AND JIMI World Dramatic page 34 95 min. 9:00 p.m. LULUA16EN							
11 pm									
midnight			YOU WONT MISS ME New Frontier Feature page 57 86 min. 11:30 p.m. YOUWO163L	SHORTS PROGRAM III page 65 104 min. midnight SHRT3164L		SPRING BREAKDOWN Park City at Midnight page 52 95 min. midnight SPRIN16LL	SHORTS PROGRAM V page 66 104 min. 11:30 p.m. SHRT516PL		
1 am		GRACE Park City at Midnight page 51 94 min. midnight GRACE16EL							
2 am									

Digital screening provided by Digital Projection International

FRIDAY, JANUARY 16 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										
noon										
1 pm			CREATING NEW MEDIA TECHNOLOGY IN THE SERVICE OF STORYTELLING Panel page 62 noon							CARMO, HIT THE ROAD World Dramatic page 31 100 min.
2 pm		MUSIC CAFÉ 2:00 p.m. Rosi Golan	FILE-BASED FORMATS Presentation page 63 2:00 p.m.							noon CARMO16SD
3 pm		2:40 p.m. Tom Freund								
4 pm		3:20 p.m. Dan Wilson								HEART OF TIME World Dramatic page 33 90 min.
5 pm		4:00 p.m. TBA page 73								3:00 p.m. HEART16SA
6 pm										
7 pm			WHEN I GROW UP I WANT TO BE A COOKER, WHEN ARE WE THERE? page 59 105 min. 6:15 p.m.		ONE DAY IN A LIFE World Dramatic page 34 97 min. 6:45 p.m. ONEDA16BE	IT MIGHT GET LOUD Spectrum page 47 97 min. 6:00 p.m. ITMIG16BE	DADA'S DANCE World Dramatic page 32 103 min. 6:00 p.m. DADAS16WE	THE SEPTEMBER ISSUE Documentary Competition page 11, 16 90 min. 6:30 p.m. SEPT16GE	MARY AND MAX Premieres page 10, 39 92 min. 6:30 p.m. MARYA16OA	NOLLYWOOD BABYLON World Documentary page 27 75 min. 6:00 p.m. NOLLY16SE
8 pm										
9 pm										
10 pm					OLD PARTNER World Documentary page 27 82 min. 9:45 p.m. OLDPA16BN	SHORTS PROGRAM I page 64 111 min. 9:00 p.m. SHRT116BN	TYSON Spectrum page 48 90 min. 9:00 p.m. TYSON16WN	THE SEPTEMBER ISSUE Documentary Competition page 11, 16 90 min. 9:30 p.m. SEPT16GN		LYMELIFE Spectrum page 45 93 min. 9:00 p.m. LYMEL16SN
11 pm										
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			BOY INTERRUPTED Documentary Competition page 13 92 min. 8:30 a.m. BOYIN173M	ART & COPY Documentary Competition page 12 94 min. 9:15 a.m. ARTCO174M	THE MISSING PERSON Spectrum page 45 105 min. 9:00 a.m. THEMI17TM	RUDO Y CURSI Premieres page 41 103 min. 8:30 a.m.	THE GLASS HOUSE World Documentary page 26 103 min. 8:30 a.m. GLASS17PM	HUMPDAY Dramatic Competition page 21 92 min. 8:30 a.m. HUMPDI7RM	
10 am	BROOKLYN'S FINEST Premieres page 37 125 min. 9:00 a.m. BROOK17CM	DOCU-MENTARY SHORTS PROGRAM page 66 91 min. 9:00 a.m. SHDOC17EM				RUDO017LM			
11 am									
noon			BURMA VJ World Documentary page 25 98 min. 11:30 a.m.	WHERE IS WHERE? New Frontier Feature page 56 104 min. 12:15 p.m.	THE SEPTEMBER ISSUE Documentary Competition page 11, 16 90 min. noon	SHORTS PROGRAM V page 66 104 min. 11:30 a.m. SHRTS17LD	THRILLER IN MANILA World Documentary page 29 103 min. 11:30 a.m. THRILL17PD	LYMELIFE Spectrum page 45 93 min. 11:15 a.m. LYMEL17RD	
1 pm	AMREEKA Dramatic Competition page 19 96 min. 12:15 p.m.	THE CLONE RETURNS HOME World Dramatic page 32 110 min. noon CLONE17ED	BURMA173D	WHERE174D	SEPT17TD				
2 pm	AMREE17CD								
3 pm			WILLIAM KUNSTLER Documentary Competition page 17 90 min. 2:30 p.m. DISTU173A	LET'S MAKE MONEY World Documentary page 27 108 min. 3:15 p.m. LETSM174A	OVER THE HILLS AND FAR AWAY Documentary Competition page 15 101 min. 3:00 p.m. OVERT17TA	IT MIGHT GET LOUD Spectrum page 47 97 min. 2:30 p.m. ITMIG17LA	SHORTS PROGRAM III page 65 104 min. 2:30 p.m. SHRT317PA	BARKING WATER Spectrum page 43 92 min. 2:15 p.m. BARKI17RA	
4 pm	THE GREATEST Dramatic Competition page 21 98 min. 3:15 p.m. GREAT17CA	THE MAID World Dramatic page 34 117 min. 3:00 p.m. MAIDD17EA							
5 pm									
6 pm			THE WORKS OF MARIA MARSHALL New Frontier Feature page 57 67 min. 5:30 p.m. WORKS173E	THE QUEEN AND I World Documentary page 28 90 min. 6:15 p.m. QUEEN174E	SERGIO Documentary Competition page 16 94 min. 6:00 p.m. SERGI17TE	TYSON Spectrum page 48 90 min. 5:30 p.m. TYSON17LE	WHY WE LAUGH Spectrum page 49 95 min. 5:30 p.m.	COLD SOULS Dramatic Competition page 20 97 min. 5:15 p.m. COLDS17RE	
7 pm	500 DAYS OF SUMMER Premieres page 36 95 min. 6:15 p.m. 500DA17CE	VICTORIA DAY World Dramatic page 35 89 min. 6:00 p.m. VICTO17EE					WHYLA17PE		GRACE Park City at Midnight page 51 94 min. 6:30 p.m. GRACE17DE
8 pm									
9 pm			PROM NIGHT IN MISSISSIPPI World Documentary page 28 99 min. 8:30 p.m. PROMN173N	FRONTIER SHORTS PROGRAM page 57 93 min. 9:15 p.m. SHFRO174N	WHEN YOU'RE STRANGE Documentary Competition page 17 90 min. 9:00 p.m.	THE VICIOUS KIND Spectrum page 47 98 min. 8:30 p.m.	YOU WONT MISS ME New Frontier Feature page 57 86 min. 8:30 p.m. YOUWO17PN	PAPER HEART Dramatic Competition page 22 95 min. 8:00 p.m. PAPER17RN	
10 pm	SPREAD Premieres page 41 97 min. 9:15 p.m. SPREA17CN	ZION AND HIS BROTHER World Dramatic page 35 96 min. 9:00 p.m. ZIONA17EN			WHENY17TN	VICIO17LN			TOE TO TOE Dramatic Competition page 23 100 min. 9:30 p.m. TOETO17DN
11 pm									
midnight			SHORTS PROGRAM IV page 65 102 min. 11:30 p.m. SHRT4173L	BIG RIVER MAN World Documentary page 25 103 min. midnight BIGRI174L		MYSTERY TEAM Park City at Midnight page 52 105 min. 11:30 p.m. MYSTE17LL	SHORTS PROGRAM II page 65 97 min. 11:30 p.m. SHRT217PL		
1 am	THE CARTER Park City at Midnight page 50 90 min. midnight CARTE17CL	DEAD SNOW Park City at Midnight page 51 107 min. midnight DEADS17EL							
2 am									

Digital screening provided by Digital Projection International

SATURDAY, JANUARY 17 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										
noon										
1 pm			ICONS OF THE DIGITAL AGE Panel page 62 noon							PASSING STRANGE Spectrum page 48 135 min. noon PASSI17SD
2 pm		MUSIC CAFÉ 2:00 p.m. Katie Herzig 3:20 p.m. Chad & Jeremy 3:20 p.m. Dan Wilson 4:00 p.m. Rachael Yamagata page 73	HOW TO DO MORE FOR LESS Presentation page 63 2:00 p.m.	SHORTS PROGRAM IV page 65 102 min. 1:30 p.m. SHRT417BD	UNMADE BEDS World Dramatic page 35 104 min. 12:45 p.m. UNMAD17BD					
3 pm	BLUEPRINT FOR CHANGE Panel Filmmaker Lodge page 70 2:30 p.m.									
4 pm							THE ONLY GOOD INDIAN Spectrum page 46 113 min. 3:00 p.m. ONLYG17BA			NO IMPACT MAN Spectrum page 48 90 min. 3:15 p.m. NOIMP17SA
5 pm				LUNCH BREAK New Frontier Feature page 55 120 min. 4:30 p.m. LUNCH17BA		AFGHAN STAR World Documentary page 25 92 min. 3:45 p.m. AFGHA17BA			THE ANARCHIST'S WIFE Spectrum page 42 112 min. 3:30 p.m. ANARC17GA	
6 pm										
7 pm			LOLLYPOP, I SHOULD BE OLDER THAN YOU page 59 105 min. 6:15 p.m.							THE GLASS HOUSE World Documentary page 26 103 min. 6:00 p.m. GLASS17SE
8 pm				STAY THE SAME NEVER CHANGE New Frontier Feature page 56 101 min. 7:30 p.m. STAY17BE		CHAMELEON STREET Sundance Collection page 53 94 min. 6:45 p.m. CHAME17BE			MARY AND MAX Premieres page 10, 39 92 min. 6:30 p.m. MARYA17GE	BEFORE TOMORROW World Dramatic page 30 99 min. 6:30 p.m. BEFOR17OA
9 pm										
10 pm						THRILLER IN MANILA World Documentary page 29 103 min. 9:00 p.m. THRILL17BN	HUMPDAY Dramatic Competition page 21 92 min. 9:00 p.m. HUMPD17WN	HELEN Spectrum page 44 120 min. 9:30 p.m. HELEN17GN	LOUISE-MICHEL World Dramatic page 33 98 min. 9:30 p.m. LOUIS17ON	BURMA VJ World Documentary page 25 98 min. 9:00 p.m. BURMA17SN
11 pm				LULU AND JIMI World Dramatic page 34 95 min. 10:30 p.m. LULUA17BN						
midnight										
1 am						THE KILLING ROOM Park City at Midnight page 51 90 min. midnight KILL117BL	SPRING BREAKDOWN Park City at Midnight page 52 95 min. midnight SPRIN17WL			
2 am										

Digital screening provided by Digital Projection International

SUNDAY, JANUARY 18 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			LET'S MAKE MONEY World Documentary page 27 108 min.				AFGHAN STAR World Documentary page 25 92 min.	THE QUEEN AND I World Documentary page 28 90 min.	THE GREATEST Dramatic Competition page 21 98 min.
10 am	SPREAD Premieres page 41 97 min. 9:15 a.m. SPREA18CM	LULU AND JIMI World Dramatic page 34 95 min. 9:00 a.m. LULUA18EM	8:30 a.m. LETSM183M	ZION AND HIS BROTHER World Dramatic page 35 96 min. 9:15 a.m. ZIONA184M	THE ONLY GOOD INDIAN Spectrum page 46 113 min. 9:00 a.m. ONLYG18TM	8:30 a.m. AFGHA18LM	8:30 a.m. QUEEN18PM	8:30 a.m. GREAT18RM	
11 am									
noon			PROM NIGHT IN MISSISSIPPI World Documentary page 28 99 min.				THE ANARCHIST'S WIFE Spectrum page 42 112 min.	500 DAYS OF SUMMER Premieres page 36 95 min. 11:30 a.m.	COLD SOULS Dramatic Competition page 20 97 min. 11:15 a.m. COLDI18RD
1 pm	DON'T LET ME DROWN Dramatic Competition page 21 105 min. 12:15 p.m. DONTL18CD	LOUISE-MICHEL World Dramatic page 33 98 min. noon LOUIS18ED	11:30 a.m. PROMN183D	KIMJONGILIA World Documentary page 26 85 min. 12:15 p.m. KIMJO184D	EL GENERAL Documentary Competition page 14 83 min. noon GENER18TD	11:30 a.m. ANARC18LD	500DA18PD		
2 pm									
3 pm			WHEN YOU'RE STRANGE Documentary Competition page 17 90 min.				THE YES MEN FIX THE WORLD Spectrum page 49 93 min.	CHILDREN OF INVENTION Spectrum page 43 95 min. 2:30 p.m. CHILD18PA	TOE TO TOE Dramatic Competition page 23 100 min. 2:15 p.m. TOETO18RA
4 pm	SIN NOMBRE Dramatic Competition page 23 96 min. 3:15 p.m. SINNO18CA	AN EDUCATION World Dramatic page 32 95 min. 3:00 p.m. EDUCA18EA	2:30 p.m. WHENY183A	2:11: ANNA World Documentary page 24 89 min. 3:15 p.m. 211AN184A	THE COVE Documentary Competition page 13 90 min. 3:00 p.m. COVEE18TA	2:30 p.m. YESME18LA			
5 pm									
6 pm			THE SEPTEMBER ISSUE Documentary Competition page 11, 16 90 min.				WORLD'S GREATEST DAD Spectrum page 47 98 min.	POME-GRANATES AND MYRRH Spectrum page 46 95 min.	ARLEN FABER Dramatic Competition page 19 95 min. 5:15 p.m. ARLEN18RE
7 pm	ENDGAME Premieres page 38 101 min. 6:15 p.m. ENDGA18CE	DADA'S DANCE World Dramatic page 32 103 min. 6:00 p.m. DADAS18EE	5:30 p.m. SEPT183E	TIBET IN SONG World Documentary page 29 82 min. 6:15 p.m. TIBET184E	CRUDE Documentary Competition page 13 100 min. 6:00 p.m. CRUDE18TE	5:30 p.m. WORLD18LE	5:30 p.m. POME18PE		STAY THE SAME NEVER CHANGE New Frontier Feature page 56 101 min. 6:30 p.m. STAYT18DE
8 pm									
9 pm			OLD PARTNER World Documentary page 27 82 min.				AGAINST THE CURRENT Spectrum page 42 95 min. 8:30 p.m. AGAIN18LN	SHORTS PROGRAM I page 64 111 min. 8:30 p.m. SHRT118PN	BIG FAN Dramatic Competition page 19 102 min. 8:00 p.m. BIGFA18RN
10 pm	I LOVE YOU PHILLIP MORRIS Premieres page 38 100 min. 9:30 p.m. ILOVE18CN	ONE DAY IN A LIFE World Dramatic page 34 97 min. 9:00 p.m. ONEDA18EN	8:30 p.m. OLDDPA183N	OVER THE HILLS AND FAR AWAY Documentary Competition page 15 101 min. 9:15 p.m. OVERT184N	GOOD HAIR Documentary Competition page 14 95 min. 9:00 p.m. GOODH18TN				SPRING BREAKDOWN Park City at Midnight page 52 95 min. 9:30 p.m. SPRIN18DN
11 pm									
midnight			NO IMPACT MAN Spectrum page 48 90 min. 11:30 p.m. NOIMP183L			BLACK DYNAMITE Park City at Midnight page 50 90 min. 11:30 p.m. BLDYN18LL	BURMA VJ World Documentary page 25 98 min. 11:30 p.m. BURMA18PL		
1 am		ANIMATION SPOTLIGHT page 67 107 min. midnight ANIMA18EL	11:30 p.m. NOIMP183L	SERGIO Documentary Competition page 16 94 min. midnight SERGI184L					
2 am									

Digital screening provided by Digital Projection International

SUNDAY, JANUARY 18 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	CINEMA CAFÉ Filmmaker Lodge page 70 10:30 a.m.									
noon										
1 pm			MODELS AND EXPERIMENTS IN INDIE DISTRIBUTION Panel page 62 noon		WHERE IS WHERE? New Frontier Feature page 56 104 min. 12:45 p.m. WHERE18BD	VICTORIA DAY World Dramatic page 35 89 min. noon VICTO18BD		NO IMPACT MAN Spectrum page 48 90 min. 12:30 p.m. NOIMP18GD		BARKING WATER Spectrum page 43 92 min. noon BARKI18SD
2 pm		MUSIC CAFÉ 2:00 p.m. Chris Mann	HOW TO DO MORE FOR LESS Presentation page 63 2:00 p.m.	LYMELIFE Spectrum page 45 93 min. 1:30 p.m. LYMEL18BD						
3 pm	IT'S A BIG WORLD AFTER ALL Panel Filmmaker Lodge page 71 2:00 p.m.	2:40 p.m. Katie Herzig								
4 pm		4:00 p.m. Rachael Yamagata page 73			THE MAID World Dramatic page 34 117 min. 3:45 p.m. MAIDD18BA	PASSING STRANGE Spectrum page 48 135 min. 3:00 p.m. PASSI18BA		TAKING CHANCE Dramatic Competition page 23 85 min. 3:30 p.m. TAKIN18GA	RUDO Y CURSI Premieres page 41 103 min. 3:30 p.m. RUDDA18OA	IT MIGHT GET LOUD Spectrum page 47 97 min. 3:00 p.m. ITMIG18SA
5 pm				YOU WONT MISS ME New Frontier Feature page 57 86 min. 4:30 p.m. YOUWO18DA						
6 pm										
7 pm			I SAW YOU CRYING PLAYGROUND page 59 105 min. 6:15 p.m.		THE QUEEN AND I World Documentary page 28 90 min. 6:45 p.m. QUEEN18BE	ART & COPY Documentary Competition page 12 94 min. 6:15 p.m. ARTCO18BE	REPORTER Documentary Competition page 15 90 min. 6:00 p.m. REPOR18WE	THE MISSING PERSON Spectrum page 45 105 min. 6:30 p.m. THEMI18GE	JOHNNY MAD DOG Spectrum page 44 93 min. 6:30 p.m. JOHNN18OA	WILLIAM KUNSTLER Documentary Competition page 17 90 min. 6:00 p.m. DISTU18SE
8 pm				THE CLONE RETURNS HOME World Dramatic page 32 110 min. 7:30 p.m. CLONE18BE						
9 pm	A CELEBRATION OF MUSIC IN FILM Sundance House page 72 8:00 p.m.					SHORTS PROGRAM V page 66 104 min. 9:00 p.m. SHRTS18BN	MYSTERY TEAM Park City at Midnight page 52 105 min. 9:00 p.m. MYSTE18WN	WHY WE LAUGH Spectrum page 49 95 min. 9:30 p.m. WHYLA18GN		BOY INTERRUPTED Documentary Competition page 13 92 min. 9:00 p.m. BOYIN18SN
10 pm					AMREEKA Dramatic Competition page 19 96 min. 9:45 p.m. AMREE18BN					
11 pm				LET'S MAKE MONEY World Documentary page 27 108 min. 10:30 p.m. LETSM18BN						
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

MONDAY, JANUARY 19 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			CRUDE Documentary Competition page 13 100 min. 8:30 a.m. CRUDE193M				OLD PARTNER World Documentary page 27 82 min. 8:30 a.m. OLDPA19LM	ENDGAME Premieres page 38 101 min. 8:30 a.m. ENDGA19PM	SIN NOMBRE Dramatic Competition page 23 96 min. 8:30 a.m. SINNO19RM
10 am	I LOVE YOU PHILLIP MORRIS Premieres page 38 100 min. 9:15 a.m. ILOVE19CM	EL GENERAL Documentary Competition page 14 83 min. 9:00 a.m. GENER19EM		TIBET IN SONG World Documentary page 29 82 min. 9:15 a.m. TIBET194M					
11 am									
noon		CARMO, HIT THE ROAD World Dramatic page 31 100 min. 11:30 a.m. CARMO19ED	DOCU-MENTARY SHORTS PROGRAM page 66 91 min. 11:30 a.m. SHDOC193D	THE END OF THE LINE Documentary page 26 90 min. 12:15 p.m. ENDOF194D	THE RECKONING Documentary Competition page 15 100 min. noon RECKO19TD	EVERYTHING STRANGE AND NEW Spectrum page 43 91 min. 11:30 a.m. EVERY19LD	THE PANIC BUTTON Panels page 69 90 min. 11:30 a.m. PAONE19PD	DON'T LET ME DROWN Dramatic Competition page 21 105 min. 11:15 a.m. DONTL19RD	
1 pm	ADAM Dramatic Competition page 18 101 min. 12:15 p.m. ADAMM19CD								
2 pm									
3 pm			TYSON Spectrum page 48 90 min. 2:30 p.m. TYSON193A			PAPER HEART Dramatic Competition page 22 95 min. 2:30 p.m. PAPER19LA	ONCE MORE WITH FEELING Spectrum page 46 105 min. 2:30 p.m. ONCEM19PA	AMREEKA Dramatic Competition page 19 96 min. 2:15 p.m. AMREE19RA	
4 pm	BRIEF INTERVIEWS WITH HIDEOUS MEN Dramatic Competition page 20 77 min. 3:15 p.m. BRIEF19CA	SEX, LIES, AND VIDEO-TAPE Sundance Collection page 53 100 min. 3:00 p.m. SEXLI19EA		QUEST FOR HONOR World Documentary page 28 69 min. 3:15 p.m. QUEST194A					
5 pm									
6 pm			THE WORKS OF MARIA MARSHALL New Frontier Feature page 57 67 min. 5:30 p.m. WORKS193E			THE IMM-ACULATE CONCEPTION OF LITTLE DIZZLE Spectrum page 44 95 min. 5:30 p.m. IMMAC19LE	JOHNNY MAD DOG Spectrum page 44 93 min. 5:30 p.m. JOHNN19PE	DARE Dramatic Competition page 20 92 min. 5:15 p.m. DAREE19RE	
7 pm	ADVENTURE-LAND Premieres page 37 106 min. 6:15 p.m. ADVNL19CE	FIVE MINUTES OF HEAVEN World Dramatic page 33 90 min. 6:30 p.m. FIVEM19EE		NOLLYWOOD BABYLON World Documentary page 27 75 min. 6:15 p.m. NOLLY194E	WE LIVE IN PUBLIC Documentary Competition page 17 90 min. 6:00 p.m. WELIV19TE				THE YES MEN FIX THE WORLD Spectrum page 49 93 min. 6:30 p.m. YESME19DE
8 pm									
9 pm			ROUGH AUNTIES World Documentary page 29 103 min. 8:30 p.m. ROUGH193N			SNEAK PREVIEW 1 8:30 p.m. SNEK19LN	LA MISSION Spectrum page 45 117 min. 8:30 p.m. LAMIS19PN	PETER AND VANDY Dramatic Competition page 22 89 min. 8:00 p.m. PETER19RN	
10 pm	THE MESSENGER Premieres page 40 107 min. 9:30 p.m. MESSE19CN	BRONSON World Dramatic page 31 102 min. 9:00 p.m. BRONS19EN		SHORTS PROGRAM III page 65 104 min. 9:15 p.m. SHRTS194N	SHOUTING FIRE Documentary Competition page 16 88 min. 9:00 p.m. SHOUT19TN				THE CARTER Park City at Midnight page 50 90 min. 9:30 p.m. CARTE19DL
11 pm									
midnight			211: ANNA World Documentary page 24 89 min. 11:30 p.m. 211AN193L	GOOD HAIR Documentary Competition page 14 95 min. midnight GOODH194L		HELEN Spectrum page 44 120 min. 11:30 p.m. HELEN19LL	WHY WE LAUGH Spectrum page 49 95 min. 11:30 p.m. WHYLA19PL		
1 am		WHITE LIGHTNIN' Park City at Midnight page 52 88 min. midnight WHITE19EL							
2 am									

Digital screening provided by Digital Projection International

MONDAY, JANUARY 19 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	CINEMA CAFÉ Filmmaker Lodge page 70 10:30 a.m.									
noon			WEB CONTENT—WHERE ARE THE BIG IDEAS FOR SMALL SCREENS? Panel page 62 noon							
1 pm										TAKING CHANCE Dramatic Competition page 23 85 min. noon TAKIN195D
2 pm										
3 pm	THE NEW FRESH Panel Filmmaker Lodge page 71 2:00 p.m.	MUSIC CAFÉ 2:00 p.m. Birdmonster 2:40 p.m. TBA 3:20 p.m. John Rzeznik 4:00 p.m. Wynonna page 73	MEET THE SUNDANCE FILMMAKERS Presentation page 63 2:00 p.m.							
4 pm										HUMPDAY Dramatic Competition page 21 92 min. 3:00 p.m. HUMPD195A
5 pm										
6 pm										
7 pm			LUNCH FILMS page 60 6:15 p.m.			BIG RIVER MAN World Documentary page 25 103 min. 6:00 p.m. BIGRI19BE	COLD SOULS Dramatic Competition page 20 97 min. 6:00 p.m. COLDS19WE	BROOKLYN'S FINEST Premieres page 37 125 min. 6:30 p.m. BROOK19GE	THE GREATEST Dramatic Competition page 21 98 min. 6:30 p.m. GREAT190A	KIMJONGILIA World Documentary page 26 85 min. 6:00 p.m. KIMJO19SE
8 pm				BEFORE TOMORROW World Dramatic page 30 99 min. 7:30 p.m. BEFOR19BE	WILLIAM KUNSTLER Documentary Competition page 17 90 min. 6:45 p.m. DISTU19BE					
9 pm										
10 pm			SNEAK PEEK: \$5 COVER page 63 9:00 p.m.			POMEGRANATES AND MYRRH Spectrum page 46 95 min. 9:00 p.m. POMEG19BN	LOUISE-MICHEL World Dramatic page 33 98 min. 9:00 p.m. LOUIS19WN	PROM NIGHT IN MISSISSIPPI World Documentary page 28 99 min. 9:45 p.m. PROMN19GN		500 DAYS OF SUMMER Premieres page 36 95 min. 9:00 p.m. 500DA19SN
11 pm				OVER THE HILLS AND FAR AWAY Documentary Competition page 15 101 min. 10:30 p.m. OVERT19BN						
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

TUESDAY, JANUARY 20 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			UNMADE BEDS World Dramatic page 35 104 min.			THE MESSENGER Premieres page 40 107 min.	WORLD'S GREATEST DAD Spectrum page 47 98 min.	BRIEF INTER-VIEWS WITH HIDEOUS MEN Dramatic Competition	
10 am	ADVENTURE-LAND Premieres page 37 106 min. 9:15 a.m. ADVNL20CM	BEFORE TOMORROW World Dramatic page 30 99 min. 9:00 a.m. BEFOR20EM	8:30 a.m. UNMAD203M	THE MAID World Dramatic page 34 117 min. 9:15 a.m. MAIDD204M	DADA'S DANCE World Dramatic page 32 103 min. 9:00 a.m. DADAS20TM	8:30 a.m. MESSE20LM	8:30 a.m. WORLD20PM	page 20 77 min. 8:30 a.m. BRIEF20RM	
11 am									
noon			WE LIVE IN PUBLIC Documentary Competition page 17 90 min.			THE END OF THE LINE World Documentary page 26 90 min.	PETER AND VANDY Dramatic Competition page 22 89 min.	BIG FAN Dramatic Competition page 19 102 min. 11:15 a.m. BIGFA20RD	
1 pm	TAKING CHANCE Dramatic Competition page 23 85 min. 12:15 p.m. TAKIN20CD	BLACK DYNAMITE Park City at Midnight page 50 90 min. noon BLDYN20ED	11:30 a.m. WELIV203D	SHORTS PROGRAM II page 65 97 min. 12:15 p.m. SHRT2204D	DIRT! THE MOVIE Documentary Competition page 14 95 min. noon DIRT220TD	11:30 a.m. ENDOF20LD	11:30 a.m. PETER20PD		
2 pm									
3 pm			SHOUTING FIRE Documentary Competition page 16 88 min.			THE COVE Documentary Competition page 13 90 min. 2:30 p.m. COVEE20LA	ALL GROWN UP, NOW WHERE TO GO? Panels page 69 90 min. 2:30 p.m. PATWO20PA	DARE Dramatic Competition page 20 92 min. 2:15 p.m. DAREE20RA	
4 pm	PUSH Dramatic Competition page 22 105 min. 3:15 p.m. PUSHH20CA	STAY THE SAME NEVER CHANGE New Frontier Feature page 56 101 min. 3:00 p.m. STAYT20EA	2:30 p.m. SHOUT203A	TBA 3:15 p.m. TBONE204A	REPORTER Documentary Competition page 15 90 min. 3:00 p.m. REPOR20TA				
5 pm									
6 pm			SHORTS PROGRAM I page 64 111 min. 5:30 p.m. SHRT1203E			LYMELIFE Spectrum page 45 93 min. 5:30 p.m. LYMEL20LE	QUEST FOR HONOR World Documentary page 28 69 min. 5:30 p.m. QUEST20PE	ADAM Dramatic Competition page 18 101 min. 5:15 p.m. ADAMM20RE	
7 pm	SNEAK PREVIEW 2 6:15 p.m. SNEK220CE	CLIENTE World Dramatic page 31 104 min. 6:00 p.m. CLIEEN20EE		O'ER THE LAND New Frontier Feature page 56 80 min. 6:15 p.m. OERTH204E	CHILDREN OF INVENTION Spectrum page 43 95 min. 6:00 p.m. CHILD20TE				THE MISSING PERSON Spectrum page 45 105 min. 6:30 p.m. THEMI20DE
8 pm									
9 pm			ONCE MORE WITH FEELING Spectrum page 46 105 min. 8:30 p.m. ONCEM203N			THE CLONE RETURNS HOME World Dramatic page 32 110 min. 8:30 p.m. CLONE20LN	WHERE IS WHERE? New Frontier Feature page 56 104 min. 8:30 p.m. WHERE20PN	ARLEN FABER Dramatic Competition page 19 95 min. 8:00 p.m. ARLEN20RN	
10 pm	MANURE Premieres page 39 105 min. 9:30 p.m. MANUR20CN	HEART OF TIME World Dramatic page 33 90 min. 9:00 p.m. HEART20EN		VICTORIA DAY World Dramatic page 35 89 min. 9:15 p.m. VICTO204N	THE RECKONING Documentary Competition page 15 100 min. 9:00 p.m. RECKO20TN				MYSTERY TEAM Park City at Midnight page 52 105 min. 9:30 p.m. MYSTE20DN
11 pm									
midnight			THE IM-MACULATE CONCEPTION OF LITTLE DIZZLE Spectrum page 44 95 min. 11:30 p.m. IMMAC203L			THE VICIOUS KIND Spectrum page 47 98 min. 11:30 p.m. VICIO20LL	ROUGH AUNTIES World Documentary page 29 103 min. 11:30 p.m. ROUGH20PL		
1 am		THE KILLING ROOM Park City at Midnight page 51 90 min. midnight KILLI20EL		PASSING STRANGE Spectrum page 48 135 min. midnight PASSI204L					
2 am									

Digital screening provided by Digital Projection International

TUESDAY, JANUARY 20 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am	MEET THE FUNDERS Sundance House page 70 9:00 a.m.									
11 am		CINEMA CAFÉ Filmmaker Lodge page 70 10:30 a.m.								
noon	MEET THE FUNDERS Sundance House page 70 11:30 a.m.		LUNCH FILMS page 60 noon							ENDGAME Premieres page 38 101 min. noon ENDGA20SD
1 pm										
2 pm	THE CULTURE OF CHANGE Panel Filmmaker Lodge page 71 2:00 p.m.	MUSIC CAFÉ 2:00 p.m. Rosi Golan 2:40 p.m. Dave Barnes 3:20 p.m. Angel Taylor 4:00 p.m. TBA page 73	HOW TO TALK TO THE BIG GUYS Presentation page 63 2:00 p.m.							
3 pm										TIBET IN SONG World Documentary page 29 82 min. 3:00 p.m. TIBET20SA
4 pm										
5 pm										
6 pm										
7 pm			STINGRAY SAM page 60 6:15 p.m.		211: ANNA World Documentary page 24 89 min. 6:45 p.m. 211AN20BE	WHEN YOU'RE STRANGE Documentary Competition page 17 90 min. 6:00 p.m. WHENY20BE	WORLD'S GREATEST DAD Spectrum page 47 98 min. 6:00 p.m. WORLD20WE	500 DAYS OF SUMMER Premieres page 36 95 min. 6:30 p.m. 500DA20GE	LULU AND JIMI World Dramatic page 34 95 min. 6:30 p.m. LULUA200A	EL GENERAL Documentary Competition page 14 83 min. 6:00 p.m. GENER20SE
8 pm				WE LIVE IN PUBLIC Documentary Competition page 17 90 min. 7:30 p.m. WELIV20BE						
9 pm										
10 pm			STINGRAY SAM page 60 9:00 p.m.		TOE TO TOE Dramatic Competition page 23 100 min. 9:45 p.m. TOETO20BN	BIG FAN Dramatic Competition page 19 102 min. 9:00 p.m. BIGFA20BN	I LOVE YOU PHILLIP MORRIS Premieres page 38 100 min. 9:00 p.m. ILOVE20WN	AN EDUCATION World Dramatic page 32 95 min. 9:30 p.m. EDUCA20GN		SERGIO Documentary Competition page 16 94 min. 9:00 p.m. SERGI20SN
11 pm				CARMO, HIT THE ROAD World Dramatic page 31 100 min. 10:30 p.m. CARMO20BN						
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

WEDNESDAY, JANUARY 21 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			DIRT! THE MOVIE Documentary Competition page 14 95 min.		WHEN YOU'RE STRANGE Documentary Competition page 17 90 min.	MANURE Premieres page 39 105 min. 8:30 a.m. MANUR21LM	TAKING CHANCE Dramatic Competition page 23 85 min.	AMREEKA Dramatic Competition page 19 96 min. 8:30 a.m.	
10 am	SNEAK PREVIEW 2 9:15 a.m. SNEK221CM	ONE DAY IN A LIFE World Dramatic page 34 97 min. 9:00 a.m. ONEDA21EM	8:30 a.m. DIRT213M	WILLIAM KUNSTLER Documentary Competition page 17 90 min. 9:15 a.m. DISTU214M			8:30 a.m. TAKIN21PM	AMREE21RM	
11 am									
noon			KIMJONGILIA World Documentary page 26 85 min. 11:30 a.m. KIMJO213D		SERGIO Documentary Competition page 16 94 min. noon SERGI21TD	THE GREATEST Dramatic Competition page 21 98 min. 11:30 a.m. GREAT21LD	ZION AND HIS BROTHER World Dramatic page 35 96 min. 11:30 a.m. ZIONA21PD	AGAINST THE CURRENT Spectrum page 42 95 min. 11:15 a.m. AGAIN21RD	
1 pm	COLD SOULS Dramatic Competition page 20 97 min. 12:15 p.m. COLDS21CD	POMEGRANATES AND MYRRH Spectrum page 46 95 min. noon POME21ED		ART & COPY Documentary Competition page 12 94 min. 12:15 p.m. ARTCO214D					
2 pm									
3 pm			AFGHAN STAR World Documentary page 25 92 min. 2:30 p.m. AFGHA213A		THE SEPT-EMBER ISSUE Documentary Competition page 11, 16 90 min. 3:00 p.m. SEPTE21TA	LA MISSION Spectrum page 45 117 min. 2:30 p.m. LAMIS21LA	BRONSON World Dramatic page 31 102 min. 2:30 p.m. BRONS21PA	HUMPDAY Dramatic Competition page 21 92 min. 2:15 p.m. HUMPD21RA	
4 pm	PAPER HEART Dramatic Competition page 22 95 min. 3:15 p.m. PAPER21CA	THE CARTER Park City at Midnight page 50 90 min. 3:00 p.m. CARTE21EA		HEART OF TIME World Dramatic page 33 90 min. 3:15 p.m. HEART214A					
5 pm									
6 pm			WHITE LIGHTNIN' Park City at Midnight page 52 88 min. 5:30 p.m. WHITE213E		CRUDE Documentary Competition page 13 100 min. 6:00 p.m. CRUDE21TE	DON'T LET ME DROWN Dramatic Competition page 21 105 min. 5:30 p.m. DONTL21LE	TOE TO TOE Dramatic Competition page 23 100 min. 5:30 p.m. TOETO21PE	THE MISSING PERSON Spectrum page 45 105 min. 5:15 p.m. THEM21RE	
7 pm	SHRINK Premieres page 41 110 min. 6:15 p.m. SHRIN21CE	DOCUMENTARY SHORTS PROGRAM page 66 91 min. 6:00 p.m. SHDOC21EE		BARKING WATER Spectrum page 43 92 min. 6:15 p.m. BARKI214E					SHORTS PROGRAM II page 65 97 min. 6:30 p.m. SHRT221DE
8 pm									
9 pm			SHORTS PROGRAM IV page 65 102 min. 8:30 p.m. SHRT4213N		BOY INTERRUPTED Documentary Competition page 13 92 min. 9:00 p.m. BOYIN21TN	THE YES MEN FIX THE WORLD Spectrum page 49 93 min. 8:30 p.m. YESME21LN	SIN NOMBRE Dramatic Competition page 23 96 min. 8:30 p.m. SINNO21PN	THE ANARCHIST'S WIFE Spectrum page 42 112 min. 8:00 p.m. ANARC21RN	
10 pm	MOTHERHOOD Premieres page 40 90 min. 9:30 p.m. MHOOD21CN	LOUISE-MICHEL World Dramatic page 33 98 min. 9:00 p.m. LOUIS21EN		LUNCH BREAK New Frontier Feature page 55 120 min. 9:15 p.m. LUNCH214N					DEAD SNOW Park City at Midnight page 51 107 min. 9:30 p.m. DEADS21DN
11 pm									
midnight			CARMO, HIT THE ROAD World Dramatic page 31 100 min. 11:30 p.m. CARMO213L	THRILLER IN MANILA World Documentary page 29 103 min. midnight THRIL214L		EVERYTHING STRANGE AND NEW Spectrum page 43 91 min. 11:30 p.m. EVERY21LL	PUSH Dramatic Competition page 22 105 min. 11:30 p.m. PUSH21PL		
1 am		FIVE MINUTES OF HEAVEN World Dramatic page 33 90 min. midnight FIVEM21EL							
2 am									

Digital screening provided by Digital Projection International

WEDNESDAY, JANUARY 21 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										
noon										
1 pm	MUSIC AND FILM Sundance House page 72 11:00 a.m.		THE DIGITAL DISTRIBUTION IMPERATIVE Panel page 63 noon							ADVENTURELAND Premieres page 37 106 min. noon ADVNL21SD
2 pm										
3 pm	TRUTH AND CONSEQUENCES Panel Filmmaker Lodge page 71 2:00 p.m.	MUSIC CAFÉ 2:00 p.m. Angel Taylor 3:20 p.m. Locksley 4:00 p.m. Phil Vassar page 73	HOW TO TALK TO THE BIG GUYS Presentation page 63 2:00 p.m.							VICTORIA DAY World Dramatic page 35 89 min. 3:00 p.m. VICTO21SA
4 pm										
5 pm										
6 pm										
7 pm	MUSIC SHOWCASE Sundance House page 72 6:00 p.m.					THE GLASS HOUSE World Documentary page 26 103 min. 6:00 p.m. GLASS21BE	ARLEN FABER Dramatic Competition page 19 95 min. 6:00 p.m. ARLEN21WE	THE MESSENGER Premieres page 40 107 min. 6:30 p.m. MESSE21GE	ENDGAME Premieres page 38 101 min. 6:30 p.m. ENDGA21OA	CHILDREN OF INVENTION Spectrum page 43 95 min. 6:00 p.m. CHILD21SE
8 pm				THE COVE Documentary Competition page 13 90 min. 7:30 p.m. COVEE21BE	EL GENERAL Documentary Competition page 14 83 min. 6:45 p.m. GENER21BE					
9 pm										
10 pm						CLIENTE World Dramatic page 31 104 min. 9:00 p.m. CLIE21BN	THE GREATEST Dramatic Competition page 21 98 min. 9:00 p.m. GREAT21WN	GOOD HAIR Documentary Competition page 14 95 min. 9:30 p.m. GOODH21GN		THE END OF THE LINE World Documentary page 26 90 min. 9:00 p.m. ENDOF21SN
11 pm				ROUGH AUNTIES World Documentary page 29 103 min. 10:30 p.m. ROUGH21BN	BURMA VJ World Documentary page 25 98 min. 9:45 p.m. BURMA21BN					
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			GOOD HAIR Documentary Competition page 14 95 min. 8:30 a.m. GOODH223M	STAY THE SAME NEVER CHANGE New Frontier Feature page 56 101 min. 9:15 a.m. STAYT224M	OVER THE HILLS AND FAR AWAY Documentary Competition page 15 101 min. 9:00 a.m. OVERT22TM	MOTHERHOOD Premieres page 40 90 min. 8:30 a.m. MHOOD22LM	ADAM Dramatic Competition page 18 101 min. 8:30 a.m. ADAMM22PM	PETER AND VANDY Dramatic Competition page 22 89 min. 8:30 a.m. PETER22RM	
10 am	SHRINK Premieres page 41 110 min. 9:15 a.m. SHRIN22CM	CLIENTE World Dramatic page 31 104 min. 9:00 a.m. CLIEN22EM							
11 am			WHY WE LAUGH Spectrum page 49 95 min. 11:30 a.m. WHYLA223D	YOU WONT MISS ME New Frontier Feature page 57 86 min. 12:15 p.m. YOUW0224D		UNMADE BEDS World Dramatic page 35 104 min. 11:30 a.m. UNMAD22LD	OLD PARTNER World Documentary page 27 82 min. 11:30 a.m. OLDDPA22PD	HELEN Spectrum page 44 120 min. 11:15 a.m. HELEN22RD	
noon	ARLEN FABER Dramatic Competition page 19 95 min. 12:15 p.m. ARLEN22CD	GRACE Park City at Midnight page 51 94 min. noon GRACE22ED			REPORTER Documentary Competition page 15 90 min. noon REPOR22TD				
1 pm									
2 pm			BOY INTERRUPTED Documentary Competition page 13 92 min. 2:30 p.m. BOYIN223A	HEART OF TIME World Dramatic page 33 90 min. 3:15 p.m. HEART224A	ART & COPY Documentary Competition page 12 94 min. 3:00 p.m. ARTCO22TA	BARKING WATER Spectrum page 43 92 min. 2:30 p.m. BARKI22LA	TBA 2:30 p.m. TBONE22PA	AGAINST THE CURRENT Spectrum page 42 95 min. 2:15 p.m. AGAIN22RA	
3 pm	BIG FAN Dramatic Competition page 19 102 min. 3:15 p.m. BIGFA22CA	SPRING BREAKDOWN Park City at Midnight page 52 95 min. 3:00 p.m. SPRIN22EA							
4 pm									
5 pm			THE END OF THE LINE World Documentary page 26 90 min. 5:30 p.m. ENDOF223E	BEFORE TOMORROW World Dramatic page 30 99 min. 6:15 p.m. BEFOR224E	EL GENERAL Documentary Competition page 14 83 min. 6:00 p.m. GENER22TE	211: ANNA World Documentary page 24 89 min. 5:30 p.m. 211AN22LE	BIG RIVER MAN World Documentary page 25 103 min. 5:30 p.m. BIGRI22PE	BRIEF INTERVIEWS WITH HIDEOUS MEN Dramatic Competition page 20 77 min. 5:15 p.m. BRIEF22RE	AFGHAN STAR World Documentary page 25 92 min. 6:30 p.m. AFGHA22DE
6 pm	IN THE LOOP Premieres page 39 109 min. 6:15 p.m. INTHE22CE	EVERYTHING STRANGE AND NEW Spectrum page 43 91 min. 6:00 p.m. EVERY22EE							
7 pm			WOUNDED KNEE Spectrum page 49 74 min. 8:30 p.m. WOUND223N	BURMA VJ World Documentary page 25 98 min. 9:15 p.m. BURMA224N	THE COVE Documentary Competition page 13 90 min. 9:00 p.m. COVEE22TN				
8 pm									
9 pm						AMREEKA Dramatic Competition page 19 96 min. 8:30 p.m. AMREE22LN	AN EDUCATION World Dramatic page 32 95 min. 8:30 p.m. EDUCA22PN	SIN NOMBRE Dramatic Competition page 23 96 min. 8:00 p.m. SINNO22RN	
10 pm	THE INFORMERS Premieres page 38 98 min. 9:30 p.m. INFOR22CN	ANIMATION SPOTLIGHT page 67 107 min. 9:00 p.m. ANIMA22EN				Summit County locals screening. Pass Holders must waitlist.			THE KILLING ROOM Park City at Midnight page 51 90 min. 9:30 p.m. KILLI22DN
11 pm			THE CLONE RETURNS HOME World Dramatic page 32 110 min. 11:30 p.m. CLONE223L	SHORTS PROGRAM V page 66 104 min. midnight SHRTS224L		PROM NIGHT IN MISSISSIPPI World Documentary page 28 99 min. 11:30 p.m. PROMN22LL	DARE Dramatic Competition page 20 92 min. 11:30 p.m. DAREE22PL		
midnight		MYSTERY TEAM Park City at Midnight page 52 105 min. midnight MYSTE22EL							
1 am									
2 am									

Digital screening provided by Digital Projection International

THURSDAY, JANUARY 22 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	CINEMA CAFÉ Filmmaker Lodge page 70 10:30 a.m.									
noon										
1 pm			CREATED WORLDS Panel page 63 noon							DON'T LET ME DROWN Dramatic Competition page 21 105 min. noon DONTL22SD
2 pm		MUSIC CAFÉ 1:00 p.m. The People Speak (Panel)								
3 pm	NOW OR NEVER Panel Filmmaker Lodge page 71 2:00 p.m.	2:00 p.m. The People Speak (Performance)	IJ CENTRAL; ADOPT LINKS; DIGITAL DIASPORA Presentation page 58							
4 pm		2:40 p.m. Youth Speaks 3:20 p.m. Landon Pigg	2:15 p.m.							THE RECKONING Documentary Competition page 15 100 min. 3:00 p.m. RECKO22SA
5 pm		4:00 p.m. Sara Watkins 4:40 p.m. Phil Vassar page 72 and 73	DON'T LET THE TREX GET THE CHILDREN page 59 75 min. 4:30 p.m.							
6 pm			STINGRAY SAM page 60 6:15 p.m.							
7 pm					SHOUTING FIRE Documentary Competition page 16 88 min. 6:45 p.m. SHOUT22BE	TIBET IN SONG World Documentary page 29 82 min. 6:00 p.m. TIBET22BE	THE YES MEN FIX THE WORLD Spectrum page 49 93 min. 6:00 p.m. YESME22WE	ADVENTURE-LAND Premieres page 37 106 min. 6:30 p.m. ADVNL22GE	POMEGRANATES AND MYRRH Spectrum page 46 95 min. 6:30 p.m. POMEG22OA	WE LIVE IN PUBLIC Documentary Competition page 17 90 min. 6:00 p.m. WELIV22SE
8 pm				FRONTIER SHORTS PROGRAM page 57 93 min. 7:30 p.m. SHFRO22BE						
9 pm	LATE NIGHT TRIVIA Filmmaker Lodge page 71 8:30 p.m.									
10 pm					CRUDE Documentary Competition page 13 100 min. 9:45 p.m. CRUDE22BN	THE VICIOUS KIND Spectrum page 47 98 min. 9:00 p.m. VICIO22BN	SPREAD Premieres page 41 97 min. 9:00 p.m. SPREA22WN	BRONSON World Dramatic page 31 102 min. 9:30 p.m. BRONS22GN		MANURE Premieres page 39 105 min. 9:00 p.m. MANUR22SN
11 pm				NOLLYWOOD BABYLON World Documentary page 27 75 min. 10:30 p.m. NOLLY22BN						
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

FRIDAY, JANUARY 23 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am									
9 am			SHOUTING FIRE Documentary Competition page 16 88 min.			THE INFORMERS Premieres page 38 98 min. 8:30 a.m.	ONCE MORE WITH FEELING Spectrum page 46 105 min. 8:30 a.m.	BIG FAN Dramatic Competition page 19 102 min. 8:30 a.m.	
10 am	IN THE LOOP Premieres page 39 109 min. 9:15 a.m. INTHE23CM	VICTORIA DAY World Dramatic page 35 89 min. 9:00 a.m. VICTO23EM	8:30 a.m. SHOUT233M	THE SEPT-EMBER ISSUE Documentary Competition page 11, 16 90 min. 9:15 a.m. SEPT234M	WE LIVE IN PUBLIC Documentary Competition page 17 90 min. 9:00 a.m. WELIV23TM	INFOR23LM	ONCEM23PM	BIGFA23RM	
11 am									
noon			LULU AND JIMI World Dramatic page 34 95 min.			THE RECKONING Documentary Competition page 15 100 min.	THE QUEEN AND I World Documentary page 28 90 min.	THE YES MEN FIX THE WORLD Spectrum page 49 93 min. 11:15 a.m. YESME23RD	
1 pm	DARE Dramatic Competition page 20 92 min. 12:15 p.m. DAREE23CD	LA MISSION Spectrum page 45 117 min. noon LAMIS23ED	11:30 a.m. LULUA233D	EL GENERAL Documentary Competition page 14 83 min. 12:15 p.m. GENER234D	CRUDE Documentary Competition page 13 100 min. noon CRUDE23TD	11:30 a.m. RECKO23LD	11:30 a.m. QUEEN23PD		
2 pm									
3 pm			ONE DAY IN A LIFE World Dramatic page 34 97 min.			TIBET IN SONG World Documentary page 29 82 min.	SERGIO Documentary Competition page 16 94 min. 2:30 p.m. SERGI23PA	PUSH Dramatic Competition page 22 105 min. 2:15 p.m. PUSHH23RA	
4 pm	PETER AND VANDY Dramatic Competition page 22 89 min. 3:15 p.m. PETER23CA	DADA'S DANCE World Dramatic page 32 103 min. 3:00 p.m. DADAS23EA	2:30 p.m. ONEDA233A	O'ER THE LAND New Frontier Feature page 56 80 min. 3:15 p.m. OERTH234A	GOOD HAIR Documentary Competition page 14 95 min. 3:00 p.m. GOODH23TA	2:30 p.m. TIBET23LA			
5 pm									
6 pm			NO IMPACT MAN Spectrum page 48 90 min. 5:30 p.m. NOIMP233E			ADAM Dramatic Competition page 18 101 min. 5:30 p.m. ADAMM23LE	KIMJONGILIA World Documentary page 26 85 min. 5:30 p.m. KIMJO23PE	HUMPDAY Dramatic Competition page 21 92 min. 5:15 p.m. HUMPD23RE	
7 pm	MOON Premieres page 40 97 min. 6:15 p.m. MOONN23CE	THE MAID World Dramatic page 34 117 min. 6:00 p.m. MAIDN23EE		WHEN YOU'RE STRANGE Documentary Competition page 17 90 min. 6:15 p.m. WHENY234E				REPORTER Documentary Competition page 15 90 min. 6:30 p.m. REPOR23DE	
8 pm									
9 pm			WILLIAM KUNSTLER Documentary Competition page 17 90 min.			BRIEF INTER-VIEWS WITH HIDEOUS MEN Dramatic Competition page 20 77 min. 8:30 p.m. BRIEF23LN	LET'S MAKE MONEY World Documentary page 27 108 min. 8:30 p.m. LETSM23PN	THE GREATEST Dramatic Competition page 21 98 min. 8:00 p.m. GREAT23RN	
10 pm	EARTH DAYS Premieres page 11, 37 100 min. 9:30 p.m. EARTH23CN	CARMO, HIT THE ROAD World Dramatic page 31 100 min. 9:00 p.m. CARMO23EN	8:30 p.m. DISTU233N	THE GLASS HOUSE World Documentary page 26 103 min. 9:15 p.m. GLASS234N	DIRT! THE MOVIE Documentary Competition page 14 95 min. 9:30 p.m. DIRTT23TN			WHITE LIGHTNIN' Park City at Midnight page 52 88 min. 9:30 p.m. WHITE23DN	
11 pm									
midnight			NOLLYWOOD BABYLON World Documentary page 27 75 min. 11:30 p.m. NOLLY233L	LOUISE-MICHEL World Dramatic page 33 98 min. midnight LOUIS234L		TOE TO TOE Dramatic Competition page 23 100 min. 11:30 p.m. TOETO23LL	PAPER HEART Dramatic Competition page 22 95 min. 11:30 p.m. PAPER23PL		
1 am		DEAD SNOW Park City at Midnight page 51 107 min. midnight DEADS23EL							
2 am									

Digital screening provided by Digital Projection International

FRIDAY, JANUARY 23 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am	CINEMA CAFÉ Filmmaker Lodge page 70 10:30 a.m.									
noon										
1 pm			THE EMPEROR & HIS CLOTHES page 59 90 min. noon							ART & COPY Documentary Competition page 12 94 min. noon ARTCO235D
2 pm	2020 VISION Panel Filmmaker Lodge page 71 2:00 p.m.	MUSIC CAFÉ 2:00 p.m. TBA								
3 pm		2:40 p.m. Landon Pigg 3:20 p.m. TBA								
4 pm		4:00 p.m. Lenka page 73								SIN NOMBRE Dramatic Competition page 23 96 min. 3:00 p.m. SINNO235A
5 pm			STEARMAN 41 page 59 60 min. 4:30 p.m.							
6 pm										
7 pm			LUNCH FILMS page 60 6:15 p.m.			DON'T LET MEDROWN Dramatic Competition page 21 105 min. 6:00 p.m. DONTL23BE	BLACK DYNAMITE Park City at Midnight page 50 90 min. 6:00 p.m. BLDYN23WE	RUDO Y CURSI Premieres page 41 103 min. 6:30 p.m. RUDDA23GE	AN EDUCATION World Dramatic page 32 95 min. 6:30 p.m. EDUCA230A	COLD SOULS Dramatic Competition page 20 97 min. 6:00 p.m. COLDS23SE
8 pm				GRACE Park City at Midnight page 51 94 min. 7:30 p.m. GRACE23BE	THE END OF THE LINE World Documentary page 26 90 min. 6:45 p.m. ENDOF23BE					
9 pm						HEART OF TIME World Dramatic page 33 90 min. 9:00 p.m. HEART23BN	FIVE MINUTES OF HEAVEN World Dramatic page 33 90 min. 9:00 p.m. FIVEM23WN	MOTHERHOOD Premieres page 40 90 min. 9:30 p.m. MHOOD23GN	500 DAYS OF SUMMER Premieres page 36 95 min. 9:30 p.m. 500DA23ON	SHRINK Premieres page 41 110 min. 9:00 p.m. SHRIN23SN
10 pm					QUEST FOR HONOR World Documentary page 28 69 min. 10:30 p.m. QUEST23BN	ZION AND HIS BROTHER World Dramatic page 35 96 min. 9:45 p.m. ZIONA23BN				
11 pm										
midnight						SHORTS PROGRAM III page 65 104 min. midnight SHRT323BL	THE CARTER Park City at Midnight page 50 90 min. midnight CARTE23WL			
1 am										
2 am										

Digital screening provided by Digital Projection International

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 seats	HOLIDAY VILLAGE CINEMA I 164 seats	HOLIDAY VILLAGE CINEMA III 156 seats	HOLIDAY VILLAGE CINEMA IV 164 seats	TEMPLE THEATRE 267 seats	LIBRARY CENTER THEATRE 446 seats	PROSPECTOR SQUARE THEATRE 332 seats	RACQUET CLUB THEATRE 608 seats	REDSTONE CINEMAS 188 seats
8 am										
9 am				THE RECKONING Documentary Competition page 15 100 min.		REPORTER Documentary Competition page 15 90 min.	EARTH DAYS Premieres page 11, 37 100 min. 8:30 a.m. EARTH24LM	COLD SOULS Dramatic Competition page 20 97 min. 8:30 a.m. COLDS24PM	DON'T LET ME DROWN Dramatic Competition page 21 105 min. 8:30 a.m. DONTL24RM	
10 am	MOON Premieres page 40 97 min. 9:00 a.m. MOONN24CM	AN EDUCATION World Dramatic page 32 95 min. 9:00 a.m. EDUCA24EM	THE WORKS OF MARSHALL New Frontier Feature page 57 67 min. 9:45 a.m. WORKS241M	ROUGH AUNTIES World Documentary page 29 103 min. 11:30 a.m. ROUGH243D		THE COVE Documentary Competition page 13 90 min. 9:00 a.m. COVEE24TM				
11 am							ARLEN FABER Dramatic Competition page 19 95 min. 11:15 a.m. ARLEN24LD	TAKING CHANCE Dramatic Competition page 23 85 min. 11:30 a.m. TAKIN24PD	WORLD'S GREATEST DAD Spectrum page 47 98 min. 11:30 a.m. WORLD24RD	
noon	TBA	BRONSON World Dramatic page 31 102 min. noon BRONS24ED	SHORTS PROGRAM II page 65 97 min. 12:45 p.m. SHRT241D		QUEST FOR HONOR World Documentary page 28 69 min. 12:15 p.m. QUEST244D	SHOUTING FIRE Documentary Competition page 16 88 min. noon SHOUT24TD				
1 pm										
2 pm										
3 pm				WE LIVE IN PUBLIC Documentary Competition page 17 90 min.		OVER THE HILLS AND FAR AWAY Documentary Competition page 15 101 min. 3:00 p.m. OVERT24TA	FIVE MINUTES OF HEAVEN World Dramatic page 33 90 min. 2:15 p.m. FIVEM24LA	NOLLYWOOD BABYLON World Documentary page 27 75 min. 2:30 p.m. NOLLY24PA		
4 pm	ANIMATION SPOTLIGHT page 67 107 min. 3:15 p.m. ANIMA24CA	LUNCH BREAK New Frontier Feature page 55 120 min. 3:00 p.m. LUNCH24EA	SPRING BREAKDOWN Park City at Midnight page 52 95 min. 3:45 p.m. SPRIN241A	CLIENTE World Dramatic page 31 104 min. 3:15 p.m. CLIEN244A						
5 pm										
6 pm				SHORTS PROGRAM III page 65 104 min. 5:30 p.m. SHRT3243E			PASSING STRANGE Spectrum page 48 135 min. 5:15 p.m. PASSI24LE	SHORTS PROGRAM I page 64 111 min. 5:30 p.m. SHRT124PE		
7 pm	MARY AND MAX Premieres page 10, 39 92 min. 6:15 p.m. MARYA24CE	WHERE IS WHERE? New Frontier Feature page 56 104 min. 6:00 p.m. WHERE24EE			TYSON Spectrum page 48 90 min. 6:15 p.m. TYSON244E	IT MIGHT GET LOUD Spectrum page 47 97 min. 6:00 p.m. ITMIG24TE				HELEN Spectrum page 44 120 min. 6:30 p.m. HELEN24DE
8 pm										
9 pm				FRONTIER SHORTS PROGRAM page 57 93 min. 8:30 p.m. SHFRO243N			DOC-UMENTARY GRAND JURY PRIZE WINNER 8:30 p.m. DOCGP24LN	SHORTS PROGRAM V page 66 104 min. 8:30 p.m. SHRT524PN		
10 pm	DRAMATIC GRAND JURY PRIZE WINNER 9:30 p.m. DRMG24CN	THE VICIOUS KIND Spectrum page 47 98 min. 9:00 p.m. VICIO24EN			THE ONLY GOOD INDIAN Spectrum page 46 113 min. 9:00 p.m. ONLYG244N	THE IMM-ACULATE CONCEPTION OF LITTLE DIZZLE Spectrum page 44 95 min. 9:00 p.m. IMMAC24TN				BLACK DYNAMITE Park City at Midnight page 50 90 min. 9:30 p.m. BLDYN24DN
11 pm										
midnight				DOC-UMENTARY SHORTS PROGRAM page 66 91 min. 11:30 p.m. SHDOC243L			CHILDREN OF INVENTION Spectrum page 43 95 min. 11:30 p.m. CHILB24LL	LYMELIFE Spectrum page 45 93 min. 11:30 p.m. LYMEL24PL		
1 am		SHORTS PROGRAM IV page 65 102 min. midnight SHRT424EL			POMEGRAN-ATES AND MYRRH Spectrum page 46 95 min. midnight POME244L					
2 am										

Digital screening provided by Digital Projection International

SATURDAY, JANUARY 24 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										
noon										
1 pm			STINGRAY SAM page 60 noon			PETER AND VANDY Dramatic Competition page 22 89 min. noon PETER24BD		DARE Dramatic Competition page 20 92 min. 12:30 p.m. DAREE24GD		211: ANNA World Documentary page 24 89 min. noon 211AN24SD
2 pm			HERESA'S STORY page 59 60 min. 2:00 p.m.	KIMJONGILIA World Documentary page 26 85 min. 1:30 p.m. KIMJ024BD	DOCU-MENTARY SHORTS PROGRAM page 66 91 min. 12:45 p.m. SHDOC24BD					
3 pm						ADAM Dramatic Competition page 18 101 min. 3:00 p.m. ADAMM24BA		BRIEF INTER-VIEWS WITH HIDEOUS MEN Dramatic Competition page 20 77 min. 3:30 p.m. BRIEF24GA	THE MESSENGER Premieres page 40 107 min. 3:00 p.m. MESSE24OA	CRUDE Documentary Competition page 13 100 min. 3:00 p.m. CRUDE24SA
4 pm				DIRT! THE MOVIE Documentary Competition page 14 95 min. 4:30 p.m. DIRT124BA	EVERYTHING STRANGE AND NEW Spectrum page 43 91 min. 3:45 p.m. EVERY24BA					
5 pm						PAPER HEART Dramatic Competition page 22 95 min. 6:00 p.m. PAPER24BE	BARKING WATER Spectrum page 43 92 min. 6:00 p.m. BARK124WE	EARTH DAYS Premieres page 11, 37 100 min. 6:30 p.m. EARTH24GE	THE ANARCHIST'S WIFE Spectrum page 42 112 min. 6:30 p.m. ANARC24OA	I LOVE YOU PHILLIP MORRIS Premieres page 38 100 min. 6:00 p.m. ILOVE24SE
6 pm				ONCE MORE WITH FEELING Spectrum page 46 105 min. 7:30 p.m. ONCEM24BE	AGAINST THE CURRENT Spectrum page 42 95 min. 6:45 p.m. AGAIN24BE					
7 pm						MANURE Premieres page 39 105 min. 9:00 p.m. MANUR24BN	SHRINK Premieres page 41 110 min. 9:00 p.m. SHRIN24WN	MOON Premieres page 40 97 min. 9:30 p.m. MOONN24GN	ARLEN FABER Dramatic Competition page 19 95 min. 9:30 p.m. ARLEN24ON	IN THE LOOP Premieres page 39 109 min. 9:00 p.m. INTHE24SN
8 pm				DEAD SNOW Park City at Midnight page 51 107 min. 10:30 p.m. DEADS24BN	LA MISSION Spectrum page 45 117 min. 9:45 p.m. LAMIS24BN					
9 pm						WHITE LIGHTNIN' Park City at Midnight page 52 88 min. midnight WHITE24BL	THE INFORMERS Premieres page 38 98 min. midnight INFOR24WL			
10 pm										
11 pm										
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

SUNDAY, JANUARY 25 Park City Screening Schedule

	ECCLES THEATRE 1270 seats	EGYPTIAN THEATRE 282 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 446 seats	PROSPECTOR SQUARE THEATRE 332 seats
8 am								
9 am								
10 am								
11 am	WORLD DRAMATIC JURY PRIZE WINNER 10:00 a.m. WDRGP25CM	WORLD DOCUMENTARY JURY PRIZE WINNER 10:30 a.m. WDCGP25EM	MYSTERY TEAM Park City at Midnight page 52 105 min. 10:00 a.m. MYSTE251M	DOCUMENTARY EXCELLENCE IN CINEMATOGRAPHY AWARD WINNER 10:30 a.m. CINDC252M	AWARD WINNER TBA 11:00 a.m. AWTBA253M	THE ONLY GOOD INDIAN Spectrum page 46 113 min. 11:30 a.m. ONLYG254D	AWARD WINNER TBA 10:30 a.m. AWTBA25LM	ALFRED P. SLOAN FEATURE FILM PRIZE WINNER 10:30 a.m. SLOAN25PM
noon								
1 pm	DOCUMENTARY GRAND JURY PRIZE WINNER 1:00 p.m. DOC GP25CD	WORLD DRAMATIC AUDIENCE AWARD WINNER 1:30 p.m. AAWDR25ED	AWARD WINNER TBA 1:00 p.m. AWTBA251D	WORLD DOCUMENTARY AUDIENCE AWARD WINNER 1:30 p.m. AAWDC252D	AWARD WINNER TBA 2:00 p.m. AWTBA253D	AWARD WINNER TBA 2:30 p.m. AWTBA254A	SHORTS AWARD WINNERS Shorts Program 1:00 p.m. SHRTA25LA	WALDO SALT SCREEN-WRITING AWARD WINNER 1:00 p.m. WALDO25PD
2 pm								
3 pm								
4 pm	DRAMATIC GRAND JURY PRIZE WINNER 3:30 p.m. DRMGP25CA	WORLD DRAMATIC DIRECTING AWARD WINNER 4:30 p.m. WDADR25EA	WORLD DOCUMENTARY DIRECTING AWARD WINNER 4:00 p.m. WDDAW251A	AWARD WINNER TBA 4:30 p.m. AWTBA252A	AWARD WINNER TBA 5:00 p.m. AWTBA253A	JOHNNY MAD DOG Spectrum page 44 93 min. 5:30 p.m. JOHNN254E	DOCUMENTARY AUDIENCE AWARD WINNER 3:30 p.m. AADOC25LA	AWARD WINNER TBA 3:30 p.m. AWTBA25PA
5 pm								
6 pm	DRAMATIC AUDIENCE AWARD WINNER 6:00 p.m. AADRM25CE						WORLD CINEMA SCREEN-WRITING AWARD WINNER 6:00 p.m. WSCRN25LE	DOCUMENTARY DIRECTING AWARD WINNER 6:00 p.m. DADOC25PE
7 pm								
8 pm								
9 pm								
10 pm								
11 pm								
midnight								
1 am								
2 am								

Digital screening provided by Digital Projection International

SUNDAY, JANUARY 25 Off Screen, Salt Lake City, Ogden, Sundance Resort

	OFF SCREEN EVENTS	OFF SCREEN EVENTS	NEW FRONTIER ON MAIN	SLC BROADWAY CINEMA IV 211 seats	SLC BROADWAY CINEMA V 242 seats	SLC BROADWAY CINEMA VI 274 seats	SLC TOWER THEATRE 349 seats	SLC ROSE WAGNER CENTER 485 seats	OGDEN PEERY'S EGYPTIAN THEATER 810 seats	SUNDANCE RESORT SCREENING ROOM 164 seats
8 am										
9 am										
10 am										
11 am										EARTH DAYS Premieres page 11, 37 100 min. 10:00 a.m. EARTH25SM
noon										
1 pm								IN THE LOOP Premieres page 39 109 min. 12:30 p.m. INTHE25GD		MOON Premieres page 40 97 min. 1:00 p.m. MOONN25SA
2 pm										
3 pm										
4 pm								SNEAK PREVIEW 1		
5 pm								3:30 p.m. SNEK125GA		
6 pm										
7 pm								ENDGAME Premieres page 38 101 min. 6:30 p.m. ENDGA25GE		
8 pm										
9 pm										
10 pm										
11 pm										
midnight										
1 am										
2 am										

Digital screening provided by Digital Projection International

INDEX OF DIRECTORS AND ARTISTS

A

Abt, Emily.....	23
Addelman, Ben.....	27
Adizes, Topaz.....	43
Almada, Natalia.....	14
Amati, Martina.....	34
Angeles, Cruz.....	21
Anger, Kenneth.....	25
Arantes, Marcela.....	66
Athila, Eija-Liisa.....	56
Avery, Julius.....	65

B

Balasko, Josiane.....	31
Barker, Greg.....	16
Barthes, Sophie.....	20
Becerra, Roland.....	67
Benenson, Bill.....	14
Berger, Marco.....	64
Berlinger, Joe.....	13
Bezmozgis, David.....	35
Bichlbaum, Andy.....	49
Bisignano, Dominic.....	22
Bonanno, Mike.....	49
Bradshaw, Frazer.....	43
Bratt, Peter.....	45
Breece, Julian.....	65
Breitz, Candice.....	58
Briet, Laurent.....	47
Bunny, Dumb.....	64
Buschel, Noah.....	45

C

Callahan, Peter.....	42
Campbell, William.....	20
Carrillo, Sofia.....	67
Casey, Lyndon.....	66
Choephel, Ngawang.....	29
Christiansen, Cam.....	66
Chun, Tze.....	43
Clapin, Jeremy.....	67
Clements, Connor.....	65
Connolly, Rob.....	65
Conway, Alicia.....	51
Conz, Filippo.....	65
Corbet, Brady.....	45
Cortés, Alberto.....	33
Cousineau, Marie-Hélène.....	30
Cretton, Destin Daniel.....	65
Crowell, Jeremiah.....	18
Cuarón, Carlos.....	41
Currie, Morgan.....	66
Cutler, R.J.....	11, 16

D

Dabis, Cherien.....	19
Daniels, Lee.....	22
de Kervern, Gustave.....	33
Delépine, Benoit.....	33
DiCillo, Tom.....	17
Dieckmann, Katherine.....	40
Dion, Franck.....	67
DiPietro, Jay.....	22
Donoghue, Tony.....	27
Doolan, Luke.....	65
Dorling, Philip.....	65
Dos Santos, Alexis.....	35
Dower, John.....	29
Dunne, Sean.....	12

E

Eckman, Dan.....	52
Eisener, Jason.....	51
Eklund, Patrik.....	65
Elliot, Adam.....	10, 39
Engfehr, Kurt.....	49

F

Fast, Omer.....	58
Feste, Shana.....	21
Ficarra, Glenn.....	38
Fjellström, Mathias.....	65
Foulkes, Adam.....	67
Francis, Adrian.....	28
Fukunaga, Cary Joji.....	23
Fuqua, Antoine.....	37

G

Gabbert, Laura.....	48
Garbus, Liz.....	16
García Ibarra, Chema.....	65
Gerhardt, Joe.....	14
Gibson, Sandra Lea.....	57
Goldthwait, Bobcat.....	47
Gordon-Levitt, Joseph.....	65
Green, Rashaad Ernesto.....	65
Green, Sam.....	66
Groen, Elke.....	56
Guggenheim, Davis.....	47

H

Harbold, Chadd.....	65
Harjo, Sterlin.....	43
Harris, Jonathan.....	58
Harris Jr., Wendell B.....	53
Heikin, NC.....	26
Hertzfeldt, Don.....	67
Hindman, John.....	19
Hirschbiegel, Oliver.....	33

I

Iannucci, Armando.....	39
Industries, Oblong.....	61

J

Jalfen, Martin.....	52
Jarman, Ruth.....	14
Jasenovec, Nicholas.....	22
Jiang, Nova.....	59
Jones, Duncan.....	40
Jones, Jason.....	66
Jones, Khary.....	65
Jordan, Gregor.....	38
Joseph, Max.....	66

K

Kamvar, Sep.....	58
Karr, Doug.....	35
Katz, Ross.....	23
Kontopoulos, Michael.....	59
Koseva, Nadejda.....	64
Krasinski, John.....	20
Kunstler, Emily.....	17
Kunstler, Sarah.....	17

L

Lee, Chung-ryoul.....	27
Lee, Spike.....	48
Liebesman, Jonathan.....	51
Lipsky, Jeff.....	46
Lockhart, Sharon.....	55
Longinotto, Kim.....	29
Lough, Adam Bhala.....	50
Lourenco, Javier.....	52
Lozano, Carrie.....	66

M

Mackenzie, David.....	41
Mallal, Samir.....	27
Maringouin, John.....	25
Marking, Havana.....	25
Marshall, Maria.....	25, 57, 59
Martini, Derick.....	45
Maryniuk, Mike.....	33
Massie, Felix.....	43
Massimetti, Giovanna.....	24
Mayer, Max.....	18
McAbee, Cory.....	60
McDowall, Adrian.....	29
Mell, Carson.....	44
Merav, Eran.....	35
Metzgar, Eric.....	15
Michòd, David.....	66
Mirabella-Davis, Carlo.....	66
Mottola, Greg.....	37
Moverman, Oren.....	40
Murphy, Dominic.....	52
Murray, Rupert.....	26

N

Najjar, Najwa.....	46
Nakadate, Laurel.....	56
Nakajima, Kanji.....	32
Nasty Nets.....	60
Nelson, Stanley.....	49
Nettelbeck, Sandra.....	44
Nikki, Teemu.....	66
Noelle, Marie.....	42
Nowell, Justin.....	65

O

Odell, Jonas.....	25
Olnek, Madeleine.....	65
Olson, Jenni.....	16
O'Neill, Pat.....	57
Orion, Kai.....	64
Orschel, Jill.....	26
Ostergaard, Anders.....	25

P

Pallaoro, Andrea.....	66
Pasta, Murilo.....	31
Pate, Jonas.....	41
Perry, Dana.....	13
Persson Sarvestani, Nahid.....	28
PES.....	67
Pierce, Leighton.....	60
Piujuq Ivalu, Madeline.....	30
Plympton, Bill.....	67
Polish, Michael.....	39
Pontikos, Urszula.....	26
Portnoy, Michael.....	61
Povolotsky, Dmitry.....	64
Pray, Doug.....	12
Pretsell, Finlay.....	29
Psihoyos, Louie.....	13

R

Rahmanian, Hamid.....	26
Rankin, Matthew.....	33
Recoder, Luis.....	57
Requa, John.....	38
Reynolds, Reynold.....	31
Richardson, Kelly.....	61
Robinson, Michael.....	57
Robinson, Richard.....	57
Robot, Walter.....	49
Roehler, Oskar.....	34
Rosow, Gene.....	14
Runarsson, Runar.....	65
Russo, David.....	44
Russo-Young, Ry.....	57

S

Salky, Adam.....	20
Saltzman, Paul.....	28
Sanders, Scott.....	50
Sauvaire, Jean-Stéphane.....	44
Sayeed, Malik Hassan.....	64
Schein, Justin.....	48
Scherfig, Lone.....	32
Schroeder, Tom.....	67
Scott, Michel Orion.....	15
Sehr, Peter.....	42
Serbandini, Paolo.....	24
Serra, M.M.....	66
Shelton, Lynn.....	21
Shepard, Richard.....	66
Shiraki, Ryan.....	52
Siegel, Robert.....	19
Silva, Sebastian.....	34
Silver, Olivia.....	64
Simmons, Christian.....	65
Smith, Alan.....	67
Smothers Bruni, Mary Ann.....	28
Soderbergh, Steven.....	53
Sohn, Coley.....	66
Solet, Paul.....	51
Stewart, Brent.....	65
Stilson, Jeff.....	14
Stone, Robert.....	11, 37
Stone, Tony.....	56
Stratford, Lee.....	65
Stratman, Deborah.....	56

T

Takesue, Kimi.....	28
Tay, Michael.....	30
Taylor-Wood, Sam.....	64
Timoner, Ondi.....	17
Toback, James.....	48
Toland Krieger, Lee.....	47
Townsend, Robert.....	49
Travis, Pete.....	38
Tummolini, Stefano.....	34

U

Underkoffler, John.....	61
Utz, Lindsay.....	66

V

Villeneuve, Denis.....	65
Vinik, Michal.....	35

W

Wagenhofer, Erwin.....	27
Waldman, Annie P.....	66
Walker, Matthew.....	22
Wallworth, Lynette.....	61
Webb, Marc.....	36
Weber, Eva.....	66
White, Charlie.....	56
Williams, Lia.....	32
Willmott, Kevin.....	46
Winding Refn, Nicolas.....	31
Winston, Max.....	52
Wirkola, Tommy.....	51
Wolfe, Katie.....	35

Y

Yates, Pamela.....	15
Yu, Jessica.....	15

Z

Zhang Yuan.....	32
-----------------	----

INDEX OF FILMS AND INSTALLATIONS

2 Birds	65
2) Secret Machine	31
211: Anna	24
500 Days of Summer	36
575 Castro St.	16

A

Abbie Cancelled	64
Acting for the Camera	65
Adam	18
Adventureland	37
Afghan Star	25
Against the Current	42
Agency of Time (Part 1b)	60
All Through the Night	57
A'Mare	34
American Minor	56
Amreeka	19
Anarchist's Wife, The	42
Archive, The	12
Arlen Faber	19
Art & Copy	12
Asshole	65
Attack of the Robots from Nebula-5, The	65

B

BAIT	35
Barking Water	43
Beekeepers, The	57
Before Tomorrow	30
Big Fan	19
Big River Man	25
Black Dynamite	50
Blindness of the Woods, The	52
Boutonniere	66
Boy Interrupted	13
Brief Interviews with Hideous Men	20
Bronson	31
Brooklyn's Finest	37
Burma VJ	25

C

Captain Coulier (space explorer)	66
Carmo, Hit the Road	31
Carter, The	50
Casting, The	58
Cattle Call	33
Chameleon Street	53
Children of Invention	43
China's Wild West	26
Choices	65
Chop Off	66
Cliente	31
Clone Returns Home, The	32
Cold Souls	20
Concerto	65
Copper on the Chopping Block	64
Countertransference	65
Cove, The	13
Crocodiles and I	66
Crude	13

D

Dada's Dance	32
Dare	20
Dead Snow	51
Dear Beautiful	67
Dir! The Movie	14
Dirty Ones, The	65
Don't Let Me Down	21

E

Earth Days	11, 37
Education, An	32
Endgame	38
endless pot of gold cd-rs	60
End of the Line, The	26
Everything Strange and New	43
Evolution of Fearlessness	61
Exiles of the Shattered Star, Twilight Avenger Wagons Roll	61
Exit	55

F

Field Notes from Dimension X : Oasis	44
Film from My Parish – 6 Farms – A	27
Five Minutes of Heaven	33
From Burger It Came	22

G

General, El	14
Glass House, The	26
GOOD: Atomic Alert	66
Good Hair	14
GOOD: Internet Censorship	66
Grace	51
Greatest, The	21

H

Heart of Time	33
Helen	44
Horizontal Boundaries	57
Hot Dog	67
HUG	65
Humpday	21

I

I Am So Proud of You	67
I Knew It Was You	66
I Live in the Woods	52
I Love You Phillip Morris	38
Immaculate Conception of Little Dizzle, The	44
Informers, The	38
In the Loop	39
Instead of Abracadabra	65
It Might Get Loud	47

J

James	65
Jerrycan	65
Joel Stein's Completely Unfabricated Adventures	49
John and Karen	22
Johnny Mad Dog	44

K

Keith Reynolds can't make it tonight	43
Killing Room, The	51
Kimjongilia	26
Kinda Sutra, The	15
Knife Point	66

L

Lessons from the Night	28
Let's Make Money	27
Lies	25
Little Canyon	64
Little Minx Exquisite Corpse: Rope a Dope	47
Little Minx Exquisite Corpse: She Walked Calmly Disappearing into the Darkness	64
Louise-Michel	33
Love You More	64
Lulu and Jimi	34
Lunch Break	55
Lymelife	45

M

Ma Bar	29
Magnetic Movie	14
Maid, The	34
Manure	39
Mary and Max	10, 39
Mate, A	66
Messenger, The	40
Michael Portnoy: Provocateur	61
Miracle Fish	65
Missing Person, The	45
MISSION, La	45
Mister Cok	67
Moon	40
Moon Theater	59
Mother + Father	58
Motherhood	40
Mystery Team	52
My Surfing Lucifer	25

N

Nature Between Us, The	20
Netherland Dwarf	66
Next Floor	65
NightStill	56
Nobody Knows You, Nobody Gives a Damn	65
No Impact Man	48
Nollywood Babylon	27

O

O'er the Land	56
Old Partner	27
Omelette	64
Once More with Feeling	46
One Day in a Life	34
Only Good Indian, The	46
Our Neck of the Woods	65
Out of Control	67
Out of Our Minds	56
Over the Hills and Far Away	15

P

PAL/SECAM	64
Paper Heart	22
Passing Strange	48
Pencil Face	65
Peter and Vandy	22
Pomegranates and Myrrh	46
Predisposed	65
Prom Night in Mississippi	28
Protect You + Me	45
Push: Based on the novel by Sapphire	22

Q

Queen and I, The	28
Quest for Honor	28

R

Real Place, The	66
Reckoning, The	15
Reporter	15
Rite	51
Rough Aunties	29
Rudo y Cursi	41

S

September Issue, The	11, 16
Sergio	16
sex, lies, and videotape	53
Short Term 12	65
Shouting Fire: Stories from the Edge of Free Speech	16
Shrink	41
Sin Nombre	23
Sister Wife	26
Skhizein	67

Small Collection	18
So the Wind Won't Blow It All Away	66
Sparks	65
Spread	41
Spring Breakdown	52
Stay the Same Never Change	56
Steel Homes	66
Stingray Sam	60
Stronger, The	32
SUSPENDED	28

T

Taking Chance	23
TAMPER	61
Ten for Grandpa	35
Theresa's Story	25
This Is Her	35
This Way Up	67
Thriller in Manila	29
Tibet in Song	29
Toe to Toe	23
Trece Años	43
Trevenge	51
Tyson	48

U

Universe	58
Unmade Beds	35
Untitled	57
Utopia, Part 3: The World's Largest Shopping Mall	66

V

Vicious Kind, The	47
Victoria Day	35

W

Watch, The	64
We Feel Fine	58
We Live in Public	17
Western Spaghetti	67
Wet Season	30
When You're Strange	17
Where Is Where?	56
White Lightnin'	52
Why We Laugh: Black Comedians on Black Comedy	49
William Kunstler: Disturbing the Universe	17
Works of Maria Marshall, The	57
World's Greatest Dad	47
Wounded Knee	49
Wunderkammer	66

Y

Yellow Bird, The	67
Yes Men Fix the World, The	49
Young and Evil, The	65
You Wont Miss Me	57

Z

Zion and His Brother	35
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GETTING AROUND

Park City

Avoid the headaches of traffic and parking by riding the free Festival shuttle buses. There is no parking at Park City theatres and venues, so if you must drive, park in a designated park and ride. The free shuttle stops in front of the Festival designated parking lots listed below.

Festival Shuttle and 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

Walking is a great option within Park City; the lighted pedestrian paths and sidewalks throughout town are often the quickest way to get around. Remember that it's winter in the Rocky Mountains, so the weather can change quickly; be sure to dress appropriately.

Timberland applauds the Sundance Film Festival's efforts to help preserve the environment by promoting ecoconscious modes of transportation.

Festival Designated Parking Lots

- Parking around town is extremely limited, and towing 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.

THE YARD PARK AND RIDE

Designated parking for the Temple Theatre Express shuttle route.

The Yard is a large lot, easily accessible for patrons

going to Eccles Theatre, Prospector Square, and Racquet Club Theatres and Headquarters; and it's only a short walk to the Holiday Village and Yarrow Theatres.

\$10 per entry. The free Festival shuttle picks up right in front of the Yard.

NOTE: There is NO parking at the Temple Theatre.

CHINA BRIDGE PARKING STRUCTURE

The China Bridge Parking Structure is available to Festival patrons for a cash fee. It is located two blocks east of Main Street on Marsac Ave., perfect for a quick walk to the Egyptian Theatre, New Frontier on Main, Sundance House, and other Main Street venues.

NOTE: This facility is likely to reach capacity early in the day.

OTHER LOTS IN PARK CITY

Monitor Drive Parking Lot

Limited, free parking.

Monday-Friday, 3:00 p.m. to midnight; all day Saturday. NO PARKING ON SUNDAY.

Within walking distance of Eccles and Racquet Club Theatres.

Lots F and G

Limited parking is available; cash fee per entry. The lots are located on Prospector Ave. just south of Headquarters. It's a short walk to the Prospector Square and Eccles Theatres and Headquarters.

OUTSIDE OF PARK CITY:

Kimball Junction Park and Ride

Free parking available six miles north of Park City. Free shuttle buses are available to take Festivalgoers to other Park City venues. The last return bus leaves the Old Town Transit Center at midnight.

Redstone Cinemas

Free parking is available at Redstone Cinemas, located at Kimball Junction.

SALT LAKE CITY AND OGDEN PARKING

There are a number of convenient paid parking facilities near the theatres.

Sundance Resort Shuttle Services

Sundance is a 60-minute drive from Park City. Shuttle service between Park City and Sundance Resort is available from January 16 to 24 at \$20 per person each way. Sundance Resort Epic 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

All Park City Transit buses are ADA accessible, and drivers are trained to assist persons with disabilities in boarding and disembarking. Park City Transit offers door-to-door paratransit service for passengers who are unable to use the fixed-route service. For more information, contact Park City's paratransit certification office at (435)615-5301. TTY: (435) 615-4071

For additional information, please contact Sundance Institute at (435) 658-3456.

Lost Something?

All items are kept in the venue or theatre in which they were found for the duration of the Festival from January 15th - 25th. Items lost on shuttles are transferred to the Information Booth at Marriott Festival Headquarters. After the Festival, lost and found items are kept for two weeks until they are claimed. Items that are unclaimed after two weeks are donated to charity. If you have any lost and found issues, contact lostandfound@sundance.org.

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The Sundance Film Festival is one program of Sundance Institute, a not-for-profit organization dedicated to the discovery and development of independent artists in film and theatre.